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Archaeological Interpretation Box, TMAG courtyard
Statement of compliance

To His Excellency the Governor,

In accordance with Section 7 of the *Tasmanian Museum Act 1950*, the Trustees of the Tasmanian Museum and Art Gallery have great honour in submitting their Annual Report on the activities of the Tasmanian Museum and Art Gallery for the year ending 30 June 2009.

In submitting this report, we would like to sincerely thank the many people who have contributed to the operation of the Tasmanian Museum and Art Gallery during 2008-09.

The Trustees especially wish to thank the Premier, Hon. David Bartlett MHA, Minister for Environment, Parks, Heritage and the Arts Hon. Michelle O’Byrne MHA, the staff, the volunteers, the Friends of TMAG, The Royal Society of Tasmania and the Art Foundation of Tasmania for their continuing contribution to the museum’s growth and development.

Prime Minister, Kevin Rudd, and Premier David Bartlett launching the 2009 Australia Day celebrations in the TMAG courtyard
Aims of the Tasmanian Museum and Art Gallery

Vision

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

Role

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

Statement of Purpose

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

The Tasmanian Museum and Art Gallery aims to:

- Provide an environment that both stimulates and educates the general public
- Collects and conserves material evidence within the areas of humanities, including visual arts, history and anthropology, and the biological and physical sciences;
- Undertakes research on the collections within changing intellectual, social and environmental contexts;
- Interprets and presents its collections and research through diverse programs and publications which provide opportunity for public access and participation.

Board of Trustees

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

In 1885, TMAG became a Government authority under the control of a Board of Trustees that also controlled the Royal Tasmanian Botanical Gardens.

TMAG is now controlled by a Board of Trustees which is set up pursuant to Section 3 of the Tasmanian Museum Act 1950. At the same time a new board was set up to administer the Royal Tasmanian Botanical Gardens.

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

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

Members of the Board of Trustees

Sir Guy Green, Chairman
Alderman Dr John Freeman
Dr Anthony (Tony) Brown
Dr Alison Alexander
Miss Julia Farrell
Mr Clive Tilsley
Mr Geoff Willis
Chairman’s report

This has been a year of dynamic development and achievement at the Tasmanian Museum and Art Gallery.

The redevelopment of TMAG, which will realise the full potential of its magnificent complex of heritage buildings, is moving into its next exciting phase. After receiving overwhelming support for the Masterplan, TMAG is proceeding with the appointment of the architects who will deliver the concept plan for the overall development and detailed plans for stage one.

TMAG continues to attract record numbers of visitors. This reflects the strength of its programmes and exhibitions both permanent and temporary including the award winning Tasmanian Aboriginal exhibition ningennah tunapry, the Wongs’ Collection and the Patricia Piccinini exhibition Evolution.

During the year TMAG made significant additions to its collections including the donation of the Australian Antarctic Division botanical collection which will enhance even further TMAG’s international reputation as a most significant Antarctic centre.

On behalf of the Trustees I would like to congratulate and thank the Director, Bill Bleathman, the staff, the volunteers and the committee members whose hard work, commitment and professionalism continue to make TMAG a major intellectual and cultural resource which occupies a unique place in Tasmania and the world.

Sir Guy Green
Chairman, Board of Trustees
Director’s Report

2008–09 was an outstanding year for TMAG. Visitation topped 384,000 which is the highest for any year in the museum’s history. This is largely due to the quality of both the permanent and travelling exhibitions on display including the Patricia Piccinini exhibition Evolution which was the result of a unique partnership between TMAG and DETACHED through the AccessArt@TMAG initiative.

Our Tasmanian Aboriginal exhibition ningennah tunapry won the 2008 Tasmanian Tourism Award for Indigenous Tourism. This exhibition continues to draw significant numbers to the museum; it also provides a vital role in showcasing contemporary Tasmanian Aboriginal life. We recently opened the tayenebe exhibition which features fibre work from Tasmanian Aboriginal women together with a number of historical Aboriginal baskets. This exhibition will tour to five states in Australia after its season at the museum.

Left: TMAG Director Bill Bleathman
Premier David Bartlett and Sir Guy Green watch as Director Bill Bleathman explains the TMAG Masterplan
In partnership with DETACHED Cultural Organisation, the museum has developed the AccessArt program. This is a three year state wide program involving outreach and greater access to the museum’s art collection and contemporary art exhibitions.

During the year, two of our publications received national recognition in the Museums Australia multimedia and publication design awards. The book Collection won the award for major publications and the Ann Ferran catalogue won the national award for smaller exhibition catalogues.

We have continued to receive major collection donations. During the year TMAG acquired the Australian Antarctic Division’s botanical collection which is internationally recognised as one of the most significant botanical collections of Antarctic and Sub-Antarctic material in the world.

Work continues on the redevelopment of the Tasmanian Museum and Art Gallery. We are in the process of calling for architects to develop a broader concept plan for the entire redevelopment. We continue to be indebted to the State Government for showing strong support to this project during this period of economic uncertainty.

Shortly we will be opening an international exhibition on the art of a leading Chinese scholar, Professor Jao Tsung-i. This exhibition follows on from the strengthening of our ties with Hong Kong and China as a result of the significant donations by Professor Shiu Hon and Mrs Nancy Wong.

My thanks to the executive team that has supported me so ably and the Trustees that have provided invaluable oversight. Also to Scott Gadd for his strong support. Special thanks to staff, volunteers and honorary curators who provide an irreplaceable service to TMAG and in so doing the wider Tasmanian community.

Bill Bleathman
Director

Case Study 1
Markree Museum

The Markree Museum project has grown from the generous bequest to the Tasmanian Museum and Art Gallery (TMAG) by the late Henry Baldwin. The bequest includes title to Mr Baldwin’s home, Markree, its entire contents and two adjacent properties in addition to a considerable sum of money to fund the establishment and running costs of a dedicated house museum.

Mr Baldwin’s family can be traced to Tasmania’s first settlers and includes many prominent families and citizens of early Hobart, including Henry Thomas Maning (Clerk of the House of Assembly) and William Knight Jr. (a merchant and noted colonial watercolourist).

The contents of the house represent a diverse range of material accumulated during more than 200 years of family history. There are important pieces of colonial Tasmanian furniture and an extensive collection of early 20th century toys amongst numerous other items of historical and aesthetic value. The project team is cataloguing the contents of the house and to date more than 2600 items have been recorded. The Markree Museum project offers a unique opportunity to create a diverse and interesting house museum focussing on the early decades of the 20th century.
Goal 1
Redevelopment 2008–09

This year the redevelopment of TMAG continued towards the vision of creating a world-class intellectual and cultural icon befitting TMAG’s significant site, heritage buildings and collections. In spite of the challenges of the global financial climate the State Government remained committed to the project by reaffirming its $30m to the redevelopment.

Progress on specific KPIs:
4. Architectural Design. Delayed. A comprehensive functional brief was completed for architects. On 18 April 2009 TMAG advertised for an architectural design team to provide a full concept design for the Masterplan vision. The concept design needs to provide a detailed design for construction of the first stage of the project provided by $30 million funding. It also is required to allow additional implementation of the Masterplan if further funding becomes available.
5. Secure funding for full implementation of the Masterplan. Ongoing support from both the Australian and Tasmanian Governments is being sought.
Goal 2
Safeguard, manage, enhance and undertake research on the State collection

Ensure that the collections are managed to acceptable museum benchmarks

A number of initiatives began in order to ensure collections are managed to acceptable museum standards, including the development of an up to date, industry-standard Collection Management System (CMS), resolving all long term external and internal loans and rationalising collections where appropriate.

The File Maker Pro Collection Management System continues to service the needs of TMAG staff. A replacement CMS system has been proposed by the IM unit of DEPHA but is still in an early stage of development. Therefore considerable efforts have been focussed on improving data quality in the existing File maker Pro system.

Resolving long standing internal and external loans has been a key priority. Art commenced the resolution of the status of all inward art loans. Invertebrate Zoology initiated a recall of all external loans that were over ten years old. The Herbarium has well established annual reporting requirements for all loans. All other sections are being brought into line with these standards and loans in the other areas will be managed through registration.

Reviewing and rationalising existing collections has been another priority with a review of holdings of mannequins in Decorative Arts, reorganisation of the Herbarium collections and reviews of cine film in the photography collection all completed.

Progress on specific KPIs:

1. Implement necessary processes to ensure that collections are curated to nationally agreed museum standards. Commenced. An inability to develop data quality controls in the existing collection management system has slowed progress.

2. Collection management and conservation plans for all collection areas are in place. In preparation, but requires a new CMS.

3. Disaster recovery plans in progress. Rosny completed; other sites being prepared.


6. Collection receipting and objects in custody policy and gift agreement forms. Being prepared. Incomplete due to staff resource constraints.

7. Return of Indigenous Cultural Property material was placed in more appropriate collection microstorage. Completed.

Ensure that the State Collection is strategically developed

The highlight of the year was securing the Australian Antarctic Division (AAD) Herbarium. This important collection includes plant material from Antarctica and the peri-Antarctic Islands, collected largely by AAD scientist Dr Rod Seppelt over many years. The collection broadens the coverage of the Tasmanian Herbarium to cover Tasmanian, Antarctic and peri-Antarctic floras. A list of all other acquisitions during 2008–09 is recorded in Appendix 4.

Progress on specific KPIs:

1. Collection Policy Development. Acquisition and Deaccession policies were established for all collection areas, except geology. Cine film policy established. All cinefilm will be deaccessioned and transferred to the State Archives of Tasmania.
Enable greater access to the collection through digitisation

TMAG provides access to its collection through exhibitions and displays, behind the scenes tours, publications and the web. A key focus is to digitise the collection data through the programs below.

Progress on specific KPIs:

1. Provide the Council of Heads of Australian Herbaria CHAH with agreed data sets to Australia’s Virtual Herbarium. Completed.

2. Provide the Council of Heads of Australian Fauna Collections (CHAFC) agreed data sets to the On Line Zoological Collections of Australian Museums (OZCAM) cache as part of the Atlas of Living Australia Project. Completed.

3. 100 Years of Tasmanian Decorative Arts Project. Content completed. Delivery of final product 70 percent complete.


5. Photography and documentation of the TYPE specimens in the biodiversity collection. Underway. Delays, partly due to technology challenges with microscope imaging software.


TMAG also provides national and international access to collection items through loans. In the last 12 months loans of botanical and zoological collections have been sent to researchers in Tasmania, mainland Australia, Austria, China, Germany, Italy, Korea, New Zealand, Norway, Poland, Sweden and the United States.

Art and Cultural Heritage loans have been made to Tasmanian institutions and requests for loans have also come from the Art Gallery of South Australia, Art Gallery of Western Australia, Australian National Maritime Museum, Heidi Museum of Modern Art, Engineers Australia, National Gallery of Australia, National Geospatial Intelligence Agency, USA and the Parramatta Heritage Centre.

Implement standards and procedures that facilitate the digitisation of collection information

Two internationally recognised standards for data management were selected for implementation; Access to Biological Collections Data (ABCD) and Categories for the Description of Works of Art (CDWA), and existing digitised information is being prepared to meet these standards.

The existing File Maker Pro system has been adjusted to continue to service staff. An archaeology database was developed to manage the Indigenous archaeology collections.

2. Markree Project. Inventory of all items in the Markree bequest is 70 percent complete.

3. Annual audit of collection. Incomplete due to staff resource constraints.

4. All new acquisitions are listed in annual report. Completed.


AAD scientist Dr Rod Seppelt at work managing the botanical collection recently donated to TMAG
Flora of Tasmania

Flora of Tasmania Online (FTO) is a public web-based resource for the identification and dissemination of taxonomic information on the plants of Tasmania. Stage one of FTO was launched in June 2009.

FTO will be published in parts, each covering a single family. It contains keys, descriptions, synonymy, distributional and habitat data etc for all taxa with appropriate referencing. The focus of the FTO will be on the Angiosperms (Flowering Plants; 139 families), especially the Dicotyledons (100 families). The first 45 accounts (all Dicotyledons) have been published in the first stage of FTO.

FTO combines the scientific value of citable and permanently available documents with the speed and accessibility of the internet.

To assist workers with the new classification system used in the FTO there is an interface to determine what family a genus is placed in. In addition, the FTO allows for public feedback which will help improve and refine the website. This will be used to notify users when new accounts are published on the website and also of any other changes to the site.

Case Study 3
Federal Group and TMAG Police Records Transcribing Project

This project involves ledgers donated to TMAG in 2007 and aims to develop a sophisticated search agent that will enable public access to information untouched for 100 years. Each page is digitised by a copy photographer and transcribed by a dedicated group of six volunteers.

The volunteers have been trained in the background of these documents and techniques and processes required. They are essential to the evolution of the project. The photographer has digitised 4 of the 14 ledgers. In 11 months the transcribers have completed 1000 pages which includes a number of loose documents and the first ledger. The Federal Group is thanked for their sponsorship of this significant project.
Goal 3
Deliver an outstanding public program

In 2008–09 TMAG continued to be popular with visitors with an outstanding public program, including three major contemporary art shows by artists Anne Ferran, Mike Parr and Patricia Piccinini. More than 384,000 people visited the museum which collaborated with Clarence City Council, Contemporary Arts Services Tasmania, DETACHED, Hobart City Council, MONA, Ten Days on the Island and University of Tasmania to deliver an outstanding exhibition program.

This period saw the introduction and continued success of TMAG’s partnership with DETACHED Cultural Foundation. DETACHED have provided funding to enable TMAG to deliver a contemporary art message to the community. The success of AccessArt@TMAG, and the Mike Parr, Anne Ferran and Patricia Piccinini exhibitions, can all be attributed to the generous support of DETACHED.

This is a model program for TMAG and it is a leader in Australia. Nowhere else can boast the level of support DETACHED has supplied. With the promotion of contemporary art as its focus, this three year partnership will continue to enhance TMAG’s reputation in this very important area.

Exhibition and public program schedule 2008–09

Grace Crowley: Being Modern
3 October–23 November 2008
Being Modern was a travelling exhibition from the National Gallery of Australia.

Between the Wars: Australian Painters
3 October–23 November 2008
This exhibition highlighted works from the TMAG collection that complemented the exhibition. Paintings were selected from the 1920s to the 1940s, a period reflecting a creative development in Australian art, and particularly in Crowley’s career.

Patricia Piccinini, The Embrace, 2005
Collection of Penny Clive
Rosny Barn. It featured a collection of suspended audio-visual pods telling the story of the flooding of the Waikato village of Horohora. Visitors to the exhibition were invited to lie on mats to view the unfolding story above.

Mike Parr: The Titled Stage
21 November 2008–1 March 2009
Australia’s most influential performance artist, Mike Parr, exhibited selected works from the 37 years of his artistic career in an exhibition entitled The Titled Stage. This major exhibition was featured across two venues in Hobart—the Bond Store of the TMAG and the DETACHED Artspace in Campbell Street. The Titled Stage included a ‘for as long as possible’ performance on the top floor of the Bond Store which commenced on the evening of Friday 21 November and ended on Sunday 23 November. Both the Bond Store and DETACHED stayed open to the public around the clock for the entire performance of Cartesian Corpse.

Anne Ferran: The ground, the air
13 December 2008–22 February 2009
TMAG hosted The ground, the air, the first major exhibition in Tasmania by acclaimed Australian artist Anne Ferran. The ground, the air featured photography, video and installation that uses Tasmanian sites and archives, archaeology and histories to explore how the past haunts the present focusing on female convicts and their children.

Mining, mud & mirth
3 July 2008–18 February 2009
The photographs of JH Robinson (1883–1953) documented the history of Waratah and surrounds, workings of the Mt Bischoff tin mine, outlying mining activities, the people and the very active social life of Waratah.

Patricia Piccinini: Evolution
(Ten Days on the Island event)
12 March–4 June 2009
Patricia Piccinini has received worldwide attention for her startling sculptures, digital environments and images that compel us to consider an ecology and biology that blend species in the frontier world of experimental technological and biological environments. This was the first major Tasmanian exhibition of Patricia’s work and it received high public and media interest.

Rachel Raekana & Brett Graham: Aniwaniwa
(Ten Days on the Island event)
19 March–14 April 2009
TMAG worked closely with a number of bodies to secure this evocative New Zealand show at the Rosny Barn. It featured a collection of suspended audio-visual pods telling the story of the flooding of the Waikato village of Horohora. Visitors to the exhibition were invited to lie on mats to view the unfolding story above.

Ross Bolleter: Ruined
(Ten Days on the Island event)
26 March–10 May 2009
This exhibition featured a collection of pianos found in various states of disrepair around Tasmania. Ross Bolleter brought these pianos together as an exhibition that allowed public interaction and impromptu concerts. The exhibition was completed by performances by Ross which were very popular.

Progress on Specific KPIs:
1. Communication and promotional strategy, including style guide, implemented.

A whole of TMAG communications plan was commenced and is being tied to ongoing redevelopment outcomes.
2. Deliver public programs on the city site which promote donations and philanthropic acquisitions.

New strategies for donations were put in place. A long term strategy for the Wong collection was prepared and the MONA collection of coins was installed in the Numismatics gallery. The geology gallery makeover was delayed due to a lack of resources.

3. Implement Learning and Discovery programs in day-to-day TMAG operations.

A broad range of educational programs developed for schools continued during the year. Teacher training was expanded with half day sessions on creativity, making meaning in museums, Aboriginal Tasmania, biodiversity and sustainability as well as exhibition preview sessions.

The focus on teacher training has been about capacity building and enabling schools to more independently design and conduct their visits to the museum. A part of this capacity building has been the development of online resources. This past year has seen significant focus on disseminating all program information online and providing complementary audio visual resources, especially on Tasmanian Aboriginal culture. Also diverse programming occurred for the general public, and increasingly for on-line visitors as well. Special programming included tours for the National Geographic Kids Hands-On Explorer Challenge from the USA, Cruise ship tours and

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**Case Study 4**  
**Centre for Learning and Discovery**

**AccessArt@TMAG**

TMAG began the implementation of one of the nation’s most significant Art Education in Museum’s programs with philanthropic funds from DETACHED. A coordinator of art education, Dr Margaret White, an art educator, Rosie McKeand and a trainee, Amanda Van Steenis, were appointed.

AccessArt@TMAG encourages creativity and brings the student’s learning and imagination to the fore. Programs have focused on contemporary art exhibitions such as *Patricia Piccinini: Evolution*, with hundreds of students engaging in creative learning in a museum environment. Outreach visits to Geeveston and Bridgewater were also part of the AccessArt@TMAG program. These programs incorporated the use of innovative new media and online resources.

New media also featured in the filming and posting of student videos during the *Greenmachines* environmental sculpture workshops and exhibition. *Greenmachines* was in collaboration with the University of Tasmania School of Art, Department of Education, Catholic Education Office and Hobart City Council and was run in conjunction with the City of Hobart Art Prize. Early Childhood and Disability services programming has opened up the galleries to new audiences with professional development sessions run for workers in these fields.

**Ice e-mystery**

This highly innovative international project investigated the Polar regions and connected more than 600 students in Alaska and Australia. Students across Tasmania and Queensland visited the *Islands to Ice* exhibition for specialised school programs. Museum outreach took to the air with a visit to Cape Barren Island Primary School in Bass Strait, giving Aboriginal students on the island their first taste of Emperor Penguins, Antarctic expedition equipment and Polar science.

The program also hosted professional development workshops for teachers, including the Alaskan ones and University of Alaska Fairbanks (UAF) researchers. This was made possible by funding from the National Science Foundation (USA) and the Global Learning of Observations for the Benefit of the Environment (GLOBE) Seasons and Biomes project run out of
specialist group tours such as those tracing the journey of Darwin’s voyage, a very successful Big Draw exhibition and participatory program and wonderful tales in the Bond store.

Holiday programs covered a range of themes and featured collections. A notable experience was had when TMAG Learning and Discovery and History staff constructed an archeological dig for children to learn, hands on, how this process is undertaken.

4. Front of House staff training.

All Front of House staff completed security training and customer service training commenced.

UAF which significantly enriched teacher training. The project produced 12 web-published e-books, an innovative project methodology, inspired educators and hundreds of students actively engaged in polar research across the globe.

Midwinter Festival

The 2009 Midwinter Festival included a hugely successful Midwinter’s Night at the Museum with a Flight of the Snow Petrels Children’s Lantern Parade and fire show attended by more than 4000 people. TMAG partnered with the Department of Economic Development to host an evening of entertaining science and historic Antarctic exploration. Ice sculptures, giant penguin puppets and a light show in the courtyard as well as displays from astronomers, marine scientists and zoologists complemented the existing permanent Islands to Ice exhibition and the Extreme Environments Photographic Competition.

A comprehensive schools program was conducted during the festival for more than 800 students in the 60-Second Science where young scientists talked about their research in Antarctica. Such events keep TMAG at the forefront of Antarctic education and visitor experience.

Young Collectors

The Young Collectors program is a small, but evocative, display situated in the Discovery Space. It features a single child’s collection for three months and has included sheep tags, Star Wars memorabilia, toy dinosaurs, phone cards, dominos and bones.

Support for local museums in Tasmania

TMAG staff visited the Pioneers Memorial Museum at Zeehan and visited Queenstown to help with collection management. Maritime Heritage Coordinator Peta Knott continued to assist the Maritime Museum of Tasmania and other small maritime museums in the State.

Above: Elspeth Wishart with budding archaeologists at TMAG’s archaeology holiday program

Top: One of the students taking part in the AccessArt@TMAG program works at their vision of an albatross

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Goal 4
Recognise and encourage appreciation of Tasmanian Aboriginal Culture

TMAG continues to strengthen ties with the Tasmanian Aboriginal community. With the guidance and support of the TMAG Tasmanian Aboriginal Advisory Council (TAAC) and through exhibitions, events and education programs, TMAG is encouraging the participation of members of the Tasmanian Aboriginal community.

The new aboriginal exhibition ningennah tunapry and associated education programs won the Indigenous Tourism Award at the Tasmanian Tourism Awards in November 2008. The exhibition presents visitors with a rich, enlightening and inspiring experience that explores the journey of Tasmanian Aboriginal culture and celebrates all Tasmanian Aboriginal generations—past, present and future. As a result of winning the Tasmanian Tourism Awards 2008, ningennah tunapry went on to represent the State at the QANTAS Australian Tourism Awards held at the Crown Casino, Melbourne in February 2009.

Progress on specific KPIS

1. Aboriginal programs and initiatives

Education programs complementing the ningennah tunapry exhibition continued with five weeks of specialised student workshops. As part of the policy of having Aboriginal people interpret their own culture, Aunty Verna, Brendon ‘Buck’ Brown and artists Alan Mansell and Vicki West gave workshops which allowed students to gain a first hand experience of Country and Tasmanian Aboriginal culture.

More than 900 primary and secondary students participated in these programs. Additional resources for ningennah tunapry were provided online with an education guide and audio and video resources on Tasmanian Aboriginal culture. The success of this initiative was also due to a successful partnership with the Aboriginal Education Unit of the Department of Education.

2. Opportunities for new programs on Tasmanian Aboriginal Culture

Early in 2009 Jacqui Ward and Tony Brown developed an oral history project conducted with prominent Tasmanian Aboriginal elders. Undertaking oral histories ensures the stories of the Elders will not be lost. This will greatly benefit both the Tasmanian Aboriginal community and Tasmanians generally. During a weeklong trip to Canberra in April, 2009, Jacqui Ward met with staff from the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) and researched Tasmanian Aboriginal images that will be useful for future research and programs.

In a first, members of the Tasmanian Aboriginal and Tiwi Islander communities participated in the eighth Australian Wooden Boat Festival in Hobart in February 2009. TMAG developed an Indigenous watercraft display for the Festival which included watercraft from the Tiwi islands and Tasmania. Both cultures are reviving the practice of traditional canoe making.

Dr Julie Gough was contracted to curate a new exhibition tayenebe. Tayenebe came to fruition through a partnership with Arts Tasmania and the National Museum of Australia.

3. Repatriation of all provenanced human remains in the TMAG collection

Funding was not obtained to progress work in this area.
Case Study 5

*Tayenebe: Tasmanian Aboriginal women’s fibre work* exhibition

This exhibition includes the work of more than 20 women and girls aged from 7 to 87 years of age, alongside historical pieces and contemporary and historical interpretive material.

*Tayenebe* is a south-eastern Aboriginal word meaning ‘exchange’. During the past three years more than 25 Tasmanian Aboriginal women journeyed together across the island in a determined process of cultural retrieval. The impetus for the *tayenebe* project was the desire to reconnect with the cultural craft of their ancestors. Their inspiration was 37 woven-twined baskets created during the 1800s from lily, iris, sedges and rushes that survive in museums internationally.

This project is the result of various interactions. Individuals and institutions worked together; women worked to teach and relearn fibre skills and to learn about the plants once used and where they grew. TMAG, the National Museum of Australia and Arts Tasmania co-managed the project to ensure the women involved had support and opportunities to express ideas from making to exhibiting to writing and planning future work.

*Tayenebe* explores links and changes across time between mediums, techniques and form. It celebrates the reinvigoration of fibre and kelp work unique to Tasmania. The exhibition showcases the unique connections Tasmanian Aboriginal people have with the land and the sea. The traditional kelp water carrier is made from bull kelp (*Durvillaea potatorum*) and carried onto land as a water-holding device. The intricately woven baskets, created from an ‘s-twist’ technique unique in Australia, were traditionally carried into the sea to retrieve marine resources. The exhibition follows an intensive period of fibre workshops held around Tasmania during which time more than 70 remarkable works were created from land and sea plants.

*Tayenebe* opened in July 2009 and will tour nationally in 2010 and 2012.

The *tayenebe* exhibition combined the functional and decorative to display Aboriginal women’s fibre work.
Goal 5
Strengthen our Resources
Continue to lever financial resources to maximise programs

TMAG was successful in securing funding for a range of public programs and research projects from both the government and private sector. These funds were used to support exhibition development and research projects. The funds are tied to specific projects and outcomes and without this financial support most of the major exhibitions of the last 12 months would not have been possible. TMAG has also been successful in securing significant in-kind support.

Progress on specific KPIs:
1. Sponsorship target of $250,000. Achieved.
2. Strategy to secure research funding. Unachievable in most collection areas due to inadequate staff resources.
5. A 15% increase in revenue from commercial projects. Strategies introduced to meet revenue targets.

The Lee Bros Haywagon was secured thanks to the Friends of TMAG
Ensuring high levels of financial accountability

Progress on specific KPIs:

1. Budget managers managing within allocated funds. Improved accountability for financial management.

2. All staff with financial management trained in Finance One. Key staff have been trained.

3. TMAG Director receives monthly budget reports. Completed.

Enhanced Facilities services

Progress on specific KPIs:

1. Approved priority actions as prescribed in Strategic Asset Management (SAMP). Completed.

2. Annual reviews of collection storage infrastructure and environmental conditions. Completed.

Monitoring of humidity and temperature using thermal hydrographs indicates that collection stores at Rosny, the Herbarium and the TMAG city site largely meet appropriate environmental standards, although the 20+ year old air-conditioning plant at Rosny needs constant maintenance and adjustments to function well. The Moonah site currently has no environmental controls in place and objects of lesser significance are stored at this site.

3. A collection storage strategy for the next 10 years. A review of collection storage infrastructure has been commenced, although inadequate staff resources have delayed progress.


Major maintenance improvements have included:

Upgrading the Rosny pathway between the main and annex buildings to assist transferring the State Collection.

The ageing Rosny fire panel was replaced as was the Telstra fire line.

Alterations to gutters and downpipes on the Zoology gallery roof to prevent leaks during high rainfall.

City site security was improved with the installation of CCTV in public areas and the introduction of a Security Management Plan to ensure all TMAG staff are aware of their responsibilities. The Moonah site received an extensive upgrade to its security alarm system.

Implementation of a range of contemporary business management practices.

2008–09 saw the development of a single reporting system across the museum, which integrated with individual staff work and personal development plans. A new TMAG website was implemented as was a single statutory maintenance program for facilities, Safety Management Plan and Security Management Plan. A single store was established for ordering of microstorage requirements.

Foster a safe working environment that encourages learning and development, and which recognises achievement.

TMAG safety plan revised and necessary controls implemented.

TMAG OH&S continues to improve with four OH&S site committees meeting regularly. The Safety Management Plan, implemented in July 2008, outlined KPIs to be met by the committees and staff. They included improving staff policies and procedures, a zero tolerance for incidents, improving training and statutory certification for staff, implementing in-house Test and Tag of all electrical equipment and continued provision and updating of site specific emergency response procedures and training.

Goal 6
Encourage a productive environment and continue to enhance operational strategies

The Business and Operations Unit continued to create and enhance policy and business systems throughout the year.

In 2008 TMAG accepted the responsibility of managing the statutory maintenance of the Narryna Heritage Museum. This responsibility has been incorporated into existing Statutory Maintenance programs. In October 2008 the statutory maintenance contracts were combined and streamlined across the six sites. The combining of the contracts has resulted in a significant cost reduction for statutory maintenance by reducing project supervisors and subcontracting of services.
Case Study 6
OH&S and Building compliance challenge for TMAG

The 2008–09 year held some unique OH&S and building compliance challenges for Business and Operations. TMAG, in partnership with DETACHED Cultural Organisation, hosted the Mike Parr exhibition and live performance of *Cartesian Corpse* in the Bond Store. The museum remained open for the duration of the performance which lasted 36 hours. Rostering and opening the museum after hours presented their own difficulties while planning for OH&S issues and building compliance started in April 2008.

For the first time since the Bond Store was transferred to the museum all four floors were used as exhibition space. The ground and first floors are regularly used for functions, exhibitions and events but the top floor and basement had not previously been used.

Bringing these two floors and the access and emergency exits up to standard provided a challenging but worthwhile upgrade that now allows TMAG to use the additional floors.

This included the installation of additional lighting, emergency exit signs, a spiral staircase in the hydraulic lift well and stair rails. OH&S issues included the regular emergency evacuation procedures, staff training and public safety.

The more unusual were medical procedures for Mike Parr when he was installed in the jarrah stage, training staff in his extraction in the event of emergency and special security arrangements for 24 hour openings. The event ran smoothly and incident free thanks to well trained and informed staff.
• A review of chemical handling principals and practices was performed and all Material Safety Data Sheet information is updated annually.

• Regular site inspections have taken place to assist in mitigating incidents and hazards.

Progress on specific KPIs
1. WLAT Review cycle completed by all staff. All staff are participating in the WLAT process.
2. Annual Review of statutory, compliance and competence training needs implemented. Systems to manage statutory training requirements were initiated. All relevant staff have completed first aid, fire warden, four-wheel driving training.
3. Participation in the Leadership Development Program and other Development Programs. Relevant staff participated in the agency supported leadership and personal development programs.
4. Outstanding work performance by staff recognised and acknowledged. Grants from the Friends of TMAG Professional Development Award were awarded to Cathy Young and Jane Stewart.

Staff
At the end of the 2008–09 financial year the staffing level of the Tasmanian Museum and Art Gallery was 68.55 full time equivalent (FTE) positions.

Volunteers
Volunteers continue to provide an essential service at the museum. They include the frontline museum and art guides who continued to provide quality interpretation, those who maintain the earth sciences collection, transcribe convict records, prepare herbarium species, maintain databases, and others that undertake innumerable other tasks. They have all given hundreds of hours of service at TMAG. Of particular note have been the very busy periods around the Big Draw and Patricia Piccinini: Evolution exhibitions where volunteer Art guides contributed many hours daily to public interpretation.
Case Study 7

Ray Thompson

Ray Thompson has just completed 20 years of voluntary service to TMAG. After 42 years in the public service Ray volunteered as the Honorary Research Associate in Numismatics in 1989. For the past two years he has held the title of Honorary Curator of Numismatics and Philatelics.

For the first decade Ray volunteered one day a week. Now, regular as clockwork, Ray gives up two days of his week to work with our coin, medal and stamp collections. In that time Ray has catalogued more than 35,500 items in the collection, reorganised their storage and answered thousands of enquiries from professionals and the general public.

Highlights of his time include handling significant items such as the Victoria Crosses and George Cross, numismatic material and overseeing the revamp of the new gallery Medals and Money: Stories from the State Numismatics collection. Ray’s dedication and commitment to our numismatics collection is unsurpassed and it is thanks to Ray that the collection is now readily accessible to the public. We are grateful that Ray can give us so much of his time in between his other loves of ballroom dancing, tennis and gardening.
Anne Ferran, *Lost to worlds*, 2008
digital print on aluminium, installation view
from *The ground, the air*
APPENDICES
This last year I am pleased to report that we have achieved a steady increase in members and a surplus, which has enabled us to considerably contribute to the TMAG’s acquisitions. In addition to our other donations to the Tasmanian Museum & Art Gallery, at the beginning of this year we set up an annual ‘Friends’ Bursary for TMAG Staff Professional Development Award’, which makes provision for further education of one or more personnel to a maximum $5,000 per annum. This is particularly relevant when we consider the close bond we have with the TMAG and is something that we hope will continue in perpetuity. The 2008–09 recipients of the first Awards were Jane Stewart, Senior Art Co-ordinator and Cathy Young, Senior Zoology Curator, both of whom are fairly recent additions to the TMAG family.

In all we donated to the Tasmanian Museum & Art Gallery the sum of $25,500, which was spent on the following acquisitions.

1. $11,000 Cost of printing the Catalogue for the Patricia Piccinini exhibition.
2. $9,500 Purchase of a c.1900 Hay Wagon, manufactured by Lee Bros, Longford. Walter Lee, the firm’s wheelwright who probably built or oversaw the building of the wagon’s wheels, served three terms as a very influential Premier of Tasmania. He was knighted in 1920 and remained a member of the House of Assembly until 1946.
3. $5,000 Friends Bursary for TMAG Staff Development

Apart from the TMAG donations, we have also donated to the following organisations: TMAGgots ($500), Allport Library and Museum of Fine Art ($150) and Glover Society ($15)

We thank all those members who, by supporting our various functions, enabled us to raise this not inconsiderable amount of money. With the membership increase by 63, including one corporate member, the committee is well satisfied with this year’s result.
We could not have done this without the ongoing support we get from the Tasmanian Museum & Art Gallery. From the Director, Bill Bleathman, through to the Deputy Directors, Andrew Rozefelds and Peta Dowell-Hentall, all the curators who give us their time and to all gallery staff who work so hard both before and during our functions thank you for your efforts and your friendship. Thank you also to the many members who give up their time to help with the catering, monthly mail-outs and Christmas barbecue—we could not do without you.

The TMAGgots get stronger all the time under the leadership of Kelly Eidjenberg and now that they have their own constitution they will conduct their own AGM. The babies have flown from the nest and are now flying brilliantly.

This is the end of my third term as President, during which I have felt very privileged to have headed up, what has been an extremely successful period for the Friends. We have more new members and have contributed more towards the TMAG than ever before and I have met some quite extraordinary and talented people. I am grateful for the wholehearted support of the committee who have worked tirelessly towards the success of our various functions and, in so doing contributed so much to the Tasmanian Museum and Art Gallery. Our very healthy surplus points to the work they have done and I thank them all, particularly Vice President, John Sexton who stood in for me whilst I was incapacitated, Treasurer, Noel Harper who has kept a close eye on our financial situation and Jean Boughey who manages the membership records so ably. I thank also our Honorary Auditor Deloittes and Honorary Legal Adviser Nigel Henry.

I have enjoyed being at the helm of the Friends and although I shall not be re-nominating as President, I shall continue to work on the Committee. I wish the new President a safe and happy journey during his tenure and I thank all our sponsors and general membership for their continuing and very valuable support.

Joan Cummings
President
4
Aquisitions

Art

Fine Art

Hary Armanious (born 1962)
Finding the Assemblage Point (Clay pipes from ARABBA) 2004
clay, wax, cotton, acrylic varnish, dowel and steel on form-ply and steel, 155 x 100 x 90
Donated by the artist under the Cultural Gifts Program
AG8272

Raymond Arnold (born 1950)
And for each sense there is an image V 1995
diptych, etching (69 x 69) and overlapping screenprint (69 x 69)
AG8221

(Untitled)
etching and chine collé with hand coloured etched pieces, 93.5 x 99.3 (irregular)
AG8222

AG8221 and AG8222 were transferred from the Education Department

Jozsef Balogh
Portrait of Alice Krongaard 1970s
oil on canvas laid onto hardboard, 55.8 x 45
Donated by Gwen and Chris Beechey
AG8241

Frank Bolt (born 1928)
(Four versions of) Lake Picone 1953
silver gelatin prints
Donated by Elspeth Hope-Johnstone
AG8262

Harry Buckie (1897–1982)
Ceremonial Rock and Palm Paddock 1959
watercolour over pencil, 27.4 x 37.9 (sight)
Donated by Jessie Luckman
AG8275

Victor Marie Felix Darvin (1802–42)
Dasyures (Native cats) c.1830
hand coloured engraving, 9.2 x 14.2 (image)
Donated by Genevieve Tacey
AG8264

Barrie de Jersey (1936–2007)
three sketchbooks 1995–2000
pencil, pen, ink, crayon, watercolour, varnish
Donated by Diana de Jersey, 2008
AG8271

Barrie de Jersey (1936–2007)
(The artist’s wife reading) c.1941
oil on card, 25 x 19.4 (sight)
Purchased Director’s Discretionary Fund
AG8219

Benjamin Duterrau (1767–1851)
George Gatehouse 1839
oil on canvas, 91.4 x 69.9
Donated by Mrs Lindsay Hand under the Cultural Gifts Program, 2008
AG8263

William Buelow Gould (1803–53)
Looking in (the Gazette) 1844?
oil on canvas laid onto hardboard, 57.8 x 45 (sight)
Donated by Mrs Eleanor Finlay under the Cultural Gifts Program
AG8227

Gay Hawkes (born 1942)
Souvenirs of Tasmania 2008
wood, acrylic, shells, cuttlefish, pigment, steel wire, found materials, 13 x 19, 13 x 19, and 15 x 28
Purchased

Christine (Kit) Hiller (born 1948)
Self portrait with Egyptian wall hanging 1985
watercolour, 105 x 70 (sight)
Donated by Robyn Trousselot
AG8247

Mabel Hockey (1871–1953)
Under the oak tree c.1939
oil on canvas, 34.7 x 44.8 (sight)
Presented anonymously
AG8244

Francis Ernest Jackson (1872–1945)
(Five figure studies – possibly instructional drawings) 1936
pencil (4) and crayon (1), various sizes
Donated by Genevieve Tacey
AG8265

David Keeling (born 1951)
Gare 1994
oil on canvas, 122.3 x 182.3
Transferred from the Education Department
AG8220

Barbie Kjar (born 1957)
View of Mt Wellington 1994
dry point etching, 37.5 x 24.7 (image and plate)
AG8226

Falling cups 1993
handcoloured etching with conte, 76.5 x 52 (image and plate)
AG8224

Marise with fruit 1993
hand coloured etching with pastel, 86.5 x 79.4 (image and plate)
AG8225
AG8224–26 were transferred from the Education Department

Stephen Lees (born 1954)
Dawn across the Derwent 2004
oil on linen, 56 x 112
AG8254

Candle Cove, (Tasmania) 2002
oil on linen, 45.5 x 56
AG8255
AG8254 and AG8255 donated anonymously under the Cultural Gifts Program

Rosamond (RAV) McCulloch (1905–71)
Hop Kilns, Tasmania
linocut, 14.5 x 16.4 (image)
Donated by Genevieve Tacey, 2008
AG8248

Cliffs, Tasman’s Peninsula 1950
crayon and wash, 37.5 x 48.5 (sight)
Donated by Jessie Luckman
AG8276

Bea Maddock (born 1934)
Chair Il 1974
photo etching, 49.8 x 37.2 (image), 50.2 x 37.8 (plate)
Donated by Fran Maddock
AG8277

Tim Maguire (born 1958)
Fin de Siécle, Study 1, 3 & 6 1992
pastel on paper, 18 x 18
Donated anonymously under the Cultural Gifts Program
AG8266

Henry Mundy (1798–1848)
Portrait of Mr Gore, the father of Elizabeth Gore c.1840
oil on canvas laid onto board, 75.8 x 60
AG8203

Portrait of Jesse White Senior 1840–45
oil on canvas laid onto board, 76.6 x 63.6
AG8205

Portrait of Elizabeth White (née Gore) 1840–45
oil on canvas laid onto board, 76.6 x 63.6
AG8206

All three Henry Mundy paintings (AG8303, AG8205, AG8206) donated under the Cultural Gifts Program by Sky de Jersey in memory of her uncle, Barrie de Jersey.

Terry O’Malley (born 1949)
Corn Dolly 1991
gouache and pastel on paper, 55 x 74.8 (sight)
Donated anonymously under the Cultural Gifts Program by Sky de Jersey.

Digit Three 2005
glicée print, 65 x 65
AG8223

Donated by Fran Maddock
AG8277

Donated anonymously under the Cultural Gifts Program

Donated by Genevieve Tacey, 2008
AG8266

All three Henry Mundy paintings (AG8303, AG8205, AG8206) donated under the Cultural Gifts Program by Sky de Jersey in memory of her uncle, Barrie de Jersey.

Terry O’Malley (born 1949)
Corn Dolly 1991
gouache and pastel on paper, 55 x 74.8 (sight)
Donated anonymously under the Cultural Gifts Program by Sky de Jersey.

Digit Three 2005
glicée print, 65 x 65
AG8223

Purchased
AG8266

All three Henry Mundy paintings (AG8303, AG8205, AG8206) donated under the Cultural Gifts Program by Sky de Jersey in memory of her uncle, Barrie de Jersey.

Terry O’Malley (born 1949)
Corn Dolly 1991
gouache and pastel on paper, 55 x 74.8 (sight)
Donated anonymously under the Cultural Gifts Program by Sky de Jersey.

Digit Three 2005
glicée print, 65 x 65
AG8223

Purchased
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All three Henry Mundy paintings (AG8303, AG8205, AG8206) donated under the Cultural Gifts Program by Sky de Jersey in memory of her uncle, Barrie de Jersey.

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Corn Dolly 1991
gouache and pastel on paper, 55 x 74.8 (sight)
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glicée print, 65 x 65
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Terry O’Malley (born 1949)
Corn Dolly 1991
gouache and pastel on paper, 55 x 74.8 (sight)
Donated anonymously under the Cultural Gifts Program by Sky de Jersey.

Digit Three 2005
glicée print, 65 x 65
AG8223

Purchased
AG8266

All three Henry Mundy paintings (AG8303, AG8205, AG8206) donated under the Cultural Gifts Program by Sky de Jersey in memory of her uncle, Barrie de Jersey.
A Penn-Smith (1840–1922)
*An effect after rain – afternoon* 1890
watercolour, 17.9 x 25 (image and sheet)
AG8238

*Four years old Peppermint gum tree in the paddocks at Rosendale, (South) Bridgewater, Tasmania* 1890
watercolour, 18.8 x 25.8 (image and sheet)
AG8239
AG8238 and AG8239 donated by Dorothy Blackburn

John Skinner Prout (1805–76)
*(Old road from the Springs, Mount Wellington)* 1844
watercolour, 29.5 x 21.3
Donated by Misses Leonie and Mary Ransom
AG8236

Richard Godfrey Rivers (1859–1925)
*(Barn interior with farm workers)* 1880s
watercolour, 18.8 x 13.6
Donated by Dorothy Blackburn
AG8237

Keith Tacey (1922–2006)
*(Three study drawings)* 1940s, 1991, 2001
pencil, pen & ink, watercolour, 29.2 x 16.4 (image), 13.2 x 21 (image), 27.5 x 37.5 (image & sheet)
Donated by Genevieve Tacey
AG7924

*Artist unknown (Portrait of an unknown woman, possibly the wife of Mr Gore)* c.1840
oil on canvas, 61.5 x 50.5
Donated under the Cultural Gifts Program by Sky de Jersey in memory of her uncle, Barrie de Jersey
AG8204

*Artist unknown (Henry Cook as a young man)* 1830s
watercolour on ivory, 5.3 x 5.2 (sight)
Donated by Diana de Jersey in memory of her brother, Barrie de Jersey
AG8270

John Vella (born 1969)
*Blind* 1998–99
acrylic on canvas over four vinyl ‘mini-blinds’, 163 x 600 x 14.5 (overall dimensions)
Donated by the artist under the Cultural Gifts Program
AG8273

Paul Westbury (born 1952)
*Drawings from Maria Island III* 1992
pen, ink and wash, 43.1 x 32.4 (image and sheet)
AG8266

*Track I* 1990s
oil and pencil, 20.2 x 24.7 (sight)
AG8267
Both AG8266 and AG8267 purchased

John Williams (born 1933)
*Rocks (Sydney) pub crawl (1)* 1974
silver gelatin print, 23.2 x 35.9 (image & border)
AG8258

*Rocks pub crawl (2)* 1974
silver gelatin print, 23.9 x 37.1 (image & border)
AG8259

*Martin Place, Anzac Day* 1974
silver gelatin print, 23.9 x 36.9 (image & border)
AG8260

*N.S.W. Art Gallery* 1974
silver gelatin print, 36.2 x 23.1 (image & border)
AG8261

AG8258–61 donated by Elspeth Hope-Johnstone, 2008

**Decorative Arts**

*Muriel Ethel Lithgow Collection (Bequest by GW Lithgow)*

Unknown Manufacturer (France)
glass ormolu jewellery casket, 1880s
P2005.238.

Minton Hollins and Co. (United Kingdom)
*majolica tile*, 1870s
P2005.233

Prensach Porzellan Manufactur (P.P.M) (Germany)
lithophane (night light) and stand, 1840s
P2005.234

Carlton Ware (United Kingdom)
golliwog tea set, 1930s
P2005.235

Meissen (Austria)
porcelain vase, c.1730
P2005.236

Sitzendorf (Austria)
chinaiserie figurine group, c.1850
P2005.311

Unknown manufacturer (Austria)
moss agate casket, c.1880
P2005.239

Copeland (United Kingdom)
ceramic candlesticks, c.1870
P2005.240

Maker unknown (United Kingdom)
Staffordshire figure of William Shakespeare, c.1880
P2005.303
Staffordshire holy water stoop (figure of Mary and Jesus), c.1870
P2005.304
scent bottle, c.1905
P2005.309

Maker unknown (Austrian)
*Askos (oil pourer)*, 500–400 BCE
P2005.261

Maker unknown (African)
*Skyphos (wine goblet)*, 500–400 BCE
P2005.262

Maker unknown (Islamic)
*tin glazed bowl*, 15th century
P2005.295

Maker unknown (Chinese)
*celadon bowl*, 1200s
P2005.245

Maker unknown (African)
*Blanc de chine* (dehua) statue, 1800s
P2005.246

Maker unknown (African)
*bottle*, 1700s
P2005.247

Maker unknown (Burma)
*tin glazed bowl*, 15th century
P2005.295
funerary herb pot, Ming Dynasty (1368–1644) P2005.267
lead glaze covered jar, Ming Dynasty (1368–1644) P2005.268
pattern vase, Qing Dynasty (1736–95) P2005.271
blue and white decorated ewer, Ming Dynasty (1368–1644) P2005.272
gilt bronze Buddha, Qing Dynasty, Qianlong (1644–1912) P2005.274
blue and white decorated bowl, Ming Dynasty (1368–1644) P2005.275
bronze Buddha, Ming dynasty (1368–1644) P2005.276
Neolithic pot, Maiiyao culture (2300–2000 BCE) P2006.282
terracotta ewer, Maiiyao (2300–2000 BCE) P2005.278
blue and white decorated bowl, Ming dynasty (1368–1644) P2005.285
celadon-glazed dish, Qing dynasty, Kangxi (1662–1722) P2005.294
Yixing teapot, Qing dynasty (1644–1911) P2005.296
redware teapot, Qing dynasty, Kangxi (1662–1722) P2005.298
polychrome enamel vase, Late Qing Dynasty (1644–1911) P2005.305
Chinese export ware bowl, Late Qing dynasty (1644–1911) P2005.312
lacquer ware tea caddy, 1850s P2005.315
Maker unknown (India)
bronze votive figure, 18th century P2005.297
brass cosmetic container, 19th century P2005.299
Brass toy (Elephant and Rider), 19th century P2005.300
(Punjab, India)
Embroidered textile, early C20th P2005.13
(Reiss, Rajasthan, India)
Embroidered head-cloth, early C20th P2005.314
Maker unknown (Japan)
Kutani wine ewer, 1800s P2005.279
Imari bowl, 16–17th century P2005.286
cloisonne jar with lid, 19th century P2005.288
Satsuma vase, late 19th century P2005.293
polychrome enamel vase, late 19th century P2005.310
Maker unknown (Persia/Iran)
glass bottle, 1300–1700 CE P2005.265
Maker unknown (Thailand)
Sawankhalok covered jar, 1400–1600 P2005.269
Kendi or lime pot, 1400s P2005.270
Kendi (water container), 19th century P2005.289
stemmed dish, 1000–500 BCE P2005.290
vessel, 1500–1000 BCE P2005.291
vessel, 3000–2000 BCE P2005.292
Kendi (water container), 15th century P2005.306
Maker unknown (Tibet)
Ghau (prayer box), 1800s P2005.280
Ghau (prayer box), 19th century P2005.301
Ghau (prayer box), 19th century P2005.302
paper prayers for prayer wheel, 20th century P2005.307
Maker unknown (Turkey)
ceramic bottle, 16–17th century P2005.287
Items donated under Cultural Gifts Program by Ray and Victoria Tregaskis
Maker unknown (Vietnam)
covered lotus box, 15th century P2008.34
covered lotus box, 15th century P2008.35
covered ceramic box, 15th century P2008.36
Maker unknown (Thailand)
vase, 15th century P2008.37
stoneware bottle, 15–16th century P2008.38
lacquer bowl, Ming dynasty (1368–1644) P2008.39
lacquer & mother-of-pearl bowl, 18th century P2008.40
lacquer & mother-of-pearl bowl, 18th century P2008.41

Textiles and dress collection:
Tootal (Tasmania)
frock, 1950s P2008.28
Handkerchief box, 1930s P2008.29
Embroidered handkerchief wallet P2008.30
Donated by M Row
Items relating to Ormiston house:
christening gown P2007.9;
silk socks P2008.31;
lace bonnet P2008.32
Donated by B Roulston
Textile items made by Elinor Robey:
teadish set, two tray cloths and a tea cosy P2008.43;
dressing table set, brush bag P2008.44;
teadish set, two tray cloths and a tea cosy P2008.45;
pair of embroidered bags P2008.46
Donated by Elspeth Hope-Johnstone.

Studio crafts collection:
William Griffiths (Australia), Alex Fried (Tasmania)
Titanium and gold neck piece, 2002
Donated by Mr and Mrs V Urosevic P2008.42
Peter Battaglene (Tasmania)
Platter, 2008
Purchased with funds from the Esterbrook Bequest P2008.57
Greg Gilmour (Tasmania)
Tame Buffalo chair, 1989
Purchased with the assistance of the Public Donations Fund P2008.59
Jenny Orchard
ceramic sculpture, 1998
Donated by B Holloway P2008.52
Nils Nilsen
three cane baskets, 1990s
Donated by B Holloway

Clara Gregory and unknown maker (Ireland)
footstool and cover
Donated by Dr M Gregory
P2008.48

Clara Gregory and Denis Hope
stool and cover, 1958–68
Donated by Dr M Gregory
P2008.49

Clara Gregory
wall pocket, 1968
Donated by Dr M Gregory
P2008.50

Maker unknown (Tasmania)
rag rug, c.1920
Purchased with the assistance of the Public Donations Fund
P2008.56

Tara Badcock
Teacosy* Number 3; Holy Trinity Cosy
P2008.79

Teacosy* Number 27; Black Widow Cosy
P2008.80

Both purchased with the assistance of the Art Foundation of Tasmania

Internal transfer:

Emily Ferrar (Tasmania)
thylacine jawbone pincushion, c.1900
Registration transferred from the TMAG Zoology Department
P2008.33

Other items:

Agnes Hogarth
crochet coat, c.1955
Donated by Mrs G de Little
P2008.47

Ridgeways (Britain)
serving dish with monogram for Joseph Bicenecope, 1880s
Donated by Mrs L Johnstone
P2008.51

Manufacturer unknown (Tasmania?)
Tasmanian International Exhibition souvenir glass, 1894
Donated by S Abel
P2008.58

Nathaniel Mills (Britain)
Sterling silver presentation snuff box, 1839–40
Bequest of CJ McGuire
P2008.60

Maker unknown (St Peter’s Pass, Tasmania)
Possum skin rug, 1860s
Donated by Al Morrison
P2008.76

Crown Wallpaper Company
block printed wallpaper, early 20th century
Donated by V Fife
P2008.77

Maker unknown (China)
silk gauze coat, C19th

Unknown manufacturer (Germany)
clip-on button earrings, c.1955
Donated by J Longhurst
P2009.34

Two boxes of wax flower-making equipment, 1870
Donated by Mr H Baldwin, 1999
P2009.35

Items from the John Blaine Collection purchased with the assistance of the Art Foundation of Tasmania:

R Dowling (Tasmania)
parquetry-work portable desk, 1853?
P2008.61

Maker unknown (Tasmania)
Pembroke table, c.1840
P2008.62

parquetry-work portable desk and stand, c.1830
P2008.63

(Tasman Peninsula, Tasmania)
Tasmanian blackwood five tier what-not, c.1825
P2008.64

Tasmanian blackwood double cupboard, c.1825
P2008.65

Tasmanian blackwood low cupboard, c.1825
P2008.66

Tasmanian blackwood bookcase/cupboard
P2008.67

(Boord of Ordnance/Convict Department, Tasmania)
table, 1840s
P2008.70

(Royal Engineer’s Department, Hobart, Tasmania)
side table, after 1844
P2008.68

storage chest, 1820s
P2008.72

McLoughlin & Son
side chair, c.1850
P2008.69

George Best (Launceston, Tasmania)
Australian red cedar commode, c.1855
P2008.71

Items donated by Jessie Luckman:

Blaz Kokor (Tasmania)
2 table jugs, c.1965
P2009.36, P2009.37

small bowl, c.1975
P2009.38

Eileen Brooker (Tasmania)
small bowl, 1968
P2009.39

I E & C Co. (Japan)
2 decorative vases, c.1908
P2009.40, P2009.41

Mc Hugh’s Pottery or Campbell’s Pottery (Tasmania)
table jug, 1926
P2009.42

Maker unknown (Britain or USA)
pair of candlesticks, 1880s
P2009.43

Maker unknown
plastic belt buckle, c.1940
P2009.44

shell belt buckle, 1900s
P2009.46

Maker unknown (Britain or USA)
purse closure c.1896
P2009.47

Maker unknown (Czechoslovakia)
glass belt buckle, 1930s
P2009.45

Maker unknown (Tasmania)
shell bracelet, 1918
P2009.48

Maker unknown
chain & pendant, early 20th century
P2009.49

Maker unknown
finger ring, 1892
P2009.50

Maker unknown
finger ring, early 20th century
P2009.51

Coogans (retailer, attributed)
sofa bed, 1960s
P2009.52

A Hunt & Oliver Pty Ltd (Melbourne)
chiffonier, 1940s
P2009.53

Jessie Luckman (Tasmania)
2 patchwork quilts, from 1976
P2009.54, P2009.55

Maker unknown (Birmingham, UK)
Silver match case, 1906–7
P2009.56
Biodiversity

Herbarium
Individuals and institutions donated 20,081 specimens in total to the Herbarium, including 18,191 specimens as part of the Australian Antarctic Division collection, and 1,093 specimens from Adrian Blackman. Staff of the Herbarium collected and lodged 594 specimens.


The Herbarium received specimens from the Allan Herbarium, Christchurch (New Zealand); Allan Herbarium, Lincoln (New Zealand); Botanical Museum Lund (Sweden); Institute of Botany, Krakow (Poland); Queensland Herbarium (Brisbane); Museum of New Zealand (Wellington); National Herbarium of Victoria (Melbourne); National Museum of Nature and Science, Ibaraki (Japan); and J Wood.

Invertebrate Zoology

Tasmanian land snail, *Caryodes dufresnii* fourth specimen for TMAG from Maatsuyker Island
Donated by Michael Garner, Parks & Wildlife Service

Mud Oyster, *Ostreangasi* banks of River Tamar, sub fossil
Donated by Barry Bloomfield

Collection of crustaceans (mainly crabs)
Donated by Dr Terry Walker Ecowise

Fan worms, *Sabella* sp., Kettering
Donated by Alastair Morton, DPIW Marine Resources

Jellyfish, *Pseudohiriza haeckeli*
Primrose Sands
Donated by Fay McDonald

Deep sea octocoral, *Paragorgia* sp.
Tasman Rise
Donated by Wayne Wall

Holotype and paratypes of mites
North West Tasmania
Donated by Dr Harry Smit, University of Amsterdam

Large salps, *Pegea confoderata*
Marion Beach
Donated by Bредит Riché

Vertebrate Zoology

Individuals and institutions donated, in total, 473 registered specimens to Vertebrate Zoology.

Significant acquisitions include:

Southern bottlenosed whale,
*Hyperoodon planifrons*
tooth and molecular samples

Caroline Cove, Macquarie Island, 20 August 2008
Collected by A Derry, I Thorne

Sleeper shark, *Somniosus pacificus*, teeth and molecular samples

Gadgets Gully, Macquarie Island, 5 November 2008
Collected by A Derry, M Cole and E Merfield

Tasmanian devil, *Sarcophilus harrisii*
skeletal collection, 1960s
Collected by Eric Guiler

Molecular samples and skeletal material

Collected by K Medlock, B Bauer

Collected by B Locker

Collected by K Medlock, B Bauer

Collected by B Bauer

Beaked whale, *Mesoplodon* sp., Henderson’s Beach, Falmouth, 9 April 2009
Collected by B Bauer

Hawksbill turtle, *Eretmochelys imbricata*, Saltwater Lagoon, Friendly Beaches, 29 June 2009
Collected by B Bauer

Geology

Petritified wood (Permian)
Glen Huon District
Collected by Anthony Lomax

Quartz crystals, Razorback Access
West Lyell Open Cut
Donated by Juliet Webster

Cultural Heritage

History

Royal Hobart Regatta silk program, 1873
Donated by Robert Barber

Advertising card Brownell Bros
Donated by Barbara Roulston

Hockey tour badge, compass badge, jewellery box, souvenir pocket knife and Ansett baggage tag
Donated by Judith Longhurst

Face powder cosmetics container
Donated by Pam Stewart

Information sheet, t-shirt, cloth badge and flag from M/Y Steve Irwin
Donated by Sea Shepherd Conservation Society

Collection of dolls and accessories
Donated by Lorraine Chandler

Collection of material from the Tasmanian Deaf Society displayed at TMAG in 1998
Donated by Grant Roberts CEO, Tasmanian Deaf Society

Travelling trunk owned by Australian 1920s film star, Louise Lovely
Donated by Belinda Holloway

Radiogram (Phillips)
Donated by John Blaine

Servex Urn (used at the North Hobart Uniting Church)
Donated by Alec Young

Mining implements from the Mathinna Mine
Donated by John Pleass

Scout objects (scarf, pennant, books, certificate and pamphlet)
Donated by Michael Potter

Pair of Blundstone boots (Sherpa model)
Donated by Clifford Davy

Letter from TW Midwood describing Battle of Balaklava in the Crimean War
Bequest from Cicely McGuire
Short letter home written by Tasmanian serviceman on back of Egyptian newspaper in 1915; lottery ticket bought by him in Egypt in 1916, Donated by George Lawler

Platform scales used in chest clinic at Royal Hobart Hospital until early 1970 Donated by George and Priscilla Park

Midwood Collection (17 objects), uniforms, sword, belt, trunk, snuff box, book, medals and portrait belonging to TW Midwood who worked in Hobart Commissariat office 1832–55 Bequest from Cicely McGuire

Radio receiver, two radio valves and envelope of related documents Donated by Robert Milne

Radio equipment in wooden box Donated by Radio and Electronics Association of Southern Tasmania

Hat and cloak of the Priory Council of St John in Australia, worn by Thomas Osborne McGee AM Donated by Brian and Joy Hawes

Steel key with label Fire Proof Room and second label with 1861 handwritten instructions on the use of the key and drafting instruments in cedar case Anonymous donation

Banners, record, bottle and signs mainly relating to the Franklin River campaign Donated by Wilderness Society

Tasmanian martial arts uniforms Donated by Robert Oakley

Large wooden signboard from former Bellerive Congregational Church Donated by Clarence Uniting Church

Carpet sweepers brought to Tasmania in 1969 Donated by Joyce Corner

Skein of blue wool (Patons Aero Rug wool) used by Uniting Church to knit rugs for overseas missions Donated by Helen Tubb

Four historic petrol pumps and documents Donated by Measurements and Standards Branch of the Department of Justice

Copies of documents relating to Scott’s 1911 Antarctic Expedition of EW Nelson who was the Biologist on the expedition Donated by Robert Bell (Mr Nelson was his great uncle)
Lee Bros Haywagon
Purchased from Peter MacFie with support from the Friends of the TMAG

Dinghy built by Reg Fazackerley in the late 20th century
Part of the Markree Bequest

Watercolour of government schooner Eliza built at Port Arthur 1839
Purchased from Tim Orbell

Indigenous Cultures

Tasmanian Aboriginal paper bark canoe
Donated by Brendan Brown, Sheldon Thomas, Shane Hughes

Tiwi Island paper bark dugout canoe
Donated by the Tiwi Island canoe builders

Tiwi Island flag
Donated by the Tiwi Island canoe builders

Central Australian Bark coolamon
Donated by Stephen and Bev Cox, Longford

Papua New Guinea artefacts; grass skirt, tapa cloth, feather headdress, breast ornament, 4 bilum bags, sling, headrest, 10 fibre belts, 2 armlets, fan, cowrie shell necklace, seed necklace, coconut shell, comb, 5 bangles, necklace of dogs teeth, bow and seat
Donated by St Mathews Anglican Church, New Norfolk

African artefacts; 6 hand brooms, 1 hand brush, 1 wooden mortar and pestle, 4 small wooden spoons, 2 large wooden ladles, clay bowl, 2 food bowls, fibre dish, seat, 17 containers/carry baskets, large, medium and small, Masai waist band (metal), wooden mug, small gourd, gourde cup, fibre belt, armlit, 2 bracelets, necklet, beaded belt, seed necklace, glass bead waist band, short length of cord, 2 grass tassels, round object that sits on the head to carry objects, wooden pestle
Donated by Ann Swift

Non-African artefacts; bark coolamon, 2 cyprus pine clapping sticks, 2 message sticks, Bangali pipe, pair of shoes, pipe (wooden), emu egg

Papua New Guinea artefacts; shell, 2 small fibre mats, 5 fibre purses of varying sizes, small wooden holder, large wooden cup, wooden comb, wooden saucer, decorated coconut shell, clay goblet, 2 small bark paintings and a bark screen

1 small maireener shell necklace, (Tasmania), 1 seed necklace (Papua New Guinea) and 1 shell and bead necklace (Papua New Guinea)
Donated by David Calvert

Small box of white ochre; 1 Tasmanian Aboriginal stone tool and a book on Aboriginal words of Australia
Donated by Jessie Luckman

Photography

Gelatin silver prints
JC Breaden (photographer)
Breaden’s Snapshot Views of Tasmania Series No 66 – Newdegate Caves, Hastings, South east Tasmania 1940s
Donated by anonymous donor Q2008.32

Large collection of photographic material relating to descendants of Dr Trevor James, physician and surgeon and his wife Molly (nee Blyth)
Donated by Mr Ian James Q2008.33

35mm slide transparencies taken by Peter Fife (1908–67), who emigrated to Australia from the UK
Donated by Mrs Valerie Fife through son Mr David Calvert Q2008.34

Glass plate and film negatives collection taken by donor’s father Ronald Montagu Read (1899–1982), Depot Engineer for the Public Works Department, 1940s
Donated by Fran Atkinson Q2008.35

Gelatin silver prints
Ralph Hope-Johnstone (photographer), featuring people, Hobart and Tasmania, 1940s to 1950s
Donated by Elspeth Hope-Johnstone (nee Vaughan) Q2008.36

Gelatin print mounted on card
HC Webster (photographer), Waggon with Siphone Pipes for Briseis Water Race No 31 H.C. Webster Photo Series, 1905 Q2008.39

Albumen print framed
J W Beattie (photographer)
The Mount Lake, Huan Road, 102A, Beattie, 1890s
Donated by David de Little Q2008.38

Glass plate negatives 1/2 plate
Rembrandt Photographic Studios
142 Studio Portraits of people in Hobart, mostly named, 1890s
Purchased Q2008.57

Albumen print hand coloured, framed
RL Hood
Deputy Commissariat General Thomas Woot Midwood (1815–66, c.1855), shows Midwood in commissariat uniform
Bequest of Cicely Josephine McGuire Q2008.58

Photographic reproduction
pigment based dyes on Fujicolor Crystal Archive paper, by RAAF (photographer)
Franklin River Dam Roadwork Site, 1983
Purchased Q2008.59

Type C prints
Keith Tacey, heritage properties, buildings, bridges and culverts and towns around Tasmania, 1960s to 1980s Q2008.61

Carbon print hand-coloured and mounted on card
HW Thomas (photographer)
Perth Bridge 1920s Q2008.62

Gelatin print sepia toned
Unknown photographer
Township of Hamilton, 1872 Q2008.63

Gelatin print
Unknown photographer, showing cable laying Q2008.64

Carbon print
Unknown photographer
‘Mount Pleasant’ built by John Crookes c.1870
Donated by Genevieve Tacey Q2008.65

Photographic negatives, transparencies and prints, Ralph Hope-Johnstone and including Fred Smithies, features Cygnet views, misc Tasmania and Hobart, people, Miniature Camera Club, includes transparencies and cibachrome contact prints taken 1985–86 of Lake Pedder for book on Lake Pedder; photographic albums featuring Lake Pedder
Donated by Elspeth Hope-Johnston Q2008.66–69

Gelatin silver prints
group of three WRANs (Women’s Royal Australian Navy) taken in front of YWCA building in Hobart, c.1943 Q2008.70

WRANS Quarters, Flinders Naval Depot, Crib Point, Melbourne, collection of transportable buildings at Naval Depot, c.1943
Donated by Mrs Armstrong Q2008.71

Gelatin print framed
Beattie studios (photographer)
Lindisfarne Congregational Church Choir Q2008.72

Gelatin prints mounted
Queenstown Tasmania, High School class 1924 Q2009.2
McGuffie’s Studio (photographer)  
*Elizabeth St School Teachers*, 1920  
Q2009.3

A.S.C.M. (Australian Student Christian Movement) Conference 1924  
Q2009.4

Beattie’s Studio (photographer)  
*Philip Smith Teachers Training College*, 1921  
Q2009.5

Beattie’s Studio (photographer)  
*Elizabeth Street Practising School Cricket Team*, 1920  
Q2009.6

Education Department, Tasmania Physical Education Course, c.1921  
Hobart  
Q2009.7

Unidentified Hobart school group, 1920s  
Q2009.8

Photomechanical print  
John Andrew Johnson (1861–1933)  
Q2009.9

Donated by Judith Bassford

Gelatin prints of family photographs  
that belonged to donor’s father-in-law,  
William (Bill) Tuckfield, who worked in  
1914 on installation of Mt Lyell Co Hydro  
Electric Power Scheme at Queenstown,  
some photographs taken by J. Booton,  
West Coast photographer, c.1917  
Donated by Ruth Tuckfield through Andy  
Muirhead, ABC Hobart  
Q2009.10

Gelatin prints  
Broothorn Studio, Melbourne  
(photographer), promotional studio  
portraits of Australian and USA film star  
Louise Lovely (1895–1980), filmstar and  
maker, 1912 to 1920s  
Q2009.14–16

Photographic prints, negatives and  
transparencies, taken or collected by  
Leo and Jessie Luckman, of family,  
Tasmanian identities, bushwalking, Mt  
Cameron West, Hobart Walking Club  
members and outings  
Q2009.17–19

Tintype album containing small albumen  
prints by Ethel Wakefield? (photographer)  
of Wakefield family, Q2009.20

Crystoleum in silver frame  
Ethel and Percy  
Wakefield (photographers), Jessie  
Wakefield, Jessie about 9 yrs of age at 4  
Bonnington Road, West Hobart, c.1919,  
later married Leo Luckman  
Q2009.21

Gelatin print  
Ethel Wakefield? Portrait of Jessie  
Wakefield as a child c.1920  
Q2009.22

Gelatin print hand coloured  
Monty Luke (photographer)  
portrait of Jessie Wakefield 20 years of  
age, c.1930  
Q2009.23

Gelatin print toned and mounted  
Ethel Wakefield ? (photographer)  
baby, Jessie Wakefield, 1910  
Q2009.24

Donated by Mrs Jessie Luckman

Coloured panorama postcard  
panoramic view of Bellerive from Alma  
Street, c.1906  
Donated by Mrs Hewitt  
Q2009.25

Photograph album  
Doris E Blake (photographer)  
Blake family and photographs of Hobart,  
c.1919  
Donated by Karlo Jurasovic  
Q2009.26

Numismatics & Philatelics  
2471 philatelic items  
Donated by the Geoff Lithgow Bequest

276 coins of Australia and Great Britain  
Bequest of Henry G Baldwin, Markree

11 world minor coins and banknotes  
Donated by Bill Bleathman

70 world minor coins and banknotes  
from the TMAG donation box  
Tasmanian Council of Education Gold  
Medal awarded to James W Whyte;  
Hobart Horticultural Society Gold medal  
awarded to W Sayer & Sons  
Purchased at auction

Decoration – Companion of the Order  
of St. Michael and St. George  
Donated by B Tibbs

38 philatelic items  
Donated by Australia Post

8 Philatelic items  
Donated by CP Vassall

Medal Royal Hobart Bowling Club  
Centenary  
Donated by Royal Hobart Bowling Club

42 world minor coins  
Donated by Rex Gillam

Medal featuring Hans Christian Anderson  
Donated by Princess Mary of Denmark

2 Medals Tasmania commemorates  
150 Years of British Settlement  
Donated by Jessie Luckman

45 items  
Donated by miscellaneous donors

Deaccessioned items

The collection policy in Photography was  
reviewed and the Trustees approved the  
transferral of all cine film holdings to the  
Archives Office of Tasmania. The reasons  
for this decision are that TMAG did not  
have the equipment to view some of  
our holdings and the capture of cine  
film is consistent with the charter of the  
Archives Office of Tasmania.

The following Items were transferred to  
Archives Office of Tasmania Film Archives  
section on 5/6/2009 on TMAG receipt  
3377, in accordance with TMAG cine  
film policy relating to movie film material  
and with the approval of the donors.

Removed from the TMAG collections as  
part of a Bequest from Estate of Trevor C  
& Mrs Molly James through brother, Mr  
Ian James, 1998.

Q1998.34.88mm Academy Editor  
(Cardboard box containing five reels of  
movie film: (1) small section of b&w 8mm  
film of Queenstown 1938; (2) B&W of  
Queenstown 1938 on Pathre reel; (3) B&W  
film of West Coast? on ’Ditmar’ reel; (4)  
B&W film of naval cadets?; (5) colour film  
of Hobart Domain? on ’Eumig’ aluminium  
film reel; two empty reels)

Q1998.34.10 Cardboard box containing  
twenty-two reels of 8mm film and one  
reel of 16mm film with a notebook  
by Trevor James and list of contents  
prepared by son Ian James. 1939  
to 1964 and include early colour film.  
Subjects feature West Coast, family,  
Queenstown, holidays at Cremorne,  
Dodges Ferry, Hobart Regatta etc.
# Collections and Research statistics

## Table 1: Collection & Research Report Overview (2008–09)

<table>
<thead>
<tr>
<th>2008 /2009</th>
<th>Items Acquired</th>
<th>Data Management</th>
<th>Loan (Inwards)</th>
<th>Loan (Outwards)</th>
<th>Exchange</th>
<th>Volunteers</th>
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<td>Donated (no of items)</td>
<td>Donated (Cultural Gifts)</td>
<td>Purchased (no of items)</td>
<td>Registrations (new records)</td>
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<td>Received</td>
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*Blue areas are automatically updated from Registration Loans

## Table 2: Public Outreach Overview (2008–09)

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<tr>
<th>2008 /2009</th>
<th>Enquiries (Estimate of Total)</th>
<th>Reports / Publications (Total)</th>
<th>Visiting Researchers</th>
<th>Exhibitions</th>
<th>Talks and Lectures</th>
<th>Media (Radio / TV / Print)</th>
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<td>Minor / Short Terms (&lt;5 days FTE)</td>
<td>Significant (Significant &gt;5 days FTE)</td>
<td>Major (&gt;20 days FTE)</td>
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## Centre for Learning and Discovery statistics

### Table 3: Centre for Learning and Discovery statistics (2008–09)

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<th>Enquiries (est)</th>
<th>General Visits</th>
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<th>Education Programs</th>
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<td>number of participants</td>
<td>total visits</td>
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<td>Loans</td>
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<td>December</td>
<td>13</td>
<td>89</td>
<td>closed</td>
<td>0</td>
</tr>
<tr>
<td>January</td>
<td>22</td>
<td>76</td>
<td>closed</td>
<td>0</td>
</tr>
<tr>
<td>February</td>
<td>17</td>
<td>66</td>
<td>closed</td>
<td>2</td>
</tr>
<tr>
<td>March</td>
<td>12</td>
<td>43</td>
<td>4</td>
<td>6</td>
</tr>
<tr>
<td>April</td>
<td>16</td>
<td>65</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>May</td>
<td>15</td>
<td>49</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>June</td>
<td>10</td>
<td>30</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>Total</td>
<td><strong>179</strong></td>
<td><strong>708</strong></td>
<td><strong>22</strong></td>
<td><strong>23</strong></td>
</tr>
</tbody>
</table>
8 Research Supervision

Post Graduate Supervision

Anderson, Rachel (PhD of Science Candidate, University of Tasmania)
Supervisors: Peter McQuillan, Catherine Young
Project: Evolutionary patterns in the butterfly genus Oreixenica; featuring the ecology and population genetics of the Ptunarra brown butterfly.

Hansen, Anita (PhD of Fine Arts Candidate, University of Tasmania)
Supervisors: Jonathon Holmes, Andrew Rozefelds
Project: Eighteenth and nineteenth century natural history art collections and identity in Tasmania

Kebel-Williams, Jane (PhD of Science Candidate, University of Tasmania)
Supervisors: Peter McQuillan, Catherine Young
Project: Invertebrate herbivory of Nothofagus in Tasmania

Othman, Ateeka (Masters of Science Candidate, School of Plant Science, University of Tasmania)
Supervisors: Greg Jordan, Marco Duretto
Project: Systematics of Correa.

Tritton, Amy (Honours Candidate, School of Fine Art and Riawunna, University of Tasmania)
Supervisors: Llewellyn Negrin, Mitchell Rolls, Jane Stewart
Project: Benjamin Duterrau’s depiction of Tasmanian Aboriginal people (title to be advised)

Dowell, Lucy (CEH Honours candidate, School of English journalism), University of Tasmania.
Supervisors: Danielle Woods, Elspeth Wishart
Project: Mary Walsh letter

French, Stuart (CEH Honours candidate, School of English)
University of Tasmania.
Supervisors: Danielle Woods, Elspeth Wishart
Project: Mary Walsh letter

Sandy McConnell (CEH Honours Candidate, School of English), University of Tasmania.
Supervisor: Ralph Crane, Elspeth Wishart
Project: Parkinson Irish correspondence/documents

Chris Berk, Doctoral Student, Department of Anthropology, University of Michigan, USA
Supervisor: Tony Brown
Projects: Rhys Jones archaeological material and tayenebe, a Tasmanian Aboriginal women’s fibre work project.

9 Lectures and presentations


Medlock K ‘What price extinction? The thylacine trade and the role of museums then and now’ Antipodean Animal Conference, Institute of Commonwealth Studies, Kings College, London University, 7 July 2008

Medlock K ‘Remember’ Aviva Hannah art exhibition opening address, Gallery 77, Hobart, 19 April 2009

Medlock K ‘Tigers and TMAG Directors’ Staff seminar, Rosny, 9 October 2008

Medlock K ‘Thylacine-TMAG collection’ CNG Productions, Montreal, Hobart, 3 February 2009

Medlock K ‘David Fleay hair analysis’ CNG Productions, Montreal, Adelaide, 10 February 2009

Brett K ‘Extending the parameters: public archaeology at Wuguljan, NT’ Australian Society for Historical Archaeology/Australian Institute for Maritime Archaeology joint Conference, Adelaide, September 2008


Farmery V ‘Mining, mud & mirth exhibition’ Southern Tasmanian Photographic Society, March 2009


Kantvilas G ‘An antipodean odyssey – the lichens of Tasmania’ British Lichen Society (Dougal Swinscow Lecture), January 2009

Knott P ‘Maritime museums and maritime archaeology – can they get along?’ Presented at the Australian Society for Historical Archaeology/Australian Institute for Maritime Archaeology joint Conference, Adelaide, September 2008

Knott P ‘Tasmanian maritime heritage’ AMMC conference, Hobart, February 2009

Knott, P ‘All in one boat: maritime museums working together for the community’, Museums for the People: Community engagement in contemporary museums, Arts Tasmania & Museums Australia (Tasmania), Tasmanian Museum and Art Gallery, May 29, 2009

Knott P ‘Maritime archaeology: more than watered down history’ Lindisfarne School for Seniors, August 2008

Knott P ‘Maritime archaeology: more than watered down history’ Rosny School for Seniors June 09
TMAG Research
publications and articles

TMAG Journal – Kanunnah


Books and Catalogues


Refereed Papers


Non-refereed articles

Baird A (2009) Voices of Aboriginal Tasmania, Interpreting Australia Magazine 40, 8–9

Baird A (2009) Poles apart or a world together, Ice Breaker Magazine 45, 22–23


Conference Abstracts


Tasweeds

Tasmania (Web Edition for 2009)’

Tasmania (Web Edition for 2008)’

Online publications


Newlands TJ (2009) TWS Secretary finds lost species, Tasweeds 41, 6.

Stewart JS (2009), Sara Maher: Passage, Artlink 29(1).


Judge, The Salamanca Islington Art Prize; Judge, Royal Hobart Sculpture Award 2009; Selected nominator of artists for the Helen Lempriere National Sculpture Award 2009; Judge, City of Burnie TasArt Exhibition; Tasmanian Delegate, Australia Society of Historical Archaeology (ASHA) 2009 Conference Committee.

Jury, 'Visions Australia': Member, Tasmanian Weed Society's 2nd Tasmanian Weed Conference; Member, Organising Committee Tasmanian Weed Society; Member, Tasmanian Delegate, Council of Australasian Weed Societies (CAWS)

Bill Blethman
Chairman of 'Visions Australia'; Member, Council of the Royal Society of Tasmania; Member, Committee of Maritime Museum of Tasmania; Member, Tasmanian Cultural Collections Society; Member, Narryna Council; Member, Hobart City Council Arts Advisory Committee, Member, Art Foundation of Tasmania; Member, Friends of the Tasmanian Museum and Art Gallery; Member, Tasmanian Aboriginal Advisory Council (ex officio); Member, Council of Australian Museum Directors and Council of Australian Art Museum Directors

Kirsten Brett
Member of the Tasmanian Historical Research Association; Member, Australian Society of Historical Archaeology (ASHA) 2009 Conference Committee.

Tony Brown
Chairperson of the TMAG Aboriginal Advisory Council; Design Centre Tasmania Aboriginal Advisory Committee member

Alex Buchanan
Member, Working Group, Australian Plant Census (CAHS 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); Member of Cultural Heritage Practitioners Tasmania

Lyn Cave
Member, Bryophyte Interest Group.

Philippa Cox
Member, Australasian Registrars Committee

Clifford Davy
Australian Pictorial Thesaurus (APT) Management Committee

Steven de Haan
Member, Australian Institute of Company Directors; Member, International Association of Museum Facility Administrators; Member, PACA (Protection of Australasian Cultural Assets)

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 chair of research sub-committee flora & member of research sub-committee); Member, Operational Working Group, Millennium Seed Bank Project [Kew, United Kingdom], Tasmania; Member, Editorial Advisory Committee, (CSIRO Journal); President & Tasmanian Chapter Convener, Australian Systematic Botany Society; Member, Working Group, Australian Plant Census (CAHS subcommittee)

Peta Dowell-Hentall
Vice President of ITOT (Independent Tourism Operators of Tasmania); Committee member of NAME, (National Association of Museum Exhibitors); Committee member of ASTEN (Australasian Science and Technology Exhibitors Network); Member of Museums Australia Editorial Committee; Errol Flynn Centenary Celebrations Committee.

Vicki Farmery
Member of Southern Beaches Historical Society

Peter Hughes
Member, Contemporary Art Services Tasmania (CAST), Craft Advisory Board; Tasmanian Wood Design Collection Acquisition committee; Review panel, Making Futures Conference, (Plymouth College of Art & Design, UK); Judge, Clarence prize for excellence in furniture, 2009
Gintaras Kantvilas
Honorary Research Associate, School of Plant Sciences, University of Tasmania; Member, Editorial Board; Member, Editorial Board; 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 Councillor, Australian Institute for Maritime Archaeology; Committee, Australasian Institute for Maritime Archaeology and Australasian Society for Historical Archaeology Conference; State representative, Australian Register of Historic Vessels; State representative, Australian Association for Maritime History; Member, Museums Australia; Member, Australian Wooden Boat Festival; Committee, TMAGgots; Executive Council, Tasmanian Friends of the Australian Archaeological Institute at Athens

Rosie McKeand
Children’s Participation Project Steering Committee, chaired by the Children’s Commissioner

Kathryn Medlock
Australasian Rep Society for the history of Natural History, Natural History Museum, London; Member, Fox Eradication Program Stakeholder Reference Committee; Member of ICOM (International Council of Museums); Honorary Research Associate, School of Zoology, University of Tasmania

Kate Morris
Member of the National Museums Australia Council; Committee member, Museums Australia Tasmanian Branch

Laurence Paine
Herbarium Information Systems Committee (HlSCOM), sub-committee of Council of Heads of Australasian Herbarium; Faunal Collections Informatics Group (FCIG), sub-committee of Council of Heads of Australian Faunal Collections; Corporate Services Managers, sub-committee of Council of Australian Art Museum Directors; Protection of Australian Cultural Assets (PACA); Digitisation Working Party, Council of Australian Museum Directors

Andrew Rozefelds
Honorary Research Associate, School of Plant Science, University of Tasmania; Honorary Supervisor, School of Arts, University of Tasmania; Member, Female Factory Steering Committee; TMAG representative, Australian Network of Collection Managers; Member, Tasmanian Cultural Collections Sector Heritage Working Group; Member, Joint Tasmanian Archives Consultative Forum

Bill Seager
Member, Museum Australia National Council; Member, Museums Australia Temporary and Travelling Exhibitions Special Interest Group Committee; Member, Interpretation Australia Association; Historical, Geographical and Creative Reference Board, The Atlas Project

Jane Stewart
Member, Plimsoll Gallery Committee; Member, Hobart City Council Public Art Committee; Member, Hobart City Council Visual Arts Committee

Jennifer Storer
Member, Australian Registrars Committee; Member, Interpretation Australia

Ian Terry
Vice President, Tasmanian Historical Research Association; Member, Museums Australia

Liz Turner
Member, Tasmanian Marine Naturalist Association; 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

Jacqui Ward
National Copyright Network

Peter West
The National Development and Marketing Managers Forum

Trudy Woodcock
Member of PACA (Protection of Australasian Cultural Assets)

Elspeth Wishart
Member on the Port Arthur Conservation Advisory Committee; Board Member of the Tasmanian Nomenclature Board; Committee Member Museums Australia (Tasmanian Branch), Member of the Archaeology Advisory Panel (Tasmanian Heritage Council); Member Small Museums and Collections Grant Assessment Panel (Arts Tasmania)Committee Member, Australasian Institute for Maritime Archaeology and Australasian Society for Historical Archaeology Conference; Member of Tasmanian Polar Network; Member of Australia ICOMOS; Member of Tasmanian Historical Research Association; Member of Cultural Heritage Practitioners Tasmania

Cathy Young
Board member - Forum Herbulot; Scientists in Schools project; Reviewer for the journal; Reviewer for the journal; Honorary Research Associate at University of Tasmania in the Schools of Zoology and Geography and Environmental Studies
FINANCIAL REPORT
Financial Report

20 November 2009

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 2009

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 Auditing Standard ASA 720: Other Information in Documents Containing Audited Financial Reports, to identify any material inconsistencies between the financial statements 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
DIRECTOR - FINANCIAL AUDIT

Enc.

Copy to
Michelle O’Byrne MP, Minister for Tourism and the Arts
INDEPENDENT AUDIT REPORT

To Members of the Parliament of Tasmania

TASMANIAN MUSEUM AND ART GALLERY

Financial Statements for the Year Ended 30 June 2009

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 2009, 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 Trustees of the Tasmanian Museum and Art Gallery.

The Responsibility of Trustees for the Financial Statements

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

Auditor’s Responsibility

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

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor’s judgement, including the assessment of risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the Tasmanian Museum and Art Gallery’s preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate to the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Tasmanian Museum and Art Gallery’s internal control. An audit also
includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the Trustees, 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 this audit, I have complied with the independence requirements of Australian Auditing Standards and other relevant ethical requirements. The *Audit Act 2008* further promotes independence by:

- Providing that only Parliament, and not the executive government, can remove an Auditor-General, and
- Mandating the Auditor-General as auditor of State Entities but precluding the provision of non-audit services, thus ensuring the Auditor-General and the Tasmanian Audit Office are not compromised in their role by the possibility of losing clients or income.

**Auditor’s Opinion**

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

(a) present fairly, in all material respects, its financial position as at 30 June 2009, and of its financial performance, cash flows and changes in equity for the year then ended; and

(b) are in accordance with the *Tasmanian Museum Act 1950* and Australian Accounting Standards (including Australian Accounting Interpretations).

**TASMANIAN AUDIT OFFICE**

J J Tongs
**DIRECTOR - FINANCIAL AUDIT**
Delegate of the Auditor-General
HOBART
20 November 2009
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 2009 and the financial position as at the end of the year.

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

Sir Guy Green
Chairman

Bill Bleathman
Director
## Income Statement
for the year ended 30 June 2009

<table>
<thead>
<tr>
<th>Notes</th>
<th>2009 $’000</th>
<th>2008 $’000</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Income</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Revenue from Government – recurrent</td>
<td>2.3(a), 4.1</td>
<td>5,566</td>
</tr>
<tr>
<td>Revenue from Special Capital Investment Funds</td>
<td>2.3(b), 4.2</td>
<td>2,051</td>
</tr>
<tr>
<td>Grants</td>
<td>2.3(c), 4.3</td>
<td>2,709</td>
</tr>
<tr>
<td>User charges</td>
<td>2.3(d), 4.4</td>
<td>337</td>
</tr>
<tr>
<td>Interest revenue</td>
<td>2.3(e), 4.5</td>
<td>44</td>
</tr>
<tr>
<td>Resources received free of charge</td>
<td>2.3(f), 4.6</td>
<td>16,737</td>
</tr>
<tr>
<td>Other revenue</td>
<td>2.3(g), 4.7</td>
<td>67</td>
</tr>
<tr>
<td><strong>Total Income</strong></td>
<td></td>
<td>27,511</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Notes</th>
<th>2009 $’000</th>
<th>2008 $’000</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Expenses</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Employee entitlements</td>
<td>2.4(a), 5.1</td>
<td>5,386</td>
</tr>
<tr>
<td>Depreciation and amortisation</td>
<td>2.4(b), 5.2</td>
<td>772</td>
</tr>
<tr>
<td>Other expenses</td>
<td>2.4(d), 5.3</td>
<td>3,945</td>
</tr>
<tr>
<td><strong>Total Expenses</strong></td>
<td></td>
<td>10,103</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Notes</th>
<th>2009 $’000</th>
<th>2008 $’000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net surplus before change in accounting estimate</td>
<td></td>
<td>17,408</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Notes</th>
<th>2009 $’000</th>
<th>2008 $’000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Changes in Accounting Estimates</td>
<td>5.4</td>
<td>-</td>
</tr>
<tr>
<td><strong>Net Surplus (Deficit)</strong></td>
<td></td>
<td>17,408</td>
</tr>
</tbody>
</table>

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

**as at 30 June 2009**

<table>
<thead>
<tr>
<th>Notes</th>
<th>2009 $’000</th>
<th>2008 $’000</th>
</tr>
</thead>
</table>

#### Assets

<table>
<thead>
<tr>
<th>Description</th>
<th>2009 $’000</th>
<th>2008 $’000</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Financial Assets</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash and deposits</td>
<td>2.5(a), 6.1</td>
<td>2,342</td>
</tr>
<tr>
<td>Receivables</td>
<td>2.5(b), 6.2</td>
<td>116</td>
</tr>
<tr>
<td><strong>Non-financial Assets</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Inventory</td>
<td>2.5(c), 6.3</td>
<td>308</td>
</tr>
<tr>
<td>Land and buildings</td>
<td>2.5(d), 6.4</td>
<td>24,765</td>
</tr>
<tr>
<td>Plant and equipment</td>
<td>2.5(d), 6.4</td>
<td>392</td>
</tr>
<tr>
<td>The collection of heritage assets</td>
<td>2.5(d), 6.4</td>
<td>393,081</td>
</tr>
<tr>
<td>Intangible assets</td>
<td>2.5(e), 6.4</td>
<td>277</td>
</tr>
<tr>
<td><strong>Total Assets</strong></td>
<td></td>
<td>421,281</td>
</tr>
</tbody>
</table>

#### Liabilities

<table>
<thead>
<tr>
<th>Description</th>
<th>2009 $’000</th>
<th>2008 $’000</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Payables</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Employee entitlements</td>
<td>2.6(b), 7.2</td>
<td>1,326</td>
</tr>
<tr>
<td>Other liabilities</td>
<td>2.6(d), 7.3</td>
<td>83</td>
</tr>
<tr>
<td><strong>Total Liabilities</strong></td>
<td></td>
<td>1,759</td>
</tr>
</tbody>
</table>

#### Net Assets

<table>
<thead>
<tr>
<th></th>
<th>2009 $’000</th>
<th>2008 $’000</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Net Assets</strong></td>
<td></td>
<td>419,522</td>
</tr>
</tbody>
</table>

#### Equity

<table>
<thead>
<tr>
<th>Description</th>
<th>2009 $’000</th>
<th>2008 $’000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Asset revaluation reserve</td>
<td></td>
<td>44,892</td>
</tr>
<tr>
<td>Accumulated surplus</td>
<td></td>
<td>374,630</td>
</tr>
<tr>
<td><strong>Total Equity</strong></td>
<td>9.1</td>
<td>419,522</td>
</tr>
</tbody>
</table>

---

This Balance Sheet should be read in conjunction with the accompanying notes.
Cash Flow Statement
for the year ended 30 June 2009

<table>
<thead>
<tr>
<th>Notes</th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$'000</td>
<td>$'000</td>
</tr>
<tr>
<td><strong>Cash Flows from Operating Activities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Cash Inflows</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Revenue from Government – recurrent</td>
<td>5,566</td>
<td>5,671</td>
</tr>
<tr>
<td>Receipts from Special Capital Investment Funds</td>
<td>2,051</td>
<td>2,552</td>
</tr>
<tr>
<td>Other grants</td>
<td>2,628</td>
<td>707</td>
</tr>
<tr>
<td>User charges</td>
<td>372</td>
<td>245</td>
</tr>
<tr>
<td>Interest received</td>
<td>32</td>
<td>49</td>
</tr>
<tr>
<td>Other cash receipts</td>
<td>64</td>
<td>125</td>
</tr>
<tr>
<td><strong>Total Cash Inflows</strong></td>
<td><strong>10,713</strong></td>
<td><strong>9,349</strong></td>
</tr>
<tr>
<td><strong>Cash Outflows</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Employee entitlements</td>
<td>4,843</td>
<td>4,017</td>
</tr>
<tr>
<td>Other cash payments</td>
<td>3,975</td>
<td>4,671</td>
</tr>
<tr>
<td><strong>Total Cash Outflows</strong></td>
<td><strong>8,818</strong></td>
<td><strong>8,688</strong></td>
</tr>
<tr>
<td><strong>Net Cash from Operating Activities</strong></td>
<td><strong>10.2</strong></td>
<td><strong>1,895</strong></td>
</tr>
<tr>
<td><strong>10.2</strong></td>
<td><strong>1,895</strong></td>
<td><strong>661</strong></td>
</tr>
<tr>
<td><strong>Cash Flows from Investing Activities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Cash Inflows</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gross proceeds from the disposal of assets</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total Cash Inflows</strong></td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Cash Outflows</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Payments for acquisition of assets</td>
<td>425</td>
<td>413</td>
</tr>
<tr>
<td><strong>Total Cash Outflows</strong></td>
<td><strong>425</strong></td>
<td><strong>413</strong></td>
</tr>
<tr>
<td><strong>Net Cash used by Investing Activities</strong></td>
<td><strong>425</strong></td>
<td><strong>413</strong></td>
</tr>
</tbody>
</table>

The above Cash Flow Statement should be read in conjunction with the accompanying notes.
Statement of Recognised Income and Expense
for the year ended 30 June 2009

<table>
<thead>
<tr>
<th>Notes</th>
<th>2009 $’000</th>
<th>2008 $’000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Income and expenses recognised directly in equity</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Increase/(Decrease) in Asset Revaluation Reserve</td>
<td>9.1</td>
<td>9,552</td>
</tr>
<tr>
<td>Net income recognised directly in equity</td>
<td></td>
<td>9,552</td>
</tr>
<tr>
<td>Net surplus/(deficit) for the period</td>
<td>9.1</td>
<td>17,408</td>
</tr>
<tr>
<td>Total recognised income and expense for the period</td>
<td></td>
<td>26,960</td>
</tr>
</tbody>
</table>

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

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

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

The Tasmanian Museum and Art Gallery is funded by:

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

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

2. **Summary of significant accounting policies**

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

2.1 **Basis of Accounting**

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

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

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.

2.2 **Changes in Accounting Policy**

(a) **Impact of new Accounting Standards**

There was no impact on the 2008-09 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) **Interest Revenue**

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

(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 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) **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

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.

(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, 2008 and 2009 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.

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, 2008 and 2009 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 2009, where the impact of discounting is material, and at the amount expected to be paid if discounting is not material.

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

(c) **Superannuation**

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

(d) **Other Liabilities**

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

2.7 **Leases**

The Tasmanian Museum and Art Gallery has entered into a number of operating lease agreements for motor vehicles and office equipment where the lessors effectively retain all of the risks and benefits incidental to ownership of the items leased. Equal instalments of the lease payments are charged to the Income Statement over the lease term as this is representative of the pattern of benefits to be derived from the leased property.

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.

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.

3. Events occurring after balance date

As a result of an administrative restructure order, the Tasmanian Museum and Art Gallery was transferred to Department of Economic Development Tourism and the Arts (DEDTA) effective on 1 July 2009.

4. Income

4.1 Revenue from Government

<table>
<thead>
<tr>
<th></th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recurrent Appropriation (cash)</td>
<td>5,566</td>
<td>5,671</td>
</tr>
<tr>
<td>Net Recurrent Appropriation</td>
<td>5,566</td>
<td>5,671</td>
</tr>
<tr>
<td>Total Revenue from Government</td>
<td>5,566</td>
<td>5,671</td>
</tr>
</tbody>
</table>

4.2 Revenue from Special Capital Investment Funds

<table>
<thead>
<tr>
<th></th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Special Capital Investment Funds</td>
<td>2,051</td>
<td>2,552</td>
</tr>
<tr>
<td>Total</td>
<td>2,051</td>
<td>2,552</td>
</tr>
</tbody>
</table>
4.3 Grants

State Government grants 32 10
Commonwealth Government grants 140 128
Other grants and donations 2,537 569
Total 2,709 707

4.4 User Charges

Product and services revenue 337 194
Entry/user fees - 41
Total 337 235

4.5 Interest Revenue

Interest on investments 44 49
Total 44 49

4.6 Resources Received Free of Charge

Fair value of additions to TMAG collection at no cost 14,517 574
Fair value of Hampden Rd property received at no cost 2,220 -
Total 16,737 574

4.7 Other Revenues

Other operating revenue 67 125
Total 67 125

5. Expenses

5.1 Employee Entitlements

<table>
<thead>
<tr>
<th></th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$'000</td>
<td>$'000</td>
</tr>
<tr>
<td>Salaries and wages</td>
<td>4,360</td>
<td>3,380</td>
</tr>
<tr>
<td>Long service leave</td>
<td>169</td>
<td>81</td>
</tr>
<tr>
<td>Annual leave</td>
<td>369</td>
<td>266</td>
</tr>
<tr>
<td>Superannuation</td>
<td>464</td>
<td>383</td>
</tr>
<tr>
<td>Workers compensation</td>
<td>24</td>
<td>18</td>
</tr>
<tr>
<td>Total</td>
<td>5,386</td>
<td>4,128</td>
</tr>
</tbody>
</table>

5.2 Depreciation and Amortisation

<table>
<thead>
<tr>
<th></th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Depreciation of plant and equipment</td>
<td>42</td>
<td>45</td>
</tr>
<tr>
<td>Depreciation buildings</td>
<td>706</td>
<td>664</td>
</tr>
<tr>
<td>Amortisation of intangible assets</td>
<td>24</td>
<td>24</td>
</tr>
<tr>
<td>Total</td>
<td>772</td>
<td>733</td>
</tr>
</tbody>
</table>
5.3 Other Expenses from Ordinary Activities

<table>
<thead>
<tr>
<th>Expenses</th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Advertising and promotion</td>
<td>157</td>
<td>131</td>
</tr>
<tr>
<td>Consultants and professional fees</td>
<td>463</td>
<td>841</td>
</tr>
<tr>
<td>Contract services</td>
<td>1,075</td>
<td>1,157</td>
</tr>
<tr>
<td>Collections acquisitions</td>
<td>32</td>
<td>91</td>
</tr>
<tr>
<td>Communications</td>
<td>151</td>
<td>125</td>
</tr>
<tr>
<td>Information technology</td>
<td>188</td>
<td>125</td>
</tr>
<tr>
<td>Minor works expenses</td>
<td>369</td>
<td>634</td>
</tr>
<tr>
<td>Property expenses</td>
<td>422</td>
<td>497</td>
</tr>
<tr>
<td>Payroll tax</td>
<td>315</td>
<td>231</td>
</tr>
<tr>
<td>Fringe benefits tax</td>
<td>14</td>
<td>15</td>
</tr>
<tr>
<td>Travel and transport</td>
<td>203</td>
<td>361</td>
</tr>
<tr>
<td>Other operating expenses</td>
<td>556</td>
<td>554</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>3,945</td>
<td>4,762</td>
</tr>
</tbody>
</table>

5.4 Changes in Accounting Estimates

<table>
<thead>
<tr>
<th>Description</th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>TMAG Redevelopment Costs</td>
<td>-</td>
<td>484</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>-</td>
<td>484</td>
</tr>
</tbody>
</table>

6. Assets

6.1 Cash and Deposits

<table>
<thead>
<tr>
<th>Description</th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash held in the Special Deposits and Trust Fund</td>
<td>250</td>
<td>(29)</td>
</tr>
<tr>
<td>Cash at bank</td>
<td>2,092</td>
<td>901</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>2,342</td>
<td>872</td>
</tr>
</tbody>
</table>

6.2 Receivables

<table>
<thead>
<tr>
<th>Description</th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>General receivables</td>
<td>104</td>
<td>55</td>
</tr>
<tr>
<td>Accrued Interest</td>
<td>12</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>116</td>
<td>55</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Description</th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Settled within 12 months</td>
<td>116</td>
<td>55</td>
</tr>
<tr>
<td>Settled in more than 12 months</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>116</td>
<td>55</td>
</tr>
</tbody>
</table>

6.3 Inventories

<table>
<thead>
<tr>
<th>Description</th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Inventory held for sale</td>
<td>308</td>
<td>277</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>308</td>
<td>277</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Description</th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Settled within 12 months</td>
<td>308</td>
<td>277</td>
</tr>
<tr>
<td>Settled in more than 12 months</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>308</td>
<td>277</td>
</tr>
</tbody>
</table>
## 6.4 Property, Plant and Equipment

<table>
<thead>
<tr>
<th></th>
<th>2008</th>
<th>2009</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Land at fair value</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Valuation</td>
<td>3,958</td>
<td>2,955</td>
</tr>
<tr>
<td><strong>Total Land</strong></td>
<td>3,958</td>
<td>2,955</td>
</tr>
</tbody>
</table>

| **Buildings at fair value** |        |        |
| At valuation             | 22,794 | 20,788 |
| Less accumulated depreciation | (1,987) | (1,281) |
| **Sub Total**            | 20,807 | 19,507 |

|                      | -      | 413    |
| **Total Buildings**   |        | 19,920 |

| **Total land and buildings** | 24,765 | 22,875 |

| **Plant and Equipment** |        |        |
| Cost                   | 561    | 445    |
| Accumulated depreciation | (169)  | (114)  |
| **Total Plant and Equipment** | 392    | 331    |

| **Intangible Assets at Cost** |        |        |
| Intangible assets at cost   | 325    | 121    |
| Accumulated depreciation    | (48)   | -      |
| **Total of Intangible Assets** | 277    | 121    |

| Collections of the Museum at fair value | 393,081 | 369,270 |

| **Total of the collection of heritage assets** | 393,081 | 369,270 |

| **Total Property Plant and equipment** | 418,515 | 392,573 |

For the 2009 year, Mr Martin Burns (C.P.V, M.B.A, B.App.Sc), supplied an index to increase the 2008 valuations to fair value as at 30 June 2009. The resulting changes in asset values were credited to the asset revaluation reserve.

For the 2009 year, Mr Simon Storey (MA VAA) of Simon Storey Valuers, supplied an index to increase the 2008 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.

<table>
<thead>
<tr>
<th>Year 2009</th>
<th>Land</th>
<th>Buildings</th>
<th>Plant and Equipment</th>
<th>Intangible Assets</th>
<th>Heritage Assets</th>
<th>TOTALS</th>
</tr>
</thead>
<tbody>
<tr>
<td>$'000</td>
<td>$'000</td>
<td>$'000</td>
<td>$'000</td>
<td>$'000</td>
<td>$'000</td>
<td>$'000</td>
</tr>
<tr>
<td>Carrying amount at start of year</td>
<td>2,955</td>
<td>19,920</td>
<td>331</td>
<td>97</td>
<td>369,270</td>
<td>392,573</td>
</tr>
<tr>
<td>Additions at cost</td>
<td>-</td>
<td>23</td>
<td>103</td>
<td>204</td>
<td>95</td>
<td>425</td>
</tr>
<tr>
<td>Resources received free of charge</td>
<td>1,130</td>
<td>1,090</td>
<td>-</td>
<td>-</td>
<td>14,517</td>
<td>16,737</td>
</tr>
<tr>
<td>Depreciation / amortisation expense</td>
<td>-</td>
<td>(706)</td>
<td>(42)</td>
<td>(24)</td>
<td>-</td>
<td>(772)</td>
</tr>
<tr>
<td>Revaluation increment / (decrement)</td>
<td>(127)</td>
<td>480</td>
<td>-</td>
<td>-</td>
<td>9,199</td>
<td>9,552</td>
</tr>
<tr>
<td>Carrying amount at end of Year</td>
<td>3,958</td>
<td>20,807</td>
<td>392</td>
<td>277</td>
<td>393,081</td>
<td>418,515</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Year 2008</th>
<th>Land</th>
<th>Buildings</th>
<th>Plant and Equipment</th>
<th>Intangible Assets</th>
<th>Heritage Assets</th>
<th>TOTALS</th>
</tr>
</thead>
<tbody>
<tr>
<td>$'000</td>
<td>$'000</td>
<td>$'000</td>
<td>$'000</td>
<td>$'000</td>
<td>$'000</td>
<td>$'000</td>
</tr>
<tr>
<td>Carrying amount at start of year</td>
<td>2,731</td>
<td>19,694</td>
<td>376</td>
<td>121</td>
<td>353,724</td>
<td>376,646</td>
</tr>
<tr>
<td>Additions at cost</td>
<td>-</td>
<td>413</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>413</td>
</tr>
<tr>
<td>Resources received free of charge</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>574</td>
<td>574</td>
</tr>
<tr>
<td>Change in Accounting Estimate</td>
<td>-</td>
<td>(484)</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>(484)</td>
</tr>
<tr>
<td>Depreciation / amortisation expense</td>
<td>-</td>
<td>(664)</td>
<td>(45)</td>
<td>(24)</td>
<td>-</td>
<td>(733)</td>
</tr>
<tr>
<td>Revaluation increment / (decrement)</td>
<td>224</td>
<td>961</td>
<td>-</td>
<td>-</td>
<td>14,972</td>
<td>16,157</td>
</tr>
<tr>
<td>Carrying amount at end of Year</td>
<td>2,955</td>
<td>19,920</td>
<td>331</td>
<td>97</td>
<td>369,270</td>
<td>392,573</td>
</tr>
</tbody>
</table>

### 7. Liabilities

#### 7.1 Payables

<table>
<thead>
<tr>
<th>2009 $’000</th>
<th>2008 $’000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creditors and accrued expenses</td>
<td>350</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>350</strong></td>
</tr>
<tr>
<td>Due within 12 months</td>
<td>350</td>
</tr>
<tr>
<td>Due in more than 12 months</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>350</strong></td>
</tr>
</tbody>
</table>
7.2 Employee Entitlements

<table>
<thead>
<tr>
<th></th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Annual leave</td>
<td>421</td>
<td>335</td>
</tr>
<tr>
<td>Long service leave</td>
<td>710</td>
<td>605</td>
</tr>
<tr>
<td>Accrued salaries</td>
<td>195</td>
<td>50</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>1,326</strong></td>
<td><strong>990</strong></td>
</tr>
<tr>
<td>Due within 12 months</td>
<td>653</td>
<td>431</td>
</tr>
<tr>
<td>Due in more than 12 months</td>
<td>673</td>
<td>559</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>1,326</strong></td>
<td><strong>990</strong></td>
</tr>
</tbody>
</table>

7.3 Other liabilities

<table>
<thead>
<tr>
<th></th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Employee benefits on costs</td>
<td>83</td>
<td>55</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>81</strong></td>
<td><strong>55</strong></td>
</tr>
<tr>
<td>Due within 12 months</td>
<td>22</td>
<td>21</td>
</tr>
<tr>
<td>Due in more than 12 months</td>
<td>61</td>
<td>34</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>83</strong></td>
<td><strong>55</strong></td>
</tr>
</tbody>
</table>

8. Commitments

8.1 Schedule of Commitments

<table>
<thead>
<tr>
<th></th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Operating lease commitments</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vehicles</td>
<td>31</td>
<td>45</td>
</tr>
<tr>
<td>Equipment</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>31</strong></td>
<td><strong>46</strong></td>
</tr>
</tbody>
</table>

Not later than 1 year

<table>
<thead>
<tr>
<th></th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Later than 1 year and not later than 5 years</td>
<td>2</td>
<td>37</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>31</strong></td>
<td><strong>46</strong></td>
</tr>
</tbody>
</table>

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.
Equity and movements in equity

<table>
<thead>
<tr>
<th></th>
<th>Accumulated Results</th>
<th>Asset Revaluation Reserves</th>
<th>Total Equity</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2009 $'000</td>
<td>2008 $'000</td>
<td>2009 $'000</td>
</tr>
<tr>
<td>Balance at 1 July</td>
<td>357,222 $'000</td>
<td>357,416 $'000</td>
<td>392,562 $'000</td>
</tr>
<tr>
<td></td>
<td>35,340 $'000</td>
<td>19,183 $'000</td>
<td>37,699 $'000</td>
</tr>
<tr>
<td>Revaluation increments</td>
<td>- $'000</td>
<td>9,552 $'000</td>
<td>9,552 $'000</td>
</tr>
<tr>
<td>Revaluation decrements</td>
<td>- $'000</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Net Surplus/(Deficit)</td>
<td>17,408 $'000</td>
<td>(194) $'000</td>
<td>(194) $'000</td>
</tr>
<tr>
<td>Balance 30 June</td>
<td>374,630 $'000</td>
<td>357,222 $'000</td>
<td>419,522 $'000</td>
</tr>
</tbody>
</table>

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:

<table>
<thead>
<tr>
<th></th>
<th>2009 $'000</th>
<th>2008 $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Land</td>
<td>271</td>
<td>398</td>
</tr>
<tr>
<td>Buildings</td>
<td>12,084</td>
<td>11,604</td>
</tr>
<tr>
<td>Collection of heritage assets</td>
<td>32,537</td>
<td>23,338</td>
</tr>
<tr>
<td>Total asset revaluation reserve</td>
<td>44,892</td>
<td>35,340</td>
</tr>
</tbody>
</table>

9. Cash Flow Reconciliation

10.1 Cash and Cash Equivalents

Reconciliation of cash per Balance Sheet to Cash Flow Statement

<table>
<thead>
<tr>
<th></th>
<th>2009 $'000</th>
<th>2008 $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Cash and Cash Equivalents (refer Note 6.1)</td>
<td>2,342</td>
<td>872</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th></th>
<th>2009 $'000</th>
<th>2008 $'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net operating surplus (deficit)</td>
<td>17,408</td>
<td>(194)</td>
</tr>
<tr>
<td>Depreciation</td>
<td>772</td>
<td>733</td>
</tr>
<tr>
<td>Change in Accounting Estimates</td>
<td>-</td>
<td>484</td>
</tr>
<tr>
<td>Resources received free of charge</td>
<td>(16,737)</td>
<td>(574)</td>
</tr>
<tr>
<td>Decrease/(increase) in receivables</td>
<td>(61)</td>
<td>9</td>
</tr>
<tr>
<td>Decrease/(increase) in inventories</td>
<td>(31)</td>
<td>(15)</td>
</tr>
<tr>
<td>Increase/(decrease) in employee entitlements</td>
<td>336</td>
<td>111</td>
</tr>
<tr>
<td>Increase/(decrease) in payables</td>
<td>180</td>
<td>105</td>
</tr>
<tr>
<td>Increase/(decrease) in other liabilities</td>
<td>28</td>
<td>2</td>
</tr>
<tr>
<td>Net cash from operating activities</td>
<td>1,895</td>
<td>661</td>
</tr>
</tbody>
</table>
10.3 Tasmanian Government Card

As part of the Tasmanian Government program, The Tasmanian Museum and Art Gallery has a facility limit of $170,000 ($90,000 – 2008). As at 30 June 2009 $7,489 ($5,555 – 2008) of the facility limit had been used and not yet charged back to the Museum.

10. Financial Instruments

11. 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.

<table>
<thead>
<tr>
<th>Financial Instrument</th>
<th>Accounting and strategic policies (including recognition criteria and measurement basis)</th>
<th>Nature of underlying instrument (including significant terms and conditions affecting the amount. Timing and certainty of cash flows.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Receivables</td>
<td>Receivables are recognised at amortised cost, less any impairment losses.</td>
<td>The general terms of trade for receivables is 30 days.</td>
</tr>
<tr>
<td>Cash and Deposits</td>
<td>Deposits are recognised at their nominal amounts.</td>
<td>Cash means notes, coins and any deposits held at call with a bank or financial institution, as well as funds held in the Special Deposits and Trust Fund.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Analysis of financial assets that are past due at 30 June 2009 but not impaired</th>
<th>$’000</th>
<th>$’000</th>
<th>$’000</th>
<th>$’000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Past Due 30 Days</td>
<td>75</td>
<td>0</td>
<td>4</td>
<td>79</td>
</tr>
<tr>
<td>Past Due 60 Days</td>
<td></td>
<td>0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Past Due 90 Days</td>
<td></td>
<td></td>
<td>4</td>
<td>79</td>
</tr>
<tr>
<td>Total</td>
<td>75</td>
<td>0</td>
<td>4</td>
<td>79</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Analysis of financial assets that are past due at 30 June 2008 but not impaired</th>
<th>$’000</th>
<th>$’000</th>
<th>$’000</th>
<th>$’000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Past Due 30 Days</td>
<td>0</td>
<td>15</td>
<td>0</td>
<td>15</td>
</tr>
<tr>
<td>Past Due 60 Days</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Past Due 90 Days</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>0</td>
<td>15</td>
<td>0</td>
<td>15</td>
</tr>
</tbody>
</table>
(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.

### Financial Instrument Accounting and strategic policies

<table>
<thead>
<tr>
<th>Financial Instrument</th>
<th>Accounting and strategic policies (including recognition criteria and measurement basis)</th>
<th>Nature of underlying instrument (including significant terms and conditions affecting the amount. Timing and certainty of cash flows)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Payables</td>
<td>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 Department becomes obliged to make future payments as a result of a purchase of assets or services.</td>
<td>The invoice settlement period is the terms of trade indicated by the supplier or if no terms of trade is indicated 30 days.</td>
</tr>
</tbody>
</table>

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:

#### 2009 Maturity analysis for Financial Liabilities

<table>
<thead>
<tr>
<th></th>
<th>$'000</th>
<th>$'000</th>
<th>$'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creditors and accrued expenses</td>
<td>350</td>
<td>350</td>
<td>350</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>350</td>
<td>350</td>
<td>350</td>
</tr>
</tbody>
</table>

#### 2008 Maturity analysis for Financial Liabilities

<table>
<thead>
<tr>
<th></th>
<th>$'000</th>
<th>$'000</th>
<th>$'000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creditors and accrued expenses</td>
<td>170</td>
<td>170</td>
<td>170</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>170</td>
<td>170</td>
<td>170</td>
</tr>
</tbody>
</table>

(d) **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:

<table>
<thead>
<tr>
<th></th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Variable rate instruments</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Financial Assets</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash at bank</td>
<td>2,342</td>
<td>872</td>
</tr>
<tr>
<td><strong>Total Assets</strong></td>
<td>2,342</td>
<td>872</td>
</tr>
<tr>
<td>Financial liabilities</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other financial liabilities</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total liabilities</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
11.2 Net Fair Value of Financial Assets and Liabilities

<table>
<thead>
<tr>
<th></th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Total carrying amount $’000</td>
<td>Net fair value $’000</td>
</tr>
<tr>
<td><strong>Financial Assets</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash at bank</td>
<td>2,342</td>
<td>2,342</td>
</tr>
<tr>
<td>Receivables</td>
<td>116</td>
<td>116</td>
</tr>
<tr>
<td><strong>Total financial assets</strong></td>
<td><strong>2,458</strong></td>
<td><strong>2,458</strong></td>
</tr>
<tr>
<td><strong>Financial Liabilities (recognised)</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Creditors and accrued expenses</td>
<td>350</td>
<td>350</td>
</tr>
<tr>
<td><strong>Total financial liabilities (recognised)</strong></td>
<td><strong>350</strong></td>
<td><strong>350</strong></td>
</tr>
<tr>
<td><strong>Total financial liabilities (unrecognised)</strong></td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

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.

11. 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 2009.
### 12. Statement of Trust Receipts and Payments for the year ending 30 June 2009

<table>
<thead>
<tr>
<th>Project</th>
<th>Opening Balance</th>
<th>Receipts</th>
<th>Payment</th>
<th>Closing Balance</th>
</tr>
</thead>
<tbody>
<tr>
<td>AAD Herbarium Integration</td>
<td>0</td>
<td>(15,000)</td>
<td>258</td>
<td>(14,742)</td>
</tr>
<tr>
<td>Art</td>
<td>(34,019)</td>
<td>(128)</td>
<td>26,074</td>
<td>(8,073)</td>
</tr>
<tr>
<td>Art Foundation</td>
<td>(19,774)</td>
<td>(26,980)</td>
<td>33,329</td>
<td>(13,425)</td>
</tr>
<tr>
<td>Australian Virtual Herbarium Phase 2</td>
<td>(58,352)</td>
<td>0</td>
<td>30,568</td>
<td>(27,784)</td>
</tr>
<tr>
<td>Baldwin Conservation Account</td>
<td>(2,488)</td>
<td>(2,021,607)</td>
<td>171,702</td>
<td>(1,852,393)</td>
</tr>
<tr>
<td>Bequests</td>
<td>(41,417)</td>
<td>0</td>
<td>395</td>
<td>(41,021)</td>
</tr>
<tr>
<td>Biodiversity</td>
<td>(93,787)</td>
<td>(54,748)</td>
<td>0</td>
<td>(148,535)</td>
</tr>
<tr>
<td>Collections and Research Operations</td>
<td>(30,316)</td>
<td>(10,637)</td>
<td>2,979</td>
<td>(37,974)</td>
</tr>
<tr>
<td>Collections Registration</td>
<td>39,374</td>
<td>(9,257)</td>
<td>0</td>
<td>30,117</td>
</tr>
<tr>
<td>Conservation</td>
<td>(29,171)</td>
<td>(1,702)</td>
<td>7,707</td>
<td>(23,165)</td>
</tr>
<tr>
<td>Director Sitting Fees</td>
<td>(5,111)</td>
<td>(2,433)</td>
<td>7,544</td>
<td>0</td>
</tr>
<tr>
<td>Exhibition</td>
<td>0</td>
<td>(402,362)</td>
<td>537,612</td>
<td>135,249</td>
</tr>
<tr>
<td>Flora Of Tasmania On-Line</td>
<td>(21,991)</td>
<td>0</td>
<td>21,991</td>
<td>0</td>
</tr>
<tr>
<td>Friends Photography Revealed Project</td>
<td>7,263</td>
<td>(10,000)</td>
<td>0</td>
<td>(2,738)</td>
</tr>
<tr>
<td>Heritage Furniture Unit</td>
<td>(52,823)</td>
<td>(55,732)</td>
<td>59,336</td>
<td>(49,219)</td>
</tr>
<tr>
<td>Hire Facilities</td>
<td>7,481</td>
<td>(7,481)</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Humanities</td>
<td>(7,683)</td>
<td>(10,031)</td>
<td>11,500</td>
<td>(6,214)</td>
</tr>
<tr>
<td>Invertebrate Zoology - External</td>
<td>(13,807)</td>
<td>0</td>
<td>13,377</td>
<td>(229)</td>
</tr>
<tr>
<td>John Glover Exhibition</td>
<td>7,937</td>
<td>(7,937)</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Learning and Discovery</td>
<td>(32,057)</td>
<td>(52,322)</td>
<td>225,040</td>
<td>140,660</td>
</tr>
<tr>
<td>Lichen Projects</td>
<td>(19,962)</td>
<td>(51,484)</td>
<td>19,383</td>
<td>(52,062)</td>
</tr>
<tr>
<td>Magistrates Records Project</td>
<td>(69,827)</td>
<td>0</td>
<td>111,672</td>
<td>41,845</td>
</tr>
<tr>
<td>Maritime Museum Joint Project</td>
<td>(62,967)</td>
<td>0</td>
<td>3,288</td>
<td>(59,679)</td>
</tr>
<tr>
<td>Museum Court Yard Cafe</td>
<td>(22,610)</td>
<td>(17,715)</td>
<td>14,000</td>
<td>(26,325)</td>
</tr>
<tr>
<td>Museum Projects Account</td>
<td>(289,023)</td>
<td>154,664</td>
<td>94,875</td>
<td>(39,485)</td>
</tr>
<tr>
<td>Public Donations</td>
<td>(16,091)</td>
<td>(276,464)</td>
<td>16,790</td>
<td>(275,765)</td>
</tr>
<tr>
<td>Publications/Bookshop</td>
<td>12,047</td>
<td>(159,168)</td>
<td>103,732</td>
<td>(43,389)</td>
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<tr>
<td>Pugin Exhibition Catalogue</td>
<td>7,517</td>
<td>(7,517)</td>
<td>0</td>
<td>0</td>
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<tr>
<td>Pugin Merchandise Account</td>
<td>18,521</td>
<td>(18,521)</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Return Of Indigenous Cultural Property Program</td>
<td>(22,001)</td>
<td>0</td>
<td>22,001</td>
<td>0</td>
</tr>
<tr>
<td>Tasmanian Aboriginal Basket Project</td>
<td>(82,813)</td>
<td>(653)</td>
<td>88,034</td>
<td>4,568</td>
</tr>
<tr>
<td>Tayenabe – Visions Touring Grant</td>
<td>0</td>
<td>0</td>
<td>11,465</td>
<td>11,465</td>
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<tr>
<td>Visitor Services</td>
<td>(3,957)</td>
<td>(10)</td>
<td>1,556</td>
<td>(2,411)</td>
</tr>
<tr>
<td>Vivienne Binns Exhibition - Development</td>
<td>15,812</td>
<td>(15,812)</td>
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<td>0</td>
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<tr>
<td>Vivienne Binns Touring Exhibition</td>
<td>27,161</td>
<td>0</td>
<td>0</td>
<td>27,161</td>
</tr>
<tr>
<td>Volunteer Art Guides Program</td>
<td>(12,202)</td>
<td>(3,765)</td>
<td>1,378</td>
<td>(14,589)</td>
</tr>
<tr>
<td></td>
<td>(900,937)</td>
<td>(3,084,802)</td>
<td>1,637,587</td>
<td>(2,348,152)</td>
</tr>
</tbody>
</table>
Notes on Funds with Significant Trust Balances for the Year Ended 30 June 2009

**AAD Herbarium Integration**
This fund was established to undertake the integration of the Australian Antarctic Division Herbarium, through support provided by the Australian Biological Resources Study.

**Art**
This fund is a consolidation of various programs which are supported by external partnerships, including the Gordon Darling Foundation and Copeland Foundation.

**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 fund was established to engage external support to undertake the conservation and curation of the Baldwin estate in preparation for the delivery of the Markree Museum.

**Bequests**
This fund is a consolidation of various bequests which support collection acquisitions and delivery of public programs, including the Plimsoll, Komon, Easterbrook and Curtis bequests,

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

**C and R Operations**
This fund is a consolidation of various projects which are supported by external partnerships,

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

**Exhibition**
This fund is a consolidation of various exhibition and public programs which are supported by external partnerships.

**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.

**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.

Notes on Funds with Significant Trust Balances for the Year Ended 30 June 2009

**Hire Facilities**
This account has been established to manage receipts and expenditure associated with 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.

**Learning and Discovery**
The fund is a consolidation of various education and visitor experience projects and programs which are supported by external partnerships.

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

**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.

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

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

**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.
Patricia Piccinini, Perhaps the world is fine tonight (detail), 2009