



Tasmanian Museum and Art Gallery

Annual Report 2012-13



Tasmanian
Government

TASMANIAN	
MUSEUM	&
ART	GALLERY

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Front cover: Guests arriving for the official Tasmanian Museum and Art Gallery reopening, 13 March 2013

Back cover: Central Gallery

Tasmanian Museum and Art Gallery

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Statement of compliance

To His Excellency the Governor,

In accordance with Section 7 of the *Tasmanian Museum Act 1950*, the Trustees of the Tasmanian Museum and Art Gallery have great honour in submitting their Annual Report on the activities of the Tasmanian Museum and Art Gallery for the year ending 30 June 2013.

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 2012-13, and in particular those who worked so hard to get the museum ready for our grand reopening on 15 March 2013.

The Trustees especially wish to thank the Premier and Minister for the Arts, Hon. Lara Giddings, the Foundation of the Tasmanian Museum and Art Gallery, The Royal Society of Tasmania, the Friends of TMAG, TMAGgots, and the staff and volunteers for their continuing contribution to the museum’s growth and development.



Objects on display in the Central Gallery display case

Tasmanian Museum and Art Gallery

Vision

To nurture the museum’s collection as the cultural heart of Tasmania.

Purpose

To collect, conserve, research and create knowledge and to engage with, educate and inspire the community about our world.

Positioning

Our stories encourage reflection, stimulate conversations and inspire new understanding, new thinking and life long learning.

Brand Platforms

Uniquely Tasmanian

We know who we are and have a strong sense of place.

Curated Diversity

You can expect the unexpected and to broaden your perspectives.

Museum within a Museum

By exploring our place you can experience our history.

Distinctive Stories

Our stories are engaging and we encourage participation and conversation.

Values

As an organisation, TMAG is committed to the Departmental values as follows:

- Our people matter
- We act with integrity
- We make a real difference.

Board of Trustees

The Tasmanian Museum and Art Gallery (TMAG) was established by the Royal Society of Tasmania in 1848 and continued by the *Tasmanian Museum Act 1950*. The Trustees of TMAG are collectively a body corporate in which is vested the full management and superintendence of the TMAG, the power to acquire and dispose of property and an obligation to do all other acts, except employ persons, proper to make TMAG best serve the public as a museum.

Staff are appointed or employed subject to the *State Service Act 2000*.

Members of the Board of Trustees

Chairman

Sir Guy Green AC KBE CVO
Royal Society of Tasmania appointment

Board Members

Dr AV (Tony) Brown *until December 2012*
Royal Society of Tasmania appointment

Professor Jim Reid *from February 2013*
Royal Society of Tasmania appointment

Ms Julia Farrell
Governor-in-Council Appointment

Mr Geoff Willis
Governor-in-Council Appointment

Alderman Dr Peter Sexton
Hobart City Council Appointment

Ms Brett Torossi
Governor-in-Council Appointment

Ms Penny Clive
Governor-in-Council Appointment



Thylacine skeletons being prepared for display in the new thylacine gallery

Chairman’s report



This was a watershed year for the Tasmanian Museum and Art Gallery (TMAG). After many years of planning we successfully delivered stage one of the redevelopment of the museum.

The largest public cultural project in the state, the multi award winning redevelopment heralds a new era in the already distinguished history of the museum. It has been enthusiastically received by our professional peers, our supporters and by the wider community, with visitation rates since the redevelopment being at an all time high.

My fellow Trustees and I are very proud of the achievements of everyone involved. The leadership and managerial capacity of the Director, Mr Bill Bleathman, and the commitment and professionalism of his staff and the Planning Steering Group have been critical conditions of the success of the project.

During the year TMAG’s already substantial collections were further enriched and enlarged by the outstanding donations and acquisitions which are listed in the annex to this report.

We are heartened by the continuing strong support we receive from the Premier and Minister for the Arts Lara Giddings and the Government of Tasmania, and our highly valued community of benefactors, friends and supporters.

The Trustees and I would also like to acknowledge and thank the Director, the curators, the staff and our volunteers who have managed to maintain the museum’s programs, exhibitions and operations to the highest standards despite having to work under especially demanding circumstances.

In short, 2012-13 was a year in which TMAG splendidly delivered on all its commitments.

The Trustees and I look forward to continuing the museum’s role of being in the vanguard of Tasmania’s cultural renaissance for the benefit of Tasmanians, visitors to Tasmania and scholars everywhere.

Sir Guy Green
Chairman of Trustees



Sir Guy Green welcomes guests to the official reopening of the museum in March 2013



Mr Herbert Dartnell, Sir Guy Green and Mr Jim Spaulding at the handover of Tasman Spaulding’s Polar Medal to TMAG



Fallow deer (*dama dama*) on display in the Bond Store

Director's report



This year has been a most important year in the long history of the Tasmanian Museum and Art Gallery (TMAG), as stage one of the redevelopment was completed.

This project has been in planning and development for six years and it is gratifying that the people of Tasmania and visitors to our island are now able to benefit from the redeveloped TMAG.

As a consequence of the redevelopment most of our public galleries were closed for a large part of the year. It is pleasing that despite this, more than 240,000 people still managed to visit the museum.

The reopening on 15 March 2013 heralded the first public showing of 12 new galleries and over 2000 square metres of additional public space, including the historic Bond Store, one of the most significant Georgian warehouses in the nation.

Public response to the redeveloped museum has been outstanding and large numbers continue to experience the new museum.

Early in this financial year a unique collaboration between TMAG and the Museum of Old and New Art (MONA) saw the launch of *Theatre of the World*. This exhibition showcased more than 300 objects from TMAG's collection, together with 160 from the personal collection of David Walsh.

The exhibition was curated by Jean Hubert Martin and served to showcase to a different audience the enormous quality and breadth of TMAG's State Collection. Following the closure of the exhibition at MONA it is scheduled to open at the renowned La Maison Rouge Gallery in Paris in October 2013.

Notwithstanding the redevelopment program, our curatorial and professional staff continued to undertake research, education and scholarship in a range of areas.

The museum also received a number of significant acquisitions, both as donations and purchases which highlight the diversity of our State Collection.

A major exhibition and publication on Tasmanian artist William Charles Piguenit was also developed within TMAG and at the conclusion of its display in Hobart will be shown at the Queen Victoria Museum and Art Gallery in Launceston.

The year has also seen the Foundation of the Tasmanian Museum and Art Gallery continue to successfully restructure its operations and commit to raising money for two major art acquisitions for the museum.

With the reopening of stage one of the TMAG redevelopment, a dedicated Members' Lounge for TMAG member groups has been created. As well as providing a pleasant environment for members and guests to meet, the lounge also enables TMAG members to receive reciprocal rights in institutions throughout Australia.



Installing objects in the *Earth and Life* gallery



Our Land: parrawa, parrawa! Go away!

The Friends of TMAG continued to run active programs that generate funds supporting the museum. The particular assistance provided by the Friends in funding several redevelopment initiatives was outstanding.

The TMAGgots continued to develop innovative and unpredictable events to showcase different elements of our organisation to a younger audience.

It has been a particularly difficult year for the museum in which to operate, caused by the general restrictions within government. Much has been achieved despite this and I'd particularly like to thank the Secretary of the Department of Economic Development, Tourism and the Arts, Mark Kelleher, for his continuing guidance and strategic support of the museum.

I would also like to thank the Chairman and Trustees of the Tasmanian Museum and Art Gallery, who continue to provide strategic direction for our institution during this most exciting time.

I would particularly like to acknowledge the service of Dr AV Brown who retired as a Trustee after almost 20 years of dedicated service as both Trustee and Chairman. Dr Brown continues to support the museum in a number of roles.

In closing I would especially like to thank the staff and many volunteers of the museum in continuing to deliver on our vision for TMAG, much has been achieved.

Bill Beathman
Director



Dispossessions and Possessions



Premier Lara Giddings being briefed by Director Bill Beathman

Organisational structure



Outcomes



Some of the beautiful beetles on display in the Central Gallery window case. The beetles are part of the gift from George Bornemissza

Outcome 1

A redeveloped museum and art gallery with facilities that provide a new era of engagement with Tasmania’s significant collections

The Tasmanian Museum and Art Gallery’s (TMAG) outstanding achievement for 2012-13 has been the reopening of the museum following the Stage 1 Redevelopment.

Construction of the \$30 million Stage 1 Redevelopment commenced in November 2011, and the majority of the construction work took place whilst the museum remained open to the public in various forms.

From mid-November 2012 the entire museum site was closed to the public to allow for the safe completion of construction activities, restoration of heritage buildings and installation of new exhibitions and facilities.



Central Gallery

Key achievements of Stage 1:

- all four floors of Australia’s most significant Georgian warehouse, the Bond Store made publicly accessible, with building fabric supported and protected
- upgraded the Queen’s Warehouse and Tasmania’s oldest public building, the Commissariat Store, to provide improved public programs and education facilities
- created a new visitor entrance, making a feature of the historic Watergate building and surrounding grounds, affording this important feature greater recognition
- revealed features of the existing heritage buildings that were hidden from public view, including the steelwork within the roof of the old Zoology gallery that has been uncovered to expose its original heritage features and raised
- reinvigorated the existing link foyer to provide an enhanced visitor experience
- created 12 new exhibitions that focus on stories from Tasmania’s history, about the Tasmanian world and Tasmania’s place in the world including major new exhibitions in the Bond Store and Central Gallery
- created a new entry boulevard in partnership with the Hobart City Council.

Previously unused and unseen spaces are now open to the public though the development of 12 new core exhibitions and enhanced public spaces. The visitor journey has been significantly improved, physically and cognitively, through a collaborative process between consultants, architects, engineers, TMAG staff and exhibition specialists.

Whilst the major construction and restoration tender was undertaken by VOS Construction and Joinery, TMAG undertook the complete renovation and re-instatement of all Hunter Galleries outside of the main works contract.

This was delivered under multiple sub-contract agreements and all managed within a very tight budget by TMAG.

This included site infrastructure service upgrades to ensure future flexibility; installation of fire and life safety measures throughout all buildings and improved site and collection security.

Stage 1 of the Redevelopment did not include the construction of newly built gallery spaces, but rather the site’s collection of heritage buildings was the focus of the redevelopment works.

TMAG, in consultation with Heritage Tasmania and other key stakeholders, worked closely with specialist consultants and builders to ensure the site’s important heritage was carefully preserved for future generations. The Burra Charter philosophy of ‘do as much as necessary but as little as possible’ guided the planning and building works to ensure the retention of TMAG’s important cultural significance.

A large team of consultants was contracted to the project to ensure that all impacts to the spaces, and what would go within them, were carefully managed. Heritage architects, service engineers and archaeology consultants all worked with the project over a number of years to ensure the introduction of services were sympathetic and compliant. The Bond Store building is now fitted with fire detection and alarm systems, sprinkler systems, power and communication services, temperature control and other measures to ensure that the galleries can sustain exhibitions and collection material.

All new exhibition furniture was designed and manufactured to a high standard, using conservation grade materials. Heritage showcases have also been refurbished with conservation grade materials ensuring their ongoing use, and adding to TMAG’s commitment to sustainability.



Preparing the Bond Store staircase

The exhibitions

The two main areas redeveloped for exhibitions were the 1826 Bond Store and nineteenth century Henry Hunter suite of galleries.

The Redevelopment project allowed for a complete re-think of how we interpret our stories and engage with visitors. It was the first significant capital works on the TMAG site since the 1960s and first large-scale collective re-interpretation of the State Collection since the museum opened in 1863.

Bond Store

The Bond Store sits at the new entrance to the site and is not connected internally to the museum’s other public spaces.

Due to the circulation dislocation, a distinctive methodology to developing exhibitions for this space was approached – thematically and through design. This created a vertical journey of exhibitions that speak to each other across three floors.

The Bond Store exhibitions explore three major themes in Tasmanian nineteenth century history: the ‘conquest’ of the Tasmanian natural world, the development of the Tasmanian social world and identity, and cultural conflict and the Black Wars.

None of these stories had ever been told in the same depth at TMAG before, and each is integral to the Tasmanian story and Tasmania’s place in the nation.



Bond Store staircase

The exhibition *Our Land: parrawa, parrawa! Go away!* addressing the Black Wars is a particularly good example of this. The overall aim was to tell this very important story from multiple perspectives, with the objective of putting the visitor into the shoes of those experiencing the events. With little original cultural material surviving from the period we decided to tell the story largely through film. Local filmmakers were commissioned to produce a series of parallel films that are projected on opposite walls within the space. One side tells the story from the Tasmanian Aboriginal perspective, the other from the European point of view.

The *Our Changing Land: Creating Tasmania* exhibition investigates the making of Tasmania focusing on the period from 1800s to 1901, a time of spectacular transformation from colony to budding state. The exhibition explores how the state became a place of environmental change, creativity and holds a particular social identity.

Our Living Land: Encountering an upside down world on the ground level of the Bond Store explores how Tasmania's natural environment has been used to create wealth, advancement in science and used to define this unique state. It explores how Europeans responded to the unfamiliar plants and animals of Van Diemen's Land and how their discoveries were shared with the world.

All of these unique exhibitions focus on Tasmania's points of difference.

Central Gallery and showcases

A major highlight of the Henry Hunter Galleries is the showpiece Central Gallery. Its exhibition acts as a heart for the entire museum, and features that gallery's original 1901 blackwood, huon and kauri pine staircase sitting atop an imposing display case structure. It treats the visitor to many of TMAG's diverse treasures, as well as offering insight into the museum's collecting history. Surrounding the gallery are two levels of internal window showcases, the lower level are double-sided providing glimpses and connections into the galleries beyond.



Installing a figure head in the Bond Store



Butterflies and moths from TMAG's collection of tropical and sub-tropical Lepidoptera, displayed in the Central Gallery

Henry Hunter Galleries

The Henry Hunter Galleries focus on Tasmania's points of difference from mainland Australia and the world. One floor of exhibitions is devoted to *Tasmania: People and Environment* and the other to *Tasmania: Art and Design*.

The *Tasmania: People and Environment* exhibitions include the re-configured *ningina tunapri* gallery, which discovers the journey of the Tasmanian Aboriginal people across all generations. The *Earth and Life* gallery offers visitors a window into Tasmania's many unique natural environments and showcases their plants, animals, rocks, minerals and fossils, as well as the museum's scientific knowledge base.

The *Thylacine* gallery provides an opportunity to showcase TMAG's important and internationally significant thylacine collection, while telling the story of this unique animal. The *Power of Change* investigates key areas of twentieth century Tasmanian life, and its national and international significance and influence.

The *Tasmania: Art and Design* exhibition has been supported by the Australian International Cultural Foundation and explores Tasmanian art and design from the early 1800s until the present day.

The *Dispossessions and Possessions* gallery presents the treasures of TMAG's colonial and Arts and Crafts collections. The *Modern Age* gallery explores the influence of the global Modernism movement on Tasmanian art and the revival of Australian studio crafts in the 1960s and 70s. *Progress and Politics* looks at how Tasmanian artists have utilised and explored the politics of environment, race and gender in their work.

The Salon Gallery has been constructed as a specialist gallery to enable a three to six-monthly changeover of exhibitions exploring some of TMAG's little seen works on paper and light sensitive objects. It opened with the *Colonial Women* exhibition in March 2013.

Shaping Tasmania

Shaping Tasmania is an online exhibition and gallery trail of 100 objects, with the first 99 drawn from Tasmania's State Collection, selected from the objects on display throughout the Tasmanian Museum and Art Gallery. These objects explore significant events and movements that have helped create the Tasmania we know today.

The 100th object, a Gladstone bag, c. 1960 was chosen from objects nominated by the public, reflecting a story that has helped shape their Tasmania.

All of the objects tell a story that is sometimes surprising, sometimes irreverent, and often contentious – but always interesting.

Shaping Tasmania is a Tasmanian Museum and Art Gallery / ABC local radio partnership and is online at www.shapingtasmania.tmag.tas.gov.au.



Beetle window showcase through to the Central Gallery



Child's tricycle horse and cart (*Shaping Tasmania* object 29) c. 1870
wood, metal, animal materials
Purchased 1989 (Art Foundation of Tasmania) with assistance of descendants of John Lord (1814–90)

Wayfinding, identity and signage

One of the most important and vital elements to the Redevelopment content project has been the establishment of the museum’s unique branding identity, and wayfinding and signage.

This project was incorporated as a key element of the content projects to ensure that it was aligned to the interpretive philosophy and exhibition design approach wherever possible. The result was a new brand identity with major external signage and internal directional signage that enhances the visitor experience and the identity of TMAG as a creative force. A new style guide for TMAG was also created so that all collateral and labelling, print and online, are part of the holistic creative message.

Reopening

The reopening week, from Monday 11 to Friday 15 March 2013, featured a series of preview events for stakeholder groups, including staff, volunteers and contractors, TMAG’s membership groups, the Tasmanian Aboriginal community, teachers and educators, and the media.

The public response following TMAG’s reopening was overwhelmingly positive, and resulted in significant local, interstate and international media coverage.

In May 2013 it was announced that TMAG’s suite of new exhibitions had won the overall national prize at the Museums and Galleries National Awards (MAGNA), as well as taking out the award in the permanent exhibitions category.

The award judges said that the new TMAG exhibitions had “reached a level of integrated ‘story telling’ for Tasmanians and other visitors that was unsurpassed in the institution’s long history.”

The national award was a great recognition of the efforts of all those who worked on the Stage 1 Redevelopment, and resulted in local and national media coverage for TMAG.

Following the successful opening of Stage 1, TMAG has turned its attention to the Stage 2 of the Redevelopment of TMAG, in line with the Masterplan. The TMAG Masterplan was developed in May 2008, and provided a vision for a \$200 million redevelopment of the entire museum site.

It also guided the development of an Architectural Concept Design Plan for the \$200 million project and the \$30 million Stage 1 project. Root Projects Australia are assisting TMAG to review the Architectural Concept Design Plan for the entire site, re-evaluating TMAG’s priorities and ensuring they are up to date.



Director Bill Bleathman with the MAGNA national prize certificate



New signage outside the museum entrance



Premier Lara Giddings welcomes guests to the official reopening of the museum

Acknowledgements

Special thanks to all TMAG staff and volunteers. We also congratulate and thank the following individuals and organisations that assisted with completing the TMAG Redevelopment, Stage 1.

Buildings

- Francis-Jones Morehen Thorp (FJMT) – Principal Architects
- Design 5 Architects – Heritage architectural advisors
- Steensen Varming – Mechanical and electrical advisors
- Lee Tyres Building Surveyors – Building Surveyors
- Lester Franks – Surveyor
- Warren Smith & Partners – Fire Engineer
- VOS Construction & Joinery – Construction
- Hansen Yuncken – Excavation & Desalination
- Glen Newstead – Plaster
- R&B Edwards – Joinery
- Spotless – Security Services
- Tas Wide – General construction works Argyle buildings
- Dickens – Hunter Gallery and commercial joinery
- E Generation – WLAN services
- Tatnell – Hunter Gallery painting
- BSH – Electrical services
- TCM – Mechanical services
- Elite Painters – Hunter Gallery painting
- Sunshield Window Tinting – Window treatments
- Featherston Interiors – Window treatments
- Project Furniture – Loose furniture
- Classic Skylights – Skylight treatments

Planning and heritage

- Root Projects – Project Management
- Austral – Archaeology
- Irene Inc. – Planning services
- Hobart City Council
- Heritage Tasmania
- Tasmania ARC – Archaeology services

Exhibition content

- Studio Round – TMAG Identity and Wayfinding
- MEGS – Adam Meredith – Lighting design
- Roar Films – Film Production Bond Store level 2 *parrawa, parrawa! Go Away!*
- Michelle Berry Conservation Services – Specialist conservation
- Brine Communications – Pre-Domain soundscape

- Aegres – Multimedia equipment supply and installation
- POD Exhibitions Services – Object mount making
- Typeface – Exhibition graphic printing
- Natural History Production – Diorama Gallery 2
- Paul Colegrave – Exhibition carpentry
- Wabi Sabi Construction – Exhibition carpentry
- Red Arrow – Exhibition carpentry
- Heritage Stone – Stone Timeline Gallery 3
- Environmental Creations – Taxidermy and modelling services
- Melbourne Museum – Koala donation
- Bonorong Wildlife Sanctuary – Provision of specimens
- Australian Taxidermy Supplies – Taxidermy materials
- Les Walkden Enterprises – Forest giant tree
- Forestry Tasmania – Buttongrass and cushion plant specimens; forest giant tree
- McKay Timber – Forest giant tree
- Gerald Schnitzhofer – Taxidermy services
- University of Tasmania
- Department of Primary Industries, Water and Environment
- Department of Mineral Resources

Exhibition design

- Story Inc – Central Gallery
- Thylacine – *Ningina tunapri* redesign
- Retcomm – Exhibition joinery
- DesignCraft – Exhibition showcases
- Laura McCusker – Gallery seating
- Tony Colman – Heritage restoration huon pine staircase
- Mark Rhodes – Exhibition documenter
- Nicky Adams – Exhibition 3D design
- Tony Bacic – Graphic design
- Poco People – Graphic design

Contracted and volunteer curatorial research

- Eleanor Cave
- Eliza Burke
- Jane Barlow
- Ruth Mollison
- Dr Ralph Bottrill – Geology research and content
- Dr Garry Davidson – Geology research and content

Writing and editing services

- Chris Viney
- Amanda Cromer

Outcome 2

The State Collection managed to national standards, and enhanced through strategic research and growth opportunities

The redeveloped Tasmanian Museum and Art Gallery (TMAG) allows us to display more of the State Collection than ever before, with 2,000 square metres of new public and exhibition space.

The Trustees and management of TMAG are continuing to investigate the development of a new Collections Management System (CMS) to increase the capacity for members of the public to interact with the State Collection.

Following TMAG's reopening in March 2013, staff have turned their focus on reviewing the collection and ensuring its continued care.

Care of the collection and increasing its accessibility to researchers and other interested parties therefore remains a central activity in all collection areas.

Collection databases continued to be expanded and improved, involving addition of new records, amending and correcting existing data, and in the case of natural history data, updating nomenclature in line with the most recent scientific developments.



Staff in the field at South Arm preparing the Bryde's whale skull to go into the TMAG collection

TMAG's collections were again greatly enhanced by the acquisition of numerous significant items in all collection areas during 2012-13. Some notable acquisitions included:

- Under the Cultural Gifts Program, the Decorative Arts collection acquired a sampler by Hannah Dyer (1845) which is now on display in the redeveloped museum, and the Art collection acquired a work by Imants Tillers, *Aftermath II* (1997, synthetic polymer paint, gouache, on 120 canvas boards).
- New finds by Zoology staff continue to reveal interesting and important scientific facts about the native fauna. A Bryde's whale (*Balaenoptera edeni*) was beached at South Arm early in 2013 and the skull retrieved for the collection. Zoology also took possession of the first 10 of 36 cabinets comprising the Tasmanian Forest Insect Collection, housing some 15,000 insect specimens; the remaining cabinets will follow from Forestry Tasmania in the coming year.
- The Invertebrate Collection was further increased by the acquisition of the important Margaret Richmond Collection of over 16,000 marine mollusc shells.
- A significant piece of Antarctic exploration history also joined the collection, with TMAG welcoming the acquisition of a Polar Medal awarded to Dunally man Tasman Spaulding, who helped in the effort to rescue Captain Scott from the Antarctic in 1903-04. Due to a clerical error, Mr Spaulding never received his medal and it had been sitting unclaimed for the past 108 years. Former Antarctic expeditioner Herbert Dartnell retrieved the medal from the UK Polar Medal Committee and helped find a new home for it at TMAG.
- The Tasmanian Herbarium collection was increased by several thousand items (3467), donated by kindred institutions as part of formal exchange agreements, from members of the public and through the collecting efforts of staff. Highlights included a donation of 800 plant specimens from the Tasmanian Department of Primary Industries, Parks, Water and Environment. The Herbarium also acquired its largest single object, the timber slabs of *Eucalyptus delegatensis* subsp. *tasmaniensis* that are on display in the new *Earth and Life* gallery. Securing these collection items involved many field trips and logistical planning from the Herbarium botanists to select a suitable tree, have it transported, milled, and prepared for display.

All new collection items comply with TMAG's acquisition policies, and the generosity and support of all donors is greatly appreciated.

Outcome 3

Provide audiences with engaging and inspiring experiences through exhibitions, programs, research and knowledge sharing

Between July and November 2012 TMAG operated in a much smaller capacity, and the whole site was closed for final reopening preparations from November 2012 to March 2013, impacting on public programs and visitation.

However, since reopening in March 2013 visitors to the museum have been able to enjoy a greater array of public programs and educational opportunities than ever before.

Education and public programs

TMAG's public program and education delivery facilities have been greatly improved as a result of the Stage 1 Redevelopment, thanks to increased space for exhibitions and building works to create a dedicated Centre for Learning and Discovery space in the historic Queens Warehouse.



Function in the Central Gallery

TMAG now offers a wide variety of learning programs, from Early Learning to University of the Third Age activities.

Education Programs are focused on five main areas: Tasmanian Aboriginal Education, Antarctica, Art, History and general museum programs.

Since reopening there has been an influx of students and education visitors, attending general and guided programs, teacher enrichment seminars and exhibitions.

New public resources on offer since reopening also include Family Discovery Backpacks and Family Toolkits for use in the galleries, as well as Teacher Backpacks for educators to use with school groups.

Two interpretative carts, a museum cart and an art cart, were commissioned with Tasmanian artist Patrick Hall producing a stunning set of highly interactive displays.

Since reopening TMAG has also hosted Family Days on the last Sunday of each month, offering activities for visitors of all ages and focusing on specific themes.

The popular School Holiday Program also returned to engage children during the April 2013 holiday period, and will continue for each term break throughout the year.

Another highlight program since reopening has been *Shaping Tasmania*, a trail of 100 objects throughout the museum which were selected to represent the significant events and movements that created the Tasmania we know today.



Family day program activities

Shaping Tasmania also features a dedicated, mobile-friendly website featuring all the objects and audio commentary on each, which visitors can access while visiting TMAG.

AccessArt

The AccessArt Program also continued, with three years of additional donor funding from Detached (2012-14), which has been achieved due to the outstanding success of the first phase of the program.

In addition to support of the redevelopment project, AccessArt presents several art programs at TMAG, including regular schools programs, teacher professional development workshops and education kits and outreach resources.

A highlight for AccessArt during 2012-13 was the successful delivery of the Early Years Forum: *Create, Connect and Empower* at TMAG in partnership with the Tasmanian Early Years Foundation, which attracted more than 70 participants over two days in May 2013.

Exhibitions

In March 2013 it was announced that the *Theatre of the World* exhibition, a collaboration with the Museum of Old and New Art (MONA), would travel to Paris in October 2013. This is a coup for both TMAG and MONA and will ensure greater international exposure for both the State Collection and Tasmania in general.

Theatre of the World, containing approximately 300 objects from TMAG's collection and approximately 180 from MONA's collection curated by renowned French curator Jean Hubert Martin, was on display at MONA from June 2012 to April 2013.

The museum also participated in the inaugural Dark Mofo winter festival, hosting an exhibition by New York-based Australian artist Ian Burns, *Afloat Asunder* (13 June – 28 July 2013) in the Bond Store Basement. Late night openings of the museum were also held in conjunction with this exhibition during Dark Mofo.

TMAG hosted several notable temporary exhibitions throughout 2012-13, including *Elegance in Exile* from the National Portrait Gallery (14 September – 4 November 2012), the *City of Hobart Art Prize 2012* (6 October – 11 November 2012), *A Passion for Nature: the work of William Charles Piguenit* (15 March – 30 June 2013),

Unique States: Seriality and the Panoramic in the works of Raymond Arnold (15 March – 26 May 2013); *Colonial Women* (15 March – 21 July 2013) and Australian National Maritime Museum touring show *On their own – Britain's child migrants* (8 June – 25 August 2013).

The exhibition of Raymond Arnold's work was part of the 2013 Ten Days on the Island festival, and TMAG also hosted two other events as part of the festival: *The Dream of the Thylacine* and Hannah Gadsby's *Mary Contrary*.

Visitation

TMAG continued to leverage local, national and international media coverage throughout the year to support visitation and promote exhibitions, programs and research.

TMAG was open for 239 days during 2012-13, due to the temporary closure between 12 November 2012 and 14 March 2013, and attracted approximately 281,000 visits during the year.

The majority of these occurred between 15 March and 30 June 2013, with almost 215,000 visits during this period.



Mercury photographer Kim Eiszele captures TMAG, David Caffery and Alison Plevey in June 2013, who marked the 200,000 visit milestone

This has been a wonderful result for TMAG, and means that the museum is well on its way to achieving its goal of 450,000 visits in the first year after reopening.

Exhibition program 2012-13

Theatre of the World

23 June 2012 – 8 April 2013

Australia's largest collaboration between a private and public institution, *Theatre of the World* explored 4000 years of creativity and featured over 160 works from David Walsh's private collection and approximately 300 objects from TMAG's collection, showcased in 16 newly created galleries at MONA. Curated by Jean Hubert Martin, the exhibition's focus was on looking. The audience was encouraged to weave through the labyrinth galleries, and revel in the resonance between the sediments of different times and places.

Elegance in Exile

14 September – 4 November 2012

This National Portrait Gallery touring exhibition featured in portrait drawing from colonial Australia.

It included more than 40 beautiful and rarely-seen drawings, watercolours and miniatures, and illuminated the stories of Indigenous leaders, governors, explorers, gentry and administrators, as well as those colonists of less illustrious or ex-convict stock. *Elegance in Exile* featured portraits by four convict artists: Richard Read senior, Charles Rodius, Thomas Griffiths Wainewright and Thomas Bock.



Theatre of the World exhibition at MONA with curator Nicole Durling, Premier Lara Giddings and Director Bill Bleathman

City of Hobart Art Prize 2012

6 October – 11 November 2012

The *City of Hobart Art Prize* extended its national and international reach in 2012, with the major awards going to artists from the Northern Territory and New Zealand.

From approximately 400 entries, 35 finalists were selected for exhibition, 18 in Paint and 17 in Fibre. 12 of the exhibiting artists were Tasmanian.

Winners:

Paint: Katie Petyarre Morgan (Northern Territory), Bush Orange, 2012

Fibre: Julia deVille (Victoria, originally New Zealand), Charon, 2011

A Passion for Nature: the work of William Charles Piguenit

15 March – 30 June 2013

A Passion for Nature appraised the work of W C Piguenit (1836-1914), Australia's first native-born professional landscape painter. The exhibition comprised a wide selection of paintings, drawings, watercolours and prints from TMAG, which houses the most comprehensive body of the artist's work in any collection. This exhibition is also to tour to the Queen Victoria Museum and Art Gallery in late 2013.



A Passion for Nature

Unique States: Seriality and the Panoramic in the works of Raymond Arnold
15 March – 26 May 2013

Unique States was a much anticipated retrospective of the work of Raymond Arnold, whose grand visions, skilful compositions and embrace of printmaking's alchemy of process and chance represent the pinnacle of artistic achievement within this field of practice. It was presented as part of Ten Days on the Island 2013.

Colonial Women
15 March – 21 July 2013

Colonial Women explored the work of ten artists active during the 1830s-1850s, a period of cultural and scientific innovation and expansion in Van Diemen's Land under the patronage of Jane Franklin.

Collectively, the work of these artists contributes to our understanding of life in colonial times.

On their own – Britain's child migrants
8 June – 25 August 2013

From the 1860s, more than 100,000 children were sent from Britain to Australia, Canada and other Commonwealth countries through child migration schemes. This exhibition told their emotional stories, exploring the government endorsed schemes and the motivations behind them. Through detailed case studies, visitors met a number of former child migrants and found out more about their different experiences. This is an Australian National Maritime Museum traveling exhibition in association with National Museums Liverpool UK.



Unique States

Anne Ferran: Lost to Worlds
14 – 30 June 2013

A special presentation by TMAG for Dark Mofo, *Lost to Worlds* is a 2008 series of 30 images taken where the prison for women convicts in Ross, Tasmania once stood. Created by the Sydney-based artist Anne Ferran, these haunting silvered images look down at the ground, capturing the mounds, crevasses, and grass patterns that exist as traces of old buildings to form an unsettling installation.

Ian Burns: Afloat Asunder
14 June – 28 July 2013

Australian artist Ian Burns worked his wondrous whimsy over a two-month period and presented the outcome inside the historically rich Bond Store exhibition space. "Like the eighteenth-century philosophers Rousseau and Burke, I see curiosity as the first of all passions. I believe that by provoking the investigative impulse in the viewer there is scope to challenge their expectations and self-awareness." – Ian Burns

Presented by Detached Cultural Organisation, in association with Dark Mofo and TMAG



Ian Burns: Afloat Asunder in the Bond Store Basement

House museums

The **Private Secretary's Cottage** (pre-1813; 1828-29) was curated as part of the TMAG Redevelopment with an emphasis on interpreting life in the Cottage during the 1829-1857 period when it functioned as part of Hobart's first Government House establishment. This has involved greater emphasis on the physical evidence of the building, a parlour (according to John Lee Archer's 1829 room designation) replacing separate ground floor dining and drawing rooms and the presentation of the first floor with an important collection of campaign furniture following the acquisition of an important English-made, Tasmanian-provenanced mahogany field bed c. 1800. The bed has been hung with hand-sewn curtains in a linen check characteristic of the period. The Cottage has been available for guided tours on Wednesdays and Family Days throughout the year.

Markree House Museum and Garden (1926) continues to evolve as a museum with Baldwin family provenanced furniture and pictures returning to the ground floor rooms. A pair of photographs of the Baldwin residence in Elboden Street Hobart, apparently taken on the eve of their departure for Markree, has guided the selection of items, which includes blackwood furniture by Coogans. Thus the house, furniture and garden contribute to a unified Arts and Crafts interpretation. The domestic ambience of this presentation has met with strong visitor approval. External funds will be sought to recreate 1920s wallpapers and curtains according to in situ evidence. Markree has been open on Saturdays over the Summer months and for bookings at other times. Markree was part of the Australian Open Garden Scheme (AOGS) in 2012 and featured in the 2013 AOGS launch.



Toys from the Markree Collection

A joint Narryna and Markree brochure promotes a joint ticket for the properties. Discussions are underway for promotion of seven Hobart small museums (including the Maritime Museum of Tasmania, the Australian Army Museum at Anglesea Barracks, Cascades Female Factory, Runnymede and the Penitentiary Chapel) via a single brochure for stronger market identity.

The Coal Valley Historical Society visited Markree and Narryna in October 2012 to examine programming opportunities for small museums. House Museums Manager, Scott Carlin subsequently spoke at the Coal Valley Historical Society annual general meeting and has contributed to discussions as part of the development of a business plan for Oak Lodge, Richmond.

Narryna Heritage Museum (c. 1835-40) had 4,600 paid admissions in 2012-13. The Narryna Board reviewed the Narryna Heritage Museum draft strategic plan in two sessions in February 2013.

Samuel Dix resigned as Narryna Heritage Museum Manager in February 2013 to take up a position with Heritage Tasmania. Scott Carlin, TMAG's Manager of House Museums has been overseeing Narryna since that time. Recruitment of a House Coordinator for Narryna and Markree (jointly) is in progress.

A Narryna Heritage Museum draft marketing plan has been developed. The Narryna and Markree brochure and ticket has been available since February 2013. Narryna's Hampden Road signage has been redesigned for a better 'first impression'. The Narryna webpage is now hosted by TMAG.



A joint Narryna and Markree brochure

School visits to Narryna have increased as a result of Australian history's renewed prominence in the Australian curriculum. Narryna will continue to work with Albuera Street Primary School towards developing programs that capitalise on Narryna's content.

A temporary exhibition of Cabin and Campaign furniture was held in the upper floor exhibition rooms to coincide with the MyState Australian Wooden Boats Festival in February 2013.

Arts Tasmania has continued to support Narryna through its small museums funding program.

Narryna received a \$28,000 Tasmanian Community Fund grant for the development of a landscape master plan and stage 1 works. This will address both historical interpretation of the grounds and compatible revenue-raising activity.

Narryna Heritage Museum received a \$5,000 Hobart City Council grant for the reproduction of a drawing room wallpaper. TMAG contributed a similar amount for the painting of the drawing room joinery as the setting



Narryna Heritage Museum

for the wallpaper and a collection of huon pine furniture on loan from TMAG. This has led to a significant program of interpretative change including an upgrade of the first floor exhibitions.

TMAG and Narryna Heritage Museum developed an Arts Tasmania grant application (\$50,000) for conservation assessment of the Narryna costume collection for which there is considerable exhibition potential with the National Gallery of Victoria and the Coffs Harbour (NSW) Regional Gallery interested in developing exhibitions. We will learn the outcome of this bid in November 2013.

Narryna Heritage Museum received a Maritime Museums of Australia Project Support Scheme (MMAPSS) grant to research the provenance and artist of a ship's portrait in the collection. The ship is the Sir John Rae Reid, which was co-owned by Captain Andrew Haig, builder of Narryna. This acquitted, Narryna has submitted an application to conserve the painting.

Volunteers took a significant role in preparing Narryna's interiors for the spring-summer peak tourism series. A series of guided tour notes have been prepared for Narryna and Markree to ensure a volunteer guided high quality visitor experience of the two house museums.

Sue Atkinson's *Tasmania – Island of Treasures* guide to Tasmanian small museums was launched by the Premier at Narryna on 25 January 2013.

Australasian Golf Museum, Bothwell – TMAG's House Museums Manager has attended regular meetings of the museums contributed advice and display infrastructure.



History items on display at Narryna

Outcome 4

The Tasmanian Museum and Art Gallery is recognised as a centre of research excellence

TMAG staff continued their research work throughout 2012-13, in addition to preparing new exhibitions as part of the Stage 1 Redevelopment.

New species and new records of Tasmanian fauna were discovered and recorded in surveys previously conducted by TMAG Zoology staff. The results of the 2012 Bush Blitz fauna and flora survey at Skullbone Plains on the Central Plateau were finalised and reported on in August 2012. A total of 254 species of mammals, birds, reptiles, amphibians, snails, beetles, moths, butterflies, dragonflies, damselflies, caddisflies and spiders were identified in this survey, including almost 40 new species and 115 new species records. A total of almost 2,000 specimens from this survey were lodged in the Zoology collection.

Zoology staff and honorary curators described new species and documented new records of Tasmanian insects, and new finds by Zoology staff also revealed interesting and important scientific facts about the native fauna. A Bryde's whale (*Balaenoptera edeni*) was beached at South Arm early in 2013 and the skull retrieved for the TMAG collection. This is the first record

of this species stranding in Tasmania and provides important information about changing patterns in species distributions. Other finds included a new species of blowfly on Macquarie Island and a new species of native weevil (*Aoplocnemis* sp.) that feeds on the introduced noxious weed Spanish heath (*Erica lusitanica*). The Miena jewel beetle (*Castiarina insculpta*), once listed as extinct in Tasmania, was found in large numbers in the Great Lake area by staff from TMAG, the Tasmanian Field Naturalists Club and DPIWPE.

Zoology staff continued to conduct important research on Tasmanian fauna, including thylacines, native moths, native molluscs and native beetles. Dr Catherine Byrne published a paper describing a new genus and species of Tasmanian geometrid moths, *Kunanyia stephaniae*, found only on Mts Wellington and Bishop and Clerk (Maria Island). Dr David de Little completed a paper describing a new species of *Paropsisterna*, a significant pest of plantation eucalypts in Tasmania and Ireland. Dr Simon Grove took part in a survey and compiled a review of the marine mollusc fauna of King Island, collecting 412 species and bringing the total known fauna for King Island up to 613 species. His finds include 76 species new for the island, nine of which appear also to be newly recorded for Tasmania.

Zoology staff also completed descriptions of 100 species for a TMAG field guide phone app for Tasmanian fauna, an Inspiring Australia project coordinated by Museum Victoria on behalf of state museums, which will be launched at the end of 2013.

Staff at the Tasmanian Herbarium discovered previously unrecorded or unknown species, especially amongst non-vascular plants.



Miena jewel-beetle *Castiarina insculpta* female



Curator Kathryn Medlock talks to media about the Bryde's whale

Twenty-two species of lichens new to science were formally named, described and published, and a further four species represent new records for Tasmania.

The Herbarium also received a \$30,000 Commonwealth grant, through the Australian Biological Resources Study, to support research on new species discovered during the Bush Blitz survey.

Herbarium and University of Tasmania staff also completed and published *An Illustrated Catalogue of Tasmanian Mosses Part I*, the popular *Flora of Tasmania* Online resource also continued to be developed, and 14 peer-reviewed articles were published by staff and associates in the scientific literature.

An updated edition of *A Census of Vascular Plants of Tasmania* was also published on the TMAG website. Compiled by Matthew Baker and Dr Miguel de Salas, the Census provides the definitive, up-to-date list of correct names for all the species of flowering plants, conifers and ferns that occur in Tasmania.

The new Census lists 2,777 plants. Of these 1,882 are native, including 519 that are endemic; that is, known only from Tasmania. A further 895 are introduced exotics and occur in Tasmania as weeds.

Highlights include nine new native plants that were discovered within TMAG's vast, internationally renowned Herbarium collections, including an endemic Tasmanian pea, *Bossiaea tasmanica*, and species of daisy bush, *Olearia rugosa*, previously known only from Victoria and now discovered also in the Furneaux Islands and the northeast of the State.



Curators Gintaras Kantvilas and Cathy Byrne talk to ABC Radio National's *The Science Show* presenter Robyn Williams (centre)

Amongst the new discoveries of exotic plants is *Daphne laureola*, recently found at Fern Tree where it has become naturalised in a bushland reserve and gardens. It is the first record of any *Daphne* occurring as a weed in Australia.

The Art Department were focused on two major projects throughout 2012-13. Research towards *A Passion for Nature: the work of William Charles Piguenit* resulted in a 159 pages publication and accompanying exhibition. While the redevelopment project also demanded extensive research into the Art and Decorative Arts Collections to realise *Tasmania: Art and Design* and *Shaping Tasmania*.



Peter Marriot from Forestry Tasmania with Matthew Baker and Miguel de Salas in search of a perfect specimen of *Eucalyptus delegatensis* subsp. *tasmaniensis* to provide the forest giant timber slabs that are on display in the *Tasmania: Earth and Life* gallery.

Outcome 5

The Tasmanian Museum and Art Gallery is a place that engages with and is respectful of Tasmanian Aboriginal Culture

The Tasmanian Museum and Art Gallery (TMAG) continued its positive and open relationship with the Tasmanian Aboriginal community, via the Tasmanian Aboriginal Advisory Council (TAAC), throughout 2012-13, actively consulting with the community on all relevant projects and exhibitions.

A major focus this year has been on preparing and updating TMAG's Tasmanian Aboriginal galleries as part of the Stage 1 Redevelopment.

A new gallery on Level 2 of the Bond Store, *Our land: parrawa, parrawa! Go away!*, explores the history of contact between Tasmanian Aborigines and European settlers between 1803 and the 1830s.

It gives visitors the opportunity to experience the story of the Black War from both an Aboriginal and European perspective.

The exhibition has been outstandingly successful, and visitors have reported being moved beyond their expectations by the story being told. Teachers and students have been among the gallery's most enthusiastic visitors.

The popular Tasmanian Aboriginal gallery *ningina tunapri* (originally opened in 2007) was also updated as part of Stage 1, and members and elders of the Tasmanian Aboriginal community are actively involved with the delivery of public and school programs in conjunction with this exhibition.

In addition to these galleries, the redevelopment provided opportunity for more acknowledgement of Tasmanian Aboriginal history and culture, including a Welcome to Country, spoken in language by a Tasmanian Aboriginal community member, which visitors hear when entering the Central Gallery.

A welcome garden, with audio including Aboriginal language, is situated between the new Watergate entrance and the Dunn Place car park, and more Tasmanian Aboriginal objects are displayed throughout the entire museum.



Welcome to Country presented at the official reopening of the museum in March 2013



Staff prepare artist Julie Gough's work for display in *parrawa, parrawa! Go away!* exhibition

TMAG continues to be involved in the important, federally-funded Indigenous Repatriation Program (IRP) and have successfully secured funding to continue IRP activities over the next four years.

Significant progress is being made with research aiming to provide a comprehensive record and history of the collection and investigating all available avenues to confirm the provenance of each item. In January, through partnership with the Australian Museum (Sydney), TMAG was able to repatriate ancestral remains to New South Wales.

TMAG is currently negotiating the repatriation of Northern Territory ancestral remains and secret sacred objects with the appropriate institutions, and is also involved in a joint consultation project with NSW Aboriginal communities regarding secret sacred objects in museums across Australia.

In 2012, two young Tasmanian Aboriginal community members were given the opportunity to work on the IRP project and gain general museum experience, through IRP funding.

This has developed into a formal training program at TMAG, Pathways2Museums, funded through the IRP by the Federal Office for the Arts (OFTA). Pathways2Museums has given TMAG the opportunity to employ three young Tasmanian Aboriginal trainees. The trainees will be offered a broad museum experience with particular focus on Indigenous Cultures collections and Indigenous repatriation and relevant qualifications in museum practice.

Following on from the success of the bark canoe cultural retrieval project and the *tayenebe* basket weaving project and touring exhibition, TMAG continued to support the Aboriginal community's continuation of traditional cultural practices through workshops and exhibitions.

This includes the *luna tunapri* shell necklace project, which brought together 24 women for a series of workshops throughout the state to facilitate the handing down of this important cultural knowledge. To build on these practical workshops, a follow up forum for *luna tunapri* participants was held, to discuss ways to ensure that shell stringing practices remain environmentally and culturally sustainable.



Indigenous Cultures public program activity

Outcome 6

Increased community, philanthropic and volunteer support

The Tasmanian Museum and Art Gallery continues to benefit from the support of the Detached Cultural Organisation, and as part of the Redevelopment project received a generous donation from the Australian International Cultural Foundation for the art exhibition *Tasmania: Art and Design*.

The Foundation of the Tasmanian Museum and Art Gallery has continued to be active during 2012-13, and TMAG received a number of significant donations during this period. The Foundation hosted several fundraising functions and events throughout the year, including whilst the museum was closed to the public. A highlight function was a gala cocktail party on 14 March 2013 during the reopening week for more than 150 guests.

The Friends of the Tasmanian Museum and Art Gallery donated just under \$30,000 to TMAG this year in support of a number of projects, including quality chairs for public functions and funding towards the furniture in the Members' Lounge. The Friends also funded the interactive Museum Cart designed by well-known Tasmanian artist Partick Hall.

In 2012-13 the TMAGgots held 19 events that drew in over 1,000 individuals. Over 500 people are on the TMAGgots email distribution list and they maintain a strong Facebook presence with around 450 likes.



Volunteer led tours of the new museum are proving very popular

An important new feature of the redeveloped museum is a new Members' Lounge, which contains lounge and kitchen facilities. It is available to members of the Foundation, Friends of TMAG and TMAGgots. Members of membership groups from other Australian museums and galleries also have reciprocal rights to use the lounge.

Another new space in the redeveloped TMAG is the Community Gallery in the Bond Store Basement, which has featured events, activities and exhibitions with a community focus.

TMAG also had a dedicated number of volunteers working both behind the scenes and front of house as museum and art guides during 2012-13, with approximately 73 active volunteers (including 13 Honorary Curators).

Volunteers were also active in supporting the community, with the Art Guides holding a very successful exhibition, *ArtAid@TMAG*, in the Bond Store Basement in April 2013.

The exhibition raised funds to help Tasmanian artists who were affected by the 2013 summer bushfires in Tasmania.

TMAG has continued to nurture strategic partnerships with other Tasmanian museums and art galleries.

This includes the collaboration with the Museum of Old and New Art (MONA) on the exhibition *Theatre of the World*, which was at MONA from June 2012 to April 2013. The exhibition will travel to La Maison Rouge gallery in Paris in October 2013, in a first for both TMAG and MONA.

Another TMAG exhibition, *A Passion for Nature: The Art of William Charles Piguenit*, which was at the museum from reopening until 30 June 2013, will also travel to the Queen Victoria Museum and Art Gallery in Launceston in October 2013.



The Museum Cart funded by the Friends of TMAG

Outcome 7

Embracing contemporary business practices and organisational effectiveness

During 2012-13 the focus for the Tasmanian Museum and Art Gallery (TMAG) has been on developing and implementing new systems and enhancing existing systems to support the expanded operations of the redeveloped museum.

The priority activities focussed on embracing new business models and supporting systems to improve the financial returns of revenue generating activities. The goal is to diversify the financial base, and in turn the long term sustainability of the museum operations. Highlights for the year included the implementation of new venue hire and retail operations models, including the repositioning of the museum shop into a visitor focussed gift outlet.

Coinciding with the launch after the redevelopment was a range of new products, which have been received positively by the general public.

The introduction of a range of new and replacement business information systems was a significant outcome during the year. Retail operations amalgamated a number of legacy systems into a new point-of-sale solution with wholesale capabilities; all non-collection assets have been transferred from legacy systems to a single repository in Finance One; and new systems were implemented for front-of-house daily operations to support visitors.



Front of house staff wearing the new TMAG uniform

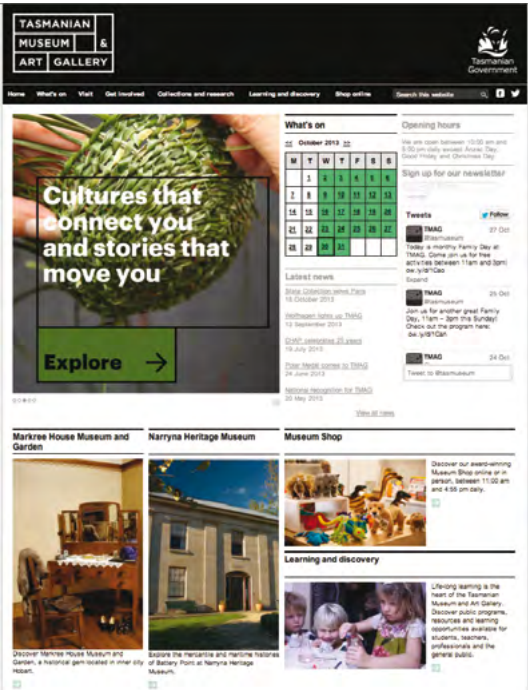
Additionally, a public wireless network service was launched, and the main TMAG website infrastructure received an upgrade to enable it to present content consistent with the new museum branding, exhibitions and services. The *Shaping Tasmania: a journey in 100 objects* project was the major beneficiary of these activities.

The redeveloped TMAG has realised a significant upgrade of building services across the city site; specifically, lift, security, mechanical, lighting, fire, electrical, data and hydraulic. A new building management system now allows for services to be actively and efficiently managed for the protection of collections and prudent management of financial resources.

The redevelopment has also significantly improved accessibility for visitors, staff and volunteers.

With the support of the department, a review of TMAG's records business classification authority was undertaken, and a records disposal policy consistent with state government legislation has been formulated.

The museum's risk management program oversaw the revision of business continuity plans, the introduction of new Workplace Health and Safety (WHS) legislation, a review of the existing WHS management system, development and implementation of a volunteer management system and a strategic review of the museum's insurance requirements.



TMAG website with the new museum branding

Appendices



Lichenomphalia tasmanica, one of the several new species of lichens described during the year. The mushroom structures are the fruiting body of this remarkable plant, arising from a green vegetative thallus at the base

Appendix 1

The Foundation of the Tasmanian Museum and Art Gallery

2012-13 has been an exciting and important year for the Foundation of the Tasmanian Museum and Art Gallery.

During the past year, we have worked to secure the establishment of the Foundation and Members' Lounge as an important part of the \$30 Million upgrade of the TMAG. We now have arguably the most historically important and interesting Museum and Art Gallery Lounge in Australia. Based in the 1808 Commissariat Building, the historical interior of the Lounge is complimented with contemporary Tasmanian designed and made furniture.

The opening celebrations of the new TMAG included a highly successful Foundation cocktail party which assisted in recruiting a significant number of new members and introduced many Foundation members to the new Lounge.

During 2012-13, John Dickens retired from the Council after 15 years of excellent service to the Foundation. This year will also be my last year as Chairman and member of the Council of the Foundation. I am proud to have had the opportunity over a number of years to work closely with my fellow members of the Foundation Council to review our Constitution, to update our database, to introduce annual fees to ensure the sustainability of the Foundation, to increase our membership and of course to establish the long awaited Foundation and Members' Lounge.

With the vacancies that now exist on Council, there is a great opportunity to refresh the Council membership as we move to the next phase of the work of the Foundation which will necessarily focus on a program to increase membership and to facilitate sponsorships and donations to support the work of the Foundation.

I would like to thank my fellow Council members for their hard work and commitment to the Foundation. In the current difficult financial environment, the work of the Foundation to raise funds for TMAG acquisitions has never been more important and I wish the new Foundation Council well in achieving the goal of assisting the TMAG to maintain an active and up to date collection.

Associate Professor Peter Sexton
Chair



The new Foundation and Members' Lounge

Appendix 2

The Friends of the Tasmanian Museum and Art Gallery

The big news of the year was, of course, the reopening of the new TMAG in the old buildings. Our event to celebrate that opening in March was one of the biggest events in our history – 160 members came to see what had been achieved and they said it was great!

Not only did the revamped TMAG open to universal acclaim, but it also stimulated a surge in membership of the Friends. In the six months since the opening we have had over 70 new members – more than we had in the previous two years. And we are immensely grateful to TMAG for including us in the planning process that resulted in the superb Members' Lounge, which I hope all members are all becoming familiar with.

This beautiful facility primarily for the use of the members of the three TMAG support groups is already becoming a popular spot to drop in and have a coffee or to meet friends in town. Convenient and comfortable, it is highlighted in our recent newsletter with details of the simple way to access it.

We donated just under \$30,000 to TMAG this year in support of a number of projects, including quality chairs for public functions (no more green plastic!) and some of the furniture in the Members' Lounge. We also funded that charming and clever interactive Museum Cart that you may have seen around the museum, which fascinates both children and adults.

Although the Museum was closed for what seemed like a long time, we still managed to hold seven events in the financial year, two of which were off-site, one in the UTAS Wicking Centre, and one in the Town Hall to help launch a book by generous Museum supporter and one of our honorary life members, Professor Wong. The first function in the great new Central Gallery was a huge success, with curator Sue Backhouse and artist Ray Arnold entertaining and enlightening some 80 Friends.

This has been my fourth year as president, and I am again extremely grateful to your hardworking Committee for keeping things rolling so well. In particular, I want to single out Jean Boughey and Ross Fouracre for their consistent hard work to keep the administration up to date. At least they now have a bright and dust free room to work in after the chaos of last year.

I also want to single out Vice President Julie Hawkins for thanks, especially for her work on the newsletter and as Acting President while I was away last year.

The Friends are extremely fortunate to be able to work with all the cooperative and helpful people in TMAG, from Director Bill Bleathman to every member of the staff. They play a vital role in helping to make our activities run smoothly, and on behalf of our members I thank them all.

I also want to express our thanks to the many members who support Friends functions, and your Committee is working hard on the program of functions for the coming year to entice more of you to come and explore different aspects of the Museum, its collections and exhibitions, while supporting TMAG with your contributions.

John Sexton
President



Friends of TMAG celebrate the reopening at their preview event

Appendix 3

The TMAGgots

The TMAGgots are the TMAG’s young (and young at heart) culture vultures.

We are a group of passionate people in our 20s and beyond, who care about the TMAG and have an active interest in the arts, culture, history, heritage and science and socializing. As a “young friends group” the TMAGgots Committee and its members take much pride in running an independent organization that lets us engage creatively with each other, the TMAG and the wider community.

During 2012-13 a major highlight of the year was the long-awaited reopening of the Tasmanian Museum and Art Gallery (TMAG). The TMAGgots were thrilled to be given the opportunity to have our very own Sneaky (Sneak) Peek ahead of the official opening, enjoying the chance to use the new courtyard, view the Central Gallery and experience all the other changes both big and small that have helped to revitalize the buildings, collections and experience that TMAG offers.

Well done to the team of volunteers, contractors and staff for delivering such a great outcome.

During the year in review the TMAGgots have held an extra-ordinary range of events and activities, both on-site and across Southern Tasmania. The redevelopment gave us the opportunity to broaden our wings somewhat and visit or explore a number of places that many of us had not had the chance of exploring previously. This remains a key priority for us in the future. We have also played a role in supporting the efforts and events of the Friends, the Foundation and Ten Days on the Island.

In 2012-13 we held a staggering 19 events that drew in over 1,000 individuals, an average attendance of 52 people. Over 500 people are on our email distribution list and we maintain a strong Facebook presence with just on 450 likes. All of this reflects the broad interest and appeal of the events the TMAGgots run and all the work that goes on behind the scenes to run them.

In March 2013 the Committee provided bar and a wait-service to support the reopening events held by the Friends and the Foundation, gaining some valuable funding in return that has and will continue to be used to underpin and support our Events Schedule. We also partnered with Ten Days on the Island to provide a bar service to Hannah Gadsby’s run of Mary Contrary raising further funds, while also helping to promote the TMAGgots to the 660 guests attending this event.

During 2012-13 we have had some terrific, entertaining, informative and social events.

We visited MONA’s *Theatre of the World*, Markree, the Tasmanian Transport Museum, the Penitentiary Chapel and Criminal Courts, the TSO, St Georges Battery Point, Narryna, the Theatre Royal, hosted an end of year function at Preachers in Battery Point, saw a great exhibition on the Tasman Bridge Disaster at the Rosny Barn, had high tea at Runnymede in New Town and explored Parliament House with the assistance of Scott Bacon MP and Rebecca White MP.

At the TMAG end we hosted an evening at the TMAG’s Moonah Conservation Lab called Area 53, had a preview of what to expect from TMAG’s redevelopment, viewed the City of Hobart Art Prize organized a Sneaky (Sneak) Peek of the TMAG redevelopment for 200 people and had an insightful evening at the Tasmanian Maritime Museum, checking out our surfing history at Surfing Safari.



A highlight of the year was our Annual Quiz Night on 18 May 2013, which was also used to mark International Museums Day and the Tasmanian Heritage Festival. It was a really fun and enjoyable evening, a great success and it was terrific way to reclaim the TMAGgot’s spiritual home in the Central Gallery, even if we couldn’t work out how to turn the heaters on. We also obtained a grant from the Premier, The Hon Lara Giddings, to host Halls of Power in June 2013 and secured grants that will be used to fund National Science Week activities in August/September 2013.

At year end we bid farewell to Mark Fitzpatrick our TMAG liaison person, Treasurer and all round “go-to-guy”. We would like to convey our sincere appreciation to Mark for all of his effort and toil to keep the TMAGgots ticking over and helping the Committee ensure its finances and governance arrangements are in good order. During the year we welcomed a number of new Committee members and I was installed as President at the 2012 AGM. Our 2013 AGM is scheduled to occur in October 2013, which will be any opportunity as a group to reflect on what has been a very busy, event filled and productive year in reflection and discuss our plans for the coming 12 months.

We are very grateful to our financial members and supporters, the Friends, our dedicated Committee of volunteers and the TMAG’s volunteers, staff, executive and Director, for all their support of me, our Committee and all that we try to do to enrich lives, share insights and help people connect with each other and with arts, culture, history, heritage, science and the TMAG.



TMAGgots quiz night

TMAGgots Committee – As at 30 June 2013:

- Avery Pattern (General rep)
- Belinda Casey (General rep)
- Ben Britten (General rep)
- Bronwen Jones (Secretary/Membership)
- Catherine Case (A/Co- Liquid Assets Manager)
- Ingrid Berger (Designer/IT coordiantion)
- Kevin Redd (Grants & general Rep)
- Kylie Cahill (A/Co- Liquid Assets Manager)
- Mark Fitzpatrick (TMAG Liaison)
- Miriam McGarry (e-Mag & general rep)
- Pete Smith (President)
- Rebecca Harwood (Social media & PR)
- Skye Targett (Treasurer)
- Sophie Carnell (General rep)
- Tracey Taylor (General rep)

Our heartfelt appreciation also goes to Peter West from the TMAG for all of his support and assistance, and to Suzy Copper, who is a dedicated volunteer and de-facto Committee member.

Pete Smith
President



TMAGgots Committee

Appendix 4

Acquisitions

Art

Australian Art

Thea Barclay (1883 – 1967)
(Head of young woman) c. 1915
painted plaster 33.5 x 19 x 20
Presented by the artist’s grandchildren,
Jane and Tristram Eldershaw, 2012
AG8479

Pat Brassington (born 1942)
Sucked In 2006
pigment print ed 7/8 86 x 64
Presented through the Art Foundation of
Tasmania, 2013
AG8623

David Chapman (1927 – 1983)
Path with a garden wall 1978
oil on canvas board 61 x 50.8
Presented by Bea Chapman, the artist’s
widow, 2013
AG8616

E W Cook (1844 – 1926)
View of Mount Wellington, Tasmania
steel engraving 14.3 x 19.8
Presented by Mrs Lea Finlay, 2012
AG8655.1

Helen Crabb (1891 – 1972)
Bernie Hill c. 1957
pen and ink 18.8 x 20 (sheet)
Presented by Marjorie Hill, 2013
AG8600

Helen Crabb (1891 – 1972)
Charles Hill c. 1960
pen and ink 19 x 20.4 (sheet)
Presented by Marjorie Hill, 2013
AG8601

Helen Crabb (1891 – 1972)
Robyn Hill c. 1960
pen and ink 19 x 20.3 (sheet)
Presented by Marjorie Hill, 2013
AG8602

Helen Crabb (1891 – 1972)
Bernie Hill with son Charles c. 1957
pen and ink and wash 35.5 x 38.1
(sheet)
Presented by Marjorie Hill, 2013
AG8599

Helen Crabb (1891 – 1972)
Cat c. 1960
pen and ink and wash 9.7 x 20 (sheet)
Presented by Marjorie Hill, 2013
AG8603

Helen Crabb (1891 – 1972)
Two studies of a cat c. 1960
pen and ink and wash 19.1 x 23.4
(sheet)
Presented by Marjorie Hill, 2013
AG8604

Samuel Davenport (1783 – 1867)
Hobart Town
hand coloured engraving 10.2 x 17
(image)
Presented by Lea Finlay, 2012
AG8634

Fred Fisher (1945 – 2013)
Stack 2005
Composition board, synthetic polymer
paint
Purchased with funds from the Komon
Bequest, 2012
AG8614

Henry Hanke (1901 – 1989)
Country Road, Tuscany c. 1950
oil on cardboard 25 x 35
Presented by Janis Caritas, 2012
AG8594

Edith Holmes (1893 – 1973)
Portrait of Mrs Dudley Ransom (1898-1982)
c. 1968
Oil on canvas 106.5 x 75.8
Presented by Barbara Spooner, the sitter’s
daughter, 2012
AG8595

Francis Russell Nixon (1803 – 1879)
Forum at Pompeii c. 1833
watercolour 17.6 x 25.1 (Image)
Presented by Mrs Eleanor Margaret (Lea)
Finlay, 2012
AG8597

Francis Russell Nixon (1803 – 1879)
(Lake Maggiore) c. 1866
watercolour 18.4 x 24.8 (Image)
Presented by Mrs Eleanor Margaret (Lea)
Finlay, 2012
AG8598

Artist unknown
View of Hobart Town, Tasmania
steel engraving 10.4 x 13.9
Presented by Mrs Lea Finlay, 2012
AG8655.2

Stephen Walker (born 1927)
Queenstown 25th May 1985
print from an original pen and ink drawing
28.4 x 21.6
Presented in memory of Keith Vallance by
his family, 2012
AG8652

Non Australian Art

Samuel Austin (1796 – 1834)
Church of Notre Dame, Bruges
1846-49
watercolour 37.3 x 48.3
Presented by Sally Dunbar, 2013
AG8648

John Thomas Barber Beaumont
(1774 – 1841)
Colonel David Collins (1756-1810) c.
1804
stipple engraving 9.3 x 7.3 (oval)
Purchased with funds from the Director’s
Discretionary Fund, 2012
AG8596

Hercules Brabazon (1821 – 1906)
A squall in the Grand Canal 1800s
watercolour, gouache and pastel
22.9 x 32.5
Presented by Sally Dunbar, 2013
AG8650

Frank Brangwyn (1867 – 1956)
(design with faun)
green ink linocut 9.6 x 8.3
Presented by Sally Dunbar, 2013
AG8651.3

Frank Brangwyn (1867 – 1956)
Study for Stations of the Cross series

pencil, chalk and crayon 51 x 69
Presented by Sally Dunbar, 2013
AG8646

Frank Brangwyn (1867 – 1956)
Bookplate – Moorland Press
two-colour linocut 26.5 x 20.3
Presented by Sally Dunbar, 2013
AG8651.4

Frank Brangwyn (1867 – 1956)
(untitled)
two colour linocut 26.5 x 20.3
Presented by Sally Dunbar, 2013
AG8651.5

Frank Brangwyn (1867 – 1956)
(Two trees)
watercolour wash 6.6 x 11
Presented by Sally Dunbar, 2013
AG8651.1

Frank Brangwyn (1867 – 1956)
(untitled)
woodcut 7.8 x 6.9
Presented by Sally Dunbar, 2013
AG8651.2

Charles-Alexandre Lesueur (1778 –
1846)
Two copies of ‘Tombs of the Natives’
(Tombs of the Tasmanian Aborigines on
Maria Island) from Baudin’s Voyage
1800-04
hand coloured engravings 15 x 21
(image)
Presented by Ted and Gina Gregg,
2012
AG8613

Charles-Alexandre Lesueur (1778 –
1846)
(View of the East Coast of Schouten
Island) Terre de Diemen/Navigation/Vue
de la Cote Orientale de Ile Schouten

hand coloured etching 15.1 x 21.4
(image)
Presented by Ted and Gina Gregg,
2012
AG8611

William Payne (1760 – 1830)
(Evening landscape with figures)
c. 1800
watercolour 30.3 x 42.3
Presented by Ted and Gina Gregg,
2012
AG8610

Nicolas-Martin Petit (1777 – 1804)
A group of 6 engravings of Tasmanian
Aborigines
various sizes
Presented by Ted and Gina Gregg,
2012
AG8612

after T Phillips (1770 – 1845)
Sir Joseph Banks
steel engraving 11.1 X 8.8
Presented by Mrs Lea Finlay, 2012
AG8653.1

Piron (? – 1796)
Man of Cape Dieman, Boy of Cape
Dieman
steel engraving 13.8 x 19.6
Presented by Mrs Lea Finlay, 2012
AG8653.2

George Robson (1788-1833)
Bath from Claverton Hill c. 1800
watercolour and pencil 20.4 x 38
Presented by Sally Dunbar, 2013
AG8645

Ruskin Spear (1911 – 1990)
Cornfields (Falmouth or Cornwall)
1938
watercolour, pen and ink and gouache
37.4 x 55.2
Presented by Sally Dunbar, 2013
AG8649

Probably James Stewart (1791 – 1863)
(Group of kangaroos) c. 1832
engraving 12 x 20.5
Presented by Mrs Lea Finlay, 2012
AG8654.2

Henry S Tireman (active 1840s)
St Helens, Isle of Wight 1841
watercolour 9.8 x 14.6 (image)
Presented by Ted and Gina Gregg,
2012
AG8609

R E Thackeray (British)
Going out 1847
pencil and watercolour 25.8 x 35.8
Presented by Ted and Gina Gregg,
2012
AG8605

R E Thackeray (British)
View of Freshwater, Isle of Wight – fishing
boat returned 1847
pencil and watercolour 26.4 x 37
Presented by Ted and Gina Gregg,
2012
AG8606

Artist unknown (British)
The Kangaroo and The Opossum
steel engraving 11.9 x 17.2 (each image)
Presented by Mrs Lea Finlay, 2012
AG8654.1

Artist unknown (French)
(Captain Cook’s ship, France)
steel engraving 13.1 x 20.2
Presented by Mrs Lea Finlay, 2012
AG8655.3

Artist unknown (British)
(Cathedral city on the river)
watercolour 9.7 x 19.7
Presented by Ted and Gina Gregg,
2012
AG8607

John Varley (1778 – 1842)
The Thames at Hammersmith c. 1800
watercolour 28.1 x 39.8
Presented by Sally Dunbar, 2013
AG8647

Decorative Arts

Richard Rugg (London, England, n.d.)
Grueber family armorial Salver, 1768
TMAG long-term loan item donated by G
Andrewartha
P689

Cynthia Mitchell (b. 1930, Tasmania)
Richmond platter, 1970s
Presented by A Curtis, 2012
P2012.62

Maker unknown (Hobart, Tasmania)
Couch (part of suite), c. 1895
Presented by Rod Bleathman, 2012
P2012.67

Maker unknown (Egypt)
Applique wall hanging (WW1 souvenir),
c. 1915s
Estate of E Benson, 1969
P2012.80

Betty Armstrong (n.d.)
Document case, 1930s
Estate of Betty Armstrong, 2002
P2012.81

Maker unknown
Childs bedroom curtain, 1950s
Presented by Kathryn Medlock, 1992
P2012.82
Maker unknown (Egypt)
Applique wall hanging (WW1 souvenir),
c. 1915
Presented by E Benson, 1969
P2012.84

Maker unknown (Ottoman)
Wall hanging c. 1915
Presented by E Benson, 1969
P2012.119

Maker unknown (Ottoman)
Table cloth, c. 1915
Presented by E Benson, 1969
P2012.120

Avice Terry (1915 – 2011)
Pencil skirt, 1950s
Presented by Roslyn Hill and Marcia
Brown, 2012
P2012.146

Avice Terry (1915 – 2011)
Formal dress, 1962;
Presented by Roslyn Hill and Marcia
Brown, 2012
P2012.147

Avice Terry (1915 – 2011)
Coat skirt ensemble, 1960s
Presented by Roslyn Hill and Marcia
Brown, 2012
P2012.148

Harold Sargison (1886 – 1983); Alan
Cameron Walker (1865 – 1931)
Set of patterns and moulds for the
fabrication of the St Mary’s Cathedral,
Hobart, monstrance, 1931-2
Presented by M Cannes, 2012
P2012.228

Maker unknown (Aran, Ireland)
Guernsey, c. 1952
Presented by George Davis, 1987
P2013.1

E Hughes & Co Staffordshire England
Hobart souvenir tea cup saucer and plate, c. 1910
Presented by Eversley Stevens, 2012
P2013.2

Maker unknown (United Kingdom)
Hobart souvenir coffee cup and plate, c. 1910
Presented by Eversley Stevens, 2012
P2013.3

Sonia Heap (b. 1972)
Evening dress, 2009
Presented by R Claire, 2013
P2013.8

Maker unknown (probably Tasmania)
Queen Victoria jubilee wall hanging, 1887
P2013.15
Presented by Jan Kelly, 2005

Unknown maker (probably Tasmania)
Table runner, 1880s
Presented by Jan Kelly, 2005
P2013.16

Donations through the Australian Government’s Cultural Gifts Program

Ansonia Clock Company (USA)
Wall clock, c. 1900
Presented by the Tatts Group, 2013
P2013.17

Maker unknown (possibly Tasmania)
Easy Chair, 1890s
Presented by the Tatts Group, 2013
P2013.18

Maker unknown (possibly Tasmania)
Sofa, c. 1870
Presented by the Tatts Group, 2013
P2013.19

Purchased

Maker unknown (Tasmania)
Single bed, c. 1850
Purchased with the assistance of the Public Donations Fund, 2012
P2012.56

Maker unknown (United Kingdom)
Campaign bed, early 19th century
Purchased with the assistance of the Barlow Bequest and the Public donations Fund, 2012
P2012.227

Diane Allison (b. 1966)
Necklace, 2013
Purchased: Public Donations, 2013
P2013.4

Penny Malone (b. 1956)
Wall button: Sea Life, 2010
Purchased: Public donations Fund, 2013
P2013.5

Penny Malone (b. 1956)
Wall button: Sea weeds, 2009
Purchased: Public donations Fund, 2013
P2013.6

Penny Malone (b. 1956)
Wall button: Sea life, 2010
Purchased: Public donations Fund, 2013
P2013.7

Items from The Gino Codignotto and George Wilson Collection

(Presented by George Wilson)
Maker unknown (United Kingdom)
Lace maker’s bobbins, 1850s
P2012.83 – P2012.104

Maker unknown (Staffordshire, England)
Chimney ornament: two rams, c. 1830
P2012.105

Maker unknown (Staffordshire, England)
Chimney ornament: a sheep, c. 1860
P2012.106

Maker unknown (Staffordshire, England)
Chimney ornament: a sheep, c. 1860
P2012.107

Maker unknown (Staffordshire, England)
Chimney ornament: a sheep, c. 1860
P2012.108

Maker unknown (Staffordshire, England)
Chimney ornament: a sheep, c. 1860
P2012.109

Maker unknown (Staffordshire, England)
Chimney ornament: a sheep, c. 1860
P2012.110

Maker unknown (Staffordshire, England)
Chimney ornament: 3 Storey house, c. 1860
P2012.111

Maker unknown (Staffordshire, England)
Spill vase: model of church, c. 1860
P2012.112

Maker unknown (Staffordshire, England)
Pastille burner: two storey cottage, c. 1860
P2012.113

Maker unknown (Staffordshire, England)
Pastille burner: model of cottage, c. 1860
P2012.114

Maker unknown (Staffordshire, England)
Spill vase: model of cottage, c. 1860
P2012.115

Maker unknown (Staffordshire, England)
Spill vase: model of cottage, c. 1860
P2012.116

Maker unknown (Staffordshire, England)
Spill vase: otter hunter, c. 1860
P2012.117

Maker unknown (Staffordshire, England)
Chimney ornaments: pair of seated cats, c. 1860
P2012.118

Maker unknown (Staffordshire, England)
Chimney ornament: hunter with rifle, c. 1860
P2012.121

Maker unknown (Staffordshire, England)
Chimney ornament: hunter with rifle, c. 1850
P2012.122

Maker unknown (Staffordshire, England)
Chimney ornament: farmer with lamb, c. 1850
P2012.123

Maker unknown (Staffordshire, England)
Chimney ornament: Garibaldi, 1860s
P2012.124

Maker unknown (Staffordshire, England)
Spill vase: Red riding hood, c. 1880
P2012.125

Maker unknown (Staffordshire, England)
Chimney ornament: Boy riding goat, c. 1860
P2012.126

Maker unknown (Staffordshire, England)
Chimney ornament: Boy riding zebra, c. 1860
P2012.127

Maker unknown (Staffordshire, England)
Chimney ornament: Turkish soldier, c. 1850
P2012.128

Maker unknown (Staffordshire, England)
Chimney ornament: Stag and tree, c. 1830
P2012.129

Maker unknown (Staffordshire, England)
Chimney ornament: Greyhound with rabbit, c. 1830
P2012.130

Maker unknown (Staffordshire, England)
Spill vase: Stag and tiger, c. 1860
P2012.131

Maker unknown (Staffordshire, England)
Spill vase: Stag and hound, c. 1830
P2012.132

Maker unknown (Staffordshire, England)
Pair of inkwells: seated greyhounds, c. 1850
P2012.133

Maker unknown (Staffordshire, England)
Chimney ornaments: pair of spaniel dogs with baskets, c. 1880
P2012.134

Bloor Derby (Derby, England)
Figurine: Old Father Time, c. 1830
P2012.135

Mary Nicoll (designer); Royal Doulton (Manufacturer)
Figurine: Thanksgiving, 1970s
P2012.136

Capodimonte (Italy)
Stein, c. 1880
P2012.137

Fischer & Mieg (Czechoslovakia)
Tea cup and saucer, c. 1860
P2012.138

Worcester (attributed)
Tea cup and saucer, c. 1755
P2012.139

Wedgwood; Pair of dolphin candlesticks, 1970s
P2012.140

Maker unknown (Staffordshire, England)
Money box: three storey house, c. 1890
P2012.141

Maker unknown (probably England)
Lustre vase, c. 1890
P2012.142

Maker unknown (probably England)
Pair of lustre vases, c. 1890
P2012.143

Hinks & Sons (England)
Oil lamp, c. 1890
P2012.144

Hinks & Sons (England)
Vase table lamp, c. 1880
P2012.145

Brameld & Co (England)
Serving platter c. 1830
P2012.150

Maker unknown (probably England)
Skeleton clock, c. 1840
P2012.151

Maker unknown (Staffordshire, England)
Figurine: rabbit, c. 1870
P2012.152

Maker unknown (Staffordshire, England)
Figurine: camel, c. 1860
P2012.153

Maker unknown (Staffordshire, England)
Figurines: poodle dog, c. 1860
P2012.154

Maker unknown (Staffordshire, England)
Figurine: poodle dog, c. 1860
P2012.154.1

Maker unknown (Staffordshire, England)
Figurine: poodle dog, c. 1860
P2012.154.2

Maker unknown (Staffordshire, England)
Figurines: poodle dogs, c. 1890
P2012.155

Maker unknown (Staffordshire, England)
Figurines: Dalmatian dogs, c. 1860
P2012.156

Maker unknown (Staffordshire, England)
Figurines: pen holders, c. 1860
P2012.157

Maker unknown (Staffordshire, England)
Figurine: Newfoundland dogs, c. 1860
P2012.158

Maker unknown (Staffordshire, England)
Figurine: Spaniel, c. 1870
P2012.159 Possibly Derby, England (Manufacturer); Figurines: Pair of cows c. 1800
P2012.160

Maker unknown (Staffordshire, England)
Inkwell, c. 1850
P2012.161

Maker unknown (Staffordshire, England)
Spill vase, c. 1870
P2012.162

Maker unknown (Staffordshire, England)
Figurines: Dalmatian dogs, c. 1860
P2012.163

Maker unknown (Staffordshire, England)
Figurines: grey hound, c. 1860
P2012.164

Maker unknown (Staffordshire, England)
Toby jug, c. 1860
P2012.165

Maker unknown (Staffordshire, England)
Chimney ornament, c. 1860
P2012.166

Maker unknown (Staffordshire, England)
Spill vase: couple with dog, c. 1870
P2012.167

Maker unknown (Staffordshire, England)
Figurine: empty cradle, c. 1800
P2012.168

Maker unknown (Staffordshire, England)
Figurine: sleeping baby in cradle, c. 1800
P2012.169

John Walton (Burslem, England)
Figurine: cherub with flower baskets, 1820s
P2012.170

Maker unknown (Staffordshire, England)
Spill vase: couple with snake and spaniel, c. 1850
P2012.171

Maker unknown (Staffordshire, England)
Figurine: Man with eagle, c. 1830
P2012.172

Maker unknown (Staffordshire, England)
Figurine: mythical character of Plenty, c. 1830
P2012.173

Maker unknown (Staffordshire, England)
Spill vase: two cherubs, c. 1860
P2012.174

Maker unknown (Staffordshire, England)
Spill vase: goat, snake and monkey c. 1840,
P2012.175

Kent factory, Burslem (England)
Figurine: Tythe Pig group, 1900s
P2012.176

Maker unknown (Staffordshire, England)
Figurine: Man with basket of grapes and vessel, c. 1850
P2012.177

Thomas Parr factory (Staffordshire, England); attributed
Spill vase: Rebekah and Abraham’s servant at the well, c. 1850
P2012.178

Maker unknown (Staffordshire, England)
Figurine: couple embracing beneath an arbour, c. 1860
P2012.179

Maker unknown (Staffordshire, England)
Figurine: Turkey, England, France, c. 1860
P2012.180

Maker unknown (Staffordshire, England)
Figurine: William III on Horseback, c. 1880
P2012.181

Maker unknown (Staffordshire, England)
Figurine: Huntsman with deer and hound, c. 1865
P2012.182

Maker unknown (Staffordshire, England)
Figurine: Scottish couple, c. 1850
P2012.183

Maker unknown (Staffordshire, England)
Figurine: Benjamin Franklin, c. 1850
P2012.184

Maker unknown (Staffordshire, England)
Figurine: General James Simpson, c. 1850
P2012.185

<p>Maker unknown (Staffordshire, England) Figurine: Couple with dog, c. 1880 P2012.186</p>	<p>Maker unknown (Staffordshire, England) Chimney ornament: cow with calf, c. 1880 P2012.202</p>	<p>Maddock & Seddon (England) Meat platter Fairy Villas, c. 1839 P2012.219</p>	<p>Maker unknown (England) Tea cup and saucer, 1800s P2012.237</p>	<p>gramophone record Tom Pickering [Musician] Ian Pearce [Musician] Ampersand Records [Publisher] 1946 recorded by The Barrelhouse Four Presented by Mrs Clare Hemsley, 2012 S2012.66.2</p>	<p>trophy-Miss Tasmania 1956 Paramount [Manufacturer] 1956 Presented to Judith Ann Smith when she won the Miss Tasmania Quest in 1956. Presented by Mrs Judith Kostromin, 2012 S2012.67.1</p>
<p>Maker unknown (Staffordshire, England) Figurine: Scottish highlander couple with child, c. 1850 P2012.187</p>	<p>Maker unknown (Staffordshire, England) Pen holder: recumbent deer, c. 1880 P2012.203</p>	<p>Cauldon (England) Meat platter, c. 1930 P2012.220</p>	<p>Maker unknown (England) Spoon warmer, 1800s P2012.238</p>	<p>gramophone record Regal Zonophone; Columbia Graphophone [Manufacturer]; Regal Zonophone [Brand name] 1930 “Here’s love in your eye – fox trot” by Teddy Wilson and his orchestra Presented by Mrs Clare Hemsley, 2012 S2012.66.3</p>	<p>sash – Miss Tasmania 1956 1956 Presented to Judith Ann Smith when she won the Miss Tasmania Quest in 1956. Presented by Mrs Judith Kostromin, 2012 S2012.67.2</p>
<p>Maker unknown (Staffordshire, England) Figurine: Scottish highlander couple on horseback, c. 1850 P2012.188</p>	<p>Maker unknown (Staffordshire, England) Figurine: Huntsman, c. 1860 P2012.205</p>	<p>Andrew Stevenson (England) Serving platter, c. 1930 P2012.221</p>	<p>Maker unknown (England) Spoon warmer, 1800s P2012.240</p>	<p>gramophone record Columbia Graphophone [Manufacturer]; Decca [Brand name] 1930 “Coquette – fox trot” by Bob Crosby’s Bob Cats. Presented by Mrs Clare Hemsley, 2012 S2012.66.4</p>	<p>Sash – Miss South 1956 1956 Presented to Judith Ann Smith in 1956 Presented by Mrs Judith Kostromin, 2012 S2012.67.3</p>
<p>Maker unknown (Staffordshire, England) Spill vase: Leopard, c. 1860 P2012.189</p>	<p>Attributed to Thomas Forester and Sons (Staffordshire, England) Jug, c. 1870 P2012.206</p>	<p>Cauldon (United Kingdom) Chamber stick, c. 1920 P2012.222</p>	<p>Maker unknown (England) Parian ware figurine: America, nineteenth century P2012.241</p>	<p>gramophone record Columbia Graphophone [Manufacturer]; Decca [Brand name] 1930 “At the Codfish Ball” by Tommy Dorsey and his Clambake Seven Presented by Mrs Clare Hemsley, 2012 S2012.66.7</p>	<p>necklace – Miss Tasmania 1956 1956 Necklace presented to Judith Ann Smith when she won the Miss Tasmania Quest in 1956. Presented by Mrs Judith Kostromin, 2012 S2012.67.4</p>
<p>Maker unknown (Staffordshire, England) Figurine: Samuel & Eli, c. 1850 P2012.190</p>	<p>Royal Doulton, (England) Vase, c. 1910 P2012.207</p>	<p>Maker unknown (Europe, probably France) Chocolate pot c. 1900 P2012.223</p>	<p>Maker unknown (England) Parian ware figurine: Asia, nineteenth century P2012.242</p>	<p>gramophone record Columbia Graphophone [Manufacturer]; Decca [Brand name] 1930 “Stuff, Etc. – fox trot” by Adrian Rollini Orchestra. Presented by Mrs Clare Hemsley, 2012 S2012.66.5</p>	<p>Poster, textile Port Cygnet by-laws poster Port Cygnet Municipality [Publisher]; Cox, Sons & Kay, Printers, Hobart [Printer] 1908 Presented by Mr Rod Andrews, 2012 S2012.70</p>
<p>Maker unknown (Staffordshire, England) Figurine: Rebecca at the well, c. 1850 P2012.191</p>	<p>Maker unknown Pair vases, 1800s P2012.208</p>	<p>Harry Ayrton (1905 – 1976); Royal Worcester (United Kingdom) Pot pourri jar, 1950s P2012.224</p>	<p>Maker unknown (United Kingdom) Puzzle jug, late nineteenth century P2012.225</p>	<p>gramophone record The Gramophone Co. Ltd. [Manufacturer]; His Master’s Voice [Brand name]; 1930 “Bless you sister – Fox trot” by Frankie Trumbauer’s Orchestra Presented by Mrs Clare Hemsley, 2012 S2012.66.8</p>	<p>braces, police uniform 1930’s Presented by Donita Shadwick, 2012 S2012.71</p>
<p>Maker unknown (Staffordshire, England) Figurine: Pastoral scene, c. 1860 P2012.192</p>	<p>Maker unknown Vase, 1800s P2012.209</p>	<p>Maker unknown (United Kingdom) Puzzle jug, late nineteenth century P2012.225</p>	<p>Maker unknown (England) Parian ware figurine: Asia, nineteenth century P2012.242</p>	<p>gramophone record Columbia Graphophone [Manufacturer]; Decca [Brand name] 1930 “Muskrat Ramble – fox trot” by Bob Crosby & his orchestra Presented by Mrs Clare Hemsley, 2012 S2012.66.8</p>	<p>brace, police uniform 1930’s Presented by Donita Shadwick, 2012 S2012.71</p>
<p>Maker unknown (Staffordshire, England) Figurine: Young boy with dog, c. 1860 P2012.193</p>	<p>Probably Minton (Stoke-upon-Trent, England) Figurine: Greek slave girl, c. 1860 P2012.210</p>	<p>Coalport (Shropshire, England) Garniture vase, 1880s P2012.226</p>	<p>Maker unknown (England) Parian ware figurine: Asia, nineteenth century P2012.242</p>	<p>gramophone record Parlophone Co. Ltd. [Manufacturer]; Parlophone [Brand name] 1930 “Swing brother, swing” by Wingy Mannone & his orchestra Presented by Mrs Clare Hemsley, 2012 S2012.66.9</p>	<p>brace, police uniform 1930’s Presented by Donita Shadwick, 2012 S2012.71</p>
<p>Maker unknown (Europe) Figurines: Putti with goat, 1900s P2012.194</p>	<p>Minton (Stoke-upon-Trent, England) Figurine, 1853 P2012.211</p>	<p>Maker unknown (China) Overglaze enamel decorated bowl, undated P2012.230</p>	<p>display case of Tasmanian shells c. 1880 Provenance F & W Stewart Jewellers Launceston Purchased, 2012 S2012.133.1-6</p>	<p>gramophone record Parlophone Co. Ltd. [Manufacturer]; Parlophone [Brand name] 1930 “Muskrat Ramble – fox trot” by Bob Crosby & his orchestra Presented by Mrs Clare Hemsley, 2012 S2012.66.7</p>	<p>brace, police uniform 1930’s Presented by Donita Shadwick, 2012 S2012.71</p>
<p>Attributed to Moore Bros (England) Posy vase, c. 1890 P2012.195</p>	<p>Maker unknown (Staffordshire, England) Figurine: Queen Victoria, 1840s P2012.212</p>	<p>Maker unknown (China) Overglaze enamel decorated bowl, undated P2012.231</p>	<p>donations Lake Pedder sign Chris Cowles [Maker] Lake Pedder Action Committee [Manufacturer] 1972 Hung outside the original Wilderness Campaign office Presented by Judy Mahon, 2012 S2012.65</p>	<p>gramophone record Columbia Gramophone Ltd. [Manufacturer]; Decca [Brand name] 1930 “Muskrat Ramble – fox trot” by Bob Crosby & his orchestra Presented by Mrs Clare Hemsley, 2012 S2012.66.7</p>	<p>brace, police uniform 1930’s Presented by Donita Shadwick, 2012 S2012.71</p>
<p>Sevres (France) Figurines: man and woman with flowers, c. 1771 P2012.196</p>	<p>Maker unknown (Staffordshire, England) Figurine: Greek slave girl, c. 1860 P2012.210</p>	<p>Maker unknown (Tasmania) Tea caddy, 1840s P2012.229</p>	<p>donations Lake Pedder sign Chris Cowles [Maker] Lake Pedder Action Committee [Manufacturer] 1972 Hung outside the original Wilderness Campaign office Presented by Judy Mahon, 2012 S2012.65</p>	<p>gramophone record Columbia Gramophone Ltd. [Manufacturer]; Decca [Brand name] 1930 “Muskrat Ramble – fox trot” by Bob Crosby & his orchestra Presented by Mrs Clare Hemsley, 2012 S2012.66.7</p>	<p>brace, police uniform 1930’s Presented by Donita Shadwick, 2012 S2012.71</p>
<p>Marcelle Goldscheider; Goldscheider with Myott Sons & Co (Staffordshire, England) Figurine; dog, c. 1950 P2012.197</p>	<p>Maker unknown (Staffordshire, England) Figurines: Cobbler ‘Jobson’ and his wife ‘Nell’, c. 1900 P2012.213</p>	<p>Wedgwood (England) Union jug, 1850s P2012.232</p>	<p>donations Lake Pedder sign Chris Cowles [Maker] Lake Pedder Action Committee [Manufacturer] 1972 Hung outside the original Wilderness Campaign office Presented by Judy Mahon, 2012 S2012.65</p>	<p>gramophone record Columbia Gramophone Ltd. [Manufacturer]; Decca [Brand name] 1930 “Muskrat Ramble – fox trot” by Bob Crosby & his orchestra Presented by Mrs Clare Hemsley, 2012 S2012.66.7</p>	<p>brace, police uniform 1930’s Presented by Donita Shadwick, 2012 S2012.71</p>
<p>Wedgwood (England) Easter egg trinket box, 1977 P2012.198</p>	<p>Maker unknown (England) Pair of Vases, c. 1880 P2012.214</p>	<p>Maker unknown (China) Cribbage board, c. 1900 P2012.233</p>	<p>donations Lake Pedder sign Chris Cowles [Maker] Lake Pedder Action Committee [Manufacturer] 1972 Hung outside the original Wilderness Campaign office Presented by Judy Mahon, 2012 S2012.65</p>	<p>gramophone record Columbia Gramophone Ltd. [Manufacturer]; Decca [Brand name] 1930 “Muskrat Ramble – fox trot” by Bob Crosby & his orchestra Presented by Mrs Clare Hemsley, 2012 S2012.66.7</p>	<p>brace, police uniform 1930’s Presented by Donita Shadwick, 2012 S2012.71</p>
<p>Maker unknown (Staffordshire, England) Pair chimney ornaments: Dick Turpin and Tom King, c. 1860 P2012.199</p>	<p>Maker unknown (England) Pair of Vases, c. 1880 P2012.214</p>	<p>Maker unknown (China) Cribbage board, c. 1900 P2012.233</p>	<p>donations Lake Pedder sign Chris Cowles [Maker] Lake Pedder Action Committee [Manufacturer] 1972 Hung outside the original Wilderness Campaign office Presented by Judy Mahon, 2012 S2012.65</p>	<p>gramophone record Columbia Gramophone Ltd. [Manufacturer]; Decca [Brand name] 1930 “Muskrat Ramble – fox trot” by Bob Crosby & his orchestra Presented by Mrs Clare Hemsley, 2012 S2012.66.7</p>	<p>brace, police uniform 1930’s Presented by Donita Shadwick, 2012 S2012.71</p>
<p>Maker unknown (Staffordshire, England) Chimney ornament: St George and the dragon, c. 1850 P2012.200</p>	<p>Spode (England) Juice drainer Nineteenth century P2012.216</p>	<p>Maker unknown (Europe) Trinket box, 1800s P2012.234</p>	<p>donations Lake Pedder sign Chris Cowles [Maker] Lake Pedder Action Committee [Manufacturer] 1972 Hung outside the original Wilderness Campaign office Presented by Judy Mahon, 2012 S2012.65</p>	<p>gramophone record Columbia Gramophone Ltd. [Manufacturer]; Decca [Brand name] 1930 “Muskrat Ramble – fox trot” by Bob Crosby & his orchestra Presented by Mrs Clare Hemsley, 2012 S2012.66.7</p>	<p>brace, police uniform 1930’s Presented by Donita Shadwick, 2012 S2012.71</p>
<p>Maker unknown (Staffordshire, England) Chimney ornament: Omar Pacha, Success to Turkey, c. 1860 P2012.201</p>	<p>Louis Woolfe, Australian Pottery (England), Meat platter, c. 1857 P2012.217</p>	<p>Cappa di Monte (Italy) Trinket box, 1800s P2012.235</p>	<p>donations Lake Pedder sign Chris Cowles [Maker] Lake Pedder Action Committee [Manufacturer] 1972 Hung outside the original Wilderness Campaign office Presented by Judy Mahon, 2012 S2012.65</p>	<p>gramophone record Columbia Gramophone Ltd. [Manufacturer]; Decca [Brand name] 1930 “Muskrat Ramble – fox trot” by Bob Crosby & his orchestra Presented by Mrs Clare Hemsley, 2012 S2012.66.7</p>	<p>brace, police uniform 1930’s Presented by Donita Shadwick, 2012 S2012.71</p>
<p>Maker unknown (Staffordshire, England) Chimney ornament: Omar Pacha, Success to Turkey, c. 1860 P2012.201</p>	<p>Villeroy & Boch (Germany) Serving plate, c. 1947 P2012.218</p>	<p>Maker unknown (England) Tea cup and saucer, 1800s P2012.236</p>	<p>donations Lake Pedder sign Chris Cowles [Maker] Lake Pedder Action Committee [Manufacturer] 1972 Hung outside the original Wilderness Campaign office Presented by Judy Mahon, 2012 S2012.65</p>	<p>gramophone record Columbia Gramophone Ltd. [Manufacturer]; Decca [Brand name] 1930 “Muskrat Ramble – fox trot” by Bob Crosby & his orchestra Presented by Mrs Clare Hemsley, 2012 S2012.66.7</p>	<p>brace, police uniform 1930’s Presented by Donita Shadwick, 2012 S2012.71</p>

<p>cassette tape Tom Pickering [Maker] 1979 22 various songs by Tom Pickering and Peter Hewson. Presented by Mrs Clare Hemsley, 2012 S2012.73.4</p> <p>cassette tape Tom Pickering [Maker] 1985 20 various songs by the Pearce Pickering Jazz Band. Presented by Mrs Clare Hemsley, 2012 S2012.73.5</p> <p>cassette tape Tom Pickering [Maker] 1980 various songs by the Pearce Pickering Jazz Band. Presented by Mrs Clare Hemsley, 2012 S2012.73.6</p> <p>cassette tape Tom Pickering [Maker] 1983 interview with Tom Pickering by Rex Green. Broadcast on the radio 3CR program “Jazz on Saturday” 13/8/1983. Presented by Mrs Clare Hemsley, 2012 S2012.73.7</p> <p>cassette tape Tom Pickering [Maker] 1976 recording of an interview with Tom Pickering by Rob Love. Broadcast on the radio station 7ZR in June 1976. Presented by Mrs Clare Hemsley, 2012 S2012.73.8</p> <p>cassette tape Tom Pickering [Maker] 1979 Recording of an interview with Tom Pickering by Eddie Miller in Los Angeles on the 5th April 1979. Presented by Mrs Clare Hemsley, 2012 S2012.73.9</p> <p>cassette tape Tom Pickering [Maker] 1979 Recording of various songs by Turk Murphy and Bob Neighbour Pick-up Band, recorded in San Francisco in March 1979. Presented by Mrs Clare Hemsley, 2012 S2012.73.10</p> <p>cassette tape Tom Pickering [Maker] 1979 Recording of various songs by Jim Cullum’s Happy Jazz Band, recorded in San Antonio in April 1979. Presented by Mrs Clare Hemsley, 2012 S2012.73.11</p>	<p>cassette tape Tom Pickering [Maker] 1979 Recording of various songs by Norma Teagarden, Tom Fletcher, Bunky Coleman and Tom Pickering. Presented by Mrs Clare Hemsley, 2012 S2012.73.12</p> <p>cassette tape Tom Pickering [Maker] 1979 Recording of an interview with Tom Pickering by Dick Hyman, New York, May 1979. Presented by Mrs Clare Hemsley, 2012 S2012.73.13</p> <p>cassette tape Tom Pickering [Maker] 1984 recording of Tom Pickering and band playing during “Jazz Action” in Launceston Tasmania. Presented by Mrs Clare Hemsley, 2012 S2012.73.14</p> <p>cassette tape Tom Pickering [Maker] 1980 recording of various Jazz songs, collected by Tom Pickering. Presented by Mrs Clare Hemsley, 2012 S2012.73.15</p> <p>cassette tape Tom Pickering [Maker] 1978 recording of various songs by Tom Pickering with Keith Stackhouse, Fred Newman, Max Absalom, Nippy Moore, Sweeney, Oscar Smith and Alan Brinkman. Presented by Mrs Clare Hemsley, 2012 S2012.73.16</p> <p>cassette tape Tom Pickering [Maker] 1976 recording of various Jazz songs, collected by Tom Pickering. Presented by Mrs Clare Hemsley, 2012 S2012.73.17</p> <p>cassette tape Tom Pickering [Maker] 1991 recording of various Jazz songs, collected by Tom Pickering. Presented by Mrs Clare Hemsley, 2012 S2012.73.18</p> <p>cassette tape Tom Pickering [Maker] 1989 recording of various Jazz songs by Pearce and Pickering with Bob Barnard and Paul Furniss at the Wrest Point concert, 5 October 1989 Presented by Mrs Clare Hemsley, 2012 S2012.73.19</p>	<p>spinning tops 1910 Given to Lionel Cecil Bromley King on about his 6th birthday Presented by Glenys Pears, 2012 S2012.74.1-8 school case A C Blackwell [Manufacturer] 1960s Presented by Glenys Pears, 2012 S2012.75</p> <p>sewing machine Pinnock Manufacturing Co. Pty. Ltd. [Manufacturer]; Sewbest [Brand name]; 1950 Large domestic electric sewing machine with pasteboard carrying case, foot pedal, instruction booklet and accessories. Presented by Mrs Carol Wever, 2012 S2012.77.1-4</p> <p>Shingles, wooden roof 19th century Presented by Kathryn Medlock, 2012 S2012.83</p> <p>patch ANARE [Manufacturer] 1990 Presented by Morag Anderson, 2012 S2012.95</p> <p>plaque ANARE [Manufacturer] 1990 includes list of wintering party members names Presented by Morag Anderson, 2012 S2012.96</p> <p>dinosaur model Sell Rite Gifts [Manufacturer] 1950 Brontosaurus cast in bronze. Transferred from Geology, 2012 S2012.109</p> <p>dinosaur model Sell Rite Gifts [Manufacturer] 1950 Stegosaurus cast in bronze Transferred from Geology, 2012 S2012.110</p> <p>dinosaur model Sell Rite Gifts [Manufacturer] 1950 Tyrannosaurus Rex cast in bronze Transferred from Geology, 2012 S2012.111</p> <p>dinosaur model Sell Rite Gifts [Manufacturer] 1950 Triceratops cast in bronze. Transferred from Geology, 2012 S2012.112</p>	<p>dinosaur model Sell Rite Gifts [Manufacturer] 1950 Dimetrodon cast in bronze Transferred from Geology, 2012 S2012.113</p> <p>keys from Orielson House Presented by Hannah Gamble, 2012 S2012.114</p> <p>cut-throat razor Joseph Rogers & Sons [Manufacturer] 1940 Used by Dr Winifred Mary Curtis AM (1905–2005) botanist and teacher Presented by Tasmanian Herbarium, 2012 S2012.121.1</p> <p>scabbard Joseph Rogers & Sons [Manufacturer] 1940 Used by Dr Winifred Mary Curtis AM (1905–2005) botanist and teacher Presented by Tasmanian Herbarium, 2012 S2012.121.2</p> <p>altimeter and case Gischar d [Manufacturer] 1940 Used by Dr Winifred Mary Curtis AM (1905–2005) botanist and teacher Presented by Tasmanian Herbarium, 2012 S2012.122</p> <p>name-plate Gischar d [Manufacturer] 1988 Used by Dr Winifred Mary Curtis AM (1905–2005) botanist and teacher Presented by Tasmanian Herbarium, 2012 S2012.123</p> <p>box of implements 1930 Used by Dr Winifred Mary Curtis AM (1905–2005) botanist and teacher Presented by Tasmanian Herbarium, 2012 S2012.124</p> <p>commemorative facsimile number plate Tasmanian Motor Registry [Manufacturer] 1998 With illustration of the Thylacine (Tasmanian Tiger). Inscribed: TAS 000 / TASMANIA – YOUR NATURAL STATE’ Acquired, 2012 S2012.125</p> <p>disc record AWA (Amalgamated Wireless (Asia) Ltd, Sydney [Manufacturer] Disc record of a speech by Hon J.A. Lyons, Prime Minister of Australia. Presented by Mr Peter Lyons, 2012 S2012.126.1</p>	<p>disc record Findlay and Wills Broadcasters Pty Ltd, Brisbane Street, Launceston [Manufacturer] 1943 Disc record of a speech by Enid Lyons, recorded on 29 July 1943 Presented by Mr Peter Lyons, 2012 S2012.126.2</p> <p>disc record album set Australian Broadcasting Commission Royal Progress February-April 1954 1954 Album of seven Australian Broadcasting Commission records documenting the Royal Visit to Australia, February to April, 1954. Presented by Mr Peter Lyons, 2012 S2012.127</p> <p>storage cabinet 1915 Hand made ,constructed from kerosene cases. Provenance: Lower Barrington Presented by Mrs Dulcie Mahoney, 2012 S2012.128</p> <p>souvenir brick 1970 Souvenir of Elizabeth St Mall Presented by Mrs Diane Glover The estate of the late Diane Glover, 2012 S2012.129</p> <p>coursing cup Nelson 1933 silver prize cup Presented by Mrs Betty Grubb, 2012 S2012.130a/b/c</p> <p>dolls house and contents 1925 Thea Barclay [Maker] A collapsible dolls house made by Thea Barclay for her daughter Anne so it could travel with the family to England. Presented by the artist’s grandchildren Jane and Tristram Eldershaw, 2012 S2012.131.1-17, S2012.132.1-80</p> <p>jacket J.K. Lipshut [Manufacturer] 1955 Postal Institute green wool jacket Worn by donor’s father David Jones whilst on tour in WA in 1955. Presented by Merilyn Orpin, 2012 S2012.134</p> <p>iphone Apple Inc [Manufacturer] 2008 Presented by Mr Paul Westbury, 2013 S2013.1</p>	<p>mobile phone BlackBerry Ltd [Manufacturer] 2006 Presented by Mr Antony Cave, 2013 S2013.2.1</p> <p>mobile phone Nokia [Manufacturer] 2007 Presented by Mr Antony Cave, 2013 S2013.2.2</p> <p>mobile phone Nokia [Manufacturer] 2003 Presented by Mr Antony Cave, 2013 S2013.2.3</p> <p>smartphone i-mate [Manufacturer] 2008 Presented by Mr Antony Cave, 2013 S2013.2.4</p> <p>gas mask in cannister 1940 Child’s Presented by Melanie Beach-Ross, 2013 S2013.3</p> <p>anti-pulp mill fabric sign The Wilderness Society (Tasmania) [Manufacturer] Presented by Helen Ducker, 2013 S2013.4</p> <p>pipe band & highland dance championships t-shirt 1984 Presented by Margaret Glover, 2013 S2013.6</p> <p>mattress cloth label Buesst & Bills Brothers [Manufacturer]; Maples [Brand name] Presented by Margaret Glover, 2013 S2013.7</p> <p>SLR camera with case Minolta Camera Co. [Manufacturer]; Minolta [Brand name]; 1963 Used by pioneer bushwalker Jack Thwaites (1902-1986) Presented by Anne Thwaites, 2013 S2013.8.1-3</p> <p>light meter with case Seiko Elec. Ins. Ind. Co. [Manufacturer]; Sekonik L-VI [Brand name] 1950 Used by pioneer bushwalker Jack Thwaites (1902-1986) Presented by Anne Thwaites, 2013 S2013.8.2a-c</p>
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<p>Kodak film Kodak [Manufacturer]; Kodacolor film [Brand name] 1990 Used by pioneer bushwalker Jack Thwaites (1902-1986) Presented by Anne Thwaites, 2013 S2013.8.3</p>	<p>sheep money box 1990 Presented by Robyn Mathison, 2013 S2013.14</p>	<p>Child’s wooden tricycle 3 Plus Educational Equipment [Manufacturer] 1990s S2012.141</p>	<p>braille wrist watch 1959 S2013.5.13</p>	<p>braille perpetual calendar base with date cards, stickers, instructions and box Royal National Institute for the Blind [Manufacturer] S2013.5.29a-e</p>	<p>drawing kit Sewell E.P. Corp. [Manufacturer]; Sewell raised line drawing kit [Brand name]; 1950 S2013.5.44a-d</p>
<p>Kodak film Kodak [Manufacturer]; Kodachrome film [Brand name] 1986 Used by pioneer bushwalker Jack Thwaites (1902-1986) Presented by Anne Thwaites, 2013 S2013.8.4</p>	<p>Lake Pedder plaques Arthur Knight [Maker] 1952-55 Presented by Mr Robert A. Wyatt, 2013 S2013.15.1-4</p>	<p>Child’s standing support 1990 S2012.144</p>	<p>brailier with lid Blista; Blindenstudienanstalt [Manufacturer]; Braille writer S2013.5.15</p>	<p>word building tray, tiles, instructions and box Unilock Philograph Publications [Manufacturer] S2013.5.30a-d</p>	<p>Stainsby braille writer in case Improved Stainsby braille writer [Brand name]; J.M. Glauser & Sons Ltd [Manufacturer] S2013.5.45a-f</p>
<p>satchel 1960 Used by pioneer bushwalker Jack Thwaites (1902-1986) Presented by Anne Thwaites, 2013 S2013.8.5</p>	<p>noodle packet Rosella Foods Pty Ltd[Manufacturer]; Vesta Continental Recipes [Brand Name] 1950 Presented by Mr Robert A. Wyatt, 2013 S2013.15.5</p>	<p>Presented by Tasmanian Braille Writers Association, 2013</p> <p>braille scrabble board and associated items Production and Marketing Company [Manufacturer] 1950 S2013.5.1.</p>	<p>pocket brailier and instructions Banks Pocket Braille Writer; V.L. Martin & Co. [Manufacturer] S2013.5.16</p>	<p>braille chess and draughts board in box S2013.5.31a-c</p>	<p>tin braille board S2013.5.46</p>
<p>rucksack Used by pioneer bushwalker Jack Thwaites (1902-1986) Presented by Anne Thwaites, 2013 S2013.8.6</p>	<p>perfume jar Whale tooth Presented by Christine Healy, 2013 S2013.45</p>	<p>Tasmania tactile map R F Tunley [Maker] 1950 S2013.5.2</p>	<p>Perkins brailier and cover with instructions Howe Memorial Press [Manufacturer] 1950 S2013.5.17</p>	<p>braille crossword game board, game pieces and box American Braille Press for War and Civilian Blind, Inc. [Manufacturer]; Crossword puzzle board for the blind [Brand name] S2013.5.32a-c</p>	<p>braille protractor Howe Press, Perkins School [Manufacturer] S2013.5.47.1</p>
<p>puttees Fox Wellington [Brand name]; 1914 – 1918 Belonged to William Ellis Cox (1894-1970) Presented by Mr William Cox, 2013 S2013.9.1</p>	<p>Canoe and paddles David Moore [Maker] C. 1990s Used by David Moore in the Central Highlands Presented by Toni McDowell, 2013 S2013.46.1-3</p>	<p>United Kingdom tactile map R F Tunley [Maker] 1950 S2013.5.3</p>	<p>Lavender braille writer with lid American Printing House for the Blind [Manufacturer] 1960 S2013.5.18</p>	<p>tea towel S2013.5.33</p>	<p>geometry mat Royal National Institute for the Blind [Manufacturer] S2013.5.47.2</p>
<p>leather leggings Belonged to William Ellis Cox (1894-1970) Presented by Mr William Cox, 2013 S2013.9.2</p>	<p>Murals Hannelore Lauritzen [Maker] 1962 Provenance <i>MV Nella Dan</i> Presented by John Gillies on behalf of the ANARE Club, 2013 S2013.47.1-3</p>	<p>braille scoring device R F Tunley [Maker] 1950 S2013.5.4</p>	<p>braille writer with case 1930 S2013.5.19</p>	<p>envelope address template Stevens Bros. Foundation, Inc. [Manufacturer]; Templet-envelope addresser [Brand name] 1996 S2013.5.35</p>	<p>bonham geometry device S2013.5.48</p>
<p>aneroid barometer with case W. Watson & Sons [Manufacturer]; Belonged to T.B Moore Presented by Mr John Mitchell, 2013 S2013.10</p>	<p>Presented by Cerebral Palsy Tasmania, 2012</p> <p>donation box Carleton Russell Limited [Manufacturer] 1960s Life-size model of a child holding a donation box S2012.135</p>	<p>Louis Braille bust S2013.5.5</p>	<p>audible cricket ball S2013.5.20</p>	<p>writing template S2013.5.36</p>	<p>desktop braille guide board S2013.5.49</p>
<p>Wilderness Society record Wilderness Songs for Conservation and the Environment Restless Recordings [Manufacturer] 1985 Presented by Margaret Fagan, 2013 S2013.11</p>	<p>Child’s wheeled walker Pryor & Howard Limited [Manufacturer]; S2012.136</p>	<p>wooden box Made from old packing crates that have been cut and nailed together S2013.5.6a</p>	<p>braille metal ruler S2013.5.21</p>	<p>bank note guide S2013.5.37</p>	<p>braille library plaques S2013.5.51, S2013.5.52</p>
<p>dog collar 1857 Presented by Andrée Feil, 2013 S2013.12 pillar box-shaped money box The Little Bitty Fun Company [Manufacturer] 1990 Presented by Robyn Mathison, 2013 S2013.13</p>	<p>Child’s support chair x 3 S2012.137, S2012.142, S2012.143</p>	<p>scissors Fello [Brand name] S2013.5.6b</p>	<p>braille ruler S2013.5.22</p>	<p>sheaf of note paper With raised writing lines to assist the visually impaired. S2013.5.38</p>	<p>guide dog harness S2013.5.53.1</p>
<p>Child’s support chair with castors 1990s S2012.138</p>	<p>Child’s prone standing support 1990 S2012.139</p>	<p>braille library stamp S2013.5.7</p>	<p>braille folding ruler Rabone S2013.5.23</p>	<p>draughts board and pieces S2013.5.39a/b</p>	<p>guide dog coat S2013.5.53.2</p>
<p>Child’s support chair with castors 1990s S2012.138</p>	<p>Child’s upright support S2012.140</p>	<p>miniature cray pot Doug Parish [Maker] S2013.5.9</p>	<p>braille tape measure Dean Cloth imperial tape measure S2013.5.24</p>	<p>braillette board S2013.5.40</p>	<p>braille interface machine PulseData International Limited [Manufacturer]; Ransley Braille Interfacer [Brand name] 1992 S2013.5.54</p>
<p>braille thermometer Rototherm S2013.5.10</p>	<p>carpenters level S2013.5.11</p>	<p>braille timer S2013.5.8</p>	<p>braille card game and box Whot S2013.5.25a/b</p>	<p>braille teaching cube A wooden cube used to teach braille. All three tiles can be rotated to make any combination of pins in the braille alphabet. S2013.5.41</p>	<p>braille tapewriter Dymo Industries, Inc. [Manufacturer]; DYMO-MITE TAPEWRITER [Brand name]; 1960 S2013.5.55.1-3</p>
<p>braille playing cards Waddington’s Playing Card Co. [Manufacturer] S2013.5.26</p>	<p>braille pocket watch Helvetia S2013.5.12</p>	<p>braille playing cards in tin De la rue & co. [Manufacturer] S2013.5.27</p>	<p>braille alphabet game S2013.5.28</p>	<p>Taylor-Best arithmetic frame The Royal National Institute for the Blind [Manufacturer] Square frame with 44 wooden pieces in box S2013.5.42a-c</p>	<p>cassette tape recorder/player General Electric for the American Printing House for the Blind [Manufacturer] 1980 S2013.5.56</p>
<p>Taylor arithmetic and algebra frame with associated pieces S2013.5.43a/b</p>					<p>musical notation for the blind S2013.5.57.1</p>

braille (tactile) bookmark R. F. Tunley [Maker] 1939 S2013.5.58	lottery ball counting track 1900 ‘Ramsay’s Railway’ audit tool used to check lottery marbles/balls. S2013.24.2	counter bell A.C.A., 75 Chancery Lane, London [Manufacturer]; 1902 George Adams Tasmanian Brewery Hobart, S2013.37
Coronation Medal box 1937 S2013.5.59	lottery ball scoop S2013.25	
braille library plaque Tasmanian Trophy House, 123 Murray Street, Hobart [Manufacturer] 1994 Plaque from the Salvation Army Hobart Citadel Band acknowledging the participation by Mr Frank McDonald in the Concert ‘Under Two Flags’ on 12 November 1994. The plaque was displayed at the Tasmanian Braille Library in Lewis Street, North Hobart. S2013.5.60	lottery ball selector S2013.26 lottery ball selector S2013.27 lottery ball scoop S2013.28 lottery ball selector S2013.29	minature barrel Tattersalls 1944 Inscribed to Mr D.J. McLelland, March 1944 S2013.38
braille library plaque Plaque commemorating the A.B. Raymond-Barker Bequest, displayed at the Tasmanian Braille Library in Lewis Street, North Hobart. S2013.5.61	paper guillotine 1900 Probably used for cutting sweepstakes tickets S2013.30 honour board Honor Roll Tattersall’s Staff 1946 Tasmanian blackwood honour board, with the names of Tattersall’s male staff who served in World War One and Two. ‘Erected by the Trustees, Geo Adams Est., as a tribute to Service and Sacrifice June 7th 1946’. S2013.31	business stamp rubber S2013.39 business stamp rubber S2013.40 business stamp rubber S2013.41
interpoint braille embosser 1928 Bakelite, used by the Braille Library in Lewis Street, North Hobart. S2013.5.62		business seal Tattersall’s company seal S2013.42
Presented under the Australian Government’s Cultural Gifts Program by the Tatts Group Limited, 2013		trunk W.A. Finlay Used by W.A. Finlay, an original Tattersall’s trustee (1904-36). S2013.43
lottery barrel on stand late 18th century George Adams is thought to have used this for the Van Diemen’s Bank Lottery S2013.21	honour board Women’s Services 1946 Tasmanian blackwood honour board, with the names of Tattersall’s female staff who served in World War Two. S2013.32	bin of lottery balls Bin of wooden lottery balls/marbles used in the drawing of the Tattersall’s sweepstakes. S2013.44
lottery barrel cedar Used by Tatts. with a capacity of 7000 marbles Octagonal cedar lottery barrel tumbled by attaching handles to the sides’. S2013.22	brass name plaque Tasmanian Tattersalls Club 1905 Original brass name plaque for the Tasmanian Tattersall’s Club. S2013.33	Documents Donations Collection of books mostly relating to telephony and the Postmaster General’s Department Presented by David Brumby, R2012.37–41
lottery barrel on stand Large round laminated cedar lottery barrel, hand turned with a capacity of 100,000 marbles. S2013.23	brass name plaque Trustees Geo. Adams’ Estate 1905 Original brass name plaque for the Trustees George Adams’ Estate. S2013.34	Documents associated with the Order of Australia Medal Presented by Richard Hale, R2012.42-43
triple pedestal table 1900 Tasmanian blackwood triple pedestal table. The table was originally used with the ‘Ramsay Railway’ ball counting track. S2013.24.1	boxed set of lottery balls Alcock & Co. Used in the drawing of the Tatts sweepstakes. S2013.35	Royal Hobart Regatta Association Tasman’s Centenary Regatta Program, 1938 Presented by Diane Hallam, R2012.44
		Daily Mail newspaper, 31 December 1900 Presented by Diana Jones, R2012.45
	lottery barrel funnel S2013.36	Hobart and suburbs street directories for 1948 and 1954 Presented by Leighton Blazely, R2012.55.1-2

Collection of social and political cartoons drawn by Graeme Dazeley Presented by Graeme Dazeley, R2012.50.1-29 Theatre Royal Program, 1898 Presented by Ann Hopkins, R2012.48	Ten WWI documents relating to brothers William and Charles Dickenson Presented by Mark Dickenson, R2013.10.1-10	Award medal of the Canterbury Boys High School, The Metropolitan Water Sewerage and Drainage Board of NSW and the Sydney Technical College to Mr. Allan Steed Presented by L. Steed and G Desmond, 2013
<i>The Students Flora of Tasmania</i> , part 3 Presented by Margaret Davies, R2012.47	Portrait of Hobart magistrate Joseph Hone, and Swiss passport issued to Alfred Henry Maning in 1838 Presented from the Estate of Lucille Nicholson, R2013.8–9	A 1914-20 British War Medal awarded to Driver J. Scott Presented by Mrs L. McKay, 2013
Collection of newspaper cuttings reporting on the Gordon-below-Franklin River dam dispute Presented by Chris Arthur, R2012.71	Two posters, two drawings and a booklet relating to the Franklin Dam blockade Presented by Chris Arthur, R2013.14–18	Medal of the Order of Australia with miniature, riband and lapel badge Presented by Mr Richard Hale, 2012 21 Miscellaneous banknotes and 14 miscellaneous coins from the Collection Box TMAG
Antarctic Division publications Presented by Morag Anderson, R2012.52-54	Collection of Antarctic documents Presented by Ian Teague, R2013.11 Two scrapbooks recording the history of G.P.FitzGerald and Company Limited, Presented by Geoff Fader, R2013.24.1–2	15 Commemorative Medals of Tasmania together with two medal dies and 2 lead strikes from the Mt. Lyell Mining and Railway Company Ltd., 2010
Bulletin magazine Presented by Kathryn Medlock, R2012.51	Numismatics and Philatelics Donations 39 present day used Australian Postage stamps and 50 miscellaneous used stamps Presented by Ms S Backhouse, 2012-13	The Decoration of the Officer of the Order of Australia with the Queen’s Silver Jubilee Medal and Miniature (6 items) Presented by Mr Geoff Fader.2013
1984 Tasmanian Folk Festival booklet Presented by Shelia Mearns, R2012.61	848 used postage stamps from the T J Lyons collection Presented by Mr & Mrs J Strutt	146 miscellaneous minor items of numismatic / philatelic interest from many donors
UTG newsletter April 1972, Franklin Saved 25th Anniversary poster, and slide notes Presented by Bob Brown, R2012.72–74	Booklet regarding Australian Music Legends and containing 10 blocks of 4 mint stamps of each legend Presented by Australia Post, 2013	
Documents relating to Joseph and Enid Lyons Presented by Peter Lyons, R2012.66–67	A booklet titled “The Top of Their Game” with blocks of 4 mint stamps depicting Australian Legends of Football and The Australia 2012 collection of mint postage stamps Presented by Australia Post, 2013	Indigenous Cultures Julie Gough (b. 1965) <i>The Crossing (The consequence of change)</i> 3, 2011 Purchased: New Content budget M8877
Opera music score Presented by Ingrid Howe, R2012.68	2 Tasmanian Medals commemorating the 150th Anniversary of the First Dog Show and a Best of Breed Rosette from the Committee of Dogs Tasmania. Presented by The Committee of Dogs Tasmania, 2013	Makers unknown (Tyre, Beirut) One vase, two figures, one stone engraving and one circular bowl Donated by Dr C.D.M. Drew M8887
Mechanics Institute dance program, 1860 Presented by Mary Burke, R2013.1	The 1937 King George VI Coronation Medal from the Tasmanian Braille Writers Association.	Photography J Barry Laurance Studio [photographer]; [The Governor of Tasmania Sir Guy Green VC KBE CVO presentingThe Medal of the Order of Australia (OAM) to Mr Richard Hale at the Queen’s Birthday Investiture at Government House, 2003], Presented by Mr Richard Hale Q2012.8
Dogs Tasmania Exhibition Show Catalogue, 2012 Presented by the Committee of Dogs Tasmania, R2013.6	Four Tasmanian Medals commemorating the 175th Royal Hobart Regatta Presented by Royal Hobart Regatta Association, 2013	<i>Play “Trial by Jury” at the Theatre Royal</i> , 1898. Presented by Ms Ann Hopkins Q2012.9
Freedom of the City parchment, 1786 Presented by Shelley Wooley, R2013.7	Decoration – Officer of the Order of the British Empire and Miniature Presented from the Estate of the late Miss Mona Potterton, 2012	
Collection of Braille Library books and documents Presented by the Tasmanian Braille Writers’ Association, R2013.12		
Collection of documents relating to George Adams and the history of Tattersall’s in Tasmania Presented under the Australian Government’s Cultural Gifts Program by the Tatts Group Limited, R2013.13		
Three books concerning the Robinson and Leggett families Presented by Scott Robinson, R2013.23		

Jock McGee [photographer]; *A visit to Mawson’s Hut at Commonwealth Bay, Antarctica, 1962*. Presented by Peter Paish through daughter Judy Q2012.10

W. H. Reece [photographer]; Studio portrait of unidentified in fur stole, 1907. Presented by Mr Des Beechey Q2012.12

Crawford’s Studio [photographer]; Studio portrait of unidentified baby, ca 1927. Presented by Mr Des Beechey Q2012.13

Brunton & Easton Photographers, Picture Framers [photographer]; Studio portrait of unidentified baby, ca 1927. Presented by Mr Des Beechey Q2012.14

Dr Don Hutton [Filmmaker]; *Franklin River kayak trip, February 1976*. Undertaken by group, Don Hutton, Fritz Balkau, Ian Enting, Janna Thompson, John Bennett. DVD recording from original footage presented by Dorothy Hutton Q2012.16

Collection of photographic material relating to Post Master General’s Department, Tasmania. Presented by Mr David Brumby Q2012.17

Jack Thwaites, Tasmanian Government Photographic Laboratories and Brown and Dureau Aerial Survey photographers. [Photographers]. Album of photographs and documents recording the Hobart Walking Club trek to Federation Peak undertaken by Jack Thwaites, Dorothy Keats, David Brink, Ted Hall, and David Sargison 1948 –1949. Copied from item on loan from Karen Brown. Q2012.18

Trip down the Franklin River by rubber raft. Bob Brown with Harry Braid MLC & John Davies et al, 1980. Presented by Mr Bob Brown. Q2012.19 to .20

Aerial view, Franklin River Dam Roadworks site showing Franklin river and road through wilderness area. Launch approaching landing site, 1983. Presented by Dr Robert (Bob) Brown Q2012.21

(71) 35mm transparency slides Tasmania’s Wild Rivers. Wilderness Society slides and notes for lecture series (see also document collection) Deals with issues related to Gordon below Franklin Dam. 1976. Presented by Dr Robert (Bob) Brown Q2012.22

Confrontation on the Kelly Basin Road at Crotty between Police and Greenies, ca 1983. Presented by Dr Robert (Bob) Brown Q2012.23

Keith McKenry [photographer]; *Lake Pedder Beach, 1971*. Presented by Dr Robert (Bob) Brown Q2012.25

Enid Lyons, ca 1960. Presented by Mr Peter Lyons Q2012.26

Catholic ministers of religion and other as yet unidentified people. Album elonged to Bayley family?, 1860s. Collection of carte de visites in brown embossed leather album. Presented by Dr M F Morgan Q2012.28

Swaine [photographer]; Portrait of *Frederick William James Moore and wife Constance Walden Moore (née) Potterton*. Shows William holding the medals awarded for an OBE in 3/6/1931; *Janet Handsel Moore* (nee Walden) A relative on Miss Monah Potterton’s side, ca 1930. From Estate of Miss Mona Potterton Q2012.31 to .32

Joseph Frances George Walker outside his house at Opossum Bay. George’s signature is written on the wall of the Tasmanian Museum & Art Gallery Bond Store, 1940s. Presented by Rosie McKeand Q2013.1

Portraits, Albumen prints and cased ambrotypes Grueber, Gage, Morrisby families; Wherrett & Co;. Presented by Mr Geoff Andrewartha Q2013.2 to Q2013.12

Various portraits of Dickenson family, 1910-1916. Presented by Mr Mark Dickenson. Q2013.13.1 to .4

HopPicking, 1910s (three of), *Girls Friendly Society Hostel, 54 Davey Street, Hobart, 1920s* (four); Spurling & Son, [photographer]; *St Johns Mission Hall and Girls Friendly Society Lodge* (One). 1910s-20s. Presented by Janet Middleton Q2013.14.1 to .8

Beattie [Studios] [photographer]; *Tasman Bridge with Floating Bridge in foreground, Derwent River Hobart, 1964*. Presented by Mrs Sandra Martin-Henry Q2013.19

Beattie [Studios] [photographer]; *Tasman Bridge Derwent River Hobart, ca 1965*. Presented by Mrs Sandra Martin-Henry Q2013.20

Collection of 13 panorama prints, views of trip West Coast and Midlands originally owned by donor’s grandfather Sir Fred Hiam who accompanied Major Belcher’s mission to Australia (among other countries) as agricultural adviser to the Wembley Exhibition in 1911. Presented by Mr G H Wilson Q2013.30 to .42

Geoff Lea [Photographer]; Luke Wagner [Framer]; No Dams Rally – Dr Bob Brown and actor Lorraine Bayly, leading a rally in Elizabeth Street, Hobart, protesting against the proposed damming of the Franklin and Gordon rivers in south west Tasmania, ca 1982. Presented by Mr Chris Arthur Q2013.43

Collection of photographs from the Braille Library museum collection – reading support material for the visually impaired (blind). Presented by Tasmanian Braille Writers Association Q2013.44

Collection of photographs relating to George Adams and the history of Tattersalls in Tasmania. Donated through the Australian Government’s Cultural Gifts Program by the Tatts Group Limited Q2013.45

Vandyck [photographer]; *Hon G. P. FitzGerald*, founder of G.P. FitzGerald’s Company, 1904. Presented by Mr Geoff Fader Q2013.46.1

Douglas FitzGerald, Managing Director of G.P. FitzGerald’s Company until 1950, ca 1950. Presented by Mr Geoff Fader Q2013.46.2

Laurance Studio, Hobart [Photographer]; *Peter FitzGerald*. Presented to Norma FitzGerald at a dinner party held to mark his retirement as managing director in 1977. Presented by Mr Geoff Fader Q2013.46.3

Collection of photographs by Roger Lovell, HCC, Mercury Newspapers and others; documents the incidents that occurred when the Gay and Lesbian Rights Group stall at Salamanca Place was excluded from the Salamanca market by the Hobart City Council in 1988. These photographs featured in an exhibition “Trespass” – one of four projects developed by the HCC, lesbian, gay, bi-sexual, transgender and intersex community. Q2012.11. Presented 2012

Zoology

Invertebrate Zoology

Some 26,000 specimens were donated to the Invertebrate Zoology collection or collected by Zoology staff for the collection.

The largest donations by far were from Margaret Richmond (marine molluscs) and Forestry Tasmania (part of the Tasmanian Forest Insect Collection). During the 1980s and 1990s Margaret Richmond amassed a sizeable and important personal collection of seashells from around Tasmania’s coastline – a collection that formed the basis for her two-volume *Tasmanian Seashells*, which was for a long time the standard identification guide for the region. The actual size of the donation will not be known until each lot is registered – a process now under way with the help of previous curator and now volunteer Liz Turner.

The Tasmanian Forest Insect Collection (TFIC) comprises many hundreds of thousands of insect specimens, mostly collected since the 1970s as part of Forestry Tasmania’s ecological and integrated pest management research, forest health monitoring and port surveillance.

Forestry Tasmania has a long-standing agreement with TMAG that has been put into action to ensure that the TFIC is rehoused at TMAG following FT’s current restructure. Most of the specimens in the TFIC are beetles, which will remain the subject of research at Forestry Tasmania for another year.

The donation this year comprises all insects in the TFIC other than the beetles, and consists primarily of Lepidoptera (chiefly moths) and Hymenoptera (chiefly wasps) with smaller numbers of other insect orders.

Vertebrate Zoology

A total of 123 specimens were donated during the year representing all vertebrate groups.

Many specimens were used to provide material for the exhibition galleries on the ground and first floors of the Bond Store, the Central Gallery and Earth and Life

Gallery. Bonorong Wiildlife Sanctuary were particularly helpful in providing specimens that are otherwise difficult to obtain, such as the eastern grey kangaroo (*Macropus giganteus*) in *parrawa, parrawa!* Go away! and the Department of Primary Industry, Water and Environment donated wedge-tailed eagles (*Aquila audax*) for the Central Gallery. Other significant donations specifically for the exhibition galleries include the Tasmanian bettong (*Bettongia gaimardi*), sheep (*Ovis aries*), swamp rat (*Rattus lutreolus*) and a pink robin with nest (*Petroica rodinogaster*).

The research collections continued to grow during the year with donations from the public, other government departments and collection by TMAG staff. Significant among these was a green turtle (*Chelonia mydas*) from King Island, rats and mice from Macquarie Island and cetacean material from DPIPWE. These will be prepared as study skins, osteology or spirit specimens as well tissue samples preserved in ethanol.

Tasmanian Herbarium

Individuals and institutions donated a total of 1139 specimens to the Herbarium. Staff of the Herbarium collected and lodged 1457 specimens.

Miscellaneous specimens were donated by S Adlard, S Andrews, G Batey, M Batey, P Collier, P Dalton, C Daniels, G Daniels, A Fergusson, S Findlay, N Fitzgerald, S Headley, C Howells, D Lane, A Povey, J Sawbridge, R Skabo, A Smith, S Stallbaum, K Stewart. G Taylor, T.Thekathyiil, E Wakefield, H Wapstra, M Wapstra, J Whinam and K Ziegler.

The Herbarium received specimens from:

Australia: National Herbarium of NSW, Sydney; National Herbarium of Victoria, Melbourne; Western Australian Herbarium, Perth

Austria: Karl Franzens Universität, Graz; University of Salzburg

Germany: Technische Universität Kaiserslautern; Universität Würzburg

Japan: National Science Museum, Tsukuba, Ibaraki

New Zealand: Landcare Research, Lincoln and Auckland; Museum of New Zealand, Te Papa Tongarewa, Wellington; Otago Regional Herbarium, Dunedin

Poland: Institute of Botany, Krakow

Tasmania: Launceston Field Naturalists; King Island Herbarium, Currie; The Millennium Seed Bank, Hobart

Tunisia: University of Carthage, Tunisia

United States of America: California Academy of Sciences, San Francisco; Michigan State University; New York Botanic Gardens

Appendix 5

Centre for Learning and Discovery statistics

2012-13	General school visits		Education programs		Holiday programs		Family Day programs
	total visits	no. of participants	total visits	no. of participants	total visits	no. of participants	no. of participants
July	16	491	0	0			
August	15	383	1	15			
September	8	306	3	99	0	0	
October	9	398	0	0			
November	3	120	0	0			
December	closed	closed	closed	closed			
January	closed	closed	closed	closed	closed	closed	
February	closed	closed	closed	closed			
March	19	469	7	127			
April	36	1100	25	601	5	12770	3205
May	49	1391	32	839			2228
June	86	2489	44	1188			1759
Total	241	7147	112	2869	5	12770	7192

2012-13	Tours		Loans			Teacher Seminars		Outreach Programs	
	total visits	no. of participants	zoological specimen	Australian War Memorial boxes	ice boxes	no. of seminars	participants	no. of visits (days)	no. of schools/orgs
July	13	29	21		1	2	75		
August	10	11	17					3	3
September	15	19	20	1	1				
October			20	4		1	8	1	1
November			11		n/a				
December	closed	closed	0		n/a	closed	closed		
January	closed	closed	closed		n/a	closed	closed		
February	closed	closed	closed		n/a	closed	closed		
March	23	226	3	7	n/a	5	98		
April	41	341	9		n/a	3	65		
May	41	187	20	6	n/a	3	83		
June	42	286	23	3	n/a	5	90		
Total	185	1099	144			19	419		

Appendix 6

Collection and research statistics

Collection and research report overview (2012-13)

2012-13	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										
Art	51	45	7		6/65	8/67	0	0		
Decorative Art	5	3	6		0	2/10	0	0	0	21
Biodiversity										
Invertebrate Zoology	26000	0	0	1034	0	0	3/26	6/76	0	91.75
Vertebrate Zoology	123	0	1	707	1/1	1/1	0	0	0	4
Herbarium	2667	0	0	4097	19/862	12/457	26/1169	47/2339	25/913	278
Geology	72	0	0	1906	0	1/3	0	½	0	113
Cultural Heritage										
Indigenous Cultures					0	0	0	1/1	0	
Documents / Archives	42 + 8 coll	1 coll	0	498	0	1/80	0	0	0	54
History	63 + 4 coll	1 coll	0	1066	7/64	24/106	1/1	1/1	0	86
Numismatics / Philatelics	1218	0	0	1218	0	0	0	0	0	72
Photographs	111	18	0	1545 + 2702 scans	0	0	0	0	0	56
Support Services										
Library	592	0	75	0	0	0	0	0	0	0

Public outreach overview (2012-13)

2011-12	Enquiries (Estimate of Total)	Reports / Publications (Total)	Visiting Researchers	Exhibitions			Talks and Lectures	Media (Radio / TV / Print)
				Minor/short term (<5 days FTE)	Significant (>5 days FTE)	Major (>20 days FTE)		
Arts								
Art	2441	1					5	1
Decorative Arts	50	0	10	0	0	0	2	0
Biodiversity								
Invertebrate Zoology	182	15	21	0	0	1	11	8
Vertebrate Zoology	65	1	7	0	0	1	4	3
Herbarium	3355	18	6	0	0	0	4	1
Geology	18	0	4	0	0	0	0	0
Cultural Heritage								
Indigenous Cultures	156							
Documents	139	0	10	0	1	0	0	0
History (including Numismatics/ Philatelics)	233	0	4	0	0	0	11	11
Photographs	63	0	3	0	0	0	0	0

Appendix 7

External financial support

- Detached Culture Organisation – \$250,000 art education
- Australian International Cultural Foundation – \$200,000 art exhibition
- Myer Foundation – \$5,000 Redevelopment project
- Grants received during the 2012-13 Financial Year – Herbarium

Granting Organisation	Purpose and Recipient of Grant	Amount Granted
Federal Department of Sustainability, Environment, Water, Population and Communities	ABRS Applied Taxonomy Grant – Lichens	\$15,000
Federal Department of Sustainability, Environment, Water, Population and Communities	Bush Blitz survey – Skullbone Plains	\$1,090

- Grants received during the 2012-13 Financial Year – Zoology

Granting Organisation	Purpose and Recipient of Grant	Amount Granted
The Museums Board of Victoria	Inspiring Australia Field Guide apps	\$35,000
Federal Department of Sustainability, Environment, Water, Population and Communities	Bush Blitz survey – Skullbone Plains	\$ 1,818.18
Federal Department of Sustainability, Environment, Water, Population and Communities	Bush Blitz survey – Skullbone Plains	\$29,000

Appendix 8

Research supervision

Bonham, Kevin (Honorary Researcher, TMAG)
Supervisor: **Catherine Byrne**
Project: Ten new species of Tasmanian Snails and Taxonomic Training. [Australian Biological Research Study (ABRS) taxonomic research grant].

Bonham, Kevin (Honorary Researcher, TMAG)
Supervisor: **Catherine Byrne**
Project: Tasmanian Land Snails (Pulmonata: Charopidae). [Australian Biological Research Study (ABRS) taxonomic research grant].

DeLittlle, David (Honorary Researcher, TMAG)
Supervisor: **Catherine Byrne**
Project: Description of new species and redescriptions of species in the genus Paropsisterna (Coleoptera: Chrysomelidae). [Australian Biological Research Study (ABRS) taxonomic research grant].

Throssell, Abbey-Christine (Honours Student, University of Tasmania)
Supervisors: **Catherine Byrne**, Peter McQuillan
Project: Taxonomy and biogeography of the Tasmanian Archiearinae (Geometridae) moths.

Yaxley, Belinda (PhD of Science Candidate, University of Tasmania)
Supervisors: Alastair Richardson, Simon Wotherspoon, Peter McQuillan, **Simon Grove**
Project: Biology and conservation ecology of selected saproxylic beetle species in Tasmania’s southern forests.

Forster, Lynette (PhD of Science Candidate, University of Tasmania)
Supervisors: Caroline Mohammed, Morag Glenn, **Simon Grove**
Project: Managing for persistence of the saproxylic biota in production-forest landscapes.

Tribe, Sophie, (Third Year Undergraduate History Major, Deakin University)
Supervisor: **Elizabeth Adkins**
Project: Survey of primary and secondary sources on life of William Lanne

Raiti, Maria (Honours Archaeology Major, University of New England)
Supervisor: **Elizabeth Adkins**
Project: Cataloguing, rehousing and storing naval uniform collection for the Maritime Museum of Tasmania.

Appendix 9

Lectures and presentations

Adkins E ‘Surf-boards and Beach Pyjamas’ Tasmanian Surfing from 1890-1950,Maritime Museum of Tasmania AGM, Hobart, November 2012

Adkins E ‘Surf-boards and Beach Pyjamas’ Tasmanian Surfing from 1900-1960’s, Maritime Museum of Tasmania Monthly Talk Series, Hobart, April 2013

Backhouse S ‘The City of Hobart Art Prize 2012’, TMAGgots, October 2012

Backhouse S ‘William Charles Piguénit’, ABC radio interview, Hobart March 2013

Backhouse S ‘A Passion for Nature: The work of William Charles Piguénit’, Floor talk with the Art Guides, March 2013

Backhouse S ‘Colonial Women’ Floor talk with the Art Guides, April 2013

Backhouse S ‘An overview of the William Charles Piguénit exhibition’ *The Friends of the TMAG*, May 2013

Backhouse S ‘Colonial Women in Tasmania’ Public Curatorial talk, TMAG, June 2013

Baird A ‘Interpretation in Museums’, *Bachelor of Tourism 3rd year course lecture*, University of Tasmania, Hobart, April 2013

Baird A ‘Shaping Tasmania: a journey in 100 objects’, *recorded interview aired on ABC Local Radio*, Hobart, February 2013

Baird A ‘Museums as Teaching tools’, Bachelor of Education seminar, Hobart, April 2013

Baird A ‘Tasmanian Aboriginal Culture’ *In service Teacher’s Professional Learning Series 8 seminars*, Hobart, 19 March, 8 April, 21, 23, 27 May, 4, 20, 28 June 2013

Baird A ‘Our Changing Land Creating Tasmania – a teachers resource’ Tasmanian History Teachers Seminar, Hobart March 2013

Brett K TMAG’s Barkcloth Collection Tasmanian Art Teachers Event at MONA in association with *Theatre of the World*, Hobart, July 2012

Brown T ‘*parrawa parrawa* Gallery’ Museums Australia Conference, Canberra, May 2013

Brown T ‘Tasmanian Aboriginal NAIDOC Week presentations’Antarctic Division – Kingston, 4 -5 July 2012

Brown T ‘Jillian Mundy, Koori Mail’ interview, 18 March 2013

Brown T ‘Kathy Marks Griffith Review’, interview, 8 October 2012

Byrne C ‘Five Bush Blitzes, TMAG and Lepidoptera’ Australian Entomological Conference, Hobart, November 2012

Byrne C ‘Taxonomy and TMAG’, Salamanca Rotary Club, Hobart, March 2013

Byrne, C and **Grove S** ‘Miena jewel-beetles’, recorded interview aired on ABC Tasmania TV and radio news, Hobart, March 2013

Byrne C ‘The mole cricket, *Gryllotalpa australis*’, recorded interview aired on ABC Launceston radio, Hobart, 7 March 2013

Byrne C ‘Jackjumpers’, curatorial floor talk, TMAG, 10 April 2013

Byrne C ‘Mass emergences of *Oxycanus* (Lepidoptera: Hepialidae)’, recorded interview aired on ABC statewide radio, Hobart, 13 May 2013

Byrne C ‘Jackjumpers’, curatorial floor talk, TMAG, 16 May 2013.

Cave L ‘Tasmanian Bryophytes’ Launceston Field Naturalists, John Skemp Field Centre at Myrtle Bank, July 2012

de Salas M. ‘Lost Crops of the Incas’ Tarooma Garden Forum, October 2012

de Salas M ‘How to be a Botanist’ Keynote Speaker, 50th Anniversary Dinner, King Island Field Naturalists, King Island, November 2012

de Salas M ‘Tasmania’s bee-friendly flora’ Southern Branch of the Tasmanian Beekeepers Association, February 2013

Grove S ‘Jimbles (box-jellies) found in the Derwent’, recorded interview aired on ABC Tasmania TV and radio news, Hobart, February 2013

Grove S ‘Jimbles (box-jellies) found in the Derwent’, live interview aired on ABC radio Tasmania, Hobart, February 2013

Grove S ‘Seashells – a journey of discovery’, recorded interview aired on ABC TV 7.30 Tasmania, Hobart, March 2013

Grove S ‘Upgrading the molluscs collection at the Tasmanian Museum and Art Gallery’, poster presented at Annual Conference of the Australian Entomological Society, Hobart, December 2012

Grove S ‘Seashells’, Family day activity, TMAG, March 2013.

Grove S ‘Invertebrates – the other 99% of animal life’, curatorial floor talk, TMAG, April 2013

Grove S and Byrne, C ‘Taxonomic favouritism: the spineless majority bugging Tasmanians’, poster presented at Combined Annual Conferences of the Australian Entomological Society and the Australasian Arachnological Society, Hobart, 25-28 November 2012

Grove S, Wardlaw, T and Forster, L ‘Do mature-forest beetles really care about their landscapes?’, talk presented at Combined Annual Conferences of the Australian Entomological Society and the Australasian Arachnological Society, Hobart, 25-28 November 2012

Stewart J ‘Tasmania: Art and Design’ Special interest talks, March, April, May, June 2013

Medlock K ‘The Dream of the Thylacine’, panel discussion, Hobart, March 2013

Medlock K ‘Encountering an Upside-Down World’, curatorial floor talk, TMAG, 17 March 2013

Medlock K ‘Ray Mears in Australia’, interview and footage of the thylacine gallery and specimens. General thylacine history, biology and extinction, ITV UK television, Film production, TMAG, 12 April 2013

Medlock K Bryde’s whale skull, ABC radio & television, WIN, Southern Cross and AAP, 14 May 2013

Medlock K Update of Bryde’s whale skull story, ABC radio, 15 May 2013

Morris K ‘Early learners at the Tasmanian Museum and Art Gallery’ talk presented at Create, Connect, Empower, Creative Connections in the Early Years forum, TMAG, 17 May 2013

Rimmer Z ‘Tasmanian Aboriginal NAIDOC Week presentations’ Antarctic Division – Kingston, 4-5 July 2012

Rimmer Z ‘Early Years Foundation’ – Create Connect Empower statewide forum, May 2013

Terry I ‘Parrawa Gallery’ Public presentation, Hobart, March 2013

Terry I ‘Parrawa Gallery’ Aboriginal Studies Students, UTAS, Hobart, April 2013

Terry I ‘Parrawa Gallery’ Museums Australia Conference, Canberra, May 2013

Terry I ‘Protest’ Power of Change Gallery talk, Hobart, 12 June 2013

Terry I ‘Protest’ Power of Change Gallery talk, Hobart, 24 June 2013

Wishart E ‘Our Changing Land Creating Tasmania – a teachers resource’ Tasmanian History Teachers Seminar, Hobart March 2013

Wishart E ‘Our Changing Land Creating Tasmania’, Gallery talk, Hobart, April 2013

Wishart E ‘Our Changing Land Creating Tasmania’ Tasmanian Historical Research Association Gallery Talk, May 2013



Our land: parrawa, parrawa! Go away!

Appendix 10

Research publications and articles

TMAG Journal – Kanunnah:

Seppelt R.D. (Ed.) (2012) Kanunnah 5 149pp. (Tasmanian Museum and Art Gallery: Hobart)

Books and catalogues:

Backhouse S, Brown T, Johannes C.A ‘Passion for Nature: William Charles Piguenit’ Tasmanian Museum and Art Gallery, Hobart, 2013

Brett K (2012) The Barkcloth Collection of the Tasmanian Museum and Art Gallery in Martin, Jean-Hubert *Theatre of the World*. Museum of Old and New Art, Hobart pp74 – 77

Brett K. 2012. Annotated list of Barkcloth Works. In Martin, Jean-Hubert *Theatre of the World*. Museum of Old and New Art, Hobart. pp 78 – 92.

Seppelt R.D., Jarman S.J., Cave L.H. & Dalton P.J. An Illustrated Catalogue of Tasmanian Mosses. Part 1. 1-98. Tas. Herbarium, Tas. Museum & Art Gallery: Hobart 2013.

Refereed papers:

Brett K. (2012) Collecting *masi, siapo and ngatu* – barkcloth at the Tasmanian Museum and Art Gallery. *Kanunnah* **5** pp 59-82.

Grove SJ (2012). What bugs Tasmanians? An enquiry into TMAG’s invertebrate enquiries database. *Kanunnah* **5**, 83-105.

Byrne C. J. and Wei, N. (2012). *Kunanyia stephaniae* gen. nov. & sp. nov. (Lepidoptera: Geometridae: Ennominae): an unusual and rare diurnal moth from the mountains of Tasmania, *Zootaxa* **3503**: 25-46.

Fountain-Jones, N, McQuillan, PB, **Grove SJ** (2012) Beetle communities associated with the tree fern *Dicksonia antarctica* Labill. in Tasmania. *Australian Journal of Entomology* **51**, 154-165.

Reid, C. A. M., **De Little D. W.** (2013) A new species of *Paropsisterna* Motschulsky, 1860, a significant pest of plantation eucalypts in Tasmania and Ireland (Coleoptera: Chrysomelidae: Chrysomelinae), *Zootaxa* **3681 (4)**:395-404.

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Preparing objects for display in the Colonial Art exhibition *Dispossessions and Possessions*

Appendix 11

External duties

Elizabeth Adkins
Member, Australian Maritime Museums Council; Member, Museums Accreditation Committee; Coordinator, Maritime Heritage Organisations of Tasmania

Sue Backhouse
Judge, *City of Hobart Art Prize*, 2012; Interview filmed and recorded to accompany publication Tony Woods: Archive, Australian Scholarly Press, 2013

Andy Baird
Committee Member-State Rep, Museums Australia Education Network; Member, Tasmanian Polar Network

Matthew Baker
Steering Committee member of the Tasmanian Weed Alert Network; Working Group member for the Australian Plant Census Project (Council of Heads of Australasian Herbaria subcommittee); Honorary Research Associate, School of Agricultural Science, University of Tasmania

Tony Brown
Member of Interim Aboriginal Heritage Council

Alex Buchanan
Trustee, Winifred Curtis Scamander Reserve

Erica Burgess
Member, Australian Institute for the Conservation of Cultural Material; Member, Cultural Heritage Practitioners Tasmania; Member Tasmanian Historical Research Association

Catherine Byrne
Board member, Forum Herbulot; Scientists in Schools project; Reviewer, Zootaxa; Reviewer, European Journal of Entomology; Honorary Research Associate, School of Geography and Environmental Studies, University of Tasmania; TMAG representative, Council for Heads of Australian Faunal Collections and Council for Heads of Australian Entomological Collections; Member, Australian Entomological Society; Member of organising committee for the Australian Entomological Society conference, Hobart, 2012; Committee member, Society of Australian Systematic Biologists

Lyn Cave
Member, Managers of Australasian Herbarium Collections Group (MAHC), Secretary, Bryophyte Interest Group (BIG)

Philippa Cox
Member, Australasian Registrars Committee (ARC); Member, Museums Australia (MA)

Miguel de Salas
Working Group member for the Australian Plant Census Project (Council of Heads of Australasian Herbaria subcommittee); Operational Working Group member for ‘Seed Safe’ (Millennium Seed Bank Project, Tasmania); Honorary Research Associate, School of Plant Science, University of Tasmania

Simon Grove
Committee member, Tasmanian Field Naturalists Club; Member, Australian Entomological Society; Member, Australasian Malacological Society

Peter Hughes
TMAG Representative, Tasmanian Design Alliance

Jo Huxley
Member, Friends of the Theatre Royal History Project, Inter Agency Steering Committee; Member, Tasmanian Historical Research Association

Gintaras Kantvilas
Member, Council of Heads of Australasian Herbaria (CHAH); Editorial Board Member *Australasian Lichenology*; Editorial Board Member, *Herzogia* (the international journal of the Central European Bryological and Lichenological Society); Associate editor of a special edition of the international journal *The Lichenologist*; Member, Forest Practices Tribunal; Advisory Board Member, International Association for Lichenology; Honorary Research Associate, School of Plant Science, University of Tasmania

Kathryn Medlock
Australasian Representative, Society for the history of Natural History, Natural History Museum, London; Member, International Council of Museums (ICOM); Honorary Research Associate, School of Zoology, University of Tasmania; Research Associate, Centre for Historical Research, National Museum of Australia, Canberra

Zoe Rimmer
Member of Interim Aboriginal Heritage Council, Member of Advisory Committee for Indigenous Repatriation (national committee) Member of Arts Tasmania, Aboriginal Arts Advisory Committee

Rod Seppelt
Managing editor, Kanunnah; Editorial Board member, *Hikobia*; Editorial Board member, *Central European Journal of Biology*; Editorial Board member, *Polar Research*; Adjunct Research Professor, University of Alaska, Fairbanks

Jane Stewart
Hobart City Council Visual Arts Sub Committee; Hobart City Council Public Art Committee

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

Elspeth Wishart
Member, Archaeology Advisory Panel (Tasmanian Heritage Council); Member, Arts Tasmania Small Museums and Collections Panel; Member, Tasmanian Polar Network; Member, International Council on Monuments and Sites (ICOMOS Australia); Member, Tasmanian Historical Research Association; Member, Cultural Heritage Practitioners Tasmania; Panel Member Iconic Sites Taskforce (Initiative of the Federal Government Department of Environment).

Rebecca Tudor
Board member, Contemporary Art Services Tasmania; Education and Public Programs Liason to Kaldor Public Art Projects ‘13 Rooms’, April 2013

Cobus van Breda
Member of Management Committee Allport Library and Museum of Fine Art; Member of Advisory Board Archdiocese of Hobart Heritage Museum; Publications Officer Australian Institute for the Conservation of Cultural Material (AICCM)

Financial report

Independent Auditor's Report

To Members of the Parliament of Tasmania

Tasmanian Museum and Art Gallery

Financial Statements for the Year Ended 30 June 2013

I have audited the accompanying financial statements of the Tasmanian Museum and Art Gallery (TMAG), which comprise the statement of financial position as at 30 June 2013, the statements of comprehensive income, changes in equity and cash flows for the year ended on that date, a summary of significant accounting policies, other explanatory notes and the statement by the Trustees of TMAG.

Auditor's Opinion

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

- (a) present fairly, in all material respects, its financial position as at 30 June 2013 and 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.

The Responsibility of the 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 and Section 8 of the *Tasmanian Museum Act 1950*. This responsibility includes establishing and maintaining internal controls relevant to the preparation and fair presentation of the financial statements that are free from material misstatement, whether due to fraud or error; selecting and applying appropriate accounting policies; and making accounting estimates that are reasonable in the circumstances.

Auditor's Responsibility

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

...1 of 2

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 Trustees' 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 TMAG's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the Trustees as well as evaluating the overall presentation of the financial statements.

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

Independence

In conducting this audit, I have complied with the independence requirements of Australian Auditing Standards and other relevant ethical requirements. The *Audit Act 2008* further promotes independence by:

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

Tasmanian Audit Office



H M Blake
Auditor-General

HOBART
26 September 2013

...2 of 2

Statement of Comprehensive Income

for the year ended 30 June 2013

	Notes	2013 \$'000	2012 \$'000
Continuing operations			
Revenue and other income from transactions			
Attributed Revenue from Government			
Appropriation revenue – recurrent	1.6(a), 4.1	7,735	7,337
Revenue from Special Capital Investment Funds	4.2	16,856	4,175
Grants	1.6(b), 4.3	692	681
User charges	1.6(c), 4.4	380	273
Interest	1.6(d), 4.5	77	101
Contributions received	1.6(e), 4.6	521	734
Other revenue	1.6(f), 4.7	102	106
Total revenue and other income from transactions		26,363	13,407
Expenses from transactions			
Attributed employee benefits	1.7(a), 5.1	7,083	6,339
Depreciation and amortisation	1.7(b), 5.2	188	206
Supplies and consumables	1.7(c), 5.3	6,163	3,006
Grants and subsidies	1.7(d), 5.4	31	41
Other expenses	1.7(e), 5.5	154	560
Total expenses from transactions		13,619	10,152
Net result from transactions (net operating balance)		12,744	3,255
Other economic flows included in net result			
Net gain/(loss) on non-financial assets	1.8(a)(c), 6.1	(14,002)	(767)
Total other economic flows included in net result		(14,002)	(767)
		(1,258)	2,488
Net result		(1,258)	2,488
Other comprehensive income			
<i>Items that will not be reclassified subsequently to profit or loss</i>			
Changes in physical asset revaluation reserve	10.1	9,408	4,520
Total other comprehensive income		9,408	4,520
Comprehensive result		8,150	7,008

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

Statement of Financial Position

as at 30 June 2013

	Notes	2013 \$'000	2012 \$'000
Assets			
Financial assets			
Cash and deposits	1.9(a), 11.1	2,027	2,574
Receivables	1.9(b), 7.1	293	75
Other financial assets	1.9(f), 7.2	17	22
Non-financial assets			
Inventory	1.9(c), 7.3	232	376
Property, plant and equipment	1.9(d), 7.4	25,054	28,104
Heritage and cultural assets	1.9(d), 7.4	386,703	376,739
Intangibles	1.9(e), 7.5	409	409
Other assets	1.9(f), 7.6	5	10
Total assets		414,740	408,309
Liabilities			
Payables	1.10(a), 8.1	220	1,913
Attributed employee benefits	1.10(b), 8.2	1,596	1,529
Other liabilities	1.10(d), 8.3	6	99
Total liabilities		1,822	3,541
Net assets		412,918	404,768
Equity			
Reserves	10.1	30,475	21,067
Accumulated funds		382,443	383,701
Total equity		412,918	404,768

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

Statement of Cash Flows

for the year ended 30 June 2013

	Notes	2013 \$'000	2012 \$'000
		Inflows (Outflows)	Inflows (Outflows)
Cash flows from operating activities			
Cash inflows			
Attributed Appropriation receipts – recurrent		7,735	7,337
Grants		692	681
User charges		161	213
Interest received		77	101
Other cash receipts		196	558
Total cash inflows		8,861	8,890
Cash outflows			
Attributed employee benefits		(7,016)	(6,193)
Supplies and consumables		(7,711)	(1,028)
Grants and subsidies		(31)	(41)
Other cash payments		(237)	(462)
Total cash outflows		(14,995)	(7,724)
Net cash from (used by) operating activities	11.2	(6,134)	1,166
Cash flows from investing activities			
Cash inflows			
Receipts from Special Capital Investment Funds		16,856	4,175
Total cash inflows		16,856	4,175
Cash outflows			
Payments for acquisition of non-financial assets		(11,269)	(5,300)
Total cash outflows		(11,269)	(5,300)
Net cash from (used by) investing activities		5,587	(1,125)
Net increase (decrease) in cash held and cash equivalents		(547)	41
Cash and deposits at the beginning of the reporting period		2,574	2,533
Cash and deposits at the end of the reporting period	11.1	2,027	2,574

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

Statement of Changes in Equity

for the year ended 30 June 2013

	Reserves \$'000	Accumulated funds \$'000	Total equity \$'000
Balance as at 1 July 2012	21,067	383,701	404,768
Total comprehensive result	9,408	(1,258)	8,150
Balance as at 30 June 2013	30,475	382,443	412,918
Balance as at 1 July 2011	16,547	381,213	397,760
Total comprehensive result	4,520	2,488	7,008
Balance as at 30 June 2012	21,067	383,701	404,768

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

Notes to and forming part of the Financial Statements for the year ended 30 June 2013

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1 Significant Accounting Policies

1.1 Objectives and Funding

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

TMAG aims to provide, promote and facilitate interaction with, and understanding of, the cultural and natural world for present and future generations. TMAG 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.

TMAG is funded by:

a) Parliamentary appropriations through the Department of Economic Development, Tourism and the Arts (the Department); and

b) Funds held in Trust by the Museum Trustees.

TMAG forms part of the Department of Economic Development, Tourism and the Arts (the Department). The activities of TMAG are predominantly funded through attributed Parliamentary appropriations. It also provides services on a fee for service basis, as outlined in Note 4.4. The Financial Statements encompass all funds through which TMAG controls resources to carry on its functions.

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

1.2 Basis of Accounting

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

- Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board; and
- The Treasurer's Instructions issued under the provisions of the *Financial Management and Audit Act 1990*.

The Financial Statements were signed by the Chairman and the Director of TMAG on 14 August 2013.

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

The Financial Statements have been prepared on an accrual basis and, except where stated, are in accordance with the historical cost convention. The accounting policies are generally consistent with the previous year except for those changes outlined in Note 1.5.

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

1.3 Reporting Entity

The Financial Statements include all the controlled activities of TMAG.

1.4 Functional and Presentation Currency

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

1.5 Changes in Accounting Policies

(a) Impact of new and revised Accounting Standards

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

- AASB 2010-6 *Amendments to Australian Accounting Standards – Disclosures on Transfers of Financial Assets [AASBs 1 & 7]* – This Standard introduces additional disclosure relating to transfers of financial assets in AASB 7. An entity shall disclose all transferred financial assets that are not derecognised and any continuing involvement in a transferred asset, existing at the reporting date, irrespective of when the related transfer transaction occurred. There is no financial impact.

- AASB 2011-1 *Amendments to Australian Accounting Standards arising from the Trans-Tasman Convergence Project [AASBs 1, 5, 101, 107,108, 121, 128, 132 & 134 and Interpretations 2, 112 & 113]* – this Standard, in conjunction with AASB 1054, removes disclosure requirements from other Standards and incorporates them in a single Standards to achieve convergence between Australian and New Zealand Accounting Standards. There is no financial impact.
- AASB 2011-9 *Amendments to Australian Accounting Standards – Presentation of Items Other Comprehensive Income [AASB 1, 5, 7, 101, 112, 120, 121, 132, 133, 134, 1039 & 1049]* – This Standard requires entities to group items presented in other comprehensive income on the basis of whether they are potentially reclassifiable to profit or loss subsequently (reclassification adjustments). There is no financial impact.
- AASB 2012-6 *Amendments to Australian Accounting Standards – Mandatory Effective Date of AASB 9 and Transition Disclosures [AASB 9, AASB 2009-11, AASB 2010-7, AASB 2011-7 & AASB 2011-8]* – This Standard amends the mandatory effective date of AASB 9 Financial Instruments so that AASB 9 is required to be applied for annual reporting periods beginning on or after 1 January 2015 instead of 1 January 2013. There is no financial impact.

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

The following applicable Standards have been issued by the AASB and are yet to be applied:

- AASB 9 *Financial Instruments* – This Standard supersedes AASB 139 *Financial Instruments: recognition and Measurement*, introducing a number of changes to accounting treatments. The Standard was reissued in December 2010. The Standard was issued in August 2011 but is not yet available for application by not-for-profit entities. TMAG has determined that the potential impact of implementation will be nil.
- AASB 13 *Fair Value Measurement* – This Standard defines fair value, sets out a framework for measuring fair value and requires disclosures about fair value measurements. AASB 13 sets out a new definition of ‘fair value’ as well as new principles to be applied when determining the fair value of assets and liabilities. TMAG has commenced reviewing its fair value methodologies (including instructions to valuers, data used and assumptions made) for all items of property, heritage and cultural assets and any liabilities measured at fair value to determine whether those methodologies comply with AASB 13. To the extent that the methodologies don’t comply, changes will be necessary. AASB 13 will require an increased amount of information to be disclosed in relation to fair value measurements for both assets and liabilities. To the extent that any fair value measurement for an asset or liability uses data that is not ‘observable’ outside TMAG, the amount of information to be disclosed will be relatively greater. While TMAG is yet to complete this review, no substantial changes are anticipated, based on the fair value methodologies presently used. Therefore, at this stage, no consequential material impacts are expected for TMAG’s property and heritage and cultural assets as from 2013-14.
- AASB 119 *Employee Benefits* – This Standard supersedes AASB 119 *Employee Benefits*, introducing a number of changes to accounting treatments. The Standard was issued in September 2012. Disclosure is under review.
- AASB 2011-8 *Amendments to Australian Accounting Standards arising from AASB 13 [AASB 1, 2, 3, 4, 5, 7, 101, 116, 117, 118, 119, 120, 121, 131, 132, 133, 134, 136, 138, 139, 140, 141, 1004, 1023 & 1038 and Interpretations 2, 4, 12, 13, 14, 17, 19, 131 & 132]* – This Standard replaces the existing definition and fair value guidance in other Australian Accounting Standards and Interpretations as the result of issuing AASB 13 in September 2011. It is anticipated that there will not be any financial impact.
- AASB 2011-10 *Amendments to Australian Accounting Standards arising from AASB 119 (September 2011) [AASB1, 8, 101, 124, 134, 1049, & 2011-8 and Interpretation 14]* – This Standard makes amendments to other Australian Accounting Standards and Interpretations as a result of issuing AASB 119 in September 2011. It is anticipated that there will be limited financial impact.
- AASB 2012-5 *Amendments to Australian Accounting Standards arising from Annual Improvements 2009-2011 Cycle [AASB 1, AASB 101, AASB 116, AASB 132 & AASB 134 and Interpretation 2]* – This Standard makes amendments to the Australian Accounting Standards and Interpretations as a consequence of the annual improvements process. TMAG has determined that the potential impact of implementation will be nil.

1.6 Income from Transactions

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

(a) Attributed Revenue from Government

Appropriations, whether recurrent or capital, are recognised as revenues in the period in which TMAG gains control of the appropriated funds. Except for any amounts identified as carried forward in Notes 4.1, control arises in the period of appropriation.

(b) Grants

Grants payable by the Australian Government are recognised as revenue when TMAG gains control of the underlying assets. Where grants are reciprocal, revenue is recognised as performance occurs under the grant.

Non-reciprocal grants are recognised as revenue when the grant is received or receivable. Conditional grants may be reciprocal or non-reciprocal depending on the terms of the grant.

(c) User charges

Amounts earned in exchange for the provision of goods are recognised when the significant risks and rewards of ownership have been transferred to the buyer. Revenue from the provision of services is recognised when the service has been provided.

(d) Interest

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

(e) Contributions received

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

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

(f) 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.

1.7 Expenses from Transactions

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

(a) Attributed employee benefits

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

(b) Depreciation and amortisation

All applicable Non-financial assets having a limited useful life are systematically depreciated over their useful lives in a manner which reflects the consumption of their service potential. Land, being an asset with an unlimited useful life, is not depreciated. Leasehold improvements are amortised over the shorter of either the unexpired period of the lease or the estimated useful lives of the improvements, once the asset is held ready for use.

Depreciation is provided for on a straight-line basis using rates which are reviewed annually. Heritage and cultural assets are not depreciated as they do not have limited useful lives as appropriate curatorial policies are in place.

Major depreciation periods are:

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

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

Software	5 years
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(c) Supplies and consumables

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

(d) Grants and subsidies

Grant and subsidies expenditure is recognised to the extent that:

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

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

Program commitments shows amounts approved to clients payable over a period greater than one year on which the actual amount payable is dependent upon expenditure being incurred and certain conditions being met by these clients and a claim submitted and approved for payment.

(e) Other expenses

Other expenses are recognised when it is probable that the consumption or loss of future economic benefits resulting in a reduction in assets and/or an increase in liabilities has occurred and the consumption or loss of future economic benefits can be measured reliably.

1.8 Other Economic Flows included in Net Result

Other economic flows measure the change in volume or value of assets or liabilities that do not result from transactions.

(a) Gain/(loss) on sale of non-financial assets

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

(b) Impairment – Financial assets

Financial assets are assessed at each reporting date to determine whether there is any objective evidence that there are any financial assets that are impaired. A financial asset is considered to be impaired if objective evidence indicates that one or more events have had a negative effect on the estimated future cash flows of that asset.

An impairment loss, in respect of a financial asset measured at amortised cost, is calculated as the difference between its carrying amount, and the present value of the estimated future cash flows discounted at the original effective interest rate.

All impairment losses are recognised in the Statement of Comprehensive Income.

An impairment loss is reversed if the reversal can be related objectively to an event occurring after the impairment loss was recognised. For financial assets measured at amortised cost and available-for-sale financial assets that are debt securities, the reversal is recognised in profit or loss. For available-for-sale financial assets that are equity securities, the reversal is recognised directly in equity.

(c) Impairment – Non-financial assets

All non-financial 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. TMAG's 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.

In relation to Heritage and cultural assets, the asset's recoverable amount is estimated and an impairment adjustment made if the asset's market value has declined significantly more than would be expected as a result of the passage of time. The recoverable amount of a cultural asset is the higher of its fair value less costs to sell and its value in use. Value in use is the present value of the future cash flows expected to be derived from the asset. Where the future economic benefit of the asset is not primarily dependant on the asset's ability to generate future cash flows, and the asset would be replaced if TMAG was deprived of the asset, its value in use is taken at market appraisal.

All impairment losses are recognised in the Statement of Comprehensive Income.

In respect of other assets, impairment losses recognised in prior periods are assessed at each reporting date for any indications that the loss has decreased or no longer exists. An impairment loss is reversed if there has been a change in the estimates used to determine the recoverable amount. An impairment loss is reversed only to the extent that the asset's carrying amount does not exceed the carrying amount that would have been determined, net of depreciation or amortisation, if no impairment loss had been recognised.

1.9 Assets

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

(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 amortised cost, being their face value.

(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 considerations are valued at current replacement cost.

(d) Property, plant and equipment and heritage and cultural assets

(i) Valuation basis

Land, heritage and cultural assets (TMAG Collections) are recorded at fair value. Buildings are recorded at fair value less accumulated depreciation and all other non-current physical assets are recorded at historic cost less accumulated depreciation and accumulated impairment losses.

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

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

(ii) Subsequent costs

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

(iii) Asset recognition threshold

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

(iv) Revaluations

TMAG has adopted a revaluation threshold of \$50,000. Non-current assets measured at fair value are revalued with sufficient regularity to ensure the carrying amount of each asset does not differ materially from fair value at reporting date.

Assets are grouped on the basis of having a similar nature or function in the operations of TMAG. Assets are revalued by class of asset annually to ensure they reflect fair value at balance date.

(e) Intangibles

An intangible asset is recognised where:

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

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

(f) Other assets

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

1.10 Liabilities

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

(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 TMAG becomes obliged to make future payments as a result of a purchase of assets or services.

(b) Attributed employee benefits

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

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

(c) Superannuation

Defined contribution plans

A defined contribution plan is a post-employment benefit plan under which an entity pays fixed contributions into a separate entity and will have no legal or constructive obligation to pay further amounts. Obligations for contributions to defined contribution plans are recognised as an expense when they fall due.

(d) Defined benefit plans

A defined benefit plan is a post-employment benefit plan other than a defined contribution plan.

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

(e) Other liabilities

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

1.11 Leases

TMAG has entered into a number of operating lease agreements for property, plant and equipment, where the lessors effectively retain all the risks and benefits incidental to ownership of the items leased. Equal instalments of lease payments are charged to the Statement of Comprehensive Income over the lease term, as this is representative of the pattern of benefits to be derived from the leased property.

TMAG is prohibited by Treasurer's Instruction 502 *Leases* from holding finance leases.

1.12 Judgements and Assumptions

In the application of Australian Accounting Standards, TMAG 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 ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised if the revision affects only that period or in the period of the revision and future periods if the revision affects both current and future periods.

Judgements made by TMAG that have significant effects on the Financial Statements are disclosed in the following Notes:

Note 7.4, 1.9(d) – Property, plant and equipment and heritage and cultural assets; and

Note 8.2, 1.7(a) – Attributed employee benefits.

TMAG 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.

1.13 Foreign Currency

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

1.14 Comparative Figures

Comparative figures have been adjusted to reflect any changes in accounting policy or the adoption of new standards. Details of the impact of any changes in accounting policy on comparative figures are at Note 1.5.

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

1.15 Rounding

All amounts in the Financial Statements have been rounded to the nearest thousand dollars, unless otherwise stated. Where the result of expressing amounts to the nearest thousand dollars would result in an amount of zero, the financial statement will contain a note expressing the amount to the nearest whole dollar.

1.16 Taxation

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

1.17 Goods and Services Tax

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

2 Events Occurring After Balance Date

There have been no events subsequent to balance date which would have a material effect on TMAG's Financial Statements as at 30 June 2013.

3 Underlying Net Operating Balance

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

For this reason, the net operating result is adjusted to remove the effects of funding for capital projects.

		2013 \$'000	2012 \$'000
	Note		
Net result from transactions (net operating balance)		12,744	3,255
Less impact of Non-operational capital funding			
Revenue from Special Capital Investment Funds	4.2	16,856	4,175
Total		16,856	4,175
Underlying Net operating balance		(4,112)	(920)

4 Income from Transactions

4.1 Attributed Revenue from Government

Attributed revenue from Government includes revenue from appropriations and appropriations carried forward under section 8A(2) of the *Public Account Act 1986*.

	2013 \$'000	2012 \$'000
Attributed Appropriation revenue – recurrent		
Current year	7,735	7,337
Total	7,735	7,337
Revenue from Government – other		
Attributed Appropriation carried forward under section 8A(2) of the <i>Public Account Act 1986</i> taken up as revenue in the current year	-	-
Total	-	-
Total Attributed revenue from Government	7,735	7,337

Section 8A(2) of the *Public Account Act 1986* 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 carry forward from the initial year is recognised as revenue in the reporting year, assuming that the conditions of the carry forward are met and the funds are expended. There were no such items in 2012-13 or 2011-12.

4.2 Revenue from Special Capital Investment Funds

Funding for major infrastructure projects is provided through Special Capital Investment Funds (SCIF). TMAG is allocated funding by the Department of Economic Development, Tourism and the Arts for specific projects from the Special Capital Investment Funds as part of the State Budget process.

	2013 \$'000	2012 \$'000
Economic and Social Infrastructure Fund	16,856	4,175
Total	16,856	4,175

All SCIF revenue received and expenditure incurred relates to the TMAG Redevelopment Project. During 2012-13 \$17.9 million was capitalised.

4.3 Grants

	2013 \$'000	2012 \$'000
Grants from the Australian Government		
General grants	114	237
Total	114	237
Other grants		
Other grants	578	444
Total	578	444
Total grants	692	681

4.4 User charges

	2013 \$'000	2012 \$'000
Products and services revenue	153	195
Fees and recoveries	227	78
Total	380	273

4.5 Interest

	2013 \$'000	2012 \$'000
Interest	77	101
Total	77	101

4.6 Contributions received

	2013 \$'000	2012 \$'000
Fair value of additions to TMAG Collections at no cost	427	250
Fair value of additions to TMAG plant and equipment at no cost	-	32
Donations and bequests	94	452
Total	521	734

4.7 Other revenue

	2013 \$'000	2012 \$'000
Reimbursement income	14	31
Rent received	66	51
Other operating revenue	22	24
Total	102	106

5 Expenses from Transactions

5.1 Attributed employee benefits

	2013 \$'000	2012 \$'000
Wages and salaries	5,545	4,960
Annual leave	400	402
Long service leave	84	120
Sick leave	146	149
Superannuation – defined benefit scheme	71	98
Superannuation – contribution schemes	676	546
Other post-employment benefits	89	28
Other employee expenses	72	36
Total	7,083	6,339

Superannuation expenses relating to defined benefits schemes relate to payments into the Consolidated Fund. 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 12.5 per cent of salary.

Superannuation expenses relating to defined contribution schemes are paid directly to superannuation funds at a rate of nine per cent of salary. In addition, TMAG is also required to pay into the Consolidated Fund a “gap” payment equivalent to 3.5 per cent of salary in respect of employees who are members of contribution schemes.

5.2 Depreciation and amortisation

(a) Depreciation

	2013 \$'000	2012 \$'000
Plant and equipment	55	49
Buildings	125	129
Total	180	178

(b) Amortisation

	2013 \$'000	2012 \$'000
Intangibles	-	24
Leasehold improvements	8	4
Total	8	28
Total depreciation and amortisation	188	206

5.3 Supplies and consumables

	2013 \$'000	2012 \$'000
Audit fees – financial audit	8	5
Audit fees – internal audit	3	-
Operating lease costs	70	20
Consultants and contracted services	1,955	612
Property services	597	476
Maintenance	465	402
Communications	135	188
Information technology	109	90
Insurance	335	291
Travel and transport	139	180
Advertising and promotion	183	140
Other supplies and consumables	545	522
Exhibitions	1,619	80
Total	6,163	3,006

5.4 Grants and subsidies

	2013 \$'000	2012 \$'000
Grants and subsidies	31	41
Total	31	41

5.5 Other expenses

	2013 \$'000	2012 \$'000
Salary on-costs	78	485
Seminars and conferences	3	7
Other expenses	73	68
Total	154	560

6 Other Economic Flows included in Net Result

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

	Note	2013 \$'000	2012 \$'000
Revaluation of Buildings	7.4(b)	(14,002)	(767)
Total net gain/(loss) on non-financial assets		(14,002)	(767)

7 Assets

7.1 Receivables

	2013 \$'000	2012 \$'000
Receivables	301	64
Tax assets	(8)	11
Total	293	75
Settled within 12 months	293	75
Settled in more than 12 months	-	-
Total	293	75

7.2 Other financial assets

(a) Carrying amount

	2013 \$'000	2012 \$'000
Other financial assets		
Accrued interest	17	22
Other financial assets	-	-
Total	17	22
Settled within 12 months	17	22
Settled in more than 12 months	-	-
Total	17	22

7.3 Inventories

	2013 \$'000	2012 \$'000
Inventory held for sale	232	376
Total	232	376
Settled within 12 months	232	376
Settled in more than 12 months	-	-
Total	232	376

7.4 Property, plant and equipment and heritage and cultural assets

Carrying amount

	2013 \$'000	2012 \$'000
Land		
At fair value (30 June 2013)	11,809	11,918
Total	11,809	11,918
Buildings		
At fair value (30 June 2013)	12,750	8,963
Less: Accumulated depreciation	-	-
	12,750	8,963
Work in progress (at cost)	-	6,781
Total	12,750	15,744

	2013 \$'000	2012 \$'000
Leasehold improvements		
At cost	83	83
Less: Accumulated amortisation	(24)	(16)
	59	67
Work in progress (at cost)	-	-
Total	59	67
Plant and equipment		
At cost	712	677
Less: Accumulated depreciation	(356)	(302)
	356	375
Work in progress (at cost)	80	-
Total	436	375
Heritage and cultural assets		
At fair value (30 June 2013)	386,703	376,739
Total	386,703	376,739
Total property, plant and equipment, heritage and cultural assets	411,757	404,843

Land and buildings

The latest land and buildings revaluations as at 30 June 2013 were based on valuations undertaken by independent valuers Brothers and Newton Opteon. The fair value valuations of land and buildings were undertaken in accordance with API Professional Practice Guidelines and International Valuation Standards. In doing so, various methods of valuation including direct comparison, capitalisation of net income, summation, and hypothetical development have been utilised.

Estimates of total economic life assume regular and ongoing maintenance in order to prolong the useful life of the buildings. The total economic life for each asset has been amended for the age of the existing buildings to arrive at the remaining economic life. In cases where buildings have been developed in stages the age of the buildings have been calculated based on the averaged year of construction.

Heritage and cultural assets (TMAG Collections)

TMAG Collections were independently valued with an effective date of 30 June 2013 by RHAS Chartered Valuers and Brokers. The revaluation of these assets was on a fair value basis in accordance with relevant accounting standards and Treasurer's Instruction No 303 *Recognition and Measurement of Non-Current Assets*.

The valuation of TMAG Collections is undertaken by a specialist valuer who has expertise with the objects in question. However, due to the volume and diversity of TMAG Collections, a number of valuers are required.

The valuation methodology involves selecting a random sample of individual collection items to determine a representative value for the collection, and each valuer brings a unique perspective on how to divide TMAG Collections into these samples. The valuation exercise is undertaken in accordance with accounting standards for fair value applicable to cultural and heritage collections (AASB116).

The definition of fair value is defined in AASB116, and in summary is the estimated amount for which any asset should be exchanged on the date of valuation between a willing buyer and a willing seller in an arm's length transaction after proper marketing wherein the parties had each acted knowledgeably, prudently and without compulsion, and where the market value has been determined by appraisal.

The determination of the Fair Market value of TMAG Collections is a combination of two distinct components – individual valuation of iconic items in the collection, and representative sampling of the remaining objects. Individual valuation relies upon the specialist expertise of the valuer and their knowledge of the market. The representative sampling derives an average value which is assigned to the remaining objects.

(b) Reconciliation of movements

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. Carrying value means the net amount after deducting accumulated depreciation and accumulated impairment losses.

2013	Land \$'000	Buildings \$'000	Leasehold improve-ments \$'000	Plant and equipment \$'000	Heritage and cultural assets \$'000	Total \$'000
Carrying value at 1 July	11,918	15,744	67	375	376,739	404,843
Additions	-	11,133	-	116	20	11,269
Contributions received	-	-	-	-	427	427
Revaluation increments (decrements)	(109)	(14,002)	-	-	9,517	(4,594)
Depreciation and amortisation	-	(125)	(8)	(55)	-	(188)
Carrying value at 30 June	11,809	12,750	59	436	386,703	411,757

2012	Land \$'000	Buildings \$'000	Leasehold improve-ments \$'000	Plant and equipment \$'000	Heritage and cultural assets \$'000	Total \$'000
Carrying value at 1 July	12,500	11,601	18	334	371,237	395,690
Additions	-	5,014	53	83	150	5,300
Contributions received	-	-	-	32	250	282
Revaluation increments (decrements)	(582)	(767)	-	-	5,102	3,753
Net transfers	-	25	-	(25)	-	-
Depreciation and amortisation	-	(129)	(4)	(49)	-	(182)
Carrying value at 30 June	11,918	15,744	67	375	376,739	404,843

7.5 Intangibles**(a) Carrying amount**

	2013 \$'000	2012 \$'000
Intangibles with a finite useful life		
Software at cost	-	121
Less: Accumulated amortisation	-	(121)
Work in progress (at cost)	409	409
Total	409	409

(b) Reconciliation of movements

	2013 \$'000	2012 \$'000
Carrying amount at 1 July	409	434
Amortisation expense	-	(25)
Carrying amount at 30 June	409	409

7.6 Other assets**(a) Carrying amount**

	2013 \$'000	2012 \$'000
Other assets		
Prepayments	5	10
Total	5	10
Settled within 12 months	5	10
Settled in more than 12 months	-	-
Total	5	10

8 Liabilities**8.1 Payables**

	2013 \$'000	2012 \$'000
Creditors	1	5
WIP accrued expenses	-	1,796
Accrued expenses	219	112
Total	220	1,913
Settled within 12 months	220	1,913
Settled in more than 12 months	-	-
Total	220	1,913

Settlement is usually made within 30 days.

8.2 Attributed employee benefits

	2013 \$'000	2012 \$'000
Accrued salaries	235	172
Annual leave	459	453
Long service leave	900	904
SSALS provision	2	-
Total	1,596	1,529
Settled within 12 months	763	690
Settled in more than 12 months	833	839
Total	1,596	1,529

8.3 Other liabilities

	2013 \$'000	2012 \$'000
Other liabilities		
Attributed employee benefits – on-costs	6	99
Total	6	99
Settled within 12 months	2	44
Settled in more than 12 months	4	55
Total	6	99

9 Commitments and Contingencies

9.1 Schedule of Commitments

	2013 \$'000	2012 \$'000
By type		
<i>Capital Commitments</i>		
Buildings	313	12,716
Total capital commitments	313	12,716
<i>Lease Commitments</i>		
Vehicles	80	36
Equipment	7	23
Total lease commitments	87	59
Total	400	12,775
By maturity		
<i>Capital Commitments</i>		
One year or less	313	12,716
From one to five years	-	-
More than five years	-	-
Total capital commitments	313	12,716
<i>Operating lease commitments</i>		
One year or less	51	35
From one to five years	36	24
More than five years	-	-
Total lease commitments	87	59
Total	400	12,775

Capital commitments are associated with the redevelopment of TMAG through the Economic and Social Infrastructure Fund.

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

9.2 Contingent Assets and Liabilities

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

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

10 Reserves

10.1 Reserves

2013	Land \$'000	Heritage and cultural assets \$'000	Total \$'000
Asset revaluation reserve			
Balance at the beginning of financial year	6,157	14,910	21,067
Revaluation increments/ (decrements)	(109)	9,517	9,408
Impairment losses	-	-	-
Reversals of impairment losses	-	-	-
Transfers to accumulated surplus	-	-	-
Transfers to/(from) reserves	-	-	-
Balance at end of financial year	6,048	24,427	30,475

2012	Land \$'000	Heritage and cultural assets \$'000	Total \$'000
Asset revaluation reserve			
Balance at the beginning of financial year	6,739	9,808	16,547
Revaluation increments/ (decrements)	(582)	5,102	4,520
Impairment losses	-	-	-
Reversals of impairment losses	-	-	-
Transfers to accumulated surplus	-	-	-
Transfers to/(from) reserves	-	-	-
Balance at end of financial year	6,157	14,910	21,067

(a) Nature and purpose of reserves

Asset Revaluation Reserve

The Asset Revaluation Reserve is used to record increments and decrements on the revaluation of Non-financial assets, as described in Note 1.9(d).

(b) Asset Revaluation Reserve by Class of Assets

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

	2013 \$'000	2012 \$'000
Land	6,048	6,157
Buildings	-	-
Heritage and cultural assets	24,427	14,910
Total Asset revaluation reserve	30,475	21,067

11 Cash Flow Reconciliation

11.1 Cash and Deposits

Cash and deposits include the balance of the Special Deposits and Trust Fund Accounts held by TMAG, and other cash held.

	2013 \$'000	2012 \$'000
Special Deposits and Trust Fund balance		
T522 Economic Development Operating Account	5	-
Total	5	-
Other cash held		
Cash on hand and at bank	2,022	2,574
Total	2,022	2,574
Total cash and deposits	2,027	2,574

11.2 Reconciliation of Net Result to Net Cash from Operating Activities

	2013 \$'000	2012 \$'000
Net result from transactions (net operating balance)	(1,258)	2,488
Depreciation and amortisation	188	206
Special Capital Investment Funds	(16,856)	(4,175)
Contributions received	(427)	(282)
(Gain)/loss on fair value revaluations	14,002	767
Decrease (increase) in Receivables	(219)	(60)
Decrease (increase) in Inventories	145	182
Decrease (increase) in Other assets	10	49
Increase (decrease) in Attributed employee benefits	67	146
Increase (decrease) in Payables	(1,693)	1,837
Increase (decrease) in Other liabilities	(93)	8
Net cash from (used by) operating activities	(6,134)	1,166

12 Financial Instruments

12.1 Risk exposures

(a) Risk management policies

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

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

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

(b) Credit risk exposures

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

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

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

The following tables analyse financial assets that are past due but not impaired

Analysis of financial assets that are past due at 30 June 2013 but not impaired

	Past due >30 days \$'000	Past due >60 days \$'000	Past due >90 days \$'000	Total \$'000
Receivables	55	27	63	145

Analysis of financial assets that are past due at 30 June 2012 but not impaired

	Past due >30 days \$'000	Past due >60 days \$'000	Past due >90 days \$'000	Total \$'000
Receivables	21	2	26	49

(c) Liquidity risk

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

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

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

2013

Maturity analysis for financial liabilities								
	1 Year	2 Years	3 Years	4 Years	5 Years	More than 5 Years	Undiscounted Total	Carrying Amount
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Financial liabilities								
Payables	220	-	-	-	-	-	220	220
Total	220	-	-	-	-	-	220	220

2012

Maturity analysis for financial liabilities								
	1 Year	2 Years	3 Years	4 Years	5 Years	More than 5 Years	Undiscounted Total	Carrying Amount
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Financial liabilities								
Payables	1,913	-	-	-	-	-	1,913	1,913
Total	1,913	-	-	-	-	-	1,913	1,913

(d) Market risk

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

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

	2013	2012
	\$'000	\$'000
Variable rate instruments		
Cash at Bank	2,022	2,574
Total	2,022	2,574

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

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

	Statement of Comprehensive Income		Equity	
	100 basis points increase	100 basis points decrease	100 basis points increase	100 basis points decrease
	\$'000	\$'000	\$'000	\$'000
30 June 2013				
Cash and deposits	20	(20)	20	(20)
Net sensitivity	20	(20)	20	(20)
30 June 2012				
Cash and deposits	26	(26)	26	(26)
Net sensitivity	26	(26)	26	(26)

This analysis assumes all other variables remain constant. The analysis was performed on the same basis for 2012.

12.2 Categories of Financial Assets and Liabilities

	2013	2012
	\$'000	\$'000
Financial assets		
Cash and deposits	2,027	2,574
Loans and receivables	293	75
Total	2,320	2,649
Financial Liabilities		
Financial liabilities measured at amortised cost	220	1,913
Total	220	1,913

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

	Carrying Amount 2013	Net Fair Value 2013	Carrying Amount 2012	Net Fair Value 2012
	\$'000	\$'000	\$'000	\$'000
Financial assets				
Cash at bank	2,022	2,022	2,574	2,574
Cash in Special Deposits and Trust Fund	5	5	-	-
Receivables	293	293	75	75
Total financial assets	2,320	2,320	2,649	2,649
Financial liabilities (Recognised)				
Payables	220	220	1,913	1,913
Total financial liabilities (Recognised)	220	220	1,913	1,913

13 Related Party Information

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

- Sir Guy Green (Chairman)
- Dr Anthony (Tony) Brown
- Professor Jim Reid
- Ms Penny Clive
- Alderman Dr Peter Sexton
- Ms Julia Farrell
- Ms Brett Torossi
- Mr Geoff Willis

Dr Brown completed his term in December 2012. Professor Reid commenced his term in February 2013.

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

The Trustees did not receive any income during the financial year 2012-13.

14 Statement of Trust Receipts and Payments for the year ended 30 June 2013

14.1 Statement of Trust Receipts and Payments

Project	Opening Balance	Receipts	Payment	Closing Balance
AAD Herbarium Integration	45,534	-	(19,652)	25,882
Art	7,105	-	-	7,105
Australian Virtual Herbarium Phase 2	27,784	-	-	27,784
Baldwin Bequest	1,196,201	140,199	(189,970)	1,146,430
Bequests	399,886	37,500	(56,677)	380,709
Biodiversity	148,536	2,279	(29,842)	120,973
Collections and Research Operations	89,325	60,845	(54,643)	95,527
Collections Registration	10,881	-	-	10,881
Conservation	48,285	205	(8,800)	39,690
Exhibition	(26,545)	53,212	(16,174)	10,493
External Projects	4,498	203,700	(235,685)	(27,487)
Friends Photography Revealed Project	2,356	-	-	2,356
Heritage Furniture Unit	13,496	-	(22,085)	(8,589)
Humanities	6,244	-	-	6,244
Invertebrate Zoology – External	70,782	39,225	(47,687)	62,320
Learning and Discovery	274,008	10,292	(264,903)	19,398
Lichen Projects	100,765	15,324	(2,286)	113,803
Magistrates Records Project	(28,843)	-	(1,140)	(29,983)
Maritime Museum Joint Project	73,508	63,000	(82,611)	53,897
Museum Court Yard Cafe	3,142	-	(2,050)	1,092
Museum Projects Account	28,460	60,443	(83,429)	5,474
Narryna Museum	(38,362)	85,425	(111,576)	(64,513)
Public Donations	43,253	43,341	(83,475)	3,119
Publications/Bookshop	69,010	-	(69,010)	-
Visitor Services	434	8,836	(9,270)	-
Volunteer Art Guides Program	3,080	3,436	10,994	17,510
	2,572,823	827,262	(1,379,971)	2,020,115

14.2 Notes on Funds with Significant Trust Balances

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 Bequest

This is a bequest from the estate of Henry Baldwin. This fund was established to accomplish 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 Barlow, Plimsoll, Komon, Easterbrook and Curtis bequests.

Biodiversity

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

Collections and Research Operations

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

Collections Registration

This fund is a consolidation of various projects which are supported by external partnerships that support the administration of the State Collection.

Conservation

This fund enables specialist conservation services to be engaged to assist in the preservation of the State Collection.

Exhibition

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

External Projects

This account is a consolidation of transactions for various external projects and services, which are supported by external partnerships.

Friends Photography Revealed Project

This fund was established to undertake the development and installation of a touring photographic exhibition. It is supported by external partners.

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.

Humanities

This fund is a consolidation of income generated from various external projects and services, which is used to engage specialist staff to undertake work on humanities research.

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 appointment of a Maritime Heritage Coordinator.

Narryna Museum

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.


Volunteer Art Guides Program

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

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 the Treasurer's Instructions issued under the provisions of the *Financial Management and Audit Act 1990* and section 8 of the *Tasmanian Museum Act 1950* to present fairly the financial transactions for the year ended 30 June 2013 and the financial position as at the end of the year.

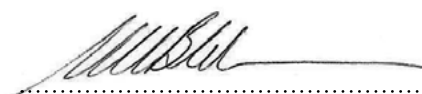
At the date of signing we are not aware of any circumstances which would render the particulars included in the Financial Statements misleading or inaccurate.



Sir Guy Green

Chairman

Date: 14 August 2013



Bill Bleathman

Director

Date: 14 August 2013

