



Tasmanian Museum
& Art Gallery

Annual Report 2007–08

Contents

Statement of compliance

Aims of the Tasmanian Museum and Art Gallery

Board of Trustees

Chairman's report

Director's report

Tasmanian Museum and Art Gallery Strategic Goals

Appendices

- 1 Sponsors
- 2 Art Foundation of Tasmania
- 3 Friends of the Tasmanian Museum and Art Gallery
- 4 Acquisitions
- 5 Collection and Research tables
- 6 Centre for Learning and Discovery tables
- 7 Research supervision
- 8 Lectures and presentations
- 9 Research publications, papers and articles
- 10 External duties
- 11 Staff listing
- 12 Financial report



Premier Paul Lennon and Director Bill Bleathman viewing archaeological work in the courtyard with David Parham of Austral Archaeology.

Cover image: TMAG Masterplan site model developed by architects Johnson Pilton Walker/Terroir.

Statement of compliance

To His Excellency the Governor,

In accordance with Section 7 of the *Tasmanian Museum Act 1950*, the Trustees of the Tasmanian Museum and Art Gallery have great pleasure in submitting their Annual Report on the activities of the Tasmanian Museum and Art Gallery for the year ending 30 June 2008.

In submitting this report, the Trustees would like to sincerely thank the many people who have contributed to the operation of the Tasmanian Museum and Art Gallery during 2007–08.

The Trustees especially wish to thank the Premier, Hon. David Bartlett MHA, the former Premier Mr. Paul Lennon, the Minister for Environment, Parks, Heritage and the Arts, the Hon. Michelle O'Byrne MHA and the former Minister the Hon. Paula Wriedt for their support. We also wish to thank the staff, the volunteers, the Art Foundation of Tasmania, The Royal Society of Tasmania, the Friends of TMAG and the TMAGgots for their continuing contribution to the Museum's growth and development.

Aims of the Tasmanian Museum and Art Gallery

Vision Statement: To collect, conserve, research, interpret and display objects of historical, scientific or artistic interest.

Objectives:

- Provide present and future generations with the opportunity to gain information and insights into their world—past and present.
- Provide an environment that both stimulates and educates the general public.
- Research, interpret and present its collections, and provide opportunity for public access and participation through diverse programs and publications.

Board of Trustees

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

In 1885, the TMAG became a Government authority under the control of a Board of Trustees that, at the time, also controlled the Royal Tasmanian Botanical Gardens. The TMAG is now controlled by a Board of Trustees pursuant to Section 3 of the *Tasmanian Museum Act 1950*. A separate board was also set up to control the Royal Tasmanian Botanical Gardens under the *Botanical Gardens Act 1950*.

In 1965 the Trustees took responsibility for the West Coast Pioneers' Museum at Zeehan in accordance with the West Coast Memorial Museum Act 1965. This Act was repealed in 1994 and responsibility for the West Coast museum was given to the West Coast Heritage Authority — the collection remains on long-term loan from the Trustees of the Tasmanian Museum and Art Gallery.

Members of the Board of Trustees

Sir Guy Green, Chairman

Dr Alison Alexander

Dr Anthony (Tony) Brown

Miss Julia Farrell

Alderman Dr John Freeman

Mr Clive Tilsley

Mr Geoff Willis

Director's Report

2007–08 was an exceptional year for the Tasmanian Museum and Art Gallery. Over 300,000 visitors experienced our museum, the fifth straight year that visitor numbers have exceeded 300,000. This level of visitation is one of the highest per capita for a cultural institution in the nation.

During the year, a major new exhibition on Tasmanian Aboriginal Culture, *ningenneh tunapry*, opened. This outstanding exhibition was developed in partnership with the TMAG's Tasmanian Aboriginal Advisory Council and the Tasmanian Aboriginal Community.

A focus for the museum's exhibition program for the year was to provide greater emphasis on the quality and diversity of the State collection. Exhibitions such as *Fierce or Friendly*, *Medals and Money*, the *Huon Pine Collection* and the fourth stage of the Wong's collection of Chinese antiquities and artefacts were all presented to the public.

The Centre for Learning and Discovery provided a range of programs to a record number of participants. The education programs associated with both the *ningenneh tunapry* exhibition and our *Islands to Ice* exhibition have been recognised as outstanding education models.

The year also provided an ongoing opportunity for the museum to continue to enhance the State collection of Tasmania. Objects of significance included a major collection of Japanese netsukes, a comprehensive collection of crocoite, a range of major art work and decorative arts were all acquired by the museum. In total, almost five and a half thousand items were added to the collection.

It was also a year in which the strategic business plan was further developed, together with acquisition and deaccession policies for most major collection areas.

During the year, curatorial and programs staff undertook wide ranging research based largely on our collections. Volume two of *Kanunnah*, TMAG's research journal, was published. Museum staff had 14 papers published in a range of journals; staff from the Tasmanian Herbarium have been particularly active in this area.

The Tasmanian State Government continued to support Stage 1 of the TMAG redevelopment. The primary focus of the redevelopment has been to develop a comprehensive Masterplan. Our Masterplan team of Johnson-Pilton Walker (JPW) in partnership with Tasmanian architectural firm Terroir, has continued to advance our vision of a redeveloped TMAG. In addition to the Masterplan, preliminary heritage and archaeological work has been undertaken. Peter Root and his staff from Root Projects Australia have provided outstanding strategic advice and support throughout the redevelopment project.

Our magnificent group of volunteers continue to assist TMAG staff across a range of disciplines. Their commitment to the institution and their assistance in getting our message out to the general public is appreciated by all staff.

The museum continues to receive exemplary support from the Federal group of companies. In addition to their previous contributions to assist with programs and collection acquisitions, they have provided important funding to enable valuable research to be undertaken on a collection of convict records. It is through their generosity and support that the people of Tasmania will benefit for generations to come.

TMAG has also received outstanding philanthropic support from MONA (Museum of Old and New Art at Moorilla).

Detached Cultural Organisation will also be launching a major partnership with TMAG that provides both an opportunity to showcase exhibitions as well as run a comprehensive range of education programs.

Future years will see gradual changes to the Tasmanian Museum and Art Gallery from what we know now. The Government's commitment to our redevelopment will provide current and future generations with the opportunity to visit one of the State's cultural centrepieces.

I would like to thank Trustees, staff and volunteers for their ongoing support and inspiration during this period of major change.

Bill Bleathman
Director

Chairman's Report

2007–08 has been a watershed year for the Tasmanian Museum and Art Gallery.

Tasmanian State Government provided funding to commence Stage 1 of a major redevelopment of the TMAG city site. We engaged the services of leading architects Johnson-Pilton Walker (JPW) headed by Richard Johnson, in collaboration with the Tasmanian architectural firm Terroir, to deliver a Masterplan for the redevelopment. Given the commitment and creativity of our architects, our project director Peter Root and his team from Root Projects Australia together with our own specially created redevelopment team we are confident that the redevelopment will culminate in a world class institution.

During the year, amongst other important programs the museum opened an exhibition of major importance and historic significance: *ningenneh tunapry*, which portrays Tasmanian Aboriginal cultural heritage and its continuity as a living and vibrant community today.

The Trustees and I continue to be impressed by the professionalism and dedication of the Director and TMAG's curatorial and other staff in their research, collection

management and preparation and presentation of exhibitions. We are also greatly indebted to the large number of hardworking and enthusiastic volunteers and honorary curators who make a crucially significant contribution in virtually every area of the TMAG's work.

We are most grateful for the outstanding philanthropic support which we have received from a range of individuals and organisations, in particular, the Federal Group of companies, Professor and Mrs Wong, the Museum of Old and New Art at Moorilla and Detached Cultural Organisation.

I would also particularly like to thank our minister, the Hon. Michelle O'Byrne and Mr Scott Gadd, Secretary for the Department of Environment, Heritage, Parks and the Arts, together with Deputy Secretary David Hudson for their advice and support.

The Trustees and I regard it as a privilege to be a part of this fine institution at this pivotal stage in its history.

Sir Guy Green
Chairman of Trustees



The TMAG's foyer during the launch of National Science Week, was held from 22–25 August

Strategic Goals

A ten-year Strategic Plan for the Tasmanian Museum and Art Gallery was developed in 2000. It established specific objectives focusing on the conservation of Tasmania's cultural and natural history records, public programs, promoting Tasmania and financial diversification.

With the Government's recent commitment to a redevelopment of the Tasmanian Museum and Art Gallery and significantly improved collection storage facilities, the Strategic Plan has been used as a key reference to refresh TMAG's strategic direction with the development of eight new goals supported by key initiatives/projects.

Tasmanian Museum and Art Gallery Strategic Goals

Goal 1

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

Goal 2

Enhance the State collection of Tasmania

Goal 3

Safeguard the collection, conduct research and enable greater access to the collection

Goal 4

Deliver an outstanding public program

Goal 5

Acknowledge the Tasmanian Aboriginal culture

Goal 6

Strengthen our resources

Goal 7

Continue to enhance operational strategies

Goal 8

Encourage a productive environment

Goal 1

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

The vision of the Tasmanian Museum and Art Gallery's Redevelopment is to create a world-class intellectual and cultural icon befitting TMAG's historically significant site, heritage buildings and diverse State collection.

In the 2005–06 financial year a feasibility study was conducted and a project strategy was subsequently formulated which proposed a redevelopment of the museum complex. The State Government made a \$30 million commitment to fund the planning stage of the project and heritage building conservation—this primarily involved the development of a Masterplan. An invitation to seek further funding at the completion of the Masterplan accompanied this commitment. At the close of the 2007–08 financial year the planning stage was progressing well—extensive site investigations had commenced and the tender had been let for the Masterplan design team.

Site investigations and Exit Surveys

A number of different site investigations were undertaken during the 2007–08 financial year. These investigations were particularly important because the information revealed provides the foundations for the Masterplan.

Initially, engineering firm GHD conducted an archaeological desk top survey and geotechnical and hazardous material investigations. The former report was presented on 3 August 2007 while the latter was delayed in order to get soil samples from geotechnical drilling in the TMAG courtyard and Dunn Place car park, conducted in mid-September 2007. To ensure the integrity of the historical site was maintained an archaeologist was employed to monitor these soil tests. As a result, a stone pier, walls and paving were uncovered at the Dunn Place entrance to the Watergate, and a number of questions raised in the previous archaeological desk top survey were able to be answered.

One key archaeological question that remained unanswered was the location and condition of underground storage vaults thought to be built at the same time as the 1824–26 Bond Store in the TMAG courtyard. Austral Archaeology Pty Ltd commenced work on 17 March 2008 to attempt to uncover these vaults. An engineer was employed to assist with this project to ensure the Watergate wall was appropriately stabilised throughout the investigations. The central wall of the vaults was discovered, as was an 1840 wall of a building that immediately post-dated the vaults. Further work was completed on the site in May 2008 which uncovered the back wall of the storage vaults and a section of the escarpment. The site remains open for interpretation.

A comprehensive site survey was undertaken by Tasmanian based surveyors Lester Franks. A land and features investigation was also prepared by the same firm. This included historical research into land titles and configurations that comprise the present-day TMAG site.

TMAG visitors were surveyed twice throughout the 2007–08 financial year. Environmentrics Pty Ltd conducted a general exit survey in early December 2007. Tasmanian based research organisation, Myriad Consultancy, used surveys and focus groups to evaluate the *Fierce or Friendly* exhibition in February 2008.

The Masterplan Design Team

A number of highly regarded candidates applied for the Masterplan Design tender. Five applications were chosen to proceed to the second stage. All five submitted proposals and were subsequently interviewed on 3 and 4 September 2007. The Masterplan Design contract was signed on 19 October 2007. Former Premier Hon. Paul Lennon announced, on 23 October 2007, that the successful tender for the Masterplan Design team was Sydney based Johnson Pilton Walker (JPW) in partnership with Tasmanian based architectural firm Terroir. JPW have extensive experience with cultural projects and Richard Johnson, a principal of JPW, is the 'architect for life' of the Sydney Opera House.

A tender for a Quantity Surveyor for the project was advertised on 20 August 2007 and applications closed on 11 September 2007. Donald Cant Watts Corke (DCWC) was the successful applicant. DCWC's role throughout the 2007–08 financial year has been to work with project directors, Root Projects Australia Pty Ltd, to cost plan and to advise TMAG on project costs.



Archaeological excavations undertaken as part of the master planning process uncovered the surface of the original ramp wall leading to the Watergate

Masterplanners JPW and Terroir initially undertook an extensive survey and analysis of the site conditions, constraints, existing functional relationships, space allocations and studied the functional brief requirements. They consulted widely with a range of stakeholders throughout the process. Five main options were presented by the Masterplanners to TMAG on 16 January. A subsequent two were presented on 22 and 23 January. In February TMAG presented three options to the Sullivans Cove Waterfront Authority and Heritage Tasmania. TMAG signed off on the preferred Masterplan option on 4 April and the Masterplanners continued to refine this option during April. The Museum Trustees and the project's steering group endorsed and approved the completed Masterplan on 13 May and the former Premier, Hon. Paul Lennon received a briefing about the Masterplan on 14 May. A further briefing was given to the entire Cabinet on 19 May 2008.

The Masterplan

The Masterplan is the key planning document for the TMAG Redevelopment project—it will guide the most significant cultural development in the history of Tasmania. TMAG has a number of objectives that the Redevelopment needs to achieve, such as; provide a world-class visitor experience, maximise its ability to showcase the State collection, improve circulation through the buildings and make archaeology and heritage buildings more accessible to the community. The Masterplan is a conceptual document that will outline how these objectives can be best achieved.

Fittingly the culmination of this year was the completion of the Masterplan, a presentation to the Premier and Cabinet and an invitation to prepare a Cabinet Minute to seek full funding to implement the Masterplan.



Artefacts uncovered during archaeological excavations in the Dunn Place car park undertaken as part of the master planning process

Goal 2

Enhance the State collection of Tasmania

A key priority in the Strategic Business Plan is to acquire items of State significance for the TMAG collections. To ensure that collections are developed strategically, a focus in the 2007–08 financial years has been to review all existing acquisition policies. All acquisition and deaccession policies were revised for the three collection areas Arts, Biodiversity and Cultural Heritage. These policies, as ratified by the Trustees, are available for public access through the TMAG website.

During the last twelve months the 'Cine Film Policy' was developed. It recommended the transfer of all Cine Film held at TMAG to the State Archives. The State Archives will assess the TMAG Cine Film collection to determine whether it will be retained.

The TMAG successfully secured a number of major donations in the previous financial year. Of particular significance was a collection of Japanese Netsuke donated by Mrs Janet Gale. This excellent collection extends the museum's representation of Japanese Decorative Arts. Another important donation was a comprehensive collection of crocoite, the State mineral emblem, from the Adelaide Mine at Mt Dundas on the West Coast of Tasmania. This collection was donated by the Adelaide Mining Company. Both donations were made under the Australian Government Department of Environment, Water, Heritage and the Arts Cultural Gifts Program.

An extremely significant, and very important, Tasmanian embroidered cloth (circa 1885) was donated by Edmund Smith. The cloth is embroidered with over 20 native plants that occur on the East Coast of Tasmania. The design and workmanship are of an exceptional standard and the work is attributed to Catherine Augusta Mitchell.

Almost 5,500 items were added to the collection in 2007–08. Key acquisitions are listed in Appendix 7.

Case Study: Maritime Heritage Coordinator

April 2007 saw the appointment, by the Department of Tourism, Arts and the Environment, of Peta Knott to the position of Maritime Heritage Co-ordinator. This is a new position created by a partnership between the State Government-operated Tasmanian Museum and Art Gallery and the volunteer-organised Maritime Museum of Tasmania. Peta manages the museums' collections, prepares exhibitions, runs school activities and organises public programs. The Maritime Heritage Co-ordinator also has a state-wide brief to co-ordinate the Maritime Heritage Organisations of Tasmania. These 34 groups have been brought together for mutual support and promotion of maritime heritage. This is demonstrated by the soon to be produced State maritime voyage brochure and website for tourists. This State Government commitment is helping to ensure that Tasmania's Maritime Heritage is being preserved.



Bob Vellacott (Devonport Maritime Museum), Bill Richards (Australian National Maritime Museum), Peta Knott (Maritime Heritage Coordinator), Colin Denny (Maritime Museum of Tasmania) on the stern of the *May Queen*. Photo courtesy of *The Mercury*.

Goal 3

Safeguard the collection, conduct research and enable greater access to the collection

Information management and data integrity

To be an active and effective part of the global information community TMAG, as custodian of the State collection, is integrating the use of new technologies to enhance access to collection information and thereby meet the needs of stakeholders.

In the last financial year the TMAG focused on improving data integrity and consistency in all collection areas. The Access to Biological Collections Data standards have been applied to botanical, zoological and geological data held in the TMAG collections to ensure that it meets international standards.

Similarly the Categories for Describing Works of Art (CDWA) are being adopted for all art and cultural heritage databases. The Art and Architecture Thesaurus and the Australian Pictorial Thesaurus have been useful tools to develop a controlled vocabulary to document collection items.

This process will be helpful to define the future requirements of the Collection Management System. To meet the future needs of the TMAG the Collection Management System must have the capacity to service collection management, data management, meet TMAG's technical requirements, generate reports, provide a user interface and system administration and have the ability to respond to any queries.

A new archaeology database has commenced which will assist to catalogue and curate the Indigenous Cultures collection.

Collection management

During the last twelve months disaster preparedness plans were initiated for all TMAG sites. As part of this process a number of staff undertook Disaster Preparedness training in May 2008.

A program is in place to barcode and locate items that were not recorded during the relocation of collections to the Rosny Collection and Research Facility (2003–06). As part of the management of collections, time is being allocated to verify and update collection records on an ongoing basis.

The first audit of storage locations was undertaken on the collections at Rosny. It showed there was a need for additional staff training to ensure the movement of items is recorded correctly. Problems were also identified in collection areas in which no staff are employed, such as geology.

At the Moonah site an additional 16 bays of pallet racking was installed to provide off the ground and space efficient storage for overflow collection items that cannot be stored at Rosny.



Following building works to the Hunter Staircase in March 2008, *Cupid and Psyche* by William-Adolphe Bouguereau 1889 is returned to its place of prominence.

The initial overarching loan policy was completed in the 2007–08 financial year. Work continues on the development of policies to deal with Government loans and collection movement. Invertebrate Zoology has commenced an audit of all external loans.

Registration has a program for specialised micro-storage of complex collection items, such as the ceramic Drizabone decorative arts sculpture. Other innovative solutions have also been developed to store collection items.

Digitisation of collections

To enable greater access to the collection key digitisation projects undertaken during 2007–08 were:

Australia's Virtual Herbarium (AVH), Online Zoological Collections of Museums (OZCAM), Atlas of Living Australia (ALA), Global Biodiversity Information Facilities Digit TYPE Specimen Images Project: These national and international projects aim to provide access to biodiversity information (both botanical and zoological) from the TMAG collection. The underlying goal is to ensure that all data held in museums and herbaria in Australia is accessible to researchers, the general public and other stakeholders.

Flora of Tasmania: This important project aims to provide a comprehensive electronic flora for the flowering plants of Tasmania. This flora will be accessible to all users who require up to date information on plants that occur in the state.

Gordon Darling Decorative Arts Project: This innovative project will create a website that showcases some of the significant items in the Decorative Arts Collection. Funding was provided by the Gordon Darling Foundation to undertake this project.

Police Records Project: A digitisation program is being undertaken to capture images of a collection of nineteenth century police records donated to the TMAG in 2007. A team of volunteers have been trained to begin transcribing the records. Funding for this project was provided by Federal Hotels.

Conservation of collection

A key goal set for 2007–08 was to identify significant items in the collection that require conservation work—the conservation program will commence in the next twelve months. TMAG has continued:

- Monitoring environmental conditions in collection areas
- An integrated pest management system
- Annual audits of available collection space
- Condition reporting on all incoming and outgoing collection items as part of the TMAG exhibition program
- Conservation treatments and reports:

Basic treatments begun and completed on same day	398
Complex treatments taking over 2 days	58
Condition reports incoming loans from other institutions	344
Condition reports outgoing loans from the TMAG	326
Extensive documentation of items in collection	6
Visiting specialists	5

Research

Volume 2 of *Kanunnah*, the peer-reviewed research journal of the Tasmanian Museum and Art Gallery, was published and has been distributed nationally and internationally to the TMAG's exchange partners. The issue included papers on a new genus of collembolans from Macquarie Island and a biography of the nineteenth century Director Alexander Morton. The list of exchange partners is being expanded and the journal is now being taken by museums and herbaria in the United States, Europe, India, Australia and New Zealand. During the year 14 papers were published in a range of local, national and international journals. Most of the papers published were on botanical themes and written by staff at the Tasmanian Herbarium. The TMAG produced art exhibition 'Personal Perspectives' also included a 54 page catalogue.

The full list of all TMAG publications is given in Appendix 9.



Framer Raymon Prince working on the new frame for the oil painting *The Avenger* by Frank Dicksee 1916. The new frame, a product of considerable research and consultation, is over three metres high and two metres wide

Goal 4

Deliver an outstanding public program

In the 2007–08 financial year TMAG delivered a number of outstanding public programs, which included development of new permanent exhibitions and the reopening of a number of galleries. Importantly, a new permanent Tasmanian Aboriginal exhibition *ningenneh tunapry* ('to give knowledge and understanding') was opened.

In part as a result of this project, along with the many other exhibitions and programs delivered at the museum, visitation numbers have remained high. Approximately 313,670 people passed through TMAG's doors in the 2007–08 financial year.

The Public Programs division of TMAG also continued to enhance and strengthen its staffing and resource structure. It has developed innovative new partnerships with a range of stakeholders from government and the private sector.

TMAG exhibitions

Along with permanent exhibitions, the TMAG hosted a number of travelling and temporary exhibitions throughout the 2007–08 financial year. It also developed in house exhibitions from the TMAG collection. In addition, a comprehensive TMAG developed survey of well known Australian artist Vivienne Binns continued to tour venues in mainland Australia throughout the year. The exhibition was installed at the Latrobe Regional Gallery from 6 July to 12 September 2007 and Regional Art Gallery Bathurst from 5 October to 18 November 2007.

To assist the future delivery of exhibitions and programs, a new Exhibition Co-ordinating Committee was developed. Staff from the various Collections and Research disciplines and key areas of Public Programs and Operations are involved with the committee.

Medals & Money: stories from the State numismatics collection

The Numismatics Gallery continued to be developed and fine-tuned during the 2007–08 financial year. A significant addition of gold coins from the Eastern Roman Empire was secured, on long-term loan, from the Museum of Old and New Art. This collection contains some of the finest numismatic objects ever shown in Australia. The exquisite gold coins range across eight centuries between 337 and 1143. The collection is a valuable addition to the 350 medals and coins already in the exhibition. It will go on display during the 2008–09 financial year. *Medals & Money* focuses on the stories behind each collection item in the exhibition – including the three Victoria Crosses on display.



The Bark canoe at the entrance to the *ningenneh tunapry* exhibition

ningenneh tunapry

The TMAG opened a new Tasmanian Aboriginal exhibition, *ningenneh tunapry*, in December 2007. The gallery, which depicts past and present Tasmanian Aboriginal culture, was developed in partnership with TMAG's Tasmanian Aboriginal Advisory Council and the Tasmanian Aboriginal community.

ningenneh tunapry means 'to give knowledge and understanding'. The aim of the exhibition is to communicate Aboriginal culture, both historically and contemporary, in a unique way. The themes of the new gallery include traditional life, invasion, the development of community and the fight for recognition, mutton birding and contemporary cultural activities, including shell necklace making, basket weaving, kelp water carriers and dance. It is a celebration of all Tasmanian Aboriginal generations—past, present and future.

The exhibition was opened in December 2007 by Rodney Gibbins—member of the TMAG Tasmanian Aboriginal Advisory Council. At the opening event traditional Aboriginal dancers and singers performed in the TMAG courtyard. There was a large amount of participation from the Aboriginal community. Extensive media coverage of the launch generated a great deal of public interest and encouraged a large number of people to visit the exhibition.

Huon Pine Collection

In August 2007 the 1863 gallery, previously used as a collection store, was converted into a public gallery to permanently house The Museum of Old and New Art State collection of the Tasmanian Museum and Art Gallery. This collection of Huon pine furniture is the best collection of its kind anywhere in the world. The gallery was officially opened in September 2007 and has provided a visual record of excellence in colonial Tasmanian furniture craftsmanship.

Fierce or Friendly: Humans in the Animal World

Fierce or Friendly explored the multi-layered relationship that humans have with the animal world. The scientific, cultural, aesthetic, symbolic and economic uses of animals were examined through an interdisciplinary approach over five galleries. Visitors were able to gain an insight into topics such as extinction, hunting, pets, man-eaters, monsters and collecting.

This exhibition is the largest internally developed exhibition in the TMAG history and is a prime example of how TMAG can integrate various collections such as, art, decorative art, zoology and photography collections, to create unique exhibitions. The exhibition, which opened on 14 December 2007, drew on objects from the TMAG collection, the Museum of Old and New Art and several other private collections.

A highlight of this exhibition was the reconstruction of a 1900 photograph of the HM Courage Collection of British Birds by the well-known nineteenth century taxidermist, TE Gunn (1844–1923). This photograph, taken in the original Royal Society Room at TMAG, depicted the birds on arrival. Reconstructing the photograph using the original furnishings and the surviving specimens provided a vivid demonstration of nineteenth century natural history collecting practices and the culture of museums at the time. The exhibition proved to be extremely popular with the public and provided the opportunity to display a variety of items, many of which are rarely shown to the public, from TMAG's diverse collections.

The exhibition was opened in December 2007 by ABC Science Presenter Robyn Williams.

Eloquent Objects: The Wongs' Collection of Chinese Antiquities & Artefacts

In May 2008, *Eloquent Objects* was updated with additional items that were donated by Professor Shui Hon and Mrs Nancy Wong. This addition complemented the most significant donation of Chinese art and antiquities ever presented to the TMAG. The collection now comprises more than 250 individual items from the Neolithic period through to the twentieth century. Professor Shui Hon and Mrs Nancy Wongs' donation is an excellent representation of Chinese culture and artistic endeavour that allows Tasmanians to gain a snapshot of another nation's artistic evolution.

Retail and front of house

The TMAG book *Collection*, which showcases the stories behind objects in the diverse State collection, continues to be a favourite with the public. The overwhelming positive response to this publication has led to the development of a companion book which focuses on TMAG's heritage precinct. The new book, entitled *Site*, details the use of the TMAG precinct by the original inhabitants and the Europeans after British settlement. The book will be launched in the 2008–09 financial year.

In January 2008 the TMAG sourced and began to stock items connected to *ningenneh tunapry*. An example of these products is jewellery made by women in the Tasmanian Aboriginal community. Consumer research undertaken states that the TMAG collection should be the focus for future retail development.

Public programs and events

The TMAG holds a number of public programs, educational programs, functions and events. The Public Programs area endeavours to promote the museum by organising programs that interest members of the public in order to foster the ideals of community spirit, education and stimulation. TMAG's participation in, and development of, exceptional public programs is a further example of how unique the institution is.

Educational Programs

Educational programs continued to be popular in the 2007–08 financial year with over 400 facilitated programs offered; in July 2007 alone the TMAG Centre for Learning and Discovery staff presented 46 programs to various school-aged groups.

In January 2008 the TMAG had a record number of participants in its school holiday program. Approximately seven hundred children attended over the ten day period—the greatest number of participants in a holiday program to date.

The TMAG has also continued to develop its relationship with the University of the Third Age as part of a commitment to lifelong learning. The extensive series of lectures presented by the volunteer Art guides enabled a richer understanding of our unique art collection.

TMAG hosted the launch of National Science Week as part of TMAG's Scintillating Science under the Southern Lights program which was held from 22–25 August. On the opening night the TMAG's foyer was transformed into a maze of colours with a spectacular light show. Three days of secondary focused student programs followed, with students exploring of the displays provided by a range of partners including the Australian Antarctic Division, the Bureau of Meteorology and the University of Tasmania.

Work continued on the *Ice-e-mystery* project which is the result of a partnership between the TMAG and the Australian Government. The project involves 17 schools—seven from Tasmania, one from Queensland and nine from Alaska. Each of the 24 classes is partnered across the globe with the aim of collaboratively writing and illustrating a story that blends the science of the Arctic and the Antarctic using a mystery narrative genre. The schools communicate using an internet based system. It combines many skills the students have learnt from different areas such as science, creative writing, arts and geography. At the end one story, published electronically, will be produced from each partnership.

Teacher workshops were conducted in Tasmania for a range of exhibitions, as well as in Alaska for the *Ice e-mystery* project, during this financial year. Positive feedback was received from all of the participants. The web platform for *Ice e-mystery* was also launched in demo mode, and teachers received a multitude of resources for the project. The Tasmanian students will begin to communicate with the Alaskan students early in the new financial year.

A TMAG staff member attended the World Science and Technology Educators conference in Perth. At the conference TMAG also prepared and staffed a trade display which featured the TMAG exhibition, *Islands to Ice*, and the International Polar Year connections.

Functions and Events

The *Islands to Ice* exhibition space was used in June 2008 for an out of hours function by Tourism Tasmania. This event featured a presentation on climate change from Peter Boyer, Al Gore Climate Change Project presenter; and allowed national representatives from AAT Kings, and related tourism businesses, to experience the exhibition. Also in June 2008, The Bond Store was opened to facilitate a CREATE Foundation event which was attended by the Premier and the general public. The function was to launch CREATE's National Report Transitioning from Care, showcasing TMAG's support of community organisations.

Volunteers

Volunteers continue to play a vital role at TMAG, and especially in the Centre for Learning and Discovery with a dedicated team of Art Guides and Museum Guides conducting regular tours for the general public. In addition volunteers organise and staff special events such as the Big Draw which engages a broad spectrum of the public. Across TMAG, volunteers have undertaken a broad range of activities including the transcription of the historic Police Records, data entry and assisting staff in a range of curatorial research and redevelopment projects.

Goal 5

Acknowledge the Tasmanian Aboriginal culture

During the 2007–08 financial year the Indigenous Cultures area was involved in a number of important projects. In particular, the development, completion and opening of *ningenneh tunapry*, the new Tasmanian Aboriginal exhibition, the construction of two Tasmanian Aboriginal bark watercraft, the first to be built by the Tasmanian Aboriginal community in 170 years, and the Return of Indigenous Cultural Property (RICP) which focuses on the repatriation of ancestral remains and secret sacred objects to Aboriginal communities throughout Australia. Also in 2008 Julie Gough was employed as the curator for a basket-weaving exhibition, *tayenebe*, and Chris Berk from the University of Michigan worked at TMAG on a three-month internship.

ningenneh tunapry

The new Tasmanian Aboriginal exhibition, *ningenneh tunapry*, was opened in December 2007. Throughout the development process the TMAG consulted, and was guided by, the TMAG Aboriginal Advisory Council and the Tasmanian Aboriginal community. The title of the exhibition, *ningenneh tunapry*, means 'to give knowledge and understanding'. It is hoped that the journey through the exhibition will assist people to gain knowledge and understanding of the struggle, survival and cultural heritage of the Tasmanian Aboriginals. The gallery is generally recognised as one of the best of its kind in Australia.

Education

A number of education programs have been developed around *ningenneh tunapry*. The TMAG has formed a partnership with the Tasmanian Department of Education's Aboriginal Education Unit and the Aboriginal Sharers of Knowledge to ensure that the programs delivered are engaging, innovative and comprehensive as well as being culturally appropriate. This has resulted in positive educational outcomes for the Tasmanian community in general and, in particular, Tasmanian students.

Development of a *ningenneh tunapry* education kit began in April 2008 and will be published on-line in the new financial year with audio-visual components featuring the Aboriginal Sharers of Knowledge. The *ningenneh tunapry* education programs have been well received by Tasmanian school students and teachers.

Bark canoe project

One of the most significant projects undertaken by the TMAG and its staff in the 2007–08 financial year was the construction of two Tasmanian Aboriginal bark watercraft for the *ningenneh tunapry* exhibition. The two canoes, a larger one and a smaller one, were built using traditional Aboriginal practices for the first time in over 170 years. The larger canoe is a major feature of the exhibition.

TMAG's Indigenous Cultures curators co-ordinated the background research for the project. This included a detailed search of historical records, such as the historic French accounts and GA Robinson's journal. The curators also closely examined, and had MRI scanned, canoe models made by Aboriginal people at Wybalenna in the 1840s. Images from these scans revealed how the canoe was constructed and this information assisted the building process.

The canoes were built by four Tasmanian Aboriginal men, Brendon Brown, Shane Hughes, Sheldon Thomas and Tony Burgess, under the guidance of leading Tasmanian shipbuilders. The team gathered stringy bark from various locations across the State's south-east. Two canoes were built. The larger canoe is on display in the exhibition and it took several months to construct but was eventually finished in June 2007. The second canoe was smaller and took only two days to construct, after which, it was trialled in the waters of Cornelian Bay.

ACTKM Knowledge Award

The bark canoe project was important on a national scale because of its significant contribution to cultural retrieval. As a result it was nominated for an ACT Knowledge Management Award for the retrieval of cultural knowledge and received the gold award in this category.

Repatriation

The Indigenous Cultures section assisted with the repatriation of ancestral remains and secret sacred objects in the 2007–08 financial year.

TMAG participated in two repatriations of ancestral remains.

- Repatriation of Maori and Moriori ancestral remains to the Museum of New Zealand Ta Papa.
- Repatriation of Tasmanian Aboriginal ancestral remains to the Tasmanian Aboriginal Centre (TAC) on behalf of the Tasmanian Aboriginal community under the Tasmanian Museum and Art Gallery's (TMAG) Return of Indigenous Cultural Property (RICP) program.

Goal 6

Strengthen our resources

Throughout the 2007–08 financial year, TMAG staff continued to actively pursue opportunities for new beneficial partnerships and strengthened existing ones. A number of highlights include:

Name of Project	Funding Received
Contemporary Art Exhibitions and Education Programs for Schools Project	\$1,000,000
Police Records Project	\$150,000
<i>ningenneh tunapry</i> Education Program	\$60,000
Gordon Darling (On-Line Decorative Arts) Project	\$56,000
<i>Ice e-mystery</i> : A Student's Global Collaborative Polar E-Books Project	\$55,400
Flora of Tasmania Online Project	\$45,000
Copland Foundation Grant for Conservation of the Hamilton Inn Sofa	\$26,363
National Science Week Grant	\$15,000
Research contribution to the Warra Project	\$10,000
Donation towards study of William Archer watercolours and photography of Linnean Society of London collection	\$3,000
Ian Potter Foundation Travel Grant to the Decorative Arts Curator	\$2,500



The TMAG's foyer during the launch of National Science Week, was held from 22–25 August

Goal 7

Continue to enhance operational strategies

The Business Services unit was renamed Business and Operations to reflect the new role and responsibility of the unit to enhance business and operations services. Three new positions were created; Manager of Business and Operations, Executive Officer for Facilities, Security and Administration and Executive Officer for Business Support. The formation of these positions has streamlined many of the functions and processes involved with managing the facilities and financial systems within the museum.

The Business and Operations unit continued to enhance and create new business systems throughout the 2007–08 period. The unit is responsible for a number of key business and operations management functions across TMAG.

The unit developed a new strategic business plan for the TMAG. The new plan, and reporting templates, will allow TMAG, and its staff, to efficiently report performance against strategy. The TMAG continued to implement its Strategic Asset Management Plan (SAMP) to help in the maintenance and enhancement of operations. The maintenance contracting system is working well and there are plans afoot, in the new financial year, to combine the Rosny and City site maintenance contracts into one contractual arrangement so as to streamline processes across the sites.

During the 2007–08 financial year the four OHS Site committees convened on a monthly basis at all TMAG sites. Regular combined meetings for all areas of TMAG also occurred. This ensured regular dialogue was maintained about any Operations and/or Health and Safety issues. The TMAG also participated in the Agency Safety Awareness audit in late 2007. The process involved interviewing staff about their workplaces, their duties and their knowledge of department OHS policies and procedures.

TMAG recorded a score of 89 percent compliance to policies and procedures—this represents a 25 percent increase to that achieved in 2005 when the last assessment was conducted.

This achievement is principally due to the development, and implementation of, TMAG's Safety Management Plan. This Plan has focussed TMAG's effort on 'areas of improvement' identified in the 2005 Assessment with specific actions co-ordinated across all TMAG sites via local site OHS Committees. Specifically, significant progress was made on hazard and chemical management, emergency response and site maintenance programs.

Throughout this assessment a number of actions and recommendations for further improvement were identified and these were presented to local OHS site committees for consideration. A number of Hazard Reports were also raised for appropriate action.

The TMAG Safety Management Plans was updated. A favourable achievement from the new Safety Management Plan was the introduction of a Contractor Induction Manual to highlight for contractors some of the safety and security issues that are unique to Museums and Art Galleries. The manual informs the contractor of their safety obligations to themselves, TMAG staff, volunteers and the general public when they are on site. The Manual has been written with the major redevelopment project in mind.

Goal 8

Encourage a productive environment

As identified in the Working Learning and Achieving Together (WLAT) program staff across TMAG attended the following training courses during 2007–08:

- First Aid Certificate Courses through St Johns Ambulance
- Fire Training Courses through the State Fire Commission
- Meet, Greet and Influence People through the Training Consortium
- 4WD Training through TAFE Tasmania
- Test & Tag Training through TAFE Tasmania
- Departmental OH&S Awareness Training
- Departmental Diversity Awareness Training

Almost all Gallery Assistants completed their Certificate III in Security Operations through TAFE Tasmania during 2007–08.

The Collections Registrar, Philippa Cox, attended a Disaster Recovery Workshop in Canberra 6–7 November 2007. Collections and Research staff attended an externally funded Disaster Planning and Recovery training course in Hobart 30–31 May 2008.

Deputy Director Andrew Rozefelds and Curator David Pemberton attended the Gordon Darling Museum Leadership Program Review/Refresher held in Sydney 14 August 2007.

The productive environment encouraged by TMAG has resulted in staff being given the opportunity for professional development in a range of areas including:

- Belinda Bauer, Technical Officer—Sciences, undertook a 10 week internship in collections-based Biology in Dublin with the National Museum of Ireland, Natural History division from 17 September 2007.
- Peta Knott, Maritime Heritage Coordinator, undertook a week long internship at the Australian National Maritime Museum in Sydney from 21 September 2007. The purpose was to gain experience in the operations of a large maritime museum and develop networks at ANMM. Peta also presented a paper at the New Ground conference in Sydney.
- Andrew Rozefelds, Deputy Director, attended the International Conference on Geology: Indian Scenario and Global Context in Kolkata, India in January 2008.
- Carole Hammond, Exhibition Co-ordinator, visited 35 institutions to investigate exhibition techniques and processes in museums and art galleries around Australia as part of a Gordon Darling Foundation scholarship during March.

Sponsors TMAG

Appendix 1

Moorilla

Federal Resorts

Southern Cross Television

SEA FM

Pulse Advertising

GEON

FIG Florist

Art Foundation of Tasmania

Appendix 2

Chairman's Report

This year has been another successful year for the Foundation. We have raised \$26,252 and this has enabled us to assist in the purchase of art to the value of \$87,824.

The six monthly trips to the National gallery of Victoris have been a delight and for those who have not taken the opportunity to spend a weekend in Melbourne and see an exhibition at leisure I can recommend that you take advantage of the opportunity.

The committee have thought it a good idea to revise that part of the constitution which relates to membership of the committee to expand the opportunities for more members to participate and hope you will support these changes.

The new TMAG Masterplan and the subsequent redevelopment herald an exciting future for TMAG and you will have an opportunity to hear the Director and see the model this evening. TMAG will become the centre of a new precinct with varied artistic attractions and i hope that all will give support in the wider community to this concept.

Dr JW Freeman
Chairman



Friends of the TMAG

Appendix 3

It is with pride that I report back on an extremely interesting and successful year for the Friends. A year with diverse activities both within and outside the Tasmanian Museum & Art Gallery, all of which attracted strong interest from our members and enabled us to make a viable profit for the year.

This year we presented the TMAG with specially made trolleys in which to store the stools we donated last year. We also donated a cheque for \$10,000 for the much needed preservation of part of the wonderful photographic collection. This has enabled hard copy photographs to be made from the original glass plate negatives. These are then scanned for database curatorial purposes and ultimately for public access. The first collection to be thus treated is the 1000 glass plates from the Robinson Collection of osmiridium mining and life at Waratah on the West Coast. These fascinating photos are now on display in the exhibition titled *Mining, Mud & Mirth*, a tribute to the support and dedication of the Friends.

In all our total donations for the year amounted to \$12,000. Our membership increased by a healthy 70, including 3 Small Business members. This was a very significant increase considering our relatively small audience base and the very many other art related activities vying for attention.

We have now been in the dedicated Friends' Room for a little over 12 months and have been able to more efficiently administer the various areas in which we work. This was a much needed move and we look forward to expanding the use of the room in the future. The Room will gradually become more member friendly as we get time and the necessary staff.

A highlight of our year was the very special Silver Anniversary Dinner, which took place in what is now the Aboriginal Gallery, in September. This was a momentous evening, the gallery looked superb in black and silver; a decor that was complimented by the glittering attendance, and the food was superb. All in all a very successful celebratory night. We are now confidently looking ahead to our second quarter of a century with the TMAG, the early part of which will see many dramatic and exciting changes as the redevelopment takes place.

During my second term as president, I have met many wonderful people and am grateful for the support of John Sexton, our Vice President, and Secretary, Jean Boughey, as well as all the other members of our committee. Noel Harper has fulfilled the Treasurer's role splendidly with the assistance of John Graham and Ross Fouracre. This is also an ideal opportunity to thank Kate George of Deloitte for her help as Hon. Auditor.

All are volunteers and all work tirelessly towards not only ensuring that membership of the Friends is an enjoyable experience, but also to consolidate our role in contributing to the requirements of the TMAG, be it a new acquisition, a necessary piece of equipment or highlighting some of their public relations activities. Our success in both these goals is obvious by our members' evident appreciation of our various functions and the very healthy surplus we have once again

achieved. Some of this surplus is due to the considerable increase in donations over the past year, which are listed on a separate page. Thank you donors for your generosity.

This year's functions included:

Afternoon tea at Parliament House, which proved to be one of the highlights of the year.

Preview of *Great Australian Landscapes* with Senior Art Curator Craig Judd

Tour of the historic Rosny Farm, taking in the then current Fabric exhibition

The exhibition *Fierce or Friendly: Humans in the Animal World*, with Vertebrate Zoology Curator, Kathryn Medlock

The exhibition *Personal Perspectives: Artists & their Portraits* with Art Curator Sue Backhouse

Afternoon Tea at the Lady Franklin gallery, with artist Paul Boame – our first visit and one to be repeated

An 'Update on the Redevelopment' with the Redevelopment Manager Jennifer Storer, which brought our members up to date on current plans.

And, of course, our twice a year 'Welcome to New members' and the annual Christmas Barbecue in the Courtyard.

In April, members of the committee conducted a Sunday sausage sizzle in the Courtyard to celebrate the 200th anniversary of the Commissariat, 190th anniversary of the Royal Tasmanian Botanical Gardens and 180th anniversary of the Female Factory.

We would not be able to do all this without the invaluable assistance we get from all at TMAG. We particularly thank Director, Bill Bleathman, Deputy Directors, Andrew Rozefelds and Peta Dowell-Hental, and all the Curators who give us their time and knowledge so freely and to all the gallery staff who toil tirelessly on our behalf before and during functions.

There are many members not on the committee who give up their time to help with the catering, the monthly mail-outs and the annual Christmas barbecue and I understand there are even more who have volunteered for this following year. Thank you all most sincerely.

The TMAGgots are going from strength to strength and the creativity and tenacity of their President, Kelly Eijdenberg has resulted in her receiving an invitation to speak to the World Federation of Friends of Museums conference in Jerusalem at the end of October, where she will talk about the formation and success of the TMAGgots. Congratulations Kelly.

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

Joan Cummings
President

TMAG Acquisitions 2007–08

Appendix 4

Fine Art

Heather Beattie (born 1945)

A performance by Janice Hunter 7th September 1982, Shone House 1982
12 silver gelatin prints, 30 x 56.2 (overall size)

Purchased with funds from the Art Foundation of Tasmania, 2007
AG8173

Christl Berg (born 1944)

Autumn and Winter from the series *Urban Reveries* 2005

2 digital prints, 31 x 31(each print)

Presented by the artist, 2007

AG8184 & AG8185

Dorothy Bradford (born 1920)

Self portrait 1941

oil on canvas, 63.6 x 32.8

Presented by George Davis, 2008

AG8207

Eileen Brooker (born 1922)

Lucien Dechainieux

watercolour over pencil, 38.7 x 36

Presented by the artist, 2008

AG8210

Eileen Brooker (born 1922)

Group of 9 drawings

pencil, pen and ink, various sizes

Presented by the artist, 2008

AG8211.1-9

Lindsay Broughton (born 1944)

Cavalcade 2008

oil crayon and acrylic on paper, mounted on canvas, 108 x 154

Purchased with funds from the Art Foundation of Tasmania, 2008

AG8201

Jack Cato (1889–1971)

The mountain stream c.1940

silver gelatin print, 29.6 x 37

Purchased with funds from the Director's Discretionary Fund, 2008

AG8212

Barbara Cauvin (born 1925)

Portrait of Dr Lloyd Rees 2007

crayon, 41 x 36

Presented by the artist, 2007

AG8164

Margaret Chandler (born 1923)

4 drawings

pastel and gouache, various sizes

Purchased, 2007

AG8191.1-4

Robert Hannaford (born 1944)

Bob Brown 2005

oil on canvas, (2 panels) 182 x 182.5; 182 x 152.2

Presented by Senator Bob Brown under the Cultural Gifts Program, 2007

AG8158a & AG8158b

Brent Harris (born 1956)

Borrowed plumage #2 (stranger) 2007

oil on linen, 89 x 66

Purchased with funds from the Ruth Komon Bequest, 2007

AG8167

Brent Harris (born 1956)

(Preparatory drawing for) *Borrowed plumage #2 (stranger)* 2006

charcoal and coloured pencil 57.7 x 43.2

Purchased with funds from the Ruth Komon Bequest, 2007

AG8168

Harry Kelly (1896–1967)

Sun up in the hills 1950

watercolour, 36 x 53.7

Presented by Jessie Luckman, 2008

AG8216

Simon Kennedy (born 1973)

Your enemy cannot harm you 2005

charcoal and pencil, 75 x 67

Purchased with funds from the Ruth Komon Bequest, 2007

AG8198

Owen Lade (1922–2007)

(Portrait of Jo McIntyre) c.1967

oil on canvas, 91.9 x 65.8

Presented by Jo McIntyre, 2007

AG8157

Stephen Lees (born 1954)

Cloister Wall 2007

gouache on board 25.4 x 30.4

Purchased with funds from the Art Foundation of Tasmania, 2007

AG8200

Kevin Lincoln (born 1941)

Self Portrait 1994

oil on linen, 127 x 321

Presented by the artist under the Cultural Gifts Program, 2007

AG8180

Kevin Lincoln (born 1941)

Lamp 1994

etching and drypoint, 50.4 x 25.1

Presented by the artist, 2007

AG8182

Stewart MacFarlane (born 1953)

Distraction 1987

linocut, 40 x 47

Presented by the artist, 2007

AG8193

Bea Maddock (born 1934)

Ancestor I 196

etching and aquatint, 37.7 x 30.5

Presented by Jo McIntyre, 2007

AG8174

Bea Maddock (born 1934)

Ancestor II 1968

dry point etching and aquatint, 37.6 x 30.2

Presented by Jo McIntyre, 2007

AG8175

Robyn McKinnon (born 1953)

Mrs Vermeer's Kitchen 2007

acrylic on canvas, 140 x 140

Purchased with assistance from the Art Foundation of Tasmania, 2007

AG8178

Milan Milojevic (born 1954)

Bird-Tree Frieze #3 2004

digital woodcut, 46.5 x 31

Purchased with funds from the Art Foundation of Tasmania, 2007

AG8169

Milan Milojevic (born 1954)

Fish Frieze #9 2005

digital woodcut, 46.5 x 31

Purchased with funds from the Art Foundation of Tasmania, 2007

AG8170

Blanche Murphy (1864–1944)

(Haystacks, Rokeby) c.1897

oil on wood panel, 12.8 x 28.8

Purchased with funds from the Art Foundation of Tasmania, 2007

AG8166

Christine A Peckett (c.1910–1976)

Self portrait 1944

oil on hessian, 78 x 66

Purchased with assistance from Robert Hyndes, 2007

AG8196

Joan Pitman (1917–2004)
42 figures of film stars, & over 200 costumes and accessories of the 1930s c.1931
 watercolour and pencil, figures approx 22 x 5, costumes various sizes
 Presented by the artist's family under the Cultural Gifts Program, 2007
 AG8116

Ari Purhonen (born 1953)
Spine (Column) 2001
 stainless steel sculpture, 131 x 37 x 37
 Purchased with funds from the Art Foundation and Peter Sexton, 2007
 AG8179

Oliffe Richmond (1919–1977)
The boxer c.1947
 biscuit fired clay, 11.2 x 11 x 14
 Presented by Elspeth Hope Johnstone under the Cultural Gifts Program, 2008
 AG8209

Loudon Sainthill (1919–1969)
(A beach belle) date unknown
 gouache on paper, 36.7 x 24.5
 Purchased with funds from Director's Discretionary Fund, 2008
 AG8202

David Stephenson (born 1955)
Styx Valley, Tasmania 2004
 type C photograph ed1/5, 120 x 145 (each image)
 Presented by the artist, 2007
 AG8183

Artist unknown
(Portrait study of four children with rabbits) 1822
 pencil on paper, 31.5 x 44.6
 Purchased with funds from Public Donations, 2008
 AG8213

Sydney Ure Smith (1887–1949)
The Farm, Nambour (Queensland) date unknown
 etching, 15.8 x 25.8
 Purchased with funds from Public Donations, 2008
 AG8215

Lucia Usmiani (born 1960)
Tired and Emotional 2007
 recycled aluminium beer drink cans, 84 x 84
 Purchased with assistance from the Art Foundation of Tasmania, 2007
 AG8177

Stephen Walker (born 1927)
 (Ten drawings from Antarctica)
Snow shower, Nella Dan 1986
Ice navigation on the bridge of Nella Dan 1986
En route to Lausemann Hills 1987
Construction worker at Davis Base, Antarctica 1987
(Macquarie Island) 1987
Nella Dan at Davis Base, Antarctica 1987
Waiting for a change in the pressure ice conditions 1987
Nella Dan beset 1987
Approaching the Nuggets, Macquarie Island 1987
Skuas and rubbish dump, Casey Antarctica 1985
 mainly pencil, and pen and ink
 various sizes
 Purchased with funds from the Director's Discretionary Fund
 AG8208.1–10

Vera Whitesides (1886–1941)
Portrait of Marie Dechainaux 1917
 oil on canvas, 64.3 x 56.4
 Presented by the Graney family in memory of their mother, Joan Graney, 2007
 AG8171

Vera Whitesides (1886–1941)
(Miniature portrait of a young woman) early 1900s
 watercolour on ivory, 6.1 x 4.8 (oval)
 Presented by the Graney family in memory of their mother, Joan Graney, 2007

AG8172

Vera Whitesides (1886–1941)
(Young woman in a blue dress) 1914
 watercolour over pencil, 32.5 x 24
 Presented by Warwick Oakman, 2007
 AG8186

Vera Whitesides (1886–1941)
(Life drawing of kneeling model) c.1915
 pen and ink over pencil, 18.5 x 16.2
 Presented by Warwick Oakman, 2007
 AG8187

Vera Whitesides (1886–1941)
(Profile portrait of a boy) date unknown
 oil on canvas board, 47.7 x 38.8
 Presented by Warwick Oakman, 2007
 AG8188

Tony Woods (born 1940)
(Sleeping dog) 1960s
 pencil on paper, 27 x 24
 Purchased with funds from Public Donations, 2008
 AG8214

Decorative Arts

Vera Whitesides
 side table c.1910
 Bequest from the estate of Joan Graney
 P2007.24

Vera Whitesides
 painted vase c.1910
 Bequest from the estate of Joan Graney
 P2007.25

Vera Whitesides
 Raffia vessel c.1910
 Bequest from the estate of Joan Graney
 P2007.26

Vera Whitesides
 lidded leather box c.1910
 Bequest from the estate of Joan Graney
 P2007.27

Sargisons (Hobart, Tasmania)
 metal and enamel teaspoon, early C20th
 Bequest from the estate of Joan Graney
 P2007.28

Vera Whitesides
 enamel bracelet, early C20th
 Bequest from the estate of Joan Graney
 P2007.29

Vera Whitesides
 wall mounted repousse matchbox holder c.1915
 Bequest from the estate of Joan Graney
 P2007.30

Les Blakebrough (Tasmania)
 six goblets c.1975
 Presented by Mrs Jo McIntyre
 P2007.35

Gary Greenwood
 shoulder bag c.1975
 Presented by Mrs Jo McIntyre
 P2007.36

Clare Belfrage
 glass vessel, *Shifting Lines #14* 2004
 Purchased with the assistance of the Art Foundation of Tasmania
 P2007.46

Clare Belfrage (South Australia)
glass vessel, *Shifting Lines* #15 2004
Purchased with the assistance of the Art Foundation of Tasmania
P2007.47

James Dodson (Tasmania)
glass bowl, *Chaos* 2007
Purchased with the assistance of the Art Foundation of Tasmania
P2007.48

Maker unknown
christening gown, late C19th
Presented by B Roulston
P2007.9

Maker unknown
gold and topaz brooch, early C19th
Presented by Mr David Piper
P2007.31

Maker unknown
two human hair armbands, early C19th
Presented by Mr David Piper
P2007.32 & 33

Maker unknown (China)
merchant seal, c.1930
Presented by Warwick Oakman
P2007.34

Maker unknown
table lamp
Presented by Mrs Betty Browning
P2007.37

Maker unknown (Australia)
doll
Presented by Mrs Betty Browning
P2007.38

Maker unknown (Australia)
trinket box
Presented by Mrs Betty Browning
P2007.39

Maker unknown (Australia)
model car and driver
Presented by Mrs Betty Browning
P2007.40

Maker unknown (Australia)
model sailing ship
Presented by Mrs Betty Browning
P2007.41

Maker unknown (Australia)
model owl
Presented by Mrs Betty Browning
P2007.42

Maker unknown (Holland)
pair of chairs, C19th
Presented by Dr Malcolm Gregory
P2007.43

Maker unknown (Holland)
pewter plate, early C19th
Presented by Dr Malcolm Gregory
P2007.44

Maker unknown (India)
framed Arabic manuscript, unknown date
Presented by Dr Malcolm Gregory
P2007.45

Maker unknown
pair of teacups, Qing dynasty
Professor Shiu Hon and Mrs Nancy Wong, Donation IV
P2007.11

Maker unknown
pair of goldfish bowls with stands, Qing dynasty
Professor Shiu Hon and Mrs Nancy Wong, Donation IV
P2007.12, P2007.12, P2007.14

Maker unknown
jar, Eastern Han dynasty (25–220 CE)
Professor Shiu Hon and Mrs Nancy Wong, Donation IV
P2007.15

Maker unknown
vase, Qing dynasty
Professor Shiu Hon and Mrs Nancy Wong, Donation IV
P2007.16

Maker unknown
vase, mid C20th
Professor Shiu Hon and Mrs Nancy Wong, Donation IV
P2007.17

Maker unknown
8 part hinged screen, Qing dynasty
Professor Shiu Hon and Mrs Nancy Wong, Donation IV
P2007.18

Maker unknown
side table, C20th
Professor Shiu Hon and Mrs Nancy Wong, Donation IV
P2007.19

Maker unknown
pair of wooden panels, Qing dynasty
Professor Shiu Hon and Mrs Nancy Wong, Donation IV
P2007.20

Maker unknown
pair of carved brackets, Qing dynasty
Professor Shiu Hon and Mrs Nancy Wong, Donation IV
P2007.21

Maker unknown
pair of columns with carved calligraphy, Late Qing dynasty
Professor Shiu Hon and Mrs Nancy Wong, Donation IV
P2007.22

Maker unknown
pair of carved bamboo columns with calligraphy, mid C20th
Professor Shiu Hon and Mrs Nancy Wong, Donation IV
P2007.23

Reg Preston (Victoria)
casserole, 1982
Presented by B Trueman
P2007.49

Reg Preston (Victoria)
small vessel, 1982
Presented by B. Trueman
P2007.50

Maker unknown
wallaby fur cushion, 1970s
Presented by Dr Malcolm Gregory
P2007.52

Maker unknown
Turkish drop spindle, 1970s
Presented by Dr Malcolm Gregory
P2007.53

Clara Gregory
hymnal cover
Presented by Dr Malcolm Gregory
P2007.54

Clara Gregory
onion bag, 1970s
Presented by Dr Malcolm Gregory
P2007.55

Clara Gregory
hot water bottle cover, 1970s
Presented by Dr Malcolm Gregory
P2007.56

Clara Gregory
knee rug, 1970s
Presented by Dr Malcolm Gregory
P2007.57

Clara Gregory
knitted wall pocket, 1970s
Presented by Dr Malcolm Gregory
P2007.58

Maker unknown (Tasmania)
what-not, 1840s
Presented by Dr Malcolm Gregory
P2007.59

Maker unknown (Tasmania),
side chair (incomplete), 1850s
P2007.60

Derek Smith (Australia)
Untitled (footed bowl), 2007
Art Foundation of Tasmania
P2007.61

Feltex carpets (New Zealand)
rug, 1970s
Presented by S Heap
P2007.62

Maker unknown (China)
length of embroidered silk, 1840s
P2007.63

James Price Port Arthur Pottery
two jardiniers, c.1900
P2007.64, P2007.65

Jeff Mincham (South Australia)
vessel, Ancient Markings, 2007
Purchased with funds from the Easterbrook Bequest
P2007.66

Kilpatrick and Co (Melbourne)
Hobart Regatta Cup, 1865
Purchased with funds from the Art Foundation of Tasmania and the
Public Donations Fund
P2008.1

Elizabeth Tanton
Wall hanging, 1974
Presented by Elizabeth
P2008.2

Dress and suit, early 1950s
Presented by Anna McEldowney
P2008.3 & P2008.4

Anna Henrietta Miller (Tasmania 1839–1923)
sampler, c.1850
Purchased with public donation funds
P2008.5

Sally Brown
Peggy bowl, 2008
Purchased with public donation funds
P2008.6

Wedgwood (Britain)
sardine dish, c.1878
Lithgow Bequest
P2005.105

Wedgwood (Britain)
Caneware pie dish, c.1820
Lithgow Bequest
P2005.106
Wedgwood (Britain)
Drabware teapot, c.1820
Lithgow Bequest
P2005.107

Wedgwood (Britain)
Basaltes teapot, c.1840
Lithgow Bequest
P005.108

Wedgwood (Britain)
Rosso Antico teapot, c.1920
Lithgow Bequest
P2005.109

Wedgwood (Britain)
Lithgow Bequest
cheese cover, c.1850
P2005.110

Wedgwood (Britain)
SYP teapot, 1881
Lithgow Bequest
P2005.111

Wedgwood (Britain)
Queensware bowl (shell) c.1820
Lithgow Bequest
P2005.112

Wedgwood (Britain)
Caneware teapot, c.1817
Lithgow Bequest
P2005.113

Wedgwood (Britain)
inkpot, c.1800
Lithgow Bequest
P2005.114

Wedgwood (Britain)
Jasperware jug, c.1895
Lithgow Bequest
P2005.115

Wedgwood (Britain),
cup and saucer, c.1820
Lithgow Bequest
P2005.116

Wedgwood (Britain)
plate, c.1870
Lithgow Bequest
P2005.123

Wedgwood (Britain)
Basaltes sugar bowl & lid, c.1840
Lithgow Bequest
P2005.125

Wedgwood (Britain)
Basaltes cream jug, c.1840
Lithgow Bequest
P2005.126

Wedgwood (Britain)
Rosso antico teapot, c.1840
Lithgow Bequest
P2005.127

Wedgwood (Britain)
Pearlware plate, 1808
Lithgow Bequest
P2005.128)

Wedgwood (Britain)
Pearlware plate, 1785
Lithgow Bequest
P2005.129)

Wedgwood (Britain)
Pearlware plate, 1785
Lithgow Bequest
P2005.130

Wedgwood (Britain)
coffee cup and saucer, c.1840
Lithgow Bequest
P2005.133

Wedgwood (Britain)
chimney ornament (coral) 1894
Lithgow Bequest
P2005.134

Wedgwood (Britain)
Basaltes vase, c.1905
Lithgow Bequest
P2005.135

Wedgwood (Britain)
Jasper vase with relief decoration, c.1870
Lithgow Bequest
P2005.136

Wedgwood (Britain)
wall tile, c.1885
Lithgow Bequest
P2005.137

Wedgwood (Britain)
soup bowl, c.1819
Lithgow Bequest
P2005.138

Wedgwood (Britain)
Australian flora plate, 1882
Lithgow Bequest
P2005.139

Wedgwood (Britain)
soup bowl, c.1860
Lithgow Bequest
P2005.140

Wedgwood (Britain)
playing card plate, A L Jansson, 1909
Lithgow Bequest
P2005.141

Wedgwood (Britain)
playing card plate, A L Jansson, 1909
Lithgow Bequest
P2005.142

Wedgwood (Britain)
dinner plate, Susie Cooper, 1975
Lithgow Bequest
P2005.143

Wedgwood (Britain)
cup, saucer and side plate (cauliflower design), 1908
Lithgow Bequest
P2005.145

Luxemburg jug, C19th
P2005.117

Worcester (Britain)
Syrup horn jug, C19th
P2005.118

Cobridge (Britain)
Corn cob teapot, 1930
P2005.119

Maker unknown (China)
Blanc de Chin cat figurine, late C19th
P2005.120

Rosenthal (Germany)
Magic flute teapot, 1991
P2005.121

Vernon's Noiseless Patent Ware (Scotland)
Noiseless teapot, c.1860
P2005.122

Buleigh ware (Britain)
serving platter, c.1930
P2005.124

Wilinson (Royal Staffordshire) & Clarice Cliff (Britain)
cup and saucer, c.1930
P2005.144

Royal Doulton (Britain)
teapot, c.1920
P2005.146

Royal Doulton (Britain)
teapot, c.1935

Royal Doulton (Britain)
cup & saucer, c.1930
P2005.148

Royal Doulton (Britain)
Teatime figurine, 1972
P2005.149

Maker unknown (Staffordshire)
figurine, c.1860
P2005.150

Maker unknown (Staffordshire)
water jug, c.1880
P2005.151

Maker unknown (Staffordshire)
chimney ornament (dog), c.1890
P2005.152

Maker unknown (Britain),
teapot, c.1890
P2005.153

Belleek (Ireland)
vase, c.1940
P2005.154

Belleek (Ireland)
bowl, c.1995
P2005.155

Shelley (Britain)
vase, c.1920
P2005.156

Spode
hors d'oeuvres dish, c.1880
P2005.157

Maker unknown (Britain)
drinking glass, C18th
P2005.158

Maker unknown (Britain)
drinking glass, c.1770
P2005.159

Maker unknown (ancient Rome)
small bowl, 1st century BCE
P2005.160

Maker unknown (Roman Britain)
small dish, 3rd century CE
P2005.161

Maker unknown (ancient Rome)
small flask, undated
P2005.162

Maker unknown (ancient Rome)
bottle, 4th century CE
P2005.163

Maker unknown (ancient Roman Syria)
undated
P2005.164

T R & Co (Britain)
tea bowl & dish, c.1690
P2005.165

Maker unknown (China)
lidded bowl, Qing dynasty (Guanxu, 1875–1908)
P2005.166

Wedgwood (Britain)
Ferrara tea set, c.1840
P2005.133

Maker unknown (China)
flower vase, Qing dynasty (Kangxi, 1662–1722)
P2005.167

Maker unknown (China)
tulip vase, Qing dynasty (Qianlong, 1736–1795)
P2005.168

Maker unknown (China)
funerary figure of groom, Ming dynasty (1368–1644)
P2005.169

Maker unknown (China)
bowl and stand, Qing dynasty (Qianlong, 1736–1795)
P2005.170

Maker unknown (China)
Yixing teapot, late C20th
P2005.171

Maker unknown (China)
Yixing teapot, undated
P2005.172

Maker unknown (China)
Yixing teapot, Qing dynasty (Qianlong, 1736–1795)
P2005.173

Wedgwood (Britain)
bowl, 1913
P2005.174

Moorcroft (Britain)
shallow dish, 1949
P2005.175

Royal Worcester (Britain)
Australian mushroom vase, 1912
P2005.176

Royal Worcester (Britain)
cup & saucer (Aust design), 1912
P2005.177

Maker unknown (USA)
pressed glass dish, 1840s
P2005.178

Maker unknown (China)
glass bowl, 1880s
P2005.179

Maker unknown (China)
cameo glass bowl, late C19th
P2005.180

Maker unknown (England)
earthenware bottle, 1700s
P2005.181

Maker unknown (England)
stem glass, 1700s
P2005.182

Wood & Sons (England)
'Cosy' teapot/lemon jug, c.1920
P2005.183

Maker unknown (England)
stem glass, 1800s
P2005.184

Maker unknown (China)
Armorial dinner ware, c.1800
P2005.185.1–P2005.185.4

Maker unknown (England)
'Bristol blue' bottle, late 1700s
P2005.186

Maker unknown (England)
wine glass rinser, 1800s
P2005.187

Maker unknown (ancient Roman)
oil lamp 1st century CE
P2005.188

Maker unknown (China)
jade brush washer and stand, 1800s
P2005.189

Belleek (Ireland)
tea cup and saucer, c.1891
P2005.190

Moorcroft (Britain)
pedestal bowl, c.1953
P2005.191

Maker unknown (Britain)
tea bowl and saucer, c.1770
P2005.192

Maker unknown (Japan)
lacquer work dish c.1820
P2005.193

Maker unknown (Britain)
'Bristol blue' ink bottle 18th century
P2005.194

Shelley (Britain)
tubular vase, c.1916
P2005.195

Roger Michell (designer); Carlton Ware (Britain)
designer teapot, 1980s
P2005.196

Fitz and Floyd (USA)
'Lip service' teapot, c.1977
P2005.197

Henry Thacker and Co (Britain)
patent inkstand, 1880s
P2005.198

Wedgwood (Britain)
tea set, c.1810
P2005.199.1–P2005.199.2

Sadler (Britain)
teapot 1980s
P2005.200

Davenport Pottery (Britain)
plate c.1815
P2005.201

Maker unknown (Britain)
pair of covered serving jars, 1850s
P2005.205.1 & .2

Sevres (France)
chocolate cup and saucer c.1848
P2005.206

Davenport Pottery (Britain)
plate c.1815
P2005.202

Davenport Pottery (Britain)
dish, c.1815
P2005.203

Davenport Pottery (Britain)
dish, c.1815
P2005.204

WH Goss (Britain)
novelty teapot, 1930s
P2005.207

Wedgwood (Britain)
Cauliflower tea caddy c.1760
P2005.208

Hazel Atlas Glass Company (USA)
glass jug 1930s
P2005.209

George Davidson & Company (Britain)
pressed glass vases c.1885
P2005.210

Barovier & Toso (Italy)
glass bowl 1970s
P2005.211

George Davidson & Company (Britain)
pair of pressed glass vases, c.1885
P2005.210.1 & .2

Maker unknown (Germany)
beer jug, 1600s
P2005.212

Maker unknown (Britain)
wine glass c.1830
P2005.213

Sowerby (Britain)
glass salt 1880s
P2005.215

Staffordshire (Britain)
pen-holder in the form of a dog, c.1880
P2005.216

Maker unknown (Iran)
glass perfume sprinkler, 1700s
P2005.217

Worcester (Britain)
plate c.1810
P2005.218

Carlton Ware (Britain)
cruet in the form of mushrooms 1950s
P2005.219

Maker unknown (Britain)
wine glass, c.1830
P2005.214

Thomas Baxter (Artist); New Hall China Manufactory (Britain)
cup and saucer, c.1810
P2005.220

Boulton and Mills (Britain)
glass vase, 1880s
P2005.221

Maker unknown (Britain)
double-ended scent bottle 1870s
P2005.222

Maker unknown (China)
teapot c.1750
P2005.223

Maker unknown (China)
carved stone teapot
P2005.224

Grimwades Ltd. (Britain)
posy vase, 1930s
P2005.225

New Hall China Manufactory (Britain)
cup & saucer, c.1810
P2005.220.1 & .2

Grace Seccombe (Australia)
ceramic figurine of bird c.1940
P2005.226

Mason's (Britain)
cup and saucer, 1890s
P2005.227

Noritake (Japan)
teaset c.1915
P2005.228.1–P2005.228.3

Maker unknown (Britain)
pressed glass jug 1890s
P2005.230

Minton (Britain)
ceramic plate, c.1895
P2005.231

Mason's (Britain)
Indian Grasshopper plate
c.1815
P2005.229

Maker unknown (France)
scent bottle, c.1860
P2005.232

Penny Malone (Tasmania); Shaz Harrison-Williams (Tasmania),
Beachbag, 2000
Donated by the artists
P2008.7

Wedgwood (Britain)
pair of willow pattern bowls, c.1900
P2008.8.1 & .2

Maker unknown (Japan)
ceremonial dolls, 1950s
P2008.9–P2008.14

Sarah Mitchell (Lis Dillon, Tasmania)
embroidered tablecloth c.1880
Presented by Edmund Smith
P2008.5

Rebecca Coote (Tasmania)
glass and stainless steel sculpture, Funnel, 2008
Purchased Public Donations Fund
P2008.16

William Eaton (Britain)
set of six teaspoons bearing the family crest of Sir John Franklin
Purchased with funds from the Art Foundation of Tasmania
P2008.17

Janet Gale Netsuke and inro collection (Cultural Gifts Scheme)

Maker unknown (Japan), netsuke: Butterfly on tigerlily, no date
(P2007.68)

Maker unknown (Japan)
netsuke: Sleeping Scholar, c.1780
P2007.69

Hideshig (Osaka School)
netsuke: Oni under table with Shoki's hat, c.1820–3
P2007.70

Maker unknown (Japan)
netsuke: Manju netsuke c.1855
P2007.71

Maker unknown (Japan)
netsuke: Eagle head, C19th
P2007.72

Maker unknown (Japan)
netsuke: Boy opening a nut late, C18th
P2007.73

Maker unknown (Japan)
netsuke: Man applying moxa, C18th
P2007.74

Maker unknown (Japan)
netsuke: Sennan with hat, C18th
P2007.75

Shibagai (Japan)
netsuke: Shibayama, C19th
P2007.76

Maker unknown (Japan)
netsuke: Mask, Meiji period (mid C19th)
P2007.77

Shibayama? (Japan)
netsuke: Shoki and Oni, C19th
P2007.78

Yasamakchi (Tokyo School)
netsuke: Hotei, C19th
P2007.79

Hosei (Kyoto School)
netsuke: Monk C19th
P2007.80

Kenko
netsuke: Bakemono as tea master C19th
P2007.81

Maker unknown (Japan)
netsuke: Chinese lion dog, Qing dynasty; Qianlong (1736–96)
P2007.82

Yaki-in, Kinju (pottery?)
netsuke: Tanaku (Badger), late C19th
P2007.83

Maker unknown (Japan)
netsuke: Peach early C19th
P2007.84

Maker unknown (Japan)
netsuke: Chestnut and wasp, early C19th
P2007.85



Netsuke were an important part of Japanese dress from the 17th to the early 20th century. Their function was to secure objects such as purses, tobacco pouches and containers for medicines and other object, that were suspended on a cord running through a broad sash (obi). Netsuki evolved to become highly decorative and personal items and can be considered miniature sculptures. They assumed many forms and were made in a variety of materials, such as ivory, bone, porcelain, wood, metal and lacquer.

Masakaga (Hirado porcelain)
netsuke: Boy on buffalo, C19th
P2007.86

Maker unknown (Japan)
netsuke: Flintlock, C19th
P2007.87

Maker unknown (Japan)
netsuke: Meiji period (1868–1912)
P2007.88

Ritsuo (Japan)
netsuke: Shishi, 1663 1747
P2007.89

Maker unknown (Japan)
netsuke: Shishi and peony, undated
P2007.90

Maker unknown (Japan)
netsuke: Daikoku undated
P2007.91

Yachiku (Japan)
netsuke: Takumatsu Mendicant priest, C19th
P2007.92

Maker unknown (Japan)
netsuke: Monkey with peaches, late C18th
P2007.93

Kozan (Japan)
netsuke: Monkey, chestnut and worm, C18th
P2007.94

Maker unknown (Japan)
netsuke: Mamemaki, Okame at Setsubun C19th
P2007.95

Hoga Tasashi (Japan)
netsuke: Karako with fan C19th
P2007.96

Maker unknown (Japan)
netsuke: Karako Chinese children and Tsuitate screen late C18th
P2007.97

Maker unknown, (Japan)
netsuke: Dutchman rolling cheese or stone, C18th
P2007.98

Maker unknown, (Japan)
netsuke: Sleeping grass cutter, C18th
P2007.99

Maker unknown, (Japan)
netsuke: Three tortoises, c.1870
P2007.100

Maker unknown, (Japan)
netsuke: Clam shell, C19th
P2007.101

Bunzan (Japan)
netsuke: Egg tester, late C18th
P2007.102

Gyokko (Japan)
netsuke: Professional sneezer, C19th
P2007.103

Jugyoku (Japan)
netsuke: Monkey strangling an octopus, C18th
P2007.104

Koichi (Japan)
netsuke: Monkey and grapes, c.1850
P2007.105

Maker unknown (Japan)
netsuke: Horse and foal, undated
P2007.106

Maker unknown (Japan)
netsuke: Rice bale, C19th
P2007.107

Maker unknown (Japan)
netsuke: Tortoise and snake, undated
P2007.108

Maker unknown (Japan)
netsuke: Okame mask C19th
P2007.109

Gyokosan (Japan)
netsuke: Scratching monkey, C19th
P2007.110

Maker unknown (Japan)
netsuke: Southsea diver, C19th
P2007.111

Shinzan (Japan)
netsuke: Monkey and turtle, Early C20th
P2007.112

Maker unknown (Japan)
netsuke: Ape and octopus, mid C19th
P2007.113

Gyokko (Japan)
netsuke: Tanuki (badger), late C19th
P2007.114

Masayoshi (Japan)
netsuke: Rat, mid C19th
P2007.115

Koichi (Japan)
netsuke: Drunk monkey, Meiji period (1868 1912)
P2007.116

Maker unknown (Japan)
netsuke: Monkey fleaing himself, date unknown
P2007.117

Maker unknown (Japan)
netsuke: Sake drinker, C19th

P2007.118
Maker unknown (Japan)
netsuke: Tsuzumi drum, C19th
P2007.119

Maker unknown (Japan)
netsuke: Carved red lacquer, c.1800
P2007.120

Maker unknown (Japan)
netsuke: Benton with her Biwa in a bag, C19th
P2007.121

Maker unknown (Japan)
netsuke: Double gourd, C19th
P2007.122

Maker unknown
netsuke: Repentant Oni date unknown
P2007.123

Maker unknown (Japan)
netsuke: Lacquer Sennin, date unknown
P2007.124

Maker unknown (Japan)
netsuke: Lacquer manju, date unknown
P2007.125

Maker unknown (Japan)
netsuke: Cinnebar lacquer manju, date unknown
P2007.126

Maker unknown (Japan)
netsuke: Boy with Hannya mask, date unknown
P2007.127

Maker unknown (Japan)
netsuke: Roaring Shishi, date unknown
P2007.128

Maker unknown (Japan)
netsuke: lacquer and wood manju, date unknown
P2007.129

Maker unknown (Japan)
netsuke: Man polishing bell, date unknown
P2007.130

Masanati (Japan)
netsuke: Boy playing drum, date unknown
P2007.131

Maker unknown (Japan)
netsuke: Red lacquer baku, date unknown
P2007.132

Maker unknown (Japan)
netsuke: sake cup, date unknown
P2007.133

Maker unknown (Japan)
netsuke: Tabetina doll, date unknown
P2007.134

Maker unknown (Japan)
netsuke: Fish basket, date unknown
P2007.135

Maker unknown (Japan)
netsuke: Actor hannya mask, date unknown
P2007.136

Maker unknown (Japan)
netsuke: Gold lacquer manju – kinkatu, date unknown
P2007.137

Maker unknown (Japan)
netsuke: Tabetina doll, date unknown
P2007.138

Maker unknown (Japan)
netsuke: Sennin and tiger, (cinnebar) date unknown
P2007.139

Maker unknown (Japan)
netsuke: Dragonfly box, undated
P2007.140

Maker unknown (Japan)
netsuke: manju, C19th
P2007.141

Maker unknown (Japan)
netsuke: Kagamibuta manju with chain, C19th
P2007.142

Maker unknown (Japan)
Kagamibuta manju, C19th?
P2007.192

Maker unknown (Japan)
Kagamibuta manju: Kagamibuta manju, late C19th
P2007.193

Maker unknown (Japan)
kanemono tobacco pouch clasp, late C19th
P2007.191

Maker unknown (Japan)
purse: Kinchaku (embroidered purse), date unknown
P2007.194

Maker unknown (Japan)
tobacco pouch: Tobacco pouch, date unknown
P2007.173

Masa toshi (Japan)
netsuke (part of 109): Ivory teahouse, mid C19th
P2007.143
Maker unknown (Japan)
netsuke: Kagamibuta netsuke, date unknown
P2007.144

pipecase: Namban wood pipecase, Late C19th
P2007.187

Maker unknown (Japan)
purse: Dragon design kinchaku, early/mid C19th
P2007.195

Maker unknown (Japan)
tobacco case (part of set): Tobacco case, C19th
P2007.174

Maker unknown (Japan)
tobacco pouch: Tobacco pouch, C18th early C19th
P2007.175

Maker unknown (Japan)
netsuke: Karashishi with ball, C18th early C19th
P2007.145

Maker unknown (Japan)
intro, undated
P2007.161

Maker unknown (Japan)
netsuke: Lacquer manju netsuke, undated
P2007.146

Maker unknown (Japan)
Lacquer intro with terrapins C19th
P2007.162

Maker unknown (Japan)
netsuke, Mount Fuji manju netsuke C19th
P2007.147

Maker unknown (Japan)
intro set, C19th
P2007.163

Kazutoshi (Japan)
intro, undated
P2007.164

Nakayama, Kogetsu saku (Japan)
Rooster intro and Shishi netsuke, C19th
P2007.165

Maker unknown (Japan)
netsuke, Warikoinu netsuke, early C19th
P2007.148

Maker unknown (Japan)
ojimi, C19th
P2007.186

Maker unknown (Japan)
intro: Wisteria and swallow Meiji period (1868–1912)
P2007.166

Maker unknown (Japan)
netsuke: Crane, C19th
P2007.149

Maker unknown (Japan)
ojimi, C19th
P2007.185

Maker unknown (Japan)
intro: Chysanthumum, date unknown
P2007.16

Maker unknown (Japan)
manju netsuke: Lily and leaf date unknown
P2007.150

Maker unknown (Japan)
Intro date unknown
P2007.168

Maker unknown (Japan)
netsuke: Hirado man and shishi, date unknown
P2007.151

Maker unknown (Japan)
intro: Intro Late Edo/Meiji
P2007.16

Maker unknown (Japan)
netsuke (with 192): Kabuto (Samurai helmet), C19th
P2007.152

Maker unknown (Japan)
intro: Eagle, C19th
P2007.170

Ichijusai (Japan)
intro; Monkey, Meiji period (1868–1912)
P2007.171

Maker unknown (Japan)
netsuke: Monkey, late C19th
P2007.153

Maker unknown (Japan)
netsuke: Kagamibuta Netsuke, date unknown
P2007.154

Maker unknown (Japan)
netsuke: Kagamibuta, early/mid C19th
P2007.155

Maker unknown (Japan)
pipe case: Pipe case date unknown
P2007.188

Maker unknown (Japan)
ojimi: date unknown
P2007.184

Maker unknown (Japan)
pipe case: Pipe case C18th early C19th
P2007.189

Maker unknown (Japan)
ojimi: C18th early C19th,
P2007.183

Maker unknown (Japan)
tobacco pipe, C18th early C19th
P2007.176

Maker unknown (Japan)
Pipe case, C19th
P2007.190

Maker unknown (Japan)
ojimi, C19th
P2007.182

Maker unknown (Japan)
tobacco pipe, C19th
P2007.177

Maker unknown (Japan)
inro (part of set): Inro C19th
P2007.172

Maker unknown (Japan)
netsuke (part of set): Netsuke C19th
P2007.156

Maker unknown (Japan)
ojimi (part of set): Inro set C19th
P2007.181

Maker unknown (Japan)
Ojimi date unknown
P2007.196

Maker unknown (Japan)
ojimi: monkey date unknown
P2007.197

Maker unknown (Japan)
ojimi date unknown
P2007.198

Maker unknown (Japan)
ojimi, C19th
P2007.199

Maker unknown (Japan)
netsuke: mask C19th
P2007.157

Maker unknown (Japan)
ojimi C19th
P2007.180

Maker unknown (Japan)
ojimi date unknown
P2007.200

Kazutoshi
netsuke: Netsuke date unknown
P2007.158

Maker unknown (Japan)
ojimi, date unknown
P2007.179

Maker unknown (Japan)
ojimi: Ojimi date unknown
P2007.201

Maker unknown (Japan)
inro set: inro, netsuke, ojimi: Eagle C19th
P2007.159

Kazutoshi
inro set: inro, netsuke, ojimi: Inro date unknown
P2007.160

Maker unknown (Japan)
tobacco set, C18th early C19th
P2007.178

Geology

30 fossil specimens collected from Koonya, Tasman Peninsula

20 specimens of Crocoite, Adelaide Mine, Dundas, Tasmania.
Cultural Gift donation from The Adelaide Mine Mining Company

Herbarium

Individuals and institutions donated 1,605 specimens in total to the Herbarium. Staff of the Herbarium collected and lodged 914 specimens.

Miscellaneous specimens were donated by B Champion, R Crowden, P Dalton, G Deans, J Elix, N Fitzgerald, M Garrett, M Larcombe, J Lewis, S McGuigan, A North, B Potts, A Pyrke, R Skabo, R Schahinger, R Seppelt, D Steane, C Strain, M Visoiu, H. & A Wapstra, M Wapstra and K Ziegler.

The Herbarium received specimens from the Allan Herbarium (New Zealand), Australian Quarantine Inspection Service (Northern Queensland), Auckland Museum Herbarium, Australian National Herbarium, Australian National University, Botanical Museum of Lund (Sweden), Institute of Botany (Krakow, Poland), Karl Franzens Universität (Graz, Austria), National Herbarium of New South Wales, National Herbarium of Victoria, National Science Museum (Tsukuba, Japan), N.C.W. Beadle Herbarium (Armidale), Queensland Herbarium and the Western Australian Herbarium.

The Herbarium sent exchanges to the Australian National University, Bishop Museum (Hawaii, USA), Botanical Museum, Finnish Museum of Natural History, Botanisches Institut, Universität Basel (Switzerland), Duke University (Durham, USA), The Field Museum (Chicago, USA), Lichenologisches Institut (Neumarkt, Germany), Karl Franzens Universität (Graz, Austria), Michigan State University, National Botanical Institute (South Africa), National Herbarium of New South Wales, National Herbarium of Victoria, N.C.W. Beadle Herbarium, Northern Territory Herbarium, Queensland Herbarium, Real Jardín Botánico (Madrid), Royal Botanic Garden (Kew, UK), State Herbarium of South Australia, Swedish University of Agricultural Sciences and Uppsala University (Sweden).



Ambuchanania leucobryoides, a rare moss recently found for the second time by its namesake, Alex Buchanan, almost 20 years after its discovery



Belinda Bauer, Vertebrate Zoology Technical Officer, with the Giant Squid that washed up onto Ocean Beach, Strahan, 10 July 2007

Invertebrate Zoology

A large collection of invertebrates from Three Hummock Island. Donated DPIW

Approximately 1000 lots of marine invertebrates from Port Davey. Donated TAFI, UTAS

A giant squid *Architeuthis* sp. from Ocean Beach, West Coast Tasmania. Donated TMAG

A large collection of beetles and 40 boxes of mixed invertebrates. Donated Forestry Tasmania

Two samples of the giant salp *Salpa maxima*. Donated public.

Amphipods (*Phronimadae*, *Phronima*). Donated Mr Robert de Little

Thirteen drawers of beetles from Africa as a continuing part of the existing large beetle collection. Donated George Bornemissza under Cultural Gifts Program.

20 adult glow worms. Donated Dr Claire Baker

23 microscope slides of copepods (paratypes). Donated Dr Tomislav Karanovic

Vertebrate Zoology

Significant acquisitions:

Elephant seal (*Mirounga leonina*) skin and skull. Donated Tasmanian Parks and Wildlife

Macquarie Island faunal material. Donated Tasmanian Parks and Wildlife

Pygmy Right Whale (*Caperea marginata*) skulls. Donated R. Warneke

Bettong (*Bettongia gaimardi*) study skin. Donated R. Warneke

Caribou (*Rangifer tarandus*) skin. Donated

Fur seal (*Arctocephalus* sp.) prey remains and skulls. Donated Brad Page SARDI

Macropod material from Maria Island. Collected B. Bauer and B. Looker

Molecular material from Tasmanian Devils Cape Sorell Population. Collected D. Mann, B. Bauer, B. Looker

History

Port Arthur Recovery Centre sign. Donated Paul Kenny

Wheeler antarctic collection. Donated Graeme Wheeler

Door covered with 1980s environment stickers. Donated Robyn Trousselot

Royal Opera House Season Programme. Donated Mrs Diana Jones

2 pieces of glass apparatus plus 3 chemical bottles from the Pathology department of the Royal Hobart Hospital. Donated Dr Kathryn Marsden

Antique typewriter. Donated A Houghton

Wooden Prosthetic Arm with metal joints. Donated Peter Duggan

Motorcycle T-shirt. Donated Mark Kirby

Brass cylinder with screw on cap containing small spoon. Donated Christopher Steenholdt

Victa Bike. Donated Nancy Smith

Bible c.1857. Donated Karyn Ervin

Royal Australian Engineers Battledress. Donated Mr W Broughton

Photos and objects related to antarctic, Cape Evans Hut 1910-17 and Mawson Station 1956-58. Donated Mr Graeme Wheeler

Scrapbook. Donated Sandra Stubbings

Case with Lantern projector. Donated Ruth Brammall

Photo of home brew bottle label, 'The Gold Medal' and associated citation and recipe for the home brew. Donated Ray Torckler

Binoculars and papers. Donated Margaret Morris

Antarctic material - 3 beer bottles, Nellas Dan menu 1983, Nella Dan T-Shirt, collection of B/W photos relating to Macquarie Island and Antarctica. Also 4 parchment documents relating to early Hobart. Donated Jenny Mirkazemi

Ship model of the 'Southern Cross'. Donated Peter Salmon and Jennifer Casson-Medhurst

Silk regatta program for 1868. Donated Charles Bailey
Miner's spade. Donated Ann Hopkins

Letter written by Eric Stock detailing the February 1967 fires in southern Tasmania. Mr Stock then lived in Proctors Road. Donated Elizabeth Stock & Tertia Hogan

Poor Man's Friend - earthenware pot - Beach and Barnicott successor to the late Dr Robert Bridport. Donated Alfred Shutlar

Pair of roller skates approx 100 years old. Donated Taz Taylor through Nickki Nolan

Chipboard election sign for Bob Brown and Gerry Bates for 1986 state election. Donated Rosemary Sandford

48 weights and measures and scales. Donated Weights and Measurements Branch, Dept of Justice

Cloth election banner to Bob Brown for 1986 State Election. Donated The Wilderness Society

Leather belt and buckle with inscription 'Tasmanian Local Forces'. Donated Cerebral Palsy Tasmania

Drawing equipment. Donated Lindall Steed and Glenys Desmond
Memorial to Capt Arthur Morrisby MLC of Zeehan on departure to Boer War in 1902. Donated Rodney Dennis

Bendigo Bank Piggy Bank. Donated Oscar Semler

Apple][personal computer with floppy discs and manuals - c1981.
Donated Kay Whitehouse

Remington portable typewriter - c1923-25. Donated Kay Whitehouse

Maps, charts, papers and photographs related to Antarctica and
Richard Richards. Donated Graeme Wheeler

Roller Skates. Donated Graham Taylor

Greenpeace anti-whaling leaflets. Donated Ian Terry

Soldiers Trousers. Donated Collectables Shop

Collection of Antarctic material, clothes, Nella Dan items, met items.
Donated Rowan Butler

British Army Red Coat. Donated Chris Sullivan

Medicine bottles. Donated Steve Veit

14 Scientific instruments etc. Donated School of Plant Science, UTAS
Propellor. Donated Mrs Burrows

Antarctic related material 9 photos, map of Mt King, 1977 birthday card
Casey, pewter mug marked Peter King Mawson 1957-8, carved wooden
penguin 1957 rock from Mt Enderby Land 1958/59. Donated Peter King

Decorative Screen/Casey Station Christmas Luncheon Menu.
Donated Jeremy Smith

Ear Bashers Shield. Donated Ted Carson

Book: Louis Bernacchi's *To the South Polar Regions*. Purchased from
Gaston Renard Pty Ltd using funds from an anonymous donor.

Greenpeace anti-whaling t-shirt. Donated Greenpeace

Log book, Iron pot lighthouse front page 1875, Boxed glass photo of
James Cumine Parkinson, Scarf (yellow and blue) with writing relating
to Ireland (Orange), Regalia (blue, red, yellow) with 'Hobart town Loyal
Orange Lodge' No 11. Donated Ian Cumine

Environmental activism related material: fridge door, walkie talkie, 2 x
plastic and cardboard signs, box of stickers, 3 x t-shirts, box of badges,
1 original newspaper advert. Donated Wilderness Society

2 dolls, apron, 2 bags. Donated Pauline Osbourne

Archaeological material from Risdon Cove. Donated Mike Nash, Parks
and Wildlife,

Scrapbook relating to coronation of QEII in 1953. Donated Linley Adams

Industrial monitoring equipment from Workplace Standards Tasmania.
Donated Workplace Standards Tasmania

Numismatics

242 Philatelic (used and mint stamps). Donated Mr RH Thompson

1 Philatelic (stamp) Donated Kathryn Medlock

4 Banknotes. Donated The Stamp Place

1 Banknote. Donated Collection Box

1 Medal (Sport – Wrestling). Donated Mr Bernard Morris

1 Communion Token. Donated Mrs Brenda Burgess

236 Badges. Donated Tasmanian Pacing Club

118 Coins. Donated Geoff Lithgow Bequest

7 Medals. Donated Geoff Lithgow Bequest

1 Token. Donated Geoff Lithgow Bequest

1 Militaria (Hat Badge). Donated Geoff Lithgow Bequest

1 Ancient Currency. Donated Geoff Lithgow Bequest

8 Philatelic (used stamps). Donated Mr Stephen Harris

1 Circulating Coin. Donated Mr Roger V. McNeice

2 Die. Donated Mr Roger V. McNeice

Dog Registration Disc. Donated Jo Eberhardt

9 Circulating Coin. Donated Miss Elspeth Wishart

52 Philatelic (used stamps). Donated Mr CP Vassall

53 Philatelic (used stamps). Donated the Premier of Tasmania

27 Badges (political). Donated Mr Bob Gradwell

Badge (Mother's World War II) and Dog Registration Disc. Donated Mrs.
M Davis

16 Badges(Militaria). Donated Mr Geoffrey Alderton

1 Telephone Card. Donated Miss Elspeth Wishart

1 Badge (Surf Lifesaving Appeal). Donated Surf Life Saving Foundation

4 Medals (Militaria – Campaign Medals). Donated Mr G Donoghue

1 Banknote (Funny Money). Donated Mr Bingham

1 Banknote. Donated Miss Tanya Gallagher

1008 Philatelic items. Donated Geoff Lithgow Bequest

11 Circulating Coins. Donated Miss Elizabeth Wheelton

Miscellaneous other numismatic and philatelic items

Photography

Q2007.22 Gelatin print, Simon Cuthbert [Photographer] Artist, Lloyd
Rees. Presented Simon Cuthbert.

Q2007.24 Gelatin prints, Paton & Baldwin Soccer Team 1936 –1937
–1938; Q2007.24.1 State Premiers Patons & Baldwins Soccer Club
Premiers N.T.B.F.A 1930; Q2007.24.2 Patons & Baldwins' Soccer Club/
Tasmanian Premiers 1926/ Winners Cottrell-Dormer Cup 1926/ Winners
Linney Barber Cup 1926. Presented Mr. Chris Hudson.

Q2007.25 Type C print, portrait of Harry Alan Langton, son of Dr &
Mrs Andrew Langton, christened 22nd April 2007, Melbourne, in the
christening gown P2007.9, also donated to TMAG. Presented Mrs B
Roulston.

Q2007.31 gelatin silver postcard, Crawford's Studios [photographer], CJ
Harrisson Dec 1911, presented Geoff Harrisson

Q2007.33 to 42 Box of 79 glass lantern slides Sir Ernest Shackleton's
Trans-Antarctic Expedition. Reproduced by Frank Hurley from his own
images from the 'Endurance' and other photographers' images of the
Ross Sea Party; Eight photos of Mawson Station, Antarctica by Graeme
Wheeler, expeditioner at Mawson in 1957-58; Aerial views of Cape
Evans area, Ross Sea, Antarctica by unknown photographer. Presented
Mr Graeme Wheeler.

Q2007.43 Nine cartes de visites of Whitesides family in folding leather
album. Presented Warwick Oakman.

Q2007.44 Type C print, Mrs Kathleen Kerr Parker - a beloved friend,
benefactor and mother of Critchley Parker junior. Presented Margaret
Morris.

Q2007.45 to 50 Gelatin prints, West coast, Tasmania taken by David
Wilson, 1930s. Presented Janet Middleton.

Q2007.52 Gelatin print portrait of Vera Whitesides, silversmith, craft worker, photographer and designer. Presented Warwick Oakman.

Q2008.1 Sixteen Glass plate negatives featuring stands at the Royal Hobart show, 1929. Presented by anonymous donor.

Q2008.2 Collection of 29 B&W gelatin prints and one cibachrome print, taken when the late Tom Moffat, Tasmanian news presenter visited Macquarie Island and Antarctica. Presented Jenny Mirkazemi.

Q2008.5 Collection of 261 colour slides. Taken by Graeme Wheeler at Mawson, Antarctica during the International Geophysical year over 1956–58. Map of entire voyage – 21 November 1956 to 19 March 1958. Melbourne, Wellington, Cape Hallett, McMurdo Sound, Cape Hallett, McMurdo Sound, Mawson, Heard Island, Kerguelen Islands, Melbourne. Presented Graeme Wheeler.

Q2008.3 Collection of photographs 19th century people and views of Tasmania from the estate of Barrie de Jersey, musician, music teacher, potter and painter in the 1950s. Presented Diana de Jersey.

Q2008.6 Box of glass lantern slides relating to Antarctica and Tasmania. William Frederick Williams who was a member of Shackleton's expedition on the 'Nimrod' 1907 to 1909. Presented John Williams.

Q2008.7 B&W gelatin negatives 35mm and contact sheets. Dick Richards trip to Cape Evan , Antarctica 1914 to 1952, Antarctica. Presented Mr Graeme Wheeler.

Q2008.8 gelatin silver prints Dick Richards trip to Cape Evans, Antarctica 1914 to 1952, Antarctica. Presented by Mr Graeme Wheeler. Presented Graeme Wheeler.

Q2008.9 35 mm colour slides Tasmanian Aboriginal archaeological material photographed at various sites around Tasmania. Photographs taken by Rhys Jones, Dr Wallace Ambrose, Ray French, Brice Montgomery, Professor Wayne Orchiston. Presented Betty Meehan.

Q2008.10 and Q2008.11, Q2008.17 - Large Collection of glass plate negatives and film negatives by photographer J H Robinson of mining in Waratah region, north and north east Tasmania 1905 – 1939; Q2008.12 and Q2008.13 large gelatin silver prints of Waratah township and Hellyer Gorge; Q2008.24, 15, 16, three glass lantern slides all presented by Jeff Crowe; large collection of prints, family album, and family history lent for copying.

Q2008.18 Photographic prints and albums belonging to a Frank Long, Hobart and Tasmania; Collection of vintage prints collected by Frank Long , 1920s to 1930s. Presented Mrs Margaret Ranson.

Q2008.19 Gelatin silver prints of personnel from Van Diemen's Land Company and Burnie 1920s to 1950s. Presented Jocelyn Hull.

Q2008.20 Gelatin silver prints of camp site on the wagon road between Strahan and Penghana, 1895. Presented Elizabeth Price.

Q2008.21 Cased ambrotype, James Cumine Parkinson (1832–1887), c.1860. Presented Ian Cumine.

Q2008.22 Large Collection of gelatin silver prints Photograph of donor's father Walter Gregor Stephens b.1917– d. 2002 Features bushwalking in Tasmania with male friend Loris? or Roy? Skoda - 1950s to Precipitous Bluff, Mount, Mount Leillateah, Wylly, La Pouse, store at Cockle Creek, South Cape Rivulet, Ida Bay Railway ?, Moonlight Flats, New River Lagoon, Pinders Peak, Ooze Lake, Maxwell Ridge, Hanging Lake. Stephens lived at Dunalley in the Dunalley Hotel for a while, was a keen astronomer and owned the L.F.V 'Flying Cloud'; yachting; photolithographs aerial views of Tasmania c.1955. Presented Rosalind van Burck.

Indigenous Cultures

14 shell necklaces and 3 bracelets made by Tasmanian Aboriginal women

Two Tasmanian Aboriginal open weave baskets purchased from Ms Colleen Mundy, M8710, M8723 and one kelp water carrier, M8711

M8721 a-b

Spiral bound Booklet of "Premier Hon Paul Lennon, MHA. Stolen Generations of Aboriginal Children Bill 2006" including a letter from the "Premier of Tasmania" in gold Letterhead. Donated Premier Hon Paul Lennon, December 2007

M8720 a-b

Electronic, "CD copy of Sorry Book #89, from the collection of the AIATSIS Library, Canberra"

Annotation: Messages of regret and apologies, and the hope for reconciliation, from Australians to Australia's Indigenous people, arising from the National Sorry Day, following the release of the report of the National Inquiry into the Separation of Aboriginal and Torres Strait Islander Children from their Families (Bringing them home report). Donated Australian Institute of Aboriginal and Torres Strait Islander Studies Library

M8719

Two clap sticks Donated Hank Horton

Collections and Research

Appendix 5

Collection & Research Report Overview (2007–08)

2007 /2008	Items Acquired			Data Management	Loan (Inwards)		Loan (Outwards)		Exchange	Volunteers
	Donated (no of items)	Donated (Cultural Gifts)	Purchased (no of items)	Registrations (new records)	Sent	Received	Sent	Received	Sent	(total FTE equivalent) Days
Decorative Arts	205	137	15	282	0	0	2			
Arts										
Arts	3	2	2	21	25	16	8	9	0	46 hours
Decorative Arts	0	0	0	0	0	0	4	3	0	0
Biodiversity										
Invertebrate Zoology	1356	1	0	247	0	0	7	3	0	71
Vertebrate Zoology	115	0	0	129	0	1	0	1	0	0
Herbarium	2519	0	0	5702	253	265	1414	1121	859	202
Geology	50	0	0	0	0	0	0	0	0	18
Cultural Heritage										
Indigenous Cultures	0	0	0	0	0	2	0	0	0	0
Documents / Archives	33	0	2	560	0	0	0	0	0	0
History	310	0	2	395	1	1	3	2	0	16.5
Numismatics / Philatelics	630	0	0	1582	0	0	0	0	0	55.5
Photographs	62	0	0	549	0	0	0	0	0	5.5
Support Services										
Library	77	0	303	0	0	0	0	0	0	0
Total	5155	3	309	9185	279	285	1436	1139	859	368.5

Public Outreach Overview (2007–08)

2007 /2008	Enquiries (Estimate of Total)	Reports / Publications (Total) Donated (Cultural Gifts)	Visiting Researchers	Exhibitions			Talks and Lectures	Media (Radio / TV / Print)
				Minor / Short Terms (<5 days FTE)	Significant (Significant >5 days FTE)	Major (>20 days FTE)		
Arts								
Arts	224	0	3	0	0	1	8	0
Decorative Arts	100	5	0	3	1	1	2	3
Biodiversity								
Invertebrate Zoology	12	0	0	0	0	0	0	8
Vertebrate Zoology	181	0	22	3	0	3	5	7
Herbarium	6080	15	126	6	0	0	8	5
Geology	100	0	0	0	0	0	0	0
Cultural Heritage								
Indigenous Cultures	0	0	0	0	0	0	0	0
Documents	74	0	33	0	0	0	0	0
History including Numismatics / Philatelics	692	2	141	10	6	0	16	18
Photographs	159	0	31	12	2	6	0	1
Cross Disciplinary Areas								
Antarctica & Southern Oceans								
Conservation	163	1	3	22	9	8	0	2
Registration	12	6					1	0
Total	7797	29	359	56	18	19	40	44

Centre for Learning and Discovery Statistics

Appendix 6

2007/2008	Enquiries (Estimate)	General Visits		Holiday Programs		Education Programs	
		Total visits	Number of Participants	Total visits	Number of participants	Total visits	Number of participants
July	145	37	1074	0	0	46	1337
August	450	60	1563	0	0	68	1851
September	400	26	697	13	349	17	446
October	400	27	768	0	0	65	1897
November	250	45	1095	0	0	39	863
December	180	16	586	0	0	11	409
January	n/a	4	99	18	742	0	0
February	400	13	350	0	0	6	92
March	450	28	861	0	0	34	961
April	450	18	432	0	0	49	1269
May	450	42	1277	0	0	59	1560
June	450	32	976	9	450	12	300
Total	4025	348	9778	40	1541	406	10985

2007/2008	Tours (including re. volunteer guided tours)		Loans		Teachers Twilight Seminars	
	Tours (Total)	Tour Participants (Total)	Participating Schools (Outward Loans)	Australian War Memorial boxes	No. of Seminars	Participants
July	15	35	32	9	0	0
August	15	48	27	4	0	0
September	11	59	8	0	1	30
October	17	88	8	1	0	0
November	17	146	9	3	1	25
December	9	39	4	0	0	0
January	19	155	0	0	0	0
February	20	127	0	1	5	115
March	17	97	0	8	1	25
April	10	38	0	10	4	75
May	23	50	0	4	4	40
June	11	47	0	3	3	81
Total	184	929	88	43	19	391



Research Supervision

Appendix 7

Post Graduate Supervision

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

Supervisor: **Elsbeth Wishart**

Project: Convict Leg Irons

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

Supervisors: Jonathon Holmes, **Andrew Rozefelds**

Project: William Archer artist and botanist

Othman, Ateeka (Masters of Science Candidate, University of Tasmania)

Supervisors: Greg Jordan, **Marco Duretto**

Project: Morphological variation in *Correa lawrenceana* var. *lawrenceana* (Rutaceae).

Mole, Bryan (PhD Candidate, University of Melbourne)

Supervisors: Pauline Ladiges, Frank Udovicic,

Marco Duretto

Project: A systematic and biogeographic analysis of *Phebalium* (Rutaceae: Boronieae) and its allies based on morphology and DNA sequence data.

Bauer, Belinda (Masters of Museum Studies Candidate, Macquarie University)

Supervisors: Paul Meszaros, **Kathryn Medlock**

Project: A survey and significance reassessment of the mounted taxidermy collection at the Tasmanian Museum and Art Gallery

Dowell, Lucy (CEH Honours candidate, School of English), University of Tasmania.

Supervisor: **Elsbeth Wishart**

Project: Mary Walsh letter

French, Stuart (CEH Honours candidate, School of English), University of Tasmania.

Supervisor: **Elsbeth Wishart**

Project: Mary Walsh letter

Lectures and Presentations

Appendix 8

Backhouse S Louisa Anne Meredith's botanical works, Australian Garden History Society, November 2007

Backhouse S Personal Perspectives: Artists and their portraits, Friends of the Tasmanian Museum and Art Gallery, April 2008

Backhouse S Tasmanian artists and their portraits, Tasmanian Historical Research Association, May 2008

Baird A Ice e-mystery: Exploring Polar Science, Literacy and Technology through Students' Global Collaborative E-Books. World Science and Technology Educators Conference, Perth, July 2007

Baird A Walking through Antarctica and the Southern Ocean, In Conversation, ABC Radio National 29th Nov 2008.

Baird A Zicus, S. Alaskan Seminar Series: Ice e-mystery, University of Alaska, Fairbanks June 2008

Baird A Antarctic Education in TMAG: Tasmanian Polar Network, Hobart, March 2008.

Baird A Scintillating Science under the Southern Lights: National Science Week Launch, August. Hobart 2008

Baird A Ice, Ice, Baby: TMAGgot's presentation and MC. Tasmanian Museum and Art Gallery, Nov 2008

Baird A ningenneh tunapry: an Interpreters' vision. Interpretation Australia Association, Tasmanian Museum and Art Gallery, Dec 2008

Baker ML The Tasmanian Herbarium and weed management, Australian Plant Society (Northern Group). Launceston, November 2007

Bauer B Collections-based Biology: Preparation of Large Specimens. CoBiD program, University College Dublin/ National Museum of Ireland, October 2007.

van Breda C Conservation overview. Maritime Heritage Organisations of Tasmania. March 2008.

Burgess E Conservation overview. Maritime Heritage Organisations of Tasmania. March 2008.

Canty C Visual art lecture series two presentations. University of 3rd Age, Kingston. 2008

Casimaty D Visual art lecture series two presentations. University of 3rd Age, Hobart. 2007

Cox P Collection handling and transport. Maritime Heritage Organisations of Tasmania. TMAG, March 2008.

de Haan S Tasmanian Museum and Art Gallery Redevelopment. University of the Third Age, Hobart Branch. Hobart, April 2008

Farmery V J H Robinson, Amateur Photographer 1931–39. Two staff information sessions, 2008

Giles P Visual art lecture series two presentations. University of 3rd Age, Kingston. 2008

Hughes P The Ecological is Political, Neocraft: Modernity and the Crafts, Nova Scotia School of Art and Design, Halifax, Canada, November, 2007

Johannes C Visual art lecture series five presentations
University of 3rd Age, Hobart. 2007

Kantvilas G Lichens: An overlooked Lilliput in Tasmania's
buttongrass moorlands. Buttongrass Moorland Management
Workshop. University of Tasmania, Hobart, July 2007

Kantvilas G Janet Somerville: Tasmanian botanist and
historian. Simply the best: Reflections of women through
records. University of South Australia, Adelaide, October 2007

Kantvilas G Opening Address. IXth Australasian Bryophyte
Workshop. Maydena, December 2007

Kantvilas G, Jarman, J, Minchin, P Lichens and
bryophytes: Little plants, big message. 'Old Forest, New
Management' Sir Mark Oliphant Conference. Hobart,
February 2008

Kantvilas G A Glimpse into the World of Lichens. John R.
Skemp Memorial Lecture. Launceston, May 2008

Kantvilas G The Tasmanian Herbarium – Treasures of the
Past, Knowledge for the Future. Australian Garden History
Society. Hobart, May 2008

Knott P Maritime Resources of Tasmanian Museum and Art
Gallery, Maritime History Seminars. August 2007

Knott P Maritime History of Hobart, City Central Hobart
Rotary Club. September 2007

Knott P Making Waves: breaking new ground in Tasmanian
maritime heritage management, New Ground Australasian
Archaeological Conference 2007. September 2007

Knott P Maritime Archaeology: more than watered down
history, Maritime Museum of Tasmania Annual General
Meeting. November 2007

Knott P Making Waves: maximising maritime heritage in
Tasmania, Flinders University Maritime Archaeology Field
School. February 2008

Knott P Maritime Archaeology: more than watered down
history, Hobart Rotary Club. February 2008

Knott P Museums and Maritime Margate, D'Entrecasteaux
Channel Rotary Club. March 2008

Knott P Restoration of Historic Vessels in Tasmania: lessons
from May Queen. Managing the Future of Historic Vessels.
Australian Maritime Museums Council Conference. March 2008

McKerracher M Visual art lecture series two presentations.
University of 3rd Age, Kingston. 2008.

Medlock K *Fierce or Friendly*, Art Guides of the Tasmanian
Museum and Art Gallery, December 2007

Medlock K Interns and Volunteers – Strengths and
weakness of using volunteers in collection management,
Australasian Bird Collection Group, West Australian Museum,
December 2007

Medlock K *Fierce or Friendly*, Friends of the Tasmanian
Museum and Art Gallery, February 2008

Medlock K Where have all the tigers gone? U3A
Kingborough Museum Series, March 2008

Mulford T Visual art lecture series three presentations.
University of 3rd Age, Kingston. 2008

Ommen L Visual art lecture series five presentations.
University of 3rd Age, Hobart. 2007

Peacock J Visual art lecture series five presentations.
University of 3rd Age, Hobart. 2007

Robinson T Visual art lecture series three presentations.
University of 3rd Age, Hobart. 2007

Rozefelds A News from the Tasmanian Museum and Art
Gallery. Probus Kingston. October 2007

Rozefelds A 'The endemic plant genera of Tasmania' –
Birbal Sahni Institute, Lucknow, India, January 2008.

Storer J The Tasmanian Museum & Art Gallery
Redevelopment Project. Probus Kingston, September 2008

Storer J The Tasmanian Museum & Art Gallery
Redevelopment Project. Friends of the Tasmanian Museum
and Art Gallery, June 2008.

Terry I Convict Clothing in Australia – U3A Summer School,
University of Tasmania, January 2008

Thomson L Visual art lecture series one presentation.
University of 3rd Age, Kingston. 2008

Turner E Extensive marine invertebrates displayed at the
biannual Taroona Sea Festival.

Turner E Presentation on molluscs to the Tasmanian Marine
Naturalists Association

Walker-Smith G Outreach to Strahan Primary School, the
giant squid collected on Ocean Beach in July 2007.

Wardrop D Visual art lecture series two presentations.
University of 3rd Age, Hobart. 2007

Wishart E The Mary Walsh Project CEH Honours Students
University of Tasmania March 2008

Wishart E The History Collection, Tasmanian Museum and
Art Gallery U3A Kingborough May 2008

Wishart E The Mary Walsh Letter Coal River Historical
Society May 2008

Wishart E The Baily Flag University of Tasmania History
Students May 2008

Young J Visual art lecture series three presentations.
University of 3rd Age, Kingston. 2008

Research Publications and Articles

Appendix 9

TMAG Journal

Kanunnah Volume 2 (2008) Editors: Rozefelds AC, Duretto M, Walker-Smith G, Judd C, Hughes P (Tasmanian Museum: Hobart)

Books and Catalogues:

Backhouse S (2008) *Personal Perspectives: Artists and their portraits* 54pp (Tasmanian Museum and Art Gallery: Hobart)

Refereed Papers:

Baker ML (2007) Contributions to a catalogue of alien plants in Tasmania II, *Papers and Proceedings of the Royal Society of Tasmania* 141(2), 187–196

Downing TL, Ladiges PY, Duretto MF (2008) Trichome morphology provides phylogenetically informative characters for *Tremandra*, *Platytheca* and *Tetratheca* (former *Tremandraceae*). *Plant Systematics and Evolution* 271(3–4): 191–221 [Published online March 2008]

Duretto MF, Forster PI (2007) A taxonomic revision of the genus *Zieria* Sm. (Rutaceae) in Queensland. *Austrobaileya* 7, 473–544

Elix JA, Kantvilas G (2007) The genus *Chrysothrix* in Australia, *The Lichenologist* 39(4), 361–369

Hughes P (2007) Exhibition Review of Tidal Zone, *Object 53*

Hughes P (2008) Third Turn left, Exhibitions Catalogue essay, Penny Malone and Shaz Harrison Williams, (Carnegie Gallery: Hobart)

Huxley J (2008) Courtier to the powerful and zealous curator for the people: the Contribution of Alexander Morton to the Tasmanian Museum and Art Gallery, 1884–1907. *Kanunnah* 2, 1–34

Kantvilas G, Elix JA (2007) Observations on the genus *Maronina*, *Lichenologische Nebenstunden – Contributions to lichen taxonomy and ecology in honour of Klaus Kalb: Bibliotheca Lichenologica* 96, 137–143.

Kantvilas G (2007) Labillardière and the beginnings of botanical exploration in Tasmania in Mulvaney, J and Tyndale-Biscoe, H (Eds) (2007) *Rediscovering Recherche Bay*, (Canberra: Academy of the Social Sciences in Australia), 35–44

Kantvilas G (2008) Lichens: an overlooked Lilliput in Tasmania's Buttongrass moorlands, *Australasian Plant Conservation* 16(3), 18–19

Kantvilas G, Elix JA (2008) Additions to the lichen genus *Pertusaria* in Tasmania, *Sauteria* 15, 249–263

Kantvilas G (2008) Observations on the genus *Scoliciosporum* in Australia, with the description of a second species of *Jarmania*, *The Lichenologist* 40(3): 213–219

Knott P (2007) Tokens of a Tragedy, *Dunbar 1857 Disaster on our Doorstep*, (Ed. K Hosty) pp 116–119 (Australian National Maritime Museum: Sydney)

Rozefelds AC (2008) Uniquely Tasmanian, the phylogenetic and biogeographical relationships of Tasmania's endemic vascular plant genera. *Kanunnah* 2, 35–86

Guenther, J, Walker-Smith G, Warén, A, & De Nys, R (2007) Fouling-resistant surfaces of tropical sea stars, *Biofouling* 23(6): 413–418

Wells, J (2007) An annotated checklist and keys to the species of Copepoda Harpacticoida (Crustacea), *Zootaxa* 1568: 1–872 (Edited by GK Walker-Smith)

Conference Abstracts:

Baird A, Zicus S (2007) *Ice e-mystery: Exploring Polar Science, Literacy and Technology Through Students' Global Collaborative E-Books*, World Science and Technology Educators Conference, (Perth, 9–13 July 2007)

Gebert W, Duretto MF (2007) Geographic variation in *Crowea exalata* F.Muell. (Rutaceae) and the recognition of four subspecies, Australian Systematic Botany Society Annual Symposium (Darwin: 24–28 September 2007)

Kantvilas G, Jarman J, Minchin P (2008) Lichens and bryophytes: Little plants, big message. Abstract in Proceedings of 'Old Forest, New Management' Sir Mark Oliphant Conference, 17–21 February 2008, Hobart, Australia p175

Warren A, Rozefelds AC (2008) New finds from the early Triassic of Tasmania and Queensland, Australia, p82, in International Conference on Geology. Indian Scenario and Global Context, 7–11 January 2008, Kolkata, Indian Statistical Institute. Program and Abstracts.

Non-refereed popular articles:

Baird A (2008) Ice e-mystery, *Ice Breaker magazine*, 41 Dec-Feb 2008

Baird A (2008) Aboriginal Tasmania: Learning Page, *The Mercury*, 5 March 2008

Baker ML (2007) Tasmania's Most Weed Wise Nursery award *Tasweeds* 35, 4

Baker ML (2007) Sycamore maple – *Acer pseudoplatanus* L. (Aceraceae), *Tasweeds* 35, 13

Baker ML (2007) Blackberry – Exotic *Rubus* taxa (Rosaceae), *Tasweeds* 36, 18

Baker ML (2008) New Zealand cabbage-tree – *Cordyline australis* (G.Forst.) Endl. (Asteliaceae, Agavaceae), *Tasweeds* 37, 14

Gray AM (2007) A brief look at the Tasmanian Wattles, Part 3

Fagus November 2007, 12–18

Knott P (2008) The Convict King, *The Apple* Spring 2007

Newlands TJ, Baker ML (2007) Herbarium updates key botanical resource, *Tasweeds* 35, 5

Newlands TJ (2007) New website profiles Tasmania's worst weeds, *Tasweeds* 36, 6

Newlands TJ (2007) It ain't easy – Science from the inside, *The Apple* Summer 2007, 18–19

Poynter R, Baird A (2007) Curious Collections, Learning Page, *The Mercury*, 25 July 2007

Terry I (2007) Tales of Medals and Money, *40 Degrees South* Spring 2007, 54–56

Terry I (2008) Book review Surveying Queensland 1839–45, *Museums Australia Journal* Feb 2008 25–26

Wishart EM (2008) Home Brew, blizzard masks and barographs, *Aurora* Vol 27 March 2008

Newsletters:

Baker ML, Holman N, Stewart G (Eds) (2007) *Tasweeds* 35

Baker ML, Holman N, Stewart G (Eds) (2007) *Tasweeds* 36

Baker ML, Holman N, Stewart G (Eds) (2008) *Tasweeds* 37

Baker ML, Holman N, Stewart G, Taylor G, Newlands, TJ (Eds) (2008) *Tasweeds* 38

Reports:

Tasmanian Herbarium – Annual Review of Activities
2006–2007

Online publications:

Walker-Smith, GK, Cook, K & Chilton-Lahey, K (2007)
Copepoda, ABRS Fauna Online website

External Duties

Appendix 10

Sue Backhouse

Judge for the inaugural University of Tasmania
Accommodation Services Acquisitive Art Prize;

Judge and advisor for the inaugural Islington/Salamanca
Collection Art Prize; Judge for the City of Hobart Art Prize
2008; Selected nominator of artists for the Helen Lempriere
National Sculpture Award 2009

Andy Baird

Committee member: Museums Australia Education Network;
State Chapter representative for Interpretation Australia
Association Executive Committee; Committee member:
International Polar Year Australian Education Outreach and
Communications Committee; Steering committee member:
Australian Network of Learning Places for Sustainability

Matthew Baker

Honorary Research Associate, School of Agricultural
Science, University of Tasmania; Member, Tasmanian
Weed Society's Executive Committee; Co-Editor, Tasweeds
newsletter, Tasmanian Weed Society; Member, Organising
Committee Tasmanian Weed Society's 2nd Tasmanian
Weed Conference; Tasmanian Delegate, Council of
Australasian Weed Societies (CAWS)

Bill Bleathman

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

Tony Brown

Chairperson of the TMAG Aboriginal Advisory Council

Alex Buchanan

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

Erica Burgess

Member, Australian Institute for the Conservation of
Cultural Material; Member, The Institute of Conservation
(UK). Examination of a Master of Arts (Cultural Materials
Conservation) thesis for the University of Melbourne.

Lyn Cave

Member, Bryophyte Interest Group.

Philippa Cox

Member, Australasian Registrars Committee.

Marco Duretto

Honorary Research Associate, School of Plant Science,
University of Tasmania; Honorary Research Fellow, School
of Botany, The University of Melbourne; Member, Advisory

Committee, Australian Biological Resources Study (including
member of Research Sub-Committee & Research Sub-
Committee Flora); Member, Editorial Advisory Committee,
Australian Systematic Botany (CSIRO Journal); Member,
Operational Working Group, Millennium Seed Bank Project
[Kew, United Kingdom], Tasmania; Member, Flora Attribute
Project Reference Group (Vegetation Conservation Section,
DPIW); Councillor and Tasmanian Chapter Convener,
Australian Systematic Botany Society; Member, Working
Group, Australian Plant Census (CHAH subcommittee).

Peta Dowell-Hentall

Vice President of itot (Independent Tourism Operators
of Tasmania); Justice of the Peace; State Institution
Representative Committee member of NAME; State
Institution Representative Committee member of Australasian
Science and Technology Exhibitors Network; Member,
Museums Australia Editorial Committee; Member, Global
Museums Network

Vicki Farmery

Member of Southern Beaches Historical Society

Peter Hughes

Member, Contemporary Art Services Tasmania (CAST),
Craft Advisory Board; TMAG representative: National Craft
Curator's Meeting, Hobart, April 2008

Craig Judd

Judge, City of Hobart Art Prize 2007

Gintaras Kantvilas

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

Peta Knott

Coordinator, Maritime Heritage Organisations of Tasmania,
Secretary, Australian Maritime Museums Council, State
representative, Australian Association for Maritime History,
State councillor, Australian Institute for Maritime Archaeology,
State representative, Australian Register of Historic Vessels,
Member, Museums Australia. Member, Tasmanian Friends of
the Australian Archaeological Institute at Athens.

Kathryn Medlock

Australasian representative Society for the history of Natural
History, Natural History Museum, London, Member Fox
Eradication Program Stakeholder Reference Committee

Kate Morris

Committee member: Museums Australia National Council

Robbie Poynter

Steering committee member Australian Sustainable Schools
Initiative in Education (AuSSiE)

Andrew Rozefelds

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

Bill Seager

Council Member, Museums Australia National Council; Committee member, Museums Australia Temporary and Travelling Exhibitions Special Interest Group; Member, Interpretation Australia.

Ian Terry

Vice President, Tasmanian Historical Research Association; Tasmanian Delegate, Federation of Australian Historical Societies

Liz Turner

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

Cobus van Breda

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

Genefer Walker-Smith

Associate Editor (Copepoda) for the international taxonomy journal Zootaxa

Elspeth Wishart

Member of Port Arthur Conservation Advisory Committee, Vice-President Museums Australia (Tasmanian Branch), Board member of the Nomenclature Board; Member of the Archaeology Advisory Panel (Tasmanian Heritage Council); Small Museums and Collections Grant Assessment Panel (TAAB); Member of Tasmanian Polar Network, Member of Australia ICOMOS, Member of Tasmanian Historical Research Association

Jennifer Storer

Member of Australian Institute for the Conservation of Cultural Material, Member of Interpretation Australia, Member of Australian Registrars Committee, and Member of Museums Aotearoa.

Steven de Haan

Graduate Member of the Australian Institute of Company Directors

Staff Listing

Appendix 11

Administration

Director: Bill Bleathman

Deputy Director Public Programs and Operations:
Peta Dowell-Hentall

Deputy Director Collections and Research:
Andrew Rozefelds

Business and Operations Manager: Laurence Paine

Executive Assistant—Facilities, Security and Administration:
Trudy Woodcock-Outram

Executive Assistant: Donita Shadwick

Administrative Officer—Accounts: Joyce Kloosterman

Administrative Officer (Rosny): Dale Lynch

Administrative Assistant (Rosny): Stella O'Brien

Reception: Trudi Brinckman

Operations

Building Security and Maintenance Officer: Shaun Williams

Building Security and Maintenance Officer: Steve Hutchinson

Front of House

Customer Services Manager: Garry Armstrong

Deputy Head Gallery Assistant: Kath Sinkora

Gallery Assistant Team Leaders: Anthony Curits, Phillipa Foster, Paul Westbury

Gallery Assistants: Tamzine Bennett, Doreen Briant, James Bryce, Robin Campbell, Tristan Cosgrove, Erica Gerrard, Richard Hale, Kelvin Hall, Russel Lewis-Jones, Penny Malone, Maria McDermott, Penny Morton, Damian Revell, Rowan Reynolds, Matt Schofield, John Smythe, Belinda Swift, Ros Wolf

Museum Shop

Customer Services Manager: Garry Armstrong

Public Programs and Promotions

Public Programs and Promotions Manager: Peter West

Graphic Design Coordinator: Hannah Gamble

Graphic Designer (contract): Brian Martin

Graphic Designer (contract): Jess Atkinson (until June 2008)

Exhibition and Display Coordinator: Carole Hammond

Senior Preparator: Brian Looker

Technical Assistant: Jo Eberhard

Exhibition Officer: Mark Colegrave

Administrative and Project Officer: Rohan Astley

Communications Officer: Angela Scurrah (since May 2008)

Media Relations Officer: Michelle Nichols (until January 2008)

Visitor Services

Visitor Services Coordinator: Kate Morris

Visitor Services Coordinator: Robbie Poynter

Education Officer: Any Baird

Program Delivery Officer: Emma Jane Watt

Art Guide Coordinator: Jan Peacock

Volunteer Art Guides

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

Art

Coordinating Curator—Art and Decorative Arts: Craig Judd (until 7 January 2008)

Acting Senior Curator of Art: Sue Backhouse (since January 2008)

Exhibitions Officer: Lance Cosgrove

Volunteers: Diane Foster, Jim Heys, Minnie Heys, Bob Jager, Christa Johannes, Maggie McKerracher, Liz Thompson.

Curator Decorative Arts: Peter Hughes

Volunteers: Robyn Claire, Sheena Jack, Christine Cook

Conservation

Senior Conservator—Paper: Cobus van Breda

Painting Conservatory: Erica B urges

Framing: Ray Prince

Object Conservator (contract): Kylie Roth

Redevelopment Object Conservator: Nikki King Smith (since 25 February 2008)

Conservation Assistant: Paul Westbury

Heritage Furniture Unit

Heritage Furniture Unit: Tony Colman

Geology

Honorary Curator: Dr Don Squires

Honorary Curator: Mr Ralph Bottrill

Herbarium

Head of the Herbarium: Gintaras Kantvilas

Senior Curator (Botany): Marco Duretto

Curator (Botany): Alex Buchanan

Curator (Weed Taxonomy): Matthew Baker

Curator (Botany part time): Jean Jarman
Curator (Botany): Lyn Cave
Technical Officer (Cryptogamic Botany): Dalia Howe
Administrative Officer: Kim Hill
Data Entry Officer: Timmothy Newlands
Flora Writer: Alan Gray
Honorary Botanist: Rod Seppelt
Volunteers: Jennifer Cooke, Sue McGuigan, Penny Tyson

History

Senior Curator (part time): Elspeth Wishart
Assistant Curator (part time): Ian Terry
Maritime Heritage Coordinator (part time): Peta Knott
Honorary Curator (philatelics and numismatics): Ray Thompson
Technical Officer (Cultural Heritage): Kirsten Brett (since 12 April 2008)
Copy Photographer (part time): Peter Robinson (since 23 January 2008)
Honorary Curator (Medical History): Philip Thomson
Honorary Curator (Golfing History): Peter Toogood
Volunteer: Sue Atkinson

Information Systems

Photograph Collection Manager: Vicki Farmery
Photographer: Simon Cuthbert
Librarian (part time): Janet Middleton
Photographic Permissions Officer (part time): Jacqui Ward
Volunteers: Jan Woodward

Indigenous Cultures

Curator: Tony Brown
Curator: Julie Gough (since April 2008)
Curator Indigenous Collections (Repatriation): Zoe Rimmer (until December 2007)

Invertebrate Zoology

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

Redevelopment

Project Manager: Jennifer Storer
Project Officer: Sally Scott
Project Research Officer: Jo Huxley
Content Manager: Bill Seager
Facilities and Operations Manager: Steven De Haan
Communications: Michelle Grima
Redevelopment Image and Copyright Coordinator(part time): Jacqui Ward

Registration

Registrar: Philippa Cox
Registration Assistant: David Martin
Systems Support Officer: Clifford Davy

Vertebrate Zoology

Curator: Kathryn Medlock
Technical Officer: Belinda Bauer

Antarctica and Southern Oceans

Curator: David Pemberton (until October 2007)



Tasmanian Audit Office

STRIVE | LEAD | EXCEL | TO MAKE A DIFFERENCE

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

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Your Reference:

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144-148 Macquarie Street
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Hobart Tasmania 7001

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10 November 2008

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

Dear Sir Guy

TASMANIAN MUSEUM AND ART GALLERY – AUDIT OF FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2008

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

Review of the Annual Report

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

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

Yours sincerely

J. J. Tongs
MANAGER FINANCIAL AUDIT

Enc.



INDEPENDENT AUDIT REPORT

To Members of the Parliament of Tasmania

TASMANIAN MUSEUM AND ART GALLERY

Financial Statements for the Year Ended 30 June 2008

Report on the Financial Statements

I have audited the accompanying financial statements of the Tasmanian Museum and Art Gallery, which comprise the balance sheet as at 30 June 2008, the income statement, statement of recognised income and expense and cash flow statement for the year ended on that date, a summary of significant accounting policies, other explanatory notes and the statement by the directors of the Tasmanian Museum and Art Gallery.

The Responsibility of the directors for the Financial Statements

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

Auditor's Responsibility

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

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

Tasmanian Museum and Art Gallery's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the directors, as well as evaluating the overall presentation of the financial statements.

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

Independence

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

Auditor's Opinion

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

- (a) present fairly, in all material respects, the financial position of the Tasmanian Museum and Art Gallery as at 30 June 2008, and of its financial performance, cash flows and recognised income and expense for the year then ended; and
- (b) are in accordance with the *Tasmanian Museum Act 1950* and Australian Accounting Standards (including Australian Accounting Interpretations).

TASMANIAN AUDIT OFFICE



J J Tongs
MANAGER FINANCIAL AUDIT
Delegate of the Auditor-General
HOBART
10 November 2008

CERTIFICATION OF FINANCIAL STATEMENTS

The accompanying financial statements of the Tasmanian Museum and Art Gallery are in agreement with the relevant accounts and records and have been prepared in compliance with Treasurer's Instructions issued under the provisions of the *Financial Management and Audit Act 1990* to present fairly the financial transactions for the year ended 30 June 2008 and the financial position as at the end of the year.


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

Sir Guy Green

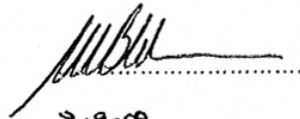
Bill Bleathman

Chairman

Director



8/7/08



8.9.08.

**TASMANIAN MUSEUM AND ART GALLERY
INCOME STATEMENT
FOR THE YEAR ENDED 30 JUNE 2008**

	NOTE	2008 \$'000	2007 \$'000
INCOME			
Revenue from Government – recurrent	2.3(a), 4.1	5,671	5,785
Revenue from Government - capital	2.3(a), 4.1	-	425
Revenue from Special Capital Investment Funds	2.3(b), 4.2	2,552	417
Grants	2.3(c), 4.3	707	1,182
User charges	2.3(d), 4.4	235	329
Interest revenue	2.5(a), 4.5	49	26
Resources received free of charge	2.3(f), 4.6	574	41
Other revenue	2.3(g), 4.7	125	50
TOTAL INCOME		9,913	8,255
EXPENSES			
Employee entitlements	2.4(a), 5.1	4,128	3,806
Depreciation and amortisation	2.4(b), 5.2	733	662
Write down of assets	2.4(c), 5.3	-	22
Other expenses	2.4(d), 5.4	4,762	2,167
TOTAL EXPENSES		9,623	6,657
Net surplus before change in accounting estimate		290	1,598
Changes in Accounting Estimates	2.13, 5.5	(484)	-
NET SURPLUS (DEFICIT)		(194)	1,598

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

**TASMANIAN MUSEUM AND ART GALLERY
BALANCE SHEET
AS AT 30 JUNE 2008**

	NOTE	2008 \$'000	2007 \$'000
ASSETS			
Financial Assets			
Cash and deposits	2.5(a), 6.1	872	624
Receivables	2.5(b), 6.2	55	64
Non-financial Assets			
Inventory	2.5(c), 6.3	277	262
Land and buildings	2.5(d), 6.4	22,875	22,425
Plant and equipment	2.5(d), 6.4	331	376
The collection of heritage assets	2.5(d), 6.4	369,270	353,724
Intangible assets	2.5(e), 6.4	97	121
TOTAL ASSETS		393,777	377,596
LIABILITIES			
Payables	2.6(a), 7.1	170	65
Employee entitlements	2.6(b), 7.2	990	879
Other liabilities	2.6(d), 7.3	55	53
TOTAL LIABILITIES		1,215	997
NET ASSETS		392,562	376,599
EQUITY			
Asset revaluation reserve		35,340	19,183
Accumulated surplus		357,222	357,416
TOTAL EQUITY	9.1	392,562	376,599

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

**TASMANIAN MUSEUM AND ART GALLERY
CASH FLOW STATEMENT
FOR THE YEAR ENDED 30 JUNE 2008**

	2008 \$'000	2007 \$'000
CASH FLOWS FROM OPERATING ACTIVITIES		
Cash Inflows		
Revenue from Government – recurrent	5,671	5,785
Receipts from Special Capital Investment Funds	2,552	493
Other grants	707	1,106
User charges	245	354
Interest received	49	26
Other cash receipts	125	50
Total Cash Inflows	9,349	7,814
Cash Outflows		
Employee entitlements	4,017	3,748
Other cash payments	4,671	2,205
Total Cash Outflows	8,688	5,953
NET CASH FROM OPERATING ACTIVITIES	10.2 661	1,861
CASH FLOWS FROM INVESTING ACTIVITIES		
Cash Inflows		
Gross proceeds from the disposal of assets	-	-
Total Cash Inflows	-	-
Cash Outflows		
Payments for acquisition of assets	413	2,292
Total Cash Outflows	413	2,292
NET CASH USED BY INVESTING ACTIVITIES	413	2,292
Net increase/(decrease) in cash held	248	(431)
Cash at the beginning of the reporting period	624	1,055
CASH AT THE END OF THE REPORTING PERIOD	6.1 872	624

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

**TASMANIAN MUSEUM AND ART GALLERY
STATEMENT OF RECOGNISED INCOME AND EXPENSE
FOR THE YEAR ENDED 30 JUNE 2008**

	Notes	2008 \$'000	2007 \$'000
Income and expenses recognised directly in equity			
Increase/(Decrease) in Asset Revaluation Reserve	9.1	16,157	9,046
Net income recognised directly in equity		<u>16,157</u>	<u>9,046</u>
 Net surplus/(deficit) for the period	9.1	(194)	1,598
Total recognised income and expense for the period		<u>15,563</u>	<u>10,644</u>

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

TASMANIAN MUSEUM AND ART GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2008

1. OBJECTIVES AND FUNDING

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

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

The Tasmanian Museum and Art Gallery is funded by:

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

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

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

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

2.1. Basis of Accounting

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

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

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

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

The Financial Statements are presented in Australian dollars.

TASMANIAN MUSEUM AND ART GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2008

2.2. Changes in Accounting Policy

(a) Impact of new Accounting Standards

There was no impact on the 2007-08 Financial Statements for new accounting standards issued by the Australian Accounting Standards Board.

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

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

2.3. Income

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

(a) Revenue from Government

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

(b) Revenue from Special Capital Investment Funds

Funding for major infrastructure projects is provided through Special Capital Investment Funds managed by the Department of Treasury and Finance. The Tasmanian Museum and Art Gallery is allocated funding for specific projects from the Special Capital Investment Funds as part of the Budget process. Revenue from Special Capital Investment Funds is recognised in the period in which the Tasmanian Museum and Art Gallery gains control of the Special Capital investment Funds.

(c) Grants

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

(d) User Charges

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

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

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

(f) Resources Received Free of Charge

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

Contributions of assets at no cost of acquisition or for nominal consideration are recognised at their fair value when the asset qualifies for recognition, unless received from another government agency as a consequence of restructuring of administrative arrangements, where they are recognised as

TASMANIAN MUSEUM AND ART GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2008

contributions by owners directly within equity. In these circumstances, book values from the transferor agency have been used.

(g) *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.

2.4. Expenses

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

(a) *Employee Entitlements*

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

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

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

(b) *Depreciation and Amortisation*

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

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

- Plant and equipment 3-5 years
- Buildings 50-60 years
- Leasehold Improvements 10 years

Major amortisation periods are:

- Intangibles 5 years

(c) *Write Down of Assets*

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

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

TASMANIAN MUSEUM AND ART GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2008

(d) *Other Expenses*

Expenses met out of revenue from ordinary activities are recognised in the period to which they relate and the timing of actual transactions.

2.5. Assets

Assets are recognised in the Balance Sheet when it is probable that the future economic benefits will flow to the entity and the asset has a cost or value that can be measured reliably.

(a) *Cash and Deposits*

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

(b) *Receivables*

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

(c) *Inventories*

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

d) *Property, Plant, Equipment and Infrastructure*

(i) Valuation basis

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

(ii) Asset recognition threshold

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

(iii) Revaluations

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

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

During 2006, Mr Simon Storey (MA VAA) of Simon Storey Valuers, valued the collections of the Tasmanian Museum and Art Gallery to fair value, as at 30 June 2006. The collections had not previously been valued. The valuation as at 30 June 2006 of \$344.704 million was recognised as income in the Income Statement for the 2006 financial year. For the 2007 and 2008 years, Simon Storey Valuers provided an index to increase the 2006 valuation to fair value. The resulting change in asset value was credited to the asset revaluation reserve for those years.

TASMANIAN MUSEUM AND ART GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2008

During 2006, Mr Martin Burns (C.P.V, M.B.A, B.App.Sc) revalued land and buildings to fair value as at 30 June 2006. The resulting changes in asset values were taken to the asset revaluation reserve. For land, a component of the revaluation decrement was required to be recognised as an expense in the Income Statement. For the 2007 and 2008 years, Liquid Pacific Pty Ltd provided an index to increase the 2006 valuation to fair value. The resulting change in asset value was credited to the asset revaluation reserve for those years.

(e) *Intangibles*

An intangible asset is recognised where:

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

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

(f) *Impairment*

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

2.6. Liabilities

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

(a) *Payables*

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

(b) *Employee entitlements*

Liabilities for wages, salaries and annual leave are recognised when the employee becomes entitled to receive the benefit. Those liabilities expected to be realised within 12 months are measured as the amount expected to be paid. Other employee entitlements are measured as the present value of the benefit as at 30 June 2008, 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.

TASMANIAN MUSEUM AND ART GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2008

(c) *Superannuation*

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

(d) *Other Liabilities*

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

2.7. Leases

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

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

2.8. Judgements and Assumptions

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

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

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

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

2.9. Foreign Currency

Transactions denominated in a foreign currency are converted at the exchange rate at the date of the transaction. Foreign currency receivables and payables are translated at the exchange rates current as at balance date.

2.10. Comparative Figures

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

TASMANIAN MUSEUM AND ART GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2008

2.11. Rounding

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

2.12. Taxation

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

2.13. Change in Accounting Estimate

During 2007-08, in accordance with AASB 108 (Accounting Policies, Changes in Accounting Estimates and Errors), a change in accounting estimate was made in respect of the following item:

- In the 2006-07 financial year expenditure of \$484,000 was capitalised being costs associated with the Tasmanian Museum and Art Gallery Development. During 2007-08 a reassessment was made of the present status and expected future benefits of this item. This re-assessment led to the expensing of these costs in the 2007-08 financial year.

3. EVENTS OCCURRING AFTER BALANCE DATE

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

TASMANIAN MUSEUM AND ART GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2008

4. INCOME

4.1. Revenue from Government

	2008	2007
	\$'000	\$'000
Recurrent Appropriation (cash)	5,671	5,785
Net Recurrent Appropriation	5,671	5,785
 Works and Services Appropriation		
Appropriation carried forward under Section 8A of the <i>Public Account Act of 1986</i>		425
Net Works and Services Appropriation	-	425
 Total Revenue from Government	 5,671	 6,210

4.2. Revenue from Special Capital Investment Funds

Special Capital Investment Funds	2,552	417
Total	2,552	417

4.3. Grants

State Government grants	10	76
Commonwealth Government grants	128	232
Other grants and donations	569	874
Total	707	1,182

4.4. User Charges

Product and services revenue	194	240
Entry/user fees	41	89
Total	235	329

TASMANIAN MUSEUM AND ART GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2008

	2008 \$'000	2007 \$'000
4.5. Interest Revenue		
Interest on investments	49	26
Total	49	26
4.6. Resources Received Free of Charge		
Fair value of additions to TMAG collection at no cost	574	41
Total	574	41
4.7. Other Revenues		
Other operating revenue	125	50
Total	125	50

TASMANIAN MUSEUM AND ART GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2008

	2008 \$'000	2007 \$'000
5. EXPENSES		
5.1. Employee Entitlements		
Salaries and wages	3,380	3,155
Long service leave	81	58
Annual leave	266	242
Superannuation	383	339
Workers compensation	18	12
Total	4,128	3,806
5.2. Depreciation and Amortisation		
Depreciation of plant and equipment	45	35
Depreciation buildings	664	627
Amortisation of intangible assets	24	-
Total	733	662
5.3. Write Down of Assets		
Write down of plant and equipment	-	22
Total	-	22
5.4. Other Expenses from Ordinary Activities		
Advertising and promotion	131	191
Consultants and professional fees	841	129
Contract services	1,157	162
Collections acquisitions	91	77
Communications	125	127
Information technology	125	86
Minor works expenses	634	239
Property expenses	497	460
Payroll tax	231	235
Fringe benefits tax	15	8
Travel and transport	361	191
Other operating expenses	554	262
Total	4,762	2,167
5.5. Changes in Accounting Estimates		
TMAG Redevelopment Costs	484	-
Total	484	-

TASMANIAN MUSEUM AND ART GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2008

	2008 \$'000	2007 \$'000
6. ASSETS		
6.1. Cash and Deposits		
Cash held in the Special Deposits and Trust Fund	(29)	4
Cash at bank	901	620
Total	872	624
6.2. Receivables		
General receivables	55	64
Total	55	64
Settled within 12 months	55	64
Settled in more than 12 months	-	-
Total	55	64
6.3 Inventories		
Inventory held for sale	277	262
Total	277	262
Settled within 12 months	277	262
Settled in more than 12 months	-	-
Total	277	262
6.4 Property, Plant and Equipment		
Land at fair value		
Valuation	2,955	2,731
Total Land	2,955	2,731
Buildings at fair value		
At valuation	20,788	18,922
Less accumulated depreciation	(1,281)	(627)
Sub Total	19,507	18,295
At Cost	413	1,399
Less accumulated depreciation	-	-
Sub Total	413	1,399
Total Buildings	19,920	19,694
Total land and buildings	22,875	22,425

TASMANIAN MUSEUM AND ART GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2008

	2008 \$'000	2007 \$'000
6.4 Property, Plant and Equipment - continued		
Plant and Equipment		
Cost	445	445
Accumulated depreciation	(114)	(69)
Total Plant and Equipment	331	376
Intangible Assets at Cost		
Intangible assets at cost	121	121
Accumulated depreciation	(24)	-
Total of Intangible Assets	97	121
	2008 \$'000	2007 \$'000
Collections of the Museum at fair value	369,270	353,017
Collections of the Museum at cost		707
Total of the collection of heritage assets	369,270	353,724
Total Property Plant and equipment	392,573	376,646

For the 2008 year, Mr Martin Burns (C.P.V, M.B.A, B.App.Sc), supplied an index to increase the 2007 valuations to fair value as at 30 June 2008. The resulting changes in asset values were credited to the asset revaluation reserve.

For the 2008 year, Mr Simon Storey (MA VAA) of Simon Storey Valuers, supplied an index to increase the 2007 valuation to fair value as at 30 June 2008. The resulting changes in asset values were credited to the asset revaluation reserve.

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

Year 2008	Land	Buildings	Plant and Equipment	Intangible Assets	Heritage Assets	TOTALS
	\$' 000	\$' 000	\$' 000	\$' 000	\$' 000	\$' 000
Carrying amount at start of year	2,731	19,694	376	121	353,724	376,646
Additions at cost	-	413	-	-	-	413
Resources received free of charge	-	-	-	-	574	574
Change in accounting estimate	-	(484)	-	-	-	(484)
Depreciation / amortisation expense	-	(664)	(45)	(24)	-	(733)
Revaluation increment / (decrement)	224	961	-	-	14,972	16,157
Carrying amount at end of Year	2,955	19,920	331	97	369,270	392,573

TASMANIAN MUSEUM AND ART GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2008

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

7. LIABILITIES

7.1 Payables

	2008 \$'000	2007 \$'000
Payables		
Creditors and accrued expenses	170	65
Total	170	65
Due within 12 months	170	65
Due in more than 12 months	-	-
Total	170	65

7.2 Employee Entitlements

	2008 \$'000	2007 \$'000
Employee Entitlements		
Annual leave	335	288
Long service leave	605	562
Accrued salaries	50	29
Total	990	879
Due within 12 months	431	344
Due in more than 12 months	559	535
Total	990	879

TASMANIAN MUSEUM AND ART GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2008

7.3 Other liabilities

Other liabilities

	2008	2007
	\$'000	\$'000
Employee benefits on costs	55	53
Total	55	53

Due within 12 months	21	20
Due in more than 12 months	34	33
Total	55	53

8 COMMITMENTS

8.1 Schedule of Commitments

Schedule of Commitments as at 30 June 2008

Operating lease commitments

	2008	2007
	\$'000	\$'000
Vehicles	45	36
Equipment	1	3
Total	46	39

Not later than 1 year	9	3
Later than 1 year and not later than 5 years	37	36
Total	46	39

8.2 Contingent Assets and Liabilities

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

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

TASMANIAN MUSEUM AND ART GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2008

9 EQUITY AND MOVEMENTS IN EQUITY

**9 EQUITY AND MOVEMENTS
IN EQUITY**

	Accumulated Results		Asset Revaluation Reserves		Total Equity	
	2008 \$'000	2007 \$'000	2008 \$'000	2007 \$'000	2008 \$'000	2007 \$'000
Balance at 1 July	357,416	355,818	19,183	10,137	376,599	365,955
Revaluation increments	-	-	16,157	9,046	16,157	9,046
Revaluation decrements	-	-	-	-	-	-
Net Surplus/(Deficit)	(194)	1,598	-	-	- (194)	1,598
Balance 30 June	357,222	357,416	35,340	19,183	392,562	376,599

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

(a) Nature and Purpose of Reserves

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

9.1 Asset Revaluation Reserve by Class of Asset

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

	2008 \$'000	2007 \$'000
The balance within the asset revaluation reserve for the following classes of assets is:		
Land	398	174
Buildings	11,697	10,736
Collection of heritage assets	23,245	8,273
Total asset revaluation reserve	35,340	19,183

TASMANIAN MUSEUM AND ART GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2008

10 CASH FLOW RECONCILIATION

10.1 Cash and Cash Equivalents

	2008 \$'000	2007 \$'000
Reconciliation of cash per Balance Sheet to Cash Flow Statement		
Total Cash and Cash Equivalents (refer Note 6.1)	<u>872</u>	<u>624</u>

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

	2008 \$'000	2007 \$'000
Net operating surplus (deficit)	(194)	1,598
Depreciation	733	662
Change in Accounting Estimates	484	-
Resources received free of charge	(574)	(41)
Write down of assets	-	22
Decrease/(increase) in receivables	9	25
Decrease/(increase) in inventories	(15)	23
Increase/(decrease) in employee entitlements	111	58
Increase/(decrease) in payables	105	(62)
Increase/(decrease) in other liabilities	2	(424)
Net cash from operating activities	<u>661</u>	<u>1,861</u>

10.3 Tasmanian Government Card

As part of the Tasmanian Government program, The Tasmanian Museum and Art Gallery has a facility limit of \$90,000 (\$65,000 – 2007). As at 30 June 2008 \$5,555 (\$4,000 – 2007) of the facility limit had been used and not yet charged back to the Museum.

TASMANIAN MUSEUM AND ART GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2008

11 FINANCIAL INSTRUMENTS

11.1 Risk Exposures

(a) Risk Management Policies

The Tasmanian Museum and Art Gallery has exposure to the following risks from its use of financial instruments:

- (i) Credit Risk
- (ii) Liquidity Risk; and
- (iii) Market risk

The Director of the Tasmanian Museum and Art Gallery has overall responsibility for the establishment and oversight of the Tasmanian Museum and Art Gallery's risk management framework. Risk management policies are established to identify and analyse risks faced by the Tasmanian Museum and Art Gallery, to set appropriate risk limits and controls, and to monitor risks and adherence to limits.

(b) Credit Risk Exposures

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

The carrying amount of the financial assets recorded in the financial statements, net of any allowances for losses, represents the Tasmanian Museum and Art Gallery's maximum exposure to credit risk without taking into account any collateral or other security.

Analysis of financial assets that are past due at 30 June 2008 but not impaired

	\$'000	\$'000	\$'000	\$'000
	Past Due 30 Days	Past Due 60 Days	Past Due 90 Days	Total
Receivables	0	15	0	15
Total	0	15	0	15

Analysis of financial assets that are past due at 30 June 2007 but not impaired

	\$'000	\$'000	\$'000	\$'000
	Past Due 30 Days	Past Due 60 Days	Past Due 90 Days	Total
Receivables	11	0	2	13
Total	11	0	2	13

TASMANIAN MUSEUM AND ART GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2008

11.1 Risk Exposures

(c) Liquidity Risk

Liquidity risk is the risk that the Tasmanian Museum and Art Gallery will not be able to meet its obligations as they fall due. The Tasmanian Museum and Art Gallery's approach to managing liquidity is to ensure that it will always have sufficient liquidity to meet its liabilities when they fall due.

The following tables detail the undiscounted cash flows payable by the Tasmanian Museum and Art Gallery by remaining contractual maturity for its financial liabilities. It should be noted that as these are undiscounted, totals may not reconcile to the carrying amounts in the Balance Sheet:

2008 Maturity analysis for Financial Liabilities

	\$'000	\$'000	\$'000
	1 years	Undiscounted Total	Carrying Amount
Creditors and accrued expenses	170	170	170
Total	170	170	170

2007 Maturity analysis for Financial Liabilities

	\$'000	\$'000	\$'000
	1 years	Undiscounted Total	Carrying Amount
Creditors and accrued expenses	65	65	65
Total	65	65	65

(c) Market Risk

Market risk is the risk that the fair value of future cashflows of a financial instrument will fluctuate because of changes in market prices. The primary market risk that the Tasmanian Museum and Art Gallery is exposed to is interest rate risk.

At the reporting date the interest rate profile of the Tasmanian Museum and Art Gallery's interest bearing instruments was:

	2008 \$'000	2007 \$'000
Variable rate instruments		
Financial Assets		
Cash at bank	872	624
Total Assets	872	624
Financial liabilities		
Other financial liabilities	-	-
Total liabilities	-	-

TASMANIAN MUSEUM AND ART GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2008

11.1 Risk Exposures

Changes in variable rates of 100 basis points at reporting date would have the following effect on the Tasmanian Museum and Art Gallery's profit or loss and equity.

	100 Basis Points increase \$'000	100 Basis Points decrease \$'000
30 June 2008		
Cash at bank	9	(9)
Total	9	(9)

	100 Basis Points increase \$'000	100 Basis Points decrease \$'000
30 June 2007		
Cash at bank	6	(6)
Total	6	(6)

This analysis assumes all other variables remain constant.

11.2 Net Fair Value of Financial Assets and Liabilities

	2008		2007	
	Total carrying amount \$' 000	Net fair value \$' 000	Total carrying amount \$' 000	Net fair value \$' 000
Financial Assets				
Cash at bank	872	872	624	624
Receivables	55	55	64	64
Total financial assets	927	927	688	688
Financial Liabilities (recognised)				
Creditors and accrued expenses	170	170	65	65
Total financial liabilities (recognised)	170	170	65	65
Total financial liabilities (unrecognised)	-	-	-	-

Financial Assets

The net fair values of cash and non-interest bearing monetary financial assets approximate their carrying amounts.

Financial Liabilities

The net fair values for creditors, accrued expenses and prepaid revenue are approximated by their carrying amounts.

TASMANIAN MUSEUM AND ART GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2008

12 RELATED PARTY INFORMATION

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

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

The Trustees did not receive any income for the year ending 30 June 2008.

TASMANIAN MUSEUM AND ART GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2008

13 Statement of Trust Receipts and Payments for the Year Ending 30 June 2008

Project	Opening Balance	Receipts	Payments	Closing Balance
Antarctic Podcast Kiosk	(7,399)	(7,545)	14,944	-
Art External	11,744	-	0	11,744
Art Foundation	(16,660)	(116,539)	113,417	(19,782)
Art Foundation Of Tas Operating Account	1,379	(1,379)-	-	-
Australian Virtual Herbarium Phase 2	0	(63,426)	5,074	(58,352)
Baldwin Conservation Account	(26,419)	-	23,931	(2,488)
Cerylid (Flora Collection) Prev Amrad	(25,469)	-	2,038	(23,431)
Collections And Research Management Ext	85	(85)	-	(0)
Community Projects - Herbarium	(34,794)	(27,755)	5,106	(57,443)
Conservation External	(28,240)	(4,718)	3,787	(29,171)
Conservation Of Hamilton Inn Sofa	-	(26,364)	5,002	(21,362)
Decorative Arts External	(2,450)	(2,741)	10,576	5,384
Director Sitting Fees	(11,459)	(1,952)	8,300	(5,111)
Easterbrook Bequest	(8,774)	(3,476)	6,509	(5,740)
Education Program - Ningenneh Tunapry	-	(11,918)	7,425	(4,493)
Field Survey Of Tasmanian Devils	(2,768)	-	2,768	(0)
Flora Of Tasmania On-Line	(45,000)	-	23,009	(21,991)
Freeman Gallery	(2,100)	-	2,100	-
Friends Photography Revealed Project	-	-	7,263	7,263
Geology (External Fund)	(5,000)	-	400	(4,600)
Gordon Darling (On-Line Decorative Arts)	-	(50,000)	20,214	(29,786)
Herbarium Trading	(10,441)	(681)	890	(10,231)
Heritage Furniture Unit	(62,435)	(26,745)	36,357	(52,823)
Hire Facilities	37,175	(4,327)	(25,366)	7,481
History Acquisition Fund	(8,133)	-	450	(7,683)
Ice E-Mystery	-	(27,575)	6,668	(20,907)
Information Services (External Fund)	(7,348)	-	7,348	-
Invertebrate Zoology - External	(24,757)	-	11,151	(13,607)
John Glover Exhibition	15,622	(7,685)	-	7,937
Komon Bequest Fund	(23,945)	-	16,895	(7,049)
Library Treasures - Education Program	(3,306)	-	-	(3,306)
Lichen Projects	(37,622)	(8,688)	26,348	(19,962)
Macquarie Island Publication	(20,425)	-	-	(20,425)
Magistrates Records Project	-	(75,016)	5,189	(69,827)
Maritime Museum Joint Project	(51,558)	(11,409)	-	(62,967)
Museum C/Yard Cafe	(14,736)	(14,809)	6,935	(22,610)
Museum Projects Account	(151,062)	(275,267)	138,486	(287,843)
Otalith Atlas Publication	(4,148)	-	4,148	-
Overseas Canoe Project	-	(3,956)	2,775	(1,180)
Plimsoll Bequest	(7,913)	(1,436)	722	(8,627)
Port Survey Project	(1,836)	-	447	(1,389)
Public Donations	(40,504)	(16,489)	40,903	(16,091)
Public Programs Operations Management Ac	244	(244)	-	(0)
Publications/Bookshop	28,879	(138,201)	121,369	12,047
Pugin Exhibition Catalogue	19,734	(12,217)	-	7,517
Pugin Merchandise Account	43,008	(24,487)	-	18,521
Red Cross Gallipoli Flag Conservation	(5,790)	-	500	(5,290)

TASMANIAN MUSEUM AND ART GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2008

13 Statement of Trust Receipts and Payments for the Year Ending 30 June 2008

Project	Opening Balance	Receipts	Payments	Closing Balance
Reproduction & Permissions Account	2,456	(3,043)	586	-
Rosny Registration Project	48,440	-	(9,066)	39,374
Return Of Indigenous Cultural Property Program	(40,912)	(60,000)	78,910	(22,001)
S/W Cryptos	-	(10,000)	10,000	-
Science Under The Southern Lights	(15,470)	-	12,119	(3,351)
Tasmanian Aboriginal Basket Project	(83,275)	(9,905)	10,366	(82,813)
TCF -Commissariat & Queen's Warehouse Development	(41,730)	-	41,730	-
Tsunami Aid Project	(14,298)	-	14,298	-
Vertebrate Zoology External	(1,405)	-	112	(1,293)
Visitor Services	(5,719)	(6,162)	7,924	(3,957)
Vivienne Binns Exhibition - Development	18,539	(2,727)	0	15,812
Vivienne Binns Touring Exhibition	11,725	(7,091)	22,526	27,161
Volunteer Art Guides Program	(9,510)	(4,153)	1,460	(12,202)
Winifred M Curtis Bequest	(20,000)	-	-	(20,000)
Grand Total	(685,777)	(1,057,242)	783,186	(900,945)

TASMANIAN MUSEUM AND ART GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2008

13. Notes on Funds with Significant Trust Balances for the Year Ended 30 June 2008

Australian Virtual Herbarium Phase 2

This fund was established to undertake the 2nd phase of the Australian Virtual Herbarium project. Funding is provided by the Australian Government Department of Environment and Heritage.

Baldwin Conservation Account

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

Cerylid (Flora Collection)

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

Community Projects - Herbarium

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

Conservation External

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

Conservation of Hamilton Inn Sofa

This fund was established to engage professional services for the conservation of the Hamilton Inn sofa.

Flora of Tasmania Online

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

Gordon Darling (On-line Decorative Arts)

This fund was established to undertake the 100 Years of Tasmanian Decorative Arts on-line project, which is funded through the Gordon Darling Foundation.

Ice e-Mystery

This fund was established to undertake the Ice e-Mystery project, which is part of the Australian School Innovation in Science, Technology and Mathematics Project funded by the Australian Government Department of Education, Science and Training, Boosting Innovation in Science, Technology and Mathematics Teaching (BISTMT) Program.

Heritage Furniture Unit

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

TASMANIAN MUSEUM AND ART GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2008

13. Notes on Funds with Significant Trust Balances for the Year Ended 30 June 2008

Hire Facilities

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

Invertebrate Zoology - External

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

Komon Bequest Fund

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

Lichen Projects

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

Macquarie Island Publication

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

Magistrates Records Project

This fund was established to undertake the project of digitisation of Magistrates records made possible by a donation from a private philanthropist.

Maritime Museum Joint Project

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

Museum Projects Account

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

Pugin Merchandise Account

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

Public Donations

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

TASMANIAN MUSEUM AND ART GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2008

13 – Notes on Funds with Significant Trust Balances for the Year Ended 30 June 2008

Publications / Bookshop

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

Rosny Registration Project

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

Return of Indigenous Cultural Property Program

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

Tasmanian Aboriginal Basket Project

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

Winifred M Curtis Bequest

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

