

A museum diorama depicting a Tasmanian landscape. In the foreground, a person with long brown hair, wearing a light blue long-sleeved shirt and blue jeans, is curled up and sleeping on a large, grey, mossy rock. The background features more jagged, dark grey rocks under a deep blue, cloudy sky. To the right, a large, dark, feathered object, possibly a bird or a tree trunk, is visible. The overall scene is dimly lit, with the primary light source coming from the sky, creating a serene and somewhat somber atmosphere.

Tasmanian Museum
& Art Gallery

Annual Report 2008–09



HOUT TEEU MUSEUM

HOUT TEEU MUSEUM

UNEARTHING THE PAST FOR THE FUTURE

UNEARTHING THE PAST FOR THE FUTURE

CONTENTS

Statement of compliance

Aims of the Tasmanian Museum
and Art Gallery

Board of Trustees

Chairman's report

Director's report

Organisational Structure

Reports on Tasmanian Museum
and Art Gallery Strategic Goals

- 1** Redevelopment
- 2** Safeguard, manage, enhance and undertake research on the State collection
- 3** Deliver an outstanding public program
- 4** Recognise and encourage appreciation of Tasmanian Aboriginal Culture
- 5** Strengthen our resources
- 6** Encourage a productive environment and continue to enhance operational strategies

Appendices

- 1** Sponsors
- 2** Art Foundation of Tasmania
- 3** Friends of the Tasmanian Museum and Art Gallery
- 4** Acquisitions
- 5** Deaccessioned items
- 6** Collection and Research statistics
- 7** Centre for Learning and Discovery statistics
- 8** Research supervision
- 9** Lectures and presentations
- 10** Research publications and articles
- 11** External duties

Financial report

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.

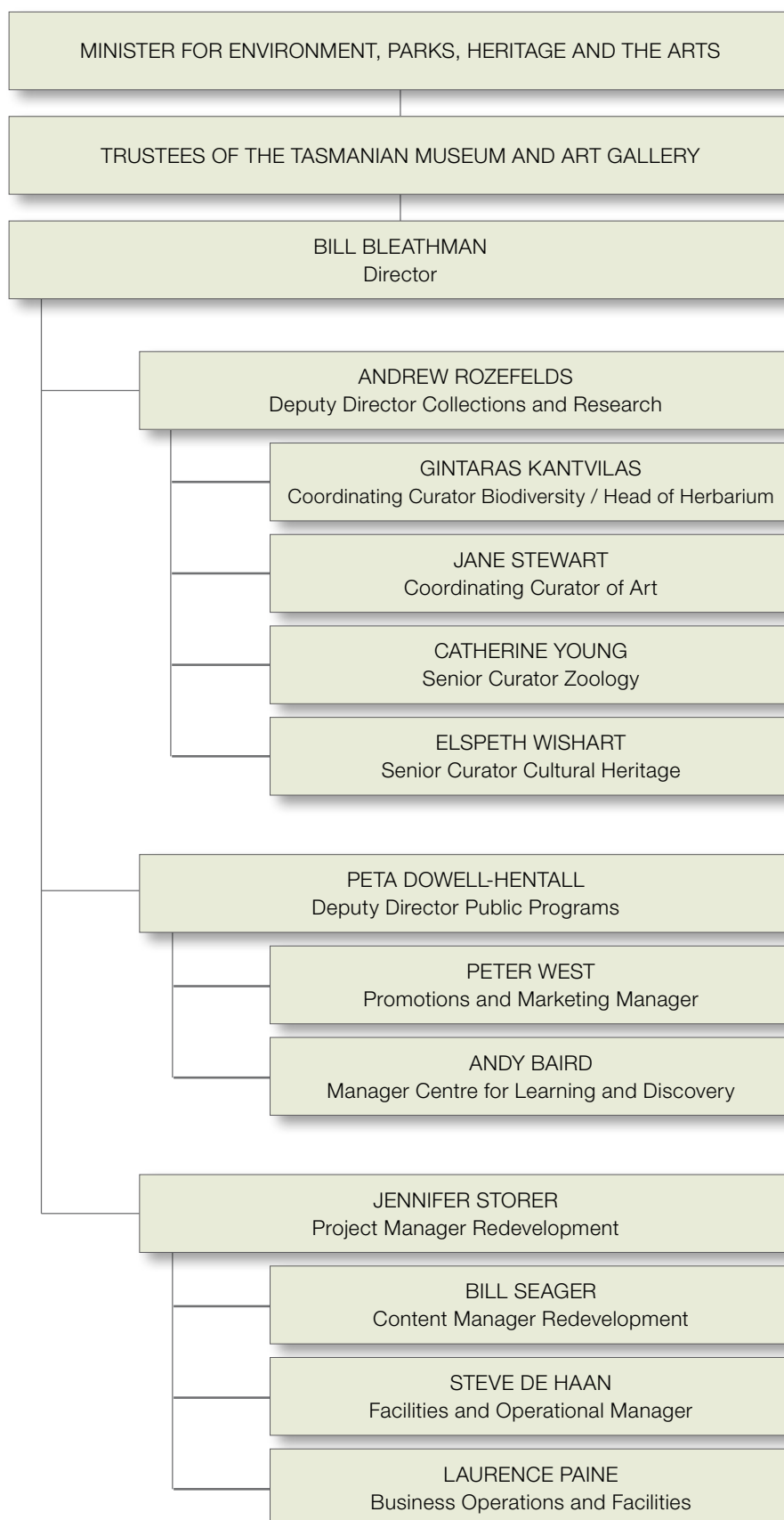
Sir Guy Green

Chairman, Board of Trustees



Bill McGuire and Ray Thompson with Sir Guy Green inspecting part of the TMAG numismatics collection

Organisational Structure





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



Maker Unknown, China
Teacup & Saucer, late Nineteenth Century
porcelain
Markree Collection

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).

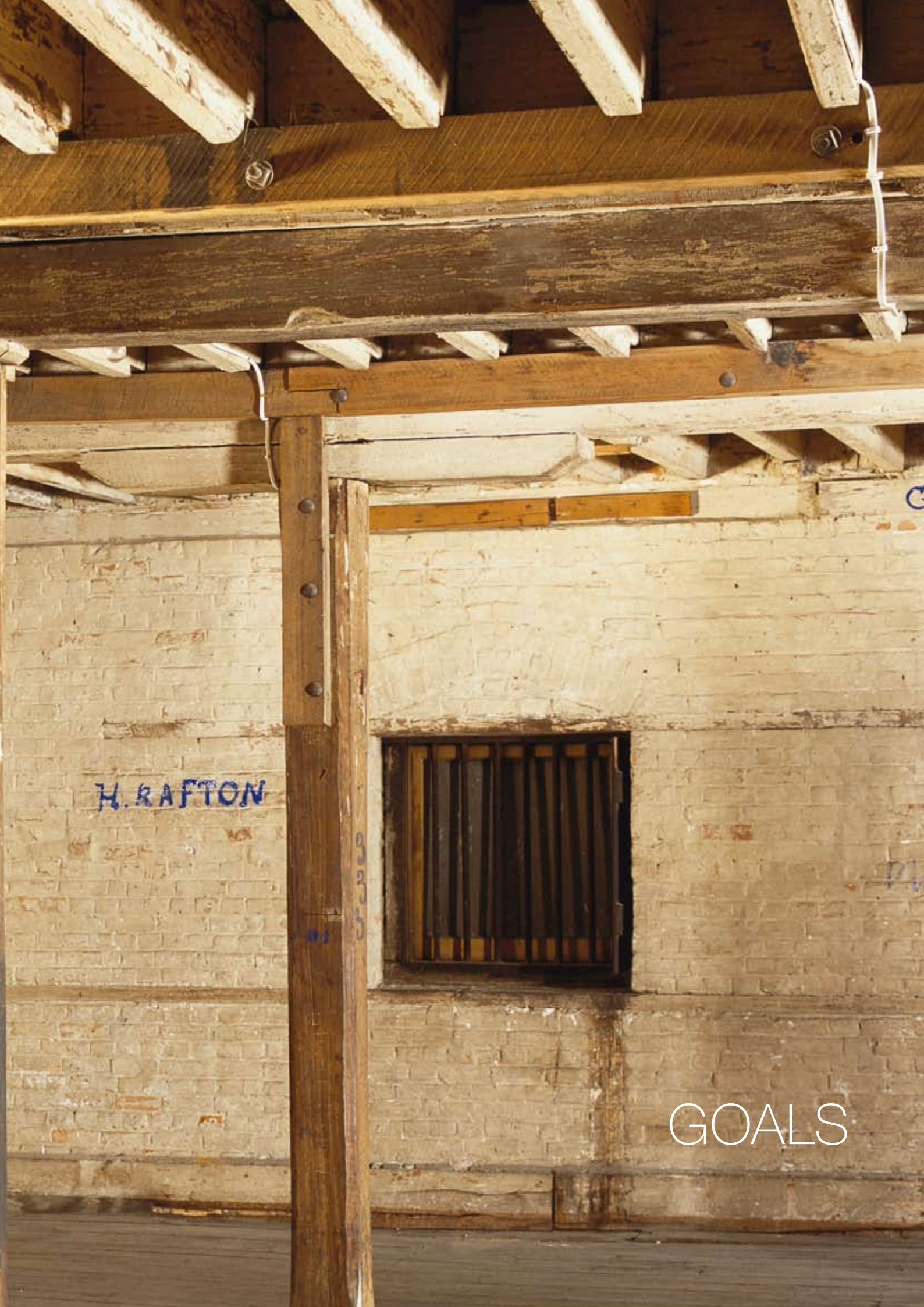
The contents of the house represent a diverse range of material accumulated during more than 200 years of family history. There are important pieces of colonial Tasmanian furniture and an extensive collection of early 20th century toys amongst numerous other items of historical and aesthetic value. The 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.



HELL

W.S

T MAG Bond Store



H. RAFTON

GOALS



A glimpse of the future: the model that encapsulates the TMAH Masterplan

Goal 1

Redevelopment 2008–09

This year the redevelopment of TMAH continued towards the vision of creating a world-class intellectual and cultural icon befitting TMAH'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:

1. Site Investigations Masterplan. Completed.
2. Masterplan by architects *Johnson Pilton Walker* in association with Tasmanian architectural firm *Terrior*. Completed.

The TMAH Masterplan was displayed for public comment at an exhibition in the Bond Store. An estimated 2,500 people visited the Masterplan exhibition. *Myriad Research* conducted a formal exit survey and more than 90% of respondents were overwhelmingly positive about the redevelopment vision.

3. Heritage and Archaeology Plans. Completed.

Work in the courtyard around the remains of contemporary 1824 Bond Store storage vaults continued in preparation for an *in situ* archaeological exhibition which opened in January 2009.

4. Architectural Design. Delayed.

A comprehensive functional brief was completed for architects. On 18 April 2009 TMAH 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.
4. A comprehensive collection loan policy implemented. Completed.
5. Conservation of the Hamilton Inn sofa. Completed.
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.



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

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.
5. Valuation of collection. Revised valuation. Completed.

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.

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.
4. Flora of Tasmania Online website (Part 1). Completed.
5. Photography and documentation of the TYPE specimens in the biodiversity collection. Underway. Delays, partly due to technology challenges with microscope imaging software.
6. Digitisation of Police Records. Three ledgers completed.
7. Volunteer-based transcription program implemented for the Police Records project. Completed.

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.

Promote TMAG as a centre of research excellence

TMAG had a significant number of publications in the last 12 months. The major research outcome for 2008–09 was the publication of the first part of the which provides information on 45 families of flowering plants in Tasmania. 18 research papers were published by Tasmanian Herbarium staff on lichens, bryophytes and higher plant systematics.

The annual issue of the TMAG journal, *Kanunnah*, was published and featured papers on art history, museology and plant sciences. Lengthy and exhaustive research into images and documents about the museum, site and buildings resulted in

the publication of the book *Site* in October 2008. Three art catalogues were also published by TMAG for the exhibitions: *Mike Parr: The Tilted Stage*, *Anne Ferran: The ground, the air* and *Patricia Piccinini: Evolution*.

TMAG continues to provide a professional advisory service to the public in all areas of its expertise. During the last twelve months curatorial staff responded to over 7,500 individual enquiries from the general public, researchers and professional colleagues (see table 2, Appendix 6). The Herbarium answered over 3400 enquiries, while the Art Department responded to 2000 enquiries during the year.

Case Study 2 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.

Patricia Piccinini, *The Embrace*, 2005
Collection of Penny Clive

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.



Mike Parr: The Tilted 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 Tilted 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 Tilted 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: Aniwanawa

(*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



JH Robinson, *Unknown woman*, c.1925
digital scan from original glass plate negative
Q1994.55.720

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

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.



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

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.

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, Auntie 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



Alan Mansell working with a student during the Aboriginal artists in residence program

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 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 womens' 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.
3. Sponsorship and philanthropy package.
In preparation.
4. A three-year plan for retail development.
In preparation.
5. A 15% increase in revenue from commercial projects. Strategies introduced to meet revenue targets.
6. Project Manager for Markree Museum Project.
Appointed.

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.
4. Annual review progress implemented. Completed.
5. Recommendations made in Internal Audit Infrastructure Review implemented. Completed.

Markree exterior





Steve Hutchinson demonstrates good OH&S awareness in his role as maintenance officer

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.

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.

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.

Top: Mike Parr, *Cartesian Corpse*, 2008
Specially constructed jarrah stage in the top floor of the Bond Store, with curator Tony Bond seated beside the stage

Right: Artist Mike Parr during his performance of *Cartesian Corpse*





TMAG volunteer guides exploring the Hobart Rivulet

Key improvements have included:

- Regular information updates on OH&S requirements and procedures were communicated through the staff newsletter and by making minutes of all committees readily available.
- A Volunteers' Handbook was launched during Volunteers' Week in May 2009. The manual and personalised letter from the Director (expressing his thanks) was sent to all volunteers. The handbook covers volunteer rights and responsibilities, as well OHS and security issues.
- A heart start defibrillator kit was purchased and installed at the Macquarie Street front desk.
- TMAG Test and Tag – Rosny, Herbarium, Markree and Moonah sites have been completed. While the city site is 15 percent complete, it should be finished by June 2010.

- 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

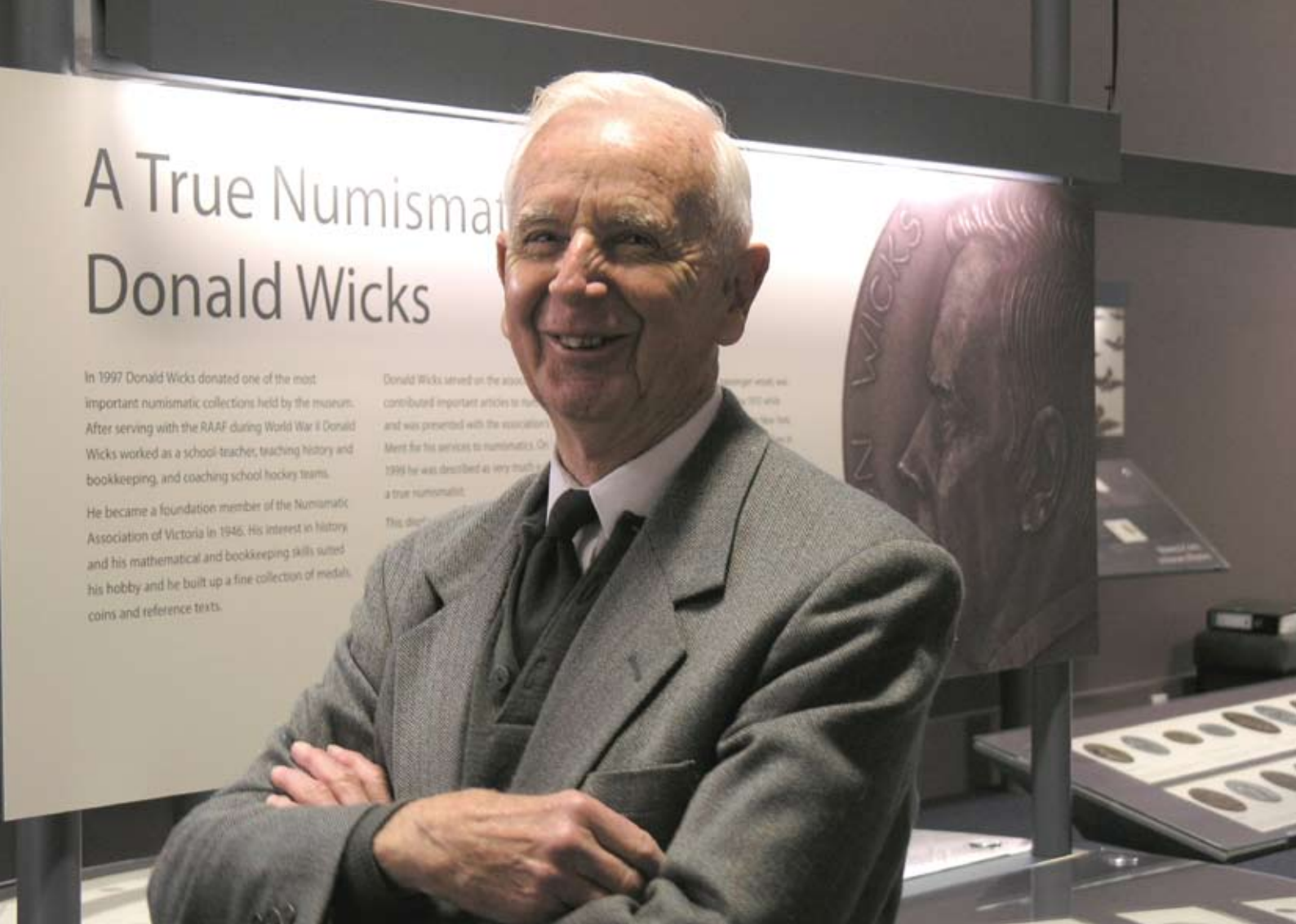
1. WLAT Review cycle completed by all staff. All staff are participating in the WLAT process.
2. Annual Review of statutory, compliance and competence training needs implemented. Systems to manage statutory training requirements were initiated. All relevant staff have completed first aid, fire warden, 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.



Ray Thompson has a dedication to the TMAG Collection that is a hallmark of its volunteers

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

1 Sponsors

The Federal Group

DETACHED Cultural Organisation Ltd

Moorilla

Art Foundation of Tasmania

Friends of the Tasmanian Museum and Art Gallery

Hobart City Council

Clarence City Council

Jao Tsung-I Petite Ecole, University of Hong Kong

Southern Cross Television

Sea FM

2 Art Foundation of Tasmania

The Art Foundation has continued its efforts to raise money for the Tasmanian Museum and Art Gallery. During the year a successful art auction was organised by Dr Peter Sexton with the support of participating commercial galleries in Hobart. This auction highlighted the work of emerging and established Tasmanian artists and was successful both financially and in raising the profile of the Foundation.

The Art Foundation has hosted special previews of incoming exhibitions at TMAG and also arranged interstate trips to view major art exhibitions outside of the State.

In the last financial year the Art Foundation purchased a set of 6 silver tea spoons that belonged to Sir John Franklin for \$25,000, Lindsay Broughton's 'Cavalcade' for \$7,136.36, the John Blaine furniture collection for \$50,000; and the Journal of Southern Polar Regions by L Bernacchi for \$2,727.27.

Dr JW Freeman

Chairman

3 Friends of the Tasmanian Museum and Art Gallery

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.

This year's 'Function of the Year' was the superb Sunday luncheon at The Old Woolstore in May, with the accompanying lecture by the inimitable Kenneth Park, who is a freelance curator, presenter and writer as well as Curator of Wesley College. The luncheon combined excellent food and wine as well as a very entertaining illustrated lecture on the Museums of the USA.

Two of our initiatives have been the production of a special Gift Subscription Leaflet, which is available in the Bookshop, and a 'spend over \$95 at the Bookshop and receive a free Friends' Membership Subscription' plan. We hope members will make use of them.

This year's functions have included:

- Preview of photographic exhibition *Mining, Mud and Mirth*, with Vicki Farmery, TMAG
- *City of Hobart Art Prize*, TMAG
- Afternoon Tea at Runnymede House
- Preview of *Grace Crowley: Being Modern*, with Daniel Thomas, TMAG
- Visit to Royal Tasmanian Botanical Gardens
- Behind the Scenes at the TMAG
- *Anne Ferran: The ground, the air*, with Craig Judd, TMAG
- Annual Christmas Barbecue
- The *Hobart Rivulet* exhibition, The Allport Library & Museum of Fine Art
- Sunday Luncheon with Kenneth Park, The Old Woolstore
- The MONA Scholarship Preview, Bond Store, TMAG
- 'The Insiders' TMAG staff art display, Commissariat Store, TMAG
- Two 'Welcome to New Members' nights.

In June, the Friends organized a Mulled Wine Stand in the Courtyard, during the Midwinter Festival, which attracted over a hundred people and made a good profit.

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 Deloitte 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

Hany 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 Krøngaard 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 Danvin (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

Douglas Dundas (1900–81)
(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 69.8
 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 Hookey (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)
Gate 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 II 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 Siècle, Study 1, 3 & 6 1992
 pastel on paper, 18 x 18
 Donated anonymously under the Cultural Gifts Program
 AG8256

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)
 Transferred from the Education Department
 AG8223

Geoff Parr (born 1933)
First Light, Derwent River 2005
 glicee print, 65 x 65
 Purchased
 AG7911.1

Digit Three 2005
 glicee print, 65 x 65
 Purchased
 AG7912.1

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

Prensaich 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)
 chinoiserie 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 (Spanish)
 majolica tile, 1500s
 P2005.241

Maker unknown (Ancient Mediterranean), covered dish: *Lekanis*, 450 BCE
 P2005.249

Alabastron (Pilgrim Bottle), 575–550 BCE
 P2005.250

Oinochoe (wine jug), 375–350 BCE
 P2005.251

terracotta fish plate, 330–320 BCE
 P2005.252

stone *alabastron*, 1st BCE–3rd CE
 P2005.253

Sumerian cuneiform tablet, 2200–2000 BCE
 P2005.254

Epichysis (Oil Jug), 340–330 BCE
 P2005.255

Hellenistic terracotta mask, 3rd–1st century BCE
 P2005.257

Situla (bronze bucket), 9th–8th century BCE
 P2005.258

Oinochoe (wine jug), 1050–700 BCE
 P2005.259

Kyathos ceramic cup, 600–500 BCE
 P2005.261

Skyphos (wine goblet), 500–400 BCE
 P2005.262

Askos (oil pourer), 500–400 BCE
 P2005.263

Maker unknown (Ancient Egyptian)
 bronze needle, 3000–2500 BCE
 P2005.256

mummy label, 332 BCE–395 CE
 P2005.266

Maker unknown (Ancient Greece)
 earthenware jug, 264–241 BCE
 P2005.260

Maker unknown (Ancient Etruscan)
 wine strainer, 600–500 BCE
 P2005.264

Maker unknown (ancient Sicily)
 Fragment of a frieze, c.5th BCE
 P2005.308

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

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

Blanc de chine (dehua) statue, 1800s
 P2005.246

bottle, 1700s
 P2005.247

jar, 1700s
 P2005.248

funerary herb pot, Ming Dynasty (1368–1644) P2005.267	(Jaisalmer, Rajasthan, India) Embroidered head-cloth, early C20th P2005.314	Maker unknown (Thailand) vase, 15th century P2008.37
lead glaze covered jar, Ming Dynasty (1368–1644) P2005.268	Maker unknown (Japan) Kutani wine ewer, 1800s P2005.279	stoneware bottle, 15–16th century P2008.38
pattern vase, Qing Dynasty (1736–95) P2005.271	Imari bowl, 16–17th century P2005.286	lacquer bowl, Ming dynasty (1368–1644) P2008.39
blue and white decorated ewer, Ming Dynasty (1368–1644) P2005.272	cloissone jar with lid, 19th century P2005.288	lacquer & mother-of-pearl bowl, 18th century P2008.40
gilt bronze Buddha, Qing Dynasty, Qianlong (1644–1912) P2005.274	Satsuma vase, late 19th century P2005.293	lacquer & mother-of-pearl bowl, 18th century P2008.41
blue and white decorated bowl, Ming Dynasty (1368–1644) P2005.275	polychrome enamel vase, late 19th century P2005.310	
bronze Buddha, Ming dynasty (1368–1644) P2005.276	Maker unknown (Persia/Iran) tiles, 1600s P2005.242, P2005.243, P2005.244	Textiles and dress collection:
Neolithic pot, Maiiayao culture (2300–2000 BCE) P2005.277	glass bottle, 1300–1700 CE P2005.265	Tootal (Tasmania) frock, 1950s P2008.28
terracotta ewer, Maiiayao (2300–2000 BCE) P2005.278	Maker unknown (Thailand) Sawankhalok covered jar, 1400–1600 P2005.269	Handkerchief box, 1930s P2008.29
blue and white decorated bowl, Ming dynasty (1368–1644) P2005.281	<i>Kendi</i> or lime pot, 1400s P2005.270	Embroidered handkerchief wallet P2008.30 Donated by M Row
pumpkin seed dish, Qing dynasty (1644–1911) P2005.282	Sawankhalok jug, 13th–15th century P2005.273	Items relating to Ormiston house: christening gown P2007.9; silk socks P2008.31; lace bonnet P2008.32 Donated by B Roulston
Canton enamelware jar with lid, c.1850 P2005.283	<i>Kendi</i> (water container), 19th century P2005.289	
lidded bowl, Qing dynasty, Kangxi (1662–1722) P2005.284	stemmed dish, 1000–500 BCE P2005.290	
blue and white decorated bowl, Ming dynasty (1368–1644) P2005.285	vessel, 1500–1000 BCE P2005.291	Textile items made by Elinor Robey: teacloth set, two tray cloths and a tea cosy P2008.43; dressing table set, brush bag P2008.44; teacloth set, two tray cloths and a tea cosy P2008.45; pair of embroidered bags P2008.46 Donated by Elspeth Hope-Johnstone.
celadon-glazed dish, Qing dynasty, Kangxi (1662–1722) P2005.294	vessel, 3000–2000 BCE P2005.292	
Yixing teapot, Qing dynasty (1644–1911) P2005.296	<i>Kendi</i> (water container), 15th century P2005.306	
redware teapot, Qing dynasty, Kangxi (1662–1722) P2005.298	Maker unknown (Tibet) <i>Ghau</i> (prayer box), 1800s P2005.280	Studio crafts collection:
polychrome enamel vase, Late Qing Dynasty (1644–1911) P2005.305	<i>Ghau</i> (prayer box), 19th century P2005.301	William Griffiths (Australia), Alex Fried (Tasmania) Titanium and gold neck piece, 2002 Donated by Mr and Mrs V Urosevic P2008.42
Chinese export ware bowl, Late Qing dynasty (1644–1911) P2005.312	<i>Ghau</i> (prayer box), 19th century P2005.302	
lacquer ware tea caddy, 1850s P2005.315	paper prayers for prayer wheel, 20th century P2005.307	Peter Battaglene (Tasmania) Platter, 2008 Purchased with funds from the Easterbrook Bequest P2008.57
Maker unknown (India) bronze votive figure, 18th century P2005.297	Maker unknown (Turkey) ceramic bottle, 16–17th century P2005.287	
brass cosmetic container, 19th century P2005.299	Items donated under Cultural Gifts Program by Ray and Victoria Tregaskis	
Brass toy (Elephant and Rider), 19th century P2005.300	Maker unknown (Vietnam) covered lotus box, 15th century P2008.34	Greg Gilmour (Tasmania) <i>Tame Buffalo</i> chair, 1989 Purchased with the assistance of the Public Donations Fund P2008.59
(Punjab, India) Embroidered textile, early C20th P2005.13	covered lotus box, 15th century P2008.35	Jenny Orchard ceramic sculpture, 1998 Donated by B Holloway P2008.52
	covered ceramic box, 15th century P2008.36	

Nils Nilsen
three cane baskets, 1990s
Donated by B Holloway
P2008.53, P2008.54, P2008.55

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
crotchet coat, c.1955
Donated by Mrs G de Little
P2008.47

Ridgeways (Britain)
serving dish with monogram for Joseph
Bidencope, 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
Bequest of CJ McGuire, P2008.78.

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

(Board 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.1895
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.

Miscellaneous specimens were donated by M Appleby, A Blackman, A Booth, N Boucher, D Burns, S Casey, P Dalton, J Elix, K Felton, J Fergusson, G Gates, P Harrisson, J Janes, M Larcombe, J Luckman, S McMullan Fisher, N Meeson, P Milner, A North, Z Palice, S Perez-Ortega, E Pharo, A Pollock, R Schahinger, R Seppelt, J & M Simmonds, C Strain, J Taylor, J Trappe, M Visoiu, H & A Wapstra and J Wood.

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); University of Graz (Austria); University of Otago (New Zealand) and the Western Australian Herbarium (Perth).

Invertebrate Zoology

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

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

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

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

Jellyfish, *Pseudorhiza 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 confoederata*
Marion Beach
Donated by Bridget Richie

Vertebrate Zoology

Individuals and institutions donated, in total, 473 registered specimens to Vertebrate Zoology.
Significant acquisitions include:

Southern bottlenosed whale, *Hyperoodon planifrons*
teeth 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

Long-finned pilot whale, *Globicephala melas*, Anthony's Beach, Stanley, 22–24
November 2008
Collected by K Medlock, B Bauer

Long-finned pilot whale, *Globicephala melas*, Sandy Cape, 1–3 December 2008
Collected by B Looker

Sperm whale, *Physeter macrocephalus*,
Perkins Island, Smithton, 23–26 January
2009
Collected by K Medlock, B Bauer

Long-finned pilot whale, *Globicephala melas*, and bottle nose dolphin, *Tursiops truncatus*, Naracoopa Beach, King Island,
2–5 March 2009
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

Geodiversity

Geology

Petrified 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	Badges handmade by Horace Mitchell 1947 in Queenstown, made from copper and are silverplated Donated by Mary McKinlay	Devonport production, booklet <i>This was Hobart...</i> by Roy and Gwen Cox (1945) Donated by Judith Longhurst
Platform scales used in chest clinic at Royal Hobart Hospital until early 1970 Donated by George and Priscilla Park	Monroe Calculator c.1970s, used at the ANM Boyer for structural steel design Donated by John Brodribb	School blazer, booklet and eight photographs from Hobart High School Donated by Judy Bassford
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	Black 4 wheeled child's pram Donated by Richard Lord	Stoneware bottle, W Champion ginger beer manufacturers Donated by Warwick Oakman
Radio receiver, two radio valves and envelope of related documents Donated by Robert Milne	Three cameras belonging to Tasmanian botanist Dr Winifred Curtis Donated by Pat Palmer	Canoe, raft and associated equipment, belonging to wilderness photographer, Peter Dombrovskis Donated by the Dombrovskis family
Radio equipment in wooden box Donated by Radio and Electronics Association of Southern Tasmania	Collection of material relating to recreation 1940s onwards Donated by Fran Atkinson	Illuminated address of Geeveston postmistress Donated by William O'Reilly
Hat and cloak of the Priory Council of St John in Australia, worn by Thomas Osborne McGee AM Donated by Brian and Joy Hawes	Waverly Electric Blanket with transformer from 1960 Donated by Judith Joyce	Maps, documents, books, medals, coins, cameras etc. Donated by Jessie Luckman
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	Variety of objects including typewriter and sewing machine Donated by Valerie Fife	Paper engineered rocket Donated by Gary McKay
Banners, record, bottle and signs mainly relating to the Franklin River campaign Donated by Wilderness Society	Documents relating to arrests at the Franklin Dam Donated by Greg Baxter	Wood heater Donated by Sam Goddard
Tasmanian martial arts uniforms Donated by Robert Oakley	Material relating to the Women's Royal Australian Navy Service Donated by Mrs Armstrong	6 objects including sovereign case, ivory glove stretcher, needle case, WWI tape measure Donated by Mrs B Roulson
Large wooden signboard from former Bellerive Congregational Church Donated by Clarence Uniting Church	Certificates relating to Dr Donald Martin OBE. Martin was a key figure in Horticulture and was the Director of CSIRO Donated by Dr Donald Martin	2 programs from 1956 Hobart Youth Orchestral Season; advertising poster for Airlines of Tasmania Donated by Judith Longhurst
Carpet sweepers brought to Tasmania in 1969 Donated by Joyce Corner	<i>Tasmania Illustrated – A complete Pictorial Record of All parts of the Garden Isle</i> and tourist map of Tasmania Donated by Phillip & Chris Harrigan	Advertisement for the boat <i>Zaca</i> later purchased by Errol Flynn Donated by Robert Benner (USA)
Skein of blue wool (Patons Aero Rug wool) used by Uniting Church to knit rugs for overseas missions Donated by Helen Tubb	Photograph and cradle rolls Knopwood documents from Clarence Uniting Church Donated by Clarence congregation Uniting Church in Australia	Poster of Franklin River published during Franklin River campaign Donated by Johnson & Stephanie Dean
Four historic petrol pumps and documents Donated by Measurements and Standards Branch of the Department of Justice	Cash register, hole punch and advertising poster (objects donated on closure of John Abbott Machines) Donated by John Abbott and Peter Donoghue	Correspondence between donor and Northern Tasmanian Alpine Club re skiing holiday to Ben Lomond in 1948 Donated by Will Semler
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)	Wetsuit and booties worn by Jon Bardell at the Franklin Blockade Donated by John & Chel Bardell	Bounty tickets for bounty immigrants coming to work for miller John Walker in Hobart in 1854–55 Donated by Judith Longhurst
	White Dove fine quality carbon paper and Ascol pocket spray inhaler Donated by Penny Gread	Cross Chess (3D game developed in Tasmania) Donated by Chris Berkley (USA)
	Theatrical program of <i>Snow White and the Seven Dwarfs</i> from Tasmanian tour of 1960s, theatrical program of <i>Oklahoma</i> from	2 pieces of mid 19th century scrimshaw with Tasmanian devil and wallaby motifs Purchased from Keith Deutscher
		Franklin River debate material Donated by Chris Arthur

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
gourde, gourde cup, fibre belt, armlet, 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
baskets, 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)
Q2008.37

Gelatin print mounted on card
HC Webster (photographer), *Waggons
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, Huon 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
Wroot 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, c.1921*
 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 silver prints
 Broothorn Studio, Melbourne
 (photographer), promotional studio
 portraits of Australian and USA film star
 Louise Lovely (1895–1980), filmstar and
 filmmaker, 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

5 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 Pathe 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.

6 Collections and Research statistics

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

2008 /2009	Items Acquired			Data Management	Loan (Inwards)		Loan (Outwards)		Exchange	Volunteers
	Donated (no of items)	Donated (Cultural Gifts)	Purchased (no of items)	Registrations (new records)	Sent	Received	Sent	Received	Sent	(total FTE equivalent) Days
Arts										
Arts	44	11	8	167	22	5	6	5	0	72
Decorative Arts	74	8	21	1500	0	0	1	1	0	45
Biodiversity										
Invertebrate Zoology	113	0	0	469	0	0	9	15	0	63
Vertebrate Zoology	420	0	0	759	3	0	0	2	0	16
Herbarium	20675	0	0	3615	1081	261	1587	2919	276	80.5
Geology	2	0	0	200	0	0	0	0	0	83
Cultural Heritage										
Indigenous Cultures	122	0	0	125	0	9	0	0	0	0
Documents / Archives	102	0	0	313	0	0	0	0	0	47
History	265	0	2	463	0	2	2	3	0	138
Numismatics / Philatelics	3203	0	2	3203	0	0	0	0	0	86
Photographs	173	0	142	679	0	0	0	0	0	34
Support Services										
Library	169	0	176	0	0	0	0	0	0	0
Total	25362	19	351	11493	1106	277	1605	2945	276	664.5

*Blue areas are automatically updated from Registration Loans

Table 2: Public Outreach Overview (2008–09)

2008 /2009	Enquiries (Estimate of Total)	Reports / Publications (Total)	Visiting Researchers	Exhibitions			Talks and Lectures	Media (Radio / TV / Print)
				Minor / Short Terms (<5 days FTE)	Significant (Significant >5 days FTE)	Major (>20 days FTE)		
Arts								
Arts	2049	0	38	0	1	7	10	0
Decorative Arts	175	2	1	0	1	1	0	0
Biodiversity								
Invertebrate Zoology	150	0	8	0	0	4	2	4
Vertebrate Zoology	424	0	26	8	4	0	13	4
Herbarium	3475	79	212	3	5	0	3	2
Geology	100	0	1	2	0	0	1	0
Cultural Heritage								
Indigenous Cultures	780	1	1	1	0	1	3	0
Documents	135	0	28	0	0	0	2	0
History including Numismatics / Philatelics	789	0	90	32	0	0	25	38
Photographs	128	0	26	3	2	1	2	3
Total	8205	82	431	49	13	14	61	51

7 Centre for Learning and Discovery statistics

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

2008/2009	Enquiries (est)	General Visits		Holiday Programs		Education Programs	
		total visits	number of participants	total visits	number of participants	total visits	number of participants
July	400	44	1299	0		39	1131
August	400	62	1702	0		41	1170
September	400	26	853	13	362	25	657
October	400	41	1101	0		28	793
November	400	26	749	0		16	376
December	150	27	786	0		17	451
January	100	5	149	20	587	3	90
February	300	17	516	0		6	124
March	400	36	844	0		22	479
April	450	40	905	0		33	849
May	400	64	1756	0		47	1174
June	400	24	742	9	219	36	975
Total	4200	412	11402	42	1168	313	8269

2008/2009	Tours (including volunteer guided)		Loans		Teacher Seminars	
	total visits	number of participants	participating schools	AWM boxes	number of Seminars	number of participants
July	16	70	closed	0	0	0
August	12	48	closed	0	0	0
September	13	30	closed	1	2	57
October	17	65	closed	0	1	10
November	16	77	closed	1	2	60
December	13	89	closed	0	0	0
January	22	76	closed	0	0	0
February	17	66	closed	2	0	0
March	12	43	4	6	6	152
April	16	65	6	6	2	40
May	15	49	6	6	0	0
June	10	30	6	1	1	30
Total	179	708	22	23	14	349

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, **Elsbeth Wishart**

Project: Mary Walsh letter

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

Supervisors: Danielle Woods, **Elsbeth Wishart**

Project: Mary Walsh letter

Sandy McConnell (CEH Honours Candidate, School of English), University of Tasmania)

Supervisor: Ralph Crane, **Elsbeth 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

Baird A 'Ice e-mystery: web based learning' *Learning Opportunities and Museums Conference*, Museums Australia Education Network, Melbourne, Sept 2008

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 Wugularr, NT' Australian Society for Historical Archaeology/ Australian Institute for Maritime Archaeology joint Conference, Adelaide, September 2008

De Haan S, Seager B, Jennifer S 'Redevelopment Project' U3A, seniors and adult education groups throughout 08-09.

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

Kantvilas G 'Pleasures and pursuits of a Tasmanian plant hunter' DEPHA Networking Function, December 2008

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

10

TMAG Research publications and articles

TMAG Journal – *Kanunnah*

Rozefelds AC, Duretto M, Walker-Smith G, Judd C, Hughes P (Eds) 7(2008) *Kanunnah* 3. 97pp. (Tasmanian Museum and Art Gallery: Hobart)

Books and Catalogues

Bond A (2009) *Mike Parr: The Tilted Stage* 226pp (Tasmanian Museum and Art Gallery and Detached Cultural Organisation: Hobart)

Batchen G, Holmes J (2008) *Anne Ferran* 60pp (Tasmanian Museum and Art Gallery: Hobart)

Engberg J (2009) *Patricia Piccinini: Evolution* 69pp (Tasmanian Museum and Art Gallery: Hobart)

Huxley J (2008) *Site* 95pp (Tasmanian Museum and Art Gallery: Hobart)

Refereed Papers

Choi B-K, **Duretto MF** (2008) *Correa alba* Andrews var. *rotundifolia* DC. (Rutaceae): an old name for a newly recognised variety endemic to south-eastern Tasmania. *Muelleria* 26(2), 45–53.

Duretto MF (2008) A reassessment of *Boronia* (Rutaceae) in the Northern Territory with a key to species, the description of one new species and the reduction of another species. The Beagle, Records of the Museum and Art Galleries of the Northern Territory 24, 7–13.

Duretto MF (2008) Description of a new subsection and two new subseries for *Boronia* section *Valvatae* (Rutaceae). *Austrobaileya* 7(4), 665–668.

Duretto MF, Forster PI (2008) New subspecies for *Zieria odorifera* (Rutaceae) from northern New South Wales. *Austrobaileya* 7(4), 681–690.

Elix JA, **Kantvilas G** (2009) Further new species of *Xanthoparmelia* (Parmeliaceae, Ascomycota) from Tasmania in Aptroot A, Seaward MRD, Sparrius LB (Eds) (2009) *Biodiversity and ecology of lichens* pp.123–132. (Berlin: Gebrüder Borntraeger)

Elix JA, McCarthy PM, **Kantvilas G** (2009) Additional lichen records from Australia 69. Miscellaneous taxa. *Australasian Lichenology* 64, 10–21.

Gebert W, **Duretto MF** (2008) Geographic variation in *Crowea exalata* (Rutaceae) and the recognition of two new subspecies. *Telopea* 12, 193–213.

Gray AM (2008) A new species of *Eucalyptus*, series *Radiatae*, subgenus *Monocalyptus*, (Myrtaceae) from north-western Tasmania. *Kanunnah* 3, 41–48.

Knott P 'May Queen' School Holiday Program for TMAG, 10 June 2009

Storer J, de Haan S, Seager B 'Issues of sustainability in delivering a new state museum and art gallery for Tasmania' Work in Progress, *Museums Australia National Conference*, Newcastle, May 17–20, 2009

Seager B, Wishart E 'How to tell Tasmania's stories?' *Museums for the People: Community engagement in contemporary museums*, Arts Tasmania & Museums Australia (Tasmania), Tasmanian Museum and Art Gallery, May 29, 2009

Seager B, West P, Storer J, de Haan S, Brown T and Backhouse S 'Behind the scenes tours as part of Heritage Tasmania's Open Doors program' 30 May 2009

Terry I 'Convict clothing in Australia' Tasmanian Historical Research Association, December 2008

Van Breda C 'The private life of paper' International Association of Hand Papermakers and Paper Artists, March 2009

Stewart J 'The wilderness of Owen Lade' *picturing the wilderness*, Tasmanian School of Art, January 2009

Wishart E 'Love and longings' Interpretation Association of Australia Hearts and Minds Conference, Adelaide, October 2008

Wishart E 'Discovering history at TMAG' Kingborough School for Seniors, November 2008

Wishart E 'From flat things big things grow!' National Museum of Australia Collections Symposium. Canberra, March 2009

Wishart E 'Colonial spaces Interpretation and Conservation of Heritage Houses – Personal experiences' *Colonialism and its aftermath Symposium*, Clarendon, June 2009

Young C 'Biosecurity and entomology in Tasmania' Department of Agricultural Science, University of Tasmania, April 2009

Brown T Attended two-day cultural camp held by the Aboriginal Education Unit at *Irapuna* (Eddystone Point) to talk to Tasmanian Aboriginal youths on Tasmanian Aboriginal culture and canoe making, September 2008

Brown T 'Welcome to Country and presentation on Tasmanian Aboriginal bark canoes at the AMMC conference, 'survival of the fittest: historic boats and museums' Hobart, February 2009

Johnson KA, Whinam J, **Buchanan AM**, Balmer J (2008) Ecological observations and new locations of a rare moss, *Ambuchanania leucobryoides* (Ambuchananiaceae). *Papers and Proceedings of the Royal Society of Tasmania* **142**(2), 79–84.

Kantvilas G (2008) Observations on some Tasmanian species of the lichen genus *Megalania*. *Muelleria* **26**(2), 64–71.

Kantvilas G (2008) Further notes on the distribution and nomenclature of some Australian species of the Megalosporaceae. *Australasian Lichenology* **63**, 37–39.

Kantvilas G (2009) The genus *Mycoblastus* in the cool temperate Southern Hemisphere, with special reference to Tasmania. *The Lichenologist* **41**(2), 151–178.

Kantvilas G, Elix JA, **Jarman SJ** (2008) A contribution to an inventory of lichens from South Sister, northeastern Tasmania. *Papers and Proceedings of the Royal Society of Tasmania* **142**(2), 49–60.

Kantvilas G, Elix JA (2009) A new species of *Brigantiaea* (Brigantiaaceae: lichenized Ascomycota) from Australia. *Nova Hedwigia* **88**, 133–137.

Kantvilas G, LaGreca S (2008) *Lecanora subsecta*, an Australian species in the *Lecanora symmicta* group. *Muelleria* **26**(2), 72–76.

Kantvilas G, Lumbsch HT (2009) *Meridianelia*, a new genus in the Elixaceae (Ascomycota) from Tasmania. *The Lichenologist* **41**(3), 261–270.

Kantvilas G, McCarthy P, Stuckey B (2008) A remarkable new species of *Rimularia* Nyl. (lichenized fungi: Trapeliaceae) from tropical Australia. *Austrobaileya* **7**(4), 659–663.

Medlock K (2009) Charles Darwin celebrations in Tasmania: Three Exhibitions. *Historical Records of Australian Science* **20**(1), 146.

Pemberton D, Gales S, **Bauer B**, Gales R, Lazenby B and **Medlock K** (2008) The diet of the Tasmanian Devil, *Sarcophilus harrisii*, as determined from analysis of scat and stomach contents. *Papers and Proceedings of the Royal Society of Tasmania* **142**(2), 13–21.

Wapstra M, Thompson I, **Buchanan AM** (2008) An illustrated and annotated key to the Tasmanian species of *Senecio* (Asteraceae). *Kanunnah* **3**, 49–93.

Conference Abstracts

Duretto MF, Gray AM, Baker ML, Newlands TJ (2008) *Flora of Tasmania Online*. (Poster) *Australian Systematic Botany Society Annual Conference* Adelaide, 29 September–2 October.

Duretto MF, Gray AM, Baker ML, Newlands TJ (2008) *Flora of Tasmania Online*. (Poster) *2nd Tasmanian Weed Conference* Launceston, 16–17 October.

Kantvilas G (2008) Tasmania and its lichens: Antipodean hotspot or just a nice place to work? *6th International Association for Lichenology Symposium and Annual American Bryological and Lichenological Society Meeting*, Monterey Peninsula, 13–19 July. In Nash III, TH, Seaward, MRD (Eds) (2008) The 6th IAL Symposium and Annual ABLs meeting. *Biology of Lichens and Bryophytes. Lichenological Abstracts* 35–36.

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

Baker ML (2008) Wall pellitory, Asthma weed, *Tasweeds* **39**, 14.

Baker ML (2008) Common rhododendron, *Tasweeds* **40**, 18–19.

Baker ML (2009) Serrated tussock, *Tasweeds* **41**, 14–15.

Baker ML (2009) Gromwell, *Tasweeds* **42**, 18–19.

Brown T (2008) Tasmanian Aboriginal shell necklaces – Marthinna/Marthinna, *Australiana* **30**, 32–33

Buchanan AM (2008) The rare endemic moss *Ambuchanania leucobryoides* – a tale of discovery, *Australasian Bryological Newsletter* **55**, 7–8.

Duretto MF (2008) A formal call to file, *Australian Systematic Botany Society Newsletter* **135**, 1–2.

Duretto MF (2008) From the President, *Australian Systematic Botany Society Newsletter* **136**, 1.

Duretto MF (2008) From the President, *Australian Systematic Botany Society Newsletter* **137**, 1.

Duretto MF (2008) Inaugural Pauline Ladiges Prize. *Australian Systematic Botany Society Newsletter* 137, 4–5.

Duretto MF (2009) From the President, *Australian Systematic Botany Society Newsletter* **138**, 1.

Glenny D, **Jarman SJ** (2008) Three species regarded as New Zealand endemics, now recorded from Tasmania. *Australasian Bryological Newsletter* **55**, 10–12.

Hughes P (2008) 'The ghosts of Christmas past, present and future: The Collection of Colonial Furniture at the Tasmanian Museum and Art Gallery', *Proceedings of the Inaugural Australian Furniture History Symposium*, Canberra, 2007.

Hughes P, Edwards M (2008) *Fracture*, Exhibition Catalogue, Contemporary Art Services Tasmania, 2008.

Kantvilas G (2008) Book review: *Flora of New Zealand Lichens, Revised Second Edition* by DJ Galloway, *New Zealand Journal of Botany* **46**(3), 387–389.

Knott P (2008–09) *Maritime Times*, Newsletter of the Maritime Museum of Tasmania (quarterly).

Knott P (2008–09) Newsletter of the Australasian Institute for Maritime Archaeology (quarterly).

Knott P (2008) Indiana Jones: what do the archaeologists have to say? *The Apple*, Winter 2008, 19.

Knott P (2009) Watery graves, *The Mercury*, 25 March 2009.

Knott P (2009) Food glorious food, *The Apple*, Autumn 2009, 8–9.

Knott P (2009) Old salts descend on Hobart, *The Apple*, Autumn 2009, 15–18.

Knott P (2009) The ship that shaped our city, *The Apple*, Winter 2009, 10–11.

McCarthy PM, **Kantvilas G** (2009) Thelocarpaceae, *Flora of Australia* **57**, 563–569.

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

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

Online publications

Anonymous (2009) Index [version 2009:1]. In **MF Duretto** (Ed.) *Flora of Tasmania Online*. 19 pp. (Tasmanian Herbarium, Tasmanian Museum & Art Gallery: Hobart). www.tmag.tas.gov.au/floratasmania

Baird A (2008) *Voices of Aboriginal Tasmania: ningenneh tunapry education guide*, Tasmanian Museum & Art Gallery: Hobart (PDF). www.tmag.tas.gov.au/aboriginalresources

Baird A (Ed.) (2008) *Ice e-mystery Project Website*, Tasmanian Museum and Art Gallery, <http://iem.tmag.tas.gov.au/>

Baker ML (2009) 136 Griselinaceae [version 2009:1]. In MF Duretto (Ed.) *Flora of Tasmania Online*. 2 pp. (Tasmanian Herbarium, Tasmanian Museum & Art Gallery: Hobart). www.tmag.tas.gov.au/floratasmania

Baker ML (2009) 50 Grossulariaceae [version 2009:1]. In MF Duretto (Ed.) *Flora of Tasmania Online*. 3 pp. (Tasmanian Herbarium, Tasmanian Museum & Art Gallery: Hobart). www.tmag.tas.gov.au/floratasmania

Baker ML (2009) 84 Resedaceae [version 2009:1]. In MF Duretto (Ed.) *Flora of Tasmania Online*. 3 pp. (Tasmanian Herbarium, Tasmanian Museum & Art Gallery: Hobart). www.tmag.tas.gov.au/floratasmania

Baker ML (2009) 86 Sapindaceae [version 2009:1]. In MF Duretto (Ed.) *Flora of Tasmania Online*. 5 pp. (Tasmanian Herbarium, Tasmanian Museum & Art Gallery: Hobart). www.tmag.tas.gov.au/floratasmania

Buchanan AM (Ed.) (2008) 'A Census of the Vascular Plants of Tasmania (Web Edition for 2008)' 113pp. (Tasmanian Museum and Art Gallery: Hobart). www.tmag.tas.gov.au/floratasmania

Buchanan AM (Ed.) (2009) 'A Census of the Vascular Plants of Tasmania (Web Edition for 2009)' 105pp. (Tasmanian Museum and Art Gallery: Hobart). www.tmag.tas.gov.au/floratasmania

Duretto MF (Ed.) (2009) 'Flora of Tasmania Online' (Tasmanian Museum and Art Gallery: Hobart) www.tmag.tas.gov.au/floratasmania.

Duretto MF (2009) Introduction [version 2009:1]. In MF Duretto (Ed.) *Flora of Tasmania Online*. 7 pp. (Tasmanian Herbarium, Tasmanian Museum & Art Gallery: Hobart) www.tmag.tas.gov.au/floratasmania

Duretto MF (2009) 120 Acanthaceae [version 2009:1]. In MF Duretto (Ed.) *Flora of Tasmania Online*. 2 pp. (Tasmanian Herbarium, Tasmanian Museum & Art Gallery: Hobart) www.tmag.tas.gov.au/floratasmania

Duretto MF (2009) 3 Atherospermataceae [version 2009:1]. In MF Duretto (Ed.) *Flora of Tasmania Online*. 3 pp. (Tasmanian Herbarium, Tasmanian Museum & Art Gallery: Hobart) www.tmag.tas.gov.au/floratasmania

Duretto MF (2009) 72 Cunoniaceae [version 2009:1]. In MF Duretto (Ed.) *Flora of Tasmania Online*. 6 pp. (Tasmanian Herbarium, Tasmanian Museum & Art Gallery: Hobart) www.tmag.tas.gov.au/floratasmania

Duretto MF (2009) 126 Donatiaceae [version 2009:1]. In MF Duretto (Ed.) *Flora of Tasmania Online*. 2 pp. (Tasmanian Herbarium, Tasmanian Museum & Art Gallery: Hobart) www.tmag.tas.gov.au/floratasmania

Duretto MF (2009) 76 Elatinaceae [version 2009:1]. In MF Duretto (Ed.) *Flora of Tasmania Online*. 2 pp. (Tasmanian Herbarium, Tasmanian Museum & Art Gallery: Hobart) www.tmag.tas.gov.au/floratasmania

Duretto MF (2009) 131 Escalloniaceae [version 2009:1]. In MF Duretto (Ed.) *Flora of Tasmania Online*. 3 pp. (Tasmanian Herbarium, Tasmanian Museum & Art Gallery: Hobart) www.tmag.tas.gov.au/floratasmania

Duretto MF (2009) 49 Gunneraceae [version 2009:1]. In MF Duretto (Ed.) *Flora of Tasmania Online*. 3 pp. (Tasmanian Herbarium, Tasmanian Museum & Art Gallery: Hobart) www.tmag.tas.gov.au/floratasmania

Duretto MF (2009) 83 Gyrostemonaceae [version 2009:1]. In MF Duretto (Ed.) *Flora of Tasmania Online*. 2 pp. (Tasmanian Herbarium, Tasmanian Museum & Art Gallery: Hobart) www.tmag.tas.gov.au/floratasmania

Duretto MF (2009) 4 Monimiaceae [version 2009:1]. In MF Duretto (Ed.) *Flora of Tasmania Online*. 3 pp. (Tasmanian Herbarium, Tasmanian Museum & Art Gallery: Hobart) www.tmag.tas.gov.au/floratasmania

Duretto MF (2009) 66 Nothofagaceae [version 2009:1]. In MF Duretto (Ed.) *Flora of Tasmania Online*. 4 pp. (Tasmanian Herbarium, Tasmanian Museum & Art Gallery: Hobart) www.tmag.tas.gov.au/floratasmania

Duretto MF (2009) 47 Ranunculaceae [version 2009:1]. In MF Duretto (Ed.) *Flora of Tasmania Online*. 30 pp. (Tasmanian Herbarium, Tasmanian Museum & Art Gallery: Hobart) www.tmag.tas.gov.au/floratasmania

Duretto MF (2009) 87 Rutaceae [version 2009:1]. In MF Duretto (Ed.) *Flora of Tasmania Online*. 26 pp. (Tasmanian Herbarium, Tasmanian Museum & Art Gallery: Hobart) www.tmag.tas.gov.au/floratasmania

Duretto MF (2009) 52 Tetracarpaeaceae [version 2009:1]. In MF Duretto (Ed.) *Flora of Tasmania Online*. 3 pp. (Tasmanian Herbarium, Tasmanian Museum & Art Gallery: Hobart) www.tmag.tas.gov.au/floratasmania

Duretto MF (2009) 104 Theophrastaceae [version 2009:1]. In MF Duretto (Ed.) *Flora of Tasmania Online*. 3 pp. (Tasmanian Herbarium, Tasmanian Museum & Art Gallery: Hobart) www.tmag.tas.gov.au/floratasmania

Duretto MF (2009) 79 Violaceae [version 2009:1]. In MF Duretto (Ed.) *Flora of Tasmania Online*. 7 pp. (Tasmanian Herbarium, Tasmanian Museum & Art Gallery: Hobart) www.tmag.tas.gov.au/floratasmania

Gray AM (2009) 121 Bignoniaceae [version 2009:1]. In MF Duretto (Ed.) *Flora of Tasmania Online*. 2 pp. (Tasmanian Herbarium, Tasmanian Museum & Art Gallery: Hobart) www.tmag.tas.gov.au/floratasmania

Gray AM (2009) 111 Convolvulaceae [version 2009:1]. In MF Duretto (Ed.) *Flora of Tasmania Online*. 11 pp. (Tasmanian Herbarium, Tasmanian Museum & Art Gallery: Hobart) www.tmag.tas.gov.au/floratasmania

Gray AM (2009) 92 Dilleniaceae [version 2009:1]. In MF Duretto (Ed.) *Flora of Tasmania Online*. 11 pp. (Tasmanian Herbarium, Tasmanian Museum & Art Gallery: Hobart) www.tmag.tas.gov.au/floratasmania

Gray AM (2009) 55 Lythraceae [version 2009:1]. In MF Duretto (Ed.) *Flora of Tasmania Online*. 3 pp. (Tasmanian Herbarium, Tasmanian Museum & Art Gallery: Hobart) www.tmag.tas.gov.au/floratasmania

Gray AM (2009) 128 Menyanthaceae [version 2009:1]. In MF Duretto (Ed.) *Flora of Tasmania Online*. 7 pp. (Tasmanian Herbarium, Tasmanian Museum & Art Gallery: Hobart) www.tmag.tas.gov.au/floratasmania

Gray AM (2009) 113 Oleaceae [version 2009:1]. In MF Duretto (Ed.) *Flora of Tasmania Online*. 4 pp. (Tasmanian Herbarium, Tasmanian Museum & Art Gallery: Hobart) www.tmag.tas.gov.au/floratasmania

Gray AM (2009) 127 Stylidiaceae [version 2009:1]. In MF Duretto (Ed.) *Flora of Tasmania Online*. 9 pp. (Tasmanian Herbarium, Tasmanian Museum & Art Gallery: Hobart) www.tmag.tas.gov.au/floratasmania

Gray AM (2009) 82 Tropaeolaceae [version 2009:1]. In MF Duretto (Ed.) *Flora of Tasmania Online*. 2 pp. (Tasmanian Herbarium, Tasmanian Museum & Art Gallery: Hobart) www.tmag.tas.gov.au/floratasmania

Gray AM (2009) 58 Zygophyllaceae [version 2009:1]. In MF Duretto (Ed.) *Flora of Tasmania Online*. 3 pp. (Tasmanian Herbarium, Tasmanian Museum & Art Gallery: Hobart) www.tmag.tas.gov.au/floratasmania

Morris DI (2009) 99 Bassellaceae [version 2009:1]. In MF Duretto (Ed.) *Flora of Tasmania Online*. 2 pp. (Tasmanian Herbarium, Tasmanian Museum & Art Gallery: Hobart) www.tmag.tas.gov.au/floratasmania

Morris DI (2009) 46 Berberidaceae [2009:1]. In MF Duretto (Ed.) *Flora of Tasmania Online*. 2 pp. (Tasmanian Herbarium, Tasmanian Museum & Art Gallery: Hobart) www.tmag.tas.gov.au/floratasmania

Morris DI (2009) 67 Casuarinaceae [version 2009:1]. In MF Duretto (Ed.) *Flora of Tasmania Online*. 5 pp. (Tasmanian Herbarium, Tasmanian Museum & Art Gallery: Hobart) www.tmag.tas.gov.au/floratasmania

Morris DI (2009) 65 Cucurbitaceae [version 2009:1]. In MF Duretto (Ed.) *Flora of Tasmania Online*. 4 pp. (Tasmanian Herbarium, Tasmanian Museum & Art Gallery: Hobart) www.tmag.tas.gov.au/floratasmania

Morris DI (2009) 96 Droseraceae [2009:1]. In MF Duretto (Ed.) *Flora of Tasmania Online*. 6 pp. (Tasmanian Herbarium, Tasmanian Museum & Art Gallery: Hobart) www.tmag.tas.gov.au/floratasmania

Morris DI (2009) 93 Frankeniaceae [version 2009:1]. In MF Duretto (Ed.) *Flora of Tasmania Online*. 2 pp. (Tasmanian Herbarium, Tasmanian Museum & Art Gallery: Hobart) www.tmag.tas.gov.au/floratasmania

Morris DI (2009) 45 Fumariaceae [version 2009:1]. In MF Duretto (Ed.) *Flora of Tasmania Online*. 4 pp. (Tasmanian Herbarium, Tasmanian Museum & Art Gallery: Hobart) www.tmag.tas.gov.au/floratasmania

Morris DI (2009) 5 Lauraceae [version 2009:1]. In MF Duretto (Ed.) *Flora of Tasmania Online*. 5 pp. (Tasmanian Herbarium, Tasmanian Museum & Art Gallery: Hobart) www.tmag.tas.gov.au/floratasmania

Morris DI (2009) 44 Papaveraceae [2009:1]. In MF Duretto (Ed.) *Flora of Tasmania Online*. 7 pp. (Tasmanian Herbarium, Tasmanian Museum & Art Gallery: Hobart) www.tmag.tas.gov.au/floratasmania

Morris DI (2009) 81 Passifloraceae [version 2009:1]. In MF Duretto (Ed.) *Flora of Tasmania Online*. 3 pp. (Tasmanian Herbarium, Tasmanian Museum & Art Gallery: Hobart) www.tmag.tas.gov.au/floratasmania

Morris DI (2009) 95 Polygonaceae [version 2009:1]. In MF Duretto (Ed.) *Flora of Tasmania Online*. 17 pp. (Tasmanian Herbarium, Tasmanian Museum & Art Gallery: Hobart) www.tmag.tas.gov.au/floratasmania

Morris DI (2009) 63 Ulmaceae [version 2009:1]. In MF Duretto (Ed.) *Flora of Tasmania Online*. 2 pp. (Tasmanian Herbarium, Tasmanian Museum & Art Gallery: Hobart) www.tmag.tas.gov.au/floratasmania

Morris DI (2009) 2 Winteraceae [version 2009:1]. In MF Duretto (Ed.) *Flora of Tasmania Online*. 2 pp. (Tasmanian Herbarium, Tasmanian Museum & Art Gallery: Hobart) www.tmag.tas.gov.au/floratasmania

Morris DI, Baker ML (2009) 64 Urticaceae [version 2009:1]. In MF Duretto (Ed.) *Flora of Tasmania Online*. 7 pp. (Tasmanian Herbarium, Tasmanian Museum & Art Gallery: Hobart) www.tmag.tas.gov.au/floratasmania

Morris DI, Duretto MF (2009) 101 Aizoaceae [version 2009:1]. In MF Duretto (Ed.) *Flora of Tasmania Online*. 10 pp. (Tasmanian Herbarium, Tasmanian Museum & Art Gallery: Hobart) www.tmag.tas.gov.au/floratasmania

Morris DI, Duretto MF (2009) 100 Portulacaceae [version 2009:1]. In MF Duretto (Ed.) *Flora of Tasmania Online*. 7 pp. (Tasmanian Herbarium, Tasmanian Museum & Art Gallery: Hobart) www.tmag.tas.gov.au/floratasmania

Wishart EM (2009) From flat things big things grow. National Museum of Australia website Collections symposium May 2009.

White M (2009) *Aniwanawa* Interpretive Resource, Tasmanian Museum & Art Gallery: Hobart (PDF). www.tmag.tas.gov.au/

White M (2009) *Patricia Piccinini: Evolution Interpretive Resource*, Tasmanian Museum & Art Gallery: Hobart (PDF). www.tmag.tas.gov.au/piccininiresource

Newletters

Baker ML, Newlands TJ (Eds) (2008) *Tasweeds* 39.

Baker ML, Newlands TJ (Eds) (2008) *Tasweeds* 40.

Baker ML, Newlands TJ (Eds) (2009) *Tasweeds* 41.

Baker ML, Newlands TJ (Eds) (2009) *Tasweeds* 42.

Reports

Jarman SJ (Ed) (2009) 'Tasmanian Herbarium – Annual Review of Activities 2007–2008'. 60pp. (Tasmanian Museum and Art Gallery: Hobart)

11

External Duties

Rohan Astley

Liaison Committee Member, TMAGgots

Sue Backhouse

Selected nominator of artists for the Helen Lempriere National Sculpture Award 2009; Judge, City of Burnie TasArt Exhibition; Judge, The Salamanca Islington Art Prize; Judge, Royal Hobart Show Art Prize; Tasmanian International Storytelling Festival

Andy Baird

Committee Member: Museums Australia Education Network; State Chapter representative for Interpretation Australia Association Executive Committee; Steering committee member: Australian Network of Learning Places for Sustainability; Royal Botanical Gardens Interpretation & Education Working Group; Member: Tasmanian Polar Network

Matthew Baker

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

Bill Bleathman

Chairman of 'Visions Australia': Member, Council of the Royal Society of Tasmania; Member, Committee of Maritime Museum of Tasmania; Member, 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; 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 (CHAH subcommittee); Secretary, Bryophyte Interest Group; Trustee, Winifred Curtis Scamander Reserve

Erica Burgess

Member, Australian Institute for the Conservation of Cultural Material; Member, The Institute of Conservation (UK); 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 of 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 (CHAH 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 (HISCOM), 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)

Elsbeth 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



TMAG Customs House building



FINANCIAL REPORT

12

Financial Report





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

To provide independent assurance to the Parliament and Community on the performance and accountability of the Tasmanian Public sector.
• Professionalism • Respect • Camaraderie • Continuous Improvement • Customer Focus •

Making a Difference

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

To provide independent assurance to the Parliament and Community on the performance and accountability of the Tasmanian Public sector.
• Professionalism • Respect • Camaraderie • Continuous Improvement • Customer Focus •

Making a Difference


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

	Notes	2009 \$'000	2008 \$'000
Income			
Revenue from Government – recurrent	2.3(a), 4.1	5,566	5,671
Revenue from Special Capital Investment Funds	2.3(b), 4.2	2,051	2,552
Grants	2.3(c), 4.3	2,709	707
User charges	2.3(d), 4.4	337	235
Interest revenue	2.3(e), 4.5	44	49
Resources received free of charge	2.3(f), 4.6	16,737	574
Other revenue	2.3(g), 4.7	67	125
Total Income		27,511	9,913
Expenses			
Employee entitlements	2.4(a), 5.1	5,386	4,128
Depreciation and amortisation	2.4(b), 5.2	772	733
Other expenses	2.4(d), 5.3	3,945	4,762
Total Expenses		10,103	9,623
Net surplus before change in accounting estimate		17,408	290
Changes in Accounting Estimates	5.4	-	(484)
Net Surplus (Deficit)		17,408	(194)

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

Balance Sheet

as at 30 June 2009

	Notes	2009 \$'000	2008 \$'000
Assets			
Financial Assets			
Cash and deposits	2.5(a), 6.1	2,342	872
Receivables	2.5(b), 6.2	116	55
Non-financial Assets			
Inventory	2.5(c), 6.3	308	277
Land and buildings	2.5(d), 6.4	24,765	22,875
Plant and equipment	2.5(d), 6.4	392	331
The collection of heritage assets	2.5(d), 6.4	393,081	369,270
Intangible assets	2.5(e), 6.4	277	97
Total Assets		421,281	393,777
Liabilities			
Payables	2.6(a), 7.1	350	170
Employee entitlements	2.6(b), 7.2	1,326	990
Other liabilities	2.6(d), 7.3	83	55
Total Liabilities		1,759	1,215
Net Assets		419,522	392,562
Equity			
Asset revaluation reserve		44,892	35,340
Accumulated surplus		374,630	357,222
Total Equity	9.1	419,522	392,562

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

Cash Flow Statement

for the year ended 30 June 2009

	Notes	2009 \$'000	2008 \$'000
Cash Flows from Operating Activities			
Cash Inflows			
Revenue from Government – recurrent		5,566	5,671
Receipts from Special Capital Investment Funds		2,051	2,552
Other grants		2,628	707
User charges		372	245
Interest received		32	49
Other cash receipts		64	125
Total Cash Inflows		10,713	9,349
Cash Outflows			
Employee entitlements		4,843	4,017
Other cash payments		3,975	4,671
Total Cash Outflows		8,818	8,688
Net Cash from Operating Activities	10.2	1,895	661
Cash Flows from Investing Activities			
Cash Inflows			
Gross proceeds from the disposal of assets		-	-
Total Cash Inflows		-	-
Cash Outflows			
Payments for acquisition of assets		425	413
Total Cash Outflows		425	413
Net Cash used by Investing Activities		425	413
Net increase/(decrease) in cash held		1,470	248
Cash at the beginning of the reporting period		872	624
Cash at the end of the Reporting Period	6.1	2,342	872

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

	Notes	2009 \$'000	2008 \$'000
Income and expenses recognised directly in equity			
Increase/(Decrease) in Asset Revaluation Reserve	9.1	9,552	16,157
Net income recognised directly in equity		9,552	16,157
 Net surplus/(deficit) for the period	9.1	17,408	(194)
 Total recognised income and expense for the period		26,960	15,963

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

	2009 \$'000	2008 \$'000
Recurrent Appropriation (cash)	5,566	5,671
Net Recurrent Appropriation	5,566	5,671
Total Revenue from Government	5,566	5,671

4.2 Revenue from Special Capital Investment Funds

Special Capital Investment Funds	2,051	2,552
Total	2,051	2,552

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

	2009 \$'000	2008 \$'000
Salaries and wages	4,360	3,380
Long service leave	169	81
Annual leave	369	266
Superannuation	464	383
Workers compensation	24	18
Total	5,386	4,128

5.2 Depreciation and Amortisation

Depreciation of plant and equipment	42	45
Depreciation buildings	706	664
Amortisation of intangible assets	24	24
Total	772	733

5.3 Other Expenses from Ordinary Activities

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

5.4 Changes in Accounting Estimates

TMAG Redevelopment Costs	-	484
Total	-	484

6. Assets

6.1 Cash and Deposits

	2009 \$'000	2008 \$'000
Cash held in the Special Deposits and Trust Fund	250	(29)
Cash at bank	2,092	901
Total	2,342	872

6.2. Receivables

General receivables	104	55
Accrued Interest	12	-
Total	116	55
Settled within 12 months	116	55
Settled in more than 12 months	-	-
Total	116	55

6.3 Inventories

Inventory held for sale	308	277
Total	308	277
Settled within 12 months	308	277
Settled in more than 12 months	-	-
Total	308	277

6.4 Property, Plant and Equipment

Land at fair value		
Valuation	3,958	2,955
Total Land	3,958	2,955
Buildings at fair value		
At valuation	22,794	20,788
Less accumulated depreciation	(1,987)	(1,281)
Sub Total	20,807	19,507
At Cost	-	413
Less accumulated depreciation	-	-
Sub Total	-	413
Total Buildings	20,807	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.

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

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

7. Liabilities

7.1 Payables

	2009 \$'000	2008 \$'000
Creditors and accrued expenses	350	170
Total	350	170
Due within 12 months	350	170
Due in more than 12 months	-	-
Total	350	170

7.2 Employee Entitlements

Annual leave	421	335
Long service leave	710	605
Accrued salaries	195	50
Total	1,326	990
Due within 12 months	653	431
Due in more than 12 months	673	559
Total	1,326	990

7.3 Other liabilities

Employee benefits on costs	83	55
Total	81	55
Due within 12 months	22	21
Due in more than 12 months	61	34
Total	83	55

8. Commitments

8.1 Schedule of Commitments

Schedule of Commitments as at 30 June 2009

Operating lease commitments

	2009 \$'000	2008 \$'000
Vehicles	31	45
Equipment	-	1
Total	31	46
Not later than 1 year	29	9
Later than 1 year and not later than 5 years	2	37
Total	31	46

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

	Accumulated Results		Asset Revaluation Reserves		Total Equity	
	2009 \$'000	2008 \$'000	2009 \$'000	2008 \$'000	2009 \$'000	2008 \$'000
Balance at 1 July	357,222	357,416	35,340	19,183	392,562	376,599
Revaluation increments	-	-	9,552	16,157	9,552	16,157
Revaluation decrements	-	-	-	-	-	-
Net Surplus/(Deficit)	17,408	(194)	-	-	17,408	(194)
Balance 30 June	374,630	357,222	44,892	35,340	419,522	392,562

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:

	2009 \$'000	2008 \$'000
Land	271	398
Buildings	12,084	11,604
Collection of heritage assets	32,537	23,338
Total asset revaluation reserve	44,892	35,340

9. Cash Flow Reconciliation

10.1 Cash and Cash Equivalents

Reconciliation of cash per Balance Sheet to Cash Flow Statement

	2009 \$'000	2008 \$'000
Total Cash and Cash Equivalents (refer Note 6.1)	2,342	872

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

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

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

11.1 Risk Exposures

(a) Risk Management Policies

The Tasmanian Museum and Art Gallery has exposure to the following risks from its use of financial instruments:

- (i) Credit Risk
- (ii) Liquidity Risk; and
- (iii) Market risk

The Director of the Tasmanian Museum and Art Gallery has overall responsibility for the establishment and oversight of the Tasmanian Museum and Art Gallery's risk management framework. Risk management policies are established to identify and analyse risks faced by the Tasmanian Museum and Art Gallery, to set appropriate risk limits and controls, and to monitor risks and adherence to limits.

(b) Credit Risk Exposures

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

The carrying amount of the financial assets recorded in the financial statements, net of any allowances for losses, represents the Tasmanian Museum and Art Gallery's maximum exposure to credit risk without taking into account any collateral or other security.

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

Analysis of financial assets that are past due at 30 June 2009 but not impaired

	\$'000	\$'000	\$'000	\$'000
	Past Due 30 Days	Past Due 60 Days	Past Due 90 Days	Total
Receivables	75	0	4	79
Total	75	0	4	79

Analysis of financial assets that are past due at 30 June 2008 but not impaired

	\$'000	\$'000	\$'000	\$'000
	Past Due 30 Days	Past Due 60 Days	Past Due 90 Days	Total
Receivables	0	15	0	15
Total	0	15	0	15

(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 (including recognition criteria and measurement basis)	Nature of underlying instrument (including significant terms and conditions affecting the amount. Timing and certainty of cash flows.
Financial Liabilities		
Payables	Payables, including goods received and services incurred but not yet invoiced, are recognised at amortised cost, which due to the short settlement period, equates to face value, when the Department becomes obliged to make future payments as a result of a purchase of assets or services.	The invoice settlement period is the terms of trade indicated by the supplier or if no terms of trade is indicated 30 days.

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

	\$'000	\$'000	\$'000
	1 years	Undiscounted Total	Carrying Amount
Creditors and accrued expenses	350	350	350
Total	350	350	350

2008 Maturity analysis for Financial Liabilities

	\$'000	\$'000	\$'000
	1 years	Undiscounted Total	Carrying Amount
Creditors and accrued expenses	170	170	170
Total	170	170	170

(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:

	2009 \$'000	2008 \$'000
Variable rate instruments		
Financial Assets		
Cash at bank	2,342	872
Total Assets	2,342	872
Financial liabilities		
Other financial liabilities	-	-
Total liabilities	-	-

Changes in variable rates of 100 basis points at reporting date would have the following effect on the Tasmanian Museum and Art Gallery's profit or loss and equity.

	100 Basis Points increase \$'000	100 Basis Points decrease \$'000
30 June 2009		
Cash at bank	23	(23)
Total	23	(23)
30 June 2008		
Cash at bank	9	(9)
Total	9	(9)

This analysis assumes all other variables remain constant.

11.2 Net Fair Value of Financial Assets and Liabilities

	2009		2008	
	Total carrying amount \$'000	Net fair value \$'000	Total carrying amount \$'000	Net fair value \$'000
Financial Assets				
Cash at bank	2,342	2,342	872	872
Receivables	116	116	55	55
Total financial assets	2,458	2,458	927	927
Financial Liabilities (recognised)				
Creditors and accrued expenses	350	350	170	170
Total financial liabilities (recognised)	350	350	170	170
Total financial liabilities (unrecognised)	-	-	-	-

Financial Assets

The net fair values of cash and non-interest bearing monetary financial assets approximate their carrying amounts.

Financial Liabilities

The net fair values for creditors, accrued expenses and prepaid revenue are approximated by their carrying amounts.

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

Project	Opening Balance	Receipts	Payment	Closing Balance
AAD Herbarium Integration	0	(15,000)	258	(14,742)
Art	(34,019)	(128)	26,074	(8,073)
Art Foundation	(19,774)	(26,980)	33,329	(13,425)
Australian Virtual Herbarium Phase 2	(58,352)	0	30,568	(27,784)
Baldwin Conservation Account	(2,488)	(2,021,607)	171,702	(1,852,393)
Bequests	(41,417)	0	395	(41,021)
Biodiversity	(93,787)	(54,748)	0	(148,535)
Collections and Research Operations	(30,316)	(10,637)	2,979	(37,974)
Collections Registration	39,374	(9,257)	0	30,117
Conservation	(29,171)	(1,702)	7,707	(23,165)
Director Sitting Fees	(5,111)	(2,433)	7,544	0
Exhibition	0	(402,362)	537,612	135,249
Flora Of Tasmania On-Line	(21,991)	0	21,991	0
Friends Photography Revealed Project	7,263	(10,000)	0	(2,738)
Heritage Furniture Unit	(52,823)	(55,732)	59,336	(49,219)
Hire Facilities	7,481	(7,481)	0	0
Humanities	(7,683)	(10,031)	11,500	(6,214)
Invertebrate Zoology - External	(13,607)	0	13,377	(229)
John Glover Exhibition	7,937	(7937)	0	0
Learning and Discovery	(32,057)	(52,322)	225,040	140,660
Lichen Projects	(19,962)	(51,484)	19,383	(52,062)
Magistrates Records Project	(69,827)	0	111,672	41,845
Maritime Museum Joint Project	(62,967)	0	3,288	(59,679)
Museum Court Yard Cafe	(22,610)	(17,715)	14,000	(26,326)
Museum Projects Account	(289,023)	154,664	94,875	(39,485)
Public Donations	(16,091)	(276,464)	16,790	(275,765)
Publications/Bookshop	12,047	(159,168)	103,732	(43,389)
Pugin Exhibition Catalogue	7,517	(7,517)	0	0
Pugin Merchandise Account	18,521	(18,521)	0	0
Return Of Indigenous Cultural Property Program	(22,001)	0	22,001	0
Tasmanian Aboriginal Basket Project	(82,813)	(653)	88,034	4,568
Tayenabe – Visions Touring Grant	0	0	11,465	11,465
Visitor Services	(3,957)	(10)	1,556	(2,411)
Vivienne Binns Exhibition - Development	15,812	(15,812)	0	0
Vivienne Binns Touring Exhibition	27,161	0	0	27,161
Volunteer Art Guides Program	(12,202)	(3,765)	1,378	(14,589)
	(900,937)	(3,084,802)	1,637,587	(2,348,152)

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

This 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