



Tasmanian Museum & Art Gallery

Annual Report 2006–07

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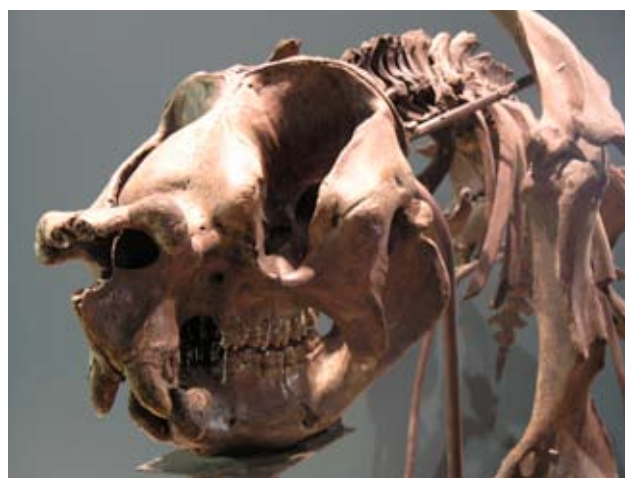
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Statement of Compliance

To His Excellency the Governor,

In accordance with Section 7 of the *Tasmanian Museum Act 1950*, the Trustees of the Tasmanian Museum and Art Gallery have great honour in submitting their Annual Report on the activities of the Tasmanian Museum and Art Gallery for the year ending 30 June 2007.

In submitting this report, we would like to sincerely thank the many people who have contributed to the operation of the Tasmanian Museum and Art Gallery during 2006–07.

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

Aims of the Tasmanian Museum and Art Gallery

Vision

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

Role

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

Statement of Purpose

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

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

Board of Trustees

The Museum, established in Hobart by the Royal Society of Tasmania, was opened to the public in 1852. The museum has occupied the present site in Argyle Street between Constitution Dock and Macquarie Street since 1863.

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

In 1950 two new boards were set up, one to administer the Tasmanian Museum and Art Gallery and one for the Royal Tasmanian Botanical Gardens. The Tasmanian Museum and Art Gallery is now governed by a Board of Trustees instituted under the *Tasmanian Museum Act 1950*.

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

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

Members of the Board of Trustees

Sir Guy Green, Chairman

Dr (Tony) Anthony Brown

Miss Julia Farrell

Mr Clive Tilsley

Alderman Dr John Freeman

Dr Alison Alexander

Mr Geoff Willis

Chairman's Report

Annual Report 2006–07

2006–07 was a year highlighted by some outstanding achievements at the Tasmanian Museum and Art Gallery.

In August 2006 the Minister for the Arts, Ms Paula Wreidt MHA formally placed the last object to be relocated to the Museum's new Collection and Research facility at Rosny. It was fitting that the object our Minister placed was a small wooden cupboard that housed an outstanding collection of British insects collected by a young boy in the latter part of the nineteenth century. This particular collection item covering science, social history and indeed decorative arts epitomises the diversity and importance of our State Collection.

Work commenced on the major redevelopment of the Tasmanian Museum and Art Gallery. In February 2006 the Premier announced a \$30 million first stage redevelopment of our city site, which will focus on extending the public program opportunities of this nationally significant heritage project.

The Museum has commenced the 'foundation tools' component of this project which focuses on the history, heritage and conservation of this unique location. During 2007–08 the Museum will call for expressions of interest for the development of a masterplan to guide us through much of the redevelopment.

Our Museum staff, whether in Public Programs or Collections, have added significantly to our institution throughout the year. A diverse and engaging public program attracted a record number of approximately 1,000 visitors a day.

The move to our Rosny facility has enabled our Collections and Research staff to more readily access the collections and created new opportunities for more targeted research.

Whether it be through guiding visitors, data-basing collections, assisting curators or researching specific areas of interest, our marvellous and dedicated volunteers continue to make a really significant contribution to the Museum.

The Director and staff have done a wonderful job in attracting outstanding levels of philanthropic support for TMAG. We particularly appreciate the continuing support we receive from the Federal Group of Companies, Professor and Mrs Wong, Dr and Mrs Freeman, Select Managed Funds (SMF) and the Museum of Old and New Art at Moorilla.

My fellow Trustees and I continue to be impressed with the commitment and professionalism of our staff and volunteers. All of us regard it as a challenge and a real privilege to be involved in an institution as important as TMAG during this watershed period in its long history.



Director's Report 2006–07

2006–07 was an outstanding year for the Tasmanian Museum and Art Gallery. Over 359,000 visitors experienced the Museum, an increase of 40,000 visitors on the record numbers of the previous year.

During the year TMAG's largest ever single in-house exhibition *Islands to Ice: The Great Southern Ocean and Antarctica* continued to exceed our expectations and to date over 460,000 visitors have experienced Antarctica in Hobart.

Early in the financial year the most extensive relocation of cultural collections ever undertaken in Tasmania was completed. Approximately 638,000 objects from TMAG's State Collection were transferred from sub-standard storage facilities to a purpose-built Collection and Research Facility at Rosny. The project was completed on time, and on budget, and now houses Museum collections to comparable Australian and international standards. This entire relocation was undertaken from within TMAG Staff resources and has proven to be an outstanding success. It is now being used as a model by other cultural institutions.

During the year work commenced on the \$30 million redevelopment of the Tasmanian Museum and Art Gallery's city site as the cultural showcase of Sullivans Cove. The first stage of this redevelopment is 'foundation tools' and enables the Museum to focus on the heritage and conservation requirements of our nationally significant site. A comprehensive masterplan will be developed in 2007–08.

During the year, TMAG continued to undertake preparatory work for a major Tasmanian Aboriginal exhibition under the auspices of the TMAG Tasmanian Aboriginal Advisory Council. The exhibition is scheduled to open in late 2007. TMAG also coordinated the construction of a Tasmanian Aboriginal bark canoe by Tasmanian Aboriginal men, using available research and the latest technology to recreate the most exact replica of this traditional craft in 175 years. This project is arguably one of the most important cultural retrieval projects undertaken in Australia. During the year TMAG repatriated ancestral remains, through the Museum of New Zealand Te Papa Tongarewa, to Maori and Moriori communities in New Zealand.

In June 2007, the Museum opened a revamped *Medals and Money* exhibition which showcased the strength of the State medals and numismatics collection. This exhibition was developed from within TMAG resources.

During the year the Museum also developed *Collection*, the most comprehensive publication on the Museum's collections ever produced. This prestige volume is being sold through the Museum shop and on-line with all proceeds being channelled to the development of more collection-based merchandise for sale. This important project was made possible through the support of the Department of Tourism, Arts and the Environment.

The Museum enhanced the State Collection of Tasmania with significant acquisitions and donations during the year. One of the more significant additions was the acquisition of 54 pieces of Tasmanian-made Huon pine furniture, funded through the generosity of the Museum of Old and New Art at Moorilla. Professor and Mrs Wong continued to support the Museum and have now donated in excess of 270 objects to the State Collection.

The Museum continues to receive outstanding support from The Federal Group of Companies. Through their generosity and commitment to preserving our cultural heritage the Museum has acquired in excess of \$1,000,000 worth of collection additions. These objects are now safeguarded and available for current and future generations of Tasmanians to enjoy.

Select Managed Funds (SMF) continue to be generous in supporting the Museum's contemporary art program.

The Museum's hardworking and dedicated volunteers and honorary curators continue to assist the Museum across a range of disciplines.

I would like to thank Trustees, staff and volunteers of the Museum for their commitment to TMAG during what is an important period in the Museum's long history.

Bill Bleathman
Director



Strategic Goals 2006–07

The eight strategic Goals represent the commencement of a strong planning process that will position our Museum to capitalize on the strong visitor support for our institution and, at the same time, enable significant planning for the major redevelopment of the TMAG's city site.

This is the first time that such a dedicated strategic focus has been presented by the Museum with the introduction of improved rigor to align resources with priorities. This has been developed in consultation with the Trustees, Department of Tourism Arts and the Environment and staff.

This annual report aligns our performance to each of these Goals.



Goal 1

Redevelop the Tasmanian Museum and Art Gallery to showcase the State Collection of Tasmania.

The Tasmanian Museum and Art Gallery (TMAG) has reached a critical point in its development and a decision was made to examine the opportunities available on its city site to better enable it to meet the future needs of community and visitors. To that end a Business and Feasibility Case was completed in February 2006.

Later that month the Premier made an election commitment to a multi-million dollar redevelopment of the Tasmanian Museum and Art Gallery. This was in recognition of the growth of TMAG's unique collections and visitor numbers, combined with its location in the hub of the arts and cultural precinct on the Hobart waterfront, which has underpinned its importance to the Tasmanian community and the State's cultural tourism industry.

The intention for the Redevelopment Project is to create a world-class intellectual and cultural icon befitting TMAG's history, collections and research. It will lead to the transformation of the visitor experience and the way in which the three layers of site, buildings and collections integrate to create a unique visitor experience.



This financial year TMAG started on the path to achieve this Vision with a \$30M government commitment to fund the first stage of the project, over four years, and an invitation by the Premier to seek further funding at the completion of the Masterplan.

The position of Project Director was awarded to Root Projects Australia Pty Ltd in early 2007.

Work then began to realign the Business Case and Project Strategy and define high-level issues. A Project Control Group was established and a Vision document was developed for the project. Briefs for a Stakeholder Communication Plan, Key Metrics Study and other base documents were produced.

At the same time research was undertaken, which included examining Australian mainland museum redevelopments and attending a conference on museum redevelopments in New Zealand. A Gordon Darling Global Travel Grant allowed further research visiting museums in USA, Canada, United Kingdom and Germany between late April and early May 2007.

The Tasmanian firm GHD was the successful applicant for both the archaeological and geotechnical investigations. Lester Franks Survey and Geographic was the successful applicant for the site survey work.

The government continued its support of the project with Minister Paula Wriedt announcing \$8.7M for the project for the next financial year on Friday 8 June.

Appointment of the Masterplan Design Team will take place in October 2007. The team will be charged with providing a blueprint for the whole of the Redevelopment Project, Stages 2, 3 & 4. This will be completed in May 2008.



Goal 2

Acquire outstanding works and objects for the State Collection of Tasmania.

The completion of the relocation of collections to the Rosny site has brought nearly all of our Museum Collections into a single repository for the first time in our history and resulted in the initiation of a range of collection management strategies.

The Strategic Business Plan identifies priorities for the ongoing management and maintenance of the collections and collection infrastructure at TMAG. Issues that have been addressed include; improving the quality of collection storage and infrastructure (c.85% of collection storage meets appropriate museum standards), annual audits of available collection space and environmental conditions, implementation of policies and processes to improve data integrity, and development of a business case to upgrade the Collection Management System (CMS).

The remaining collections at the Moonah store do not meet acceptable standards. Additional art racking for artworks and the need for additional storage space have also been identified as ongoing issues.

The key focus in collection management is reviewing all existing acquisition policies. In addition, collection procedures and policies are being developed for the management of TMAG collections. Ongoing curation of collections, improvement to collection data and the updating of existing database records are also an integral part of the collection management process (refer Table 1 – Appendix 4).

The Tasmanian Museum and Art Gallery continues to pursue financial support from individuals and organisations to continue to significantly develop the State Collection. Together with our key membership and fundraising groups, The Art Foundation of Tasmania and The Friends of the Tasmanian Museum and Art Gallery, we actively seek community support. During this year preparation of a new TMAG Sponsorship and Philanthropy Policy has commenced and is due for completion in 2007–08.

Over 5000 items were added to the collection in 2006–07. The vast majority of these were donations to the herbarium, numismatics/philatelics and invertebrate zoology. Key acquisitions are listed in Appendix 8.



Goal 3

Care for collections that safeguard the object and enable greater access to researchers and the public.

The major achievement this year has been the modification of the photographic store at the TMAG's Rosny Collection and Research facility. The new state of the art photographic store provides a consistent low temperature and relative humidity and a very high-level of air filtration. This improvement will enable the highest level of environmental care possible for photographic material and decorative silver objects. The facility will ensure that TMAG provide some of the best storage facilities for protection of this part of the State Collection.

Further works included: the art store adjacent to the current geology gallery was emptied; large artworks were moved to the Rosny Collection and Research facility. Concurrently the basement art store was renovated, allowing for extra storage space to accommodate the smaller artworks relocated from a temporary store behind the geology exhibition. Works also began to rectify condensation problems in the wet store at Rosny.

The relocation of the collection from the city site and the Moonah store to the Rosny site has resulted in the following benefits:

- All collections at the Rosny site are now stored in dedicated areas with good building fabric and varying levels of environmental control.
- Monitoring of collection areas is done on a manual basis by checking and changing thermo hygrograph charts on a weekly or bi-weekly basis.
- An integrated pest management system has been instigated on a limited basis.
- Annual audits of available collection space and environmental conditions are being undertaken by conservation and registration staff.

An aim over the last twelve months has been to improve data integrity and consistency within individual collection areas. During 2006–07 over 15,000 new records were added to the Collection Management System, with the vast majority of these records being botanical specimens. A new Collection System Support Officer commenced during this year, whose role it is to help maintain our Collection Management System, and to reconcile data in readiness for TMAG transferring to a new database system in the future.

The TMAG CMS system based on File Maker Pro has met many industry standards and TMAG data is included on

the Virtual Australian Herbarium, OZCAM Online Zoological Collections of Australian Museums, and GBIF Global Biodiversity Information Facility sites etc. It is understood, however, that there are limitations in the existing CMS and TMAG recognises the need to move to an internally managed, industry-specific, proven system. All museums and art galleries in Australia manage their CMS requirements internally due to the specialised nature of their information and needs.

Following completion of the relocation of collections to the Rosny Collection and Research facility it is now possible to undertake detailed work to review and determine the future requirements for the collection management system (CMS). Preliminary work scoping the needs of the CMS has commenced. The CMS must have the demonstrated capacity to service collection management needs, data management needs, user interface, ability to respond to queries, generate reports, technical requirements and system administration.

Over the last twenty years collection standards across all areas have been developed. All collection management systems therefore need to include these new data standards. To be an active and effective part of the global information community TMAG, as custodian of the State Collection, is addressing the new technologies to enhance access of information and meet the needs of stakeholders.

With the appointment of the Maritime Heritage Coordinator, a position jointly shared between the Maritime Museum of Tasmania and the Tasmanian Museum and Art Gallery, an ambitious outreach program has been initiated which aims to assist small maritime museums throughout the State. At the same time limited support for the Australasian Golf Museum at Bothwell, and the West Coast Pioneers Museum at Zeehan has continued.

Ongoing conservation of collections has been completed on a range of artworks from the State Collection during the last 12 months. Condition reporting has been completed on all incoming and outgoing collection items as part of the exhibition programs at TMAG.

Conservation treatments and reports

Basic treatments begun and completed on same day	434
Complex treatments treatments taking over 2 days	35
Condition reports Incoming loans from other institutions	344
Condition reports Outgoing loans from TMAG	64
Extensive documentation of items in collection	3
Visiting specialists	2

Goal 4

Deliver an outstanding public program

In 2006–07 there have been more than 50 exhibitions, displays and community events (see appendix 5). Approximately 360,000 visitors passed through the doors of the Tasmanian Museum and Art Gallery. This is a record for TMAG and an indication of the growing popularity of one of Tasmania's premier cultural institutions. This figure is 40,000 above visitor numbers for the 2005–06 financial year. Several significant events contributed to these high numbers, including the hosting of the award winning *National Treasures from Australia's Great Libraries* exhibition, the official *Ashes urn* exhibition which drew a crowd of almost 19,000 people in just four days, the continued success of the popular *Islands to Ice: The Great Southern Ocean and Antarctica* exhibition and the interest in the wide-range of temporary and travelling exhibitions and displays presented throughout the year.

As was the case in the past two years, the TMAG's diverse collections continue to be showcased on the national ABC Television program, *Collectors*.

As part of the TMAG's effort to open up more of the city site to the public, work continued on the ground floor of the Commissariat Store, allowing this historic building to become a significant exhibition area and a space for public functions. During the latter part of the year work was also completed on a new exhibition space next to the geology gallery, previously used for art storage.

In delivering a vibrant public program, the Museum maintained successful partnerships with the Hobart City Council, University of Tasmania, State Library of Tasmania (SLT), National Archives Office, Design Centre – Tasmania, the Marylebone Cricket Club, Sullivans Cove Waterfront Authority, National Museum of Australia, Queen Victoria Museum and Art Gallery, Australian War Memorial, Contemporary Art Services Tasmania (CAST), MONA and Ten Days on the Island.

The hard work of the marketing staff was rewarded when the State Library of Tasmania (SLT) and TMAG won the Australian Marketing Institute (Tasmania) award for social marketing. The award was for the exhibition *National Treasures from Australia's Great Libraries*, which was held at the TMAG and staged in conjunction with the SLT.

The appointment of a new Exhibition and Display Coordinator during the year has provided much needed support in project coordination. A new Exhibition and Display policy has been drafted along with a range of project-based tools to assist in the management and development of exhibitions.

The TMAG Gallery Assistants continue to undertake a diverse range of important duties within the Museum. These duties include providing security for the Museum collections and buildings, providing general information and customer service to visitors, working at the Museum public reception desk and working in the Museum shop. Other duties include

assisting Exhibition and Curatorial staff in the installation and maintenance of exhibitions within TMAG, and also providing support to curators in collection management areas.

The Museum shop continues to be a popular part of any visit to TMAG. A highlight for the Museum shop was the production the new publication *Collection*, featuring over 200 objects from TMAG collections. A range of greeting cards based on the publication was also produced and received a Gold PICA award.

This year the Education and Visitor Services (EVS) section has increased the number of programs delivered across the board. TMAG also ran a highly popular Twilight Teachers Seminar series based around the exhibitions and relevant themes.

During the year EVS hosted an international conference session for the Scientific Committee on Antarctic Research (SCAR) and Council of Managers of National Antarctic Programs (COMNAP). They also organised and hosted sessions with visiting UK art educator Eileen Adams and associated the *Big Draw* public program.

EVS developed partnerships with the Aboriginal Education Unit within the Department of Education for co-delivery of the 2008 Aboriginal Education TMAG program in the new gallery, *ningennah tunapry*. They also partnered with external agencies on the following Antarctic projects; development of the Antarctic Tourism Strategy, appointment of Midwinter Festival director and festival planning, member of the International Polar Year committee, and with the Outreach and Communication Australian Committee, judging for the Student's Antarctic Discovery Prize.

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

The volunteer guides also continued to make a significant contribution to TMAG. They provided valuable tours, art programs and workshops related to exhibitions and special events. *Artists Live in the Gallery* on the first Saturday of the month, proves increasingly popular with visitors and artists alike.

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

TMAG plays a key advisory role in answering a variety of enquiries on Biodiversity, Cultural Heritage, Arts and collection management issues. In total over 16,000

enquiries were responded to in the last twelve months. 350 researchers also visited the institution during the year (see appendix 3).

The Museum's research output has been significant with over 15 research papers published in the last year. Three books were authored or co-authored by TMAG Staff. The highlight of the year was publishing *Collection* which was co-edited by a team of curators, and features iconic items from the State Collection as well as a detailed history of the heritage buildings on the city site. A teacher resource book on Antarctic science and *Janet Somerville's Botanical History of Tasmania 1642–1820* were published, and an on-line resource on the harpacticoid copepods of Australia was also completed. A complete list of all publications is provided in Appendix 9.

TMAG Staff and stories about the TMAG collections were regular features in print, radio and TV media; with over 60 interviews throughout the year. A diverse array of stories appeared during the year and featured staff from all areas of the institution (Appendix 3 – Table 2).



Goal 5

Respect Tasmanian Aboriginal culture

2006–07 saw significant progress on the new Tasmanian Aboriginal exhibition *ningenneh tunapry*. Staff were also involved in State-wide consultation with the Tasmanian Aboriginal Community. All Aboriginal organisations and community members visited were briefed about the concept and themes of the new exhibition. The response of community members was positive and members of community were pleased to be consulted.

The end of June 2007 saw the completion of the first Tasmanian Aboriginal bark canoe built by Tasmanian Aboriginal community members in more than 170 years. Four community members, Brendon Brown, Sheldon Thomas, Tony Burgess and Shane Hughes along with Captain Sarah Parry of the *Windward Bound* successfully completed this nationally significant cultural retrieval program by building two bark canoes, one for display in the new Tasmanian Aboriginal exhibition, *ningenneh tunapry* and a second smaller one that was trialed in the waters of Cornelian Bay.

A major component of the Return of Indigenous Cultural Property (RICP) Project and International Repatriations has been to undertake research using the Museum's historical records and the Royal Society of Tasmania Archives to consolidate all records relating to the ancestral remains and secret sacred objects held by TMAG. This research aims to provenance unprovenanced material held in the collection, to facilitate return to community.

TMAG engaged a historian to undertake research on the Royal Society of Tasmania archives and extract all relevant data on ancestral remains and secret sacred material. An index of relevant documents found has been produced and digital scans of these documents consolidated.

TMAG has successfully completed two repatriations during this year; one under the RICP program, to the Tasmanian Aboriginal community in August 2006 and the other to Maori and Moriori communities, through the Museum of New Zealand Te Papa Tongarewa, in June 2007.



Goal 6

Strengthen our resources

Throughout the year, TMAG Staff have actively pursued opportunities to establish new and beneficial partnerships with Government agencies and external organisations in the private sector. In addition to building and fostering these new relationships, TMAG has sought to strengthen existing partnerships and strategic alliances. TMAG's association with the Federal Group, as well as MONA, provides a positive example of ongoing beneficial relationships; and both continue to grow.

In 2006, the Tasmanian Museum and Art Gallery offered its specialist support to MONA in the relocation of a number of artworks and antiquities to their new storage site in Moonah as part of a fee-for-service consultation.

TMAG provides advice to government departments at the local, State and Federal level and also to non-government agencies.

During 2006–07, TMAG Staff were also involved in external consultancies and fee-for-service contracts that helped to further strengthen our resources. In addition to these fee-related consultations, personnel at TMAG have also actively sought additional funds for the institution in the form of grants for research and related activities. These projects help to maintain and strengthen our strategic alliances.

This included the financial support of the Directory of Community, Industry and Tourism Australia in Canberra to help in the return of Indigenous cultural properties for the year 2007, as well as a funded study of Herbarium reports. A full list of the grants is attached (see Appendix 6).

Goal 7

Continue to enhance operational strategies

A new Business Services Unit has been initiated to progress operational strategies. This new unit is responsible for a number of key business and operations management functions across TMAG.

These include:

- Budget and administration management
- Facilities, security, emergency management and safety coordination
- Risk management, business planning and performance
- Coordination of organisational improvement initiatives
- Project management
- Business and operations policy and compliance

The new Business Unit is developing new reporting and statistical templates for the new reporting period from 2007–08. This will result in improved alignment of the organisation with the new planning processes that are linked to TMAG's business risk profile. They will culminate in the development of a new strategic business plan. Supporting this are new processes to allow TMAG to efficiently report performance against strategy.

TMAG also continues to undertake its Strategic Asset Management Plan (SAMP) to help in the maintenance and enhancement of operations. As part of this, all statutory and essential maintenance is now outsourced. Maintenance contracting is working well, with mechanical services now extended to the herbarium. TMAG is now also compliant with new Building Code requirements (Prescribed Essential Health & Safety Measures), and a review of the Custom House conservation plan has been completed and forwarded to Heritage Tasmania. In addition, the buildings of the TMAG city site have had their titles consolidated under the one Deed, remedying any legal discrepancies that may arise from the Tasmanian Museum's Act.

Across three of the TMAG sites, a number of security projects were undertaken to improve physical security systems, lighting and emergency exits.

The four OHS Site committees continue to convene on a monthly basis at all TMAG sites to maintain a dialogue regarding Operations, Health and Safety Issues for members of staff, contractors and members of the public.

Goal 8

Encourage a productive environment

Implementation of the Working Learning and Achieving (WLAT) performance management program was introduced across TMAG. The Department also introduced ESS Employee Self Service as well which allows staff to manage more easily all leave and allows staff to record training as part of their professional development on their intranet page.

In addition to the constructive products of WLAT and ESS in learning, development and self-management, the productive environment encouraged by TMAG has resulted in staff being given the opportunity for professional development in a range of areas.

CASE STUDY

Churchill Fellowship

Brian Looker

Senior Preparator, Tasmanian Museum and Art Gallery

Locations: Italy, Austria, Germany, Netherlands, Belgium, France, UK

Time Frame: 8 Weeks from 28 Feb 2007

Proposed research for 10th Anniversary Churchill Fellowship (TAS) advances in museum diorama construction and model making techniques and material to efficiently blend traditional methods with new materials for current application.

Brian states that;

"The 3 months I spent travelling and recording my experiences of European museums I believe will make an ongoing contribution to the processes of constructing exhibitions. I went with the expectation that I would perhaps find methods and standards that exceeded what we are currently achieving here, however we are without doubt at the cutting edge of museum exhibitions."

One observation Brian made while touring was that there was a notable difference between the wealthy museums and those museums that had a lack of funding and therefore were forced out of necessity to rely on the creative ingenuity and skills of their in-house staff.

"The museums that chose to bring in teams of designers to develop exhibitions were not only less cost effective but the emphasis was placed on the design, and perhaps the designer, rather than the content of the exhibition. This was not only evident in one museum, but prevalent in museums in which necessity did not need to be the mother of invention. The way in which these Preparators used their skills and imaginations to best represent their subject matter was both thought provoking and inspirational."

Please see the Churchill Fellowship website www.churchilltrust.com.au for a detailed report on Brian's experiences.

Art Foundation of Tasmania

Appendix 1

This year has seen a year of further consolidation for the Art Foundation. Financially we have raised more funds than in any previous year and the magnificent donation of MONA has enabled the purchase of the best collection of Huon pine furniture anywhere in the world. It is totally appropriate that the Tasmanian Museum and Art Gallery should be the owners of this collection, which is made from Tasmania's unique timber.

During the year two visits were made to the National Gallery of Victoria, the first to the Picasso exhibition and the second to the Australian Impressionist exhibition. These trips in which we obtain early access to the gallery, with the Coordinating Curator of Art Craig Judd acting as guide and mentor, are a privilege and can be recommended to anyone who has not enjoyed such a visit.

The Art Foundation dinner was a great success and my thanks go to the organising committee of Tim Bailey, David Coleman, John Dickens, Sue Oldham and Ross Fouracre for the time and effort they put in to make it such an achievement. The result was that we raised \$36,000 and this would not have been possible without our generous sponsors; The Federal Group, together with Domaine A Stoney Vineyard, Kreglinger Wine Estates and the Cascade Brewery Company as well as various donations for the silent auction.

There will be another dinner next year for which early booking is advised as this year's dinner was completely subscribed.

Finally I would like to thank the committee for the time and effort they have put into this year and look forward to a more successful year to come.

Dr John Freeman
President



Friends of the Tasmanian Museum and Art Gallery

Appendix 2

This last twelve months have been a momentous year for the Friends. Again we have had a very successful program of functions held both within and outside the Tasmanian Museum and Art Gallery. These functions have been successful mainly due to the fact that our catering sub-committee does all the catering at cost, with the result that we make a small profit on each event. This and the surplus built over the last few years has enabled us to finance the Audio Visual presentation in the new numismatics gallery as well as some much needed stools for the use of tour groups. In all we have contributed a total of \$12,578 to TMAG for the year. None of this would have been possible without the support of our members, and our thanks to you all.

Our Treasurer Noel Harper has once again balanced the books with a healthy surplus, ably assisted by Ross Fouracre. I would like to thank them as well as our Hon. Auditors, Deloitte for all their help in putting this together in cohesive form.

More changes within the Tasmanian Museum and Art Gallery have occurred this year, some of which has involved Friends. The continuing redevelopment of many of the areas made it possible for TMAG to offer us a dedicated Friend's Lounge which we moved into in June.

It is always challenging to obtain sponsorship and we are fortunate in having the support of several Corporate Sponsors as well as the many Small Business who continue to support us. We hope they will be with us in the years to

come and thank them sincerely.

My position has been made a pleasure with the help of our committee. We are an extremely good team and I thank them for all their very hard work during the year. I would particularly like to thank our executive committee for some hard decisions, Jean Boughey for handling the membership details, Julie Hawkins for designing so well our printed material, Tony Hope who, with the assistance of Mareea Sutherland has put such effort into organising our 25th Silver Anniversary, Barbara Sattler and Ross Fouracre, for their help in the catering committee, and Ross also for the organisation of the visit to Parliament House, David Coleman for organising the visit to Maritime Museum and John Graham and John Sexton for putting together our new website. All the committee help with the functions and over the year give a great deal of time and effort to making the Friends so successful.

All this of course we could not have achieved without the co-operation and assistance of the Director, Bill Bleathman, the Deputy Directors, Andrew Rozefelds and Peta Dowell-Hentall and all the various Curators who give so freely of their time and knowledge. Their expertise plays a valuable part in the success of our various functions. This year we bid farewell to the retiring Administration Receptionist, Judith Longhurst, who was always the first contact for the many friends telephoning or coming in for information. Her serenity and efficiency served us well. At the same time, we welcomed the new Trustee's representative, Dr Alison Alexander to our committee.



As well as the above there are also Friends outside the committee who give us support in various areas throughout the year. Nigel Henry, who is our Hon. Legal Advisor and our catering sub-committee of Pauline Catt, Toni Ross and Pauline Vincent. Thank you all.

Our 'younger' members group the TMAGgots, which was formed late in 2005, has grown tremendously under their very able President Kelly Eijdenberg. It is now a full entity in itself and I believe of great value in getting younger people to the TMAG. It is also a great credit to the creative abilities of Kelly, and as the parent body, we are justly proud of their achievements.

Some of our diverse functions for 2006–07 were:

- The fascinating illustrated talk by Lorenzo Montesini on the Bibliotheca Alexandrina
- Afternoon Tea at the Theatre Royal
- The always popular Look Behind the Scenes at Rosny
- Launch of artist Eileen Brooker's book *Eileen & Oliffe*
- Our ever successful annual Christmas Barbecue in the Courtyard
- Preview of Australian artist Leigh Hobba Exhibition
- The visit to the Maritime Museum
- Visit to the new numismatics gallery
- Afternoon Tea at Parliament House

It has been a privilege to work with the committee on behalf of you all. Thank you for your continuing support.

Joanne Cummings
President



Collections and Research

Appendix 3

Collection and Research Report Overview (2006–07)

Items Acquired				Data Management	Loan (Inwards)		Loans (Outwards)		Exch	Volunteers
	Donation/ Collected (no of items)	Donation (Cultural Gifts)	Purchase (No of items)	Registrations (New Records)	Sent	Rec'd	Sent	Rec'd	Sent	(total FTE equivalent) Days
Arts										
Art	99	3	20	247	23	21	13	3		57.5
Decorative arts	97	1	14		1	1	1	2		37
Biodiversity										
Invertebrate Zoology	505 +			542	4	2	1			24
Vertebrate Zoology	20							2		
Herbarium	1919			8132	3	2	23	15	17	18
Geology	20						2			30
Cultural Heritage										
Indigenous cultures										
Documents/Archives				351						
History	112		11	194		1	4	2		17.5
Numismatics / philatelics	1882		5	3629						88.5
Photographs	343+		36	989						20
Support Services										
Library	202		815	1017				15		
Total	5199	4	901	15,101	31	27	44	39	17	292.5

Table 1: Incoming acquisitions, data management and loans into and out of TMAG

Public Outreach Overview (2006-07)

	Enquiries (Estimate of Total)	Reports/ Publications (Total)	Visiting Researchers	Exhibitions			Lectures/ Talks (Total)	Media (radio/tv/ print)
				Minor/short term (5 days FTE)	Significant (Significant > 5 days FTE)	Major (> 20 days FTE)		
Art								
Art	2725	4	35		4	5	42	14
Decorative arts	146	6	3	2		2	4	
Biodiversity								
Invertebrate Zoology	250	2	23	4				23
Vertebrate Zoology	250							
Herbarium	12,072	20	210	7	4		10	16
Geology	200							1
Cultural Heritage								
Indigenous cultures								
Documents								
History (incl. numismatics, philatelics)	399		65			1	8	
Photographs	145	1	12	3	1	1		
Cross Disciplinary Areas								
Antarctica & Southern Oceans								7
Conservation	162		2	2	4	5	3	
Total	16,349	33	350	18	13	14	67	61

Table 2. Public enquiries, reports and publications undertaken by staff in Collections and Research

Exhibition Program

Appendix 4

Permanent in-house Exhibitions

Medals & Money: stories from the state numismatics collection

Temporary In-house Exhibitions

Huon Pine Furniture: The Museum of Old and New Art State Collection of the Tasmanian Museum and Art Gallery
18 August 2006–2 September 2007

Hell Bent for the South Pole.
8 March–5 November 2006

Max Angus: A Lifetime of Watercolour
13 April–16 July 2006

Tasmania's Colonial Botanists
1 May–24 September 2006

Regarding Landscape
24 March–20 August 2006

Vivienne Binns
Touring exhibition developed in partnership with the University of Tasmania
13 October–26 November 2006

Leigh Hobba: The Space of Presence
Exhibition developed in partnership with the University of Tasmania
16 March–10 June 2007

Art & Decorative Arts: Recent Acquisitions
5 March–25 August 2007

The Flower Show
5 January–19 February 2007

Temporary in-house displays

At the Extremity of the Globe—Labillardière in Tasmania
March–April 2007.

Hamilton Inn Couch
Ongoing

Tasmanian Aboriginal Culture
Until 1 April 2007

Fossilised Labyrinthodonts
From August 2006

The Champion Cup
5 February–29 April 2007

The Good Samaritan Cup
1 May–28 September 2007

Museum Animals (1998), Patrick Hall
Until 17 June 2007



Touring exhibitions and/or those assisted by TMAG

National Treasures from Australia's Great Libraries

Developed by the National Library of Australia and presented in collaboration with the State Library of Tasmania.

26 May–23 July 2006

Captured in Colour: rare photographs from the First World War

Touring exhibition from the Australian War Memorial

22 July–3 September 2006

City of Hobart Art Prize 2006

Presented in collaboration with the Hobart City Council

19 August–1 October 2006

Register: Tasmanian Artists 2006

Presented in partnership with Contemporary Art Services Tasmania (CAST)

1 September–26 November 2006

Les Blakebrough: Ceramics

Touring exhibition developed by Object: Australian Centre for Craft and Design

8 December 2006–12 February 2007

Summers Past: Golden Days in the Sun 1950–1970

Developed by the National Archives of Australia

1 December 2006–7 January 2007

The Ashes Exhibition. Touring exhibition from the Marylebone Cricket Club.

18–21 January 2007

Aspects of the Tasmanian Wood Design Collection

Touring exhibition developed by the Design Centre – Tasmania

22 September–8 October 2006

Boshu Nagase - Antarctic Fishes

25–29 October 2006

Hosted, community-based Exhibitions and Events

Hobart Waterfront International Design Competition

26 January–16 February 2007

ArtRage

Presented in partnership with the Queen Victoria Museum and Art Gallery (QVMAG)

15 September–8 October 2006

PolArt: Polish Community Art Exhibition

26 December 2006–6 January 2007

Big Draw: Draw Australia

11–29 October 2006

Youth History Challenge

Organised by the National Museum of Australia

22 May 2007

Publications

Vivienne Binns

Exhibition catalogue.

Leigh Hobba: The Space of Presence

Exhibition catalogue.

Collection: Tasmanian Museum and Art Gallery

TMAG Collection catalogue.

Seasonal What's On TMAG brochures.

Temporary displays at other venues

Early Botanical Collections. At ceremony surrounding the sitting of the State Government Parliament in Launceston.

Tasmania Herbarium. Australian Plant Society Tasmania's *Wildflower Spectacular 2006.* City Hall, Hobart.

Janet Somerville's Botanical History of Tasmania, 1642–1820 – The author, her book and the early navigators and explorers of Tasmania. The State Library, Hobart.

At the Extremity of the Globe – Labillardière in Tasmania.

The Royal Tasmanian Botanical Gardens, Hobart.

Outward Loans sent or received included the following:

Carnegie Gallery, Historic Houses Trust NSW, Department of Primary Industries and Water, Queensland Art Gallery, State Library of Tasmania – Heritage Unit, National Museum of Australia, National Gallery of Australia, Powerhouse Museum, Latrobe University, Queen Victoria Museum & Art Gallery, Heritage Tasmania, Female Factory Historic Site, Secretary of the Department, Government House, Government and Opposition ministers.

Inward Loans sent or received included the following:

Art Gallery of Western Australia, National Gallery of Australia, Artbank, Wesfarmers Collection, Blacktown Art & Crafts Group, Queen Victoria Museum & Art Gallery, CAST, Object Gallery, Hobart City Council, Watters Gallery, Numerous private collections

Research supervision

Appendix 5

Grants

Duretto MF (2007) *Flora of Tasmania Online*. Australian Biological Resources Study. Grant of \$45 000 to fund a Flora Writer

Kantvilas G, Jarmen SJ (2006/7) *The effects of alternative silvicultural treatments on the diversity of lichens and bryophytes at the Warra long-term ecological research station*. Forestry Tasmania \$10,000 grant

Rozefelds AC, **Brown T** (2006) Return of Indigenous Cultural Property Grant for the year 2007. \$95,000, DCITA, Canberra

Rozefelds AC, **Evans C**, **Wishart E**, (2006) Undertake Research on the Baily Flag. \$10,000 Tasmanian Community Fund application undertaken with the Support of the RSL Tasmania.

Consultancies and related projects 2006–07

Rozefelds AC, Bender P eds (2007) Report on Fossil Sites in Tasmania. \$5,000 The Commonwealth Department of the Environment and Heritage

Storer J (2006) Specialist support to assist in moving Moorilla's art and antiquities collection to their new storage site at Moonah. \$11,784 MONA, Tasmania

Post Graduate Supervision

Boulanger-Mashbergs, Anica (Honours Candidate, School of English, Journalism and European Languages), University of Tasmania.

Supervisor: **Robbie Poynter**

Project: *The Museum Cottage – Fact and F(r)iction in Museological Space: Writing Possible Histories*

Leppard, Chris (Honours candidate, School of History and Classics), University of Tasmania.

Supervisor: **Elsbeth Wishart**

Project: *Convict Leg Irons*

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

Supervisors: Jonathon Holmes, **Andrew Rozefelds**

Project: *William Archer artist and botanist*

Mole, Bryan (Ph.D. candidate, School of Botany), University of Melbourne.

Supervisors: Pauline Ladiges, Frank Udovicic, **Marco Duretto**

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

Tennant, Fiona (MA Museum Studies), University of Leicester
Supervisor: **Andy Baird**

Project: *Creating educational and inspirational experiences with geographically remote cultural collections: Opportunities for the heroic Era explorer huts in Antarctica*

Under Graduate Supervision

Bokyoung, Choi (3rd Year Student, School of Plant Science), University of Tasmania.

Supervisor **Marco Duretto**.

Project: *Variation in Correa alba (Rutaceae)*.

Bender, Patrick (Bachelor of Teaching, Faculty of Education), University of Tasmania

Supervisor: **Andy Baird**, **Robbie Poynter**

Project: *Professional Experience 3*

Lectures and presentations

Appendix 6

Backhouse S *A selection of Treasures in the Art Collection*, Members of the Queen Mary Club, Tasmanian Museum and Art Gallery, Hobart

Backhouse S *Highlights from the Art Collection: behind the scenes*, Art Foundation of Tasmania, Tasmanian Museum and Art Gallery, Hobart

Backhouse S *Treasures in the Print Room*, H E Governor William Cox and Mrs Cox, Tasmanian Museum and Art Gallery, Hobart

Backhouse S *Louisa Anne Meredith's botanical work and colonial gardens*, Australian Garden History Society, Tasmanian Museum and Art Gallery, Hobart

Backhouse S *Linocuts from the 20th century Australian Print Collection*, Students from the School of Art, Tasmanian Museum and Art Gallery, Hobart

Baird A Lecture: *Museums and climate change –bringing the big issues home through institutional collaboration*, Museums Australia Conference, Australian War memorial, Canberra

Baker M *The willow-mapping project. Seeding Willow Field Day*, Sandfly, Tasmania.

Burgess E Lecture: *The Tale of Four Children of Joseph Tice Gellibrand*. University of Tasmania, 'Imperial Curiosity' Conference 27–29 June 2007.

Burgess E Lecture: *Preventive conservation*, Entally House, Tasmania.

Burgess E Lecture: *Painting conservation*, Tasmanian Art Group, Hobart.

Burgess E *Art Foundation of Tasmania fund-raising dinner*, Tasmanian Museum and Art Gallery, Hobart.

Burgess E *Conservation practice*, Staff information session, Tasmanian Museum and Art Gallery, Hobart.

Cox P Lecture: *Developing an Australia-wide Standard Facility Report*, Australian Registrars Conference, Elizabeth Street Pier, Hobart.

Cox P Lecture: *Disaster Preparedness and Recovery Plans*, Entally House, Tasmania.

Duretto MF *The Tasmanian Herbarium*, Tasmanian Museum and Art Gallery. The University of the Third Age, Hobart.

Duretto MF Lecture: *Phylogeny of Boronia section Cyanothamnus (Rutaceae) based on morphological characters*. Annual conference of the Australian Systematic Botany Society: *Plant Diversity in the Tropics*, Cairns, Qld, 13–15 Nov. 2006.

Duretto MF *Two new Correas (Rutaceae) on Hobart's doorstep*, Tasmanian Museum and Art Gallery, Hobart.

Judd C Lecture: *The rival kingdom: Andrea Mantega and the patronage of the Gonzaga family*, Art Gallery of New South Wales

Judd C Lecture: *In realms of healing: Mattias Grunewald*, Art Gallery of New South Wales

Judd C Lecture: *The problematic nature of 'wilderness' and 'place'*, University of Tasmania

Judd C Lecture: *The Great Mother Complex- Tertiary art education in Australia*, Perth Institute of Contemporary Arts

Kantvilas G Lecture: *Labillardière and the beginnings of botanical exploration in Tasmania*. National Academy's Forum: CSIRO: *A celebration of the history, culture, science and technology of Recherche Bay*

Knott P *The new Maritime Heritage Coordinator position and the representation of Shipwrecks in Australian Museums*, Museums Australia AGM, Tasmanian Museum and Art Gallery, Hobart

Knott P *The maritime collections at TMAG and MMT*, National Archaeology week, Lands building and Tasmanian Museum and Art Gallery, Hobart.

Poynter R Lecture: *Crossing Disciplinary Borders: creating and constructing meaning through drawing in the Tasmanian Museum and Art Gallery*, Museums Australia Conference, Australian War memorial, Canberra.

Rozefelds A and Warren A *New Finds from the Triassic of Tasmania*. Conference on Australasian Vertebrate Evolution, Melbourne.

Rozefelds A. *The historical significance of the heritage buildings of TMAG*. University of the Third Age, Hobart.

Terry I Lecture: *Money & Medals – TMAG's new numismatic gallery*, Tasmanian Museum and Art Gallery, Hobart.

Terry I Lecture: *The history of Hobart's City Hall*, Philip Smith Education Centre, Hobart.

Terry I *Being a History Curator*, High school students History challenge Day at the Tasmanian Museum and Art Gallery, Hobart.

Turner E Lecture: *Giant Squid*, Probus, Lauderdale Tavern, Tasmania.

Turner E Lecture: *Nicolas Baudin, benthic fauna in the D'Entrecasteaux Channel 1802, compared with that in 2002*, Kingborough Rotary Club, Margate Bowls Club.

Turner E Lecture/Field Trip: *Mud-flat bivalve shells*, Birds Tasmania, South Arm, Ralphs Bay.

Van Breda C *Art Foundation of Tasmania fund-raising dinner*, Tasmanian Museum and Art Gallery, Hobart.

Wishart E *Convict clothing workshop*, Staff information session, Tasmanian Museum and Art Gallery, Hobart.

Wishart E Panel discussion: *University of Tasmania CAIA Conference*, Port Arthur, Tasmania.

Wishart E and Terry I Entally House Training program, *The database and the Collection Management Plan*, Entally house, Tasmania.

Wishart E *Mary Walsh and the convict letter*, Heritage Tasmania's lunchtime lecture series.

Wishart E *A Flag to Wrap a Mate in*, The Baily flag Heritage Month Activity, Rosny Park, Tasmania.

Education Services

Appendix 7

Education programs (indicating guided programs and general visits separately)

	Preschool		Primary school		Secondary school		Tertiary (University/ TAFE/AMEC)		Adult & continuing education		Total No.
	prog	gen	prog	gen	prog	gen	prog	gen	prog	gen	
<i>No. of booked groups</i>	10	23	173	113	55	100	6	3	21		504
<i>No. of students</i>	292	666	4751	3414	1348	2604	78	34	570		13 757

Talks, lectures, workshops & conference presentations	No.	Estimated total attendance at talks, lectures, presentations and workshops
Onsite	41	1000
Offsite	13	880
Total	54	1880

General Enquiries

Collection Method	No. of enquiries
Email	3500
Telephone	1700
Letter	100
Other	200
Total	5500

Program Type	Number of programs/ presentations	Total # Participants
Onsite workshops/seminars etc		
Visual art seminars	19	400
Alison Lester public talk	1	80
Heritage month seminars	4	80
IPY teacher day	1	30
Science Communicators/IAA I2I seminar	1	30
Mawson reunion	1	50
Off site conference presentations, workshops		
MA conference	2	50
Alice Springs workshop	1	30
U3A presentations	2	200
Uni seminars	4	250

Publications

	<i>No.</i>
MA papers	2
Visual arts teachers pack	1
Midwinter pack	1
IAA newsletters	4
TaSTA article	1
ASTA-Antarctic Science Resource Book	1
CELO Learning Sequences Prizes notesheets	1
Mercury Learning Pages/ newspaper articles	15
Total	24

Exhibitions >5days

Exhibition name	<i>Size in square metres (m2)</i>	<i>No. of visitors</i>	Free or charged
Kids Antarctic Art collaboration with Alison Lester	150	3000	Free
Discovery Space	150	30 000	Free
Young Collectors	1	30 000	Free
Big Draw	200	2000	Free
Australia on the map	150	800	Free

Interpretation kits (Museum Boxes, etc)	<i>No. of loans</i>	Estimated audience reach
Total	150	4500

Outreach activities	<i>No. (eg of grants; workshops; internships etc)</i>	<i>No. of recipients</i>
Provision of grants programs		
Provision of professional support (eg conservation workshops; in-site visits)	21 Teacher PD sessions	500
Other (eg placements, internships - please specify)	UTAS B. Teach placement	1

Volunteer Hours

Total No	Aggregate Hours
100	6326

Acquisitions

Appendix 8

Art

Max Angus (born 1914)
Fishing boats, Bicheno c.1961
watercolour, pen and ink
37.2 x 43.5 irregular
Presented by the artist, 2006
AG8030

Max Angus (born 1914)
At the edge of a tarn near Lake Dobson c.1980
watercolour and carbon pencil
59.4 x 42.9
Presented by the artist, 2006
AG8031

Max Angus (born 1914)
Looking across Blackman Bay, near Dunalley c.1980
watercolour, carbon pencil and casein
57.7 x 43
Presented by the artist, 2006
AG8032

Max Angus (born 1914)
From the dunes, Sandy Bay c.2001
watercolour, carbon pencil and traces of casein
43 x 60.2
Presented by the artist, 2006
AG8033

Max Angus (born 1914)
(Sketch of Alan McIntyre standing) 1948
pencil
32 x 15.9
Presented by Jo McIntyre, 2007
AG8101

Hany Armanious (born 1962)
Intelligent design 2006
polyurethane on plywood
30.5 x 237.5 x 8
Purchased with funds from the Ruth Komon Bequest, 2006
AG8088

Daniel Boyd Ngarragoonda (born 1982)
Jesus Christ ! 2006
acrylic on canvas
139 x 170
Purchased with funds from the Ruth Komon Bequest, 2006
AG8090

Dorothy Bradford (born 1920)
(Woman knitting) c.1954
oil on canvas
55.5 x 45
Presented by Mrs Janet Boyle, 2007
AG8078

Eileen Brooker (born 1922)
Self portrait c.1941
oil on composition board
72.3 x 41.2 (board)
Presented by the artist, 2006
AG8149

Jeff Burgess (born 1954)
Horse Series (black horse up-side-down, white horse, white air) 2005
acrylic and ink
16.5 x 12.5
Purchased with funds from the Art Foundation of Tasmania, 2007
AG8109

Jeff Burgess (born 1954)
Horse Series (coat shape, horse, tree remnants) 2004
acrylic, ink, watercolour and graphite
16.5 x 12.5
Purchased with funds from the Art Foundation of Tasmania, 2007
AG8110

Matt Calvert (born 1969)
Trophy 4 2005
toughened clear and bronze glass
55.5 x 37.5 x 9.8
Purchased with funds from the Art Foundation of Tasmania, 2006
AG8025

Denise Campbell (born 1952)
The shadow you cast 2004
oil and coloured pencil on board
57.5 x 68
Purchased with funds from the Art Foundation of Tasmania, 2006
AG8037

Jack Carington Smith (1908–72)
(Portrait of) Alan McIntyre c.1947
pencil
Presented by Jo McIntyre, 2007
AG8142

Jack Carington Smith (1908–72)
(Figure sketch) c.1947
oil sketch on board
40 x 16 (image)
Presented by Jo McIntyre, 2007
AG8143

Karen Casey (born 1956)
The Record Keepers 2006
photo-lithograph
40 x 54
Presented by the Embassy of the Kingdom of the Netherlands, 2007
AG8117

Amanda Davies (born 1968)
After 'The Living Room' (Balthus) 2006
oil on linen
122 x 122
Purchased with funds from the Art Foundation of Tasmania, 2006
AG8029

Lucien Dechaineux (1869–1957)
(Still life with hat and coat on a chair) 1943
oil on composition board
47.2 x 44.8
Presented by Mrs Genevieve Tacey in memory of her husband William Keith Tacey, 2007
AG8080

Lucien Dechaineux (1869–1957)
(Silos by a stream) (Tasmanian?)
 pencil
 45 x 36.4 (image)
 Presented by Mrs Genevieve Tacey in memory of her husband William Keith Tacey, 2007
 AG8044

Lucien Dechaineux (1869–1957)
(Design for a Greek Revival Urn) 1889
 watercolour wash
 37.4 x 36.2 (image)
 Presented by Mrs Genevieve Tacey in memory of her husband William Keith Tacey, 2007
 AG8045

Lucien Dechaineux (1869–1957)
(Design for a Classic Revival urn) 1889
 watercolour wash
 44 x 25 (image)
 Presented by Mrs Genevieve Tacey in memory of her husband William Keith Tacey, 2007
 AG8046

Lucien Dechaineux (1869–1957)
(Design for cast iron capital)
 pencil and watercolour wash
 35 x 26.3 (image)
 Presented by Mrs Genevieve Tacey in memory of her husband William Keith Tacey, 2007
 AG8047

Lucien Dechaineux (1869–1957)
(Design for) Interior decoration friezes 1891
 watercolour wash over pencil
 35 x 53.7 (image, overall)
 Presented by Mrs Genevieve Tacey in memory of her husband William Keith Tacey, 2007
 AG8048

Lucien Dechaineux (1869–1957)
Stone bracket for wool store 1891
 watercolour wash over pencil, and pen and ink
 38.8 x 46 (image)
 Presented by Mrs Genevieve Tacey in memory of her husband William Keith Tacey, 2007
 AG8049

Lucien Dechaineux (1869–1957)
(Design for an Emblem for Calliope, Muse of Lyric Poetry) 1889
 pen and ink
 33.8 x 29.8 (image)
 Presented by Mrs Genevieve Tacey in memory of her husband William Keith Tacey, 2007
 AG8050

Lucien Dechaineux (1869–1957)
(Detailed architectural drawings for an Egyptian temple)
 pen and ink and watercolour wash
 30.3 x 22.8 (image)
 Presented by Mrs Genevieve Tacey in memory of her husband William Keith Tacey, 2007
 AG8051

Lucien Dechaineux (1869–1957)
(Detailed drawings of a Greek perfume vase)
 watercolour and gouache, and pen & ink
 31 x 23 (image)
 Presented by Mrs Genevieve Tacey in memory of her husband William Keith Tacey, 2007
 AG8052

Lucien Dechaineux (1869–1957)
Babylonian and Assyrian architecture
 pen and ink and watercolour wash
 54 x 43.2 (image)
 Presented by Mrs Genevieve Tacey in memory of her husband William Keith Tacey, 2007
 AG8053

Lucien Dechaineux (1869–1957)
Persepolitan Architecture
 pen and ink and watercolour wash
 51.8 x 39.6 (image)
 Presented by Mrs Genevieve Tacey in memory of her husband William Keith Tacey, 2007
 AG8054

Lucien Dechaineux (1869–1957)
Greek Architectural details
 pen and ink and watercolour wash
 50.4 x 38.5 (image)
 Presented by Mrs Genevieve Tacey in memory of her husband William Keith Tacey, 2007
 AG8055

Lucien Dechaineux (1869–1957)
Greek Corinthian
 pen and ink and watercolour wash
 49.8 x 38 (image)
 Presented by Mrs Genevieve Tacey in memory of her husband William Keith Tacey, 2007
 AG8056

Lucien Dechaineux (1869–1957)
Egyptian architecture (Temple of Gourmeh)
 brush and ink and chinese white
 46 x 36 (image)
 Presented by Mrs Genevieve Tacey in memory of her husband William Keith Tacey, 2007
 AG8057

Lucien Dechaineux (1869–1957)
Egyptian architecture (from Karnak)
 brush and ink and chinese white over pencil
 47.8 x 37.2 (image)
 Presented by Mrs Genevieve Tacey in memory of her husband William Keith Tacey, 2007
 AG8058

Lucien Dechaineux (1869–1957)
(Design for an antefix) 1891
 pen and ink over pencil
 49.5 x 36.4 (image)
 Presented by Mrs Genevieve Tacey in memory of her husband William Keith Tacey, 2007
 AG8059

Lucien Dechaineux (1869–1957)
(Design for a column and capital) (1891)
 pen and ink over traces of pencil
 39.3 x 33.8 (image)
 Presented by Mrs Genevieve Tacey in memory of her husband William Keith Tacey, 2007
 AG8060

Lucien Dechaineux (1869–1957)
(Design for decorative motif) 1889
 pen and sepia ink over traces of pencil
 32.5 x 50 (image)
 Presented by Mrs Genevieve Tacey in memory of her husband William Keith Tacey, 2007
 AG8061

Lucien Dechaineux (1869–1957)
(Venice)
 pencil
 21.2 x 15.1 (image)
 Presented by Mrs Genevieve Tacey in memory of her husband William Keith Tacey, 2007
 AG8062

Lucien Dechaineux (1869–1957)
(Perspective drawing of Venice)
 pencil
 38 x 32.4 (image)
 Presented by Mrs Genevieve Tacey in memory of her husband William Keith Tacey, 2007
 AG8063

Lucien Dechaineux (1869–1957)
(Preparatory drawing of part of a Cathedral town)
 pencil
 51 x 46.3 (image)
 Presented by Mrs Genevieve Tacey in memory of her husband William Keith Tacey, 2007
 AG8064

Lucien Dechaineux (1869–1957)
(Preparatory drawing of a medieval town)
 pencil reinforced with brush, pen and ink
 45.8 x 39.3 (image)
 Presented by Mrs Genevieve Tacey in memory of her husband William Keith Tacey, 2007
 AG8065

Lucien Dechaineux (1869–1957)
(Moulding profiles)
 pen and ink
 53.1 x 40 (image)
 Presented by Mrs Genevieve Tacey in memory of her husband William Keith Tacey, 2007
 AG8066

Lucien Dechaineux (1869–1957)
(Architectural drawing for a doorway) c1900–1910
 pen and ink
 49 x 31.2 (image)
 Presented by Mrs Genevieve Tacey in memory of her husband William Keith Tacey, 2007
 AG8067

Lucien Dechaineux (1869–1957)
(Decorative units)
 pen and ink
 48.6 x 30.8 (image)
 Presented by Mrs Genevieve Tacey in memory of her husband William Keith Tacey, 2007
 AG8068

Dulamari (Djalinda Yunupingu) (born 1954)
Gawarrk (Woman turned into rock) 2006
 Linocut
 40 x 60 (image)
 Presented by the Embassy of the Kingdom of the Netherlands, 2007
 AG8118

Brian Dunlop (born 1938)
(The window) (1970s)
 watercolour over pencil
 55.3 x 38.2 (image and sheet)
 Presented by George Koo, 2007
 AG8105

Rod Ewins (born 1940)
Edge of Memory 1985
 photo-etching and aquatint
 45 x 34.5 (image)
 Presented by Deakin University, 2006
 AG8092

Maximillian Feuerring (1896–1986)
Yesterday's flag 1963
 121.5 x 91
 oil on composition board
 Presented by John McPhee under the Cultural Gifts Program, 2007
 AG8081

Peter Graham (born 1970)
By night bloom: spore 2006
 oil, polymer and woodcut on linen
 152 x 122
 Purchased with funds from the Ruth Komon Bequest, 2006
 AG8084

Kerry Gregan (born 1950)
Moulting Lagoon 1999
 acrylic, ink, pastel and collage
 75 x 226 (sight)
 Presented by Ian Ross under the Cultural Gifts Program, 2007
 AG8085

Neil Haddon (born 1967)
Wear No. 4 2001
 210 x 190
 enamel and acrylic on canvas
 Presented by the artist, 2007
 AG8087

Jeffrey Harris (born 1930?)
The Good Shepherd (Number 9 from The Gospels a series of sixteen works) 2000
 Linocut ed 4/10
 30 x 30.2 (image)
 Presented by Jo McIntyre, 2007
 AG8144

Gay Hawkes (born 1942)
Beach Figures 1994
 Two figures woven with cordyline and red hot poker, stitched with New Zealand flax, with sea shells
 50 x 14 x 8.5 (male)
 51 x 15 x 9 (female)
 Purchased with funds from the Art Foundation of Tasmania
 AG8034

Gay Hawkes (born 1942)
Desert Figures 1993–94
 Two figures woven with Poa grass, stitched with New Zealand flax, with emu feathers
 39 x 13 x 4.5 male figure
 39 x 9 x 6 female figure
 Gift of the artist, 2006
 AG8035

David Hawley (born 1968)
Space Travel, a series of six screenprints:
 1. *Space Travel*, 2. *Twister*, 3. *Suspension*, 4. *Rift*, 5. *Still*, 6. *Slip* 2005
 screenprints
 various sizes between 76.5–93 x 74.5–77.8 (images irregular)
 Purchased with funds from the Art Foundation of Tasmania, 2007
 AG8115.1–6

John Haywood (1929–87)
(Cricket game) 1961
oil on hardboard
61 x 92.5 (image and board)
Presented by Shaun Cousins, 2006
AG8028

Kristin Headlam (born 1953)
(Portrait of Alan McIntyre) 1983
pastel
97 x 73 (sight)
Presented by Jo McIntyre, 2007
AG8097

Kenneth Jack (born 1924)
The church, Port Arthur 1966
oil pastel and watercolour
16 x 25.1 (image and sheet)
Presented by Jo McIntyre, 2007
AG8098

Kenneth Jack (born 1924)
Walled town 1966
screenprint ed 10/35
26.6 x 38 (image)
Presented by Jo McIntyre, 2007
AG8099

Eric Jolliffe (1907–2001)
Self portrait c.1975
crayon
19.7 x 18 (image irreg)
Presented by Helene Chung, 2007
AG8122

Sydney Jones (1881–1921)
View of Big Ben, Westminster
etching
38.4 x 18 (image and plate)
Presented by Mr Lindsay Witham, 2006
AG8042

David Keeling (born 1951)
Men at Work, Canberra 2005
oil on canvas
79 x 91.3
Purchased with funds from the Art Foundation of Tasmania, 2007
AG8082

Owen Lade (born 1922)
(Pie man River) 1965
watercolour
28 x 38.9 (image and sheet)
Presented by Jo McIntyre, 2007
AG8100

Owen Lade (born 1922)
(38 Christmas cards) 1960s–1990s
oil on card
various sizes
Presented by Jo McIntyre, 2007
AG8150

Gwen Leitch Harris (1931–2006)
Angels caring for Edith's mountain 1990
linocut
19.5 x 19.8 (image)
Presented by Jo McIntyre, 2007
AG8102

Stewart MacFarlane (born 1953)
Promised Land 2004
oil on linen
183 x 213
Presented by Philip Bacon under the Cultural Gifts Program, 2006
AG8103

Alan McIntyre (1913–2002)
(Baptist Tabernacle at Perth) 1980s
watercolour
36.8 x 50.9 (image and sheet)
Presented by Jo McIntyre, 2007
AG8137

Alan McIntyre (1913–2002)
Campbell Town
34.5 x 45.5 (image and sheet)
Presented by Jo McIntyre, 2007
AG8130

Alan McIntyre (1913–2002)
(Sketch of model, Diana Midson?) late 1960–70s
watercolour
40.4 x 25.7 (image)
Presented by Jo McIntyre, 2007
AG8139

Alan McIntyre (1913–2002)
(Landscape) c.1970s
watercolour
39 x 58.5 (image and sheet)
Presented by Jo McIntyre, 2007
AG8131

Alan McIntyre (1913–2002)
(Carrick Mill?)
watercolour
30.9 x 47.6 (image and sheet)
Presented by Jo McIntyre, 2007
AG8132

Alan McIntyre (1913–2002)
(Suburban scene) 1970s
watercolour, pen and ink
38 x 50.7 (image and sheet)
Presented by Jo McIntyre, 2007
AG8133

Alan McIntyre (1913–2002)
(Landscape with foot bridge)
pencil and watercolour
37.8 x 54.3 (image and sheet)
Presented by Jo McIntyre, 2007
AG8134

Alan McIntyre (1913–2002)
(Entally) 1970s
watercolour
38 x 55.8 (image and sheet)
Presented by Jo McIntyre, 2007
AG8135

Alan McIntyre (1913–2002)
(Mt Barrow)
watercolour
38 x 55.9 (image and sheet)
Presented by Jo McIntyre, 2007
AG8136

Alan McIntyre (1913–2002)
(Summer landscape) 1960s
watercolour
25 x 35 (sight)
Presented by Jo McIntyre, 2007
AG8140

Alan McIntyre (1913–2002)
(Landscape and trees) 1970s
watercolour
33 x 57.9 (image and sheet)
Presented by Jo McIntyre, 2007
AG8138

Alan McIntyre (1913–2002)
(Launceston Grammar School)
pen and ink and wash
28.1 x 21.6 (image and sheet)
Presented by Jo McIntyre, 2007
AG8141

Bea Maddock (born 1934)
(Red Text Series) 1984
hand ground red ink printed onto handmade NZ flax paper coated with wax
19.4 x 14.5 (image)
Presented by Jo McIntyre, 2007
AG8145

Bea Maddock (born 1934)
This Time 1969
book of 17 woodcuts
various image sizes; 22.6 x 19 (sheet)
Presented by Jo McIntyre, 2007
AG8146

Allan Mansell (born 1957)
i 2006
hard-ground etching
60 x 45 (image)
Presented by the Embassy of the Kingdom of the Netherlands, 2007
AG8119

Dhuwarrwarr Marika (born 1946)
The Macassan prahu 2006
linocut
40 x 60 (image)
Presented by the Embassy of the Kingdom of the Netherlands, 2007
AG8120

Jean Marsh (1896–1986)
Brienz, Switzerland 1959
watercolour over pencil
25 x 19 (image and sheet)
Presented by Miss Joan Buckie, 2006
AG8041

Ricky Maynard (born 1953)
Namba Namba Mission 2000
black and white photograph
24.7 x 37.3 (image)
Presented by Rosalind Russell, 2006
AG8026

Ricky Maynard (born 1953)
Under the Tree, Meeting Place 2000
black and white photograph
24.7 x 37.3 (image)
Presented by Rosalind Russell
AG8027

Janice Murray (born 1966)
Jilamara 2006
etching and aquatint
40 x 59 (image)
Presented by the Embassy of the Kingdom of the Netherlands, 2007
AG8124

Garry Namponan (born 1960)
Untitled 2006
etching
59 x 44 (image)
Presented by the Embassy of the Kingdom of the Netherlands, 2007
AG8125

Laurel Nannup (born 1943)
Old Spirit of the Sea 2006
etching and aquatint
60 x 40 (image)
Presented by the Embassy of the Kingdom of the Netherlands, 2007
AG8129

Chris Pease (born 1969)
Thoughts on first contact 2006
lithograph
40 x 60 (image)
Presented by the Embassy of the Kingdom of the Netherlands, 2007
AG8126

William Charles Piguenit (1836–1914)
Mount Wellington, Hobart Town, Tasmania (Cascades?) c.1856
lithograph
34.2 x 57
Presented by Mr David Thun, 2007
AG8108

Leonie Pootchemunka (born 1962)
Moon Sisters Story 2006
linocut
40 x 60 (image)
Presented by the Embassy of the Kingdom of the Netherlands, 2007
AG8127

Dale Richards (born 1951)
Underworld 1994
gouache on paper
46 x 61 (image, irregular)
Purchased with funds from the Art Foundation of Tasmania, 2006
AG8039

Dale Richards (born 1951)
Trees and moon 1995
oil on paper
46 x 61 (image, irregular)
Purchased with funds from the Art Foundation of Tasmania, 2006
AG8040

Godfrey Rivers (1859–1925)
(View of the Hobart Post Office from Franklin Square) c.1920
oil on board
20.3 x 29.2 (sight)
Presented by Mr David Thun, 2007
AG8107

Mary Scott (born 1957)
Searching for Identity I, "Looking in the past" 1983
pencil
20.7 x 17.4 (image)
Presented by the artist, 2007
AG8111

Mary Scott (born 1957)
Searching for Identity III, "Looking in the past " 1983
pencil
20.8 x 17.1 (image)
Presented by the artist, 2007
AG8112

Mary Scott (born 1957)
(Untitled) c.1983
pencil
56.3 x 43.4 (image)
Presented by the artist, 2007
AG8113

Udo Sellbach (1927–2006)
Nine prints from *Untitled* series of ten prints, numbers 1-3 and 5-10 late 70s lithographs
76 x 57 (sheet)
Presented by Deakin University, 2006
AG8069–8077

Udo Sellbach (1927–2006)
To tumble 1970s
etching edition 2/20
25.3 x 20 (image and plate)
Presented by Jo McIntyre, 2007
AG8147

Udo Sellbach (1927–2006)
Untitled 1970s
Two etchings and aquatint printed on one sheet Artist's Proof
9.4 x 11.3 and 12.3 x 8.5 (images)
Presented by Jo McIntyre, 2007
AG8148

Tony Tuckson (1921–73)
(Portrait of Eileen Brooker) (1946)
oil on hardboard
76.5 x 63.7 (board)
Presented by Eileen Brooker, 2006
AG8083

Artist unknown
Cataract Gorge, South Esk River, Launceston 1889
oil on canvas
23 x 15.1
Purchased with funds from Director's discretionary fund, 2006
AG8043

Violet Vimpany (1886–1979)
Jenny 1947
oil on canvas laid onto composition board
30 x 35.8 (canvas)
Presented by Rose and Nevin Hurst, 2007
AG8079

Megan Walch (born 1967)
Doppel Lecker–Faraday Street 2006
oil and acrylic on canvas
92 x 122
Purchased with funds from the Art Foundation of Tasmania, 2006
AG8038

Stephen Walker (born 1927)
(Penguins) c.1980s
bronze (2 parts)
42.6 x 83 x 40 and 42.6 x 83 x 40
Presented by the Glenorchy Library and Online Access Centre, 2007
AG8123.1–8123.2

Alan Wilson
Untitled (1956)
linocut
10.4 x 11.9 (image)
Presented by Deakin University, 2006
AG8093

Alan Wilson
(Untitled wall sculpture) 1979
yellow box wood, backed with blackwood
112 x 49.4 x 5.5
Presented by Deakin University, 2006
AG8106

Philip Wolfhagen (born 1963)
Last Plateau 1997
oil and wax on linen
96.2 x 128.3
Transferred from the State Library of Tasmania, 2007
AG8121

Pedro Wonaeamirri (born 1974)
Yirrinkiri Jilamara 2006
lithograph
60 x 45 (image)
Presented by the Embassy of the Kingdom of the Netherlands, 2007
AG8128

Michael Zavros (born 1974)
Man in fur 2005
oil on board
15 x 10
Presented by the artist under the Cultural Gifts Program, 2007
AG8089

Decorative arts

Maker unknown
Chest of drawers, c.1845
wood (Huon pine, Kauri pine, unidentified pine), metal (brass, steel)
Presented by the The Museum of Old and New Art
P2006.28

Maker unknown
Toilet mirror, c.1850
wood (Huon pine), glass, metal (brass, steel)
Presented by the The Museum of Old and New Art
P2006.29

Maker unknown
Cheval mirror, late nineteenth century
wood (Huon pine), glass, metal (brass, steel)
Presented by the The Museum of Old and New Art
P2006.30

Maker unknown
Wash stand, c.1870
wood (Huon pine), marble, metal (nickel plated brass)
Presented by the The Museum of Old and New Art
P2006.31

Maker unknown
Toilet mirror, c.1880
wood (Huon pine), stone (marble), glass, metal (brass, steel)
Presented by the The Museum of Old and New Art
P2006.32

Cullis Hill & Co
Wardrobe, c.1890
wood (Huon pine, Kauri pine, unidentified pine), glass, metal (brass, steel)
Presented by the The Museum of Old and New Art
P2006.33

Maker unknown
Dressing table, c.1880
wood (Huon pine), glass (mirror), metal (brass, steel)
Presented by the The Museum of Old and New Art
P2006.34

Maker unknown
Trinket box, late 19th century
wood (Huon pine, musk, casurina, blackwood, ebony, unidentified pine)
Presented by The Museum of Old and New Art
P2006.35

Maker unknown
Library or sofa table, c.1860
wood (Huon pine)
Presented by The Museum of Old and New Art
P2006.36

Maker unknown
Games table, c.1860
wood (Huon pine, musk, other unidentified local timbers)
Presented by The Museum of Old and New Art
P2006.37

Maker unknown
Occasional table
wood (Huon pine, Australian red cedar, musk, ebony), metal (steel fittings)
Presented by The Museum of Old and New Art
P2006.38

Maker unknown
Display cabinet (ex TMAG), c.1870
wood (Huon pine); metal (brass, steel); glass
Presented by The Museum of Old and New Art
P2006.39

Maker unknown
Occasional table, c.1845
Wood (Huon pine)
Presented by The Museum of Old and New Art
P2006.40

Maker unknown
Side table, c.1840
wood (Huon pine)
Presented by The Museum of Old and New Art
P2006.41

Maker unknown
Miniature chest of drawers, c.1860
wood (Huon pine)
Presented by The Museum of Old and New Art
P2006.42

Maker unknown
Sideboard, c.1845
wood (Huon pine, unidentified pine), metal (steel, brass)
Presented by The Museum of Old and New Art
P2006.43

James Shaw [attributed]
Sofa table, c.1855
wood (Huon pine, Australian red cedar, Tasmanian myrtle, Huon pine veneer, unidentified non-native conifer), metal (brass fittings)
Presented by The Museum of Old and New Art
P2006.44

Maker unknown
Chaise longue, c.1835
wood (Huon pine), metal (brass, steel), textile (unidentified)
Presented by The Museum of Old and New Art
P2006.45

Maker unknown
Side chair, c.1835
wood (Huon pine, unidentified pine) textile (woven cotton)
Presented by The Museum of Old and New Art
P2006.46.2

Maker unknown
Occasional table, c.1840
wood (Huon pine)
Presented by The Museum of Old and New Art
P2006.4

Maker unknown
Chiffonier, c.1850
wood (Huon pine); metal (steel, brass)
Presented by The Museum of Old and New Art
P2006.48

Maker unknown
Exhibition table, mid C19th
wood (Huon pine, Huon pine veneer, blackwood veneer, unidentified eucalypt veneer Australian cedar secondary)
Presented by The Museum of Old and New Art
P2006.49

Maker unknown
Chest of drawers, c.1845
wood (Huon pine, Kauri pine, unidentified non-native pine), metal (brass)
Presented by The Museum of Old and New Art
P2006.50

Maker unknown
Tea caddy, c.1850
wood (Huon pine, Huon pine veneer, blackwood veneer, musk veneer)
Presented by The Museum of Old and New Art
P2006.51

Maker unknown
Bookcase, c.1850
wood (Huon pine, Huon pine veneer), glass, metal (brass, steel)
Presented by The Museum of Old and New Art
P2006.52

Maker unknown
Hall table, c.1835
wood (Huon pine)
Presented by The Museum of Old and New Art
P2006.53

Maker unknown
High chair, c.1840
wood (Huon pine, blackwood); metal (steel screws)
Presented by The Museum of Old and New Art
P2006.54

Maker unknown
Library table, 1850
wood (Huon pine) metal (brass, steel) ceramic.(porcelain)
Presented by The Museum of Old an New Art
P2006.55

Maker unknown
Card case, date unknown
wood (Huon pine, blackwood, musk, unidentified pine)
Presented by The Museum of Old an New Art
P2006.56

Maker unknown
Box, date unknown
wood (Huon pine) metal (brass)
Presented by The Museum of Old an New Art
P2006.57

Maker unknown
 Pedestal desk, c.1870
 wood (Huon pine, Huon pine veneer, blackwood) metal (brass)
 Presented by The Museum of Old and New Art
 P2006.58

Maker unknown
 Dressing table or desk, c.1845
 wood (Huon pine, Huon pine veneer), metal (brass)
 Presented by The Museum of Old and New Art
 P2006.59

Maker unknown
 Occasional table, c.1855
 wood (Huon pine, Huon pine veneer), metal (steel) Presented by
 The Museum of Old and New Art
 P2006.60

Maker unknown
 Dressing table, c.1840
 wood (Huon pine)
 Presented by The Museum of Old and New Art
 P2006.61

Maker unknown
 Miniature chest of drawers, c.1860
 wood (Huon pine)
 Presented by The Museum of Old and New Art
 P2006.62

Maker unknown
 Work table, nineteenth century
 wood (Huon pine, Huon pine veneer, musk veneer)
 Presented by The Museum of Old and New Art
 P2006.63

Maker unknown
 Voting box, late nineteenth century
 wood (Huon pine)
 Presented by The Museum of Old and New Art
 P2006.64

Maker unknown
 Miniature chest of drawers, c.1850
 wood (Huon pine)
 Presented by The Museum of Old and New Art
 P2006.65

Maker unknown
 Chiffonier, c.1850
 wood (Huon pine) metal (brass)
 Presented by The Museum of Old and New Art
 P2006.67

Maker unknown
 Library table, c.1845
 wood (Huon pine, Australian cedar, non-native white pine)
 Presented by The Museum of Old and New Art
 P2006.68

Maker unknown
 Work table, c.1845
 wood (Huon pine, Huon pine veneer, Australian cedar, musk, blackwood,
 casurina), metal (brass, iron, steel), textile, cardboard
 Presented by The Museum of Old and New Art
 P2006.70

Maker unknown
 Sideboard, c.1845
 wood (Huon pine), metal (steel, brass fittings)
 Presented by The Museum of Old and New Art
 P2006.71

Maker unknown
 Console mirror, c.1845
 wood (Huon pine), glass (mirror)
 Presented by The Museum of Old and New Art
 P2006.72

Maker unknown
 Secrétaire bookcase, c.1870
 wood (Huon pine, kauri pine), metal (brass, steel), glass
 Presented by The Museum of Old and New Art
 P2006.73

Maker unknown
 Occasional table, c.1840
 wood (Huon pine)
 Presented by The Museum of Old and New Art
 P2006.74

Maker unknown
 Centre table, c.1840
 wood (Huon pine, Australian cedar), metal (brass fittings)
 Presented by The Museum of Old and New Art
 P2006.75

Maker unknown
 Pair of candlesticks, C19th
 wood (Huon pine), bone (horse)
 Presented by The Museum of Old and New Art
 P2006.69

Maker unknown
 Single ended couch, c.1845
 wood (Huon pine), textile, metal (brass)
 Presented by The Museum of Old and New Art
 P2006.76



Maker unknown
Prayer stool, c.1860
wood (Huon pine), textile (silk, linen)
Presented by The Museum of Old and New Art
P2006.77

Maker unknown
Occasional table, c.1840
wood (Huon pine)
Presented by The Museum of Old and New Art
P2006.78

Maker unknown
Stool, c.1880
wood (Huon pine, blackwood), textile (wool, wool tapestry and beadwork),
metal (steel fittings)
Presented by The Museum of Old and New Art
P2006.79

Maker unknown
Book stand, c.1880
wood (Huon pine, blackwood) metal (brass fittings)
Presented by The Museum of Old and New Art
P2006.80

Maker unknown
Side chair, date unknown
wood (Huon pine), textile (velvet, cotton)
Presented by The Museum of Old and New Art
P2006.81

Maker unknown
Locket pendant, nineteenth century
metal (gold), glass
Presented by KM Jones
P2006.85

Tony Hanning
Vase, 1981
glass
Purchased with the assistance of The Art Foundation of Tasmania
P2006.90

Richard Clements
Sauce bottle, 1983
glass
Purchased with the assistance of The Art Foundation of Tasmania
P2006.91

Sandra Black
Vessel, 1979
porcelain, clear glaze
Purchased with the assistance of The Art Foundation of Tasmania
P2006.92

Vessel, 1979
Sandra Black
ceramic
Purchased with the assistance of The Art Foundation of Tasmania
P2006.93

Vessel, 1979
Sandra Black
porcelain, clear glaze
Purchased with the assistance of The Art Foundation of Tasmania
P2006.94

Sandra Black
Vessel, 1979
porcelain, clear glaze
Purchased with the assistance of The Art Foundation of Tasmania
P2006.95

Sandra Black
Vessel, 1979
porcelain, celadon glaze
Purchased with the assistance of The Art Foundation of Tasmania
P2006.96

Sandra Black
Vase, 1979
ceramic
Purchased with the assistance of The Art Foundation of Tasmania
P2006.97

Sandra Black
Vase, 1980
porcelain
Purchased with the assistance of The Art Foundation of Tasmania
P2006.98

Sandra Black
Bowl, 1980
porcelain
Purchased with the assistance of The Art Foundation of Tasmania
P2006.99

Sandra Black
Bowl, 1981
ceramic (porcelain)
Purchased with the assistance of The Art Foundation of Tasmania
P2006.100

Sandra Black
Bowl, 1981
porcelain
Purchased with the assistance of The Art Foundation of Tasmania
P2006.101

Sandra Black
Vessel, 1982
porcelain, clear glaze
Purchased with the assistance of The Art Foundation of Tasmania
P2006.102

Maker unknown
Drawing room suite (sofa and two easy chairs), c.1860
wood (Huon pine), textile (silk velvet, not original), metal (brass)
Presented by The Museum of Old and New Art
P2006.66.1–3

Maker unknown
Fireplace surround, c.1870
wood (Huon pine)
Presented by J.B. Hawkins Antiques
P2006.108

Les Blakebrough
Goblet, 1972
stoneware, celadon glaze
Presented by Maeve Woods
P2006.109

Maker unknown
Double vessel, Pre-Columbian Peru: Chancay (1000–1300 CE)
earthenware
Presented by Mary Parkinson
P2006.110

Maker unknown
Effigy vessel, Pre-Columbian Peru: Chancay (1000–1300 CE)
earthenware
Presented by Mary Parkinson
P2006.111

Maker unknown
Earthenware vessel, Precolumbian Peru (Paracas; before 400BCE)
earthenware
Presented by Mary Parkinson
P2006.112

Maker unknown
Double necked vessel, Paracas culture (Pre 400 BCE)
earthenware
Presented by Mary Parkinson
P2006.113

Maker unknown
Vessel with painted decoration Paracas culture (Pre 400 BCE)
earthenware, metallic.oxide pigments
Presented by Mary Parkinson
P2006.114

Maker unknown
Large sherd, Paracas culture (Pre 400 BCE)
earthenware
Presented by Mary Parkinson
P2006.115

Maker unknown
Collection of eleven potsherds Paracas culture (Pre 400 BCE)
earthenware, over glaze pigment or slip
Presented by Mary Parkinson
P2006.116

Maker unknown
Earthenware disc, Paracas culture (Pre 400 BCE)
ceramic
Presented by Mary Parkinson
P2006.117

Maker unknown
Figurative vessel late Twentieth century
earthenware, paint
Presented by Mary Parkinson
P2006.118

Maker unknown
Figurative vessel, late Twentieth century
earthenware, paint
Presented by Mary Parkinson
P2006.119

Maker unknown
Vessel, late Twentieth century
earthenware
Presented by Mary Parkinson
P2006.120

Sophie Wills
Piece of lace, date unknown
Presented by Maeve Parker
P2006.121

Alan Peascod
Lidded vessel, c.1964
earthenware, glaze
Presented by Roslyn and Adrian Hunt
P2007.1

Alan Peascod
Vessel, 1968
Presented by Roslyn and Adrian Hunt
P2007.2

Alan Peascod
Sculptural vessel, 1972
stoneware, oxides
Presented by Roslyn and Adrian Hunt
P2007.3

Alan Peascod
Sculptural vessel, 1972
Presented by Roslyn and Adrian Hunt
P2007.4

Archibald Gray [clockmaker], unknown cabinetmaker
Long case clock, c.1860
wood (Huon pine, Australian red cedar, Tasmanian Blackwood); metal
(brass, steel, cast iron)
Presented under the Cultural Gifts Scheme by Theia Gaffney
P2006.124

Petra Meer
The Last Seconds, 2006
reused woollen jumpers, dressing gowns, skirts and blankets, plant dyes,
cotton thread
Purchased with the assistance of The Art Foundation of Tasmania
P2007.5

Maker unknown
Bound foot shoe, c.19th
silk
Transferred from Port Arthur Historic Site Management Authority
P2007.6

Maker unknown
Children's grass sandals, c.19th
grass
Transferred from Port Arthur Historic Site Management Authority
P2007.7

Maker unknown
Cloth shoes, c.19th
cloth, leather
Transferred from Port Arthur Historic Site Management Authority
P2007.8

Maker unknown
Pair of teacups and covers, Qing dynasty, Daoguang (1821–50)
porcelain, underglaze decoration (cobalt oxide), clear glaze
Presented by Professor Shiu Hon & Mrs Nancy Wong
P2007.11.1 & P2007.11.2

Maker unknown
Pair of gold fish bowls, mid twentieth century
porcelain, underglaze decoration (cobalt oxide), clear glaze
Presented by Professor Shiu Hon & Mrs Nancy Wong
P2007.12.1 & P2007.12.2

Maker unknown
Wooden stand, mid twentieth century
wood (unidentified)
Presented by Professor Shiu Hon & Mrs Nancy Wong
P2007.13

Maker unknown
Wooden stand, mid twentieth century
wood (unidentified)
Presented by Professor Shiu Hon & Mrs Nancy Wong
P2007.14

Maker unknown
Jar, Eastern Han dynasty (25–220 CE)
earthenware
Presented by Professor Shiu Hon & Mrs Nancy Wong
P2007.15

Maker unknown
Vase, mid Qing dynasty (1644–1911)
earthenware, glaze
Presented by Professor Shiu Hon & Mrs Nancy Wong
P2007.16

Maker unknown
Vase, mid twentieth century
earthenware, glaze
Presented by Professor Shiu Hon & Mrs Nancy Wong
P2007.17

Maker unknown
Hinged screen, late Qing dynasty (1644–1912)
wood (unidentified), lacquer, stone (jade, unidentified) Presented by
Professor Shiu Hon & Mrs Nancy Wong
P2007.18

Maker unknown
Side table, mid twentieth century
wood (huanghuali)
Presented by Professor Shiu Hon & Mrs Nancy Wong P2007.19

Maker unknown
Pair of wood panels (doors), Qing dynasty (1644–1912)
wood (unidentified), pigments
Presented by Professor Shiu Hon & Mrs Nancy Wong
P2007.20 a & b

Maker unknown
Pair of carved brackets, mid Qing dynasty (1644–1912)
wood (unidentified), pigments
Presented by Professor Shiu Hon & Mrs Nancy Wong
P2007.21.1 & P2007.21.2

Maker unknown
Pair of wooden columns with carved inscriptions,
late Qing dynasty (1644–1912)
wood (unidentified), pigments
Presented by Professor Shiu Hon & Mrs Nancy Wong
P2007.22 a & b

Maker unknown
Pair of bamboo columns with carved inscriptions, mid twentieth century
bamboo, pigments
Presented by Professor Shiu Hon & Mrs Nancy Wong
P2007.23 a & b

Maker unknown
Set of four side chairs, c.1835
wood (Huon pine, unidentified pine) textile
Presented by The Museum of Old and New Art
P2006.46.1–4)

Maker unknown
Merchant seal, c.1830
ivory, mother of pearl
Presented by Warwick Oakman
P2007.34

Maker unknown
Table lamp, c.1970
shells (unidentified); electrical fittings (light, cord and plug); glue
(unidentified thermoplastic)
Presented by Betty Browning
P2007.37

Maker unknown
Doll, c.1970
plastic, shells (unidentified), textile (unidentified), metal (unidentified)
Presented by Betty Browning
P2007.38

Maker unknown

Trinket box, c.1970
styrofoam, shells, textile (unidentified)
Presented by Betty Browning
P2007.39

Maker unknown
Shell model of car and driver, c.1970
shells, plastic, glue Presented by
Betty Browning
P2007.40

Maker unknown
Shell model of sailing ship, c.1970
shells, wood, paper, glass, glue
Presented by Betty Browning
P2007.41

Maker unknown
Shell model of owl, c.1970
Presented by Betty Browning
P2007.42

History

Bicycle workstand, truing stand and certificate
Belonged to George Crump, Brisbane Street, Hobart
Presented by Robert Barnett, 2006
S2006.50–52

Stretcher
WWII
canvas
Presented by Mark Ballard, Economic Development, August 2006
S2006.49

2 sets of cups and saucers
Coalport china Union Steamship Company
Belonged to Tas Atkinson who worked for the Union Steamship Company.
Presented by Mrs Fran Atkinson, 2006
S2006.54–55

Embossing seal
Presented by Mrs Judith Hastie, 2006
S2006.58

Collection of material relating to convicts and colonial period
Purchased 2006

Australian Red Cross miniature chess set
Probably WWII
Presented by Noel Huxley of Newstead, 2006
S2006.84

WWII Binoculars and Schrader toolman knife
Presented by Andy Gregson, 2006

Number plate
Green on white 1956
Presented by Garth Verity, 2006
Receipt no. 02187

Pocket calculator
Belonging to John Burgess Wyatt postmaster who died in 1969 aged 72.
Presented by Kerin Bond, 2006
S2006.97

Medical Scales
Ex Royal Hobart Hospital, last used in 1950s
Presented by Keith Kennedy-Tyson, 2006
Receipt no. 02650

Written Balance sheet 1936
 Re Patons & Baldwin Soccer Club
 Presented by Chris Hudson, 2006
 R2007.8

Wembley ware dish featuring Princess of Tasmania and Australian
 Coastal Shipping Commission Flag c.1959
 Found by donor packing up deceased aunt's estate Betty Boutchard.
 Presented by Carol Hanigan, 2006
 Receipt no. 01971

Antique percussion cap pistol
 Belonging to donor's great grandfather
 Presented by Tony Judd, 2006
 Receipt no. 02525

Antarctica clothing worn by Bob Tomkins
 Large green padded jacket issued Mawson Station 1970
 Green summer wind proof jacket issued 1970
 Red pyjamas used at Macquarie Island early 70s until 1975
 Presented by Bob Tomkins, 2006
 S2006.102–104. 1&2

Recherche Bay Samples
 Phytolith analysis samples excavated as part of the Archaeological
 Project by JC Galipaud
 Presented by Angie McGowan, Heritage Tasmania, 2006

Port Arthur railway fragment
 Nth Lyell Railway telegraph insulator (Bookend), 1 Overland (Derwent
 Bridge) insulator
 Presented by Lindsay Whitlam, 2006
 Receipt no. 01890

14 Convict ledgers and 2 bundles of documents
 Relating to convict system in Tasmania 1830–1894
 Anonymous donor, 2006 & 2007
 Receipt no. 01892/3301

Field service post card and Bathurst St Mission Hall grand Benefit
 concert ticket c. 1914–16
 Presented by Daryn Pearson, 2006
 R2006.156.1–2

Collection of military material
 Relating to William Alderton (1834–1913). He was in the 12th foot
 regiment and the Tasmanian Local Forces
 Presented by Geoffrey Alderton, 2007
 Receipt no. 02407

Uniform Jacket
 1980s Parks and Wildlife Jacket
 Present by Chris Arthur, Parks and Wildlife Service

Rabbit trap
 From Welltown Station, Goondiwindi Qld, early 1900s
 Presented by R Morris, 2007
 Receipt no. 3060

Old bible in box given to a convict
 Estate of Theo Elma Sharples
 Presented by the Public Trustees, 2007
 Receipt no. 3061

Booklet – Tasmania's Vanished Race
 Issued by ABC March 1935
 Presented by WJ Chisholm, 2007
 Receipt no. 3504

Portable phonograph
 "Atlas"
 Presented by Margaret Connor, 2007
 Receipt no. 3260
 Manuscript fragment

Addressed to John Beaumont, Keeper of Hobart Town Gaol and signed
 by Governor Macquarie in 1821
 Presented by Leonard Tonkin, 2007
 Receipt no. 3303

Collection of Historical documents relating the Jackson Family
 Jackson was a Hobart Alderman
 Presented by Nigel Pepper, 2007
 Receipt no. 02409

Parks and Wildlife Service Uniform Jacket
 With laughing dog badges on either shoulder, late 1980s
 Presented by Chris Arthur, 2007
 Receipt no. 01887

Bean slicer
 Presented by Patricia Taylor, 2007
 Receipt no. 3077

Trewalla Jack
 Presented by Robert White, 2007
 Receipt no. 3505

Papers and documents from the Richard Richards collection
 Relating to Antarctica and represent the first attempt to cross the
 Antarctic Continent and the first successful crossing through Richard
 Richards and Jon Stephenson respectively.
 Presented by P Richards, 2007
 Receipt no. 3509

Golf material x 8
 Presented by Miss L Ranson, 2007
 Receipt no. 02388

Golf material x 13
 Presented by Warwick Wardrop, 2007
 Receipt no. 02387

Port Arthur Recovery Centre sign
 From the Port Arthur Tragedy
 Presented by Paul Kenny, Department of Health and Human Services,
 2007

Booklet listing all hotels, inns and taverns from 1818–50
 Publ 1967
 Presented by Elizabeth Duffield, 2006
 Receipt no. 3085

The Strand Magazine
 2 editions
 Presented by KM Jones, 2007
 Receipt no. 3516

WWII Jacket and grooming set
 Belong to donor's father
 Presented by Bob Undy, 2007
 Receipt no. 2416
 Photography

Nick Moss [photographer]
 William Archer [Artist]
 Botanical Specimens 1 of a collection of 36 botanical specimens
 5x4 transparency
 Purchased 2006
 Q2006.32.1

Photograph album: West Coast Tasmania: Queenstown, Strahan, Lyncks
 Creek, Settlement Island Macquarie Harbour; Mt Wellington etc, 1904
 Presented by Ms Kerin Bowd, 2006
 Q2006.33

Ben Sheppard [photographer]
"Tasmanian State Champion Eight's 1934 on River Derwent, Hobart, 1934"
gelatin silver print mounted on card
Presented by Mrs Jan Timmins, 2006
Q2006.34

Thomas Fairland [photographer]
"Caroline Chisholm 1808–1877"
gelatin silver print
Presented by Mrs Jan Timmins, 2006
Q2006.35

Four boxes glass lantern slides:
London and England
Egypt and the Nile, Jerusalem, Bethlehem and the Holy City in the Middle East; photomicrographs of invertebrate insects;
Sciopticon [photographer], Coloured cartoons depicting story tales - "The Robbers", Arabian tales of "Aladdin", "Elephant Story" and photographs of art works featuring "A dog is a Man's best Friend"
Tasmanian Scenery.
Q2006.37–40
Presented by Rinda Oakes (née Young), 2006

Elizabeth Street Hobart 1920s
Hobart [from Bellerive] 1920s
gelatin silver print postcards
Presented by Keith & Ray Barrett, 2006
Q2006.41–42

Spurling [photographer]
Nine photographic prints
"Launceston from Cataract Hill 1.6.69"
"Princes Square & Christ Church Launceston. 1872";
"Denison Gorge Tas. 3030"
"Near Westmoreland Fall Caveside, 1809"
"Hartnett Falls: Mersey River. Tas. Spurling 179A";
"Weldborough Road, Tas. Spurling"
"Butler Island, Gordon River, Spurling 219"
"Prossers River East Coast Tas. Spurling 1965"
"On Weldborough Rd. Tas. Spurling 1965" Presented by Gail Pope,
Hawkes Bay Museum & Art Gallery, N.Z., 2007
Q2007.1–9

Photographer unknown
Eastman Negative Album [contains 99 negatives] featuring Tasmania, people, Walter Wilson shipbuilding yard at Cygnet, sailing, maritime photos, 1920s
Presented by Mrs G McCarthy, 2007
Q2007.10

Photographer unknown
"We Go To Tasmania 1929–1930"
gelatin silver prints in album
Presented by Mr Mark Birchall
Q2007.11

Pair hand coloured framed opalotypes:
Unidentified young woman wearing bonnet, 1880s Unidentified young man, 1880s
Presented by Miss Penny Clive, 2007
Q2007.12–13

probably Thomas Bock [Photographer],
"Elizabeth Young [married Hugh Murray, Colac", c.1850
hand coloured daguerreotype
Presented by Maryann Owen, 2007
Q2007.14

Clifford [photographer],
"Rifle match at Cornelian Bay Fired on Thursday, January 25th, 1866, between ten of the Hobart Town Volunteer Artillery and Ten of the First Rifles, on the occasion of the amalgamation of the two companies into an Artillery Corps"
mounted albumen print
Presented by Mr Geoffrey Alderton, 2007
Q2007.15.4

Clifford [photographer]
[View at a Tasmanian Rifle Match Fired on the Ground of the Hon T Y Lowes, M L C, on Saturday, October 17, 1863, between Ten of the Hobart Town Volunteer Artillery and Ten of the First Rifle]
mounted albumen print
Presented by Mr Geoffrey Alderton, 2007
Q2007.15.5

Anson [photographer]
Police Drill Sergeant William Alderton, (front right) at Anglesea Barracks, ca.1887, albumen print in oval metal frame; Q2007.15.7 "Mr W Alderton, Ruth, Emmie, Nellie, Charlie and Keith. Charlie on the driver's seat", 1910s
gelatin silver postcard
Presented by Mr Geoffrey Alderton, 2007
Q2007.15.6

Various portraits of Alderton family?, 1880s
tintypes in small metal box
Presented by Mr Geoffrey Alderton, 2007
Q2007.15.8

Gentleman in military uniform wearing cap with badge, 1880s
tintype
Presented by Mr Geoffrey Alderton, 2007
Q2007.15.8.1

Photographer unknown
"Miss Agnes Huntington" [actor], 1890s
albumen print
Presented by Mr Geoffrey Alderton, 2007
Q2007.15.9

Four boxes glass lantern slides in original timber boxes:

WB Turner [Artistmaker]
Horsley Hinton [Photographer]
Nat Oldham [Copy Photographer]
Photograph Print Lecture series with lecture notes by Nat Oldham about artworks by British artist JMW Turner and photographer Horsely Hinton

Nat Oldham [photographer]
Hobart and Tasmania, including portraits of people

Nat Oldham & Breaden [photographer], of Kermadie, Huon Valley, Apple industry. Presented by Mr GW Andrewartha, Maritime Museum of Tasmania, 2007
Q2007.16–19

Gelatin silver prints in souvenir envelopes:
Murray Views [Publisher], [Eight souvenir Views of Hobart] 1940s

Rose Stereograph Co. [Publisher], Views of "Ulverstone Tasmania", 1940s

Breaden [Photographer]
"Breaden's Snapshot Views of Tasmania" [Port Arthur]; 1940s
Presented by Mr Peter Harding, 2007
Q2007.26–28

Collection of Framed photographs relating to horse racing and pacing; two of Easter Stakes (2); "Danbury Park Trotting Club Launceston"; "Halwes 1969"; Hobart Metropolitan Trotting Club 1955"; "Moonah Plate 1923 Risdon Park" ; "Inter Dominion Pacing Championship 1981"; "McKillop Insurance Stakes at the Royal Showground First Race run on reconstructed Racway May1980"; "Barrister Boy winning Encourage Stakes 1955"; "Fosters Race Award 1990"; hand coloured photo of jockey on racehorse Presented by Mr John Deveraux, Tasmanian Pacing Club 2006 Q2007.29

Tasmania, Huonville, Duck Reach, Coles Bay granite quarry and jetty, Port Arthur model prison etc., entrance to Newdegate cave, 1950, March gelatin prints Presented by Mrs Barbara Rowe 2007 Q2007.30

Invertebrate Zoology

1 entomology cabinet comprising 10 drawers of insects, predominantly chrysomelid beetles. Wet collections of immature stages of chrysomelid beetles. This collection was the PhD of Dr Delittle and specimens in this collection were collected from 1972–80.

A collection of chitons and other mollusc species, collected by Mr (Frederick) Ernest Mawle, was donated to TMAG by his great niece, Mrs Jennifer Atkinson. Mr Mawle was a prominent Tasmanian collector of shells, particularly chitons, in the early 1900s, and was recognised world-wide for his knowledge. Seventy years after his death, and still as packed by Mr Mawle, the chitons were donated to TMAG. The collection is considered historically important to early Tasmanian malacology (the study of molluscs). The collection of 55 samples was registered into the TMAG scientific collection.

A collection of invertebrate animals from Tasman Island was donated to TMAG by Dr Sally Bryant, Conservation Branch, Department Primary Industries and Water. The collection is the result of a survey of the island by staff from the Conservation Branch, and includes possible new species. 60 samples of spiders and 4 terrestrial molluscs were identified by Liz Turner and registered into the TMAG scientific collection.

Herbarium

Individuals and institutions donated approximately 996 specimens in total to the Herbarium. Staff of the Herbarium collected and lodged 923 specimens.

Approximately 2,000 specimens were acquired through collection, donations and exchange programs. The exchange material included many important types. Specimens were donated by V Bowman, R Brereton, J Elix, K Evans, A Fergusson, N Fitzgerald, B Gasparini, G Gates, B Hardwick, S Harris, B Horton, M Hume, A Jackson, J Janes, Geoff Lithgow bequest, S Livingston, D Marrison, N Meeson, P Norris, A North, CJ Ross, R Seppelt, J Shaw, C Strain, M Visoiu, A Wapstra, H Wapstra, M Wapstra, A Welling, J Whinam, K Wnekowski, J Wood and S Yalakowski.

Exchange material was received from the Allan Herbarium (New Zealand), Australian National Herbarium, Arizona State University (USA), Institute of Botany (Pruhonice, Czech Republic), Karl-Franzens-Universität (Graz, Austria), Lichenologisches Institut (Neumarkt, Germany), National Herbarium of New South Wales, National Herbarium of Victoria, National Science Museum (Tokyo, Japan), N.C.W. Beadle Herbarium (Armidale, NSW), Queensland Herbarium and the University of Otago (Canada).

Geology

20 specimens of fossil vertebrates were collected from the Tasman Peninsula.

TMAG Research Publications, Papers and Articles

Appendix 9

Books

Baird A (2007) 'Antarctic Science Resource Book 2007' (Australian Science Teachers Association: Sydney)

Hughes PJ, Huxley JK, Judd CD, Walker-Smith GK, Hammond CA, Rozefelds AC (Eds) (2007) 'Collection' 206pp. (Tasmanian Museum and Art Gallery: Hobart)

Potts B, **Kantvilas G, Jarman J** (Eds) (2006) 'Janet Somerville's Botanical History of Tasmania, 1642–1820' 233 pp. (University of Tasmania and Tasmanian Museum and Art Gallery: Hobart)

Refereed Papers

Baird A, (2007) Museums in a Changing Climate – Museums and Climate Change: Bringing the big messages home through institutional collaboration. *Proceedings of the Museums Australia National Conference, Canberra*.

Brophy J, Goldsack RJ, Forster PI, Copeland LM, O'Sullivan W, **Rozefelds AC** (2007) Chemistry of the Australian Gymnosperms. Part IX. The leaf oils of the Australian members of the genus *Callitris* (Cupressaceae). *Journal Essential Oil Research* **19**, 57–71.

Crowden RK (2007) Additions to *Epacris* (Epacridoidae, Ericaceae) in Tasmania. *Muelleria* **25**, 115–128.

Duretto MF (2006) *Boronia barrettiorum* (*Boronia* subseries *Filicifoliae*: Rutaceae), a new species from the Kimberley Region of north-western Australia. *Nuytsia* **16**(1), 15–20.

Gray AM, Wastra M (2007) A new subspecies of *Pomaderris pilifera* (Rhamnaceae: Pomaderreae) from eastern Tasmania. *Muelleria* **25**, 129–133.

Grove SJ, Kershaw RC, Smith BJ, **Turner E** (2006). A systematic list of the marine molluscs of Tasmania. *Queen Victoria Museum and Art Gallery Occasional Paper No. 8*. Pp. 1–120.

Kantvilas G (2006) Additional Lichen records from Australia 59. *Bryonora castanea*. *Australasian Lichenology* **59**, 16–18.

Kantvilas G, Elix JA (2006) Further notes on the genus *Hertelidea*, with description of a new species. *Australasian Lichenology* **59**, 30–33.

Kantvilas G, Elix JA (2007) Additions to the lichen family Agryiaceae Corda from Tasmania. In I Kärnefelt, A Thell (Eds.) 'Lichenological Contributions in Honour of David Galloway' pp.317–333. (J. Cramer: Berlin)

Kantvilas G, Elix JA (2007) The genus *Ramboldia* (Lecanoraceae): a new species, key and notes. *The Lichenologist* **38**(2), 135–141.

Kantvilas G, Jarman J (2006) Recovery of lichens after logging: preliminary results from Tasmania's wet forests. *The Lichenologist* **38**(4), 383–394.

Kantvilas G, Louwhoff HJJ (2007) The Lichen genus *Umbilicaria* Hoffm. In Tasmania. *Muelleria* **25**, 3–20

Terry Ian (2006) The Transformation of a Wilderness – The development of the Tarraleah power station: *Papers and Proceedings of the Tasmanian Historical Association* **53**, 4, 197–209

Turner PM, Scott JJ, **Rozefelds AC** (2006) Probable long distance dispersal of *Leptinella plumosa* Hook.f. to Heard Island: habitat, status and discussion of its arrival. *Polar Biology* **29**, 160–168.

Warren A and **Rozefelds AC** (2007) New Finds from the Triassic of Tasmania. In Warren A (Ed.) Conference on Australasian Vertebrate Evolution, palaeontology and Systematics, 2007. *Geological Society of Australia Abstracts* **85**, 24.

Non-refereed popular articles

Baird A, Regular bi-monthly contribution to the Interpretation Australia Association newsletter.

Baker ML, Conod N, Walker R (Eds) (2006) *Tasweeds [Winter 2006]* **31**. 20 pp. (Tasmanian Weed Society: Hobart) [hard and electronic]

Baker ML (2006) Weed profile: South African weed orchid (*Disa bracteata*). *Tasweeds* **31**, 13. [hard and electronic]

Baker ML, Conod N, Walker R (Eds) (2006) *Tasweeds [Spring 2006]* **32**. 20 pp. (Tasmanian Weed Society: Hobart) [hard and electronic]

Baker ML (2006) Weed profile: Burgan (*Kunzea ericoides*). *Tasweeds* **32**, 18. [hard and electronic]

Baker ML, Conod N (Eds) (2007) *Tasweeds [Summer 2007]* **33**. 16 pp. (Tasmanian Weed Society: Hobart) [hard and electronic]

Baker ML (2007) Weed profile: Beach daisy (*Arctotheca populifolia*). *Tasweeds* **33**, 11. [hard and electronic]

Baker ML (2007) Weed profile: Flax-leaf broom (*Genista linifolia*). *Tasweeds* **33**, 13. [hard and electronic]

Baker ML, Conod N (Eds) (2007) *Tasweeds [Autumn 2007]* **34**. 20 pp. (Tasmanian Weed Society: Hobart) [hard and electronic]

Baker ML (2007) Weed profile: Khasia berry (*Cotoneaster simonsii*). *Tasweeds* **34**, 17. [hard and electronic]

Duretto MF (2007). Identification of Eucalypts in south-eastern Australia made easier. Book Review: Brooker, M.I.H. & Kleinig, D.A. (2006). *Field Guide to Eucalypts: Volume 1 South-eastern Australia*. (3rd Edition). (Blooming Books: Melbourne); Nicolle, D. (2006). *Eucalypts of Victoria and Tasmania*. (Blooming Books: Melbourne). *Australian Systematic Botany Society Newsletter* **130**, 22–25.

Gray A (2006) Getting to know the Eucalypts, Part 4. *Fagus* August.

Gray A (2006) Getting to know the Eucalypts, Part 5. *Fagus* November.

Gray A (2007) Getting to know the Eucalypts, Part 6. *Fagus* February.

Hughes PH (2006) The Burrows Collection. *Newsletter of the Friends of the Tasmanian Museum and Art Gallery* **99**: 14–15.

Hughes PH (2007) Huon Pine Collection. *Tasmania Forty Degrees South*. Issue 43 Summer 2007

Hughes PH (2007) Exhibition catalogue essay: *Extraordinary*, Hobart City Council, Carnegie Gallery

Martin D (2006) On-Looking (Devonport Regional Gallery, Devonport)

Rozefelds AC (2006) If you go down to the beach today you're in for a big surprise. *Newsletter of the Friends of the Tasmanian Museum and Art Gallery* **99**, 4.

Turner E (2007). Dedication to the late Brian J Smith. *Australasian Shell News*, No. 131.

Turner E (2007). How to identify oysters found in Tasmanian waters. *Sea Currents*, Tasmanian Marine Naturalists Assoc. Issue 36.

Wapstra M, Duncan F, **Buchanan A**, Schahinger R (2006) Finding a botanical Lazarus: Tales of Tasmanian species 'risen from the dead'. *The Tasmanian Naturalist* **128**, 61–85.

Reports

Bender P, **Rozefelds AC** (Eds) (2007) Assessment of ten Tasmanian fossil sites for potential National Heritage Listing 73 pp. (Report completed for Federal Department of Environment and Heritage)

Tasmanian Herbarium (2006) *Tasmanian Herbarium Annual Review of Activities 2005–2006* 64pp.

Electronic Publications

Hughes PH (2006) *Exhibition Review: Making Relations* (CAST Gallery, Hobart 22 April–21 May Devonport Regional Gallery, Devonport 30 June–30 July), Craft Culture, Craft Victoria, <http://www.craftculture.org/review/phughes1.htm>

Walker-Smith GK, Chilton-Lahey KL, (2007) Harpacticoida. *Australian Faunal Directory*. Australian Biological Resources Study, Canberra, <http://www.environment.gov.au/biodiversity/abrs/online-resources/fauna/afd.index.html>

External Duties

Appendix 10

Sue Backhouse

Member, Inaugural Steering Committee, The Islington/
Salamanca Collection Art Prize

Andy Baird

Member, *Southern Natural Resource Management Committee*; Member and Tasmanian representative, *Interpretation Australia Association (IAA)*; Tasmanian representative, *Museums Australia Education Network*; Member, *International Polar Year*; Judge, *Polar Pathways student competition*; Member, *Australian Association of Environmental Education*.

Matthew Baker

Honorary Research Associate, *School of Agricultural Science, University of Tasmania*; Co-Editor, *Tasweeds Newsletter*, *Tasmanian Weed Society*; Member, *Weed Incursion Response Group – Disa bracteata*; Member, Technical Committee, *Tasmanian Seedling Willow Project*; Member, Technical Working Group, *Southern Tasmanian Weed Strategy*; Member, Technical Committee, *Huon Valley/ Kingborough Bio Links Project*; Lecturer, *Weed Identification, School of Agricultural Science, University of Tasmania*.

Bill Bleathman

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

Tony Brown

Chair, *TMAG Aboriginal Advisory Committee*.

Alex Buchanan

Member, *Working Group, Australian Plant Census*; Secretary, *Bryophyte Interest Group*; Trustee, *Winifred Curtis Scamander Reserve*.

Erica Burgess

Member, *Australian Institute for the Conservation of Cultural Material*; Member, *The Institute of Conservation (UK)*; Member, *Cultural Heritage Practitioners Tasmania*.

Lyn Cave

Member, *Bryophyte Interest Group*

Tony Colman

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

Philippa Cox

Member, *Australian Registrars Committee*

Marco Duretto

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

Peta Dowell-Hentall

Vice President, *Australia Day Council of Tasmania*; Member, *Editorial Committee, Museums Australia*; Vice President, *Independent Tourism Operators Australia*; Executive member, *National and Australasian Museum Exhibitors*; Executive member, *Australasian Science and Technology Exhibitors Network*; Executive member, *Protection Australasian Cultural Assets*; TMAG representative, *Bothwell Golf Museum*; TMAG representative, *Friends Committee*; TMAG representative, *the TMAGots*.

Vicki Farmery

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

Peter Hughes

Member, *CAST Craft and Design Advisory Group*.

Jo Huxley

Member, *Tasmanian Historical Research Association*.

Craig Judd

Member, *Visual Arts Committee*; Judge, *Glover Prize February 2007*; Judge, *Hobart City Art Prize 2006*; Judge, *First Burnie Print Prize March 2007*.

Gintaras Kantvilas

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

Peta Knott

Treasurer and Administration Officer, *Australasian Institute for Maritime Archaeology*; Member, *Organising Committee NSW and Tasmania for National Archaeology Week*.

Kathryn Medlock

Australasian Representative, *Society for the History of Natural History (UK)*.

Kate Morris

Member, *Tasmanian Branch of Museums Australia*.

David Pemberton

Member, *Princess Melikoff Trust Committee*; Member, *University of Tasmania Animal Ethics Committee*; Member, *Marine Environment Research Advisory Group*; Member, *Mawsons Hut Steering Committee*.

Andrew Rozefelds

Honorary Research Associate, *School of Plant Science, University of Tasmania*; Committee member, *Review of the History and Classics Department, University of Tasmania*; Member, *Female Factory Steering Committee*; Chapter Convenor Tasmania, *Australian Systematic Botany Society*; TMAG representative, *Australian Network of Collection Managers*; Member, *Tasmanian Cultural Collections Sector Heritage Working Group*; Member, *Joint Tasmanian Archives Consultative Forum*; Member, *Narryna Historic House Council*.

Jennifer Storer

Member, *Australian Registrars Committee*; Member, *Australian Institute for the Conservation of Cultural Material*; Member, *Australiana Society*.

Ian Terry

Vice-President, *Tasmanian Historical Research Association*

Liz Turner

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

Cobus van Breda

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

Genefer Walker-Smith

Associate Editor, *International Taxonomy Journal Zootaxa*, Honorary Associate, *School of Zoology, University of Tasmania*.

Peter West

Representative, *Development and Marketing Forum*; Associate member, *Australian Marketing Institute*.

Elsbeth Wishart

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

TMAG Staff list

Appendix 11

Administration

Director: Bill Bleathman

Deputy Director Public Programs and Operations:
Peta Dowell-Hentall

Deputy Director Collections and Research:
Andrew Rozefelds

Manager Resources and Administration:
Des Wheelton (retired)

Manager Business and Support Services: Steven De Haan

Information Technology Manager: Laurence Paine

Business Support Officer: Trudy Woodcock-Outram

Executive Assistant: Pam Stewart (retired)

Executive Assistant: Donita Shadwick

Administrative Officer – Accounts: Helen Parkin

Reception: Judith Longhurst (retired)

Administrative Assistant (Rosny): Stella O'Brien

Administrative Assistant: Rebecca Johnson

Administrative Trainee: Emma Faure

Operations

Site Supervisor (City Site): Bruce White (retired)

Cleaner, Building Security and Maintenance Officer:
Shaun Williams

Cleaner, Building Security and Maintenance Officer:
Steve Hutchinson

Administration (Rosny): Dale Lynch

Administrative/Clerical Officer (Herbarium): Kim Hill

Front of House

Customer Services Manager: Garry Armstrong

Gallery Assistant Team Leaders: Anthony Curtis, Phillipa Foster, Kath Sinkora

Gallery Assistants: Tamzine Bennett, Nicole Bradley (resigned), Ailsa Brady, Doreen Briant, Robin Campbell, Tristan Cosgrove, Richard Hale, Kelvin Hall, Julian Halls (retired), Russel Lewis-Jones, Maria MacDermott, Penny Malone, Penny Morton, Lucas Prince (resigned), Damian Revell, Rowan Reynolds, Mathew Schofield, John Smythe, Belinda Swift, Mike Tobias, Paul Westbury, Roslyn Wolf

Museum shop

Customer Services Manager: Garry Armstrong

Exhibition and Design

Graphic Designer/Coordinator: Hannah Gamble

Exhibition and Display Coordinator: Carole Hammond

Senior Preparator: Brian Looker

Technical Assistant: Jo Eberhard

Exhibition Officer: Mark Colegrave

Multimedia and Graphic Designer (contract): Brian Martin

Graphic Designer (contract): Jess Atkinson

Marketing and Promotions

Promotions & Programs Manager: Peter West

Marketing and Media Relations: Michelle Nichols

Visitor Services

Coordinator: Kate Morris

Coordinator: Roberta Poynter

Education Officer: Andy Baird

Program Delivery Officer: Emma Watt

Coordinator Art Guide Program: Jan Peacock

Volunteer Guides

Barrie Dallas, Helen Ducker, Clodagh Jones, Judith Longhurst, Maria Merse, Sally Rackham, Patricia Robinson, Shirley Schlesinger, Andy Vagg

Volunteer Art Guides

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

Antarctic and Southern Ocean

Senior Curator: David Pemberton (resigned August 2007)

Art

Co-ordinating Curator – Art and Decorative Arts: Craig Judd

Curator: Sue Backhouse

Exhibition Officer: Lance Cosgrove

Volunteers: Diane Foster, Jim Heys, Bob Jager, Christa Johannes, Maggie McKerracher, Liz Thomson, Bruce White, Gillian Winter

Conservation

Senior Conservator (Paper): Cobus van Breda

Conservator (Painting): Erica Burgess

Conservator (Framing): Ray Prince

Object Conservator (contract): Kylie Roth

Object Conservator (contract): Michael Staples
Heritage Furniture Unit: Tony Colman

Decorative arts

Curator: Peter Hughes
Honorary Curator (Costume and Textiles): Stephen Cousens
Volunteers: Robyn Claire, Sheena Jack

Geology

Senior Curator: Position currently vacant.

Herbarium

Head of the Herbarium: Gintaras Kantvilas
Senior Curator (Botany): Marco Duretto
Curator: Alex Buchanan
Curator (Weed Taxonomy): Matthew Baker
Curator (part-time): Jean Jarman
Technical Officer (Cryptogamic Botany): Dalia Howe
Administrative Officer: Kim Hill
Honorary Botanist: Alan Gray, Rod Seppelt

Australian Virtual Herbarium Project

Project Manager: Lyn Cave (until August 2006)
Data-entry Officers: Timmothy Newlands
Volunteers: Jennifer Cooke, Sue McGuigan, Penny Tyson

History

Senior Curator: Elspeth Wishart
Assistant Curator: Ian Terry
Maritime Heritage Coordinator: Peta Knott
Honorary Curator (philatelics and numismatics): Ray Thompson
Honorary Curator (Medical History): Philip Thomson
Honorary Curator (Golfing History): Peter Toogood
Volunteer: Sue Atkinson

Information Services

Co-ordinating Curator: Position vacant
Photograph Collection Manager: Vicki Farmery
Photographer: Simon Cuthbert
Librarian: Janet Middleton
Photographic Permissions Officer: Jacqui Ward
Curatorial Assistant: Donna Hartley
Volunteers: Kieran Burke, David Dilger, Ann Hopkins, Catherine Palmer, Stephanie Schulz, Rosemary Scott, Jan Woodward.

Indigenous cultures

Curator: Tony Brown
Curator Indigenous Collections (Repatriation): Zoe Rimmer
Research Assistant: Debbie Roberston
Honorary Curator: Kim Akerman

Invertebrate Zoology

Senior Curator: Genefor Walker-Smith
Curator: Elizabeth Turner
Technical Officer: Kirrily Moore
Honorary Curator: George Bornemissza
Honorary Curator: Alison Green
Honorary Curator: Karen Gowlett-Holmes
Honorary Curator: Tom Karanovic
Honorary Curator: Ivana Karanovic
Volunteers: Katrinna Chilton-Lahey, Hilton Redgrove, David de Little, Kaseen Cook, Peter Taylor

Redevelopment

Redevelopment Project Manager: Jennifer Storer
Project Officer: Sally Scott
Redevelopment Project Research Officer: Jo Huxley

Registration

Registrar: Philippa Cox
Registration Assistant: David Martin
Collections Consignment Coordinator: Anthony Johnson (resigned May 2007)
Collections Systems Support Officer: Clifford Davy

Zoology

Curator: Kathryn Medlock
Technical Officer – Sciences: Belinda Bauer

Independent Audit Report Tasmanian Museum and Art Gallery

Financial Statements for the Year Ended 30 June 2007

Matters Relating to the Electronic Presentation of the Audited Financial Statements

This audit report relates to the financial statements published in both the annual report and on the website of the Tasmanian Museum and Art Gallery for the year ended 30 June 2007. The Trustees are responsible for the integrity of both the annual report and the website.

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

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

Report on the Financial Statements

I have audited the accompanying financial statements of the Tasmanian Museum and Art Gallery, which comprise the balance sheet as at 30 June 2007, income statement, statement of recognised income and expense and cash flow statement for the year ended on that date, a summary of significant accounting policies, other explanatory notes and the statement from Trustees of the Tasmanian Museum and Art Gallery.

The Responsibility of Trustees for the Financial Statements

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

Auditor's Responsibility

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

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgement, including the assessment of risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the Tasmanian Museum and Art Gallery's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate to the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Tasmanian Museum and Art Gallery's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the Trustees charged with governance, as well as evaluating the overall presentation of the financial statements.

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

Independence

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

Auditor's Opinion

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

- (a) present fairly, in all material respects, the financial position of the Tasmanian Museum and Art Gallery as at 30 June 2007, and of its financial performance, cash flows and changes in equity for the year then ended; and
- (b) are in accordance with the Tasmanian Museum Act 1950 and Australian Accounting Standards (including Australian Accounting Interpretations).



Tasmanian Audit Office

Enquiries: Mr J Tongs
Email: Jeff.Tongs@audit.tas.gov.au

Our Reference: TAO07/95
Your Reference:

Ground Floor, 144 -148 Macquarie Street
Hobart Tasmania 7000

Postal Address
GPO Box 851
Hobart Tasmania 7001

Phone: 03 6226 0100

Fax: 03 6226 0199

e-mail: admin@audit.tas.gov.au

12 November 2007

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

Dear Sir Guy

TASMANIAN MUSEUM AND ART GALLERY – AUDIT OF FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2007

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

Review of the Annual Report

It would also be appreciated if you could forward a copy of the final draft of your annual report for review by my staff prior to its publication. This review will be conducted in accordance with Auditing Standard ASA720 *Other Information in Documents Containing Audited Financial Reports* to identify any material inconsistencies between the financial report and other information disclosed in the annual report.

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

Yours sincerely

J J Tongs
MANAGER FINANCIAL AUDIT

Enc.

Accountability on Your Behalf



INDEPENDENT AUDIT REPORT

To Members of the Parliament of Tasmania

TASMANIAN MUSEUM AND ART GALLERY

Financial Statements for the Year Ended 30 June 2007

Matters Relating to the Electronic Presentation of the Audited Financial Statements

This audit report relates to the financial statements published in both the annual report and on the website of the Tasmanian Museum and Art Gallery for the year ended 30 June 2007. The Trustees are responsible for the integrity of both the annual report and the website.

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

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

Report on the Financial Statements

I have audited the accompanying financial statements of the Tasmanian Museum and Art Gallery, which comprise the balance sheet as at 30 June 2007, income statement, statement of recognised income and expense and cash flow statement for the year ended on that date, a summary of significant accounting policies, other explanatory notes and the statement from Trustees of the Tasmanian Museum and Art Gallery.

The Responsibility of Trustees for the Financial Statements

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

Auditor's Responsibility

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

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgement, including the assessment of risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the Tasmanian Museum and Art Gallery's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate to the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Tasmanian Museum and Art Gallery's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the Trustees charged with governance, as well as evaluating the overall presentation of the financial statements.

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

Independence

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

Auditor's Opinion

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

- (a) present fairly, in all material respects, the financial position of the Tasmanian Museum and Art Gallery as at 30 June 2007, and of its financial performance, cash flows and changes in equity for the year then ended; and
- (b) are in accordance with the *Tasmanian Museum Act 1950* and Australian Accounting Standards (including Australian Accounting Interpretations).

TASMANIAN AUDIT OFFICE



J J Tongs

MANAGER FINANCIAL AUDIT
Delegate of the Auditor-General
HOBART
12 November 2007

CERTIFICATION OF FINANCIAL STATEMENTS

The accompanying financial statements of the Tasmanian Museum and Art Gallery are in agreement with the relevant accounts and records and have been prepared in compliance with Treasurer's Instructions issued under the provisions of the *Financial Management and Audit Act 1990* to present fairly the financial transactions for the year ended 30 June 2007 and the financial position as at the end of the year.

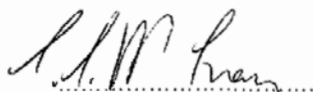
At the date of signing we were not aware of any circumstances which would render the particulars included in the financial statements misleading or inaccurate.

Sir Guy Green

Bill Bleathman

Chairman

Director

Handwritten signature of Sir Guy Green in black ink, written over a dotted line.Handwritten signature of Bill Bleathman in black ink, written over a dotted line.

**TASMANIAN MUSEUM AND ART GALLERY
INCOME STATEMENT
FOR THE YEAR ENDED 30 JUNE 2007**

		2007	2006
	NOTE	\$'000	\$'000
INCOME			
Revenue from Government – recurrent	2.3(a), 4.1	5,785	6,293
Revenue from Government - capital	2.3(a), 4.1	425	1,235
Grants	2.3(b), 4.2	1,599	848
User charges	2.3(c), 4.3	329	359
Interest revenue	2.5(a), 4.4	26	25
Gain on sale of non-financial assets	2.3(d), 4.5	-	1
Resources received free of charge	2.3(e), 4.6	41	-
Other revenue	2.3(f), 4.7	50	184
TOTAL INCOME		8,255	8,945
EXPENSES			
Employee entitlements	2.4(a), 5.1	3,806	4,036
Depreciation and amortisation	2.4(b), 5.2	662	143
Write down of assets	2.4(c), 5.3	22	562
Other expenses	2.4(d), 5.4	2,167	3,154
TOTAL EXPENSES		6,657	7,895
NET OPERATING SURPLUS (DEFICIT)		1,598	1,050
Recognition of Tasmanian Museum and Art Gallery (TMAG) collection			
TMAG Collection at valuation June 2006	2.5(d), 4.8	-	344,704
NET OPERATING SURPLUS (DEFICIT) AFTER RECOGNITION OF TMAG COLLECTION		1,598	345,754

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

**TASMANIAN MUSEUM AND ART GALLERY
BALANCE SHEET
AS AT 30 JUNE 2007**

	NOTE	2007 \$'000	2006 \$'000
ASSETS			
Financial Assets			
Cash and deposits	2.5(a), 6.1	624	1,055
Receivables	2.5(b), 6.2	64	89
Non-financial Assets			
Inventory	2.5(c), 6.3	262	285
Land and buildings	2.5(d), 6.4	22,425	20,978
Plant and equipment	2.5(d), 6.4	376	269
The collection of heritage assets	2.5(d), 6.4	353,724	344,704
Intangible assets	2.5(e), 6.4	121	-
TOTAL ASSETS		<u>377,596</u>	<u>367,380</u>
LIABILITIES			
Payables	2.6(a), 7.1	65	127
Employee entitlements	2.6(b), 7.2	879	821
Other liabilities	2.6(d), 7.3	53	477
TOTAL LIABILITIES		<u>997</u>	<u>1,425</u>
NET ASSETS		<u>376,599</u>	<u>365,955</u>
EQUITY			
Asset revaluation reserve		19,183	10,137
Accumulated surplus		357,416	355,818
TOTAL EQUITY	9.1	<u>376,599</u>	<u>365,955</u>

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

**TASMANIAN MUSEUM AND ART GALLERY
CASH FLOW STATEMENT
FOR THE YEAR ENDED 30 JUNE 2007**

	2007 \$'000	2006 \$'000
CASH FLOWS FROM OPERATING ACTIVITIES		
Cash Inflows		
Revenue from Government – recurrent	5,785	5,813
Revenue from Government - capital	-	1,660
State Government grants	493	677
Other grants	1,106	153
User charges	354	368
Interest received	26	25
Other cash receipts	50	192
Total Cash Inflows	<u>7,814</u>	<u>8,888</u>
Cash Outflows		
Employee entitlements	3,748	3,992
Other cash payments	2,205	3,381
Total Cash Outflows	<u>5,953</u>	<u>7,373</u>
NET CASH FROM OPERATING ACTIVITIES	10.2 <u>1,861</u>	<u>1,515</u>
CASH FLOWS FROM INVESTING ACTIVITIES		
Cash Inflows		
Gross proceeds from the disposal of assets	-	1
Total Cash Inflows	<u>-</u>	<u>1</u>
Cash Outflows		
Payments for acquisition of assets	2,292	1,440
Total Cash Outflows	<u>2,292</u>	<u>1,440</u>
NET CASH USED BY INVESTING ACTIVITIES	<u>2,292</u>	<u>1,439</u>
Net increase/(decrease) in cash held	(431)	76
Cash at the beginning of the reporting period	1,055	979
CASH AT THE END OF THE REPORTING PERIOD	6.1 <u>624</u>	<u>1,055</u>

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

TASMANIAN MUSEUM AND ART GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2007

1. OBJECTIVES AND FUNDING

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

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

The Tasmanian Museum and Art Gallery is funded by:

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

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

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

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

2.1. Basis of Accounting

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

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

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

The Financial Statements have been prepared on an accrual basis and, except where stated, are in accordance with the historical cost convention. The accounting policies are generally consistent with the previous year except for those changes outlined in Note 2.2 below.

The Financial Statements are presented in Australian dollars.

TASMANIAN MUSEUM AND ART GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2007

2.2. Changes in Accounting Policy

(a) Impact of new Accounting Standards

There was no impact on the 2006-07 Financial Statements for new accounting standards issued by the Australian Accounting Standards Board.

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

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

2.3. Income

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

(a) Revenue from Government

Appropriations, whether recurrent or capital, are recognised as revenues in the period in which the Tasmanian Museum and Art Gallery gains control of the appropriated funds. Except for any amounts identified as carry forwards in Note 4.1, control arises in the period of appropriation.

(b) Grants

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

(c) User Charges

Amounts earned in exchange for the provision of goods are recognised when the good is provided and title has passed. Revenue from the provision of services is recognised when the service has been provided.

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

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

(e) Resources Received Free of Charge

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

Contributions of assets at no cost of acquisition or for nominal consideration are recognised at their fair value when the asset qualifies for recognition, unless received from another government agency as a consequence of restructuring of administrative arrangements, where they are recognised as contributions by owners directly within equity. In these circumstances, book values from the transferor agency have been used.

(f) Other Revenue

TASMANIAN MUSEUM AND ART GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2007

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

2.4. Expenses

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

(a) Employee Entitlements

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

Superannuation expenses relating to defined benefits schemes relate to payments into the Superannuation Provision Account (SPA) held centrally and recognised within the Finance-General Division of the Department of Treasury and Finance. The amount of the payment is based on an employer contribution rate determined by the Treasurer, on the advice of the State Actuary. The current employer contribution is 11 per cent of salary.

Superannuation expenses relating to the contribution scheme are paid directly to the superannuation fund at a rate of nine per cent of salary. In addition, the Tasmanian Museum and Art Gallery is also required to pay the SPA a 'gap' payment equivalent to two per cent of salary in respect of employees who are members of the contribution scheme.

(b) Depreciation and Amortisation

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

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

Plant and equipment	3-5 years
Buildings	50-60 years

(c) Write Down of Assets

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

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

(d) Other Expenses

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

TASMANIAN MUSEUM AND ART GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2007

2.5. Assets

(a) Cash and Deposits

Cash means notes, coins, any deposits held at call with a bank or financial institution, as well as funds held in the Special Deposits and Trust Fund. Deposits are recognised at their nominal amounts. Interest is credited to revenue as it accrues.

(b) Receivables

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

(c) Inventories

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

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

(d) Property, Plant, Equipment and Infrastructure

(i) Valuation basis

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

(ii) Asset recognition threshold

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

(iii) Revaluations

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

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

During 2006, Mr Simon Storey (MA VAA) of Simon Storey Valuers, valued the collections of the Tasmanian Museum and Art Gallery to fair value, as at 30 June 2006. The collections had not previously been valued. The valuation as at 30 June 2006 of \$344.704 million was recognised as income in the Income Statement for the 2006 financial year. For the 2007 year, Simon Storey Valuers provided an index to increase the 2006 valuation to fair value as at 30 June 2007. The resulting change in asset value was credited to the asset revaluation reserve.

During 2006, Mr Martin Burns (C.P.V, M.B.A, B.App.Sc) revalued land and buildings to fair value as at 30 June 2006. The resulting changes in asset values were taken to the asset revaluation reserve. For land, a component of the revaluation decrement was required to be recognised as an expense in the Income Statement. For the 2007 year, Liquid Pacific Pty Ltd provided an index

TASMANIAN MUSEUM AND ART GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2007

to increase the 2006 valuation to fair value as at 30 June 2007. The resulting change in asset value was credited to the asset revaluation reserve.

(e) *Intangibles*

An intangible asset is recognised where:

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

Intangible assets held by the Tasmanian Museum and Art Gallery are valued at fair value where an active market exists and are amortised on a straight line basis over their estimated useful life. Where no active market exists, intangibles are valued at cost.

(f) *Impairment*

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

2.6. Liabilities

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

(a) *Payables*

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

(b) *Employee entitlements*

Liabilities for wages, salaries and annual leave are recognised when the employee becomes entitled to receive the benefit. Those liabilities expected to be realised within 12 months are measured as the amount expected to be paid. Other employee entitlements are measured as the present value of the benefit as at 30 June 2006, where the impact of discounting is material, and at the amount expected to be paid if discounting is not material.

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

(c) *Superannuation*

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

(d) *Other Liabilities*

Other liabilities consist of employee benefits on-costs and appropriation revenue received in advance. Section 8A of the Public Account Act allows for an unexpended balance of an appropriation to be transferred to an Account in the Special Deposits and Trust Fund for such

TASMANIAN MUSEUM AND ART GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2007

purposes and conditions as approved by the Treasurer. In the initial year, the carry forward is recognised as a liability, Revenue Received in Advance. The revenue is recognised in the following year, assuming that the conditions of the carry forward are met and the funds are expended.

2.7. Leases

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

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

2.8. Judgements and Assumptions

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

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

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

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

2.9. Foreign Currency

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

2.10. Comparative Figures

Comparative figures have been adjusted to reflect any changes in accounting policy or the adoption of new standards. Details of the impact of changes in accounting policy on comparative figures are at Note 2.2.

2.11. Rounding

All amounts in the Financial Statements have been rounded to the nearest thousand dollars unless otherwise stated.

TASMANIAN MUSEUM AND ART GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2007

2.12. Taxation

The Tasmanian Museum and Art Gallery is exempt from all forms of taxation except Fringe Benefits Tax, Payroll Tax and the Goods and Services Tax (GST). The GST relating to Tasmanian Museum and Art Gallery expenses and income is grouped under the Department of Tourism, Arts and the Environment and is therefore not separately disclosed in the Cash Flow Statement.

3. EVENTS OCCURRING AFTER BALANCE DATE

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

TASMANIAN MUSEUM AND ART GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2007

4. INCOME

4.1. Revenue from Government

	2007	2006
	\$'000	\$'000
Recurrent Appropriation (cash)	5,785	5,813
Appropriation carried forward under Section 8A of the <i>Public Account Act 1986</i>		
Add 2005-06 carry forwards	-	480
Less 2006-07 carry forwards	-	-
Net Recurrent Appropriation	<u>5,785</u>	<u>6,293</u>
Works and Services Appropriation (cash)	-	1,660
Appropriation carried forward under Section 8A of the <i>Public Account Act 1986</i>		
Add 2005-06 carry forwards	425	-
Less 2006-07 carry forwards	-	(425)
Net Works and Services Appropriation	<u>425</u>	<u>1,235</u>
Total Revenue from Government	<u>6,210</u>	<u>7,528</u>

4.2. Grants

State Government grants	493	677
Commonwealth Government grants	232	60
Other grants and donations	874	111
Total	<u>1,599</u>	<u>848</u>

4.3. User Charges

Product and services revenue	240	263
Entry/user fees	89	96
Total	<u>329</u>	<u>359</u>

TASMANIAN MUSEUM AND ART GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2007

	2007 \$'000	2006 \$'000
4.4. Interest Revenue		
Interest on investments	26	25
Total	26	25
4.5. Gains/Losses on Sale of Non-financial Assets		
Proceeds from sales	-	1
Total	-	1
4.6. Resources Received Free of Charge		
Fair value of additions to TMAG collection at no cost	41	-
Total	41	-
4.7. Other Revenues		
Other operating revenue	50	184
Total	50	184
4.8. Recognition of TMAG Collection		
TMAG collection at valuation June 2006	-	344,704
Total	-	344,704

TASMANIAN MUSEUM AND ART GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2007

	2007 \$'000	2006 \$'000
5. EXPENSES		
5.1. Employee Entitlements		
Salaries and wages	3,155	3,384
Long service leave	58	48
Annual leave	242	220
Superannuation	339	382
Workers compensation	12	2
Total	3,806	4,036
5.2. Depreciation		
Depreciation of plant and equipment	35	25
Depreciation buildings	627	118
Total	662	143
5.3. Write Down of Assets		
Write down of plant and equipment	22	-
Write down of land asset	-	562
Total	22	562
5.4. Other Expenses from Ordinary Activities		
Advertising and promotion	191	170
Consultants and professional fees	129	308
Contract services	162	6
Collections acquisitions	77	121
Communications	127	141
Information technology	86	228
Minor works expenses	239	748
Property expenses	460	510
Payroll tax	235	246
Fringe benefits tax	8	11
Travel and transport	191	172
Other operating expenses	262	493
Total	2,167	3,154

TASMANIAN MUSEUM AND ART GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2007

	2007 \$'000	2006 \$'000
6. ASSETS		
6.1. Cash and Deposits		
Cash held in the Special Deposits and Trust Fund	4	482
Cash at bank	620	573
Total	624	1,055
6.2. Receivables		
General receivables	64	89
Total	64	89
Settled within 12 months	64	89
Settled in more than 12 months	-	-
Total	64	89
6.3. Inventories		
Inventory held for sale	262	285
Total	262	285
Settled within 12 months	262	285
Settled in more than 12 months	-	-
Total	262	285
6.4. Property, Plant and Equipment		
Land at fair value		
Valuation	2,731	2,557
Total Land	2,731	2,557
Buildings at fair value		
At valuation	18,295	17,249
Less accumulated depreciation	-	-
Sub Total	18,295	17,249
At Cost	1,399	1,172
Sub Total	1,399	1,172
Total Buildings	19,694	18,421
Total land and buildings	22,425	20,978
Plant and Equipment		
Cost	445	318
Accumulated depreciation	(69)	(49)
Total Plant and Equipment	376	269
Intangible Assets at Cost		
Intangible assets at cost	121	-
Accumulated depreciation	-	-
Total of Intangible Assets	121	-

TASMANIAN MUSEUM AND ART GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2007

6.4 Property, Plant and Equipment - continued

	2007 \$'000	2006 \$'000
Collections of the Museum at fair value	352,977	344,704
Collections of the Museum at cost	747	-
Total of the collection of heritage assets	353,724	344,704
 Total Property Plant and Equipment	 376,646	 365,951

During 2006, Mr Martin Burns (C.P.V, M.B.A, B.App.Sc) revalued land and buildings to fair value as at 30 June 2006. The resulting changes in asset values were taken to the asset revaluation reserve. For land, a component of the revaluation decrement was required to be recognised as an expense in the Income Statement. For the 2007 year, Mr Martin Burns (C.P.V, M.B.A, B.App.Sc), supplied an index to increase the 2006 valuations to fair value as at 30 June 2007. The resulting changes in asset values were credited to the asset revaluation reserve.

During 2006, Mr Simon Storey (MA VAA) of Simon Storey Valuers, valued the collections of the Tasmanian Museum and Art Gallery to fair value, as at 30 June 2006. The collections had not previously been valued. The valuation as at 30 June 2006 of \$344.704 million was recognised as income in the Income Statement for the 2006 financial year. For the 2007 year, Mr Simon Storey (MA VAA) of Simon Storey Valuers, supplied an index to increase the 2006 valuation to fair value as at 30 June 2007. The resulting changes in asset values were credited to the asset revaluation reserve.

Reconciliations of the carrying amounts of each class of property, plant and equipment at the beginning and end of the current and previous financial year are set out below.

Year 2007	Land	Buildings	Plant and Equipment	Intangible Assets	Heritage Assets	TOTALS
	\$' 000	\$' 000	\$' 000	\$' 000	\$' 000	\$' 000
Carrying amount at start of year	2,557	18,421	269	-	344,704	365,951
Additions at cost	-	1,301	164	121	706	2,292
Resources received free of charge	-	-	-	-	41	41
Write-down of assets	-	-	(22)	-	-	(22)
Depreciation / amortisation expense	-	(627)	(35)	-	-	(662)
Revaluation increment / (decrement)	174	599	-	-	8,273	9,046
Carrying amount at end of Year	2,731	19,694	376	121	353,724	376,646

TASMANIAN MUSEUM AND ART GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2007

Year 2006	Land	Buildings	Plant and Equipment	Intangible Assets	Heritage Assets	TOTALS
	\$' 000	\$' 000	\$' 000	\$' 000	\$' 000	\$' 000
Carrying amount at start of year	3,424	7,990	26	-	-	11,440
Additions at cost	-	1,172	268	-	-	1,440
Write down of assets	(562)	-	-	-	-	(562)
Disposals	-	(118)	(25)	-	-	(143)
Depreciation / amortisation expense	-	-	-	-	344,704	344,704
Revaluation increment / (decrement)	(305)	9,377	-	-	-	9,072
Carrying amount at end of year	2,557	18,421	269	-	344,704	365,951

7. LIABILITIES

7.1. Payables

	2007 \$'000	2006 \$'000
Creditors and accrued expenses	65	127
Total	65	127
Due within 12 months	65	127
Due in more than 12 months	-	-
Total	65	127

7.2. Employee Entitlements

	2007 \$'000	2006 \$'000
Annual leave	288	260
Long service leave	562	530
Accrued salaries	29	31
Total	879	821
Due within 12 months	344	298
Due in more than 12 months	535	523
Total	879	821

7.3. Other liabilities

	2007 \$'000	2006 \$'000
Appropriation carried forward under section 8A of the <i>Public Account Act 1986</i>	-	425
Employee benefits on costs	53	52
Total	53	477
Due within 12 months	20	445
Due in more than 12 months	33	32
Total	53	477

TASMANIAN MUSEUM AND ART GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2007

8. COMMITMENTS

8.1. Schedule of Commitments

Schedule of Commitments as at 30 June 2007

Operating lease commitments

	2007 \$'000	2006 \$'000
Vehicles	36	27
Equipment	3	5
Total	39	32
Not later than 1 year	3	27
Later than 1 year and not later than 5 years	36	5
Total	39	32

8.2. Contingent Assets and Liabilities

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

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

9. EQUITY AND MOVEMENTS IN EQUITY

9.1. Reconciliation of Equity

	Accumulated Results		Asset Revaluation Reserves		Total Equity	
	2007 \$'000	2006 \$'000	2007 \$'000	2006 \$'000	2007 \$'000	2006 \$'000
Balance at 1 July	355,818	10,064	10,137	1,065	365,955	11,129
Revaluation increments	-	-	9,046	9,377	9,046	9,377
Revaluation decrements	-	-	-	(305)	-	(305)
Net Surplus/(Deficit)	1,598	345,754	-	-	1,598	345,754
Balance 30 June	357,416	355,818	19,183	10,137	376,599	365,955

The decrement to the land reserve of \$305,000 for 2005-06, reflects the decrease in land values associated with the revaluation of land to fair value, carried out by Mr Martin Burns(C.P.V, M.B.A, B.App.Sc) of Liquid Pacific Pty Ltd.

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

TASMANIAN MUSEUM AND ART GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2007

(a) Nature and Purpose of Reserves

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

9.2. Asset Revaluation Reserve by Class of Asset

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

	2007 \$'000	2006 \$'000
Land	174	-
Buildings	10,736	10,137
Collection of heritage assets	8,273	-
Total asset revaluation reserve	19,183	10,137

10. CASH FLOW RECONCILIATION

10.1. Cash and Cash Equivalents

	2007 \$'000	2006 \$'000
Reconciliation of cash per Balance Sheet to Cash Flow Statement		
Total Cash and Cash Equivalents (refer Note 6.1)	624	1,055

10.2. Reconciliation of Operating Surplus (Deficit) to Net Cash from Operating Activities:

	2007 \$'000	2006 \$'000
Net operating surplus (deficit)	1,598	345,754
Depreciation	662	143
Gain from sale of non-financial assets	-	(1)
Recognition of TMAG Collection	-	(344,704)
Resources received free of charge	(41)	-
Write down of assets	22	562
Decrease/(increase) in receivables	25	(2)
Decrease/(increase) in inventories	23	(285)
Increase/(decrease) in employee entitlements	58	44
Increase/(decrease) in payables	(62)	56
Increase/(decrease) in other liabilities	(424)	(52)
Net cash from operating activities	1,861	1,515

10.3. Tasmanian Government Card

As part of the Tasmanian Government program, The Tasmanian Museum and Art Gallery has a facility limit of \$65,000. As at 30 June 2007, \$4,000 of the facility limit had been used and not yet charged back to the Museum.

TASMANIAN MUSEUM AND ART GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2007

11. ADDITIONAL FINANCIAL INSTRUMENTS DISCLOSURES

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

TASMANIAN MUSEUM AND ART GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2007

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

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

(b) Credit Risk Exposures

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

(c) Interest Rate Risk Exposures

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

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

2007

	Weighted Average Effective	Interest Floating	Fixed Interest Maturing In:				Non- Interest Bearing	Total
	Interest Rate %	Interest Rate \$'000	1 year or less \$'000	1 to 2 years \$'000	2 to 5 years \$'000	More than 5 years \$'000		
Financial assets								
Cash at bank	4.94	620	-	-	-	-	4	624
Receivables	-	-	-	-	-	-	64	64
Total assets		620	-	-	-	-	68	688
Financial liabilities								
Creditors and accrued expenses	-	-	-	-	-	-	65	65
Other financial liabilities	-	-	-	-	-	-	53	53
Total liabilities	-	-	-	-	-	-	118	118

(d) Net Fair Value

The carrying amount of all assets and liabilities approximates their net fair value.

TASMANIAN MUSEUM AND ART GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2007

2006

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

12. RELATED PARTY INFORMATION

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

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

The Trustees did not receive any income for the year ending 30 June 2007.

TASMANIAN MUSEUM AND ART GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2007

13. Statement of Trust Receipts and Payments for the Year Ending 30 June 2007

	Opening Balance 1/7/06	Receipts	Payments	Closing Balance 30/6/07
Amrad (Flora Collection)	(27,313)	-	1,844	(25,469)
Antarctic Podcast Kiosk	-	(13,379)	5,980	(7,399)
Art External	-	(3,000)	14,744	11,744
Art Foundation	-	(55,280)	38,620	(16,660)
Art Foundation Of Tas Operating Account	-	(400)	1,779	1,379
Aust Virtual Herbarium Project Phase 1	80,566	(103,351)	22,785	-
Australia On The Map Project	(5,286)	-	5,286	-
Baldwin Conservation Account	(14,419)	(12,000)	0	(26,419)
Collections And Research Management Ext	3,518	(10,984)	7,551	85
Community Projects - Herbarium	(46,918)	(8,690)	20,815	(34,794)
Conservation External	(24,914)	(3,955)	629	(28,240)
Decorative Arts External	-	(2,450)	-	(2,450)
Director Sitting Fees	(10,201)	(3,021)	1,762	(11,459)
Easterbrook Bequest	(10,298)	(1,954)	3,478	(8,774)
Field Survey Of Tasmanian Devils	(2,640)	(1,881)	1,753	(2,768)
Flora Of Tasmania On-Line	-	(45,000)	-	(45,000)
Freeman Gallery	(2,100)	-	-	(2,100)
Geology (External Fund)	-	(5,000)	-	(5,000)
Herbarium Trading	(9,577)	(1,055)	191	(10,441)
Heritage Collection Acquisition	-	(706,000)	706,000	-
Heritage Furniture Unit	(54,796)	(58,552)	50,914	(62,435)
Hire Facilities	(230)	(25,022)	62,426	37,175
History (External Fund)	(12,269)	-	12,269	-
History Acquisition Fund	(8,427)	(337)	631	(8,133)
Information Services (External Fund)	(7,348)	-	-	(7,348)
Invertebrate Zoology - External	(24,953)	(6,500)	6,696	(24,757)
John Glover Exhibition	26,596	(10,975)	-	15,622
Komon Bequest Fund	(59,550)	(12)	35,618	(23,945)
Library Treasures - Education Program	(12,700)	-	9,394	(3,306)
Lichen Projects	-	(80,356)	42,734	(37,622)
Macquarie Island Publication	(20,425)	(1,634)	1,634	(20,425)
Maritime Museum Joint Project	-	(70,000)	18,442	(51,558)
Museum C/Yard Cafe	(8,842)	(10,800)	4,906	(14,736)
Museum Projects Account	(22,769)	(194,347)	66,054	(151,062)
National Indigenous Cadetship 2004 Acc	10,612	(21,000)	10,388	-
Otalith Atlas Publication	(9,148)	-	5,000	(4,148)
Plimsoll Bequest	(6,426)	(1,488)	-	(7,913)
Port Survey Project	(8,227)	(3,000)	9,391	(1,836)
Public Donations	(20,995)	(22,615)	3,106	(40,504)
Public Programs Operations Management Account	-	(8,703)	8,946	244
Publications/Bookshop	(6,359)	(137,878)	173,117	28,879
Pugin Exhibition Catalogue	24,929	(5,195)	-	19,734
Pugin Merchandise Account	50,112	(7,105)	-	43,008
Red Cross Gallipoli Flag Conservation	(11,522)	-	5,732	(5,790)
Reproduction & Permissions Account	11,494	(15,847)	6,809	2,456
Return Of Indigenous Cultural Property Program	-	(60,000)	19,088	(40,912)
Rosny Registration Project	-	(72,171)	120,611	48,440
SNW Cryptos	(98,993)	(13,266)	112,259	-
Science Under The Southern Lights	-	(15,470)	-	(15,470)

TASMANIAN MUSEUM AND ART GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2007

	Opening Balance 1/7/06	Receipts	Payments	Closing Balance 30/6/07
Tasmanian Aboriginal Basket Project	-	(85,000)	1,725	(83,275)
Tcf-Commissariat & Queen's Warehouse Development	(116,329)	-	74,599	(41,730)
TMAG Archive Relocation - Rental Funds	(47,506)	(1,164)	48,670	-
Tsunami Aid Project	(26,298)	-	12,000	(14,298)
Vertebrate Zoology External	(1,308)	(164)	67	(1,405)
Visitor Services	(9,492)	(10,820)	14,592	(5,719)
Vivienne Binns Exhibition - Development	(23,200)	(109)	41,848	18,539
Vivienne Binns Touring Exhibition	-	(48,000)	59,725	11,725
Volunteer Art Guides Program	(8,796)	(3,628)	2,914	(9,510)
Winifred M Curtis Bequest	-	(20,000)	-	(20,000)
Totals	(572,746)	(1,504,998)	1,391,967	(685,777)

TASMANIAN MUSEUM AND ART GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2007

13. Notes on Funds with Significant Trust Balances for the Year Ended 30 June 2007

Amrad (Flora Collection)

This fund was established to employ temporary staff to assist in the curation of the Tasmanian Museum and Art Gallery (TMAG) Herbarium collection.

Baldwin Conservation Account

This account was established to engage external support to undertake the conservation and curation of the Baldwin estate.

Conservation External

This fund was established to engage the specialist services of an Objects Conservator to assist in the curation of the State Collection.

Flora of Tasmania Online

This fund was established to undertake the Flora of Tasmania Online project made possible with grant funding provided by the Australian Biological Resources Study.

Museum Projects Account

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

Community Projects - Herbarium

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

Heritage Furniture Unit

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

Hire Facilities

This account has been established to manage receipts and expenditure associated external functions and events convened on museum property.

Invertebrate Zoology - External

This fund was established to undertake a taxonomy project made possible with grant funding provided by the Australian Biological Resources Study.

TASMANIAN MUSEUM AND ART GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2007

Notes on Funds with Significant Balances for the Year Ended 30 June 2007 (continued)

Pugin Merchandise Account

This account was established to record transactions associated with the sale of Pugin merchandise.

Komon Bequest Fund

This account provides for transactions associated with the generous donation received from the Estate of the Late Ruth Komon. The donation is to be used for the purchase of a number of contemporary art works..

Lichen Projects

This account was established to engage staff and specialist consultants to undertake work on lower plant studies.

Macquarie Island Publication

This account was established to fund the development of a publication on Macquarie Island geology.

Maritime Museum Joint Project

This account was established to provide for maritime heritage initiatives made possible with grant funding provided by State Government. These initiatives include the recent appointment of a Maritime Heritage Coordinator.

Public Donations

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

Publications / Bookshop

This account serves as an operating account for the purposes of accounting for the commercial arrangements of the TMAG bookshop.

Rosny Registration Project

This account was established for the conduct of registration services associated with the relocation of the State Collection to new premises at Rosny.

Return of Indigenous Cultural Property Program

This account was established for the conduct of registration services associated with the relocation of the State Collection to the new Collections and Research Facility at Rosny.

TASMANIAN MUSEUM AND ART GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2007

Tasmanian Aboriginal Basket Project

The account was established for the conduct of an exhibition utilising external curatorial services made possible with grant funding provided by the National Museum of Australia and Arts Tasmania.

TCF – Commissariat & Queen's Ware House Development

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

Winifred M Curtis Bequest

This account was established for the purpose of producing reference texts pertaining to Tasmanian botany.

