



Tasmanian Museum
and Art Gallery

Annual Report 2020-21

www.tmag.tas.gov.au



Tasmanian
Government

TASMANIAN	
MUSEUM	&
ART	GALLERY

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Cover image: TMAG's new gallery for children 0-7 years, *mapiya lumi* | around here.

Tasmanian Museum and Art Gallery

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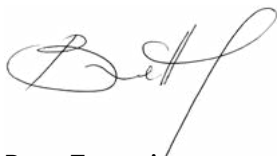


Statement of compliance

To the Minister for the Arts, the Honourable Elise Archer MP, I have great pleasure in submitting for your information the Annual Report on the operations of the Tasmanian Museum and Art Gallery for the year ended 30 June 2021, in compliance with section 31 of the *Tasmanian Museum and Art Gallery Act 2017*, and for presentation to each House of Parliament as required under s.31(4).

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

Signed in accordance with a resolution of the Board.



Brett Torossi
Chair, TMAG Board of Trustees

Board of Trustees

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

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

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

Members of the Board of Trustees

Chair

Ms Brett Torossi

Board Members

Professor Jim Reid
Professor Penny Edmonds
Mr Scott Baddiley
Mr Mark Fraser
Mr Andrew Catchpole
Ms Heather Rose

Chair's report

In the year of 2021, the Board of the Tasmanian Museum and Art Gallery on behalf of the whole organisation, wants to openly and wholeheartedly acknowledge, permanently record, and deeply apologise for the institution's past actions relating to the Tasmanian Aboriginal people.

These are words I spoke on 15 February 2021 when TMAG, along with our partner organisation, The Royal Society of Tasmania, offered our Apology to the Tasmanian Aboriginal community. We unreservedly recognised our role and complicity in the active disrespect of Tasmanian Aboriginal people, and in the destruction of Tasmanian Aboriginal culture and communities.

They are important words and reflect the depth of the Board's commitment to righting wrongs, to truth-telling, and to guide TMAG's ambition for the future, where we "commit to creating a shared and consultative vision – based on respect and good faith – to tell the rich, varied and difficult story of this island. While new ways of working do not make up for the past, we want this to be the beginning of a new relationship. We want the Tasmanian Museum and Art Gallery to be a safe place for Tasmanian Aboriginal people in the future."

The Board of Trustees remains committed to overseeing the return of the Preminghana Petroglyphs. This work continues to progress in partnership and guided by the community, in a time frame and manner respectful of the community's wishes.

I am delighted to be writing my second TMAG Chair's report. It provides an important opportunity to reflect upon the achievements of the year, the challenges that we faced, and consider what may lie ahead. It is also a chance to thank our friends, colleagues, volunteers, donors and partners with whom we work alongside as Tasmania's leading natural and cultural heritage organisation.

TMAG is able to do what it does because of the ongoing and generous support of our friends, partners

and donors. A hearty and sincere thank you to Penny Clive AO and Bruce Neill, Dr Carol Colburn Grigor CBE with the assistance of Sir Jonathan Mills, and Joy Anderson and the Estate of Neil Thomas for their generosity and commitment, and for sharing the vision of TMAG. We also wish to thank the many generous donors to our most successful annual appeal yet.

This year has been a year of adapting quickly to change, dealing with the unknown, and standing up for what we know is right. While we could have stood still and let events overtake us, together we have continued our critical work in designing a TMAG future of agency, responsibility and connectedness. My colleagues on the Board have been instrumental in bringing their range of personal, sectoral and industry perspectives to these challenges. This has had no greater examples than our Apology to the Tasmanian Aboriginal community, to our enlivened online engagement with partners through the Digital Cultural Experience project, and our planning to deliver a culturally relevant, scientifically agile, and sustainable TMAG. My thanks to the Board of Trustees for committing to this evolving and challenging work.

I would like to share a couple of highlights in addition to the historic TMAG Apology. This year saw the opening of a dedicated children's gallery, supported by the Tasmanian Government with a commitment of \$1 million in the 2018-19 State Budget. Since opening on 30 April, nearly 13 000 young Tasmanians and their carers have visited *mapiya lumi* | around here. A highly tactile space, *mapiya lumi* (from the *palawa kani* meaning 'around here'), reflects a sense of home and place unique to the islands that make up Tasmania. It is a beautifully engaging space and I invite all who have not yet experienced it with their young loved ones to come and pay a visit.

The year saw a significant range of highly engaging exhibitions presented at TMAG. This included *West: Out on the Edge* that placed a spotlight on Tasmania's west; *David Keeling: Stranger* that celebrated the work

of David Keeling; *Around the World in 80 Objects*, an exciting and intriguing display of objects from the world, representing TMAG's diverse collections; and *Hobart Current: Liberty*, which gave form to our important collaboration with the City of Hobart. Of course, the COVID-19 pandemic wrought some changes to the exhibition schedule and integrated some online viewing options so engagement with exhibitions could continue from anywhere at any time. This approach will continue, as will the challenge of national and international logistics and supply chains for the foreseeable future.

Perhaps less immediately exciting but no less important is the critical building maintenance work that has taken place during 2020-21. TMAG is the custodian of several of Tasmania's most significant heritage buildings. Through Tasmanian Government support under the Public Building Maintenance Fund, work has been undertaken at Custom House, the 1966 Building, Narryna, the Tasmanian Herbarium, the Moonah warehouse and the Rosny complex. The \$3.8 million allocated to TMAG through the fund continues to assist us with addressing issues identified in our asset management plan and contributing to our recovery. In partnership with the Australian Government, the Tasmanian Government has also supported immediate repairs to the Bond Store, Custom House, the Watergate Wall, the Private Secretary's Cottage and Narryna.

My thanks to the Minister for the Arts Elise Archer for her continued support and championing of TMAG throughout the whole year. Minister Archer's advice and consideration has been of great value and I anticipate growing our relationship in the coming year as we deliver on TMAG's strategy and ambition for the future.

Cultural organisations like TMAG rely on the global relationships that they enjoy with member groups and other institutions. Together we support experiences that are relevant to our Tasmanian communities, expand and showcase expert knowledge and endeavour, and help us to reflect upon our place in the world,

our shared histories, and where we wish to be in the future. To our supporters in the TMAG Foundation, the Friends of TMAG, and the TMAGots, thank you for your continued optimism and generosity. I am looking forward to continuing our work together to deliver for the people of Tasmania.

A critical part of this delivery involves acquiring items of significance to Tasmania, and it is so pleasing to note that during 2020-21 over 8 000 items were added to the State Collection. TMAG's ongoing collection, conservation, research and interpretation of the State Collection contributes to scientific understanding, environmental management and conservation, and cultural identity. It stimulates thinking and action around sustainable development, life-long learning, and public enjoyment and amenity.

To the dedicated cohort of professionals working across the spectrum of TMAG's areas of interest and engagement – all 181 staff and volunteers – I offer my heartfelt thanks. The year has presented some complex and ongoing challenges, and your good nature, consideration of each other, service to the Tasmanian community, and commitment to the profession has known no bounds. Equally, thanks to the Department of State Growth, in particular Jacqui Allen, Kim Evans, Amanda Russell and Glen Dean, whose advice and actions have helped TMAG work with government for our mutual benefit.

And finally, a note about Janet Carding. As at writing, Janet has just left the building to take up the important position as Executive Director of the Sydney Harbour Federation Trust. Janet's warmth, humour, professionalism and collegiality will be missed, but she leaves a wonderful legacy for the person who will succeed her. On behalf of all at TMAG, we thank Janet, bid her a fond farewell, and wish her all the very best.

Brett Torossi
Chair, TMAG Board of Trustees

Director's report

2020-21 began as much of Australia was gradually emerging from COVID-19 pandemic restrictions. I am pleased to report that TMAG was able to open for the whole financial year, albeit with restrictions on the numbers who could be admitted, social distancing in place, and with a temporary booking system to support contact tracing that was later replaced by the Tasmanian Government's Check in Tas app. For the early part of 2020-21, visitor numbers were modest, but as the recovery of the state gathered pace increasing visits were made, as Tasmanians began once more to head out of their homes. It was wonderful as the year progressed to be able to once more host our supporter groups, the Friends of TMAG, the TMAG Foundation, and the TMAGgots, and to welcome back our volunteers onsite.

Compared to pre-pandemic years our through-the-door visits for the full year were modest at 128 168, but when we look at the combined visits onsite, online, in the community and through social media – the main channels for our newer digital programs – our total visitor engagement for the year was 369 607, a strong result that shows the increased impact of the new remotely-accessible programming which was developed because of the pandemic.

Both onsite and digital engagement was bolstered by the significant exhibition program presented in 2020-21. *West: Out on the Edge* was extended to October, to make up for its early closure the previous March, and to enable the museum to reschedule and plan the amended program for the rest of the year, which was complicated by shortages of materials and labour. *West* was followed by *David Keeling: Stranger*, the first major survey show for this important Tasmanian artist, and it was fitting that the largely local audience was

able to celebrate one of the state's own at this difficult time. The exhibition was made possible thanks to the generous support of the TMAG Foundation, and was rapturously received by the community, as our summer show for those holidaying at home. It was accompanied by *Around the World in 80 Objects*, a quickly conceived show that drew from TMAG's encyclopaedic collections and brought the world to Tasmania at a time when Australians could not go overseas.

The summer also saw the return of some of TMAG's key partnerships with the re-emergence of festivals, and MONA FOMA featured the last erasure of the powerful durational work *Extinction Studies* by Lucienne Rickard, who had returned to TMAG to continue her project. In a COVID-safe capacity crowd in the Central Gallery Lucienne erased her last exquisite drawing of the swift parrot, in a highly emotional ending to the 16-month performance. *Extinction Studies* was made possible by the support of Detached Cultural Organisation and we are indebted to Penny Clive and her team for their generosity, which enabled Lucienne's project to be restarted and extended. The erased work with the ghostly memories of earlier drawings has now been added to the TMAG Collection, thanks once again to the support of the TMAG Foundation.

In March, the first of the collaborative Hobart Current biennial initiatives with our partners the City of Hobart was – it turned out – most appropriately themed around liberty. It was in many ways all the stronger for the response of the artists to the pandemic, and their restricted circumstances, and it showed the power of contemporary art to capture a moment.

In April, as a lead-in to the opening of our new children's gallery *mapiya lumi* | around here, the newly renamed *Lift Off!*, TMAG's festival for children and

young people, was relaunched. It featured *RETREAT*, a special presentation by Erth Visual & Physical Inc., who provided an intimate encounter with a replica Javanese Rhino, one of the world's most endangered species.

In June we rounded off a strong year for art exhibitions with the important *Paradise Lost: Thomas Griffiths Wainewright*, which was presented as part of Dark Mofo, in a welcome return for the winter festival. Forming a major part of the festival, this richly layered exhibition combined the luscious world of European Romanticism, Tasmania's oppressive convict history, and Wainewright's intriguing paintings, portraits, and narrative sketches.

During the year 8 114 items were added to the State Collection, including 800 specimens from Stony Head in Northern Tasmania, the location of 2020-21's *Expedition of Discovery*. Other key acquisitions included David Keeling's painting *Waterfall* (2001) donated through the Australian Government's Cultural Gifts Program by the Hon. Diana Laidlaw AM; Arthur Streeton's painting *Hobart from the slopes of Mt Wellington* (1938), donated through the Australian Government's Cultural Gifts Program by Neil Balnaves; and a significant collection of over 60 Australian artworks and other objects which was donated by Daniel Thomas AM. Our thanks to all these donors and the many others who gave to TMAG this year.

All this success, sometimes in challenging situations, was made possible thanks to the talented and hardworking staff at TMAG. As the year unfolded, they adapted and innovated, and their experience, knowledge and skills combined to produce a year to remember. All the staff changed their ways of working as the regularly changing pandemic restrictions tested again and again, our ability to deliver.

My thanks to them for an extraordinary effort in 2020-21. Likewise, with the lifting of COVID-19 restrictions, we were once more joined by many of our wonderful volunteers, who contribute so much to making TMAG tick.

This will be my last report as Director of TMAG. After six wonderful and stimulating years at the museum I am leaving to take up a new role interstate. I would like to thank all those who have given me support and advice during my time here, particularly the Board, staff, volunteers, and colleagues across the State Government. Leading TMAG has been a valuable learning experience for me, and I will take many happy memories with me. I know that with such a strong team, unique collection and important heritage properties there are many good things that lie ahead for TMAG, and I give my best wishes for its continued success.

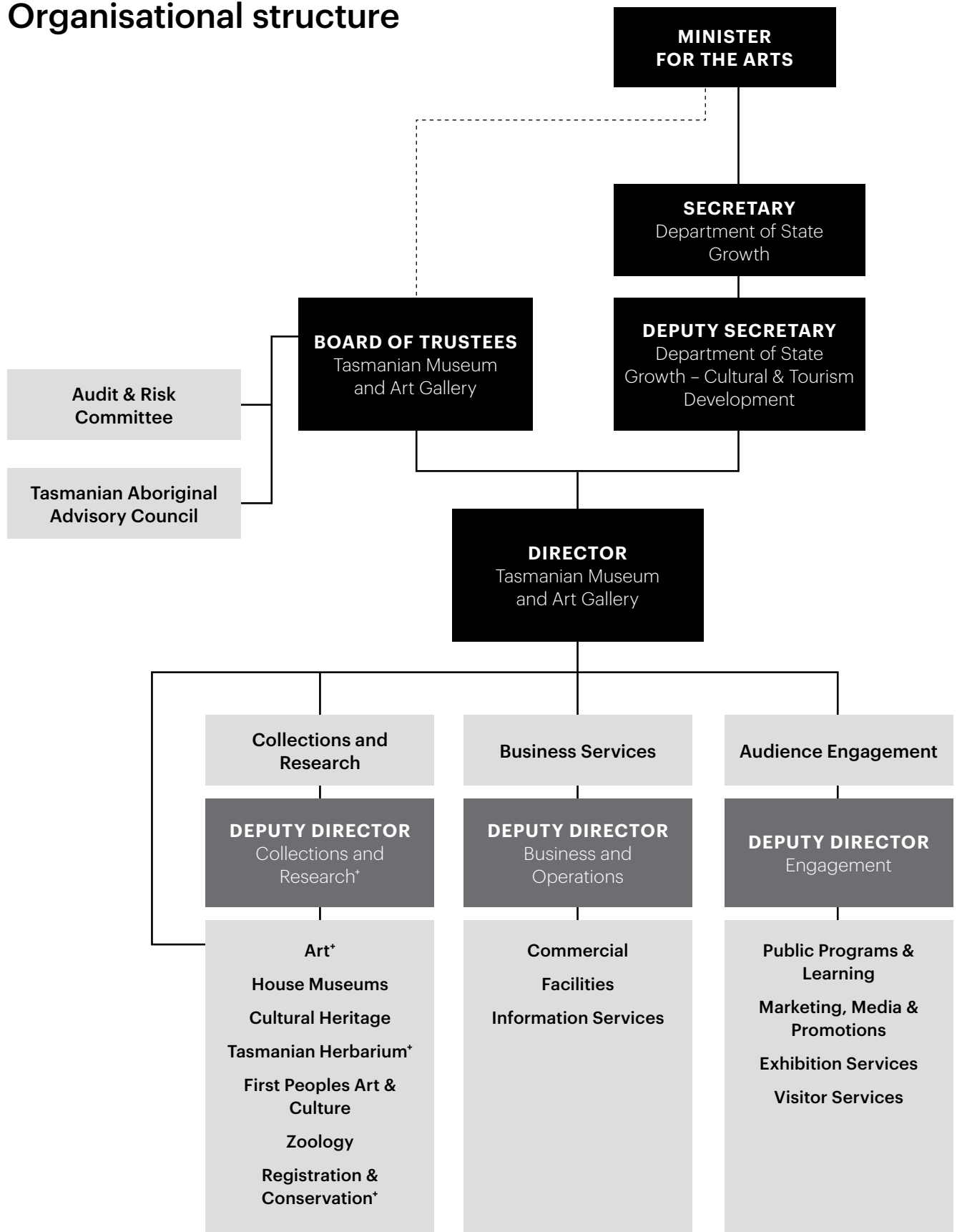
Janet Carding
Director



Governance

The Tasmanian Museum and Art Gallery and the Royal Society of Tasmania's
Apology to Tasmanian Aboriginal People, 15 February 2021.

Organisational structure



* Shared leadership of Collections and Research

Minister's Statement of Expectation

MINISTER'S STATEMENT OF EXPECTATION

JANUARY 2018

TASMANIAN MUSEUM AND ART GALLERY

This Statement of Expectation is made by:



Hon Elise Archer MP
Minister for the Arts

Date: 25 January 2018

1. INTRODUCTION

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

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

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

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

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

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

2. STRATEGIC EXPECTATIONS

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

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

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

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

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

3. FINANCIAL AND MANAGEMENT EXPECTATIONS

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

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

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

3.1 Financial Performance

The Minister expects TMAG to:

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

3.2 Collection and Research Management

The Minister expects TMAG to:

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

3.3 Threshold Value

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

3.4 Reporting

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

3.5 Commercial Activities

The Minister expects TMAG to:

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

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

3.6 Compliance with Government Policies

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

4. OTHER

4.1 Board Appointment Process

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

4.2 Director Appointment Process

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

4.3 Employee and Industrial Relations

The Minister expects TMAG to:

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

4.4 Integrity and Ethics

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

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

4.5 Significant Developments

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

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

TMAG Board of Trustees

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

TMAG Board of Trustees and their attendance at Board Meetings 1 July 2020 to 30 June 2021

Board Member	Board of Trustees		Audit and Risk Committee	
	Eligible to Attend	Attended	Eligible to Attend	Attended
Brett Torossi	10	10	5	5
Jim Reid	10	10	5	5
Penny Edmonds	10	6	5	5
Scott Baddiley	10	9	–	–
Mark Fraser	10	10	–	–
Andrew Catchpole	10	9	2	1
Heather Rose	10	9	–	–

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

Board Biographies

Brett Torossi, Chair

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

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

Brett's other appointments include: Director, Tourism Tasmania; Chair, Tasmanian Heritage Council; Chair, Tourism Tasmania Finance, Audit and Risk Committee; Member, Premier's Economic and Social Recovery Advisory Council; Director, Brand Tasmania; Vice President, International Women's Forum Australia; Member of the Rhodes Scholarship Selection Panel and Heritage representative on the Premier's Visitor Economy Advisory Council.

Scott Baddiley

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

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

Andrew Catchpole

As Chief Strategy Officer at Hydro Tasmania (until July 2021), Andrew was responsible for leading corporate strategy development and implementation, along with energy policy advocacy, communications and stakeholder relations. Andrew established CatchOn Pty Ltd in March 2021 as a professional services consultancy assisting clients with development opportunities in the energy, water and resources sectors.

His experience spans commercial and operational roles in hydro generation and electricity markets, as well as sales, marketing, management consulting and general management in corporate information technology and professional services.

Andrew's other directorships have included corporate subsidiaries and joint ventures of Hydro Tasmania in electricity retail, wind and thermal generation. He is a former chair of community sector organization Colony 47 and a life-member and fellow of the International Hydropower Association.

Penny Edmonds

Penny Edmonds is Matthew Flinders Professor and Dean of Research in the College of Humanities, Arts and Social Sciences at Flinders University, Adelaide. Penny's research and teaching interests include Australian colonial and postcolonial histories, museums, heritage, and visual culture.

Penny has 20 years of professional experience in the fields of public history and cultural heritage, and has worked in museums both nationally and internationally. In the 1990s she was the Andrew Mellon Fellow in Advanced Heritage Conservation, National Gallery of Art, Smithsonian Institution, Washington DC. Later, she was the Senior Conservator at Museum Victoria, Melbourne, working with a team on the strategic preservation of Museum Victoria's extensive cultural, natural history, science and technology collections.

Her latest book *Settler Colonialism and (Re)conciliation: Frontier Violence, Affective Performances, and Imaginative Refoundings* (Palgrave, 2016) was shortlisted for the Ernest Scott Prize in colonial history in 2017.

Mark Fraser

Mark Fraser is an arts professional and CEO with 36 years international and Australian experience, both commercial and non-profit.

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

Jim Reid

Professor Jim Reid is an Emeritus Distinguished Professor in the School of Natural Sciences at the University of Tasmania (UTAS) and is the Deputy Director of the ARC Centre for Forest Value, exploring better ways to add value to sustainably produced timber resources.

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

Heather Rose

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

Heather was Creative Group Head at Australia's second largest advertising agency by age 28, before returning to Tasmania where she co-founded a highly awarded advertising agency, chaired an international advertising network and created a partnership with a global agency in New York. Heather was named Telstra Tasmanian Business Woman of the Year in 2005.

Heather was Chairman of Festival of Voices from 2007 – 2012, growing Tasmania's first winter festival into a national and international event. Heather was an inaugural board member of Macquarie Point Development Corporation from 2013 – 2016, and has taught creative writing at the University of Tasmania since 2012.

Tasmanian Museum and Art Gallery Strategic Plan

TMAG's Strategic Plan 2016–2021 sets out the museum's focus and the ongoing transformation that will be undertaken to ensure Tasmania's stories continue to be preserved, shared and enjoyed. The impact that TMAG seeks to make on the community will be achieved through a focus on four strategic outcome areas as detailed in the table below.

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

At TMAG we will deliver:

1 A welcoming physical and virtual destination	2 Strong collections that tell Tasmania's stories	3 An involved community	4 Transformational use of resources
<ul style="list-style-type: none">• Welcome and connect our diverse visitors• Inspire visitors to Tasmania by making TMAG a "must-see" destination that is a highlight of their trip• Improve TMAG's online presence to encourage engagement• Share the collections and encourage exploration	<ul style="list-style-type: none">• Build a State Collection that represents Tasmania's story which grows to reflect contemporary history, culture and research• Care for the collection on behalf of current and future generations• Bring the collection to life through research	<ul style="list-style-type: none">• Involve the community in choosing, creating and sharing the stories TMAG tells• Help TMAG's users become our strongest advocates• Build a thriving community of volunteers• Help partners, funders and communities choose TMAG because it meets their needs	<ul style="list-style-type: none">• Diversify the revenue base to become more self-reliant• Develop a knowledgeable, passionate workforce with the capacity to innovate• Provide efficient and effective infrastructure• Establish an effective governance framework

That together ensure we deliver this impact:

TMAG enriches, inspires and educates local and global communities by connecting them with Tasmania's unique journey and place in the world.



Outputs

TMAG's new gallery for children 0-7 years, *mapiya lumi* | around here.

Major projects

Exhibitions



Extinction Studies

**6 September 2019 –
24 January 2021
Link Foyer**

A long-term performance work highlighting the critical

issue of species extinction, which saw Tasmanian artist Lucienne Rickard draw and then erase recently-extinct plant and animal species in TMAG's Link Foyer.

Commissioned by Detached Cultural Organisation and presented by TMAG.



West: Out on the Edge

**6 December 2019 –
18 October 2020
Argyle Galleries 1-4**

A captivating multidisciplinary exhibition

exploring Tasmania's distinctive, complex and compelling – yet elusive – west.

Presented by TMAG and major partners Hydro Tasmania and the Tasmanian Community Fund, program partner Blundstone Australia, production partner Hydrowood and media partners The Mercury and Southern Cross Austereo.



Beaker Street Science Photography Prize

**22 August –
20 September 2020
Central Gallery**

An exhibition featuring the finalists' photographs in the Beaker Street Science Photography Prize for 2020, with visitors able to vote for their favourite to become the People's Choice Winner. Presented in partnership with Beaker Street Festival.



Exquisite Habits: the Botanical Art of Stephanie Dean

**23 June –
22 November 2020
Salon Gallery**

An exhibition showcasing the work of Launceston-born artist Stephanie Dean, who has devoted her life to painting Tasmania's unique native flora.



David Keeling: Stranger

**20 November 2020 – 14
February 2021
Argyle Galleries 1-4**

A survey exhibition featuring the work of critically acclaimed Australian artist David Keeling, who has spent nearly 40 years exploring Tasmania and its narratives, past and present.

Presented in partnership with the TMAG Foundation Limited.



Discovering the Flora of Wind Song: Botanical Art and Science

**4 December 2020 –
28 February 2021
Salon Gallery**

Works by artists from the group Botaniko, inspired by their time accompanying TMAG botanists on the 2017 *Expedition of Discovery* to Wind Song on Tasmania's East Coast.



Around the World in 80 Objects

**11 December 2020 –
21 February 2021
Central Gallery**

An exciting and intriguing display of objects from Asia, Africa, Europe, Oceania and the Americas, representing all of TMAG's diverse collections.



Frank Hurley Photography Awards

**12 – 28 February 2021
Bond Store Basement**

An exhibition of finalists and winners in an international contest to find the best in recent adventure and nature photography, inspired by iconic Australian photographer Frank Hurley.

Presented by the Mawson's Huts Foundation.



Hobart Current: Liberty

**12 March – 9 May 2021
Argyle Galleries 1-4**

The inaugural exhibition in a major biennial program, featuring works by 10 contemporary artists from Tasmania, Australia and internationally responding to the theme of 'liberty'. Contributing Tasmanian artists: Sinisa Mansell, Brigita Ozolins, James Newitt, Jacob Leary, Dexter Rosengrave and Nadège Philippe-Janon. Interstate artists: Uncle Wes Marne, Sarah Jane Pell. International artists: Suryo Herlambang, Jagath Dheeraseskara.

Presented in partnership between TMAG and the City of Hobart, with program partner Events Tasmania.



Ecology Studies (Adrift Lab)

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

A long-term performance in which Tasmanian artist Lucienne Rickard drew a large tableau of flesh-footed shearwater and her family memories, embedded alongside the landscape of Lord Howe Island, continuing her expression of urgent concern for the natural world and our impacts on it.

Commissioned by Detached Cultural Organisation and presented by TMAG.



Haenyeo: the sea women of Jeju Island

**7 May – 6 June 2021
Bond Store Basement**

A photographic exhibition showcasing a remarkable community of women divers from South Korea, who harvest the seas sustainably around Jeju Island.

A touring exhibition produced by the Australian National Maritime Museum and the Korean Cultural Centre Australia. Supported by the Embassy of the Republic of Korea to commemorate the 60th anniversary of diplomatic relations between Australia and the Republic of Korea in 2021.



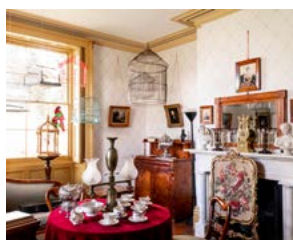
Paradise Lost: Thomas Griffiths Wainewright

11 June – 3 October 2021
Argyle Galleries 1-4

A richly-layered exhibition that combined the rich world of European Romanticism, Tasmania's oppressive convict history, and Thomas Griffiths Wainewright's intriguing paintings, portraits and narrative sketches.

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

Narryna Exhibitions



Participating artists: Julie Payne, Frances Watson, Janine Combes, Jane Slade, Christl Berg, Irene Briant, Denise Rathbone, Chantal Delrue and Janelle Mendham.

Hidden Histories

February – November 2020

A series of site-specific installations by nine women artists exploring Narryna as a place of women's history.



A Social Occasion

November 2020 – June 2021

Featuring six costumes from the 19th and early 20th century, showcasing fashion-oriented pieces worn at social occasions – a garden party, a ball, wedding dresses and Sunday best.



Pills, Potions and Pandemics

16 June – 16 November 2021

An exhibition on Tasmania's medical history that took its lead from the sudden impact of COVID-19 on our lives. Presented by Narryna and COMA (Collection of Medical Artefacts) Tasmania.

Public Programs

Learning Program

The popular Black Box Program continued as a flagship online learning experience for students across Tasmania, with other online programs and live digital tours for schools and education groups delivered by Public Programs and Learning staff. Onsite face-to-face programming was not conducted this year due to COVID-19 restrictions.

Family Programs

Lift Off! TMAG's Festival for Children and Young People

13 – 16 April 2021

Four days and one evening of programming for children and young people, with highlights including *RETREAT* presented by Erth Visual & Physical Inc.

Supported by the City of Hobart and Festivals Australia, along with media partners The Mercury and Southern Cross Austereo.

Other Programming

Throughout the year TMAG presented the collections of four young people as part of the Young Collectors Program, as well as the RSV *Nuyina* LEGO model in September–October 2020, the Super Spring Holiday Program in October 2020 and the Summer School Holiday Program in January 2021.

Public Programs

As part of an online National Science Week in 2020, TMAG presented *The Science of the Black Box* on YouTube. Curatorial staff participated in a popular program of talks and tours at various TMAG facilities as part of Seniors Week in October 2020. In November 2020, TMAG hosted a late-night program featuring DRILL youth performance company as part of the Burning Desires Festival. In January 2021, two events took part as part of MONA FOMA, including performances of Samuel Beckett's *Happy Days* by Jane Longhurst and Lucienne Rickard's final *Extinction Studies* erasing. A late-night ticketed event took place in March 2021 as part of Ten Days on the Island, produced in partnership with Limbo for the LGBTIQ community.

Exhibition-related Programming

A variety of programs took place to complement TMAG's temporary exhibition program in 2020-21, including a public talk on the opening weekend of *David Keeling: Stranger* in November 2020, and a series of extended evening openings of *Paradise Lost: Thomas Griffiths Wainewright* during Dark Mofo in June 2021. A number of public programs presented by TMAG and the City of Hobart took place to complement *Hobart Current: Liberty* from March-May 2021, including the Liberty Talks at TMAG and a new education resource *The Liberty Canvas*.

Narryna Programs

In December 2021 the Narryna Christmas Spirit Market featured 15 gin and whisky distillers, highlighting the revival of old technology for new audiences. A guided tour featuring Narryna's convict women stories 'Rebellious, Resourceful and Resilient!' continued to run on Tuesday mornings throughout the year.

Major Projects

***mapiya lumi* | around here**

Completion of this new gallery space for children 0-7 years, funded by a \$1 million commitment from the Tasmanian Government, designed by Thylacine and fabricated by Soda Projects. An official opening took place on 30 April 2021, emceed by members of the TMAG Children's Reference Panel and attended by stakeholders, contributing artists and makers as well as young people.

Expedition of Discovery

TMAG Zoology and Herbarium staff took part in the fourth *Expedition of Discovery* to Stony Head in Tasmania's North, with a recce undertaken in November 2020 and the expedition in March 2021. The expedition took place in collaboration with Bush Blitz, the Department of Defence through the Stony Head Military Training area and the Queen Victoria Museum and Art Gallery (QVMAG), and more than 800 specimens were collected.

Contemporary Migrant Experiences Project

A new initiative to strengthen connections with migrant communities in Tasmania and help tell their stories, with Project Officer Grace Williams joining TMAG in early 2021 to begin planning workshops and other project outcomes. This project is made possible by the support of an anonymous donor and the National Foundation for Australian China Relations.

Threatened Bird Strategy

The Tasmanian Museum and Art Gallery (TMAG) and TasNetworks commenced a three-year partnership to help protect Tasmania's threatened bird species. TMAG collects and stores tissue samples of all threatened birds that die through contact with infrastructure, such as powerlines. The data collected is recorded for each

specimen and then published online on the Atlas of Living Australia. TasNetworks has funded a new part-time technical officer at TMAG, as well as an ultra-cold freezer to increase TMAG's specimen storage. This has allowed TMAG to improve and better resource the procedures currently in place at the museum for processing specimens of electrocuted threatened birds, and more rapidly report the data back to TasNetworks to help them mitigate high-risk sites and protect other birds.

COVID-19 Stories Project

A long-term joint collecting initiative between TMAG and Libraries Tasmania to document the Tasmanian community's experiences of the COVID-19 pandemic to ensure this pivotal moment is recorded for future generations.

Digital Cultural Experience Project

Work continued with partners QVMAG, the University of Tasmania and Libraries Tasmania on this project, funded under the Launceston City Deal as part of the Smart Cities suite of projects, that will deliver new collection management systems for the partner institutions as well as an Extended Reality app for use in Tasmanian schools.

Building Works

Critical building maintenance work was undertaken at Custom House, the 1966 Building, Narryna, the Tasmanian Herbarium, the Moonah warehouse and the Rosny complex through a \$3.8 million allocation from the Tasmanian Government's Public Building Maintenance Fund. Immediate repairs to the Bond Store, Custom House, the Watergate Wall, the Private Secretary's Cottage and Narryna were also undertaken through funding support from the Australian Government in conjunction with the Tasmanian Government.

Audience Engagement statistics

Total Visitor Engagement (2020–21) = 369 607

Comprising the summation of:

1. Visits to the museum: 128 168

Includes all museum sites: City, Herbarium, Rosny, Narryna, Markree. It also includes the visitation figure of 6 438 for the TMAG exhibition West: Out on the Edge during its tour to the West Coast.

2. Visits to museum websites: 155 406

Visits to website counted as Google Analytic 'sessions'. This does not include downloads from non-TMAG sites such as the ALA.

3. People engaging with social media: 77 452

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

4. Offsite programming: 14 821

This metric includes all offsite programming: general public and educational/student programs (including virtual programs).

	TOTAL
Visitation	
Visits to TMAG city site	115 459
Interstate visitors *	45 029
Overseas visitors ^	<1000
Visits to Narryna Heritage Museum	5 360
Visits to Markree House Museum and Garden	117
Visits to Rosny Research and Collection Facility	596
Visits to TMAG Herbarium	198
Total visits to TMAG sites (excludes TMAG touring venues)	121 613
On-site programs	
On-site community and family program participants	13 494
On-site community and family programs	83
Formal education visitors to TMAG	7 671
Formal education programs delivered on-site	224
Off-site programs	
Students participating in formal school programs off-site	3 811
Off-site visits to TMAG programs (excluding students)	0
Total participants in off-site programs	14 821
TMAG Touring Exhibition: West: Out on the Edge	
Number of tour venues	3
Total visitors	6 438
Resources	
Education resource loans	367
Education resource loan participants	11 010
Online visits	
Website visits #	145 358
Narryna website visits #	10 048
Downloads of TMAG records on the <i>Atlas of Living Australia</i> website **	19 060 908
<i>Field Guide to Tasmanian Fauna</i> app downloads	2194
Enquiries	
External enquiries answered by TMAG staff	2273
Media and publications	
Media mentions	261
Publications (print) published by TMAG	3

* estimate from sampling only

^ with the Australian border closed to international travel

Visits to website counted as Google Analytic 'sessions'

** 19 060 908 downloads of 20 950 records. Represents a combined figure of visits to TMAG Herbarium, Invertebrate and Vertebrate Zoology records on the ALA website.

Collections and Research Statistics

	Collection		Items Acquired		Loans**				Research	
	Total accessions #	Estimated total acquisitions*	Total	Donations and bequests	Outward Sent	Outward Rec'd	Inward Sent	Inward Rec'd	Grant-funded projects	Non-grant funded projects
Arts										
Art	12 815	13 000	67	65	3/8	4/8	70/106	92/202	2	1
Decorative Arts	21 650	21 650	20	16	1	0	0	1/2	1	0
Biodiversity										
Invertebrate Zoology	182 109	370 000	12 812	9 070	8/402	4/46	1/1	0	0	0
Vertebrate Zoology	24 283	37 500	391	168	0	1/2	0	0	0	0
Geology	20 521	21 521								
Herbarium	264 415	314 956	2 204	579	4/125	11/239	3/25	3/41	3	21
Cultural Heritage										
First Peoples Art and Culture	9 272	12 000	273	273	0	0	1/1	0	2	0
Documents/Archives	29 920	31 566	35	34	0	0	1/2	0	0	0
History	28 281	29 610	102	102	0	0	19/55	0	0	1
Numismatics/Philatelics	42 837	42 838	4	4	0	0	0	0	0	0
Photographs	78 921	86 886	22	22						
Support Services										
Library	15 072 ^		266	224	0	0	0	0	0	0

	Total
Research publications and articles produced by TMAG	21
Exchanges sent to other institutions	187
Items acquired via the Cultural Gifts Program	5
Visiting Researchers	34
Number of new species described in the natural sciences	9

These numbers include items that have been transferred from departments and sub-number allocation and registration of backlog acquisitions as well as data cleaning work that may have removed obsolete or duplicated records

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

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

^ This figure represents the total number of books in the library, not accessioned to the TMAG collection.

Acquisitions and donations

ART

Dusan Marek (1926–1993)
Interior landscape (Margate Tas),
1975

oil on canvas

Gift of Daniel Thomas AM, 2020
AG8976

Ludwig Hirschfeld–Mack
(1893–1965)

Fuge, 1959

hand coloured monotype with
watercolour

Gift of Daniel Thomas AM, 2020
AG8977

Harold Frederick Weaver Hawkins
(1893–1977)

Small study for Stations of the Cross,
1971

pencil and watercolour

Gift of Daniel Thomas AM, 2020
AG8978

Harold Frederick Weaver Hawkins
(1893–1977)

Study for Stations of the Cross, 1971
pencil, charcoal and watercolour on
rice paper

Gift of Daniel Thomas AM, 2020
AG8979

Rosemary Madigan (1926–2019)

No title, 2006

ink and collage

Gift of Daniel Thomas AM, 2020
AG8980

Bea Maddock (1934–2016)

Remembering, 1967

drypoint

Gift of Daniel Thomas AM, 2020
AG8981

Bea Maddock (1934–2016)

Street Figure, 1967

drypoint

Gift of Daniel Thomas AM, 2020
AG8982

Bea Maddock (1934–2016)

Ideas Evolved 1960 – 1970

exhibition poster, 1970

letterpress and process block, ink

Gift of Daniel Thomas AM, 2020
AG8983

Fred Williams (1927–1982)

Windmill girls, 1955–56

ink etching and drypoint

Gift of Daniel Thomas AM, 2020
AG8984

Mike Brown (1938–1997)

Untitled, c.1969

acrylic, collage on cardboard

Gift of Daniel Thomas AM, 2020
AG8985

Dusan Marek (1926–1993)

No escape, 1992

oil and acrylic on canvas board

Gift of Daniel Thomas AM, 2020
AG8986

John Nash (1893–1977)

The road to the farm, 1938

watercolour

Gift of Daniel Thomas AM, 2020
AG8987

David Strachan (1919–1970)

Metamorphosis (The Dead Man),
1951

etching

Gift of Daniel Thomas AM, 2020
AG8988

Tony Tuckson (1921–1973)

Untitled, 1968–1973

charcoal on paper

Gift of Daniel Thomas AM, 2020
AG8989

Fred Williams (1927–1982)

You Yangs landscape number 1,
1963–64

aquatint, engraving, drypoint and
sepia ink

Gift of Daniel Thomas AM, 2020
AG8990

Richard Larter (1929–2014)

No title, 1968

4 hand-coloured photocopies
mounted as one

Gift of Daniel Thomas AM, 2020
AG8991

Tony Tuckson (1921–1973)

No title, 1959?

oil

Gift of Daniel Thomas AM, 2020
AG8992

Bea Maddock (1934–2016)

Situation A, 1971

lithograph

Gift of Daniel Thomas AM, 2020
AG8993

Bea Maddock (1934–2016)

N.F., 1972

etching and aquatint with
mechanical burnishing 4/10

Gift of Daniel Thomas AM, 2020
AG8994

Hossein Valamanesh (b.1949)

No title, 1983

lithograph and collage 2/40

Gift of Daniel Thomas AM, 2020
AG8995

Howard Taylor (1918–2001)

Tree trunks, 1994

pen and ink on paper

Gift of Daniel Thomas AM, 2020
AG8996

Mike Brown (1938–1997)

the UNTRUSTWORTHY, n.d.

watercolour and pencil on paper,

mounted to cardboard

Gift of Daniel Thomas AM, 2020
AG8997

Mike Brown (1938–1997)

No title (Geometric shapes), 1968–
c.1970

screenprint 1/100

Gift of Daniel Thomas AM, 2020
AG8998

Robert Klippel (1920–2001)
No title, 1951
pencil and ink on paper
Gift of Daniel Thomas AM, 2020
AG8999

Janet Dawson (b.1935)
2 Rainclouds (Tas), 1972
pastel on paper
Gift of Daniel Thomas AM, 2020
AG9000

Bernard Hall (1859–1935)
The picture in the mirror, c.1929
oil on canvas
Gift of Daniel Thomas AM, 2020
AG9001

Tony Tuckson (1921–1973)
Big blond, 1952?–1956
oil wash on paper
Gift of Daniel Thomas AM, 2020
AG9002

Mike Brown (1938–1997)
Y – Y?, 1980
synthetic polymer paint on linen
Gift of Daniel Thomas AM, 2020
AG9003

Owen Lade (1922–2007)
Two little blossoms, 1972
oil on Masonite
Gift of Daniel Thomas AM, 2020
AG9004

Ludwig Hirschfeld–Mack
(1893–1965)
*Corio (Geelong Grammar School
across Corio Bay)*, c.1943
woodcut
Gift of Daniel Thomas AM, 2020
AG9005

Sali Herman (1898–1993)
Daniel Thomas, 1974
oil on canvas
Gift of Daniel Thomas AM, 2020
AG9006

Various Artists
Traces, 1982–3
Folio of 14 prints 27/50
Gift of Daniel Thomas AM, 2020
AG9007

John McPhee (b.1950)
The Gorge, 1974
Artist book of four etchings and
three coloured pigment art works,
eight pages, bound in a raw canvas
cover
Gift of Daniel Thomas AM, 2020
AG9008

Althea Mary (Thea) Proctor
(1879–1966)
(Life sketch, standing female),
1960s?
Sanguine crayon on paper
Gift of Daniel Thomas AM, 2020
AG9009

Owen Lade (1922–2007)
*Urquhart Castle, Loch Ness,
Inverness Shire, Near Ross and
Cromarty, Scotland*, 1982
oil on paper mounted on card
Gift of Daniel Thomas AM, 2020
AG9010

Owen Lade (1922–2007)
Roman Forum, 1984
watercolour on card
Gift of Daniel Thomas AM, 2020
AG9011

Tim Johnson (b.1947)
Valley in Tibet, 1983
acrylic on canvas
Gift of Daniel Thomas AM, 2020
AG9012

Artist unknown
*(Owen Lade outside his parent's
house, Latrobe)*, c.1969
black and white photograph
Gift of Daniel Thomas AM, 2020
AG9013

Richard Jarman
*Weaver & Co. Manufacturing
Chemists c.1864, c.1864*
engraving
Gift of Daniel Thomas AM, 2020
AG9014

Margaret Hope (1848–1934)
Looking up the Derwent, n.d.
oil on board
Presented by Leigh Quarrell, 2020
AG9015

Margaret Hope (1848–1934)
Landscape, 1911
watercolour
Presented by Leigh Quarrell, 2020
AG9016

Artist unknown
*Landscape (West Coast of
Tasmania)*
oil on board
Bequest from Barbara Rollston,
2020
AG9017

Max Angus (1914–2017)
*Ralph Hope–Johnstone at Lake
Pedder*, 1953
pen and ink and pastel on paper
Bequest from Elspeth Hope–
Johnstone, 2020
AG9018

Roy Cox (1903–76)
View of Richmond, n.d.
watercolour on paper
Bequest from Elspeth Hope–
Johnstone, 2020
AG9019

John Flaxman (1755–1826)
*The Iliad of Homer Engraved from
the Compositions of John Flaxman
R.A. Sculptor, London*, 1805
Book: title page with 39 engraved
plates
AG9020

John Flaxman (1755–1826)
*The Odyssey of Homer Engraved
from the Compositions of John
Flaxman R.A. Sculptor, London*, 1831
Book: title page with 31 engraved
plates
AG9021

David Keeling (b.1951)
Waterfall, 2001
oil on linen
Donated through the Australian
Government's Cultural Gifts
Program by the Hon. Diana Laidlaw
AM, 2021
AG9022

Christl Berg (b.1944)
Polymorphosis 1991
 silver gelatin print
 Presented by Dr Christl Berg, 2021
 AG9023

Christl Berg (b.1944)
Inhabitation, 1989
 silver gelatin
 Presented by Dr Christl Berg, 2021
 AG9024

William Vincent Legge (1841–1918)
Untitled, 1880s
 pencil on paper
 Presented by Mr Michael Whitehouse, 2021
 AG9025

William Vincent Legge (1841–1918)
Untitled, 1880s
 pencil on paper
 Presented by Mr Michael Whitehouse, 2021
 AG9026

Arthur Streeton (1867–1943)
Hobart from the slopes of Mt Wellington, 1938
 oil on canvas
 Donated through the Australian Government's Cultural Gifts Program Mr Neil Balnaves, 2021
 AG9027

Paul Zika (b.1949)
Untitled (1–12), 1970
 screenprints
 Presented by Paul Zika, 2021
 AG9028

Paul Zika (b.1949)
Untitled (1–5), 1971
 screenprints
 Presented by Paul Zika, 2021
 AG9029

Paul Zika (b.1949)
Untitled (1–15), 1971
 screenprints
 Presented by Paul Zika, 2021
 AG9030

Paul Zika (b.1949)
Working drawing for print titled 'Blue Green and Grey Horizontal', 1981
 acrylic on paper
 Presented by Paul Zika, 2021
 AG9031

Paul Zika (b.1949)
Blue Green and Grey Horizontal, 1981
 enamel on wood
 Presented by Paul Zika, 2021
 AG9032

Paul Zika (b.1949)
Maquette for 'Blue Green and Grey Horizontal', 1981
 cardboard
 Presented by Paul Zika, 2021
 AG9032.1

Paul Zika (b.1949)
Entrance 6 (Xanadu series), 1988
 enamel on wood
 Presented by Paul Zika, 2021
 AG9033

Paul Zika (b.1949)
Italian Works 5–89 (components 1–6), 1989
 acrylic on paper
 Presented by Paul Zika, 2021
 AG9034

Paul Zika (b.1949)
Post Italy 2, 1990
 enamel on wood
 Presented by Paul Zika, 2021
 AG9035

Paul Zika (b.1949)
Monstrance 6, 1997
 enamel on wood
 Presented by Paul Zika, 2021
 AG9036

Paul Zika (b.1949)
Cornucopia 4, 1999
 enamel on wood
 Presented by Paul Zika, 2021
 AG9037

Paul Zika (b.1949)
Wiscemi 4 (Sicilian arabesques series), 2005
 enamel on wood
 Presented by Paul Zika, 2021
 AG9038

Paul Zika (b.1949)
Jalq'a 3 & 4, 2008
 enamel on wood
 Presented by Paul Zika, 2021
 AG9039

David Keeling (b.1951)
Stand, 2010–2014
 oil on wood, metal and acrylic
 Donated through the Australian Government's Cultural Gifts Program by David Keeling, 2021
 AG9042

Mildred Lovett (1880–1955)
Portrait bust of a young woman, c.1915
 plaster
 Purchased with funds provided by the TMAG Foundation, 2021
 AG9043

Lucienne Rickard (b.1981)
Extinction Studies (part 2), 2019–21
 erased pencil on paper
 Purchased with funds provided by the TMAG Foundation, 2021
 AG9044

DECORATIVE ARTS

Maker unknown (Tasmania)
 Specimen cabinet, c.1860
 wood (Huon pine; Australian red cedar; unidentified non-native pine); cork; paper
 88 x 120 x 45.5 cm
 TMAG internal transfer, 2020
 P2020.15

Maker unknown (Tasmania)
 Specimen drawer (part cabinet), c.1860
 wood (Huon pine; unidentified non-native pine); cork; paper
 7.5 x 57 x 41.5 cm
 TMAG internal transfer, 2020
 P2020.16

Maker unknown (Tasmania)
Specimen cabinet, c.1860
wood (Huon pine; Australian red cedar; unidentified non-native pine)
88 x 93 x 47.5 cm
TMAG internal transfer, 2020
P2020.17

Maker unknown, Lancashire (United Kingdom)
Pair of clogs, c.1910
wood (unidentified); leather; metal (steel; brass)
Presented by Andrew Dunn, 2020
P2020.18

Royal Doulton (United Kingdom)
Vase, c.1910
ceramic (glazed porcelain)
22 x 11.8 x 9.1 cm (dia.)
TMAG internal, 2020
P2020.19

Maker unknown (Tasmania)
Woman's beaded cape, c.1880
textile (silk; cotton) glass beads
Presented by Jane Tyson, 2020
P2020.20

Charles Aisen (1900–1991)
Tableau sculpture [Malkin Station, Poland], c.1965
metal (soldered and painted tin sheet) steel; paints; paper
22.5 x 30 x 29 cm
Presented by Daniel Thomas, 2020
P2020.21

Maker unknown (Tasmania)
Wedding dress, 1870s
textile (silk; cotton)
Presented by Annabel Larkey
P2020.22

Maker unknown (Tasmania)
Dress, c.1890
textile (silk; cotton)
Presented by Annabel Larkey
P2020.23

Maude Poynter (1869–1945)
Plate, 1921
ceramic (glazed earthenware)
2.6 x 26 x 26 cm (dia.)
Presented by Judy Bignell, 2020
P2020.24

Maker unknown (probably Australia)
Linoleum sample, 1920s
99.5 x 99.5 cm
Presented by Brady Harrison, 2020
P2020.25

Maker unknown (probably Australia)
Linoleum sample, 1940s
74 x 81.5 cm
Presented by Brady Harrison, 2020
P2020.26

Ada Grey Wilson (1855–1944)
Fan leaf (incomplete), c.1910
textile (cotton); metal (steel; brass); paper
25 x 39 x 3 cm
Presented by Rosanne McLaren, 2020
P2020.27

Maker unknown (Tasmania)
Chest of drawers, 1840s
wood (Australian red cedar)
Bequest of Elspeth Hope–Johnstone, 2021
P2021.1

Maker unknown (Australia?)
Finger ring, 1970s
metal (silver); stone (jade)
3.4 x 2.3 x 2.2 cm
Bequest of Elspeth Hope–Johnstone, 2021
P2020.2

Maker unknown
Waratah brooch, late 20th century
metal (pewter; steel)
3 x 3 (dia.) x 0.7 cm
Bequest of Elspeth Hope–Johnstone, 2021
P2020.3

Maker unknown (Tasmania)
Mantelpiece, 1832
wood (Australian red cedar); metal (steel; brass)
123 x 158 x 16.5 cm
Presented by Anne Stewart, 2021
P2021.4

Norma Sullivan (n.d.)
Vase, c. 1980
ceramic (unglazed stoneware)
14.7 x 11.2 x 11.2 cm (dia.)
Gift of Daniel Thomas, 2021
P2021.5

Maker unknown (Tasmanian Hmong)
Cushion cover, 1970s
textile (cotton)
48.5 x 48 cm
Presented by Julia Greenhill, 2021
P2021.6

Maker unknown (Tasmanian Hmong)
Cushion cover, 1970s
textile (cotton)
47.5 x 46 cm
Presented by Julia Greenhill, 2021
P2021.7

Maker unknown (Italy)
Apothecary jar, 18th century
ceramic (glazed earthenware)
20.5 x 18 x 15.1 cm (dia.)
TMAG internal transfer
P2021.8

Osborn's Cabinet Manufactory, Hobart (A & JG Osborn, Tasmania)
High chair, c.1845
wood (Australian red cedar)
83 x 33.5 x 38 cm
Presented by Kerrie Blyth in memory of Harold and Ada Ewart (nee Cooper), 2021
P2021.9

Watermark Design, Hobart (Peter Battaglione, b.1962; Fiona Tabart, b.1963)
Screen: Arbor vitae, 2011
etched plate glass; metal (stainless steel; steel); plastic; rubber
200 x 210 cm (approx.)
Presented by Peter Battaglione, 2021
P2010.10

CULTURAL HERITAGE

History

Children's artworks with handwritten labels, created in response to the COVID-19 pandemic during the initial lockdown period. The three-dimensional artworks represent superbugs that can kill the virus. (Collected as part of the COVID-19 Contemporary Collecting Project). Presented by Alice Johnson, 2020 S2020.11 to S2020.14

Jigsaw puzzle box, 2020
The jigsaw puzzle was completed and framed by the donor's family during the initial COVID-19 lockdown. (Collected as part of the COVID-19 Contemporary Collecting Project). Presented by Stella O'Brien, 2020 S2020.15

Coronavirus costume and costume components, 2020
Worn for the Buccan Community House video *We Didn't Start the Virus*. (Collected as part of the COVID-19 Contemporary Collecting Project). Presented by Buccan Community House, 2020 S2020.16-20

'Diamond Dot' picture – *Muzzle Nuzzle*, 2020
Created from a Diamond Dot craft set by Luka Zehntnerhill. (Collected as part of the COVID-19 Contemporary Collecting Project). Presented by Nicole Zehntner, 2020 S2020.21

Hand painted sign – *Hope*, 2020
Made by Fern Townsend aged 10. (Collected as part of the COVID-19 Contemporary Collecting Project). Presented by Fern Townsend, 2020 S2020.22

Hand painted sign – *Countdown to Burning the Virus*, 2020
(Collected as part of the COVID-19 Contemporary Collecting Project). Presented by David Dieckfoss, 2020 S2020.23

Soft toy, 2020
Crocheted soft toy in the form of a Coronavirus, made by Jennifer Sprent. (Collected as part of the COVID-19 Contemporary Collecting Project). Presented by Jennifer Sprent, 2020 S2020.24

Soft toys (Pocket Hearts) and affirmation cards, 2020
Made by Abbey Lodge (Collected as part of the COVID-19 Contemporary Collecting Project). Presented by Jodie and Abbey Lodge, 2020 S2020.25-29

Vest, shirt, face mask, name tag and luggage tag, 2020
Issued to Robyn Mundy during Aurora Expeditions voyage (Collected as part of the COVID-19 Contemporary Collecting Project). Presented by Robyn Mundy, 2020 S2020.30-34

Girl Guides uniform, 1960s
The uniform was worn by Lois Houston and has various Girl Guide badges, including the Tasmanian Branch and a Queens Guide badge. Presented by Roberta Poynter, 2020 S2020.36-37

Fury Gorge and *Waldheim* direction signs, 20th century
Wooden direction signs used in the Cradle Mountain, Lake St Clair National Park. Presented by Pam Schindler, 2020 S2020.38-39

Collection of objects including take away food containers and cutlery, a bottle of Mount Franklin Spring Water, Wrest Point Casino carry bags and a face mask, 2020
Used by Ian Terry during his time in isolation at Wrest Point Casino after returning from the mainland during COVID-19 pandemic in 2020. (Collected as part of the COVID-19 Contemporary Collecting Project). Presented by Ian Terry, 2020 S2020.40-54

Two *Happy At Home* Packs activity sets containing information pamphlets, flyers and booklets, art and craft sets, games, toys and cooking recipes, 2020
Created for families by the Clarence Plains Child and Family Centre during the COVID-19 pandemic lockdown in 2020. (Collected as part of the COVID-19 Contemporary Collecting Project). Presented by the Clarence Plains Child and Family Centre, 2020 S2020.55-56

Two Soft Toys, 1939-1945
Maker unknown
Soft toy rabbit and dog, issued under national license and bought in Launceston during WWII by Henry and Elsie MacFie (nee Archer). Presented by Peter MacFie, 2020 S2020.57-58

Flail, c.1850
 Maker unknown
 Flail for beating grain out of crops.
 Used in the Sorell area, c1850.
 Presented by Peter MacFie, 2020
 S2020.59

Branding Iron with the Letter K,
 c.1850
 Maker unknown
 The branding iron was used by Irish
 convict settlers, the King family of
 Dulcote, in Richmond, c.1850.
 Presented by Peter MacFie, 2020
 S2020.60

Saddlers Clamp, date unknown
 Maker unknown
 The saddlers clamp originally
 belonged to George King of Dulcote,
 in Richmond. Ownership then
 went to Henry Thompson who
 was a saddler and council clerk for
 Richmond.
 Presented by Peter MacFie, 2020
 S2020.61

Field hockey goalkeeper helmet,
 gloves and pads, 1988
 Manufacturer unknown
 Worn by Maree Fish at the 1988
 Summer Seoul Olympics where she
 represented Australia as goalkeeper
 in the Australian Hockey team,
 which won Gold.
 Presented by Maree Fish, 2020
 S2020.62–64

Ski boots, ski poles and cross
 country skis, 1900s
 Maker unknown
 Skis used by Harold Richard
 Morris (1910–1995) on *kunanyi*/Mt
 Wellington and elsewhere.
 Presented by June Templer, 2020
 S2020.65–67

Thylacine Response Kit, c.1980s
 Thylacine Response Kit from Mount
 Field National Park was used in
 response to potential evidence of
 thylacines c.1980s.
 Presented by Tasmania Parks and
 Wildlife Service
 S2021.1

Portable easel, 1900s
 Maker unknown, France
 Portable easel with paint box used
 by the donor.
 Estate of Elspeth Hope–Johnstone,
 2021
 S2021.2

Portable assay balance, c.1900
 Oertling
 Estate of Elspeth Hope–Johnstone,
 2021
 S2021.3

Candle holder and candles, 1900s
 Maker unknown
 Coiled taper candle holder fitted
 with a coiled taper candle and with
 spare candle.
 Estate of Elspeth Hope–Johnstone,
 2021
 S2021.4

Bass Strait fibre optic cable
 equipment, 1995
 Siemens
 Used at Boat Harbour exchange.
 Decommissioned 2007.
 Presented by Andrew Connor, 2021
 S2021.5

Two Fly Well Packs, 2021
 Fly Well Packs comprised of a face
 mask and two sachets containing
 a hand and surface sanitizing
 wipe issued to travellers flying
 on Qantas and Jetstar flights
 during the COVID-19 pandemic.
 (Collected as part of the COVID-19
 Contemporary Collecting Project).

Presented by Elspeth Wishart, 2021
 S2021.6–7
 Colebrook Football Club Badge,
 1963
 K.C. Luke, Melbourne
 Presented by Amber Woods, 2021
 S2021.8

Commemorative plaque
 Presented to the Marine Board
 of Hobart to commemorate the
 maiden voyage of RSV Aurora
 Australis, May 1990.
 Presented by Tasmanian Ports
 Corporation (TasPorts), 2021
 S2021.9

Girl Guide uniform shirts and
 badges, 1984–2003
 Belonged to the daughter of the
 donor.
 Presented by Anne Guest, 2021
 S2021.10–37

Door lock
 From the back door of Hill House,
 built by David Lord, 1832.
 Presented by Anne Stewart, 2021
 S2021.38

Koala bear made by Harold Henry
 Ewart (1891–1957) after he returned
 from France in 1920, following the
 First World War.
 Presented by Kerrie Blyth, 2021
 S2021.39

Political badge “Shame Fraser
 Shame”, 1975
 plastic and metal
 Presented by State Library of
 Tasmania, 2021
 S2021.40

Two bottles of Lark Distillery hand
 sanitizer, 2020
 Produced during the 2020
 COVID-19 pandemic. (Collected
 as part of the COVID-19
 Contemporary Collecting Project).
 Presented by Kirstie Ross, 2021
 S2021.41–42

Trophy – 375mm Jack and Jill Championship, awarded to Amanda and Dale Beams 2017, Sawing Cookie from the Sydney Easter Show, 2017 and Australian Women's Woodchopping Team Shirt, 2003.
Presented by Amanda Beams, 2021
S2021.43–45

Tennis racquet
'J L McG Special' Tennis racquet owned by Harold Richard Morris 1910–1995.
Presented by June Templer, 2021
S2021.46

Numismatics

Member of the Order of Australia, box set of medals and ribbon bar, 1990
Awarded to Elspeth Hope–Johnstone, Australia Day 1990 Honours List. For service to the arts, to early childhood education and to public broadcasting.
Estate of Elspeth Hope–Johnstone, 2021
T38320

Photographs

Wedding portrait of Frank Stuart Scott and Helen (née Brammall) Scott
photograph print
Presented by Katherine Corney, 2020
Q2020.4

Alfred Bock (1835–1920)
Portrait of Mr Mackenzie
photograph print
Presented by Helen Reeves, 2020
Q2020.5

Collection of lantern slides and 35 mm slides relating to the work of zoologist Professor V.V. Hickman and John Hickman.
Presented by Robyn Eastley, 2020
Q2020.6–7
Mt. Wellington, Hobart from Domain, c. 1920s, D.I.C. (William Fellowes) postcard. Four postcards forming panorama of Hobart, c.1920s, J.C. Breaden.
Presented by Joan Thurecht, 2020
Q2020.8–9

Elspeth Hope–Johnstone at Government House, Hobart, receiving the Member of the Order of Australia Medal from Governor Bennett, 1990.
digital colour print mounted on card
Estate of Elspeth Hope–Johnstone, 2021
Q2021.1

Collection of colour slides documenting the heavy snowfall in Hobart, July 1986.
Presented by Ria Bleathman, 2021
Q2021.2

Property Winton at Pontville, Tasmania.
chromotype
Presented by Robbie Poynter, 2021
Q2021.3

Workers at L.H. Saunders and Son, timber mill, 11 Campbell Street, Hobart, c.1920.
photograph prints
Presented by Helen Saunders, 2021
Q2021.4–5

Collection of photographs of Port Arthur and Southern Tasmania, produced for the tourist market, 1920s–30s.
Presented by Ann Cassar, 2021
Q2021.6–13

Documents

Ten dance cards for music events held in Hobart, 1897 to 1905
The cards belonged to Hobart bandmaster, T.W. Hopkins.
Presented by Ann Hopkins, 2020
R2020.5

Account issued to Government House by T.W. Hopkins for supplying an orchestra for a reception held in 1904
Mercury article relating to the account, published in 1952
Presented by Ann Hopkins, 2020
R2020.6.1–2

Examination paper completed by Helen Brammall aged 16, in June 1889
Letter written to Helen Brammall at the Parsonage, Sorell by T.E.M. Roche, 1892
Presented by Katherine Corney, 2020
R2020.7–8

Archive collection relating to the work of zoologist, Professor V.V. Hickman
Presented by Robyn Eastley, 2020
R2020.9

Collection of documents given to Ian Terry while in isolation at Wrest Point Casino, after returning from the mainland during the COVID-19 pandemic in 2020
Presented by Ian Terry, 2020
R2020.10

Three letters sent to Edmund Lansdell from his French and Indonesian pen friends during the Second World War
Blue Mountains souvenir letter sent to Eileen Lansdell in 1947
Presented by Peter, Max and Ken Lansdell, and Halina Hinds, 2021
R2021.1– 4

Collection of ephemera, including material from the general store at Colebrook
Presented by Amber Woods, 2021
R2021.5-18

Letter written by Thomas Griffiths Wainewright, (1794-1847), c.1824
Purchased with the assistance of anonymous donor, 2020
R2021.19

Collection of documents relating to Chris Arthur's involvement in Tasmanian environment campaigns, and his work in the Parks and Wildlife Service
Presented by Chris Arthur, 2021
R2021.20

Tasmanian International Exhibition 1894-5 Award Certificate presented to sawmiller Mr Dudley
Presented by Helen Saunders, 2021
R2021.21

Tasmanian Tourist Council publication *Visitors' Guide to Tasmania, Official Guide for 1970-71*
Postcard of the church at Port Arthur
Presented by Margaret Merrall, 2021
R2021.22-23

Handwritten sermon delivered by Rev. Joseph Tice Gellibrand at St John the Baptist Church, Ouse, on St John's Day, (1845?)
Presented by Margaret Brown, 2021
R2021.24

Captain James Walch's diary, and correspondence with his wife Eliza, 1820s
Letter to Eliza Walch from the War Office, and her reply, 1852-3
Presented by Polly Bastow, 2021
R2021.25-27

Palfreyman's one shilling voucher
Presented by Annette Brooks, 2021
R2021.28

FIRST PEOPLES ART AND CULTURE

kanalaritja (Tasmanian Aboriginal shell necklace)
Purdon Family, 2016
M8988

kanalaritja (Tasmanian Aboriginal shell necklace)
Zoe Rimmer, 2016
M8989

Shell bracelets
Dean Greeno, 2016
M8990

30 lengths of Ikat fabric from West Timor
Presented by Reverend Pieter Tuit, 2019
M8991-M9019

8 musical instruments from West Timor
Presented by Reverend Pieter Tuit, 2019
M9020-M9027

6 containers from West Timor
Presented by Reverend Pieter Tuit, 2019
M9028-M9033

Bark painting – Mimi spirit
Bobby Barndjaray Nganjmirra
Presented by Daniel Thomas, 2020
M9034

Bark painting – Wandjina
Lily Karadada, c.1990
Presented by Daniel Thomas, 2020
M9035

Bark painting – Kangaroos and Mimis
Djawida Nadjongorle, c.1900
Presented by Daniel Thomas, 2020
M9036

Bark painting – Turtle and fish around Bremer rocks
Banygul Yunupingu, c.1959
Presented by Daniel Thomas, 2020
M9037

Bark painting
Queenie McKenzie, c.1990
Presented by Daniel Thomas, 2020
M9038

Bark painting
Johnny Warangkula Tjupurrula, 1987
Presented by Daniel Thomas, 2020
M9039

Painting
Billy Ward Tjupurrula, 1987
Presented by Daniel Thomas, 2020
M9040

Painting
George Tjungurrayi, 1987
Presented by Daniel Thomas, 2020
M9041

Painting
Joseph Jurra Tjapaltjarri, 1987
Presented by Daniel Thomas, 2020
M9042

Noel Dreaming
Painting
Linda Syddick Napaltjarri, c.1990
Presented by Daniel Thomas, 2020
M9043

Basket – tunga
Anne Margarette Munkara
Presented by Daniel Thomas, 2020
M9044

Watercolour – Desert landscape
Basil Rantji
Presented by Daniel Thomas, 2020
M9045

Watercolour – Landscape with ghost gums
Alfred Ross
Presented by Daniel Thomas, 2020
M9046

Watercolour – Landscape
Kwementaye Tjutjata (Peter Taylor)
Presented by Daniel Thomas, 2020
M9047

Jarlujangka Wangki (A True Story)
Screenprint
Jimmy Pike
Presented by Daniel Thomas, 2020
M9048

5 necklaces from Papua New
Guinea
Presented by Don Palmer, 2008
M9054–M9058

12 objects from Papua New Guinea
Presented by Ron Metcalf, 2020
M9059–M9070

19 objects from the Tonga, Egypt
and Maldives
Presented by Lance Jones, 2006
M9071–M9089

Shell Harbour Bridge
Esme Timbery, 1988
Presented by Daniel Thomas, 2020
M9090

Shell Harbour Bridge
Esme Timbery, 1988
Presented by Daniel Thomas, 2020
M9091

Sister basket
Unknown maker, c.1990
Presented by Daniel Thomas, 2020
M9092

Carved pearl shell
Joseph Paddy, c.1990
Presented by Daniel Thomas, 2020
M9093

Carved pearl shell
Benny Albert, c.1990
Presented by Daniel Thomas, 2020
M9094

Carved boab nut
Mamajun, c.1990
Presented by Daniel Thomas, 2020
M9095

Carved boab nut
Bernard Roe, c.1990
Presented by Daniel Thomas, 2020
M9096

Carved boab nut
Yama Wilbur, c.1990
Presented by Daniel Thomas, 2020
M9097

Carved slate
Nellie Gordon, c.1990
Presented by Daniel Thomas, 2020
M9098

Carved stone
Maker unknown
Presented by Daniel Thomas, 2020
M9099

Carved wood – Wandjina
Christine Bunjuck, 1970
Presented by Daniel Thomas, 2020
M9100

Engraved stone – Wandjina
Laurie Utamora, 1989
Presented by Daniel Thomas, 2020
M9101

Wooden shield
Unknown maker, Imanpa
community
Presented by Daniel Thomas, 2020
M9102

Carved goanna
Danny George, c.1990
Presented by Daniel Thomas, 2020
M9103

Carved fish
Marrayamba, c.1990
Presented by Daniel Thomas, 2020
M9104

Carved moth
Fred Blitner, 1989
Presented by Daniel Thomas, 2020
M9105

Carved snake
Unknown maker, Imanpa
community, 1990
Presented by Daniel Thomas, 2020
M9106

Carved claw
Unknown maker, Imanpa
community, 1990
Presented by Daniel Thomas, 2020
M9107

Carved bat
Unknown maker, Imanpa
community, 1990
Presented by Daniel Thomas, 2020
M9108

Carving of two small fish
Unknown maker, Imanpa
community
Presented by Daniel Thomas, 2020
M9110a&b

Carved board depicting termites
Unknown maker, Imanpa
community, 1990
Presented by Daniel Thomas, 2020
M9111

Clapsticks
Unknown maker, Central Australia,
1990
Presented by Daniel Thomas, 2020
M9112

Painted board
Unknown maker, Northern Territory,
1990
Presented by Daniel Thomas, 2020
M9113

Feather flowers
Unknown maker, Cape York
Presented by Daniel Thomas, 2020
M9114–M9117

Seed and shell necklaces
Unknown maker, Northern Territory
Presented by Daniel Thomas, 2020
M9118–M9134

Woven body armour
Unknown maker, Papua New
Guinea
Presented by Graeme Manning,
2007
M9135

5 objects from Papua New Guinea
and Australia
Unknown maker
Presented by David Calvert, 2008
M9136–M9140

Waddy

Unknown maker, Tasmania

Presented by Trish Calvert, 2021
M9141

13 objects from Papua New Guinea
Unknown maker

Presented by Margaret Kitchener,
2006
M9142–M9154

5 objects from Papua New Guinea
Unknown maker

Presented by Alison Cummins, 2021
M9154–M9159

40 objects from Papua New Guinea
Unknown maker

Presented by St Matthews Anglican
Church, 2008
M9160–M9199

49 shell necklaces from Tasmania
Unknown maker

Presented by Toowoomba Regional
Art Gallery, 2021
M9200–M9248

Natura Pacifica (bayi dambun)
Chromogenic print

Danie Mellor, 2018
Presented by Danie Mellor, 2021
M9258

A sublime reflection
Chromogenic print

Danie Mellor, 2016
Presented by Danie Mellor, 2021
M9259

Masi (Fijian bark cloth)
Unknown maker

Presented by Mary Stenhouse
Ramsay, 2021
M9260

HERBARIUM

Individuals and institutions donated a total of 579 specimens to the Herbarium, and a further 1 625 specimens were collected and lodged by staff.

Miscellaneous specimens were donated by D. Ablitt, R. Barnes, G. Daniels, P. McQuillan, R. Mollison, A. North, A. Pollock, R. Schahinger, R. Skabo, T. Thekathyl and M. Wapstra.

The Herbarium received specimens from:

Australia: Royal Tasmanian Botanical Gardens Seed Bank, Tasmanian Department of Primary Industries, Parks, Water and Environment (Regulated Crops Branch), Northern Territory Herbarium.

Norway: University of Bergen.

Sweden: Uppsala University.

Itemised

1 625 specimens lodged by
Herbarium staff

309 specimens lodged by M.
Wapstra

12 specimens lodged by R. Barnes

19 bryophyte specimens lodged by
T. Thekathyl

41 *Ruppia* specimens lodged by R.
Schahinger

2 specimens lodged by D. Ablitt

110 specimens lodged by the
Northern Territory Herbarium

6 specimens lodged by R. Skabo

4 lichen specimens lodged by
Uppsala University, Sweden

3 specimens lodged by R. Mollison

1 *Papaver bracteatum* specimen
lodged by Tasmanian DPIPWE
(Regulated Crops Branch)

19 specimens lodged by A. Pollock

1 *Rytidosperma penicillatum*
specimen lodged by P. McQuillan

38 specimens lodged by A. North

11 specimens lodged by the Royal
Tasmanian Botanical Gardens Seed
Bank

2 *Pseudocyphellaria* (Lichens)
specimens lodged by the University
of Bergen

1 *Puccinellia perlaxa* specimen
lodged by G. Daniels

ZOOLOGY

Individuals and institutions donated a total of 3 236 molluscs, 9 607 insects, 147 corals, 27 crustaceans, 6 echinoderms, 8 arachnids, 1 brachiopod and 168 vertebrate specimens to the Zoology collections. A further 2 491 insects, 15 molluscs, 17 echinoderms, 1 coral and 1 hydroid specimen were collected and lodged by staff in connection with the TMAG *Expeditions of Discovery* / Bush Blitz at Stony Head and Spring Bay. Over 200 tissue samples were collected from long-finned pilot whales (*Globicephala melas*) from the mass-stranding of this species in Strahan in September 2020.

Itemised

Invertebrates

2 491 insects and 15 molluscs
specimens lodged by Zoology
staff in connection with TMAG
Expeditions of Discovery / Bush
Blitz at Stony Head

1 961 Tasmanian insects collected and donated by Simon Grove

309 Tasmanian marine molluscs newly registered as part of the larger donation of Simon Grove's personal collection

4 789 insects and 111 molluscs Tasmanian freshwater invertebrates newly registered as part of the larger donation of the Freshwater Systems collection by Peter Davies

1 838 Tasmanian insects newly registered as part of the larger donation of Chris Spencer's personal collection

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

274 Tasmanian insects registered as part of a larger donation of Alyce Hennessy's doctoral research collection

2 277 Tasmanian marine molluscs registered as part of a larger donation of Rob de Little's collection

145 Tasmanian hard corals registered as part of a larger donation from CSIRO of marine benthic invertebrates from the Tasmanian seamounts

Vertebrates

223 tissue samples were collected and registered from the long-finned pilot whale stranding at Strahan in September 2020

66 Tasmanian threatened raptor species registered as part of the Threatened Birds Project funded by TasNetworks

GEOLOGY

62 specimens were registered to the Palaeontology collection which include 8 Tasmanian bryozoan fossils, one of which is a neotype and 12 mammalian samples from the Florentine Caves

External lectures and presentations

Baker, M 'Chilean Needle Grass', Launceston, Training forum, Tamar NRM, August 2020.

Baker, M '*Erica scoparia*', Tamar NRM Besom Heath Field Day, Bridgenorth, October 2020.

Baker, M 'Weedy Stipoid grass field identification' Local Government Project Officers, Bridgenorth, October 2020.

Baker, M 'Identification of serrated Tussock and other *Nassella* spp.', community forum, St Helens, April 2021.

Baker, M 'Identification of serrated Tussock and other *Nassella* spp.', community forum, Fingal, April 2021.

Baker, M 'Preparation of a Herbarium specimen and the work of the Tasmanian Herbarium', TAFE Conservation and Land Management, April 2021.

Byrne, C J 'TMAG's Role in the Conservation of Tasmanian Eagles', Eagle Conservation Reference Group Workshop, October 2020.

Byrne, C J & Bauer, B 'TMAG's Role in the Conservation of Tasmanian Eagles', TasNetworks Threatened Bird Forum, Hobart, October 2020.

Clarke, J 'TMAG's Role in the Conservation of Tasmanian Eagles', TasNetworks Threatened Bird Forum, Hobart, April 2021.

de Salas, M & Davies, J 'Botanical walk through the Waterworks Reserve', Hobart, Friends of the Tasmanian Museum and Art Gallery, October 2020.

de Salas, M 'Botanical walk at Spring Bay Mill', Sunflower Festival, Triabunna, January 2021.

de Salas, M 'Botanical walk through the Domain', Hobart, Friends of the Royal Tasmanian Botanical Gardens, February 2021.

Gough, J 'Colonial VDL: The hidden figures of history', Elizabeth College, 23 June 2021.

Gough, J 'Continuities and custodianship', AMAGA conference, Canberra, 8 June 2021.

Gough, J 'The hidden figures of history', Peripheral vision, VADEA Art Educators conference, NSW, 8 May 2021.

Gough, J 'Online conversation with Annalee Davis (Barbados) and Julie Gough (Australia)', A Rapid Response Magic Project of the Princeton University Humanities Council, USA, 25 March 2021.

Gough, J 'Counter-monuments: Indigenous settler relations in Australian contemporary art and memorial practices', ACCA (Australian Centre for Contemporary Art), March 2021.

Gough, J 'Panel Discussion: Fugitive History', *If These Halls Could Talk*, Ross Hall, 10 Days on the Island Festival, March 2021.

Gough, J 'Archaeology of redress and restorative justice', Victoria College of the Arts, 8 October 2020.

Gough, J 'In the Hold', Flinders University Gallery, Adelaide, 24 September 2020.

Gough, J 'Too Many Cooks', University of Tasmania, Hobart, 7 August 2020.

Gough, J 'Rites of Passage', exhibition talk, University of Queensland, Brisbane, 6 August 2020.

Gough, J 'Indigenous People and Civil and Political Rights', Research School of Social Science (ANU), Canberra, 31 July 2020.

Gough, J 'University of Tasmanian LUMINA Collective online conversation', 28 July 2020.

Gough, J 'True Lies (and Alibis)', Wyndham Art Centre, Victoria, 23 July 2020.

Grove, S J 'Tasmanian marine molluscs', Hobart, Tasmanian Field Naturalists Club. Virtual (online) presentation followed by members' outing to Eaglehawk Neck, November 2020.

Grove, S J 'Sinking to new depths in pursuit of rare Tasmanian molluscs', Hobart, Hobart Biology Club, May 2021.

Kantvilas, G 'TMAG Expedition of Discovery', presentation to sponsors, Sandy Bay, August 2020.

Kantvilas, G 'Naming Nature', Hobart, AGM, Friends of the Tasmanian Museum and Art Gallery, September 2020.

Kantvilas, G 'Discovering the natural history of Spring Bay', Sunflower Festival, Triabunna, January 2021.

Rimmer, Z 'Indigenous Museology', Allport Library, Hobart, May 2021.

Rimmer, Z '*taypani milaythina-tu*: Return to Country', 2021 AIATSIS Summit Repatriation Stream, Repatriation and Return IV: Domestic Context, Adelaide, May 2021.

Rimmer, Z 'The Tasmanian Museum and Art Gallery apology to Tasmanian Aboriginal people: reflections on truth telling and public history', speaker at AMAGA conference, Canberra, June 2021.

Ross, K 'Reflections on West: *Out on the Edge*', Friends of the Tasmanian Museum and Art Gallery, Hobart, July 2020.

Ross, K 'West: *Out on the Edge*. A Contemporary Community Collecting Project', Australian Museums and Art Gallery Annual Conference, Canberra, June 2021.

Research publications and articles

Books and catalogues

de Salas M.F. & Baker M.L. (2021). *Census of the Vascular Plants of Tasmania, including Macquarie Island*. (Tasmanian Herbarium, Tasmanian Museum and Art Gallery, Hobart) <https://flora.tmag.tas.gov.au/resources/census/>

Seppelt, R., Jarman, J. & Cave L. (2021). *An Illustrated Catalogue of Tasmanian Mosses*. Part 3. Tasmanian Museum and Art Gallery, Hobart.

Stewart, J. (2020). *Stranger: David Keeling* (Tasmanian Museum and Art Gallery, Hobart).

Stewart, J. (2021). 'Biography and mythology', 'The Connoisseur, Critic and Collector', 'The Artist', 'Catalogue Raisonné of known works by Wainwright', *Paradise Lost: Thomas Griffiths Wainwright*, (Tasmanian Museum and Art Gallery, Hobart).

Hughes, P. (2021). 'Before The Fall: Wainwright's interiors', *Paradise Lost: Thomas Griffiths Wainwright* (Tasmanian Museum and Art Gallery, Hobart).

Van Breda, J. (2021). 'Through a glass, darkly: Wainwright's Tasmanian works', *Paradise Lost: Thomas Griffiths Wainwright*, (Tasmanian Museum and Art Gallery, Hobart).

Book chapters

Knights, M. (2020). 'Julie Gough', *Know My Name*, Canberra: National Gallery of Australia: 2020.

Gough, J. (2020). 'The Unsettled', in *History and Art History – looking past disciplines*, Nicholas Chare and Mitchell B Frank (eds), Routledge, New York, ISBN: 978-0-367-25601-2, pp.54-71.

Rimmer, Z. (2020). 'Challenging the colonial construct of Museums: a collaborative approach', in *Guidelines on Dealing with Collections from Colonial Contexts*, German Museums Association, pp.132-135.

Exhibition essays

Gough, J. (2020). 'I am Witness', in *Too Many Cooks*, exhibition catalogue, curated by Rachael Rose and Greg Lehman, 7 August –2 October 2020, Plimsoll Gallery, University of Tasmania, Hobart.

Gough, J. (2021). 'Entretien avec', in *Australia / Le Havre. The Intimacy of a Link* (1801 – 2021), Muséum d'histoire naturelle, Le Havre, MfK Editions, pp.150-153.

Rimmer, Z. (2020). 'Lutruwita: Encounters with Aboriginal Tasmania', in *Australia / Le Havre. The Intimacy of a Link* (1801 – 2021), Muséum d'histoire naturelle, Le Havre, MfK Editions, pp.142-149.

Refereed papers

Cairns A., Meagher D., **Seppelt R.D.** & Franks A. (2020). The moss family Octoblepharaceae A.Eddy ex M.Menzel in Australia. *Telopea* 23: 237–244.

Cargill D.C., Beckmann K. & **Seppelt R.D.** (2021). Taxonomic revision of Riccia (Ricciaceae, Marchantiophyta) in the monsoon tropics of the Northern Territory, Australia. *Australian Systematic Botany* 34: 336–430. <https://doi.org/10.1071/SB20030>

Driessen, M.M, **Grove, S.J.** & Su, Y.N. (2020). Probable adult male Schayer's grasshopper *Schayera baiulus* (Erichson, 1842) (Orthoptera: Acrididae:

Catantopinae) found in north-eastern Tasmania. *Australian Entomologist* 47(3): 155-161.

Szucsich, NU., Bartel, D., Blanke, A., **Grove, S.J.** et al. (2020). Four myriapod relatives – but who are sisters? No end to debates on relationships among the four major myriapod subgroups. *BMC Evolutionary Biology* 20: 144. <https://doi.org/10.1186/s12862-020-01699-0>

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Elix J.A. & **Kantvilas G.** (2020). A new isidiate species and a new record of Rinodina (Physciaceae, Ascomycota) from Tasmania. *Australasian Lichenology* 87: 82-84.

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Bouffard, M., Bornemissza, J. & **Grove, S.J.** (2020). Insects and art blend together. *General & Applied Entomology* 48: 1-12.

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Ross, K. (2021). Book review of Patsy Crawford's *The Track Cutter: The Life of Thomas Bather Moore, Papers and Proceedings of the Tasmanian Historical Research Association*, vol. 86 (1): 71-73.

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Knights, M. (2021). Julie Gough: *Tense Past*. *Island on-line*, Hobart, www.islandmag.com/read/julie-gough-tense-past.

Ross, K. (2020) 'Collecting Tasmanian Experiences of the COVID-19 Pandemic', AMaGA Tasmania blog, 8 October, <http://www.amagatas.org.au/2020/10/>.

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

Editorial responsibilities

de Salas M.F. (editor) (2020-21) *Flora of Tasmania Online*.

Kantvilas G. (editorial board) (2020-21) *Australasian Lichenology*.

Kantvilas G. (editorial board) (2020-21) *Herzogia* (the international journal of the Central European Bryological and Lichenological Society).

Ross, K. (reviews editor) (2018-) *Museum History Journal*.

Ross, K. (editorial board) (2018-) *International Environmental History Review*.

External duties

Andy Baird

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

Matthew Baker

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

Tamzine Bennett

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

Belinda Bauer

Member, Society for the Preservation of Natural History Collections.

Mary Bracken

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

Teangi Brown

Member, Peer Register, Arts Tasmania; Member, National Aboriginal and Torres Strait Islander Advisory Committee, Smith Family; Member, Aboriginal Educational Reference Group (TAS).

Cobus van Breda

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

Catherine Byrne

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

Janet Carding

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

Scott Carlin

State Government representative, Maritime Museum of Tasmania Committee; TMAG representative, Australasian Golf Museum Board, Bothwell; Secretary, Narryna

Heritage Museum Inc.; Life Member, Australiana Society (and President, Australiana Society – Tasmanian chapter); Hon. Life Member, Historic Houses Association of Australia; Member, National Trust of Australia (Tasmania); Member, Tasmanian Historical Research Association; Member, Tasmanian Museum and Art Gallery Foundation; Member, Twentieth Century Heritage Society.

Lyn Cave

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

Lisa Charleston

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

Philippa Cox

Member, Australasian Registrars Committee (ARC).

Clifford Davy

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

Julie Gough

Member, Aboriginal and Torres Strait Islander Advisory Group, Museum of Contemporary Art (Sydney); Member, Indigenous Roadmap Advisory Group, Australian Museums and Galleries Association (AMaGA); Member, Digital History Tasmania Working Group; Co-Judge, Glover Prize, Evandale, Tasmania (March 2021).

Simon Grove

Member, Malacological Society of Australasia; Member, Member, Tasmanian Field Naturalists Club; University Associate, Office of the Provost – Academic Division, University of Tasmania; Reviewer, Journal of Arachnology.

Richard Hale

Committee Member, Equality Tasmania.

David Hocking

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

Peter Hughes

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

Jo Huxley

Member, Tasmanian Historical Research Association.

Gintaras Kantvilas

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

Nikki King Smith

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

Mary Knights

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

Michael McLaughlin

Board Member, Blue Cow Theatre (until October 2019); Member, Australian Museums and Galleries Association.

Kate Morris

Member, Australian Museums and Galleries Association.

Kirrily Moore

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

Jennifer O'Connell

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

Laurence Paine

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

Jan Peacock

Curator/ Co-ordinator, Images of Tasmania annual exhibition.

Zoe Rimmer

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

Kirstie Ross

Reviews Editor, *Museum History Journal*; Editorial Board Member, *International Review of Environmental History*; Director, West Coast Heritage Centre (Zeelan) Board; Member, Australian Museums and Galleries Association; Committee Member, Australian Museums and Galleries Tasmanian Branch; Member, Tasmanian Historical Research Association.

Miguel de Salas

Working Group, Australian Plant Census Project; Member, Bush Blitz Scientific Reference Group; Operational Working Group, Seed Bank Project, at Royal Tasmanian Botanical Gardens; Working Group, eFlora of Australia Project (ALA, CHAH); Working Group, Australian Plant Name Index; Tasmanian Convenor, Australasian Systematic Botany Society; University Associate, Office of the Provost – Academic Division, University of Tasmania.

Jane Stewart

Board Member, Contemporary Art Tasmania; Committee Member, City of Hobart Public Art Advisory Committee.

Elsbeth Wishart

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

Research supervision

Forster, Lynnette

(PhD candidate in Ecology, University of Tasmania).

Supervisors: Caroline Mohammed, Morag Glenn,

Simon Grove.

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

Pollock, Tahlia

(PhD candidate within the School of Biological Sciences, Monash University).

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

Project: Evolution of feeding in mammalian carnivores.

Cleuren, Silke

(PhD candidate within the School of Biological Sciences, Monash University).

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

Project: Evolution of feeding in venomous snakes.



Member groups

Official opening of *Paradise Lost: Thomas Griffiths Wainewright*, TMAG Central Gallery, June 2021.

TMAG Foundation Limited

Despite the 'curveball' which COVID-19 delivered to us all, the TMAG Foundation has had an exceptionally successful 2020-21 Financial Year.

Following our Annual General Meeting (AGM) the Board unanimously elected me Chair. It is a truly great honour to Chair such a well-qualified, experienced and enthusiastic Board of Directors. Former Chair Ian Stewart, who oversaw our Registration of Cultural Organisations granting us Deductible Gift Recipient status, remains on the Board as a Director. Thanks to Ian for his efforts during his term as Chair.

John Upcher continues as Deputy Chair. John's ongoing counsel and thoughtful, well-considered advice is greatly appreciated by all. Unfortunately our long-serving Treasurer Ian (Wally) Newman passed away during the year. Wally's robust nature, no-nonsense approach and wicked smile is sadly missed, and his contribution to the Foundation was well recognised at his memorial service. Peter Black took over the Treasurer's role and Nerile Gilson performed the role of Secretary. Bob Annells, Romy Morgan (magazine editor), Jo Marshall (events manager) and TMAG Director Janet Carding all remained on the Board.

Events have proven to be the outstanding success from a fundraising perspective during the year. This success is directly attributable to our extremely hardworking Events Manager Jo Marshall who has an absolute eye for detail and leaves nothing to chance. All events this year were fully subscribed with some disappointed members missing out on occasions.

Our events included the *David Keeling: Stranger* exhibition preview and dinner at Landscape restaurant, our Christmas drinks at Corinda, the Nolan *Faces* event at Detached, the Amanda Davies private art lecture, and visit to historic Rouseville. Whilst all events were outstanding, the David Keeling events were the absolute highlight.

Function income increased from \$11 000 in 2020 to \$98 000 in 2021, whilst expenses increased by \$22 000 which demonstrates the financial success of these events. This revenue contributed significantly to the \$88 000 surplus achieved by the Foundation, leaving us with accumulated reserves of \$362 000. These numbers are obviously outstanding when we consider we also expended significant sums on the acquisition of David Keeling's work *Sweet Honeymoon Bay* and also Lucienne Rickard's contemporary work *Extinction Studies Part 2* and the commissioning of three works by local artist Effie Pryer.

As a result of our fundraising efforts we again achieved the matched funding of \$50 000 from the Tasmanian Government, for which we are extremely grateful.

On behalf of the Board, thanks to all of our members, who have contributed so magnificently to the future of TMAG through their outstanding generosity! The volunteer Foundation Board trust that our membership will continue to support our fundraising activities for the benefit of TMAG into the future.

Colin S Thomas

Chair, TMAG Foundation Limited

The Friends of the Tasmanian Museum and Art Gallery

With the easing of some of the COVID-19 restrictions during the 2020-21 year, the Friends were able to offer a variety of events, paid and unpaid, some linked to exhibitions at TMAG and others to areas outside the museum, all promoting engagement with the museum in times that continue to challenge us once again.

The committee went back to face-to-face meetings with renewed enthusiasm which has seen us deliver a fantastic series of events. Being mindful of those members who are not able to attend our events in person, the Friends' committee successfully developed a portal on our website which now allows us to upload recordings of our events.

Most months during the reporting period saw us present two events, ranging from evening events to floor talks during the day. Registrations were exceptional with most events being fully booked, some sold out within hours of being advertised.

Successful in-house events, focusing on TMAG exhibitions, included *David Keeling: Stranger, Hobart Current: Liberty*, and *Paradise Lost: Thomas Griffiths Wainewright*. We also had the opportunity to release our inner child at an exclusive visit to the new children's gallery, *mapiya lumi* | around here.

Offsite events also proved to be very popular, the most exciting of which was an exploration of the Hedberg. This offered members a fascinating behind-the-scenes glimpse into this newly opened performing arts precinct. As the registrations for this event filled quickly, we managed to repeat the tour some weeks later for those who missed out. We also toured the Army Museum of Tasmania and buildings at Anglesea Barracks, another sold out event. A favourite of all who attended was an extensive costume collection housed there. We recognised immediately the dress uniform of the Blues and Royals, HRH Prince Harry's wedding attire!

This year we have been able to support TMAG by donating to some significant projects. Donations included \$20 000 for an anoxic showcase, \$3 000 towards the cost of publishing a Tasmanian beetles checklist, and a \$2 000 contribution to the 2020-21 *Expedition of Discovery* at Stony Head.

The Friends continues to build on our strong membership base of 876 and next year we will celebrate 40 years of engaging our members with the stories that TMAG tells.

Jane Wilcox

President, Friends of the Tasmanian Museum and Art Gallery

The TMAGgots

The TMAGgots are once again grateful for the opportunity to be a part of the TMAG family and present events to our financial and non-financial members. This year has seen our events still affected by the COVID-19 pandemic; however, we have been extremely lucky in Tasmania to have had zero cases for many months which has allowed us to hold events. Participation numbers had to be reduced to accommodate new capacity restrictions, but this did not hamper the enjoyment we had as a group.

The TMAGgots held key events at the museum and are very grateful to Jane Stewart for taking the time to discuss and share stories about the *David Keeling: Stranger*, *Hobart Current: Liberty* and *Paradise Lost: Thomas Griffiths Wainewright* exhibitions.

The TMAGgots also participated in other events around Hobart including the 'We're going to the Zoo' Beaumaris Zoo tour, 'Vibrant Vibrance' Vibrance festival tour, 'A Night @ the Theatre' Theatre Royal tour, 'Hobart's Waterfront: Heritage meets Cutting Edge' architecture tour, and the Anglesea Barracks tour and morning tea.

The TMAGgots have 63 financial members and 257 non-financial members. With reduced capacity at venues most events have been open to financial members only. The management committee elected for 2020-2021 were Naomi Skelly – President, Teresa James – Secretary, Liam Salter – Treasurer, Ingrid Bown – Membership Officer, Pete Smith – Public Officer, and Darien Williams – Committee member. Committee meetings have been held eight times this past year, with all members attending regularly, contributing towards creating and running events.

Looking forward to 2021-22, the TMAGgots are anticipating holding many more events at the museum. It is a privilege to have access to exhibitions and skilled people to share their stories while also continuing to be 'gluttons for culture', exploring Tasmania.

Naomi Skelly
Chief TMAGgot

A close-up photograph of a common grass-blue butterfly (Zizina otis) perched on a small, light purple flower. The butterfly's wings are a vibrant blue with a darker, brownish-grey border. It is positioned on the left side of the frame, facing right. The flower is part of a cluster on a green, fleshy-leaved plant. The background is a blurred, sandy ground with some dry, brownish vegetation.

External financial support

Common grass-blue *Zizina otis*, photographed by Senior Curator of Invertebrate
Zoology Simon Grove at the Stony Head Expedition of Discovery, March 2021.

External financial support

The Tasmanian Museum and Art Gallery would like to thank all its financial supporters who generously gave to the museum during the 2020-21 financial year. This support has helped us to undertake a wide range of projects, programs and activities.

In addition to the generous donations made to the 2021 TMAG Annual Appeal which raised \$54 714, the following support was received:

From	Amount	Purpose
Metal Manufactures Electrical Merchandising (Dr Carol Colburn Grigor CBE)	\$150 000	Collection digitisation
DarkLab	\$120 000	<i>Paradise Lost</i> exhibition
City of Hobart	\$108 206	<i>Hobart Current</i> exhibition
The estate of the late Nancy Fredericksen	\$90 909	Bequest
City of Hobart	\$77 885	<i>Lift off! Children's Festival</i> Major Cultural Organisation
Department of Education	\$74 460	First Peoples Learning Facilitator Program
Tasmanian Community Fund	\$69 500	<i>taypani milaythina-tu</i> exhibition
Department of Infrastructure and Regional Development	\$56 844	Indigenous Repatriation Program
TasNetworks	\$50 000	Threatened Bird Strategy
Anonymous donation	\$50 000	TMAG staff professional advancement
National Association for Australia China Relations	\$50 000	Contemporary Chinese Stories Project
TMAG Foundation Limited	\$35 000	<i>David Keeling: Stranger</i> exhibition
Gordon Darling Foundation	\$30 000	<i>Paradise Lost</i> catalogue
Joy Anderson and the Estate of Neil Thomas	\$25 000	<i>Hobart Current</i> <i>Sidney Nolan Ned Kelly Series</i>
Friends of TMAG	\$25 000	Anoxic showcase Expedition of Discovery Beetles Checklist
Hydro Tasmania	\$20 000	Creative Communities Project
The estate of the late Elspeth Hope Johnson	\$18 165	Bequest
Keith Clarke Foundation	\$18 000	Painting conservation
Australian Biological Resources Study	\$16 500	Lichen genera reporting – <i>Flora of Australia</i>
Laurence Herst	\$15 000	Donation
Department of Agriculture and Environment	\$14 755	Bush Blitz – Expedition of Discovery, Stony Head

Financial report



A visitor at the opening of *Paradise Lost*: Thomas Griffiths Wainewright, June 2021.

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

Opinion

I have audited the financial report of the Tasmanian Museum and Art Gallery (the Museum), which comprises the statement of financial position as at 30 June 2021, statements of comprehensive income, changes in equity and cash flows for the year then ended, notes to the financial statements, including a summary of significant accounting policies and the statement of certification by the Chairperson of the Board of Trustees and the Secretary of the Department of State Growth (the Secretary).

In my opinion, the accompanying financial report:

- (a) presents fairly, in all material respects, the financial position of the Museum as at 30 June 2021 and its financial performance and its cash flows for the year then ended
- (b) is in accordance with the *Tasmanian Museum and Art Gallery Act 2017* and Australian Accounting Standards.

Basis for Opinion

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

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

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

Key Audit Matters

Key audit matters are those matters that, in my professional judgement, were of most significance in my audit of the financial report of the current period. These matters were addressed in the context of my audit of the financial report as a whole, and in forming my opinion thereon, and I do not provide a separate opinion on these matters.

Why this matter is considered to be one of the most significant matters in the audit	Audit procedures to address the matter included
Valuation of land and buildings <i>Refer to note 5.4</i>	
The Museum's land and buildings, totalling \$47.04m at 30 June 2021, are recognised at fair value and revalued on a regular basis to ensure they represent fair value. During the year these assets were revalued by an independent valuer. The valuation was determined with reference to observable prices in an active market. The valuation for land and building assets is complex and required considerable judgement in the determination of fair values.	<ul style="list-style-type: none">• Assessing the scope, expertise and independence of the expert involved in the valuation.• Evaluating the appropriateness of the valuation methodology applied to determine fair values.• Assessing the adequacy of relevant disclosures in the financial report.

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

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

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

Auditor's Responsibilities for the Audit of the Financial Report

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

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

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

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

From the matters communicated with the Board of Trustees and the Secretary, I determine those matters that were of most significance in the audit of the financial report of the current period and are therefore the key audit matters. I describe these matters in my auditor's report unless law or regulation precludes public disclosure about the matter or when, in extremely rare circumstances, I determine that a matter should not be communicated in my report because the adverse consequences of doing so would reasonably be expected to outweigh the public interest benefits of such communication.



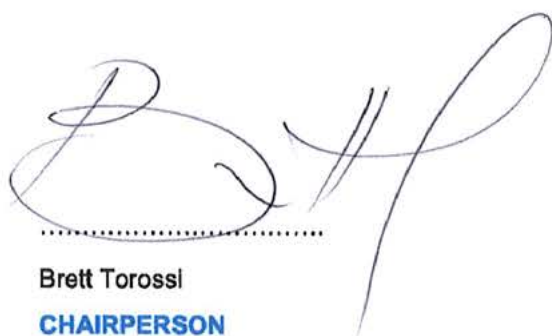
Jeff Tongs
**Assistant Auditor-General, Audit
Delegate of the Auditor-General**
Tasmanian Audit Office

18 October 2021
Hobart

Certification of Financial Statements

The accompanying Financial Statements of the Tasmanian Museum and Art Gallery are in agreement with the relevant accounts and records and have been prepared in compliance with Australian Accounting Standards, *Audit Act 2008*, Treasurer's Instructions issued under the provisions of the *Financial Management Act 2016* and section 31(2)(b) of the *Tasmanian Museum Act 2017* to present fairly the financial transactions for the year ended 30 June 2021 and the financial position as at the end of the year.

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



Brett Torossi
CHAIRPERSON

30th September 2021



Kim Evans
SECRETARY

30 September 2021

Statement of Comprehensive Income for the year ended 30 June 2021

	Notes	2021 \$'000	2020 \$'000
Income from continuing operations			
Revenue from Government			
Appropriation revenue – operating	2.1	10,173	9,648
Other revenue from Government	2.1	405	...
Grants	2.2	1,425	849
User charges	2.3	267	330
Interest	2.4	8	35
Bequests, donations and contributions received	2.5	981	486
Other revenue	2.6	2,503	428
Total revenue from continuing operations		15,762	11,776
Net gain/(loss) on non-financial assets	3.1	...	(35)
Total income from continuing operations		15,762	11,741
Expenses from continuing operations			
Employee benefits	4.1	7,804	7,337
Directors fees	4.1	98	83
Depreciation and amortisation	4.2	330	329
Supplies and consumables	4.3	5,391	3,710
Grants and subsidies	4.4	...	16
Other expenses		5	7
Total expenses from continuing operations		13,628	11,482
Net result from continuing operations (net operating balance)		2,134	259
Net result		2,134	259
Other comprehensive income			
Items that will not be reclassified to net result in subsequent periods			
Changes in physical asset revaluation reserve	8.1	20,309	(28,268)
Total other comprehensive income		20,309	(28,268)
Comprehensive result		22,443	(28,008)

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

Statement of Financial Position as at 30 June 2021

	Notes	2021 \$'000	2020 \$'000
Assets			
<i>Financial assets</i>			
Cash and cash equivalents	9.1	4,467	4,412
Receivables	5.1	251	(27)
Other financial assets	5.2	76	361
<i>Non-financial assets</i>			
Inventory	5.3	135	180
Property, plant and equipment	5.4	48,380	27,953
Heritage and cultural assets	5.4	381,570	380,941
Intangibles	5.5	733	...
Total assets		435,612	413,820
Liabilities			
Payables	6.1	37	63
Employee benefit liabilities	6.2	1,944	1,707
Other liabilities	6.3	271	1,133
Total liabilities		2,252	2,903
Net assets (liabilities)		433,360	410,917
Equity			
Reserves	8.1	39,422	19,113
Accumulated funds		393,938	391,804
Total equity		433,360	410,917

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

Statement of Cash Flows for the year ended 30 June 2021

	Notes	2021 \$'000	2020 \$'000
		Inflows (Outflows)	Inflows (Outflows)
Cash flows from operating activities			
<i>Cash inflows</i>			
Attributed receipts – operating		10,578	9,648
Grants – continuing operations		409	1,933
User charges		275	323
GST receipts		705	594
Interest received		8	35
Other cash receipts		3,039	630
Total cash inflows		15,014	13,163
<i>Cash outflows</i>			
Employee benefits		(7,566)	(7,370)
Supplies and consumables		(5,332)	(3,844)
Grants and subsidies		...	(16)
GST payments		(798)	(466)
Other cash payments		(5)	(9)
Total cash outflows		(13,701)	(11,705)
Net cash from (used by) operating activities	9.2	1,313	1,458
Cash flows from investing activities			
<i>Cash outflows</i>			
Payments for acquisition of non-financial assets		(1,258)	(542)
Total cash outflows		(1,258)	(542)
Net cash from (used by) investing activities		(1,258)	(542)
Net increase (decrease) in cash held and cash equivalents held		55	916
Cash and cash equivalents at the beginning of the reporting period		4,412	3,496
Cash and cash equivalents at the end of the reporting period	9.1	4,467	4,412

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

Statement of Changes in Equity for the year ended 30 June 2021

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

	Reserves \$'000	Accumulated funds \$'000	Total equity \$'000
Balance as at 1 July 2019	47,380	391,545	438,925
Total comprehensive result	(28,267)	259	(28,008)
Balance as at 30 June 2020	19,113	391,804	410,917

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

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1 Underlying Net Operating Balance

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

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

	Note	2021 \$'000	2020 \$'000
Net result from continuing operations		2,134	259
Less impact of Non-operational capital funding			
Revenue from Government - other			
Fair value of additions to Heritage and cultural assets at no cost	2.5	553	201
Heritage and cultural assets purchased		76	138
Total		629	339
Underlying Net result from continuing operations		1,505	(80)

2 Revenue from Transactions

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

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

2.1 Revenue from Government

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

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

Section 23 of the Financial Management Act allows for an unexpended appropriation at the end of the financial year, as determined by the Treasurer, to be issued and applied from the Public Account in the following financial year. The amount determined by the Treasurer must not exceed five per cent of an Agency's appropriation for the financial year. Rollover of unexpended appropriations under section 23 are disclosed under the Financial Management Act for the first time in 2020-21.

	2021 \$'000	2020 \$'000
Continuing operations		
Appropriation revenue – operating		
Current year	10,173	9,648
Total	10,173	9,648
Other revenue from Government		
Appropriation carried forward under section 8A(2) of the <i>Public Account Act 1986</i> taken up as revenue in the current year	405	...
Total revenue from Government from continuing operations	405	...
Total revenue from Government	10,578	9,648

2.2 Grants

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

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

Note 6.3 outlines the transaction price that is allocated to the performance obligations that have not yet been satisfied at the end of the year.

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

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

	2021 \$'000	2020 \$'000
Grants from the Australian Government		
Competitive Process grants	217	156
Total	217	156
Other grants		
Grants from the Tasmanian Government	1,197	627
Other grants and contributions	11	66
Total	1,208	693
Total grants	1,425	849

2.3 User charges

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

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

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

	2021 \$'000	2020 \$'000
Sales of goods and services	266	328
Fees and recoveries	1	2
Total	267	330

2.4 Interest

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

	2021 \$'000	2020 \$'000
Interest	8	35
Total	8	35

2.5 Bequests, donations and contributions received

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

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

	2021 \$'000	2020 \$'000
Fair value of additions to Heritage and cultural assets at no cost	553	201
Donations and bequests	428	285
Total	981	486

2.6 Other revenue

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

	2021 \$'000	2020 \$'000
Reimbursement income	1,968	295
Rent received	69	77
Other operating revenue	466	56
Total	2,503	428

The increase in Reimbursement income primarily relates to recoveries received from the Public Buildings Maintenance Fund and Watergate Wall remediation.

3 Net Gains/(Losses)

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

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

	2021 \$'000	2020 \$'000
Net loss on disposal of plant and equipment	...	(35)
Total	...	(35)

4 Expenses from Transactions

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

4.1 Employee benefits

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

(a) Employee expenses

	2021 \$'000	2020 \$'000
Wages and salaries	5,991	5,724
Annual leave	502	449
Long service leave	177	80
Sick leave	210	174
Superannuation	855	808
Other post-employment benefits	13	57
Other employee expenses	56	45
Total	7,804	7,337
Directors fees	98	83
Total	98	83

Superannuation expenses relating to defined benefit schemes relate to payments into the Public Account. The amount of the payment is based on a department contribution rate determined by the Treasurer, on the advice of the State Actuary. The current department contribution is 12.95 per cent (2020: 12.95 per cent) of salary.

Superannuation expenses relating to defined contribution schemes are paid directly to superannuation funds at a rate of 9.5 per cent (2020: 9.5 per cent) of salary. In addition, departments are also required to pay into the Public Account a "gap" payment equivalent to 3.45 per cent (2020: 3.45 per cent) of salary in respect of employees who are members of contribution schemes.

(b) Remuneration of Key management personnel

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

	Short-term benefits		Long-term benefits		Termination Benefits	Total
	Salary	Other Benefits	Superannuation	Other Benefits & Long-Service Leave		
2020	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Board of Trustees						
Geoff Willis AM (Chair to 13/02/2020)	11	...	1	...	...	12
Brett Torossi (Chair from 14/02/2020)	15	...	1	...	...	16
Professor Jim Reid	12	...	1	...	...	13
Mark Fraser	6	...	1	...	...	7
Penelope Edmonds	12	...	1	...	...	13
Scott Baddiley	12	...	1	...	...	13
Andrew Catchpole	5	...	...	...	...	5
Heather Rose	4	...	...	...	...	4
Management personnel						
Janet Carding, Director	183	13	17	1	...	214
Total	260	13	23	1	...	297

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

As part of TMAG's key management personnel, Kim Evans, Secretary and Jacqui Allen, Deputy Secretary, of Cultural and Tourism Development, receive no remuneration for their roles. Their remuneration is disclosed in the Department's Financial Statements.

Remuneration during 2020-21 for Management personnel is set by the State Service Act 2000. Remuneration and other terms of employment are specified in employment contracts. Remuneration includes salary, motor vehicle and other non-monetary benefits. Long term employee expenses include long service leave and superannuation obligations.

Acting Arrangements

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

(c) Related party transactions

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

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

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

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

	2021 Aggregate value of transactions \$'000	30 June 2021 Total Amount Outstanding or Committed \$'000
Voluntary non-reciprocal donations to TMAG	57	...
Total	57	...

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

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

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

4.2 Depreciation and amortisation

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

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

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

Major depreciation periods are:

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

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

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

(a) Depreciation

	2021 \$'000	2020 \$'000
Plant and equipment	34	34
Buildings	290	290
Total	324	326

(b) Amortisation

	2021 \$'000	2020 \$'000
Leasehold improvements	6	5
Total	6	5
Total depreciation and amortisation	330	329

4.3 Supplies and consumables

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

	2021 \$'000	2020 \$'000
Audit fees – financial audit	16	10
Audit fees – internal audit	...	...
Operating lease costs	8	8
Consultants	105	169
Contracted services	1,786	646
Property services	828	746
Maintenance	902	830
Communications	86	130
Information technology	64	38
Insurance	340	307
Travel and transport	38	69
Advertising and promotion	96	104
Other supplies and consumables	255	276
Administrative support charge	445	77
Exhibitions	307	175
Cost of sales	115	125
Total	5,391	3,710

Audit fees paid or payable to the Tasmanian Audit Office for the audit of TMAG's financial statements were

\$12,930 (2019-20, \$12,550).

4.4 Grants and subsidies

Grant and subsidies expenditure is recognised to the extent that:

- the services required to be performed by the grantee have been performed; or
- the grant eligibility criteria have been satisfied.

A liability is recorded when TMAG has a binding agreement to make the grants but services have not been performed or criteria satisfied. Where grant monies are paid in advance of performance or eligibility, a prepayment is recognised.

	2021 \$'000	2020 \$'000
Grants and subsidies	...	16
Total	...	16

5 Assets

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

5.1 Receivables

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

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

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

	2021 \$'000	2020 \$'000
Receivables	251	(24)
Less: Expected credit loss	...	(3)
Total	251	(27)
Sales of goods and services (inclusive of GST)	205	7
Tax assets	46	(34)
Total	251	(27)
Settled within 12 months	251	(27)
Settled in more than 12 months	...	...
Total	251	(27)

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

5.2 Other financial assets

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

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

(a) Carrying amount

	2021 \$'000	2020 \$'000
Other financial assets		
Accrued interest	...	22
Accrued revenue	76	339
Total	76	361
Settled within 12 months	76	361
Settled in more than 12 months	...	...
Total	76	361

5.3 Inventories

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

	2021 \$'000	2020 \$'000
Inventory held for sale	135	180
Total	135	180
Settled within 12 months	135	180
Settled in more than 12 months	...	...
Total	135	180

5.4 Property, plant and equipment and heritage and cultural assets

Property, plant and equipment

(i) Valuation basis

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

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

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

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

(ii) Subsequent costs

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

(iii) Asset recognition threshold

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

(iv) Revaluations

TMAG has adopted a revaluation threshold of \$50,000. Land and buildings measured at fair value are revalued every five years.

Heritage and cultural assets

(i) Valuation basis

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

(ii) Asset recognition threshold

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

(iii) Revaluations

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

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

(iv) Highest and best use

A characteristic of many heritage and cultural assets is that they have few or no alternative uses because there are natural, legal and financial restrictions on their use and disposal. Therefore the highest and best use is the current

existing use, in combination with other related heritage assets or on a stand-alone basis. Where an alternative use is feasible within the existing socio-political environment, then the asset may be valued at a higher alternative use.

(a) Carrying amount

	2021	2020
	\$'000	\$'000
Land		
At fair value	25,600	8,494
Total	25,600	8,494
Buildings		
At fair value	21,730	20,010
Less: Accumulated depreciation	(290)	(1,483)
Total	21,440	18,527
Leasehold improvements		
At cost	53	53
Less: Accumulated amortisation	(49)	(43)
Total	4	10
Plant and equipment		
At cost	774	774
Less: Accumulated depreciation	(500)	(466)
	274	308
Work in progress (at cost)	1,062	614
Total	1,336	922
Total property, plant and equipment	48,380	27,953
Heritage and cultural assets		
At fair value (30 June 2019)	381,570	380,941
Total	381,570	380,941
Total property, plant and equipment, heritage and cultural assets	429,950	408,894

Land and buildings

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

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

Heritage and cultural assets

An independent valuation of heritage and cultural assets was last undertaken by independent specialist valuer Aon Valuation Services with the assets valued as at 30 June 2019. The valuation report was issued 7 February 2020. The valuation was undertaken in accordance with accounting standards for fair value applicable to cultural and heritage collections AASB 13 *Fair Value Measurement*. The definition of fair value is defined in AASB 13 as the

price that would be received to sell an asset or paid to transfer a liability in an orderly transaction between market participants at measurement date. It is based on the principle of an exit price and refers to the price an entity expects to receive when it sells an asset, or the price an entity expects to pay when it transfers a liability.

(b) Reconciliation of movements

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

2021						
	Land	Buildings		Plant	Heritage	
	Level 2 (land	Level 2		equipment and	and cultural	
	in active	(general	Leasehold	vehicles	assets	Total
	markets)	office	improvements		Level 2	
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Carrying value at 1 July	8,494	18,527	10	922	380,941	408,894
Contributions received	...	...	...	...	553	553
Additions	...	...	...	448	76	524
Disposals	...	...	...	...	...	...
Gains/losses recognised in operating result						
Revaluation increments/(decrements)	17,106	3,203	...	...	...	20,309
Depreciation and amortisation	...	(290)	(6)	(34)	...	(330)
Carrying value at 30 June	25,600	21,440	4	1,336	381,570	429,950
2020						
	Land	Buildings		Plant	Heritage	
	Level 2 (land	Level 2		equipment and	and cultural	
	in active	(general	Leasehold	vehicles	assets	
	markets)	office	improvements		Level 2	Total
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Carrying value at 1 July	8,494	18,817	15	587	408,870	436,783
Contributions received	...	...	...	...	201	201
Additions	...	...	...	404	138	542
Disposals	...	...	...	(35)	...	(35)
Gains/losses recognised in operating result						
Revaluation increments/(decrements)	...	...	...	...	(28,268)	(28,268)
Depreciation and amortisation	...	(290)	(5)	(34)	...	(329)
Carrying value at 30 June	8,494	18,527	10	922	380,941	408,894

5.5 Intangibles

An intangible asset is recognised where:

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

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

(a) Carrying amount

	2021 \$'000	2020 \$'000
Intangibles with a finite useful life		
Software at cost	62	...
Less: Accumulated amortisation	(1)	...
	61	
Work in progress (at cost)	672	
Total	733	...

(b) Reconciliation of movements

	2021 \$'000	2020 \$'000
Carrying amount at 1 July	...	...
Additions	734	
Amortisation expense	(1)	...
Carrying amount at 30 June	733	...

6 Liabilities

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

6.1 Payables

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

	2021 \$'000	2020 \$'000
Creditors	14	13
Accrued expenses	23	50
Total	37	63
Settled within 12 months	37	63
Settled in more than 12 months	...	...
Total	37	63

Settlement is usually made within 30 days.

6.2 Employee benefit liabilities

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

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

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

	2021 \$'000	2020 \$'000
Accrued salaries	152	113
Annual leave	586	499
Long service leave	1,203	1,093
Other provisions	3	2
Total	1,944	1,707
Expected to settle within 12 months	837	729
Expected to settle in more than 12 months	1,107	978
Total	1,944	1,707

6.3 Other Liabilities

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

	2021 \$'000	2020 \$'000
Revenue received in advance	258	1,120
Other liabilities	13	13
Total	271	1,133
Settled within 12 months	263	1,125
Settled in more than 12 months	8	8
Total	271	1,133

7 Commitments and Contingencies

7.1 Schedule of Commitments

	2021 \$'000	2020 \$'000
By type		
<i>Other Commitments</i>		
Project commitments	907	2,026
Vehicles	19	22
Total other commitments	926	2,048
Total	926	2,048
By maturity		
<i>Operating lease commitments</i>		
One year or less	9	20
From one to five years	10	2
More than five years	...	...
Total operating lease commitments	19	22
<i>Other commitments</i>		
One year or less	672	2,026
From one to five years	235	...
More than five years	...	...
Total other commitments	907	2,026
Total	926	2,048

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

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

7.2 Contingent Assets and Liabilities

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

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

8 Reserves

8.1 Reserves

2021	Land \$'000	Buildings \$'000	Heritage and cultural assets \$'000	Total \$'000
Asset revaluation reserve				
Balance at the beginning of financial year	2,733	...	16,380	19,113
Revaluation increments/ (decrements)	17,106	3,203	...	20,309
Balance at end of financial year	19,839	3,203	16,380	39,422
2020	Land \$'000	Buildings \$'000	Heritage and cultural assets \$'000	Total \$'000
Asset revaluation reserve				
Balance at the beginning of financial year	2,733	...	44,647	47,380
Revaluation increments/ (decrements)	...	...	(28,267)	(28,267)
Balance at end of financial year	2,733	...	16,380	19,113

9 Cash Flow Reconciliation

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

9.1 Cash and Deposits

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

	Note	2021 \$'000	2020 \$'000
Special Purpose Account Balance			
S524 Department of State Growth Financial Management Account		713	698
Total		713	698
Other cash held			
Restricted and Non-restricted cash at bank	11.1	3,754	3,712
Cash on hand		...	2
Total		3,754	3,714
Total cash and deposits		4,467	4,412

9.2 Reconciliation of Net Result to Net Cash from Operating Activities

	2021 \$'000	2020 \$'000
Net result from transactions (net operating balance)	2,134	259
Depreciation and amortisation	330	329
Contributions received	(553)	(201)
Loss on disposal of Plant and Equipment	...	35
Decrease (increase) in Receivables	(278)	314
Decrease (increase) in Inventories	45	(16)
Decrease (increase) in Other assets	285	(310)
Increase (decrease) in Attributed employee benefits	237	46
Increase (decrease) in Payables	(26)	(120)
Increase (decrease) in Other liabilities	(861)	1,122
Net cash from (used by) operating activities	1,313	1,458

10 Financial Instruments

10.1 Risk exposures

(a) Risk management policies

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

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

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

(b) Credit risk exposures

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

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

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

Receivables age analysis – expected credit loss

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

The expected loss rates are based on historical observed loss rates adjusted for forward looking factors that will have an impact on the ability to settle the receivables. The loss allowance for trade debtors as at 30 June 2021 and 30 June 2020 are as follows.

Expected credit loss analysis of receivables as at 30 June 2021

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

Expected credit loss analysis of receivables as at 1 July 2020

	Not past due \$'000	Past due 1-30 days \$'000	Past due 31-60 days \$'000	Past due 61-90 days \$'000	Past due 91+ days \$'000	Total \$'000
Expected credit loss rate (A)	0.00%	0.44%	0.87%	3.05%	39.23%	
Total gross carrying amount (B)	...	1	...	...	9	10
Expected credit loss (A x B)	...	...	...	...	3	3

(c) Liquidity risk

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

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

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

2021 Maturity analysis for financial liabilities								
	1 Year	2 Years	3 Years	4 Years	5 Years	More than 5 Years	Undiscounted Total	Carrying Amount
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Financial liabilities								
Payables	37	...	...	...	...	...	37	37
Total	37	...	...	...	...	...	37	37

2020 Maturity analysis for financial liabilities								
	1 Year	2 Years	3 Years	4 Years	5 Years	More than 5 Years	Undiscounted Total	Carrying Amount
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Financial liabilities								
Payables	63	...	...	...	...	...	63	63
Total	63	...	...	...	...	...	63	63

(d) Market risk

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

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

	2021	2020
	\$'000	\$'000
Variable rate instruments		
Cash at Bank	3,754	3,714
Total	3,754	3,714

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

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

	Statement of Comprehensive Income		Equity	
	100 basis points increase	100 basis points decrease	100 basis points increase	100 basis points decrease
	\$'000	\$'000	\$'000	\$'000
30 June 2021				
Cash and deposits	38	(38)	...	...
Net sensitivity	38	(38)	...	...
30 June 2020				
Cash and deposits	37	(37)	...	...
Net sensitivity	37	(37)	...	...

This analysis assumes all other variables remain constant. The analysis was performed on the same basis for 2020.

10.2 Categories of Financial Assets and Liabilities

	2021 \$'000	2020 \$'000
Financial assets		
Amortised cost	4,672	4,419
Total	4,672	4,419
Financial Liabilities		
Financial liabilities measured at amortised cost	37	63
Total	37	63

10.3 Comparison between Carrying Amount and Net Fair Value of Financial Assets and Liabilities

	Carrying Amount 2021 \$'000	Net Fair Value 2021 \$'000	Carrying Amount 2020 \$'000	Net Fair Value 2020 \$'000
Financial assets				
Cash at bank	3,754	3,754	3,714	3,714
Specific Purpose Account	713	713	698	698
Receivables	205	205	7	7
Total financial assets	4,672	4,672	4,419	4,419
Financial liabilities (Recognised)				
Payables	37	37	63	63
Total financial liabilities (Recognised)	37	37	63	63

10.4 Net Fair Values of Financial Assets and Liabilities

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

11 Statement of Trustee Receipts and Payments for the year ended 30 June 2021

11.1 Statement of Trust Receipts and Payments

Project	Opening Balance \$'000	Receipts \$'000	Payments \$'000	Closing Balance \$'000
<i>Restricted</i>				
Art	5	...	(1)	4
Bequests	1,924	168	(163)	1,929
Biodiversity	159	25	(8)	176
Collection Care	22	168	39	229
Collections & Research Projects	105	50	(50)	105
Exhibition Grant	1	76	...	77
Exhibitions	623	313	(458)	478
Museum Projects Account	115	172	(174)	113
Narryna Museum	1	10	(10)	1
Public Donations	...	5	...	5
Public Program	255	201	(269)	187
Research Grant	23	123	(69)	77
<i>Non-restricted</i>				
Collection Care	18	4	(13)	9
Departmental clearing accounts	(10)	1,782	(1,834)	(62)
Jayne Wilson Bequest	253	1	(8)	246
Narryna Museum	(109)	70	(85)	(124)
Public Donations	168	21	(8)	181
Vivian Barlow Bequest	159	...	(36)	123
	3,712	3,189	(3,147)	3,754

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

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

11.2 Notes on Funds with Significant Trust Balances

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

Bequests

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

Biodiversity

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

Collection Access

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

Collection Care

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

Exhibitions

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

Foundation

The Board has established the Tasmanian Museum and Art Gallery Foundation Limited for the purpose of raising funds and receiving donations for the benefit of TMAG.

Museum Projects

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

Narryna Museum

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

Public Donations

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

Public Programs

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

12 Events Occurring After Balance Date

There have been no events subsequent to balance date which would have a material effect on TMAG's Financial Statements as at 30 June 2021.

13 Other Significant Accounting Policies and Judgements

13.1 Objectives and Funding

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

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

TMAG is funded by:

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

13.2 Basis of Accounting

The Secretary of the Department and the Board have decided that in order to meet the information needs common to users who are unable to command the preparation of specialised reports and to meet the future financial reporting obligations of TMAG, Financial Statements will be prepared as General Purpose Financial Statements in accordance with:

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

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

The Financial Statements have been prepared on an accrual basis and, except where stated, are in accordance with the historical cost convention. The accounting policies are generally consistent with the previous year except for those changes outlined in Note 12.5.

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

13.3 Reporting Entity

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

13.4 Functional and Presentation Currency

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

13.5 Changes in Accounting Policies

(a) Impact of new and revised Accounting Standards

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

- AASB 1059 *Service Concession Arrangements: Grantors* – The objective of this Standard is to prescribe the accounting for a service concession arrangement by a grantor that is a public sector entity. This Standard applies on or after 1 January 2020. The impact of this Standard is enhanced disclosure in relation to service concession arrangements for grantors that are public sector entities. There is no financial impact.

13.6 Foreign Currency

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

13.7 Comparative Figures

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

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

13.8 Rounding

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

13.9 Taxation

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

13.10 Goods and Services Tax

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

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

A large mural of a rocky coastline with a dashed white line forming a semi-circle. The mural depicts a sea with white-capped waves crashing against dark, jagged rocks. The sky is a deep teal color. The text is overlaid on the mural.

our gallery for children 0-7 years

mapiya lumi

around here