



**Tasmanian Museum
and Art Gallery**

Annual Report 2021-22

www.tmag.tas.gov.au



TASMANIAN	&
MUSEUM	
ART GALLERY	

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Front and back cover images:
Gay Hawkes: The House of Longing exhibition, March 2022

Tasmanian Museum and Art Gallery

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Visitors in the TMAG Courtyard for the Harmony Day Bazaar, organised by Citizen Tasmania, March 2022

Statement of compliance

To the Minister for the Arts, the Honourable Elise Archer MP, I have great pleasure in submitting for your information the Annual Report on the operations of the Tasmanian Museum and Art Gallery for the year ended 30 June 2022, in compliance with section 31 of the *Tasmanian Museum and Art Gallery Act 2017*, and for presentation to each House of Parliament as required under s.31(4).

On behalf of the Board, I would like to sincerely thank the Tasmanian Government and the Minister for the Arts, the Honourable Elise Archer MP, for their support during the past year.

Signed in accordance with a resolution of the Board.



Brett Torossi
Chair, TMAG Board of Trustees

Board of Trustees

The Tasmanian Museum and Art Gallery (TMAG) is a statutory authority created under the *Tasmanian Museum and Art Gallery Act 2017*, managed by a Board of Trustees that presents an annual report to the Minister for the Arts by 31 October each year.

The Board is provided with financial support from the Tasmanian Government and is accountable to the relevant Minister of the Crown for the delivery of the Board's functions and the exercise of its powers.

Staff are appointed or employed subject to the *State Service Act 2000* and TMAG is subject to the policy and governance frameworks applied to Tasmanian Government agencies.

Members of the Board of Trustees

Chair

Ms Brett Torossi

Board Members

Professor Jim Reid
Mr Scott Baddiley
Mr Mark Fraser
Mr Andrew Catchpole
Ms Heather Rose
Ms Denise Robinson**

** From April 2022

Outgoing Board Members 2021–22

Professor Penny Edmonds completed her appointment as a Trustee in August 2021.

Chair's report

For many Australians, 2021–22 was a year of change as we adapted to the challenges and on-going impacts of the COVID-19 pandemic. TMAG was no exception, with the year proving to be one of transition where, thankfully, we were able to open our gates to the world once more.

We are pleased to have the opportunity to reflect on the achievements of another intense year while also taking the chance to look forward to the future of our treasured institution.

Firstly, I would like to thank the Board for their time, energy and collective wisdom throughout 2021–22, as we faced the challenges and opportunities for our beloved TMAG, including navigating the ongoing financial constraints under which TMAG operates. This year, we said farewell to Professor Penny Edmonds after four years on the Board, and welcomed new Trustee Denise Robinson, who is also Chair of TMAG's Tasmanian Aboriginal Advisory Council (TAAC). I'd like to take this opportunity to thank Penny for her contribution, especially her input to the Apology to the Tasmanian Aboriginal Community. We warmly welcome Denise, with gratitude for her contribution to the TAAC and the new perspectives she brings to the Board.

As a Board, this year we have spent much time looking to TMAG's future. A key highlight of our work was presenting the TMAG Strategic Plan 2021–24, which came together as the result of much consultation and strategic thinking workshops with TMAG staff and the leadership team. The plan states that TMAG's intent is to play a leading role in positioning Tasmania as a globally significant cultural centre at the edge of the world, and TMAG's purpose is to tell unique stories that exhilarate and stimulate by connecting art, science, culture and our environment. With the last few years of the pandemic behind us we are looking forward to clear air where, with the TMAG team, we can breathe new life into TMAG while delivering on our strategic priorities.

Another significant piece of work undertaken by the Board was in understanding the current and future needs of TMAG, particularly as they relate to our sites.

In the State Budget in May 2022, we welcomed the \$100 000 allocated for the development of a TMAG vision. This funding allows us to continue working on plans for a re-imagined TMAG as central to the cultural life of Tasmania, while supporting a pathway to treaty and truth-telling in consultation with the Tasmanian Aboriginal Community. In addition, we received a much needed and appreciated increase in our appropriation in the State Budget of \$250 000 each year, which will allow TMAG to keep providing value to Tasmania's research, cultural and artistic communities, the Tasmanian community and visitors to the State.

We were pleased to see works beginning in May 2022 to protect TMAG's important heritage buildings and collection into the future. While there has been a temporary impact on TMAG's courtyard and external spaces, these works to replace the slate roof of the Bond Store and re-render its exterior, as well as to stabilise and re-render the Watergate wall, will ensure they are preserved for future generations of our Tasmanian community. We are grateful to the Tasmanian Government and the Australian Government for providing the funding for these important works. In addition, works were also completed to install a new heating and ventilation system throughout the Henry Hunter galleries, which have not only made the spaces more comfortable for visitors and staff but have also provided a more equal climate condition for TMAG's collection and visiting exhibitions.

Another future-focused project continued this year, as TMAG worked with partners the Queen Victoria Museum and Art Gallery, the University of Tasmania and Libraries Tasmania to sign off on a new collection management system to be implemented by each partner institution. This Digital Cultural Experiences Project, funded under the Launceston City Deal as part of the Smart Cities suite of projects, is an important example of how a cultural institution such as TMAG can deliver increased benefits through collaboration and partnerships.

Of course, children are our future, so we are delighted that our major new gallery *mapiya lumi | around here*

continues to be a popular addition to the museum. It was lovely to see the gallery's first birthday celebrated in April 2022, complete with a performance of *Happy Birthday* from a choir of young voices, as well as ongoing programming highlighting the gallery throughout the year. May TMAG continue to nurture and inspire our youngest visitors and encourage them to be the museum-goers of the future.

TMAG relies on the support we receive from our dedicated membership groups, and so I would like to take this opportunity to thank them for their work during 2021–22. We were so pleased to once again partner with the TMAG Foundation to undertake the TMAG Annual Appeal 2022, and we also thank them for their support for the acquisition of Tom Moore's *Pinwheel Farmer*, 2021, and the Sampler, 1838, from the Queen's Orphan School which was purchased jointly with the Friends of the Orphan Schools. We were also delighted to be able to celebrate with the Friends of TMAG as they marked their 40th anniversary in May 2022. Sadly, we said goodbye to the TMAGgots this year, as the young supporters of TMAG group wrapped up, but we are so thankful for their support over the years and look forward to former TMAGgots continuing to be connected to the museum in other ways. We thank the Royal Society of Tasmania who continue to work in close association with TMAG developing knowledge about Tasmania.

We have been fortunate this year to receive vital support from many generous TMAG donors and funders. We would like to express our gratitude to Penny Clive and Detached Cultural Organisation; Carol Colburn Grigor and Sir Jonathan Mills and Metal Manufactures Pty Ltd; Julia Farrell and Federal Group; DarkLab; TasNetworks; the Gordon Darling Foundation; Hydro Tasmania; the Keith Clarke Foundation; Laurence Herst; David and Michelle Warren; Marian Steinberg Squires; Joy Anderson; the Halifax Foundation; all those who generously responded to our Annual Appeal and several generous anonymous donors. We would also like to extend our gratitude to the artists and collectors who gave generously to the TMAG Collection including Hermie Cornelisse, Neil Haddon,

Megan Walch, and Richard and Anna Green and to the organisations who provided grant funding to TMAG including the Department of Climate Change, Energy, the Environment and Water; the Department of Infrastructure, Transport, Regional Development, Communication and the Arts; the City of Hobart; the Tasmanian Department of Education; and the Tasmanian Catholic Education Office.

This year we established an investment fund to improve our return on donated funds, and we thank Saul Eslake and Tracy Matthews for their assistance on the Investment Committee and establishing the fund. We would particularly like to thank an anonymous donor for their very generous contribution of \$1 million to be invested in the fund.

We would also like to thank the TMAG team and our volunteers for their tireless efforts throughout the year and acknowledge the support of the Department of State Growth and the Minister for the Arts, the Honourable Elise Archer MP, in working with us to deliver important outcomes for TMAG. We would like to thank Janet Carding for her leadership, dedication and care of TMAG for the last six years and we wish her well in her new role at the Sydney Harbour Foreshore Trust. Finally, we would like to thank Dr David Sudmalis for his professional stewardship of TMAG for much of the year as Acting Director, and take the opportunity to welcome new Director, Mary Mulcahy, who joined us in April 2022. We are excited to continue working with Mary to care for all that makes this a long-lived and loved institution and delivering on our shared vision for the future of our cherished TMAG.

Brett Torossi

Chair, TMAG Board of Trustees

Director's report

I was incredibly honoured to start as Director of such an iconic Tasmanian institution in April 2022. I would like to thank my predecessor Janet Carding, who left TMAG in August 2021, and Dr David Sudmalis who took over the reins in an acting capacity before my arrival. Janet and David led TMAG through much of the 2021–22 financial year as TMAG implemented new programs and exhibitions and faced the complex challenges of the pandemic.

Like cultural institutions the world over, TMAG once again felt the impacts of COVID-19 in 2021–22. Apart from a brief shutdown in October 2021, TMAG remained open throughout the year with COVID-19 safety measures such as social distancing, restricted numbers in gallery spaces and mask-wearing in line with Government requirements. The opening of Tasmania's borders in December 2021 allowed us to welcome visitors from interstate and overseas once again, however it introduced several new ways of operating as we adapted to living with COVID-19.

As a result of the pandemic, our on-site visits for the full year remained lower than pre-COVID levels at 157 174, however 219 935 people visited us online, via social media and through offsite programming bringing our total visitor engagement for the year to 377 109. This shows the importance of our online programming that allows people across Tasmania, Australia, and the world to access our programs.

In addition to online and on-site engagement and public programming, TMAG presented a diverse exhibition program in 2021–22. The first part of the year saw the continuation of the exquisite *Paradise Lost: Thomas Griffiths Wainewright*, which opened

as part of the Dark Mofo festival in June 2021. This exhibition provided opportunities for associated public programming, including a chance for University of Tasmania students to artistically respond to the exhibition at a special late-night opening event.

Over summer 2021–22, we welcomed back to TMAG some of Australia's best known 20th century paintings, *Sidney Nolan's Ned Kelly series*. This National Gallery of Australia exhibition proved incredibly popular with all visitors, and Tasmanians were delighted to have the chance to see these important works back in the state after their previous visit almost 20 years ago.

Other touring exhibitions included the *2021 Australian of the Year Awards* exhibition from the National Museum of Australia in August 2021 and *Made/Worn: Australian Contemporary Jewellery* from the Australian Design Centre in March 2022. To accompany the Australian of the Year Awards exhibition, we were honoured to welcome Australian of the Year, Grace Tame, to TMAG for a special talk to senior secondary school students.

Our major exhibition *Gay Hawkes: The House of Longing* opened in March 2022 and saw the career of the nationally respected Tasmanian furniture maker, sculptor and artist celebrated across three galleries. Gay's unique talents were on show with a series of public programs and events that complemented the exhibition, from the performance featuring her work *The Singing Cupboard* at the exhibition opening, to an informative artist talk. We also presented a pop-up art activation space in the gallery alongside the exhibition from June 2022, with TMAG's *Chair Factory* allowing visitors to create their own versions of Gay's chairs from cardboard and then share the results on social media.

To round off the year, in June 2022 we presented a quirky and fun display of a popular item from the TMAG Collection: the wedding dress Kylie Minogue wore as Charlene in *Neighbours* – including a TMAG up late wedding reception. This display coincided with the 35th anniversary of the famous TV wedding between Scott and Charlene, and with the end of the much-loved soap opera after 37 years on air.

Throughout the year we continued to build on our partnerships with festivals and other Tasmanian arts institutions. In August 2021 we were pleased to again be the hub for the Beaker Street Festival, returning after a COVID-induced break in 2020 to present a range of science-themed talks, exhibitions and entertainment. In October 2021 we partnered with Terrapin Puppet Theatre to help this iconic Tasmanian institution celebrate their 40th anniversary, transforming TMAG's Central Gallery into a wonderland of colourful puppets. Another theatrical collaboration with Blue Cow Theatre in May 2022 saw the company present their third Shakespeare production at TMAG, *The Winter's Tale*, which received rave reviews. We were also pleased to partner with the Tasmanian Symphony Orchestra, which generously lent us a grand piano on a long-term loan for our Central Gallery. The piano had its first outing with a series of concerts by Ukrainian-born pianist Alexey Yemtsov in June 2022, as he performed Prokofiev's *War Sonatas* which drew standing ovations for every performance.

The TMAG *Expedition of Discovery* initiative completed its fifth successful year, this time to the Ben Lomond Plateau, adding more than 2 000 specimens of plants, lichens and invertebrates to the State Collection. Scientific staff also described 13 taxa of lichens, fern

allies and octopodes new to science, including one new genus, in 18 peer-reviewed scientific papers.

During the year more than 33 000 items were acquired by TMAG. Key acquisitions included Bern Emmerichs' work *Ruffles on the Rajah* (2018), which depicts women prisoners on the convict ship the Rajah and was donated by Gabrielle Slade under the Australian Government's Cultural Gifts Program. Objects were also added to the collection via the *COVID-19 Stories Project*, a joint collecting initiative between TMAG and Libraries Tasmania to document the state's experiences of the pandemic, including items familiar to all of us over the past two years such as hand sanitiser and rapid antigen tests.

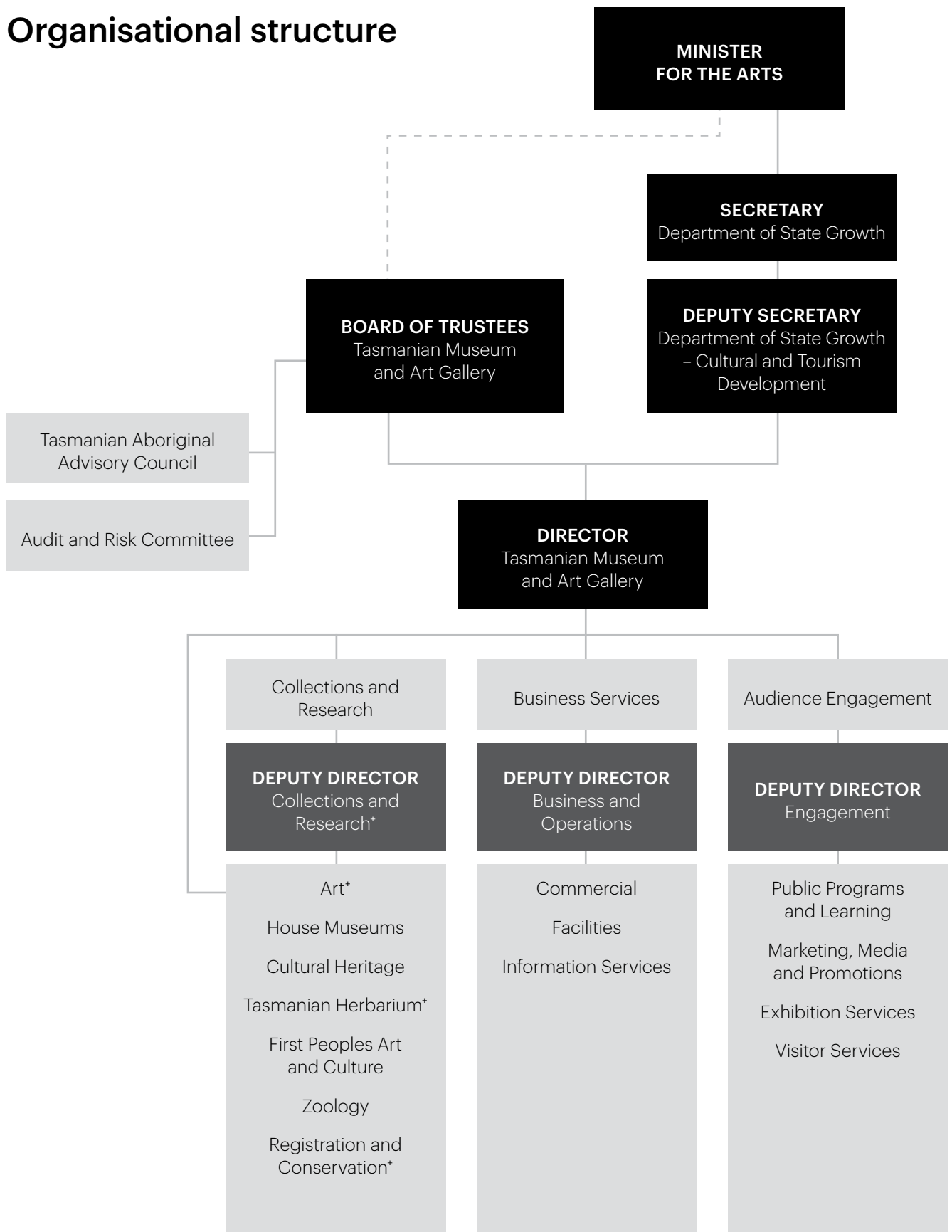
I would like to thank the Minister for the Arts, the Honourable Elise Archer MP, and the Department of State Growth for their support of TMAG throughout the year. I would also like to thank the Board, staff and volunteers of TMAG for their hard work throughout the year. Without their experience, knowledge and dedication, we would not have been able to achieve such successful outcomes in 2021–22. I thank them too for the warm welcome they have given me. I look forward to building on the work of previous Directors, the Board, and the gallery, museum and herbarium teams as we continue to develop a strong vision for TMAG's future.

Mary Mulcahy
Director

Governance

TMAG Herbarium botanists at work during the annual Expedition of Discovery at Ben Lomond, February 2022

Organisational structure



* Shared leadership of Collections and Research

MINISTER'S STATEMENT OF EXPECTATION

JANUARY 2018

TASMANIAN MUSEUM AND ART GALLERY

This Statement of Expectation is made by:

A handwritten signature in blue ink, appearing to be 'EA', written over a horizontal line.

Hon Elise Archer MP
Minister for the Arts

Date: 25 January 2018

1. INTRODUCTION

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

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

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

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

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

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

2. STRATEGIC EXPECTATIONS

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

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

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

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

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

3. FINANCIAL AND MANAGEMENT EXPECTATIONS

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

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

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

3.1 Financial Performance

The Minister expects TMAG to:

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

3.2 Collection and Research Management

The Minister expects TMAG to:

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

3.3 Threshold Value

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

3.4 Reporting

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

3.5 Commercial Activities

The Minister expects TMAG to:

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

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

3.6 Compliance with Government Policies

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

4. OTHER

4.1 Board Appointment Process

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

4.2 Director Appointment Process

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

4.3 Employee and Industrial Relations

The Minister expects TMAG to:

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

4.4 Integrity and Ethics

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

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

4.5 Significant Developments

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

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

TMAG Board of Trustees

TMAG is governed by a skills-based Board established according to the *Tasmanian Museum and Art Gallery Act 2017*. TMAG's Board of Trustees has seven members, including representatives in the areas of governance, science, risk management, tourism, business, education, arts management and cultural heritage. Trustees meet bi-monthly during the year. Attendances are recorded in the table below.

TMAG Board of Trustees and their attendance at Board Meetings 1 July 2021 to 30 June 2022

Board Member	Board of Trustees		Audit and Risk Committee	
	Eligible to Attend	Attended	Eligible to Attend	Attended
Brett Torossi	06	06	06	05
Jim Reid	06	05	06	05
Penny Edmonds	01	01	-	-
Scott Baddiley	06	06	06	05
Mark Fraser	06	06	-	-
Andrew Catchpole	06	06	06	05
Heather Rose	06	05	-	-
Denise Robinson	02	02	-	-

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

Board Biographies

Brett Torossi, Chair

Brett is a well-respected, inventive and successful businesswoman and holds a passion for great design and innovative ideas. She strives for excellence in development projects, creating communities, experiences and destinations that both move and inspire.

With more than 25 years of governance, advocacy and strategic experience Brett brings value to the wider community through her corporate advisory roles, extensive network and board positions across business, property development, arts, culture, and the heritage and tourism sectors.

Brett's other appointments include: Chair, Tasmanian Heritage Council; Director, Tourism Tasmania; Chair, Tourism Tasmania Finance, Audit and Risk Committee; Director, Brand Tasmania; Nominations Committee, International Women's Forum Australia; Director, Australian Pacific Airports, Launceston and Heritage representative on the Premier's Visitor Economy Advisory Council.

Scott Baddiley

Scott Baddiley has over 30 years of experience working in the financial and risk management sector. Scott is the Managing Partner of Findex Hobart which operates the global arm of Crowe Global (formerly Crowe Horwath Hobart) and provides professional expertise in strategic government agency consultations, organisational structuring and resource management including budgeting and cash flow strategies, governance, risk management and internal audit.

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

Andrew Catchpole

Andrew Catchpole has for the last twenty years been involved in Australia's National Electricity Market. Roles have covered market entry and regulation, energy policy and stakeholder engagement, business sustainability and transformation. He has led corporate strategy and business development for a major hydropower generator, while also a director of electricity retail and gas generation subsidiaries and a wind farm operation and development joint venture.

Through his professional services consultancy, CatchOn Pty Ltd, he continues to advocate for Tasmania's role in Australia's energy transition, while assisting clients with development opportunities in the energy, water and resources sectors.

In addition to being a Trustee of the Tasmanian Museum and Art Gallery, Andrew is a former chair of community-sector organisation Colony 47, and a Fellow of the International Hydropower Association.

Mark Fraser

Mark Fraser is an arts professional and CEO with 38 years' international and Australian experience, both commercial and non-profit.

Most recently Mark has been the Director of the Museum of Old and New Art (MONA) and the CEO and Australian Chair of Bonhams auction house in Australia. He was previously a Committee Member of the Buxton Contemporary Museum and a Board Member of the Ian Potter Museum of Art. He is currently the Director of Mark Fraser Art Advisory Pty Ltd.

Jim Reid

Professor Jim Reid is an Emeritus Distinguished Professor in the School of Natural Sciences at the University of Tasmania (UTAS).

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

Heather Rose

Heather Rose is the bestselling author of eight novels and a memoir. Her books are published internationally and have won numerous awards including The Stella Prize, the Christina Stead Prize and the ABIA Award for Best Fiction. Heather also has a significant career in business.

Heather became a copywriter in Melbourne in 1988 and was Creative Group Head at Australia's second largest advertising agency by age 28, creating campaigns for one of Australia's largest brands. Returning to her island home with her young family, Heather co-founded a highly awarded advertising agency, chaired an international advertising network and created a partnership with a global agency in New York. Heather was named Telstra Tasmanian Business Woman of the Year in 2005. Heather was Chairman of Festival of Voices from 2007–2012, growing Tasmania's first winter festival into a national and international event. Heather was also an inaugural board member of Macquarie Point Development Corporation from 2013–2016.

Denise Ava Robinson (April 2022 –)

Denise Robinson is a *palawa* (Trawlwoolway) woman with Scottish/English matrilineage.

Artist, administrator, advisor, mentor, the greater part of Denise's work is within the creative sector building capacity for Tasmanian Aboriginal practitioners. She has held a diverse range of roles across government, business, community, and industry sectors as well as managing her own arts practice. She has lived and studied nationally and overseas, has sat on numerous Arts and Community committees, panels, and boards, is the current Chair of the Tasmanian Museum and Art Gallery's (TMAG) Aboriginal Arts Advisory Council, Member of TMAG's Board of Trustees, Board member for Tasdance, and Contemporary Art Tasmania, and member of the City of Launceston's Cultural Advisory Committee, and sits on Sawtooth ARI's Aboriginal Advisory Group, and Walantanalinany Palingina's (WaPa) Advisory Council.

Holding an MFA, BFA (Hons) she is currently undertaking her PhD exploring engagement practices between indigenous and non-indigenous agents within the creative sector.

Tasmanian Museum and Art Gallery Strategic Plan

TMAG's Strategic Plan 2021-24 builds on the achievements of the 2016-21 Strategic Plan and presents four new underpinning focus areas to be delivered through a refined set of three strategic outcomes.

INTENT

TMAG plays a leading role in positioning Tasmania as a globally significant cultural centre at the edge of the world.

PURPOSE

TMAG tells unique stories that exhilarate and stimulate, by connecting art, science, culture and our environment. We create opportunities that enable participation, reflection, learning and discussion.

Areas of focus

TMAG's remarkable collections create extraordinary possibilities, but in order for us to thrive and be different, we must focus on a small number of key narratives across all areas of our work. These bring our intent and purpose to life for our community and supporters.

An island in a changing world

First Peoples of *Iutruwita* Tasmania

Migration, heritage and resilience

Southern extremes and perspectives

Strategic outcomes

At TMAG we will:

Be accessible to the Tasmanian and global community

- Welcome and connect our diverse visitors
- Inspire visitors by making TMAG a globally significant cultural centre
- Improve TMAG's digital services to grow engagement and make it easier for visitors everywhere to access museum content

Tell unique stories that exhilarate and stimulate through our strong collections

- Build a State Collection that represents Tasmania's story which grows to reflect contemporary history, culture and research
- Care for the collection on behalf of current and future generations
- Bring the collection to life through research

Have engaged and involved communities by enabling participation, reflection, learning and discussion

- Build participation so the community is engaged and involved in choosing, creating and sharing the stories that TMAG tells, and how those stories are told
- Grow a thriving and mutually-beneficial community of volunteers
- Foster reflection, learning and discussion
- Help partners, funders and communities choose TMAG because it meets their needs

Outputs



A young visitor viewing the new display of fossils from around Tasmania in the *Earth and Life* gallery

Major projects

Tasmanian Museum and Art Gallery exhibitions

Ecology Studies (Adrift Lab)



**5 April 2021 –
23 January 2022
Link Foyer**

A long-term performance in which Tasmanian artist Lucienne Rickard drew a large tableau of flesh-

footed shearwater and her family memories, embedded alongside the landscape of Lord Howe Island, continuing her expression of urgent concern for the natural world and our impacts on it.

Commissioned by Detached Cultural Organisation and presented by TMAG.

Paradise Lost: Thomas Griffiths Wainewright



**11 June – 3 October 2021
Argyle Galleries 1–4**

A richly-layered exhibition that combined the rich world of European Romanticism, Tasmania's oppressive convict history,

and Thomas Griffiths Wainewright's intriguing paintings, portraits and narrative sketches.

Presented by Dark Mofo and TMAG, with assistance from publication partner the Gordon Darling Foundation.

Beaker Street Science Photography Prize



**6 August – 29 August
2021
Bond Store Basement**

An exhibition featuring the finalists' photographs in the Beaker Street Science Photography Prize for 2020,

with visitors able to vote for their favourite to become the People's Choice Winner.

Presented in partnership with Beaker Street Festival.

2021 Australian of the Year Awards



**13 August –
26 September 2021
Central Gallery**

An exhibition of significant objects chosen by the eight extraordinary 2021 Australian of the Year state

and territory recipients, including Tasmania's Grace Tame, that reveal meaningful stories about their lives, aspirations and experiences.

A national touring exhibition presented by the National Museum of Australia and the National Australia Day Council.

The Miseries of War: 1618 and 1914



**27 August – 7 November
2021
Salon Gallery**

An exhibition featuring etchings and photolithography by Jacques Callot (1592-1635)

and George Grosz (1893-1959) depicting the horrors of the Thirty Years War (1618-1648) and the First World War (1914-1918).

Never Grow Old: 40 Years of Terrapin



**29 September –
31 October 2021**

Central Gallery

An exhibition celebrating 40 years of Tasmanian theatre company Terrapin Puppet Theatre, featuring

treasures from the Terrapin puppet archive and also the TMAG collection.

Presented by Terrapin Puppet Theatre in collaboration with TMAG.

Works from the TMAG Collection



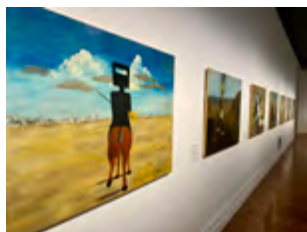
**26 November 2021 –
20 February 2022**

Argyle Galleries 1-3

A presentation of photography and video works from the TMAG Collection across three

galleries, highlighting three artists: Ricky Maynard, Anne Ferran and Joan Ross.

Sidney Nolan's Ned Kelly Series



**29 October 2021 –
20 February 2022
Argyle Gallery 4**

A travelling exhibition from the National Gallery of Australia, featuring some of Australia's best-known and

most beloved artworks, *Sidney Nolan's Ned Kelly series* (1946–47).

Supported by Metal Manufactures Ltd, the National Gallery's Touring and Outreach Program Major Partner, along with funding from the Australian Government's National Collecting Institutions Touring and Outreach Program and Visions of Australia initiative. Presented at TMAG with the support of The Old Woolstore Apartment Hotel and Joy Anderson and the Estate of Neil Thomas.

Extinction Studies



**18 February 2022 –
19 February 2023**

Link Foyer

The return of Tasmanian artist Lucienne Rickard's long-term performance work highlighting the

critical issue of species extinction, in which she draws and then erases a critically-endangered Australian species.

Commissioned by Detached Cultural Organisation and presented by TMAG.

Gay Hawkes: The House of Longing



18 March – 28 August 2022
Argyle Galleries 1-3

An exhibition showcasing the work of nationally respected Tasmanian furniture maker, sculptor

and artist Gay Hawkes, recognising her commitment to her practice over 40 years as well as her resilience and passion.

TMAg's Chair Factory



4 June – 21 August 2022
Argyle Gallery 4

A special activation space complementing the exhibition *Gay Hawkes: The House of Longing* in which visitors were invited to

make their own cardboard chair based on Gay Hawkes's original furniture designs.

Made/Worn: Australian Contemporary Jewellery



18 March – 15 May 2022
Argyle Gallery 4

A national touring exhibition featuring the work of 22 outstanding contemporary jewellers working in Australia now,

spanning a wide range of materials, techniques and meanings.

Presented by the Australian Design Centre, with assistance from the Australian Government through the Australia Council, its arts funding and advisory body.

The Wedding Dress: An Australian TV Icon



24 June – 31 July 2022
Salon Gallery

A display showcasing a touchstone of Australian popular culture, Charlene's wedding dress from *Neighbours* as worn by

Kylie Minogue, celebrating the 35th anniversary of an iconic TV moment and acknowledging the end of the popular Australian soap opera.

Narryna exhibition

Pills, Potions and Pandemics



16 June – 4 December 2021

An exhibition on Tasmania's medical history that took its lead from the sudden impact of COVID-19 on our lives.

Presented by Narryna and COMA (Collection of Medical Artefacts) Tasmania.

Public programs

Learning Program

The Public Programs and Learning team delivered online programs and live digital tours for schools and education groups across the state throughout the year, themed around TMAG's key exhibitions and collection areas. On-site face-to-face programming returned in the 2022 school year and many education groups took the opportunity to come to the museum on self-guided visits.

Family Programs

Following the opening of *mapiya lumi | around here* in April 2021, the Public Programs and Learning team introduced a special morning of activities on the first Sunday of each month inspired by the new children's gallery. A special first birthday party was also held to celebrate the gallery during the April 2022 School Holiday Program.

Throughout the year TMAG presented the collections of four young people as part of the Young Collectors Program, as well as the RSV *Nuyina* LEGO model from September 2021 – May 2022, School Holiday Programs in July 2021, October 2021 and April 2022 and the Eye Spy program for early learners in November 2021.

Public Programs

TMAG began the year with activities for NAIDOC Week and pop-up choir performances during the Festival of Voices in July 2021. In August 2021, TMAG focused on science-related public programming, once again acting as the hub for the Beaker Street Festival and taking part in the Festival of Bright Ideas at Princes Wharf Number 1. Staff led a series of special talks and tours for Seniors Week in October 2021, and TMAG was also the venue for a Citizen Tasmania bazaar to celebrate Harmony Week in March 2022. In May 2022 TMAG hosted Tasmanian theatre company Blue Cow's production of *A Winter's Tale* in the Central Gallery, the latest in its series of Shakespeare productions at the museum following *The Tempest* (2016) and *Hamlet* (2018). During the year the Tasmanian Symphony Orchestra generously loaned a grand piano to TMAG on a long-

term basis, with the first performance on the instrument – Prokofiev's *War Sonatas* – in June 2022 by Ukrainian born pianist Alexey Yemtsov. Throughout the year the TMAG volunteer Art Guides presented several well-attended sessions of popular art program pARTicipate.

Online Programs

As well as formal online learning programs, TMAG continued to offer the public regular interviews and curator talks, via social media platforms. These short on-demand video presentations allowed visitors to explore temporary and permanent exhibitions, with expert curator commentary, including virtual visits to TMAG storage facilities, conservation laboratories and House Museums.

Exhibition-related Programming

Several programs and events took place to complement TMAG's temporary exhibition program in 2021–22. A late-night opening featuring work by University of Tasmania students responding to *Paradise Lost: Thomas Griffiths Wainewright* took place in July 2021, as well as a final tour by exhibition curators in October 2021. In August 2021, Grace Tame gave a talk to senior secondary school students in conjunction with the Australian of the Year touring exhibition. In October 2021, TMAG hosted a live radio broadcast from ABC Hobart and a panel discussion to celebrate *Never Grow Old: 40 Years of Terrapin*. A public talk in May 2022 and a pop-up interactive making space from June 2022 complemented the exhibition *Gay Hawkes: The House of Longing*.

Narryna Programs

The Narryna Christmas Spirit Market returned in December 2021, featuring Tasmanian whisky and gin distillers, with funds raised through the event going towards the preservation of the house and garden. Narryna also hosted an open garden and spring plant sale in October 2021 and a new program of talks titled 'Secrets from the Collection' began in May 2022.

Major projects

Expedition of Discovery

TMAG's fifth Expedition of Discovery, generously funded by Detached, took place in February 2022 and saw Zoology and Herbarium staff head to the Ben Lomond plateau. As well as undertaking a general survey of plants and animals, the scientists set up four plots providing baseline information on what is living at this high altitude in 2022. These plots can be revisited in the future to gauge the impacts of climate change on this Tasmanian alpine environment. As with past expeditions, several species new to science were discovered and are now the focus of further research. Numerous species previously unreported for Tasmania were also found.

Threatened Bird Partnership

TMAG and TasNetworks continued to work together to help protect Tasmania's threatened bird species. As part of a three-year partnership, TasNetworks funded a part-time technical officer at TMAG, as well as an ultra-cold freezer to increase TMAG's specimen storage. This has allowed TMAG to improve and better resource its procedures for processing specimens of electrocuted threatened birds, and more rapidly report the data back to TasNetworks to help mitigate high-risk sites and protect other birds.

taypani milaythina-tu: Return to Country

Over two decades, TMAG's First Peoples Art and Culture Department have undertaken research to trace objects that were taken from *lutruwita* in the 19th century and to understand where they are now held. This has culminated in *taypani milaythina-tu: Return to Country*, an exhibition and a program of bringing Tasmanian Aboriginal cultural objects back to the state on long term loan. Staff from across TMAG have worked throughout the year to prepare for the exhibition due to open in late 2022.

Digital Cultural Experience Project

Work continued with collaborators – the Queen Victoria Museum and Art Gallery, the University of Tasmania and Libraries Tasmania – on this project, funded under the Launceston City Deal as part of the Smart Cities suite of projects. The new collection management system was signed off, ready for the partner institutions to implement, a platform for publicly sharing the combined collections of the collaborators was developed, and an Extended Reality app for use in Tasmanian schools was completed.

Building Works

In May 2022 significant works began to replace the slate roof of the Bond Store and re-render its exterior, and to stabilise and re-render the Watergate wall. Hansen Yuncken was contracted to undertake the works, which were funded through the Tasmanian Government's Public Building Maintenance Fund (Economic Stimulus and Recovery Program) and the joint Tasmanian and Australian Government Southern Extreme Weather Event Recovery Fund. A new heating and ventilation system was also installed throughout the Henry Hunter galleries to help improve climate conditions for visitors and collection objects, also funded through the Tasmanian Government's Public Building Maintenance Fund.

Audience Engagement statistics

Total Visitor Engagement (2021–22) = 377 109

Comprising the summation of:

1. Visits to the museum: 157 174

Includes all museum sites: City, Herbarium, Rosny, Narryna and Markree.

2. Visits to museum websites: 156 555

Visits to websites counted as Google Analytic 'sessions'. This does not include downloads from non-TMAG sites such as the Atlas of Living Australia (ALA).

3. People engaging with social media: 55 909

Social media engagement measured as the sum of Facebook, Twitter and Instagram engagement, plus YouTube views.

4. Offsite programming: 7 471

Includes all off-site programming: general public and educational/student programs (including virtual programs).

	Total
Visitation	
Visits to TMAG city site	148 930
Interstate visitors *	68 819
Overseas visitors *	3 715
Visits to Narryna Heritage Museum	7 166
Visits to Markree House Museum and Garden	377
Visits to Rosny Research and Collection Facility	469
Visits to TMAG Herbarium	232
Total visits to TMAG sites	157 174
On-site programs	
On-site community and family program participants	16 300
On-site community and family programs	121
Formal education visitors to TMAG	12 333
Formal education programs delivered on-site	367
Off-site programs	
Students participating in formal school programs off-site	2 302
Off-site visits to TMAG programs (excluding students)	5 169
Total participants in off-site programs	7 471
Resources	
Education resource loans	392
Education resource loan participants	15 480
Online visits	
Website visits #	143 781
Narryna website visits #	12 774
Downloads of TMAG records on the <i>Atlas of Living Australia</i> website **	18 661
<i>Field Guide to Tasmanian Fauna</i> app downloads	2 390
Enquiries	
External enquiries answered by TMAG staff	6 175
Media and publications	
Media mentions	253
Publications (print) published by TMAG	2

* Estimate from sampling only.

** 18 661 downloads of 11 206 987 records. Represents a combined figure of visits to TMAG Herbarium, Invertebrate and Vertebrate Zoology records on the ALA website.

Visits to websites counted as Google Analytic 'sessions'

Collections and research statistics

	Collection		Items Acquired		Loans **				Research	
	Total accessions #	Estimated total acquisitions*	Total	Donations and bequests	Outward		Inward		Grant- funded projects	Non- grant funded projects
					Sent	Rec'd	Sent	Rec'd		
Arts										
Art	12 953	13 092	139	139	3/10	4/11	24/135	5/30	2	1
Decorative Arts	26 293	26 349	55	53	2/12	0	5/215	16/204	2	0
Natural History										
Invertebrate Zoology	211 229	375 000	29 120	13 470	14/911	13/153	1/3	0	1	0
Vertebrate Zoology	24 750	37 500	467	460	1/1	1/1	0	0	1	1
Geology	20 705	21 521	184	184	0	0	0	0	1	0
Herbarium	271 936	317 717	2 761	1 179	8/186	20/1207	19/308	1/11	3	20
Cultural Heritage										
First Peoples Art and Culture	12 501	12 519	18	15	0	0	1/3	8/33	2	0
Documents/Archives	30 169	31 815	71	71	0	0	0	0	0	0
History	28 711	30 040	74	74	1/2	5/11	3/22	3/19	1	0
Numismatics/Philatelics	42 859	42 860	4	4	0	0	0	0	0	0
Photographs	79 198	87 163	3	3	0	0	0	0	0	0
Support Services										
Library	15 148	15 148	175	100	0	0	0	0	0	0

	Total
Research publications and articles produced by TMAG	28
Exchanges sent to other institutions	14/723
Items acquired via the Cultural Gifts Program	23
Visiting Researchers	51
Number of new species described in the natural sciences	19

* These figures represent databased items including those that have been transferred from departments, sub-number allocations, registration of backlog acquisitions as well as data cleaning work that may have removed obsolete or duplicated records

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

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

Acquisitions and donations

ART

Sofia S Henry, n. d.
A Scene in Hobart Town, n. d.
 pencil and watercolour
 Presented by David and Jenny Heslop
 AG9045

Ella Dwyer (1897–1979)
Sunset – Hawkesbury River, 1928
 aquatint
 Presented by Mr Malcolm Kays
 AG9046

Ella Dwyer (1897–1979)
Four O’Clocks, 1936
 aquatint
 Presented by Mr Malcolm Kays
 AG9047

Ella Dwyer (1897–1979)
Through the Trees – Athol, 1934
 aquatint
 Presented by Mr Malcolm Kays
 AG9048

Ella Dwyer (1897–1979)
Moonrise, 1932
 aquatint
 Presented by Mr Malcolm Kays
 AG9049

Ella Dwyer (1897–1979)
St Thomas Church, North Sydney, 1950
 etching
 Presented by Mr Malcolm Kays
 AG9050

Ella Dwyer (1897–1979)
Sydney Harbour Bridge from Observatory Hill, 1932
 etching
 Presented by Mr Malcolm Kays
 AG9051

Ella Dwyer (1897–1979)
Old Mill Buildings, Hobart, 1927
 etching
 Presented by Mr Malcolm Kays
 AG9052

Artist unknown
Fishing boats, n. d.
 oil on card
 Presented by Dr. Crouch
 AG9053

Godfrey Charles Mundy (1804–60)
Eagle Hawk Neck, 1852
 hand coloured lithograph
 Presented by Mike Coombs
 AG9054

Godfrey Charles Mundy (1804–60)
Convict Tramway, c. 1852
 hand coloured lithograph
 Presented by Mike Coombs
 AG9055

Julian Ashton (1851–1942)
The Kelly Gang – The capture of Ned Kelly, c. 1880
 engraving
 Presented by Mike Coombs
 AG9056

Antoine–Charles Vauthier (1790–1879)
Thylacine de Harris, c. 1827
 hand coloured engraving
 Presented by Mike Coombs
 AG9057

Christophe Annedouche (1803–1866)
Phascolarctes Koala, Dasyurus Ourson, 1844
 steel engraving
 Presented by Mike Coombs
 AG9058

Friedrich Justin Bertuch (1747–1822)
Tasmanian Devil, Koala, Possum, Thylacine, c. 1815
 hand coloured copper engraving
 Presented by Mike Coombs
 AG9059

Johan Jakob Honegger (1825–96)
Thylacinus Harrisii and others, c. 1834
 lithograph
 Presented by Mike Coombs
 AG9060

Gustav Mützel (1839–93)
Beuteltiere (Tasmanian Tiger), c. 1895
 engraving
 Presented by Mike Coombs
 AG9061

Geoff Parr (1933–2017)
Lake Pedder series, c. 1970
 silver gelatin prints
 Presented by Hanifa Leonie Macfarlane, 2022
 AG9062.1-47

Ella Dwyer (1897–1979)
Morning sunrise, n. d.
 etching
 Bequest from E.R. Rip Shields, 2022
 AG9063

Madonna Staunton (1938–2019)
Shepherd, 2010
 acrylic on card
 Presented by Gavin and Elizabeth Turnbull, 2021
 AG9064

Madonna Staunton (1938–2019)
Untitled (Wrapped package), 2005
 paper, cloth, string, card, tape
 Presented by Gavin and Elizabeth Turnbull, 2021
 AG9065

Madonna Staunton (1938–2019)
MAIL ART, 2006
pen and pastel on card
Presented by Gavin and Elizabeth
Turnbull, 2021
AG9066

Madonna Staunton (1938–2019)
Woman at window, 2004
acrylic on paper
Presented by Gavin and Elizabeth
Turnbull, 2021
AG9067

Madonna Staunton (1938–2019)
Untitled, n. d.
pen and pastel on paper
Presented by Gavin and Elizabeth
Turnbull, 2021
AG9068

Madonna Staunton (1938–2019)
Much better now thank you, 2005
graphite, acrylic and pastel on card
Presented by Gavin and Elizabeth
Turnbull, 2021
AG9069

Madonna Staunton (1938–2019)
Untitled, c. 1978
ink on paper
Presented by Gavin and Elizabeth
Turnbull, 2021
AG9070

Madonna Staunton (1938–2019)
Untitled, c. 1978
ink on paper
Presented by Gavin and Elizabeth
Turnbull, 2021
AG9071

Madonna Staunton (1938–2019)
Untitled, 1978
ink on paper
Presented by Gavin and Elizabeth
Turnbull, 2021
AG9072

Madonna Staunton (1938–2019)
Untitled, 1995
etching
Presented by Gavin and Elizabeth
Turnbull, 2021
AG9073

Madonna Staunton (1938–2019)
Untitled, 1995
etching
Presented by Gavin and Elizabeth
Turnbull, 2021
AG9074

Madonna Staunton (1938–2019)
Untitled, c. 1978?
acrylic on paper (monotype)
Presented by Gavin and Elizabeth
Turnbull, 2021
AG9075

Madonna Staunton (1938–2019)
Untitled, 2008
pen and watercolour
Presented by Gavin and Elizabeth
Turnbull, 2021
AG9076

Madonna Staunton (1938–2019)
Untitled, 2008
pen and watercolour
Presented by Gavin and Elizabeth
Turnbull, 2021
AG9077

Madonna Staunton (1938–2019)
Sound, 2008
wood, pencil, ink, paper and acrylic
paint
Presented by Gavin and Elizabeth
Turnbull, 2021
AG9078

Madonna Staunton (1938–2019)
A cat thinking on God, 2012
acrylic
Presented by Gavin and Elizabeth
Turnbull, 2021
AG9079

Tony Woods (1940–2017)
Ballet, c. 1965
oil on canvas
Presented by Jonathan Knight, 2022

Megan Walch (b. 1967)
Satellite: High Pressure, 2019
oil and enamel on wood panel
Donated through the Australian
Government's Cultural Gifts
Program by Megan Walch, 2022
AG9081

Megan Walch (b. 1967)
Damage control 3, 2019
oil and enamel on wood panel
Donated through the Australian
Government's Cultural Gifts
Program by Megan Walch, 2022
AG9082

Megan Walch (b. 1967)
Damage control 2, 2019
oil and enamel on wood panel
Donated through the Australian
Government's Cultural Gifts
Program by Megan Walch, 2022
AG9083

Megan Walch (b. 1967)
Satellite: Low Pressure, 2019
oil and enamel on wood panel
Donated through the Australian
Government's Cultural Gifts
Program by Megan Walch, 2022
AG9084

Megan Walch (b. 1967)
Damage control 4, 2019
oil and enamel on wood panel
Donated through the Australian
Government's Cultural Gifts
Program by Megan Walch, 2022
AG9085

Lloyd Rees (1895–1988)
Vezelay on a Hill, 1973
pen and ink on paper
Donated through the Australian
Government's Cultural Gifts
Program by Richard and Anna
Green, 2022
AG9086

Leonard French (1928–2017)
Sun dancer, c.1987
enamel and gold leaf on hessian
covered hardboard
Donated through the Australian
Government's Cultural Gifts
Program by Richard and Anna
Green, 2022
AG9087

William Robinson (b. 1936)
Toward the Gorge from Darlington, 1993
oil on canvas
Donated through the Australian Government's Cultural Gifts Program by Richard and Anna Green, 2022
AG9088

Donald Friend (1915–89)
Under umbrellas, 1946
oil on board
Donated through the Australian Government's Cultural Gifts Program by Richard and Anna Green, 2022
AG9089

Arthur Boyd (1920–99)
Shoalhaven with green river and trees, 1993
oil on board
Donated through the Australian Government's Cultural Gifts Program by Richard and Anna Green, 2022
AG9090

Arthur Boyd (1920–99)
Shoalhaven with white cockatoo 1, 1993
oil on board
Donated through the Australian Government's Cultural Gifts Program by Richard and Anna Green, 2022
AG9091

Lyndell Brown (b. 1961)
Charles Green (b.1953)
The Tempest, 2012
oil on linen
Donated through the Australian Government's Cultural Gifts Program by Richard and Anna Green, 2022
AG9092

Jeffrey Smart (1921–2013)
Girl in a deck chair, 1960s?
ink on paper
Donated through the Australian Government's Cultural Gifts Program by Richard and Anna Green, 2022
AG9093

Jeffrey Smart (1921–2013)
Study for Via Petrarca Arezzo, 1984
pencil on paper
Donated through the Australian Government's Cultural Gifts Program by Richard and Anna Green, 2022
AG9094

Jeffrey Smart (1921–2013)
Road sign, c. 1969
ink and crayon on paper
Donated through the Australian Government's Cultural Gifts Program by Richard and Anna Green, 2022
AG9095

Rick Amor (b. 1948)
The Beach at the end of the Earth, 1997
oil on canvas
Donated through the Australian Government's Cultural Gifts Program by Richard and Anna Green, 2022
AG9096

James Gleeson (1915–2008)
Dangerous corner, 1991
pastel on paper
Donated through the Australian Government's Cultural Gifts Program by Richard and Anna Green, 2022
AG9097

Dadang Christanto (b. 1957)
Kuruwelut #17, 2012
cast aluminium, enamel and gold leaf
Donated through the Australian Government's Cultural Gifts Program by Richard and Anna Green, 2022
AG9098

Artist unknown
Edward Lord, 1858
oil on paper
Presented by Margaret Furphy, 2022
AG9099

Christl Berg (b. 1944)
Untitled, from *Trace* series, 1994
Photograph
Presented by Christl Berg, 2022
AG9100

DECORATIVE ARTS

Maker unknown (Ecuador)
Collar and cuffs, 1970s
Textile (woven cotton; woolen thread embroidery)
Presented by Irene McGuire, 2021
P2021.11

Maker unknown (Guatemala)
Embroidered collar, 1970s
textile (cotton)
Presented by Irene McGuire, 2021
P2021.12

Maker unknown (Peru);
Fabric length, 1970s
textile (dyed cotton)
Presented by Irene McGuire, 2021
P2021.13

Collection of ceramics made by Johanna (Hermie) Cornelisse (b. 1958), 1990–2006, donated by the artist:

House box with grid pattern, 2006
ceramic (glazed stoneware)
P2021.14

Reversible box, 2006
ceramic (glazed stoneware)
P2021.15

House box with skirt, 2006
ceramic (glazed stoneware)
P2021.16

<i>Loop box</i> , 2005 ceramic (glazed stoneware) P2021.17	<i>Washer series vessel</i> , c. 2005 ceramic (glazed stoneware) P2021.29	<i>Small Wiggle Vase</i> , 1992 ceramic (glazed stoneware) P2021.42
<i>Footed vessel</i> , 2007 ceramic (glazed stoneware) P2021.18	<i>Freeform series cup</i> , c. 1999 ceramic (glazed stoneware) P2021.30	<i>Cow cup</i> , 1990s ceramic (glazed stoneware) P2021.43
<i>Big Fruit bowl</i> , 2007 ceramic (glazed stoneware) P2021.19	<i>Bug bowl</i> , 1993 ceramic (glazed stoneware) P2021.31	<i>Cow mustard pot</i> , 1990s ceramic (glazed stoneware) P2021.44 (a+b)
<i>Loop round box</i> , 2005 ceramic (glazed stoneware) P2021.20	<i>Blob and Wiggle cup</i> , 1993 ceramic (glazed stoneware) P2021.32	<i>Cow sugar bowl</i> , 1990s ceramic (glazed stoneware) P2021.45 (a+b)
<i>House Basket</i> ceramic (glazed stoneware) P2021.21	<i>Blob and Wiggle cup</i> , 1993 ceramic (glazed stoneware) P2021.33	Johanna (Hermie) Cornelisse (b. 1958) <i>Tafelkleedje</i> (table cover), 2001 Textile (reused woollen blankets; embroidery threads; thread) Presented by J Cornelisse, 2021 P2021.46
<i>Narrawntapu landscape series vessel</i> , 2005 ceramic (glazed stoneware) P2021.22	<i>Wiggle and Flower cup</i> , 1993 ceramic (glazed stoneware) P2021.34	Maker unknown (United Kingdom) Dress worn to coronation of Queen Elizabeth II, 1953 Textile (silk; cotton) Present by J von Bibra, 2021 P2021.47
<i>Narrawntapu landscape series vessel</i> , c. 2004 ceramic (glazed stoneware) P2021.23	<i>Latte Cup</i> , 1992 ceramic (glazed stoneware) P2021.35	Makers unknown (The Queen's Orphan Schools, Tasmania) Sampler, 1838 Textile (linen; silk) Acquired with the assistance of the Foundation of the Tasmanian Museum and Art Gallery Pty Ltd, and the Friends of the Orphan Schools, 2021 P2021.48
<i>Narrawntapu landscape series vessel</i> , c. 2004 ceramic (glazed stoneware) P2021.24	<i>Latte Cup</i> , 1992 ceramic (glazed stoneware) P2021.36	
<i>Narrawntapu landscape series vessel</i> , c. 2004 ceramic (glazed stoneware) P2021.25	Vase, 1993 ceramic (glazed stoneware) P2021.37	
<i>Narrawntapu landscape series vessel</i> , c. 2005 ceramic (glazed stoneware) P2021.26	<i>Abstract Weed Series cup</i> , 1993 Ceramic (glazed stoneware) P2021.38	
<i>Washer series vessel</i> , c. 2005 ceramic (glazed stoneware) P2021.27	<i>Abstract Weed Series cup</i> , 1993 Ceramic (glazed stoneware) P2021.39	<i>Horsehair watch chain</i> , C19th Knotted and woven horsehair Presented by Leighton Blazely, 2021 P2021.49
<i>Washer series vessel</i> , c. 2005 ceramic (glazed stoneware) P2021.28	<i>Abstract Weed Series cup</i> , 1993 Ceramic (glazed stoneware) P2021.40	Maker unknown Fruit bowl, c. 1900 metal (silver; silver plate) Presented by Leighton Blazely, 2021 P2021.50
	<i>Abstract Weed Series cup</i> , 1993 Ceramic (glazed stoneware) P2021.41	

George Jones (Stoke on Trent; United Kingdom)
Cup: Queen's Asylum Tasmania, c. 1870
ceramic (glazed earthenware; cobalt underglaze transfer decoration)
Presented by Ian Terry, 2021
P2021.51

Tom Moore (b. 1971)
Pinwheel Farmer, 2021
Hand-blown polychrome glass
Purchased with the assistance of the Foundation of the Tasmanian Museum and Art Gallery Pty Ltd, 2022
P2022.1

Bern Emmerichs (b. 1961)
Ruffles on the Rajah, 2018
ceramic (commercial wall tiles; on-glaze enamels); wood (mdf); seashells.
Donated through the Australian Government's Cultural Gifts Program by Gabrielle Slade, 2022
P2022.2

Maker unknown (probably United Kingdom)
Wallpaper specimens, c. 1910
block-printed paper and ink; glue
Presented by Nicole Jamison, 2022
P2022.3

Victor Greenaway (b. 1947)
Vase, 1980s
ceramic (glazed stoneware; lustres)
Presented by Alison Joseph, 2022
P2022.4

Alasdair Gordon (1931–2019)
Azalea vase, 2007
Hand-blown cameo glass
Donated through the Australian Government's Cultural Gifts Program by Ingrid McCaughey, 2022
P2022.5

Kevin Gordon (b. 1968)
Honey bees vase, 1998
hand blown, ground and etched glass
Donated through the Australian Government's Cultural Gifts Program by Ingrid McCaughey, 2022
P2022.6

Helen Stokes (n.d.)
Horned frog, 2009
cast glass
Donated through the Australian Government's Cultural Gifts Program by Ingrid McCaughey, 2022
P2022.7

Matthew Curtis (b. 1964)
Xylem section, 2014
cast, manipulated and etched glass
Donated through the Australian Government's Cultural Gifts Program by Ingrid McCaughey, 2022
P2022.8

Francette Fashions, Melbourne
Wedding dress and veil, 1947
textile (silk; cotton; cotton lace)
Presented by Ann Kruimink, 2022
P2022.9

Royal Grafton, United Kingdom
Souvenir tea setting: Leven Bridge, Ulverstone
ceramic (glazed porcelain; underglaze transfer decoration)
Unknown donor
P2022.10

CULTURAL HERITAGE

History

Gold Coaster clip-on lenses, supplied by P.H. Waterworth and Kelsey Aves, Hobart
Presented by Judith Longhurst, 2021
S2021.63

Antarctic clothing worn by Alex Brown, Radio Operator, during ANARE Expeditions between 1956–1961
Presented by Alex Brown, 2018
S2018.126-145

Two celluloid dolls (twins), 1930s
Presented by Beverly De Soza, 2021
S2021.64.1-2

Pair of balustrade handrail irons, a penitentiary cell window bar and a hammer from Port Arthur, mid 1800s
Presented by Leighton Blazely, 2021.
S2021.65-67

Three Heartwood Malt Whiskey bottles in a presentation box with labels that feature a parody of the March of Progress illustration that comments on social distancing, quarantine and lockdown rules during the COVID-19 pandemic, 2020
Presented by Tim Duckett, Tasmanian Heartwood Malt Whisky Pty Ltd, 2021
S2021.68

Placard from the 2nd stage of protest at St John Falls Hut on the Gordon River, Franklin River Blockade, 1980s
Presented by Chris Arthur, 2021
S2021.69

Armchair, from *The Tale of Ruby Rose* film, c.1900s
Presented by Roger Scholes, 2021
S2021.70

Slate splitting chisel, late 1800s
Found in the roof cavity of the
Imperial Hotel Backpackers, 138
Collins Street, Hobart
Presented by Chris Fitzgerald, 2021
S2021.72

Two scabbards that go with two
bush knives made by Jim Brown,
c. 2012
Presented by Megan Marrison and
Karen Brown, 2021
S2021.73-74

Marionette puppet 'Lorenzo' from
the Terrapin Puppet Theatre show
Princess With The Echo, 1985
Presented by Terrapin Puppet
Theatre, 2021. S2021.75

Radio Receiver with Amplion
loudspeaker, 1920s
Presented by Helen and David
Alomes, 2021
S2021.76

Convict brick from Settlement
Island, Macquarie Harbor with
animal footprint impression left by
spotted tail quoll, 1820s
Presented by Resource Work
Cooperative (South Hobart Tip
Shop), 2021
S2021.78

Badge – *Arm Yourself Against
COVID-19: I Got Vaccinated*, 2021
Presented by Elspeth Wishart, 2021
S2021.79

Diving flippers, buoyance control
vest and regulator worn by Angela
McGowan during the Franklin
Blockade, c. 1980
Presented by Angela McGowan,
2021
S2021.80-82

Wooden trunk owned by Rippon
Shield, Hobart stonemason and
master builder, early 1800s
Presented by Estate of E.R. (Rip)
Shield, 2021
S2021.83

Archaeological artefacts excavated
from Brighton Hub Hut 09 Site
22 (6 boxes) and associated
documentation
Presented by State Roads,
Department of State Growth, 2021
S2021.77

Two dog harnesses used on
Ursa, one of the last huskies to
be stationed at Mawson Station
Antarctica before they were
removed in 1994
Presented by Wayne Baker, 2022
S2022.18 & S2022.19

Vitamizer, 1960s
Manufactured by Semak Australia
Pty. Ltd
Presented by Susan Yola Headley,
2022
S2022.20.

Triple T FM Jacket, c. 1990
Presented by David Counsell, 2022
S2022.21

Presentation samples of two
Bass Strait telecommunication
submarine cables, including a
sample of the original cable from
1935 and a replacement cable from
1995
Presented by the Apollo Bay
Historical Society, 2022
S2022.22.

Walking doll, dressed in wedding
gown, 1960s
Manufactured by Regal Toy
Company Canada Ltd.
Presented by Colette Evans, 2022
S2022.23.

Two bottles of hand sanitizer
manufactured by Southern Wild
Distillery, Devonport, Tasmania,
2022
Presented by Southern Wild
Distillery, 2022
S2022.24, S2022.25

Field hockey stick and shin guards,
c. 1940
Presented by Judy Richmond, 2022
S2022.26, S2022.27

A *School Strike 4 Climate* tote bag
from the pre-election rally held on
Parliament Lawns, Hobart, 13 May,
2022
Presented by Kirstie Ross, 2022
S2022.28

Rapid Antigen Test kit and two
empty Rapid Antigen Test kit boxes
used by the donor during travels to
New Zealand, April 2022
Presented by Kirstie Ross, 2022
S2022.29-31

Bottle of sheep whey hand sanitizer
manufactured by Hartshorn
Distillery, Birchs Bay, Tasmania, 2020
Presented Hartshorn Distillery, 2022
S2022.32

Silver plated water jug, sugar bowl
and lidded dish from the Tasmanian
Chest Hospital, New Town, c. 1960
Manufactured by K.G. Luke,
Melbourne
Presented by Michelle Berry, 2022
S2022.33-35

Numismatics

Folder of 10 Australia Post 37 cent
stamps and folder of 10 Australia
Post 39 cent stamps
Presented by John Sheldrake, 2022
T38334 & T38335

Photographs

Collection of photographs of Port
Arthur and Southern Tasmania,
produced for the tourist market,
1920s – 1930s
Presented by Ann Cassar, 2021
Q2021.6-13

Memorial card with photo
Ernstine Caroline Burke (1832–1910)
Presented by Leighton Blazely, 2021
Q2021.14

Framed print
Family visiting Cataract Gorge,
Launceston, c. 1890
Presented by Leighton Blazely, 2021
Q2021.15

Framed and glazed photograph of
Rippon Shield (1821–1901), Hobart
stonemason and master builder
between 1855 to 1890
Presented by Estate of E.R. (Rip)
Shield, 2021
Q2021.16

Documents

Final edition of *Saturday Evening Mercury*, 28 July 1984. Various
tourist related booklets and
ephemera, 1960s to 1990s. *Star*
Previews film program, c. 1960.
Bankers & Traders' Insurance
Company Limited business card,
1968. Australian Newsprint Mills
stickers (5). 'Smart people wear
SEAT BELTS' label.
Presented by Judith Longhurst, 2021
R2021.29-35

Heartwood Malt Whisky bottle
labels, 2020
Presented by Tim Duckett,
Tasmanian Heartwood Malt Whisky
Pty Ltd., 2021
R2021.37-39

Three architectural reference books
used by architects Henry Hunter
(1832–92), and Alan Cameron
Walker (1864–1931)
Presented by Peter Cripps, 2021
R2021.40–42

Petrol ration tickets issued to Arthur
Blazely, 1949. Sunnybanks Boarding
House, Port Arthur, business card c.
1930
Presented by Leighton Blazely, 2021
R2021.44–45

Original copy of Franklin River
pro-dams campaign poster from
the blockade period, 1982–83.
'GREENIES, The Breakfast of
Champions', by Tony Folder
Presented by Dr Bob Brown, 2021
R2021.46

Share certificate J. Boag and Son
(1911) Limited, no. 74 issued to
Claude C. Boag, 16 September 1936
Presented by Murdoch Clarke
Lawyers, 2021
R2021.47

Information sheets relating to
the Astra Zeneca vaccination
received by Elspeth Wishart, 2021
Information sheet relating to the
Pfizer vaccination received by
Hannah Sheers, 2021
Presented by Elspeth Wishart, 2021
R2021.48-49

Title deed issued to Joseph
Edmonds for 35 acres of land in
the Port Dalrymple region, Van
Diemen's Land, 20 September 1813
Presented by Ian Barton, 2022
R2022.3

Silk edition of the *Colonial Times*,
petition to Queen Victoria against
the appointment of Valentine
Fleming as Chief Justice of Van
Diemen's Land, 6 September 1854
Presented by John Sheldrake, 2022
R2022.4

Talk to the Animals magazine with
article about two of the last huskies
at Mawson Station, May 1994;
Framed portrait of husky Morrie;
Polar Manual, vol. 4, 1965
Presented by Wayne Baker, 2022
R2022.5-7

Handbook *The Game of Hockey
with Notes on Umpiring. Official
Rules*; Book *The Game that
Invigorates: Hockey for Everybody*,
by Leslie H. Bourke; School
magazine *The Devonian*, December
1941
Presented by Judy Richmond, 2022
R2022.8-10

Instructions for COVID-19 testing for
travellers arriving in New Zealand,
issued by the New Zealand Ministry
of Health
Presented by Kirstie Ross, 2022
R2022.11

COVID-19 information prepared
by the Education Department,
Tasmania for the 2022 school year;
COVID at Home program enrolment
and information sheet; Pfizer
COVID-19 vaccination information
and batch number issued to Kirsten
Brett
Presented by Kirsten Brett, 2022
R2022.12-14

Collection of 20 scrapbooks
documenting the Franklin Dam
controversy in the early 1980s and
other issues, compiled by Liberal
Party volunteers
Presented by Senator Eric Abetz,
2022
R2022.15

FIRST PEOPLES ART AND CULTURE

Wooden pokerwork snake from the
Northern Territory, n. d.
Maker unknown
Presented by Fran Hewitt, 2021
M9261

Large wooden Fishhook from the
Pacific, n. d.
Maker unknown
Presented by Fran Hewitt, 2021
M9262

Cordula Ebatarinja (Hermannsburg
School), c. 1950
no title
watercolour on card
Presented by Elizabeth Andrew
in memory of Brian and Margaret
Andrew, 2021
M9263

Peter Tjutjata Taylor (Hermannsburg
School), c. 1950
no title
watercolour on card
Presented by Elizabeth Andrew
in memory of Brian and Margaret
Andrew, 2021
M9264

<p>Ancestor Tasmanian Aboriginal shell necklace (rice shells, marina shells), c. 1920s Presented by Amanda Massie, 2021 M9265</p>	<p>Ancestor Kanalaritja – Tasmanian shell necklace Presented by Margaret Andrew, 2018 M9273</p>	<p>Carved face wall hanging, PNG Presented by Robyn and Mark Jerram M9281</p>
<p>Tjuwilya Windless (Ernabella) Untitled painting acrylic on hessian Presented by Julie Gough, 2021 M9266</p>	<p>Ancestor Kanalaritja – Tasmanian shell necklace Presented by Margaret Andrew, 2018 M9274</p>	<p>Bilum Small string bag Papua New Guinea M9282</p>
<p>Hezekial Tjingoon (Hermannsburg) Untitled painting watercolour on board Presented by Jan Jenner, 2014 M9267</p>	<p>Ancestor Kanalaritja – Tasmanian shell necklace Presented by Margo Smith, 2018 M9275</p>	<p>Bilum String bag Papua New Guinea M9283</p>
<p>Jillian Namatjira (Hermannsburg) Untitled painting watercolour on board Presented by Jan Jenner, 2014 M9268</p>	<p>Sione Falemaka, 2020 Kahoa Mahina (Garland of peace) buttons, beads, nylon Presented by the Friends of TMAG, 2021 M9276</p>	<p>Woven basket Papua New Guinea M9284</p>
<p>Desmond Ebataringa (Hermannsburg) Untitled painting watercolour on board Presented by Jan Jenner, 2014 M9269</p>	<p>Sione Falemaka, 2020 Kahoa korowai (To honour) – body adornment loom-woven dyed emu feathers Presented by the Friends of TMAG, 2021 M9277</p>	<p>Canoe model Papua New Guinea M9285</p>
<p>Wenten Rubuntja (Hermannsburg) Untitled painting watercolour on board Presented by Jan Jenner, 2014 M9270</p>	<p>Sione Falemaka, 2020 Kato (basket) celluloid film Presented by the Friends of TMAG, 2021 M9278</p>	<p>Waddy, wooden club Australia M9286</p>
<p>Lindberg Inkamala (Hermannsburg) Untitled painting watercolour on board Presented by Jan Jenner, 2014 M9271</p>	<p>Sione Falemaka, 2020 Kato (basket) celluloid film Presented by the Friends of TMAG, 2021 M9279</p>	<p>Ancestor Kanalaritja Shell necklace Presented by Toowoomba Regional Council M9287</p>
<p>Julie Gough, 2011 <i>Annihilation – Map of the settled districts of Van Diemen's Land</i> Mixed media Presented by Victor and Wendy Tilley, 2019 M9272</p>	<p>Carved face wall hanging, PNG Presented by Robyn and Mark Jerram M9280</p>	<p>Rodney Gardner <i>King's Run, Preminghana</i>, 2021 watercolour on paper Purchased 2022 M9288</p>
		<p>Rodney Gardner <i>Kanamaluka, Tamar wharf</i>, 2021 Watercolour on paper Donated in memory of Sir Eardley Max Bingham QC (1927 – 2021), 2022 M9289</p>
		<p>Lennah Newson (1940 – 2005) Tasmanian Aboriginal woven basket natural fibres M9290</p>

HERBARIUM

Individuals and institutions donated a total of 1 261 specimens to the Herbarium, and a further 1 582 specimens were collected and lodged by staff.

Miscellaneous specimens were donated by B. Champion, S. Corbett, T. Ghyetssen, T. Guy, G. Jordan, S. Harris, L. Marshall, A. McMillan, C. Park, A. Pollock, R. Schahinger, K. Spicer, M. Wapstra and A. Young.

The Herbarium received specimens from:

Australia: National Herbarium of Victoria and the Royal Tasmanian Botanical Gardens Seed Bank.

Japan: National Museum of Nature and Science, Tsukuba.

New Zealand: Manaaki Whenua – Landcare Research, Lincoln, and Museum of New Zealand, Wellington.

Poland: Polish Academy of Sciences, Kraków.

United States of America: University of Arkansas.

Itemised

1 582 specimens lodged by Herbarium staff

2 *Eucalyptus cordata* specimens lodged by B. Champion

1 *Nasella trichotoma* specimen lodged by S. Corbett

20 specimens lodged by T. Ghyetssen

5 specimens lodged by T. Guy

2 *Asterotrichion* specimens lodged by G. Jordan

266 specimens lodged by S. Harris

1 *Spartina anglica* specimen lodged by L. Marshall

1 *Lepiota cristata* (fungi) specimen lodged by A. McMillan

1 *Kunzea* specimen lodged by C. Park

26 specimens lodged by A. Pollock

23 *Ruppia* & *Lepilaena* specimens lodged by R. Schahinger

2 *Pomaderris pilifera* specimens lodged by K. Spicer

217 specimens lodged by M. Wapstra

21 Tasmanian fungi specimens lodged by A. Young

25 Bryophytes specimens lodged by National Museum of Nature and Science, Tsukuba, Japan

100 Cryptogam specimens lodged by Polish Academy of Sciences, Kraków, Poland

9 specimens lodged by J. Wood, RBGT Seed Bank

450 Myxomycete specimens lodged by University of Arkansas, USA

7 Vascular specimens lodged by Museum of New Zealand, Wellington

80 specimens lodged by National Herbarium of Victoria

2 Moss specimens lodged by Manaaki Whenua – Landcare Research, Lincoln, NZ

ZOOLOGY

Individuals and institutions donated a total of 4 452 insects, 154 corals/ sponges/annelids, 21 echinoderms, 148 arachnids, and 460 vertebrate specimens. A further 1 373 insects, 132 molluscs, 8 arachnids, 23 corals/ sponges/annelids and 7 vertebrates were collected and lodged by staff in connection with the TMAG *Expeditions of Discovery* / Bush Blitz at Stony Head and Ben Lomond.

Itemised

Invertebrates

1 140 insect, 132 mollusc and 4 crustacean specimens lodged by Zoology staff in connection with TMAG *Expeditions of Discovery* / Bush Blitz at Stony Head

1 233 insect specimens lodged by Zoology staff in connection with TMAG *Expeditions of Discovery* / at Ben Lomond

1 058 Tasmanian insects collected and donated by Simon Grove

625 Tasmanian freshwater invertebrates newly registered as part of the larger donation of the Freshwater Systems collection by Peter Davies

1 768 Tasmanian insects newly registered as part of the larger donation of Chris Spencer's and Karen Richard's personal collection

140 Tasmanian insects newly registered as part of the larger donation of the Tasmanian Forest Insect Collection from Forestry Tasmania

71 Tasmanian crayfish specimens registered as part of a larger donation of Alastair Richardson's University of Tasmania research collection

386 Tasmanian marine invertebrates newly registered as part of a larger donation of CSIRO material

167 Tasmanian insects (Hemiptera) collected and donated by Lionel Hill

90 Tasmanian butterflies and moths (Lepidoptera) collected and donated by G. Ellis

87 harvestmen (Opiliones) were collected and donated by Tessa Smith as part of a UTAS PhD project

81 aquatic insects (Hemiptera and Coleoptera) collected and donated by T. Walker (AquaSci)

36 chrysomelid beetles collected and donated by D. de Little

Vertebrates

An historic and scientifically significant fiberglass mould of a great white shark (*Carcharodon carcharias*) collected from Tasmanian waters

225 tissue samples of Tasmanian birds, mammals and reptiles collected and registered in the vertebrate zoology tissue bioarchive

Skulls collected for 1 Shepherd's beaked whale (*Tasmacetus shepherdi*) and 1 strap-toothed whale (*Mesoplodon layardii*) from recent beach strandings

114 Tasmanian threatened raptor specimens registered as part of the Threatened Birds Project funded by TasNetworks

56 Tasmanian devil specimens collected from roadkill and DFTD euthanised animals were prepared as skeletal and tissue specimens and registered in the vertebrate zoology collection

GEOLOGY

50 new records were registered to the Palaeontology collection, including 47 multi-bone lots of prey remains from owl roost deposits from caves in the Florentine Valley.

External lectures and presentations

Baker, M, Smith, N & Hale, R Programme presentation on the interconnections between First Peoples' knowledge of Country and the evolution of edible plants in lutruwita/Tasmania, Festival of Bright Ideas, Hobart, August 2021.

van Breda, C Online PowerPoint presentation to ALIA (Australian Libraries and Information Online Association), Tasmania, on disaster preparedness, 23 June 2022.

Grove, S 'Developing an illustrated checklist of Tasmanian beetles' to the Royal Society of Tasmania, February 2022.

Grove, S 'Invertebrate Zoology at the Tasmanian Museum: our collections, and what we do with them', University of the Third Age, Kingston, August 2021.

Grove, S 'The amazing world of insects...in our neighbourhood' to attendees of a photographic and art exhibition of the same name, Kingston, November 2021.

Kantvilas, G 'Discovering the Natural History of Spring Bay' to the Friends of TMAG, Spring Bay, September 2021.

Kantvilas, G Presentation to the Australian Plant Society, Hobart, on lichens and the complexities of the lichen symbiosis, November 2021.

McLaughlin, M & Edwards, M, 'Little Big Home: 'more than human' narratives for a children's gallery in the 21st Century', AMaGA National Conference, Perth Convention and Exhibition Centre, Perth, June 2022.

O'Connell, J 'TMAG Painting Condition Survey – Unexpected Outcomes' Paper presented virtually at the AICCM Paintings SIG Symposium "Australian Made" 19 November 2021.

Jerome, J and **Ross, K** 'Collaboration for collecting – the Tasmanian COVID-19 Stories project' paper presented virtually at the 'Collecting with Care: Ethics in Museum Work' ICOM/National Museum of Australia webinar, 23 July 2021.

Ross, K "What a day! What a party! What a hike!" Tasmania's Mystery Train Hikes of 1932 and the Commercialisation of Bushwalking', lecture presented to the Tasmanian Historical Research Association, Hobart, 14 September 2022

Ross, K 'Thomas and Mary Moore: Re-writing Lives with Objects', research paper presented at the University of Tasmania 'Writing Tasmanian Lives' symposium, Hobart, 23 May 2022

Scott, F "Marine Plants" Presentation to the Australian Plant Society, Hobart, a general introduction to seaweeds and seagrasses, with an emphasis on species found in Tasmania, May 2022.

Stewart, J 'Thomas Griffiths Wainewright' to the Tasmanian Historical Research Association, Hobart, July 2021

Stewart, J 'Art works in Government House' to the Friends of TMAG, Government House, Hobart, March 2022

Research publications and articles

Books and catalogues

de Salas M.F. & Baker M.L. (2022). *Census of the Vascular Plants of Tasmania, including Macquarie Island*. (Tasmanian Herbarium, Tasmanian Museum and Art Gallery, Hobart) <https://flora.tmag.tas.gov.au/resources/census/>

Grove, S.G., Forster, L.G. & Porch, N. (2021). *An Illustrated Checklist of the Insects of Tasmania, Part 1 – Coleoptera (Beetles)*. The Royal Society of Tasmania, 110 pp.

Book chapters

Ross, K. 'Knowing Nature Through a Viewfinder', *Nature Boy: The Photography of Olaf Petersen*, Auckland, Auckland University Press/Auckland Museum, 2022.

Exhibition essays

Hughes, P. (2022). 'Objects of Resistance', in *The House of Longing: Gay Hawkes*, Tasmanian Museum and Art Gallery pp. 17-28

Knights, M. (2022) 'Hidden Histories', *Tense Past*, ed. Julie Gough. Hobart: Tebrikunna Press, pp69-80

Refereed papers

Baker, M.L., Grove, S., de Salas, M.F., Byrne, C., Cave, L., Bonham, K., Moore, K., Cook, L. & Kantvilas, G. (2021) Tasmanian Museum and Art Gallery's Expedition of Discovery II – The flora and fauna of Musselroe Wind Farm, Cape Portland, Northeast Tasmania. *Papers and Proceedings of the Royal Society of Tasmania*. 155(2): 69–96.

Baker, M.L., de Salas, M.F., Grove, S., Cave, L., Moore, K., Byrne, C., Lee, E. & Kantvilas, G. (2021) Tasmanian Museum and Art Gallery's Expedition of Discovery III – The flora and fauna of the Spring Bay Mill area after a long history of industrial use. *Papers and Proceedings of the Royal Society of Tasmania*. 155(2):139–162.

Brunton D.F., Garrett M., Sokoloff P.C. & **Kantvilas G.** (2021) Description, distribution and ecology of endemic Tasmanian quillwort, *Isoetes jarmaniae*, sp. nov. (Isoetaceae; Lycopodiopsida). *Phytotaxa* 522: 027-037. <https://doi.org/10.11646/phytotaxa.522.1.3>

Cleuren, S.G.C., Patterson, M.B., **Hocking, D.P.** & Evans, A.R. (2022). Fang shape varies with ontogeny and sex in the venomous elapid snake *Pseudonaja affinis*. *Journal of Morphology*. <https://doi.org/10.1002/jmor.21442>.

Grove, S.G., Byrne, C.J., Bonham, K., Moore, K. & Cook, L. (2021). Invertebrate discoveries arising from a survey of the Musselroe Wind Farm, *The Tasmanian Naturalist* 143: 77-91.

Grove, S.G. & Bonham, K. (2021). A possible example of imperfect Batesian mimicry in the carrion-beetle *Ptomaphila lacrymosa* (Coleoptera: Silphidae) *The Tasmanian Naturalist* 143: 153-156.

Kantvilas G. (2021) The lichen genus *Enterographa* Fée (Rocellaceae) in Tasmania. *Muelleria* 40: 31-38.

Kantvilas G. (2021) A synopsis of the genus *Arthothelium* (Arthoniales) in Tasmania. *Lichenologist* 53: 415-431.

Kantvilas G. (2022) The trouble with *Neophyllis pachyphylla* (lichenised Ascomycetes). *Swainsona* 36: 1-7.

Kantvilas G. & Fryday A.M. (2021) Validation of Henry Imshaug's "*Ochrolechia alectoronica*" (lichenised Ascomycetes, Pertusariales), with notes on *O. weymouthii* Jatta and a key to the genus *Ochrolechia* in Tasmania. *Swainsona* 35: 67-72.

Kantvilas G., Suija, A., & Motiejūnaitė, J. (2021) *Caloplaca tephromelae* (Teloschistaceae), a new lichenicolous species from Tasmania. *Lichenologist* 53: 317-325.

Kantvilas G., Wedin M., & Svensson M. (2021) *Australidea* (Malmideaceae, Lecanorales), a new genus of lichens, with notes on the genus *Malcolmiella*. *Lichenologist* 53: 395-407.

McCarthy P.M. & **Kantvilas G.** (2022) A new species of *Dictyomeridium* (lichenized Ascomycota, Trypetheliaceae) from Tasmania. *Australasian Lichenology* 90: 10-13.

Meagher, D., **Seppelt, R.D.**, Cairns, A. & Franks, A. (2022). The family Calymperaceae (Bryophyta) in Australia. Part 3: The genus *Mitthyridium*. *Telopea* 25: 129–150.

Pirotta, V., **Hocking, D.P.**, Iggleden, J. & Harcourt, R. (2022) Drone observations of marine life and human-wildlife interactions off Sydney, Australia. *Drones*. 6 (75): <https://doi.org/10.3390/drones6030075>.

Pollock, T.I., **Hocking, D.P.** & Evans, A.R. (2021). The killer's toolkit: remarkable adaptations in the canine teeth of mammalian carnivores. *Zoological Journal of the Linnean Society*, zlab064, <https://doi.org/10.1093/zoolinnean/zlab064>.

Seppelt, R.D., Meagher, D., Cairns, A. & Franks, A. (2022). The family Calymperaceae (Bryophyta) in Australia. Part 4: The genus *Calymperes*. *Telopea* 25: 93–128.

Verhoeff, T.J. & O'Shea, S. (2022). New records and two new species of *Grimpoteuthis* (Octopoda: Cirrata: Grimpoteuthididae) from southern Australia and New Zealand, *Molluscan Research* 42(1): 1-28. DOI: 10.1080/13235818.2022.2035889.

Non-refereed articles

Carlin, S., 'Exhibition Review: *Paradise Lost*, Thomas Griffiths Wainewright', *Australiana* August 2021, Vol 43, No. 3, pp 5-11.

Pollock, T.I., **Hocking, D.P.** & Evans, A.R. (2021). Jaws of death: how the canine teeth of carnivorous mammals evolved to make them super-killers. *The Conversation*: <https://theconversation.com/jaws-of-death-how-the-canine-teeth-of-carnivorous-mammals-evolved-to-make-them-super-killers-166029>.

Wapstra M. & **Baker M.** (2021) The apparent sudden arrival of *Crassula alata* in Tasmania. *The Tasmanian Naturalist*. 143:65-76.

Hughes, P., 'Gay Hawkes: The House of Longing' in *Island Magazine*, No. 164, February 2022

Reports

Tasmanian Herbarium (2021). *Annual Review of Activities, 2020–2021* Tasmanian Herbarium, Tasmanian Museum and Art Gallery, Hobart.

Editorial responsibilities

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

de Salas M.F. (editor) (2021–22) *Flora of Tasmania Online*.

Kantvilas G. (editorial board) (2021–22) *Australasian Lichenology*.

Kantvilas G. (editorial board) (2021–22) *Herzogia* (the international journal of the Central European Bryological and Lichenological Society).

Ross, K. (reviews editor) (2021–2022) *Museum History Journal*

Ross, K. (editorial board) (2021–2022) *International Review of Environmental History*

Ross, K. (Tasmanian editorial working group) (2021–2022) *Australian Dictionary of Biography*

External duties

Andy Baird

Member, National Science Week Tasmanian Committee; Member, Inspiring Australia Tasmanian Management Committee; Member, Australian Museums and Galleries Association.

Matthew Baker

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

Tamzine Bennett

Member, Tasmanian Historical Research Association; Member, Australian Museums and Galleries Association.

Belinda Bauer

Member, Society for the Preservation of Natural History Collections.

Michelle Berry

Professional Member, Australian Institute for the Conservation of Cultural Materials (PMAICCM); Fellow, International Institute for Conservation of Historic and Artistic Works (IIC); Honorary Associate, Museums Victoria; Adjunct Academic Associate Lecturer, Flinders University.

Mary Bracken

Member, Australasian Registrars Committee (ARC); Fellow, Institute of Public Accountants (Retired).

Cobus van Breda

Member, Allport Museum and Art Gallery Committee; Publications Officer, Australian Institute for the Conservation of Cultural Material (AICCM); Editorial Committee, AICCM Bulletin.

Catherine Byrne

Reviewer, *Zootaxa*; Board Member, Forum Herbulot (global organisation of geometrid moth research); Honorary Research Associate, School of Geography and Environmental Studies (University of Tasmania); Chair, Council of Heads of Australian Faunal Collections; Member, Royal Society of Tasmania; Member, Australian Entomological Society; University Associate, Office of the Provost – Academic Division, University of Tasmania; Committee Member, Moths and Butterflies Australasia.

Janet Carding

Member, Council of Narryna Heritage Museum; Company Secretary, TMAG Foundation Ltd; Committee Member, Friends of TMAG; Member, Council of The Royal Society of Tasmania; Vice Chair, Council of Australasian Museum Directors (CAMD); Vice Chair, Council of Australian Art Museum Directors (CAAMD); President, Australian Museums and Galleries Association (AMaGA) Tasmania Branch and National Council Member, AMaGA; Member, International Council of Museums (ICOM); Member, Festival of Voices Board; Member, Tasmanian Symphony Orchestra Board; Member, Founders and Survivors Advisory Committee; Member, Port Arthur Historic Site Management Authority (PAHSMA) Conservation Advisory Committee; Member, Beaker Street Board.

Scott Carlin

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

Lyn Cave

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

Lisa Charleston

Member, Australian Institute for the Conservation of Cultural Materials (AICCM).

Judy Clarke

Member, Wildlife Diseases Association (Australasian section); Member, Wildlife Health Australia; Category A (veterinarian) Member, NRE Animal Ethics Committee.

Philippa Cox

Member, Australasian Registrars Committee (ARC).

Clifford Davy

TMAG Representative, Faunal Collections Informatics Group (FCIG, CHAFC); Member, Tasmanian Historical Research Association.

Julie Gough

Member, Aboriginal and Torres Strait Islander Advisory Group, Museum of Contemporary Art (Sydney); Member, Indigenous Roadmap Advisory Group, Australian Museums and Galleries Association (AMaGA); Member, Digital History Tasmania Working Group; Member, Program Committee, Contemporary Art Tasmania.

Simon Grove

Member, Malacological Society of Australasia; Member, Tasmanian Field Naturalists Club; Member, Australian Entomological Society; Member, Collections Committee, Australian Entomological Society; University Associate, Office of the Provost – Academic Division, University of Tasmania; Reviewer, Papers and Proceedings of the Royal Society of Tasmania; Science advisor, Beaker Street science photo competition.

Richard Hale

Committee Member, Equality Tasmania.

David Hocking

Adjunct Research Associate, Monash University; Member of Australian Mammal Society.

Peter Hughes

Member of Contemporary Art Tasmania Exhibition Development Grant (EDF) committee.

Jo Huxley

Member, Tasmanian Historical Research Association.

Gintaras Kantvilas

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

Nikki King Smith

Member, Australian Institute for the Conservation of Cultural Material (AICCM); State (Tasmania) Public Officer of the AICCM; Committee Member, Australian National Submarine Museum.

Mary Knights

Deputy Chair, Island Magazine Board; Member, Art Association of Australia and New Zealand; Member, Tasmanian Historical Research Association; Guest Examiner, UTAS BFA (Hons) Honours (Hobart and Launceston); Guest Examiner, UTAS PhD examination.

Michael McLaughlin

Member, Australian Museums and Galleries Association; Member, National Science Week Tasmanian Committee.

Kate Morris

Member, Australian Museums and Galleries Association.

Kirrily Moore

Member, Australian Marine Science Association; University Associate, Office of the Provost – Academic Division, University of Tasmania.

Mary Mulcahy

Member, Council of Narryna Heritage Museum; Committee Member, Friends of TMAG; Member, Council of the Royal Society of Tasmania.

Jennifer O'Connell

Professional Member, Australian Institute for the Conservation of Cultural Materials (PMAICCM); Tasmania Division President, AICCM; Member, AICCM Development Committee; Member, International Institute for Conservation of Historic and Artistic Works (IIC).

Laurence Paine

TMAG Representative, Herbarium Information Systems Committee (HISCOM, CHAH).

Zoe Rimmer

Member, National Museum of Australia (NMA) Aboriginal Advisory Board.

Research supervision

Kirstie Ross

Reviews Editor, *Museum History Journal*; Editorial Board Member, *International Review of Environmental History*; Director, Board of West Coast Heritage Inc (Zeehan); Member, Australian Museums and Galleries Association; Committee Member, Australian Museums and Galleries Tasmanian Branch; Member, Tasmanian Historical Research Association; Member, Australian Historical Society; Editorial working group member, *Australian Dictionary of Biography* Tasmanian; University Research Associate, University of Tasmania College of Arts Law and Education.

Miguel de Salas

Working Group, Australian Plant Census Project; Member, Bush Blitz Scientific Reference Group; Operational Working Group, Seed Bank Project, at Royal Tasmanian Botanical Gardens; Working Group, eFlora of Australia Project (ALA, CHAH); Working Group, Australian Plant Name Index; Tasmanian Convenor, Australasian Systematic Botany Society;

Jane Stewart

Committee Member, National Cultural Heritage Committee; Board Member, Contemporary Art Tasmania; Committee Member, City of Hobart Public Art Advisory Committee; Acting Committee Member, Contemporary Art Tasmania Programming Committee.

Elsbeth Wishart

Member, Australian Museums and Galleries Association; Committee Member, Australian Museums and Galleries Association Tasmania Branch (October 2016 – December 2021); Member, Museum Historians National Network, Australian Museums and Galleries Association; Member, Cultural Heritage Practitioners of Tasmania; Member, Australia ICOMOS; Member, Tasmanian Historical Research Association.

Forster, Lynnette

(PhD candidate in Ecology, University of Tasmania).

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

Project: From genes to landscape: forest beetles and forest management in Tasmania's southern forests.

O'Conner, Jack

(Honours student in Palaeontology, Monash University)

Supervisors: **David Hocking**, Alistair Evans.

Project: Using 3D modelling to determine the fossil completeness and body mass of the TMAG *Zygomaturus trilobus* skeleton.

Natasha, Nosiara

(Honours student in Palaeontology, Monash University)

Supervisors: **David Hocking**, Alistair Evans.

Project: Exploring skull biomechanics in the TMAG *Zygomaturus trilobus* fossil using Finite Element Analysis.

Member groups



Geological display in the window of the *Earth and Life* gallery, as viewed from the Central Gallery

TMAG Foundation Limited

As Chair of the Foundation, I have the privilege of being involved with a very experienced, capable and hardworking Board of Directors who have again ensured that, through their efforts, significant sums of money have been raised by our members to assist in purchasing items to enhance TMAG and the State Collection.

The Foundation Board consists of myself as Chair, John Upcher as Deputy Chair, Peter Black as Treasurer, Nerilie Gilson as Secretary, Jo Marshall as Events Co-ordinator, Romy Morgan as Magazine Editor, as well as Ian (Gilby) Stewart and Bob Annells. All directors give significant expertise and time to the Board in a purely voluntary capacity. The TMAG community is very fortunate to have such hard-working volunteers.

The year saw transition in the TMAG Director's role from Janet Carding to Mary Mulcahy with David Sudmalis acting in the role in between. We wish Janet the very best in her new role, thank David for keeping TMAG running and are also very excited to welcome Mary.

Our role in the greater TMAG community is, very simply, to raise funds. We do this by arranging events at special locations where members can meet, socialise and learn with like-minded philanthropic members of the community.

Events during the current financial year included:

- August 2021 Winter private view at the home of members Kim and Romy Morgan
- October 2021 Sir Sidney Nolan: The Heide Years at The Old Mercury Building
- October 2021 Spring Welcome to New Members at the home of Jo Marshall
- December 2021 Christmas at Ashleigh at the home of member Dr Robert Fisher
- May 2022 Feast for the Senses Dinner at The Old Mercury Building

- June 2022 Winter Celebration at TMAG attended by our Patron, Her Excellency Barbara Baker, Governor of Tasmania, and Minister for the Arts, the Honourable Elise Archer MP, to celebrate the loan of Eugene Von Guerard's wonderful painting *Hobart Town with Mount Wellington in the background* from the Jreissati family.

Due to the success of our fundraising activities, the accumulated assets of the Foundation have grown from \$362 000 at the conclusion of the 2021 financial year to \$498 000 at 30 June 2022. Our membership has also grown to 311. As a result of our fundraising efforts we again achieved the matched funding of \$50 000 from the State Government, for which we are extremely grateful.

The fundraising could not occur at the levels achieved without community support, and in particular the Board thank the Jreissati family from Melbourne for their continued support in donating their wonderful Levantine Hill wines from the Yarra Valley which we all enjoy at events. The ongoing support of Penny Clive at The Old Mercury Building is also greatly appreciated for the many and varied ways she provides space and events.

The most significant acquisition this year was a sampler from the Orphan School in Hobart dated 1838. Based on advice from TMAG curators, the Foundation with the assistance of Friends of the Orphan School purchased this extremely rare piece of Van Diemen's Land's social history which will now sit in its rightful place at TMAG for future generations to also learn from. Attempts were also made to purchase other significant items recommended by curators at auction, however we were unsuccessful in these pursuits.

Thank you to all members for your ongoing support. The Board would also encourage you to introduce your friends to the Foundation so that we can continue to grow whilst having fun and raising funds for TMAG.

Colin S Thomas
Chair, TMAG Foundation Limited

The Friends of the Tasmanian Museum and Art Gallery

This year, the Friends of TMAG is celebrating the 40th anniversary of its founding. This achievement represents 40 years of encouraging the engagement of our members with TMAG, expanding their horizons, helping them to discover new passions and assisting TMAG with purchases to help support curators and collections.

In the last 12 months, the Friends of TMAG committee again presented at least two events each month, with a diverse range of topics covered. We saw a drop in event attendance when the Tasmanian borders opened, but registrations are again gradually increasing back to pre-COVID levels.

We held five off site events this year, including a visit to the Spring Bay Mill at Triabunna, which saw us reconnect with the *Expedition of Discovery* undertaken by TMAG's scientists in 2019. Visits to the house museums also featured. We arranged a Monster Soup Kitchen at Narryna, and a sell-out tour of Markree.

Our floor talks continue to be popular, with science, art and history well represented.

We explored the Migrant Experience Project, Gay Hawkes' exhibition *The House of Longing* and calligraphy past and present, referencing an exhibited artwork in *This Too Shall Pass*.

Behind the scenes events were well patronised and we were able to run an Art Conservation experience in the conservation lab, three times, due to overwhelming interest.

We successfully branched out into the world of drama when we hosted an event around Blue Cow's production of *The Winter's Tale*, performed in the Central Gallery. We also held an event when TMAG presented a performance on the newly acquired grand piano, on loan from the TSO.

A highlight of our birthday celebrations was a reception at Government House. Guests were led on a tour of the art of Government House, focusing on the art connections between TMAG and Government House. We also hosted an inaugural members morning tea. We have 11 members who were with us back in 1982 and still have active membership.

The continuing legacy of COVID-19 has seen our membership drop somewhat this year, but we were pleased to welcome members of the TMAGgots into our fold, when their group wound up at the end of the financial year. Currently we have 719 members.

The Friends of TMAG has also been able to donate \$13 500 this year for items as diverse as a great white shark mould and necklaces and baskets for the Pacific Cultures exhibition.

With the help of a great committee, we continue to engage with, explore and narrate wonderful Tasmanian stories. Our 40th year promises to be the best yet.

Jane Wilcox

President, Friends of the Tasmanian Museum and Art Gallery

The TMAGgots

After some 16 years as one of TMAG's membership organisations, the TMAGgots held their final event at TMAG in March 2022 before formally dissolving the Association in July 2022.

The TMAGgots grew from the Friends of TMAG in the first decade of the 2000s as a social forum for young professionals wishing to engage with TMAG in often quirky and original ways.

While membership has tracked older in recent years, the TMAGgots will be warmly remembered for their contribution to the life of TMAG.

In wrapping up the organisation, assets were generously transferred to the Friends of TMAG and a number of remaining TMAGgots moved across to the Friends to maintain their connection with TMAG.

External financial support



External financial support

The Tasmanian Museum and Art Gallery would like to thank all its financial supporters who generously gave to the museum during the 2021–22 financial year.

This support has helped us to undertake a wide range of projects, programs and activities. In addition to the generous donations made to the 2022 TMAG Annual Appeal which raised \$30 837, the following support was received:

From	Amount	Purpose
Anonymous Benefactor	\$1 000 000	Engaging with Tasmania's migrant communities to collect and tell their stories and to make TMAG a safe and welcoming space for them
Australian Government, Parks Australia, Australian Marine Parks, Our Marine Parks Grants Program	\$325 000	<i>Islands to Ice</i> Exhibition
Australian Government Department of Infrastructure, Transport, Regional Development, Communication and the Arts	\$153 000	<i>Twist</i> exhibition
City of Hobart	\$108 206	<i>Hobart Current</i> exhibition
Metal Manufactures Pty Ltd	\$100 000	Collection digitisation
Australian Government Department of Infrastructure, Transport, Regional Development, Communication and the Arts	\$81 400	Virtual Macquarie Island 2.0
DarkLab Pty Ltd	\$80 000	<i>Paradise Lost: Thomas Griffiths Wainewright</i> exhibition
Tasmanian Government, Department of Education	\$74 445	Tasmanian Aboriginal Learning Facilitator Program – virtual and on site learning program focusing on First Peoples Art and Culture
Tasmanian Networks Pty Ltd	\$50 000	Threatened Bird Strategy
City of Hobart	\$44 000	Lift Off! Children's Festival 2022
Australian Government Department of Infrastructure, Transport, Regional Development, Communication and the Arts	\$38 620	Indigenous Repatriation Program
City of Hobart	\$35 000	Public program support with a focus on late night events and extended openings
Gordon Darling Foundation	\$30 000	<i>Paradise Lost: Thomas Griffiths Wainewright</i> exhibition catalogue
TMAG Foundation Pty Ltd	\$25 000	Support acquisition of the Sampler, 1838, from the Queen's Orphan School
Hydro Tasmania	\$25 000	<i>taypani milaythina-tu: Return to Country</i> exhibition catalogue
Australian Government Department of Climate Change, Energy, the Environment and Water	\$21 000	Bush Blitz – <i>Expedition of Discovery</i>
Keith Clarke Foundation	\$21 000	Painting and Decorative Art restoration

From	Amount	Purpose
Old Woolstore Apartment Hotel	\$20 000	<i>Sidney Nolan's Ned Kelly Series</i> exhibition
Detached Cultural Organisation	\$19 750	<i>Expedition of Discovery</i> support
Gordon Darling Foundation	\$16 500	<i>Furnishing the Colony; Tasmanian colonial furniture</i> publication
Australian Government Department of Climate Change, Energy, the Environment and Water, Australian Biological Resources Study	\$12 500	Accounts of selected lichen genera, <i>Flora of Australia</i>
Laurence Herst	\$10 000	Donation
TMAG Foundation Pty Ltd	\$9 900	Support acquisition of <i>Pinwheel Farmer</i> by Tom Moore
Australian Government Department of Climate Change, Energy, the Environment and Water	\$9 900	Update of the Lepidoptera section of the Australian Faunal Directory
Allport Bequest	\$7 000	<i>Sea of Light</i> installation, Lift Off! Children's Festival 2022
Catholic Education Office	\$6 937	Tasmanian Aboriginal Learning Program
Friends of TMAG	\$6 000	Acquisition of a mould of a Great White shark made by Tom Jenkins and costs for a storage crate
Friends of TMAG	\$5 000	<i>mapiya lumi</i> | <i>around here</i> bespoke retroviewer design, TMAG Museum Shop merchandise
Friends of the Orphan Schools	\$5 000	Support acquisition of the Sampler, 1838, from the Queen's Orphan School
David and Michelle Warren	\$5 000	<i>Gay Hawkes: House of Longing</i> catalogue
Marian Steinberg Squires	\$5 000	Donald Squires Natural History Research Fund
Halifax Foundation	\$5 000	Donation
Federal Group	\$2 000	<i>Expedition of Discovery</i> support
Joy Anderson and the Estate of Neil Thomas	\$2 000	<i>Sidney Nolan's Ned Kelly Series</i> exhibition
Friends of TMAG	\$1 470	Acquisition support for artworks by Sione Falemaka

Please note, the amounts presented above may or may not include GST



Financial report

Lucienne Rickard (b. 1981), *Ecology Studies (Adrift Lab)*, 2022

Independent Auditor's Report
To the Members of Parliament
Tasmanian Museum and Art Gallery
Report on the Audit of the Financial Report

Opinion

I have audited the financial report of the Tasmanian Museum and Art Gallery (the Museum), which comprises the statement of financial position as at 30 June 2022, statements of comprehensive income, changes in equity and cash flows for the year then ended, notes to the financial statements, including a summary of significant accounting policies and the statement of certification by the Chairperson of the Board of Trustees and the Secretary of the Department of State Growth (the Secretary).

In my opinion, the accompanying financial report:

- (a) presents fairly, in all material respects, the financial position of the Museum as at 30 June 2022 and its financial performance and its cash flows for the year then ended
- (b) is in accordance with the *Tasmanian Museum and Art Gallery Act 2017* and Australian Accounting Standards.

Basis for Opinion

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

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

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

Responsibilities of the Board of Trustees and the Secretary for the Financial Report

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

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

Auditor's Responsibilities for the Audit of the Financial Report

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

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

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

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

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

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



Jeff Tongs
Assistant Auditor-General
Delegate of the Auditor-General
Tasmanian Audit Office

5 October 2022
Hobart

Certification of Financial Statements

The accompanying Financial Statements of the Tasmanian Museum and Art Gallery are in agreement with the relevant accounts and records and have been prepared in compliance with Australian Accounting Standards, *Audit Act 2008*, Treasurer's Instructions issued under the provisions of the *Financial Management Act 2016* and section 31(2)(b) of the *Tasmanian Museum Act 2017* to present fairly the financial transactions for the year ended 30 June 2022 and the financial position as at the end of the year.

At the date of signing we are not aware of any circumstances which would render the particulars included in the Financial Statements misleading or inaccurate.



.....
Brett Torossi

CHAIRPERSON

30 September 2022



.....
Kim Evans

SECRETARY

30 September 2022

Statement of Comprehensive Income for the year ended 30 June 2022

	Notes	2022 \$'000	2021 \$'000
Income from continuing operations			
Revenue from Government			
Appropriation revenue – operating	2.1	9 994	10 173
Other revenue from Government	2.1	106	405
Grants	2.2	1 001	1 425
User charges	2.3	348	267
Interest	2.4	...	8
Bequests, donations and contributions received	2.5	1 181	981
Other revenue	2.6	1 359	2 503
Total revenue from continuing operations		13 989	15 762
Net gain/(loss) on non-financial assets	3.1	(10)	...
Total income from continuing operations		13 979	15 762
Expenses from continuing operations			
Employee benefits	4.1	7 976	7 804
Directors fees	4.1	95	98
Depreciation and amortisation	4.2	358	330
Supplies and consumables	4.3	3 353	5 391
Other expenses	4.4	7	5
Total expenses from continuing operations		11 789	13 628
Net result from continuing operations (net operating balance)		2 190	2 134
Net result		2 190	2 134
Other comprehensive income			
Items that will not be reclassified to net result in subsequent periods			
Changes in physical asset revaluation reserve	8.1	...	20 309
Total other comprehensive income		...	20 309
Comprehensive result		2 190	22 443

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

Statement of Financial Position as at 30 June 2022

	Notes	2022 \$'000	2021 \$'000
Assets			
<i>Financial assets</i>			
Cash and cash equivalents	9.1	5 243	4 467
Receivables	5.1	100	251
Other financial assets	5.2	4	76
<i>Non-financial assets</i>			
Inventory	5.3	132	135
Property, plant and equipment	5.4	49 250	48 380
Heritage and cultural assets	5.4	381 691	381 570
Intangibles	5.5	921	733
Other assets	5.6	34	...
Total assets		437 375	435 612
Liabilities			
Payables	6.1	55	37
Employee benefit liabilities	6.2	1 756	1 944
Other liabilities	6.3	14	271
Total liabilities		1 825	2 252
Net assets (liabilities)		435 550	433 360
Equity			
Reserves	8.1	39 422	39 422
Accumulated funds		396 128	393 938
Total equity		435 550	433 360

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

Statement of Cash Flows for the year ended 30 June 2022

	Notes	2022 \$'000	2021 \$'000
Cash flows from operating activities		Inflows (Outflows)	Inflows (Outflows)
<i>Cash inflows</i>			
Appropriation receipts – operating		10 100	10 578
Grants – continuing operations		899	409
User charges		339	275
GST receipts		528	705
Interest received		...	8
Other cash receipts		2 579	3 039
Total cash inflows		14 445	15 014
<i>Cash outflows</i>			
Employee benefits		(8 258)	(7 566)
Supplies and consumables		(3 369)	(5 332)
GST payments		(566)	(798)
Other cash payments		(4)	(5)
Total cash outflows		(12 197)	(13 701)
Net cash from (used by) operating activities	9.2	2 248	1 313
Cash flows from investing activities			
<i>Cash outflows</i>			
Payments for acquisition of non-financial assets		(1 472)	(1 258)
Total cash outflows		(1 472)	(1 258)
Net cash from (used by) investing activities		(1 472)	(1 258)
Net increase (decrease) in cash held and cash equivalents held		776	55
Cash and cash equivalents at the beginning of the reporting period		4 467	4 412
Cash and cash equivalents at the end of the reporting period	9.1	5 243	4 467

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

Statement of Changes in Equity for the year ended 30 June 2022

	Reserves \$'000	Accumulated funds \$'000	Total equity \$'000
Balance as at 1 July 2021	39 422	393 938	433 360
Total comprehensive result	...	2 190	2 190
Balance as at 30 June 2022	39 422	396 128	435 550

	Reserves \$'000	Accumulated funds \$'000	Total equity \$'000
Balance as at 1 July 2020	19 113	391 804	410 917
Total comprehensive result	20 309	2 134	22 443
Balance as at 30 June 2021	39 422	393 938	433 360

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

Notes to and forming part of the Financial Statements for the year ended 30 June 2022

1	Underlying Net Operating Balance	57	8	Reserves	74
			8.1	Reserves	74
2	Revenue from Transactions	58	9	Cash Flow Reconciliation	74
2.1	Revenue from Government	58	9.1	Cash and cash equivalents	74
2.2	Grants	58	9.2	Reconciliation of net result to net cash from operating activities	75
2.3	User charges	59	10	Financial Instruments	75
2.4	Interest	59	10.1	Risk exposures	75
2.5	Bequests, donations and contributions received	60	10.2	Categories of financial assets and liabilities	78
2.6	Other revenue	60	10.3	Comparison between carrying amount and net fair value of financial assets and liabilities	78
3	Net Gains/(Losses)	60	10.4	Net fair values of financial assets and liabilities	79
3.1	Net gain/(loss) on non-financial assets	60	11	Statement of Trustee Receipts and Payments for the year ended 30 June 2022	79
4	Expenses from Transactions	61	11.1	Statement of trust receipts and payments	79
4.1	Employee benefits	61	11.2	Notes on funds with significant trust balances	80
4.2	Depreciation and amortisation	63	12	Events Occurring After Balance Date	80
4.3	Supplies and consumables	64	13	Other Significant Accounting Policies and Judgements	81
4.4	Other expenses	65	13.1	Objectives and funding	81
5	Assets	65	13.2	Basis of accounting	81
5.1	Receivables	65	13.3	Reporting entity	81
5.2	Other financial assets	66	13.4	Functional and presentation currency	81
5.3	Inventories	66	13.5	Changes in accounting policies	82
5.4	Property, plant and equipment and heritage and cultural assets	66	13.6	Foreign currency	82
5.5	Intangibles	70	13.7	Comparative figures	82
5.6	Other assets	70	13.8	Rounding	82
6	Liabilities	71	13.9	Taxation	82
6.1	Payables	71	13.10	Goods and services tax	82
6.2	Employee benefit liabilities	72			
6.3	Other liabilities	72			
7	Commitments and Contingencies	73			
7.1	Schedule of commitments	73			
7.2	Contingent assets and liabilities	73			

1 Underlying Net Operating Balance

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

For this reason, the Net result from continuing operations is adjusted to remove the effects of funding for capital projects.

	Note	2022 \$'000	2021 \$'000
Net result from continuing operations		2 190	2 134
Less impact of Non-operational capital funding			
Fair value of additions to Heritage and cultural assets at no cost	2.5	74	553
Heritage and cultural assets purchased		47	76
Total		121	629
Underlying Net result from continuing operations		2 069	1 505

2 Revenue from Transactions

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

Income is recognised in accordance with the requirements of AASB 15 *Revenue from Contracts with Customers* or AASB 1058 *Income of Not-for-Profit Entities*, dependent on whether there is a contract with a customer defined by AASB 15.

2.1 Revenue from Government

Appropriations, whether operating or capital, are recognised as revenues in the period in which the Tasmanian Museum and Art Gallery (TMAG) gains control of the appropriated funds as they do not contain enforceable and sufficiently specific obligations as defined by AASB 15. Except for any amounts identified as carried forward, control arises in the period of appropriation.

Revenue from Government includes revenue from appropriations, unexpended appropriations rolled over under section 23 of the *Financial Management Act 2016* and Items Reserved by Law.

Section 23 of the Financial Management Act allows for an unexpended appropriation at the end of the financial year, as determined by the Treasurer, to be issued and applied from the Public Account in the following financial year. The amount determined by the Treasurer must not exceed five per cent of an Agency's appropriation for the financial year.

	2022 \$'000	2021 \$'000
Continuing operations		
Appropriation revenue – operating		
Current year	9 994	10 173
Total	9 994	10 173
Other revenue from Government		
Appropriation Rollover under section 23 of the <i>Financial Management Act 2016</i>	106	405
Total revenue from Government from continuing operations	106	405
Total revenue from Government	10 100	10 578

2.2 Grants

Grants revenue, where there is a sufficiently specific performance obligation attached, are recognised when TMAG satisfies the performance obligation and transfers the promised goods or services.

TMAG typically satisfies its performance obligations when the corresponding expenditure is incurred, more bespoke grants will detail how the performance obligations are to be satisfied within the grant documentation. TMAG recognises revenue associated with performance obligations as performance obligations are deemed to be met, typically revenue is received as a reimbursement and can be recognised on receipt.

Note 6.3 outlines the transaction price that is allocated to the performance obligations that have not yet been satisfied at the end of the year, within revenue received in advance.

Grants revenue without a sufficiently specific performance obligation are recognised when TMAG gains control of the asset (typically Cash).

Grants to acquire/construct a recognisable non-financial asset to be controlled by TMAG are recognised when TMAG satisfies its obligations under the transfer. TMAG satisfies its performance obligations over time as the non-financial assets are being constructed using the expenses incurred for the asset as the trigger for recognition of the grant.

	2022 \$'000	2021 \$'000
Grants from the Australian Government		
Competitive Process grants	503	217
Total	503	217
Other grants		
Grants from Government	415	1 197
Other grants and contributions	83	11
Total	498	1 208
Total grants	1 001	1 425

2.3 User charges

User charges are recognised as revenues when the revenue is earned and can be measured reliably with a sufficient degree of certainty.

Revenue from Sales of goods are recognised when TMAG satisfies a performance obligation by transferring the goods to the customer. TMAG typically satisfies its performance obligations at the time of the transaction. TMAG recognises revenue associated with performance obligations at the time of transaction or in line with relevant contractual arrangements.

Revenue from the provision of services is recognised when TMAG satisfies its performance obligation by transferring the promised services. TMAG typically satisfies its performance obligations at the time of the transaction or in line with contractual arrangements. TMAG recognises revenue associated with performance obligations as they occur or in line with the relevant contractual arrangements.

	2022 \$'000	2021 \$'000
Sales of goods and services	346	266
Fees and recoveries	2	1
Total	348	267

2.4 Interest

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

	2022 \$'000	2021 \$'000
Interest	...	8
Total	...	8

2.5 Bequests, donations and contributions received

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

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

	2022 \$'000	2021 \$'000
Fair value of additions to Heritage and cultural assets at no cost	74	553
Donations and bequests	1 107	428
Total	1 181	981

2.6 Other revenue

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

	2022 \$'000	2021 \$'000
Reimbursement income	1 126	1 968
Rent received	55	69
Other operating revenue	178	466
Total	1 359	2 503

3 Net Gains/(Losses)

3.1 Net gain/(loss) on non-financial assets

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

	2022 \$'000	2021 \$'000
Net loss on disposal of plant and equipment	(10)	...
Total	(10)	...

4 Expenses from Transactions

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

4.1 Employee benefits

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

(a) Employee expenses

	2022 \$'000	2021 \$'000
Wages and salaries	6 039	5 991
Annual leave	478	502
Long service leave	(38)	177
Sick leave	291	210
Superannuation	894	855
Other post-employment benefits	123	13
Other employee expenses	189	56
Total	7 976	7 804
Directors fees	95	98
Total	95	98

Superannuation expenses relating to defined benefit schemes relate to payments into the Public Account. The amount of the payment is based on a department contribution rate determined by the Treasurer, on the advice of the State Actuary. The current department contribution is 12.95 per cent (2021: 12.95 per cent) of salary.

Superannuation expenses relating to defined contribution schemes are paid directly to superannuation funds at a rate of 10.0 per cent (2021: 9.5 per cent) of salary. In addition, departments are also required to pay into the Public Account a "gap" payment equivalent to 3.45 per cent (2021: 3.45 per cent) of salary in respect of employees who are members of contribution schemes.

(b) Remuneration of Key management personnel

2022	Short-term benefits		Long-term benefits		Termination Benefits	Total
	Salary	Other Benefits	Superannuation	Other Benefits & Long-Service Leave		
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Board of Trustees						
Brett Torossi (Chair)	19	...	2	...	...	21
Professor Jim Reid	13	...	1	...	...	14
Mark Fraser	13	...	1	...	...	14
Scott Baddiley	13	...	1	...	...	14
Andrew Catchpole	13	...	1	...	...	14
Heather Rose	13	...	1	...	...	14
Denise Robinson	4	...	...	...	...	4
Management personnel						
Janet Carding, Director (until 27/8/2021)	35	7	4	...	7	53
Dr David Sudmalis (from 30/8/2021 to 8/4/2022)	116	...	12	(2)	...	126
Mary Mulcahy, Director (from 11/4/2022)	41	21	4	...	...	66
Total	280	28	27	(2)	7	340

2021	Short-term benefits		Long-term benefits			Total
	Salary	Other Benefits	Superannuation	Other Benefits & Long-Service Leave	Termination Benefits	
	\$'000	\$'000	\$'000	\$'000	\$'000	
Board of Trustees						
Brett Torossi (Chair)	18	...	2	...	...	20
Professor Jim Reid	12	...	1	...	...	13
Mark Fraser	12	...	1	...	...	13
Penelope Edmonds	12	...	1	...	...	13
Scott Baddiley	12	...	1	...	...	13
Andrew Catchpole	12	...	1	...	...	13
Heather Rose	12	...	1	...	...	13
Management personnel						
Janet Carding, Director	188	13	22	10	...	233
Total	278	13	30	10	...	331

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

As part of TMAG's key management personnel, Kim Evans, Secretary, Jacqui Allen, Deputy Secretary, of Cultural and Tourism Development (until February 2022) and Ange Conway, acting Deputy Secretary of Cultural and Tourism Development (from February 2022), receive no remuneration for their roles. Their remuneration is disclosed in the Department's Financial Statements.

Remuneration during 2021-22 for Management personnel is set by the *State Service Act 2000*. Remuneration and other terms of employment are specified in employment contracts. Remuneration includes salary, motor vehicle and other non-monetary benefits. Long term employee expenses include long service leave and superannuation obligations.

Acting Arrangements

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

(c) Related party transactions

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

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

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

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

	2022 Aggregate value of transactions \$'000	30 June 2022 Total Amount Outstanding or Committed \$'000
Voluntary non-reciprocal donations to TMAG	6	...

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

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

The Department provides ongoing support and funding to TMAG. Kim Evans, in addition to his role as a member of TMAG's key management personnel, is the Secretary and the Accountable Authority of the Department. The Department charges TMAG an annual Administrative support charge, disclosed in Note 4.3, and the employment of TMAG staff by the Department is disclosed in Note 4.1(a).

4.2 Depreciation and amortisation

All applicable Non-financial assets having a limited useful life are systematically depreciated over their useful lives in a manner which reflects the consumption of their service potential. Land, being an asset with an unlimited useful life, is not depreciated.

Depreciation is provided for on a straight-line basis using rates which are reviewed annually.

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

Major depreciation periods are:

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

All intangible assets having a limited useful life are systematically amortised over their useful lives reflecting the pattern in which the asset's future economic benefits are expected to be consumed by TMAG. The major amortisation period is:

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

(a) Depreciation

	2022 \$'000	2021 \$'000
Plant and equipment	29	34
Buildings	313	290
Total	342	324

(b) Amortisation

Leasehold improvements	4	6
Intangibles	12	...
Total	16	6

Total depreciation and amortisation

358 330

4.3 Supplies and consumables

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

	2022 \$'000	2021 \$'000
Audit fees – financial audit	13	16
Operating lease costs	8	8
Consultants	27	105
Contracted services	539	1 786
Property services	796	828
Maintenance	511	902
Communications	118	86
Information technology	99	64
Insurance	343	340
Travel and transport	13	38
Advertising and promotion	74	96
Other supplies and consumables	166	255
Administrative support charge	287	445
Exhibitions	213	307
Cost of sales	146	115
Total	3 353	5 391

Audit fees paid or payable to the Tasmanian Audit Office for the audit of TMAG's financial statements were \$12 930.

4.4 Other expenses

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

	2022 \$'000	2021 \$'000
Sundry expenses	7	5
Total	7	5

5 Assets

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

5.1 Receivables

Receivables are initially recognised at fair value plus any directly attributable transaction costs. Trade receivables that do not contain a significant financing component are measured at the transaction price.

Receivables are held with the objective to collect the contractual cash flows and are subsequently measured at amortised cost using the effective interest method. Any subsequent changes are recognised in the net result for the year when impaired, derecognised or through the amortisation process. An allowance for expected credit losses is recognised for all debt financial assets not held at fair value through profit and loss. The expected credit loss is based on the difference between the contractual cash flows and the cash flows that the entity expects to receive, discounted at the original effective interest rate.

For trade receivables, a simplified approach in calculating expected credit losses is applied, with a loss allowance based on lifetime expected credit losses recognised at each reporting date. TMAG has established a provision matrix based on its historical credit loss experience for trade receivables, adjusted for forward-looking factors specific to the receivable.

	2022 \$'000	2021 \$'000
Receivables	102	251
Less: Expected credit loss	(2)	...
Total	100	251
Sales of goods and services (inclusive of GST)	15	205
Tax assets	85	46
Total	100	251
Settled within 12 months	100	251
Settled in more than 12 months	...	...
Total	100	251

For ageing analysis of the financial assets, refer to note 10.1.

5.2 Other financial assets

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

Other financial assets consist mainly of accrued revenue such as State funding expended not claimed from Treasury at year end to be redeemed in the next twelve months.

	2022 \$'000	2021 \$'000
Other financial assets		
Accrued revenue	4	76
Total	4	76
Settled within 12 months	4	76
Settled in more than 12 months	...	...
Total	4	76

5.3 Inventories

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

	2022 \$'000	2021 \$'000
Inventory held for sale	132	135
Total	132	135
Settled within 12 months	132	135
Settled in more than 12 months	...	...
Total	132	135

5.4 Property, plant and equipment and heritage and cultural assets

Property, plant and equipment

(i) Valuation basis

Property is recorded at fair value less accumulated depreciation. All other Non-current physical assets, including work in progress, are recorded at historic cost less accumulated depreciation and accumulated impairment losses. All assets within a class of assets are measured on the same basis.

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

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

Fair value is based on the highest and best use of the asset. Unless there is an explicit Government policy to the contrary, the highest and best use of an asset is the current purpose for which the asset is being used or build occupied.

(ii) Subsequent costs

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

(iii) Asset recognition threshold

The asset capitalisation threshold adopted by TMAG is \$10 000 for all assets. Assets valued at less than \$10 000 are charged to the Statement of Comprehensive Income in the year of purchase (other than where they form part of a group of similar items which are material in total).

(iv) Revaluations

TMAG has adopted a revaluation threshold of \$50 000. Assets are revalued with sufficient regularity to ensure they reflect fair value at balance date.

Heritage and cultural assets

(i) Valuation basis

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

(ii) Asset recognition threshold

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

(iii) Revaluations

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

- Icons – valued by an appropriately qualified independent valuer, based on market values of similar items;
- Cultural heritage collections – valued under a statistical valuation model by an appropriately qualified independent valuer, dependent upon the stratification of the collection;
- Natural history collections – estimated recollection cost, i.e the cost of mounting an expedition to collect similar specimens, together with the costs associated with their documentation and preparation.
- Numismatics collections – valued at either fair value or market rate for weight of precious metals.

(iv) Highest and best use

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

(a) Carrying amount

	2022 \$'000	2021 \$'000
Land		
At fair value (30 June 2020)	25 600	25 600
Total	25 600	25 600
Buildings		
At fair value (30 June 2020)	21 861	21 730
Less: Accumulated depreciation	(603)	(290)
	21 258	21 440
Work in progress (at cost)	765	...
Total	22 023	21 440
Leasehold improvements		
At cost	53	53
Less: Accumulated amortisation	(53)	(49)
Total	...	4
Plant and equipment		
At cost	1 850	774
Less: Accumulated depreciation	(509)	(500)
	1 341	274
Work in progress (at cost)	286	1 062
Total	1 627	1 336
Total property, plant and equipment	49 250	48 380
Heritage and cultural assets		
At fair value (30 June 2019)	381 691	381 570
Total	381 691	381 570
Total property, plant and equipment, heritage and cultural assets	430 941	429 950

Land and buildings

Land and buildings revaluations were based on the most recent valuations undertaken by the Valuer-General as publicly available on the Land Information System Tasmania's (LIST) website. However, there were cases where the Valuer-General valuations were not current and, in these cases, TMAG used valuations undertaken by independent valuers Brothers and Newton Opteon as at 30 June 2020.

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

Heritage and cultural assets

An independent valuation of heritage and cultural assets was last undertaken by independent specialist valuer Aon Valuation Services with the assets valued as at 30 June 2019. The valuation report was issued 7 February 2020. The valuation was undertaken in accordance with accounting standards for fair value applicable to cultural and heritage collections AASB 13 *Fair Value Measurement*. The definition of fair value is defined in AASB 13 as the price that would be received to sell an asset or paid to transfer a liability in an orderly transaction between market participants at measurement date. It is based on the principle of an exit price and refers to the price an entity expects to receive when it sells an asset, or the price an entity expects to pay when it transfers a liability.

(b) Reconciliation of movements

Reconciliations of the carrying amounts of each class of Property, plant and equipment, heritage and cultural assets held and used by TMAG at the beginning and end of the current and previous financial year are set out below. Carrying value means the net amount after deducting accumulated depreciation and accumulated impairment losses.

2022	Land	Buildings		Plant	Heritage	
	Level 2 (land	Level 2	Leasehold	equipment and	and cultural	
	in active	(general	improvements	vehicles	assets	Total
	markets)	office			Level 2	
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Carrying value at 1 July	25 600	21 440	4	1 336	381 570	429 950
Contributions received	...	...	...	...	74	74
Additions	...	896	...	330	47	1 273
Disposals	...	...	...	(10)	...	(10)
<i>Gains/losses recognised in operating result</i>						
Revaluation increments/(decrements)	...	...	...	...	...	...
Depreciation and amortisation	...	(313)	(4)	(29)	...	(346)
Carrying value at 30 June	25 600	22 023	...	1 627	381 691	430 941
2021	Land	Buildings		Plant	Heritage	
	Level 2 (land	Level 2	Leasehold	equipment and	and cultural	
	in active	(general	improvements	vehicles	assets	Total
	markets)	office			Level 2	
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Carrying value at 1 July	8 494	18 527	10	922	380 941	408 894
Contributions received	...	...	...	...	553	553
Additions	...	...	...	448	76	524
Disposals	...	...	...	...	...	...
<i>Gains/losses recognised in operating result</i>						
Revaluation increments/(decrements)	17 106	3 203	...	...	...	20 309
Depreciation and amortisation	...	(290)	(6)	(34)	...	(330)
Carrying value at 30 June	25 600	21 440	4	1 336	381 570	429 950

5.5 Intangibles

An intangible asset is recognised where:

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

Intangible assets held by TMAG are valued at cost less any subsequent accumulated amortisation and any subsequent accumulated impairment losses where an active market exists. Where no active market exists, intangibles are valued at cost less any accumulated amortisation and any accumulated impairment losses.

(a) Carrying amount

	2022 \$'000	2021 \$'000
Intangibles with a finite useful life		
Software at cost	62	62
Less: Accumulated amortisation	(13)	(1)
	49	61
Work in progress (at cost)	872	672
Total	921	733

(b) Reconciliation of movements

	2022 \$'000	2021 \$'000
Carrying amount at 1 July	733	...
Additions	200	734
Accumulated amortisation	(12)	(1)
Carrying amount at 30 June	921	733

5.6 Other assets

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

(a) Carrying amount

	2022 \$'000	2021 \$'000
Prepayments	34	...
Total	34	...
Recovered within 12 months	34	...
Recovered in more than 12 months	...	...
Total	34	...

(b) Reconciliation of movements

	2022 \$'000	2021 \$'000
Carrying amount at 1 July	...	...
Additions	34	...
Settled/consumed	...	...
Carrying amount at 30 June	34	...

6 Liabilities

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

6.1 Payables

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

	2022 \$'000	2021 \$'000
Creditors	55	14
Accrued expenses	...	23
Total	55	37
Settled within 12 months	55	37
Settled in more than 12 months	...	...
Total	55	37

Settlement is usually made within 30 days.

6.2 Employee benefit liabilities

While, as outlined in note 4.1, TMAG does not employ staff in its own right, its share of the employee benefits are included in the Statement of Comprehensive Income as Employee Benefits and include where applicable, entitlements to wages and salaries, annual leave, sick leave, long service leave, superannuation and any other post-employment benefits. As a result, liabilities for wages and salaries and annual leave are recognised when an employee becomes entitled to receive a benefit. Those liabilities expected to be realised within 12 months are measured as the amount expected to be paid. Other employee entitlements are measured as the present value of the benefit at 30 June, where the impact of discounting is material, and at the amount expected to be paid if discounting is not material.

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

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

	2022 \$'000	2021 \$'000
Accrued salaries	213	152
Annual leave	577	586
Long service leave	960	1 203
Other provisions	6	3
Total	1 756	1 944
Expected to settle within 12 months	880	837
Expected to settle in more than 12 months	876	1 107
Total	1 756	1 944

6.3 Other liabilities

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

	2022 \$'000	2021 \$'000
Revenue received in advance	...	258
Other liabilities	14	13
Total	14	271
Settled within 12 months	6	263
Settled in more than 12 months	8	8
Total	14	271

7 Commitments and Contingencies

7.1 Schedule of commitments

	2022 \$'000	2021 \$'000
By type		
<i>Other Commitments</i>		
Project commitments	3 579	907
Vehicles	49	19
Total other commitments	3 628	926
Total	3 628	926
By maturity		
<i>Operating lease commitments</i>		
One year or less	27	9
From one to five years	22	10
More than five years	...	...
Total operating lease commitments	49	19
<i>Other commitments</i>		
One year or less	3 284	672
From one to five years	295	235
More than five years	...	...
Total other commitments	3 579	907
Total	3 628	926

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

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

7.2 Contingent assets and liabilities

Contingent assets and liabilities are not recognised in the Statement of Financial Position due to uncertainty regarding the amount or timing of the underlying claim or obligation.

At the reporting date, TMAG did not have any contingent assets or liabilities.

8 Reserves

8.1 Reserves

2022	Land	Buildings	Heritage and cultural assets	Total
	\$'000	\$'000	\$'000	\$'000
Asset revaluation reserve				
Balance at the beginning of financial year	19 839	3 203	16 380	39 422
Revaluation increments/ (decrements)	...	...	...	...
Balance at end of financial year	19 839	3 203	16 380	39 422
2021	Land	Buildings	Heritage and cultural assets	Total
	\$'000	\$'000	\$'000	\$'000
Asset revaluation reserve				
Balance at the beginning of financial year	2 733	...	16 380	19 113
Revaluation increments/ (decrements)	17 106	3 203	...	20 309
Balance at end of financial year	19 839	3 203	16 380	39 422

9 Cash Flow Reconciliation

Cash means notes, coins, any deposits held at call with a bank or financial institution, as well as funds held in the Specific Purpose Account, being short term of three months or less and highly liquid. Deposits are recognised at amortised cost, being their face value.

9.1 Cash and cash equivalents

Cash and deposits include the balance of the Specific Purpose Account held by TMAG, and other cash held.

	Note	2022 \$'000	2021 \$'000
Specific Purpose Account Balance			
S524 Department of State Growth Financial Management Account		(61)	713
Total		(61)	713
Other cash held			
Restricted and Non-restricted cash at bank	11.1	5 304	3 754
Total		5 304	3 754
Total cash and cash equivalents		5 243	4 467

9.2 Reconciliation of net result to net cash from operating activities

	2022	2021
	\$'000	\$'000
Net result from transactions (net operating balance)	2 190	2 134
Depreciation and amortisation	358	330
Contributions received	(74)	(553)
(Gain) loss on disposal of Plant and Equipment	10	...
Decrease (increase) in Receivables	151	(278)
Decrease (increase) in Inventories	3	45
Decrease (increase) in Other financial assets	72	285
Decrease (increase) in Other assets	(34)	...
Increase (decrease) in Attributed employee benefits	(188)	237
Increase (decrease) in Payables	18	(26)
Increase (decrease) in Other liabilities	(257)	(861)
Net cash from (used by) operating activities	2 249	1 313

10 Financial Instruments

10.1 Risk exposures

(a) Risk management policies

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

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

The Board have overall responsibility for the establishment and oversight of TMAG's risk management framework. Risk management policies are established to identify and analyse risks faced by TMAG, to set appropriate risk limits and controls, and to monitor risks and adherence to limits.

(b) Credit risk exposures

Credit risk is the risk of financial loss to TMAG if a customer or counterparty to a financial instrument fails to meet its contractual obligations. Risk is managed by suitable follow up action taken on outstanding debts.

The carrying amount of the financial assets recorded in the Financial Statements, net of any allowances for losses, represents TMAG's maximum exposure to credit risk without taking into account any collateral or other security.

Financial Instrument	Accounting and strategic policies (including recognition criteria, measurement basis and credit quality of instrument)	Nature of underlying instrument (including significant terms and conditions affecting the amount. Timing and certainty of cash flows)
Financial Assets		
Receivables	Receivables are recognised at amortised cost, less any impairment losses.	The general term of trade for receivables is 30 days.
Cash and deposits	Deposits are recognised at the nominal amounts.	Cash means notes, coins and any deposits held at call with a bank or financial institution, as well as funds held in the department's Specific Purpose Accounts.
Other financial assets (ie accrued revenue)	Recognised upon the accrual of the future benefit, measured at face value	Majority of accrued revenues are settled within 6 months

Receivables age analysis – expected credit loss

The simplified approach to measuring expected credit losses is applied, which uses a lifetime expected loss allowance for all trade receivables.

The expected loss rates are based on historical observed loss rates adjusted for forward looking factors that will have an impact on the ability to settle the receivables. The loss allowance for trade debtors as at 30 June 2022 and 30 June 2021 are as follows.

Expected credit loss analysis of receivables as at 30 June 2022

	Not past due	Past due 1-30 days	Past due 31-60 days	Past due 61-90 days	Past due 91+ days	Total
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Expected credit loss rate (A)	0.00%	0.26%	0.52%	1.81%	23.33%	
Total gross carrying amount (B)	8	...	...	...	9	17
Expected credit loss (A x B)	...	...	...	...	2	2

Expected credit loss analysis of receivables as at 30 June 2021

	Not past due	Past due 1-30 days	Past due 31-60 days	Past due 61-90 days	Past due 91+ days	Total
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Expected credit loss rate (A)	0.00%	0.02%	0.04%	0.15%	1.89%	
Total gross carrying amount (B)	196	...	...	1	8	205
Expected credit loss (A x B)	...	...	...	...	...	...

(c) Liquidity risk

Liquidity risk is the risk that TMAG will not be able to meet its financial obligations as they fall due. TMAG's approach to managing liquidity is to ensure that it will always have sufficient liquidity to meet its liabilities when they fall due.

Financial Instrument	Accounting and strategic policies (including recognition criteria and measurement basis)	Nature of underlying instrument (including significant terms and conditions affecting the amount. Timing and certainty of cash flows)
Financial Liabilities		
Payables	Payables, including goods received and services incurred but not yet invoiced, are recognised at amortised cost, which due to the short settlement period, equates to face value, when TMAG becomes obliged to make future payments as a result of a purchase of assets or services.	Terms of trade are 30 days.
Other Liabilities	Recognised upon receipt of monies, measured at face value.	Expected to be settled within 12 months.

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

2022

Maturity analysis for financial liabilities								
	1 Year	2 Years	3 Years	4 Years	5 Years	More than 5 Years	Undiscounted Total	Carrying Amount
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Financial liabilities								
Payables	55	...	...	...	...	...	55	55
Total	55	...	...	...	...	...	55	55

2021

Maturity analysis for financial liabilities								
	1 Year	2 Years	3 Years	4 Years	5 Years	More than 5 Years	Undiscounted Total	Carrying Amount
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Financial liabilities								
Payables	37	...	...	...	...	...	37	37
Total	37	...	...	...	...	...	37	37

(d) Market risk

Market risk is the risk that the fair value of future cash flows of a financial instrument will fluctuate because of changes in market prices. The primary market risk that TMAG is exposed to is interest rate risk.

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

	2022	2021
	\$'000	\$'000
Variable rate instruments		
Cash at Bank	5 304	3 754
Total	5 304	3 754

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

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

	Statement of Comprehensive Income		Equity	
	100 basis points increase	100 basis points decrease	100 basis points increase	100 basis points decrease
	\$'000	\$'000	\$'000	\$'000
30 June 2022				
Cash and deposits	53	(53)	53	(53)
Net sensitivity	53	(53)	53	(53)
30 June 2021				
Cash and deposits	38	(38)	38	(38)
Net sensitivity	38	(38)	38	(38)

This analysis assumes all other variables remain constant. The analysis was performed on the same basis for 2021.

10.2 Categories of financial assets and liabilities

	2022	2021
	\$'000	\$'000
Financial assets		
Amortised cost	5 258	4 672
Total	5 258	4 672
Financial Liabilities		
Financial liabilities measured at amortised cost	55	37
Total	55	37

10.3 Comparison between carrying amount and net fair value of financial assets and liabilities

	Carrying Amount 2022	Net Fair Value 2022	Carrying Amount 2021	Net Fair Value 2021
	\$'000	\$'000	\$'000	\$'000
Financial assets				
Cash at bank	5 304	5 304	3 754	3 754
Specific Purpose Account	(61)	(61)	713	713
Receivables	15	15	205	205
Total financial assets	5 258	5 258	4 672	4 672
Financial liabilities (Recognised)				
Payables	55	55	37	37
Total financial liabilities (Recognised)	55	55	37	37

10.4 Net fair values of financial assets and liabilities

TMAG does not recognise any financial assets or financial liabilities at fair value.

11 Statement of Trustee Receipts and Payments for the year ended 30 June 2022

11.1 Statement of trust receipts and payments

Project	Opening Balance	Receipts	Payments	Closing Balance
	\$'000	\$'000	\$'000	\$'000
Restricted				
Art	4	153	(105)	52
Bequests	1 929	55	(171)	1 813
Biodiversity	176	25	1	202
Collection Care	229	121	(51)	299
Collections & Research Projects	105	...	(48)	57
Exhibition Grant	77	...	(7)	70
Exhibitions	478	644	(256)	866
Museum Projects Account	113	1 088	(47)	1 154
Narryna Museum	1	9	...	10
Public Donations	5	...	...	5
Public Program	187	175	(120)	242
Research Grant	77	41	(86)	32
Non-restricted				
Collection Care	9	15	1	25
Departmental clearing accounts	(62)	2 839	(2 779)	(2)
Jayne Wilson Bequest	246	...	(8)	238
Narryna Museum	(124)	21	21	(82)
Public Donations	181	34	(2)	213
Vivian Barlow Bequest	123	...	(13)	110
	3 754	5 220	(3 670)	5 304

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

The Departmental clearing accounts balance reflects the amount of funds held in the Department's Trust account owed to the Trustees at the end of the financial year.

11.2 Notes on funds with significant trust balances

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

Bequests

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

Biodiversity

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

Collection Access

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

Collection Care

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

Exhibitions

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

Museum Projects

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

Narryna Museum

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

Public Donations

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

Public Programs

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

12 Events Occurring After Balance Date

There have been no events subsequent to balance date which would have a material effect on TMAG's Financial Statements as at 30 June 2022.

13 Other Significant Accounting Policies and Judgements

13.1 Objectives and funding

TMAG aims to provide, promote and facilitate interaction with, and understanding of, the cultural and natural world for present and future generations. TMAG collects, conserves, researches, displays, interprets and safeguards the physical evidence of the natural and cultural heritage of Tasmania, together with relevant material from interstate and overseas.

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

TMAG is funded by:

- (a) Parliamentary appropriations through the Department;
- (b) Funds held in Trust by the Board; and
- (c) Funds generated by the provision of services on a fee for service basis, as outlined in note 2.3. The Financial Statements encompass all funds through which TMAG controls resources to carry on its functions. All activities of TMAG are classified as controlled.

13.2 Basis of accounting

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

- Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board;
- *Audit Act 2008*;
- Treasurer's Instructions issued under the provisions of the *Financial Management Act 2016*; and
- *Tasmanian Museum and Art Gallery Act 2017*.

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

The Financial Statements have been prepared on an accrual basis and, except where stated, are in accordance with the historical cost convention. The accounting policies are generally consistent with the previous year except for those changes outlined in Note 13.5.

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

13.3 Reporting entity

TMAG is a not-for-profit organisation that forms part of the Department. The activities of TMAG are predominantly funded through attributed Parliamentary appropriations.

13.4 Functional and presentation currency

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

13.5 Changes in accounting policies

(a) Impact of new and revised Accounting Standards

There are no new and revised Standards and Interpretations issued by the Australian Accounting Standards Board that are relevant to TMAG.

13.6 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.

13.7 Comparative figures

Comparative figures have been adjusted to reflect any changes in accounting policy or the adoption of new standards. Details of the impact of any changes in accounting policy on comparative figures are at Note 12.5.

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

13.8 Rounding

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

13.9 Taxation

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

13.10 Goods and services tax

Revenue, expenses and assets are recognised net of the amount of Goods and Services Tax, except where the GST incurred is not recoverable from the Australian Taxation Office (ATO). Receivables and payables are stated inclusive of GST. The net amount recoverable, or payable, to the ATO is recognised as an asset or liability within the Statement of Financial Position.

In the Statement of Cash Flows, the GST component of cash flows arising from operating, investing or financing activities which is recoverable from, or payable to, the ATO is in accordance with the Australian Accounting Standards, classified as operating cash flows.

