



**Tasmanian Museum
and Art Gallery**

Annual Report 2022–23

www.tmag.tas.gov.au



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| TASMANIAN | |
| MUSEUM | & |
| ART | GALLERY |

Contents

| | | | |
|---|-----------|---|-----------|
| Statement of compliance | 3 | Member groups | 46 |
| Board of Trustees | 3 | TMAG Foundation Limited | 47 |
| Chair's report | 4 | The Friends of the Tasmanian Museum and Art Gallery | 48 |
| Director's report | 6 | External financial support | 49 |
| Governance | 8 | External financial support | 50 |
| Organisational structure | 9 | Financial report | 53 |
| Minister's Statement of Expectation | 10 | Independent Auditor's Report | 54 |
| TMAG Board of Trustees | 14 | Statements of Certification | 57 |
| Tasmanian Museum and Art Gallery Strategic Plan | 16 | Statement of Comprehensive Income for the year ended 30 June 2023 | 58 |
| Outputs | 17 | Statement of Financial Position as at 30 June 2023 | 59 |
| Audience Engagement statistics | 25 | Statement of Cash Flows for the year ended 30 June 2023 | 60 |
| Collections and research statistics | 26 | Statement of Changes in Equity for the year ended 30 June 2023 | 61 |
| Acquisitions and donations | 27 | Notes to and forming part of the Financial Statements for the year ended 30 June 2023 | 62 |
| External lectures and presentations | 35 | | |
| Research publications and articles | 37 | | |
| External duties | 43 | | |
| Research supervision | 45 | | |

Cover image:

Installation views of Ursula Halpin (1972–),
Díláithrithe, Mhuire Mháthair an Dóchais, Is beannaithe thú
idir mná agus is beannaithe toradh do bhruinne;
Displaced, Mary Mother of Hope, blessed art thou amongst
women and blessed is fruit of thy womb, 2022/2023.
Twist exhibition, TMAG, 2023.
Credit: Rosie Hastie

Tasmanian Museum and Art Gallery

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Dunn Place, Hobart TAS 7000
Administration:
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Earth & Life gallery, TMAG.
Credit: Tourism Australia

Statement of compliance

To the Minister for the Arts, the Honourable Elise Archer MP, I have great pleasure in submitting for your information the Annual Report on the operations of the Tasmanian Museum and Art Gallery for the year ended 30 June 2023, in compliance with section 31 of the *Tasmanian Museum and Art Gallery Act 2017*, and for presentation to each House of Parliament as required under s.31(4).

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

Signed in accordance with a resolution of the Board.



Brett Torossi
Chair, TMAG Board of Trustees

Board of Trustees

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

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

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

Members of the Board of Trustees

Chair

Ms Brett Torossi

Board Members

Professor Jim Reid*

Mr Scott Baddiley

Mr Mark Fraser

Mr Andrew Catchpole

Ms Heather Rose

Ms Denise Robinson

Mr Adam Liaw

*retired on Aug 2022

Chair's report



Like cultural institutions around the world, thankfully TMAG was able to open our gates to Australia and the world once more and return to a sense of normal operations in 2022/23. It's wonderful to see Australian and international visitors return to TMAG and the associated lift in visitation as we look to rebuild to pre-Covid levels. With the pandemic mostly behind us, we are looking forward to working with the TMAG team to breathe new life into TMAG while delivering on our strategic priorities.

It's great to have the opportunity to reflect on the achievements of another year while also taking the chance to look forward to the future of our treasured institution.

Firstly, I would like to thank the Board for their time, energy and collective wisdom throughout 2023/23, as we faced the challenges and opportunities for our beloved TMAG, including navigating the ongoing financial constraints under which TMAG operates. This year, we said farewell to Professor Jim Reid who had two terms as a TMAG Trustee. His first term started sometime before 1999 when he was reappointed as a representative of the Royal Society of Tasmania. His second appointment started in February 2018 and continued until August 2022. I'd like to thank Jim for his long-term commitment to TMAG and for the significant expertise he brought to the Board and all he did to help position TMAG for long-term success. We also welcomed new Trustee Adam Liaw, an experienced non-executive director in the fields of arts and culture, not-for-profit, education and diplomacy. We warmly welcome Adam, and the new perspectives he brings to the Board.

As a Board, this year we have once again spent much time looking to TMAG's future and further developing the TMAG Vision and specifically to understand what world class collections and research facilities need and look like. We thank the Tasmanian Government for the funding to continue this important work.

We were pleased to see works completed over the last 12 months to protect TMAG's important heritage buildings and collection into the future. While there was a temporary impact on TMAG's courtyard and external spaces, the works to replace the slate roof of the Bond Store and re-render its exterior, as well as to stabilise and re-render the Watergate wall, ensure they are preserved for future generations of our Tasmanian community. We are grateful to the Tasmanian Government and the Australian Government for providing the funding for these important works.

Condition assessments and urgent repairs to the Private Secretary's Cottage, and Custom House and 1966 Building facades, are immediate priorities for 2023–24, and have been enabled by the Department of Treasury and Finance's agreement to extend the availability of remaining Public Building Maintenance Funds, and the new \$2 million TMAG Building Maintenance funding initiative provided by the Tasmanian Government in the 2023–24 State Budget. This initiative will address priority works at Tasmanian Museum and Art Gallery buildings over the next three years to ensure continued public safety in and around TMAG.

Another future-focused project continued this year, as TMAG worked with partners the Queen Victoria Museum and Art Gallery, the University of

Tasmania, and Libraries Tasmania on a new collection management system to be implemented by each partner institution. This Digital Cultural Experiences Project, funded under the Launceston City Deal as part of the Smart Cities suite of projects, is an important example of how a cultural institution such as TMAG can deliver increased benefits through collaboration and partnerships.

On 15 February 2021 we apologised to the Tasmanian Aboriginal community for showing profound disrespect for Aboriginal people, their families and communities, and their spiritual and cultural practices for over 200 years. This year we followed up on this apology with the very important *taypani milaythina-tu: Return to Country* program. *taypani* is more than an exhibition it is an ambitious long-term program to facilitate Tasmanian Aboriginal community reconnection with historic cultural belongings held in institutions globally. We thank all the institutions who provided unprecedented two-year loans for the program, all the sponsors and donors who provided financial support to enable us to bring the cultural belongings back to Tasmanian – some for the first time in 200 years. I would also like to thank the 20 Tasmanian Aboriginal artists whose responses to these belongings created a world-class exhibition. I need to acknowledge the integral role our Tasmanian Aboriginal Advisory Council played in the success of *taypani* – especially Denise Robinson. Thank you to the Tasmanian Aboriginal Community who trusted us to develop and deliver the program and to TMAG's First People's Art and Culture team Julie Gough, Zoe Rimmer, Keren Ruki, Liz Tew, Tony Brown, Teangi Brown, Brooke Robinson, Nicola Ingram. We hope *taypani* is a step towards a new way of working together and making TMAG a safe place for Tasmanian Aboriginal people in the future.

TMAG relies on the support we receive from our dedicated membership groups, and so I would like to thank them for their work during 2022/23. We were pleased to once again partner with the TMAG Foundation to undertake the TMAG Annual Appeal 2023 and thank them for their support towards acquisitions of works by Raymond Arnold, Effie Pryer, Richard Wastell and Kevin Perkins' *Tiger* chest of drawers. We also thank the Friends of TMAG for their continuing support along with the Royal Society of Tasmania who continue to work in close association with TMAG developing knowledge about Tasmania.

We have been fortunate this year to receive vital support from many generous TMAG donors and funders. We would like to express our gratitude to Detached Cultural Organisation, Allport Bequest, Avalon Coastal Retreat, Darklab Pty Ltd, Dr Alison Green bequest, DULUX Australia, Emirates Airlines, Friends of TMAG, Gordon Darling Foundation, Ingrid McGaughey, Jayne Wilson Bequest, Keith Clarke Foundation, Marian Steinberg Squires, Metal Manufactures Pty Limited, Pennicott Foundation, Qantas, Spring Bay Distillery, TasNetworks, The Friends of TMAG, The Mountain Air Foundation, The Royal Society of Tasmania, TMAG Foundation Limited, Ulster University and Woolnorth Renewables, all those who generously responded to our Annual Appeal and several generous anonymous donors. I would like to especially acknowledge Penny Clive and Bruce Neil for the support that Detached Cultural Organisation provided for *taypani* and without which the program would not have been possible. We extend our gratitude to the artists and collectors who gave generously to the TMAG Collection and to the organisations who provided grant funding to TMAG including the Council of the Heads of Australian Faunal Collection, CSIRO, Tasmanian Department of Education, the Tasmanian Catholic Education Office, Department of Foreign Affairs and Trade, Department of Infrastructure, Transport, Regional Development and the Arts, Director of National Parks, Hobart City Council, National Taxonomy Research Grants Program.

We thank our wonderful and tireless Director Mary Mulcahy and the entire TMAG team and of course our volunteers for their commitment and efforts throughout the year. We would also like to acknowledge the support of Kate Kent and the Department of State Growth and the Minister for the Arts, the Honourable Elise Archer MP, in working with us to deliver important outcomes for TMAG. Like many galleries and museums around the world we certainly have our challenges and are excited to continue working together to care for all that makes this a long-lived and loved institution and delivering on our shared vision for the future of our cherished TMAG.

Brett Torossi

Chair, TMAG Board of Trustees

Director's report



Looking back over my first year as Director of Tasmania's leading cultural organisation I marvel at how amazing TMAG is. Not only are we the keepers of the social, cultural and scientific records of our island home but research into and use of our collections unlocks knowledge that is shared with colleagues world-wide and brings credibility to our amazing exhibitions and programs. Our people are passionate and committed and go above and beyond every day as do our volunteers and our supporters – a big thank you to you all.

A highlight this year was the return of the Preminghana petroglyphs to the site from which they were removed by TMAG staff in the 1960's. The petroglyphs were handed over to the Tasmanian Aboriginal Community in a moving ceremony at TMAG's Rosny site on 23 November 2022, before making the journey back to Country. TMAG worked closely with the Aboriginal Land Council of Tasmania and the Tasmanian Aboriginal Centre and relevant experts on the conservation of the petroglyphs and the sensitive logistics of the return to Preminghana. We also repatriated the Lake Tyers Canoe to the Gunaikurnai people from Gippsland in Victoria and the Ōhaeawai Pā to the iwi of Ōhaeawai. Ownership of the Pā was transferred to the Auckland Museum, with the proviso the Ōhaeawai community has unfettered access to the object with a long-term objective that the object be given back to the Ōhaeawai community if they request it.

A major achievement this year was delivery of the *taypani milaythina-tu: Return to Country* program. *taypani* is an ambitious long-term program to facilitate Tasmanian Aboriginal community reconnection with ancestral cultural belongings held in institutions globally

– many of which were removed from Country in the late 1770's and early 1800's. In addition to working in consultation with the Tasmanian Aboriginal Community in developing the program, TMAG commissioned 20 Tasmanian Aboriginal artists to craft works in response to the ancestral belongings which have for so long been 'away' from Country. These more contemporary works were co-exhibited alongside the returned objects as part of the *taypani* exhibition. At the conclusion of the exhibition in May 2023, the longer-term community engagement component of the project commenced, allowing Tasmanian Aboriginal people to reconnect and learn from these cultural belongings.

Bringing a program such as *taypani* to fruition is not for the faint hearted. It is almost prohibitively expensive to bring objects on loan to Tasmania and the logistics are extremely challenging. *taypani* would not have been possible without the support of the Tasmanian Aboriginal Community, the unwavering commitment of TMAG staff and support of the TMAG Tasmanian Aboriginal Advisory Council, substantial financial and in-kind support of sponsors and donors – many who wish to remain anonymous, and the generosity of the institutions and individuals who loaned us ancestral belongings for an unprecedented two years. A big thank you to everyone who was involved.

We received many requests to extend *taypani* and were really pleased to be able to extend the exhibition for three months because the City of Hobart agreed to move the opening of *Hobart Current: Epoch* to November 2023. I am particularly pleased that the extension meant more education groups were able to visit the exhibition during Term 1 and take advantage of the rich learning opportunities it presented.

Like cultural institutions the world over, we were very pleased to see the full lifting of Covid restrictions in 2022/23 and a sense of normality return to our operations. The full lifting of Covid restrictions saw a significant increase in visits from mainland Australia and overseas which is evident in the overall uplift in visitation to TMAG in 2022/23.

While we are continuing to rebuild visitation to pre-Covid levels, pleasingly our on-site visits increased by 43 784 when comparing the total visits in 2022/23 (207 284) to last year (163 500). Similarly, audience engagement (combining online visits, social media interactions and off-site programming) increased by 247 326 when comparing the total engagement in 2022/23 (459 826) to last year (212 500). This shows the continuing importance of our online programming that allows people across Tasmania, Australia, and the world to access TMAG online at any time, no matter where they live.

TMAG presented a diverse program in 2022/23. The full list of exhibitions and public programs is included from page 18. Some of the highlights included:

- Twist – TMAG’s major winter exhibition, which opened as part of the Dark Mofo festival in June 2023, brought together artwork by exceptional Australian and Irish artists to engage with Dickensian themes – with a contemporary and quirky twist. Public programming included public talks and tours, followed by activation of spaces at TMAG’s city site by Irish performance artists. Audience engagement was also expanded to include after-dark access with a ticketed exclusive event called The Salon.
- Extinction Studies – supported by Detached Cultural Organisation Tasmanian artist Lucienne Rickard’s long-term performance work highlighting the critical issue of species extinction, in which she draws and then erases a critically endangered Australian species.
- TMAG continued to build on our partnerships with festivals and other Tasmanian arts institutions. The Beaker Street Festival Hub once again took place at TMAG, and staff members took part in the Festival of Bright Ideas and more.
- TMAG continued to offer all face-to-face guided learning programs as a virtual offer, increasing the reach of TMAG’s learning offer to a state-wide school sector.

- In October 2022, TMAG’s flagship family program, the Lift Off! Festival for Children and Young People, saw a post-Covid return to strong audience numbers.

Significant works to protect TMAG’s important heritage buildings and collections were completed in June 2023 to replace the slate roof of the Bond Store and re-render its exterior, and to stabilise and re-render the Watergate wall. The works were funded through the Tasmanian Government’s Public Building Maintenance Fund and the joint Tasmanian and Australian Government Southern Extreme Weather Event Recovery Fund.

TMAG’s sixth Expedition of Discovery took place in February 2023 in the far north-western corner of Tasmania. Generously funded by Woolnorth Wind Farm Holding Pty Ltd, Herbarium and Zoology staff and associates spent a week surveying and collecting plants and animals in remnants of native vegetation. This remote area is poorly represented in TMAG’s natural history holdings. The specimens collected are being sorted, identified, and curated, before being incorporated into TMAG’s collection. Several exciting finds of species new to science and of species previously unrecorded in Tasmania have been identified.

I would like to thank the Minister for the Arts, the Honourable Elise Archer MP, and the Department of State Growth for their support of TMAG throughout the year. I would also like to thank the Board, the TMAG Tasmanian Aboriginal Advisory Council, TMAG staff and volunteers, the TMAG Foundation, TMAG Friends, and our sponsors and donors for their hard work throughout the year. Without their experience, knowledge, dedication, and good will, we would not have been able to achieve everything we have achieved in 2022/23.

Mary Mulcahy
Director

Governance



TASMANIAN
MUSEUM &
ART GALLERY

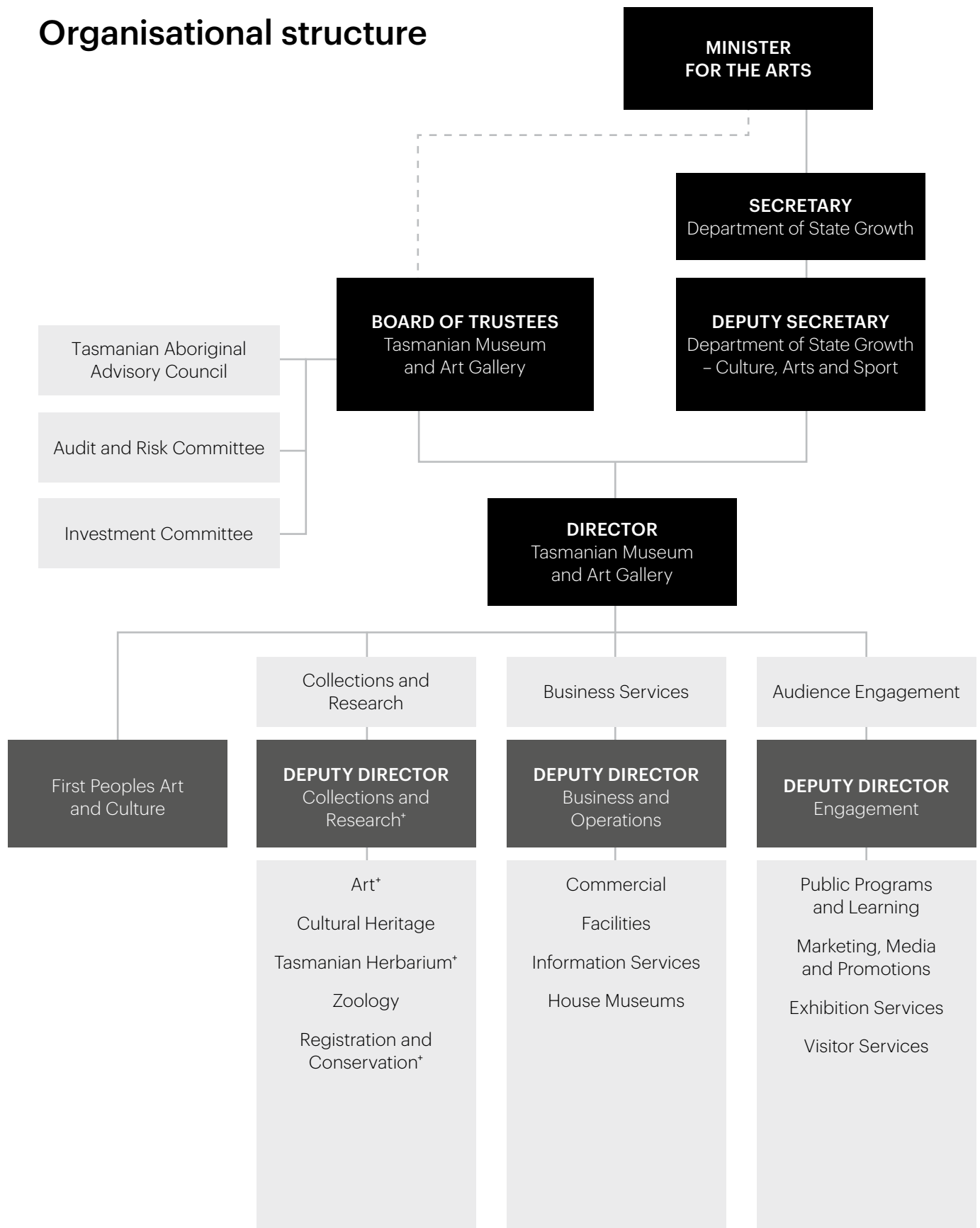


Stories that
move you

Free admission 10:00 am – 4:00 pm
Open Tuesday – Sunday, 1 April – 2
Open daily, 26 December – 31 Mar



Organisational structure



* Shared leadership of Collections and Research

MINISTER'S STATEMENT OF EXPECTATION

JANUARY 2018

TASMANIAN MUSEUM AND ART GALLERY

This Statement of Expectation is made by:



Hon Elise Archer MP
Minister for the Arts

Date: 25 January 2018

1. INTRODUCTION

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

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

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

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

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

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

2. STRATEGIC EXPECTATIONS

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

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

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

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

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

3. FINANCIAL AND MANAGEMENT EXPECTATIONS

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

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

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

3.1 Financial Performance

The Minister expects TMAG to:

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

3.2 Collection and Research Management

The Minister expects TMAG to:

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

3.3 Threshold Value

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

3.4 Reporting

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

3.5 Commercial Activities

The Minister expects TMAG to:

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

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

3.6 Compliance with Government Policies

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

4. OTHER

4.1 Board Appointment Process

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

4.2 Director Appointment Process

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

4.3 Employee and Industrial Relations

The Minister expects TMAG to:

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

4.4 Integrity and Ethics

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

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

4.5 Significant Developments

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

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

TMAG Board of Trustees

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

TMAG Board of Trustees and their attendance at Board Meetings 1 July 2022 to 30 June 2023

| Board Member | Board of Trustees | | Audit and Risk Committee | |
|------------------|--------------------|----------|--------------------------|----------|
| | Eligible to Attend | Attended | Eligible to Attend | Attended |
| Brett Torossi | 06 | 06 | 05 | 02 |
| Jim Reid* | 04 | 04 | 01 | 01 |
| Scott Baddiley | 06 | 05 | 05 | 04 |
| Mark Fraser | 06 | 04 | | |
| Andrew Catchpole | 06 | 06 | 05 | 04 |
| Heather Rose | 06 | 06 | | |
| Denise Robinson | 06 | 05 | | |
| Adam Liaw | 04 | 04 | 02 | 01 |

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

* retired Aug 2022

Board Biographies

Brett Torossi, Chair

Brett is a well-respected, inventive and successful businesswoman and holds a passion for great design and innovative ideas. She strives for excellence in development projects, creating communities, experiences and destinations that both move and inspire. With more than 25 years of governance, advocacy and strategic experience Brett brings value to the wider community through her corporate advisory roles, extensive network and board positions across business, property development, arts, culture, and the heritage and tourism sectors.

Brett's other appointments include: Chair, Tasmanian Heritage Council; Director, Tourism Tasmania; Chair, Tourism Tasmania Finance, Audit and Risk Committee; Director, Brand Tasmania; Nominations Committee, International Women's Forum Australia; Director, Australian Pacific Airports, Launceston and Heritage representative on the Premier's Visitor Economy Advisory Council.

Scott Baddiley

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

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

Andrew Catchpole

Andrew Catchpole has for the last twenty years been involved in Australia's National Electricity Market. Roles have covered market entry and regulation, energy policy and stakeholder engagement, business sustainability and transformation. He has led corporate strategy and business development for a major

hydropower generator, while also a director of electricity retail and gas generation subsidiaries and a wind farm operation and development joint venture. Through his professional services consultancy, CatchOn Pty Ltd, he continues to advocate for Tasmania's role in Australia's energy transition, while assisting clients with development opportunities in the energy, water and resources sectors. In addition to being a Trustee of the Tasmanian Museum and Art Gallery, Andrew is a former chair of community-sector organisation Colony 47, and a Fellow of the International Hydropower Association.

Mark Fraser

Mark Fraser is an arts professional and CEO with 38 years of international and Australian experience, both commercial and non-profit. Most recently Mark has been the Director of the Museum of Old and New Art (MONA) and the CEO and Australian Chair of Bonhams auction house in Australia. He was previously a Committee Member of the Buxton Contemporary Museum and a Board Member of the Ian Potter Museum of Art. He is currently the Director of Mark Fraser Art Advisory Pty Ltd.

Jim Reid

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

Heather Rose

Heather Rose is the bestselling author of eight novels and a memoir. Her books are published internationally and have won numerous awards including The Stella Prize, the Christina Stead Prize and the ABIA Award for Best Fiction. Heather also has a significant career in business. Heather became a copywriter in Melbourne in 1988 and was Creative Group Head at Australia's second largest advertising agency by age 28, creating campaigns for one of Australia's largest brands. Returning to her island home with her young family, Heather co-founded a highly awarded advertising agency, chaired an international advertising network and created a partnership with a global agency in New York.

Heather was named Telstra Tasmanian Business Woman of the Year in 2005. Heather was Chairman of Festival of Voices from 2007 – 2012, growing Tasmania's first winter festival into a national and international event. Heather was also an inaugural board member of Macquarie Point Development Corporation from 2013 – 2016.

Denise Ava Robinson

Denise Robinson is a *palawa* (Trawlwoolway) woman with Scottish/English matrilineage.

Artist, administrator, advisor, mentor, the greater part of Denise's work is within the creative sector building capacity for Tasmanian Aboriginal practitioners. She has held a diverse range of roles across government, business, community, and industry sectors as well as managing her own arts practice. She has lived and studied nationally and overseas, has sat on numerous Arts and Community committees, panels, and boards, is the current Chair of the Tasmanian Museum and Art Gallery's (TMAG) Aboriginal Arts Advisory Council, Board member for Tasdance, and Contemporary Art Tasmania, and member of the City of Launceston's Cultural Advisory Committee, and sits on Sawtooth ARI's Aboriginal Advisory Group, and Walantalaniny Palingina's (WaPa) Advisory Council. Holding an MFA, BFA (Hons) she is currently undertaking her PhD exploring engagement practices between Indigenous and non-Indigenous agents within the creative sector.

Adam Liaw

Adam is an experienced non-executive director in the fields of arts and culture, not-for-profit, education and diplomacy, and holds a Bachelor of Laws (Honours) and Bachelor of Science from the University of Adelaide.

As a lawyer, he began his career in private practice before spending seven years based in Tokyo with The Walt Disney Company as a director and the Head of Legal and Business Affairs (Asia Pacific) for Disney Interactive. Adam has since established a career as one of Australia's most in-demand writers and broadcasters. He is the author of nine cookbooks and has hosted a range of documentary, food and entertainment television and audio programs. Adam also currently holds positions with the Boards of the Museum of Chinese Australians, TAFE NSW, i8 Studio and the Australia-Japan Foundation. As a non-executive director Adam combines his legal expertise, scientific background, and considerable commercial and management experience with strong connections across Australia and Asia and an interest in corporate diversity.

Tasmanian Museum and Art Gallery Strategic Plan

TMAG's Strategic Plan 2021–24 builds on the achievements of the 2016–21 Strategic Plan and presents four new underpinning focus areas to be delivered through a refined set of three strategic outcomes.

INTENT

TMAG plays a leading role in positioning Tasmania as a globally significant cultural centre at the edge of the world.

PURPOSE

TMAG tells unique stories that exhilarate and stimulate, by connecting art, science, culture and our environment. We create opportunities that enable participation, reflection, learning and discussion.

Areas of focus

TMAG's remarkable collections create extraordinary possibilities, but in order for us to thrive and be different, we must focus on a small number of key narratives across all areas of our work. These bring our intent and purpose to life for our community and supporters.

An island in a changing world

First Peoples of *Iutruwita* Tasmania

Migration, heritage and resilience

Southern extremes and perspectives

Strategic outcomes

At TMAG we will:

Be accessible to the Tasmanian and global community

- Welcome and connect our diverse visitors
- Inspire visitors by making TMAG a globally significant cultural centre
- Improve TMAG's digital services to grow engagement and make it easier for visitors everywhere to access museum content

Tell unique stories that exhilarate and stimulate through our strong collections

- Build a State Collection that represents Tasmania's story which grows to reflect contemporary history, culture and research
- Care for the collection on behalf of current and future generations
- Bring the collection to life through research

Have engaged and involved communities by enabling participation, reflection, learning and discussion

- Build participation so the community is engaged and involved in choosing, creating and sharing the stories that TMAG tells, and how those stories are told
- Grow a thriving and mutually-beneficial community of volunteers
- Foster reflection, learning and discussion
- Help partners, funders and communities choose TMAG because it meets their needs

Outputs



ZOOLOGY

SHAPING KNOWLEDGE

The study of natural history in the nineteenth century was not a specialist profession. The men who practised it had no professional training. They had no formal scientific degrees. The closest they could get was a medical qualification.

Although many were extremely accomplished observers, the study of nature was an interest and a hobby.

In Van Diemen's Land, it was the doctors, public servants, and farmers and surveyors who collected and illustrated the natural history of the colony.

A FIRST IMPRESSION

The colonists viewed their new home in Van Diemen's Land with a mix of trepidation, awe and anticipation. Many of the animals and plants they encountered were like those they had seen in Port Jackson, but others were quite different.

The land needed to be explored and tamed so that settlers could first survive, then establish a permanent colony.

Tasmanian Museum and Art Gallery exhibitions

Extinction Studies



18 February 2022 – February 2024

Link Foyer

Tasmanian artist Lucienne Rickard's long-term performance work highlighting the critical

issue of species extinction, in which she draws and then erases a critically endangered Australian species.

Commissioned by Detached Cultural Organisation and presented by TMAG.

Gay Hawkes: The House of Longing



18 March – 28 August 2022

Argyle Galleries 1–3

An exhibition showcasing the work of nationally respected Tasmanian furniture maker, sculptor

and artist Gay Hawkes, recognising her commitment to her practice over 40 years as well as her resilience and passion.

TMAG's Chair Factory



4 June – 21 August 2022

Argyle Gallery 4

A pop-up activation space complementing the exhibition Gay Hawkes: The House of Longing, in which visitors are invited to

make their own cardboard chair based on Gay Hawkes's original furniture designs.

The Wedding Dress: An Australian TV Icon



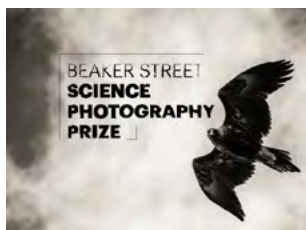
24 June – 31 July 2022

Salon Gallery

A display showcasing a touchstone of Australian popular culture, Charlene's wedding dress from *Neighbours* as worn by

Kylie Minogue, celebrating the 35th anniversary of an iconic TV moment.

Beaker Street Science Photography Prize 2022



5–21 August 2022

Bond Store Basement

A display of finalist photographs from the Beaker Street Festival's annual competition, open to all Tasmanian residents.

Visitors voted for their favourite to become the People's Choice Winner.

Bonjour Expeditioner!



24 August – 25 September 2022

Central Gallery

This exhibition of images and postcards by French expeditioners and Hobart school children was

presented by Antarctic Tasmania and the Tasmanian Polar Network.

Australian Antarctic Festival at TMAG



**25 August –
4 September 2022**

Bond Store Basement

TMAG hosted two special exhibitions as part of the Australian Antarctic Festival: the *Expeditioners*

Exhibition, which showcased photos taken by expeditioners from the Mawson's Huts Foundation's conservation expedition (2021–22); and *Antarctica: A Portrait of Solitary Beauty*, which premiered two music videos by acclaimed Dutch artists René Koster and jazz master Michiel Borstlap, and Esther Kokmeijer and Rutger Zuydervelt (Machinefabriek), presented by the Embassy of the Kingdom of the Netherlands.

Susan Lester: Birds of Tasmania



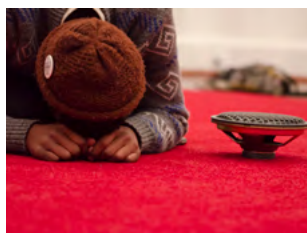
**1 December 2022 –
12 February 2023**

Salon Gallery

To coincide with the publication of Susan Lester's *Birds of Tasmania*, TMAG displayed a selection

of the 199 watercolours painted by the late artist in its Collection.

Prayer



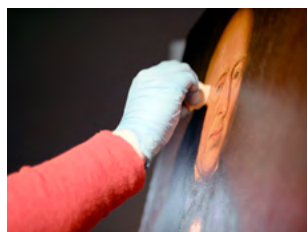
**24 February – 9 March
2023**

Central Gallery

Presented as part of the Mona Foma festival, this multi-channel sound installation by James

Webb, a South African artist known for site-specific interventions and installations broadcast audio recordings of prayer, song, and vocal worship from religions and spiritual practices found in lutruwita (Tasmania).

Behind the Layers: Authenticating the Stories of Paintings



9 March – 30 April 2023

Salon Gallery

This exhibition showcased treatments undertaken by the TMAG conservation department, focusing on 19th century oil paintings

and their frames, and explored some of the mysteries uncovered about the artists and their subjects.

taypani milaythina-tu: Return to Country



**1 October 2022 – 7 May
2023**

Argyle Galleries 1–4

This ground-breaking exhibition presented creative work from 20 Tasmanian Aboriginal

artists responding to relationships between community and Ancestral objects, particularly those held in institutions outside lutruwita/Tasmania.

Twist



**9 June – 22 October
2023**

Argyle Galleries 1–4, Salon Gallery, Henry Hunter Gallery 5 and Bond Store

A major exhibition bringing together artwork by exceptional Australian and Irish artists to engage with Dickensian themes – with a contemporary and quirky twist.

Narryna House Museum exhibitions

Love & Passion in Van Diemen's Land

7 October 2022 – 10 February 2023

This exhibition explored the passionate private life of George Meredith, 'King of Oyster Bay', and featured Meredith's four-poster bed along with personal letters to his wife Mary.

What the Dickens!



6 June – 30 November 2023

An exhibition highlighting eclectic Charles Dickens-inspired curiosities from the Narryna collection including magic slides and lanterns, costumes of the era and *The Works of Charles Dickens: Household Edition*.

Women and Whaling



10–28 February 2023

Held as part of the 2023 Australian Wooden Boat Festival, this exhibition featured a stunning display of scrimshaw, and an exploration of how

whaling products were used in the fashion industry and cosmetics.

Public programs

Learning Program

The Public Programs and Learning team delivered online programs and live digital tours for schools and education groups across the state throughout the year, themed around TMAG's key exhibitions and collection areas. TMAG's Children's Gallery *mapiya lumi: around here*, continues to be popular with early learners from K-2. The Tasmanian Aboriginal Learning Program remained TMAG's most requested learning program in 2022/23, with particularly strong interest during the *taypani milaythina-tu: Return to Country* exhibition.

Family Programs

In October 2022, TMAG's flagship family program, the Lift Off! Festival for Children and Young People, saw a post-Covid return to strong audience numbers. The festival's vibrant program spread across the TMAG site, including the Dunn Place Car Park and a takeover of the Custom House windows.

During the year, TMAG ran School Holiday Programs in July 2022, January 2023 and April 2023, with steady attendance numbers post-Covid, and continued the Young Collectors program, with one collector on show for each school term.

The TMAG Young People's Reference Panel members attended four meetings across the year, and had a very successful back-of-house tour of TMAG's collection facilities.

Public Programs

TMAG kicked off the year with the late-night event Scott and Charlene's Wedding Reception, an activation to celebrate the exhibition *The Wedding Dress: An Australian TV Icon*. In August 2022, the Beaker Street Festival Hub once again took place at TMAG, and staff members took part in the Festival of Bright Ideas.

The Central Gallery underwent many successful activations, including the *Bonjour Expeditioner!* exhibition in September, and *Prayer* exhibition as part of the February 2023 Mona Foma festival. In March 2023, *Equitas*, the Women's History Month trail, activated throughout the Museum, and in June 2023, The Salon event series took place during Dark Mofo as part of the *Twist* exhibition.

Online Programs

TMAG continued to offer all face-to-face guided learning programs as a virtual offer, increasing the reach of TMAG's learning offer to a statewide school sector. In addition, TMAG established a partnership with Libraries Tasmania, where local branches hosting school visits linked into virtual tours at TMAG.

Exhibition-related Programming

The opening weekend of *taypani milaythina-tu: Return to Country* in October 2022 included public talks featuring curators and artists. *Twist* opened in June 2023 with a weekend of public talks, later followed by activation of the Central Gallery, Courtyard and other spaces at TMAG's city site by Irish performance artists.

Narryna House Museum Programs

Narryna's annual Plant & Garden Fair ran once again in November 2022, and the Narryna Christmas Spirit Market returned in December 2022, with premium Tasmanian whisky and gin distillers on display. Trio, a story-telling event, celebrated International Women's Day in March 2023, and the Secrets from the Collection event series continued, with a popular session featuring the Beetle-Wing Dress in April 2023. In June 2023, Festival of Voices brought its pop-up choir events over two weekends.

Major projects and upcoming exhibitions

Return of the Preminghana petroglyphs

On 23 November 2022, TMAG returned the Preminghana petroglyphs to the Tasmanian Aboriginal community. The petroglyphs were handed over at a ceremony at TMAG's Rosny site, before making the journey back to Country.

In the Apology to Tasmanian Aboriginal People made in February 2021, TMAG apologised completely and unreservedly for its past practices – including the removal of the Preminghana petroglyphs in the 1960s.

Since the ownership of the petroglyphs was transferred to the Community in November 2020, TMAG worked closely with Aboriginal Land Council of Tasmania, Tasmanian Aboriginal Centre and relevant experts on the conservation of the petroglyphs and the logistics of their return to Preminghana. This was a complex process, involving removing the cement backing from the large petroglyph panel and determining the best way to transport it safely to Preminghana. Other conditions such as weather also influenced the timeline of the return.

TMAG covered the costs of the repatriation process with the assistance of an Australian Government grant.

Expedition of Discovery

TMAG's sixth Expedition of Discovery took place in February 2023 in the far north-western corner of Tasmania. Generously funded by Woolnorth Wind Farm Holding Pty Ltd, Herbarium and Zoology staff and associates spent a week on the Company's two properties, surveying plants and animals in remnants of native vegetation. This remote area has a long history of European influence, but is poorly represented in TMAG's natural history holdings. The hundreds of specimens collected are currently being sorted, identified and curated, before being incorporated into the Museum's collection. Several exciting finds of species new to science and of species previously unrecorded in Tasmania have already been identified, with the promise of many more as work continues.

Threatened Bird Partnership

TMAG and TasNetworks continued working together to protect Tasmania's threatened bird species. TasNetworks funded a part-time technical officer at TMAG, as well as the purchase of an ultra-cold freezer to increase TMAG's specimen storage. This contract has now been renewed for a further two years. This partnership has allowed TMAG to improve and better resource its procedures for processing specimens of electrocuted threatened birds, and more rapidly report the data back to TasNetworks to help them mitigate high-risk sites and protect other birds. Woolnorth Renewables also provided additional funding for toxicology analysis. This enables a comprehensive assessment of the impacts of toxic heavy metals and rodenticides on Tasmania's threatened raptors.

Investigator Voyage

Dr Kirrily Moore, the Invertebrate Zoology technical officer, was invited to participate in a voyage on the Marine National Facility, *RV Investigator* in October/November 2022. The voyage was organised by CSIRO and the Western Australian Museum (WAM) with the objective of documenting the biodiversity of the Gascoyne Marine Park off the central Western Australian coast. Kirrily was invited along in her capacity as a specialist in the taxonomy of soft coral and other cnidarians, in addition to her experience as a generalist tasked with sorting mixed marine invertebrates on research voyages.

Establishment of a 'TMAG Tissue Collection' on the Atlas of Living Australia

TMAG has established a new digital collection of Zoology tissue specimens on the Atlas of Living Australia (ALA). This database provides visibility for this growing collection, facilitating future research by connecting researchers with associated specimens. This work was supported by an ALA Data Mobilisation Grant that focused on digitising more than 10,000 records from the Tasmanian Devil Tissue Bioarchive; however, future work will expand this to include records for all of the frozen tissues held within TMAG's Zoology collections (approximately 30,000 specimens). This is an expanding collection that spans the diversity of Tasmania's vertebrate fauna, with a focus on rare or threatened species, including Tasmanian devils, threatened birds of prey and samples of stranded marine mammals.

Furnishing Van Diemen's Land

Furnishing Van Diemen's Land is the first publication devoted exclusively to Tasmanian colonial-period furniture which presents a body of original research undertaken by Peter Hughes, TMAG's Senior Curator of Decorative Arts, over 10 years. The lavishly illustrated book will be designed by Julie Hawkins and produced as a limited edition (500 copies only). This major research project is supported by the Friends of TMAG, Fullers and the Gordon Darling Foundation. *Furnishing Van Diemen's Land* will be published in 2024.

Hobart Current: Epoch

Epoch is the second program in the Hobart Current series which is established in partnership with the City of Hobart. Ten artists have been commissioned to create new work which will be installed across the TMAG site and in Hobart's CBD. Chris Twite, Creative Director, says: "Like never before, we have been given the opportunity to take stock of our lives, our beliefs and our actions as individuals, communities, and nations. As we step forth into 2023, one thing is certain, we know that it is a doorway and through it lies a new epoch. A new era that will define us for another generation."

Hobart Current: Epoch is TMAG's major upcoming summer program and will be activated by a significant education and public program.

Home: Here and Now

Home: Here and Now will include a reconstruction of the 19th-century Guan Di Temple which was built by Chinese miners in north-east Tasmania. The temple is now in the collection of the Queen Victoria Museum and Art Gallery, Launceston. Personal histories of Chinese migrants and their descendants will be presented on screens around the temple, recognising the contribution of Chinese migrants to Tasmania. A smaller version of the exhibition will tour to regional Tasmania.

Home: Here and Now is supported by the National Foundation for Australia and Chinese Relations, Department of Foreign Affairs and Trade.

Landscapes of Light: Lloyd Rees

One of the pre-eminent Australian landscape artists of his age, Lloyd Rees (1895–1988) was a skilled painter, draughtsman and printmaker. Rees sought to build on the legacy of European landscape painting, taking inspiration from artists such as Corot and Turner while also drawing on a much younger Australian tradition. Although primarily based in Sydney, Rees began to visit Tasmania regularly in 1967. For the next two decades, he found inspiration in the local landscape, particularly the light on the waters of the Derwent River.

The focus of *Landscapes of Light* is Rees' connection to Tasmania, his Tasmanian paintings and Tasmania's influence on his work. The exhibition will be accompanied by an extensive catalogue.

Digital Cultural Experience Project

TMAG, along with project partners Queen Victoria Museum and Art Gallery, the University of Tasmania and Libraries Tasmania, has focused on customising their individual versions of the Collection Management System. The TMAG focus has been on building authorities for place names, entities and storage locations while also addressing customisation of the structural elements of the system. In preparation for importing object data, field mapping and data cleaning is also underway.

Building Works

In May 2022, significant works began to replace the state roof of the Bond Store and re-render its exterior, and to stabilise and re-render the Watergate wall. Hansen Yuncken was contracted to undertake the works, which were funded through the Tasmanian Government's Public Building Maintenance Fund and the joint Tasmanian and Australian Government Southern Extreme Weather Event Recovery Fund. Unexpected levels of sandstone deterioration affecting the safety of the Watergate wall archway delayed completion of these works. Practical completion of the works was successfully achieved in June 2023.

Condition assessments and urgent repairs to the Private Secretary's Cottage, and Custom House and 1966 Building facades, are immediate priorities for 2023–24, and have been enabled by the Department of Treasury and Finance's agreement to extend the availability of remaining Public Building Maintenance Funds, and the new TMAG Building Maintenance funding initiative provided by the Tasmanian Government in the 2023–24 State Budget.

Audience Engagement statistics

Total Visitor Engagement (2022–23) = 459 826

Comprising the summation of:

1. Visits to the museum: 207 284

Includes all museum sites: City, Herbarium, Rosny, Narryna and Markree.

2. Visits to museum websites: 210 159

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

3. People engaging with social media: 42 383

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

4. Offsite programming: 5 962

Includes all off-site programming: general public and educational/student programs (including virtual programs).

| | Total |
|---|----------------|
| Visitation | |
| Visits to TMAG city site | 197 959 |
| Visits to Narryna Heritage Museum | 8 026 |
| Visits to Markree House Museum and Garden | 429 |
| Visits to Rosny Research and Collection Facility | 559 |
| Visits to TMAG Herbarium | 311 |
| Total visits to TMAG sites | 207 284 |
| On-site programs | |
| On-site community and family program participants | 26 987 |
| Formal education visitors to TMAG | 11 805 |
| Off-site programs | |
| Total participants in off-site programs | 5 962 |
| Resources | |
| Education resource loans | 465 |
| Education resource loan participants | 13 950 |
| Online visits | |
| TMAG website visits [#] | 184 481 |
| Narryna website visits [#] | 15 000 |
| Downloads of TMAG records on the <i>Atlas of Living Australia</i> website ^{**} | 19 504 |
| Enquiries | |
| External enquiries answered by TMAG staff | 1 046 |
| Media and publications | |
| Media mentions | 119 |
| Publications (print) published by TMAG | 1 |

* Estimate from sampling only.

[#] Visits to websites counted as Google Analytic 'sessions'

^{**} 19 504 downloads of 26 225 580 records. Represents a combined figure of visits to TMAG Herbarium, Invertebrate and Vertebrate Zoology records on the ALA website.

Collections and research statistics

| | Collection | | Items Acquired | | Loans ** | | | | Research | |
|-------------------------------|--------------------|-------------------------------|----------------|------------------------|----------|--------|--------|--------|-----------------------|---------------------------|
| | Total accessions # | Estimated total acquisitions* | Total | Donations and bequests | Outward | | Inward | | Grant-funded projects | Non-grant funded projects |
| | | | | | Sent | Rec'd | Sent | Rec'd | | |
| Arts | | | | | | | | | | |
| Art | 13 023 | 13 023 | 23 | 18 | 3/12 | 2/12 | 1/1 | 4/20 | | |
| Decorative Arts | 26 401 | 26 401 | 41 | 54 | 2/4 | 2/5 | 16/101 | 12/60 | 1 | 1 |
| Natural History | | | | | | | | | | |
| Invertebrate Zoology | 226 136 | 385 000 | 14 907 | 82 | 15/904 | 6/534 | 0 | 0 | | |
| Vertebrate Zoology | 26 121 | 40 000 | 420 | 265 | 2/12 | 1/1 | 0 | 0 | 2 | 0 |
| Geology | 20 818 | 21 521 | 113 | 113 | 0 | 0 | 0 | 0 | | |
| Herbarium | 277 129 | 319 471 | 1 754 | 976 | 19/354 | 13/181 | 7/96 | 9/51 | 3 | 15 |
| Cultural Heritage | | | | | | | | | | |
| First Peoples Art and Culture | 12 506 | 14 865 | 1 | 1 | 0 | 0 | 12/115 | 33/172 | 3 | |
| Documents/Archives | 30 290 | 31 936 | 62 | 62 | 0 | 0 | 0 | 3/4 | | |
| History | 28 986 | 30 318 | 78 | 78 | 0 | 3/4 | 1/1 | 0 | | |
| Numismatics/Philatelics | 42 859 | 42 859 | 0 | 0 | 0 | 0 | 0 | 0 | | |
| Photographs | 79 633 | 87 633 | 229 | 229 | 0 | 0 | 0 | 0 | | |
| Support Services | | | | | | | | | | |
| Library | 15 223 | 15 223 | 75 | | | | | | | |

| | Total |
|---|---|
| Research publications and articles produced by TMAG | Herbarium 63 |
| Exchanges sent to other institutions | Herbarium 16/663 |
| Items acquired via the Cultural Gifts Program | Art 3 Herbarium 0 Zoology 0 |
| Visiting Researchers | Herbarium 7 Cultural Heritage 21 Zoology 22 |
| Number of new species described in the natural sciences | Herbarium 7 Zoology 16 |

* These figures represent databased items including those that have been transferred from departments, sub-number allocations, registration of backlog acquisitions as well as data cleaning work that may have removed obsolete or duplicated records

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

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

Acquisitions and donations

ART

Sofia Henry (n.d.)
A Scene in Hobart Town, n. d.
pencil and watercolour
Presented by Jenny and David
Heslop, 2022
AG9045

Henri Raalte (1881-1929)
Gully stones, 1917-19
etching and aquatint
Presented by Dr Tony (A.V.) Brown,
2022
AG9103

Geoff Dyer (1947-2020)
Landscape study, 1978
watercolour
Presented by Dr Tony (A.V.) Brown,
2022
AG9104

William Charles Piguenit (1836-1914)
Mt King William from small lake or
tarn, 1887
pencil and watercolour on paper
Presented by Dr Tony (A.V.) Brown,
2022
AG9105

Oliffe Richmond (1919-77)
Untitled – figures, 1966
lithograph
Presented by Dr Tony (A.V.) Brown,
2022
AG9106

Geoff Dyer (1947-2020)
Cameron Inlet, Flinders Island. n. d.
watercolour
Presented by Dr Tony (A.V.) Brown,
2022
AG9107

Raymond Arnold (born 1950)
Justify the line IV, 1992
soft-ground etching
Presented by Dr Tony (A.V.) Brown,
2022
AG9108

John Lendis (born 1950)
Untitled, 1980s
pastel and wash on paper
Presented by Mr Peter Billam, 2022
AG9109

John Lendis (born 1950)
Untitled, 1980s
acrylic on board
Presented by Mr Peter Billam, 2022
AG9110

Jan Senbergs (born 1939)
Untitled – Factory, 1986
pastel on paper
Presented by Dr Tony (A.V.) Brown,
2022
AG9111

Robert O'Connor (born 1984)
History Painting #2, 2015
oil on linen
Presented by Michael Denholm,
2022
AG9112

Theodore Tremblay (born 1952)
The Visionary, n. d.
ink on paper
Presented by Michael Denholm,
2022
AG9114

Edith Hills (1863-1933)
Allanvale, 1896
oil on canvas
Presented by Mr Frederick Fisher,
2023
AG9122

Pat Brassington (born 1942)
The Frog, 1998
digital print
Presented by Pat Brassington, 2023
AG9123

Caroline Rothwell (born 1967)
Lexicon (Monument), 2007
vinyl
Presented by Peter Fay, 2023
AG9124

Raymond Arnold (born 1950) &
Rodney Croome
The same sex, the same land, the
same fate, 1991
etching
Purchased with funds from TMAG
Foundation, 2023
AG9125

Pat Brassington (born 1942)
Cambridge Road series, 2007
digital prints
Donated through the Australian
Government's Cultural Gifts
Program by Pat Brassington, 2023
AG9126.1-18

Effie Pryer
Baptism, 2023
oil on myrtle panel
Purchased with funds from the
TMAG Foundation, 2023
AG9127

Effie Pryer
Purgatory, 2023
oil on myrtle panel
Purchased with funds from the
TMAG Foundation, 2023
AG9128

Effie Pryer
Penance, 2023
oil on myrtle panel
Purchased with funds from the
TMAG Foundation, 2023
AG9129

Richard Wastell (born 1974)
The Pilgrim, 2022
oil and pumice on canvas
Purchased with funds from the
TMAG Foundation Pty Ltd, 2022
AG9130

Benjamin Duterrau (1767-1821)
Portrait of Christiana Whitney,
c.1840
oil on canvas
Donated through the Australian
Government's Cultural Gifts
Program by Doris Kouw in memory
of Elsie Kouw née Burbury, 2022
AG9131

William Paul Dowling (1821-77)
Portrait of Thomas Whitney, c.1860
pastel and watercolour
Donated through the Australian
Government's Cultural Gifts
Program by Doris Kouw in memory
of Elsie Kouw née Burbury, 2022
AG9132

DECORATIVE ARTS

Maker unknown
Woman's skirt, c. 1865
Cotton muslin
Size variable
Bequest from Henry Baldwin, 2010
P2010.1272

Maker unknown
Jodhpurs, mid C20th
wool; cotton; polymer
Bequest from Henry Baldwin, 2010
P2010.1273

The Cellular Clothing Company
Limited (Australia)
Man's shirt, 1960
Cotton; polymer
50 x 72 cm
Bequest from Henry Baldwin, 2010
P2010.1274

Maker unknown (Taiwan)
Carlton Football Club supporter's
beanie, 1980
Knitted acrylic
20 X 30 cm
Bequest from Henry Baldwin, 2010
P2010.1275

Maker unknown
Tablecloth, c. 1925
Linen
220 x 178 cm
Bequest from Henry Baldwin, 2010
P2010.1276

Maker unknown (Tasmania)
Portiere, early C20th
textile (wool; silk thread)
125 x 130 cm
Bequest from Henry Baldwin, 2010
P2010.1277

Maker unknown (Tasmania)
Tablecloth, early C20th
textile (linen; cotton thread)
150 x 150 cm
Bequest from Henry Baldwin, 2010
P2010.1278

Maker unknown
Woman's fan, Early C20th
feathers; wood; lace; pigments;
brass
35 x 52 cm
Presented from the Gino
Codignotto and George Wilson
Collection, 2012
P2012.540

Maker unknown
Doily; V for Victory, c. 1940
polished cotton
28.2 x 12.8 cm
Presented from the Gino
Codignotto and George Wilson
Collection, 2012
P2012.541

Maker unknown
Doily; George VI, 1937
cotton
13.5 x 25 cm
Presented from the Gino
Codignotto and George Wilson
Collection, 2012
P2012.542

Maker unknown
Pair of pennants, c. 1910
stiffened cotton gauze; silk thread;
glass beads
a) 34 x 29 cm; b) 34 x 29 cm
Presented from the Gino
Codignotto and George Wilson
Collection, 2012
P2012.543

Tassilo von Grolman (b. 1942)
(designer); Mono GmbH
(manufacturer)
Mono Classic teapot and warmer,
c. 1985
stainless steel; borosilicate glass;
ABS plastic
23.2 x 22.5 x 18.8 cm
Presented by Renate Huf, 2022
P2022.11

Peacock Pottery (manufacturer
Staffordshire, England); Charles
Davis (retailer. Hobart)
Teacup and saucer: butterfly
design, c. 1910
glazed porcelain and overglaze
transfer decoration
6.2 x 13.8 x 13.8 cm
Presented by Bridie Kirkpatrick,
2022
P2022.12

David Clayton (n.d.)
Cigarette box, 1977
sterling silver; Australian red cedar
6.4 x 10.1 x 8.7 cm
Presented by David Clayton, 2022
P2022.13

Maker unknown
Disposable fan, c. 2000
paper; bamboo; galvanised wire
26 x 39 cm
Presented by Peter Hughes, 2022
P2022.14

Makers unknown; Buckley & Nunn
Child's sailor suit, c. 1910
textile (wool; cotton); polymer;
leather
Jacket: 55 x 90 cm: shorts: 57 x 27
cm; collar: 46 x 20 cm; collar: 41 x
17 cm; cuff: 7.8 x 19.5 cm; cuff: 26 x
19 cm; beret: 10.5 x 56.5 cm; cap:
26 x 19 cm
Presented by Liz Dombrovskis, 2022
P2022.15

Maker unknown
Child's sailor suit, c. 1910
textile (wool; cotton); bone; mother-of-pearl; glass
Jacket: 57 x 98 cm; shorts: 40 x 41 cm; collar: 55 x 28 cm; cuff: 21 x 7.5; cuff: 20.8 x 7.8 cm
Presented by Liz Dombrovskis, 2022
P2022.16

Ellen O'Donnell
Wedding dress, 1950
Presented by Elizabeth Mary Walker, David Michael Walker & Carmen Therese Walker, 2022
P2022.17

Barbara Cauvin (b. 1925)
Siren 1, 1977
Oxide washed stoneware
29.3 x 31.5 x 32 cm
Presented by Barbara Cauvin, 2022
P2022.18

Joseph Terry & Sons (United Kingdom)
Commemorative coffee mug;
Queen Elizabeth II Silver jubilee, 1977
ceramic (glazed earthenware)
9.1 x 11.3 x 8 cm
Presented by Luigia Mangione, 2022
P2022.19

Johnson Brothers (Australia)
Commemorative coffee mug;
Marriage of Prince Charles to Lady Diana Spencer, 1981
ceramic (glazed stoneware)
8.7 x 11.5 x 8.5 cm
Presented by Luigia Mangione, 2022
P2022.20

Maker unknown
Commemorative drinking glass:
Royal visit to Australia, 1954
glass; transfer
7.6 x 5.8 x 5.8 cm
Presented by Luigia Mangione, 2022
P2022.21

Maker unknown (Taiwan)
Souvenir saltshaker: Lake Pedder, c. 1980
ceramic (glazed porcelain); polymer (unidentified)
7.8 x 4.5 x 4.5 cm
Presented by Luigia Mangione, 2022
P2022.22

Paramount Pottery Company (United Kingdom)
Commemorative mug: 1949 Royal Visit, 1949
glazed stoneware
8 x 10.8 x 8.8 cm
Presented by Hazel Wallace-Williams, 1989
P2022.23

Wedgwood
Dish: Charles Du Cane monogram, c. 1870
ceramic (glazed earthenware) dimensions?
Presented by Colina Huxtable, 2022
P2022.24

Ann Swan (n.d.)
Dress, 1920
Cotton gauze
Presented by Jane Beckitt, 2022
P2022.25

Maker unknown (Tasmania)
Dress, 1960s
Wool crepe
Presented by Jane Beckitt, 2022
P2022.26

Len Turner (b. 1949)
Turned bowl, 1991
Huon pine; automotive acrylic; rubber
8 x 41.2 x 41.2 cm
Presented by William and Irene Turner, 2023
P2023.1

Cynthia Mitchell (1930-2019)
Serving dish, 1970s
Glazed stoneware
3.4 x 26.8 x 14.5 cm
Presented by Ann Meumann, 2023
P2023.2

Cynthia Mitchell (1930-2019)
Serving dish, 1970s
Glazed stoneware
4 x 27.7 x 14.2 cm
Presented by Ann Meumann, 2023
P2023.3

Cynthia Mitchell (1930-2019)
Serving dish, 1970s
Glazed stoneware
3.9 x 27.2 x 14.6 cm
Presented by Ann Meumann, 2023
P2023.4

Cynthia Mitchell (1930-2019)
Table jug, 1970s
Glazed stoneware
25.1 x 13.4 x 11.2 cm
P2023.5

Donald Simpson (Designer);
Jewelcrest Jewellers (Manufacturer)
Brooch, 1950s
metal (unidentified); glass
4.2 x 4.9 x 1.2 cm
Presented by Meika Tabart, 2023
P2023.6

Johannes Jais Neilson (Designer);
Royal Porcelain Factory (Manufacturer)
Lidded jar: Baptism of Christ by St John the Baptist, 1950s
ceramic (glazed stoneware)
25.9 x 18.6 x 18.6 cm
Presented by (Hon) Associate Professor M Mcphail, 2023
P2023.7

Johannes Jais Neilson (Designer);
Royal Porcelain Factory (Manufacturer)
Vase: Christ child and the Virgin Mary, 1950s
ceramic (glazed stoneware)
23.2 x 11.1 x 11 cm
Presented by (Hon) Associate Professor M Mcphail, 2023
P2023.8

| | | |
|---|--|---|
| <p>Johannes Jais Neilson (Designer); Royal Porcelain Factory (Manufacturer) Vase: The Potter, 1950s ceramic (glazed stoneware) 23 x 15 x 15 cm Presented by (Hon) Associate Professor M Mcphail, 2023 P2023.9</p> | <p>Eileen Brooker (b. 1922) Bowl, 1980s ceramic (glazed porcelain) 16.6 x 23.8 x 22.2 cm Presented from the Estate of Patricia Giles, 2022 P2023.14</p> | <p>William Hamilton (1796–1885, manufacturer) Twin pedestal sideboard, 1840s Australian red cedar; proprietary brass and steel fittings and fasteners 124.5 x 213 x 67 cm Presented by the family of RM Green AM and JM Green OAM, 2023 P2023.21</p> |
| <p>Johannes Jais Neilson (Designer); Royal Porcelain Factory (Manufacturer) Bowl: Joseph, 1950s ceramic (glazed stoneware) 3.9 x 21.2 x 21.2 cm Presented by (Hon) Associate Professor M Mcphail, 2023 P2023.10</p> | <p>Gymea Pottery (NSW) Coffee mug, 1950s ceramic (glazed earthenware) 12 x 11.4 x 7.5 (dia.) cm Presented from the Estate of Patricia Giles, 2022 P2023.15</p> | <p>Maker unknown (probably Launceston, Tasmania) Convertible highchair, 1850s Australian red cedar; cane; proprietary brass and steel fittings and fasteners 98.5 x 46 x 54.5 cm Presented by the family of RM Green AM and JM Green OAM, 2023 P2023.22</p> |
| <p>Johannes Jais Neilson (Designer); Royal Porcelain Factory (Manufacturer) Bowl, 1950s ceramic (glazed stoneware) 5.9 x 15 x 15 cm Presented by (Hon) Associate Professor M Mcphail, 2023 P2023.11</p> | <p><i>Tiger</i> chest of drawers, 1992 wood (Huon pine, myrtle and purpleheart veneers; solid Huon pine; plywood) 137 x 60 x 54 cm Purchased with the assistance of : Foundation of TMAG, 2023 P2023.16</p> | <p>Maker unknown (Staffordshire, United Kingdom) Figurine: <i>Carlotta Grisi as 'Giselle'</i>, 1840s glazed earthenware 24 x 10.8 x 8.2 cm Presented by the family of RM Green AM and JM Green OAM, 2023 P2023.23</p> |
| <p>Maker unknown (Port Arthur, Tasmania) Sideboard, c. 1830 Tasmanian blackwood; kauri pine; proprietary steel and brass fittings 91 x 179 x 62 cm Donated through the Australian Government's Cultural Gifts Program by Cathy Alexander in memory of Margaret and Christine Walch, 2023 P2023.12</p> | <p>Maker unknown (Tasmania) Wedding dress, 1957 textile (cotton; silk); metal (proprietary zip fastener; diamantes) Presented by Jane Tyson and Maria Wickham on behalf of the Foong family, 2022 P2023.17</p> | <p>Maker unknown (Staffordshire, United Kingdom) Figurine: <i>Prince Albert</i>, 1850s glazed earthenware 17 x 8.2 x 9.1 cm Presented by the family of RM Green AM and JM Green OAM, 2023 P2023.24</p> |
| <p>Eileen Brooker (b. 1922) Table jug, 1970s ceramic (glazed stoneware) 18.8 x 19.2 x 14.4 cm Presented from the Estate of Patricia Giles, 2022 P2023.13</p> | <p>Wade Potteries Ltd (United Kingdom) Mantel vase, c. 1957 ceramic (glazed earthenware) 14.1 x 31.2 x 10.6 cm Presented by Jane Tyson and Maria Wickham on behalf of the Foong family, 2022 P2023.18</p> | <p>Maker unknown (Staffordshire, United Kingdom) Figurine: <i>Prince Albert in military uniform</i>, C19th glazed earthenware 18.6 x 8.4 x 7 cm P2023.25</p> |
| | <p>B. Wignall Basket and Perambulator Maker (manufacturer, Hobart) Chair, mid C20th cane; rattan; iron 62.5 x 44.5 x 48 cm Presented by Ann Wignall, 2023 P2023.19</p> | |

Maker unknown (Staffordshire, United Kingdom)
Figurine: *John Milton*, 1840s
glazed earthenware
17.3 x 9.3 x 6 cm
Presented by the family of RM Green AM and JM Green OAM, 2023
P2023.26

Maker unknown (Staffordshire, United Kingdom)
Figurine: *soldier*, C19th
glazed earthenware
13.7 x 6 x 4.5 cm
Presented by the family of RM Green AM and JM Green OAM, 2023
P2023.27

Maker unknown
Dish: Launceston Marine Steam Navigation Company, c. 1853
glazed earthenware
3.6 x 23 x 23 cm
Presented by the family of RM Green AM and JM Green OAM, 2023
P2023.28

White Label Distillery hand sanitizer bottles, one is a 5ltr refill bottle and the other a 50ml sample bottle.
Presented by White Label Distillery, 2022.
S2022.41-42.

Directional signs, date unknown.
Directional signs used on tracks in the Cradle Mountain-Lake St Clair National Park.
Presented by Presented by Peter Vaughan in remembrance of Oliver Vaughan, 2022
S2022.43-47

Presentation Trowel, 1880s.
William Golding
Presented to His Excellency Sir R.G.C. Hamilton K.C.B., on the laying of the foundation stone of the first technical school of Tasmania, 10th July 1889.
Presented by TasTAFE. 2023
S2022.48

Two platform scales, kitchen scales and a set of nesting tables. Objects related to the Wing and Co business operated by Joseph and Laraine Foong (nee Henry).
Presented by Jane Tyson and Maria Wickham on behalf of the Foong family, 2022
S2022.49-52

Lullaby Blankets, 2011.
Various makers.
10 woollen blankets with lullabies sewn and illustrated on them by migrant and refugee women. Each blanket depicts a lullaby from the makers country of origin.
Presented by TasTAFE, 2022.
S2022.53-62.

Collection of objects associated with Peter Ormay's expeditions to Antarctica and Macquarie Island in the 1960s and 1970s.
Presented by Lowana Ormay, 2022
S2022.63-94

Covid 19 Response Lapel Badge, 2023. Issued by Department of Natural Resources and Environment as a thank you to its employees.
Presented by Christine Grove, 2023.
S2023.1.

Reusable Cotton Masks and Scrubs, 2020. Face masks, head scarfs, scrub bag and pattern pieces made as a grassroots community sewing action response to the shortage of PPE in 2020 during Covid-19 Pandemic.
Presented by Kerry Lotzof, 2023.
S2023.3-23.

Parlour Grand Piano, 1850s. Collard & Collard.
Rosewood and bird's eye maple grand piano with stool bought for Eva Marion Alcock's 21st birthday. It was purchased and shipped from London, arriving in Hobart circa 1887 to their house BelleVue in Moonah. The piano has been passed down the family from eldest daughter to eldest daughter.
Presented by Kirsten O'Halloran, 2022. S2022.95.

Numismatics

None.

Photographs

Robert McKenna
Last of the Bullockies, 1988
Silver gelatin print and negative
Presented by Robert McKenna, 2022
Q2022.1

Photographs relating to the property at 35 Derwentwater Avenue, Sandy Bay.
Presented by Elizabeth McRae, 2022
Q2022.3

Photographs of the Strand Theatre, Hobart, c. 1931.
Presented by Dot and Alistair McLean (Executors of Isobel Baker's estate), 2022
Q2022.4-6

CULTURAL HERITAGE

History

Electric Comb with Box, Instructions and Batteries, manufactured by White's Manufacturing Co. Ltd., London, 1931.
Presented by Penny Wadsley, 2022
S2022.36

Console Radio Receiver, manufactured by STC (Standards Telephone and Cables Pty., Ltd.), Sydney, Australia, 1940s.
Presented by Dorothy Stokell, 2022
S2022.37

Kit bag, pennant and cloth badge featuring ANARE logo, 1970s. Used by Senator Don Devitt during his visit to Antarctica in 1978.
Presented by Merryn Rubock, 2022.
S2022.38-40

Tasmanian travel photographs and self-portrait by George Henry Judd, 1915-1919.
Presented by Gael Newton AM
Q2022.7-17

Six B&W photograph prints of Australian and NZ landscape scenes, 1890s.
F.A. Coxhead (1851-1908)
The photographs are mounted onto pages removed from a photo album.
Presented by Janet Middleton, 2022.
Q2022.18-23

Wedding photo, Thomas George Walker and Mary O'Donnell, 1950.
Allen Farrow
Presented by Elizabeth Walker, 2022.
Q2022.24

Three photographs and two photograph albums related to the Wing and Co business operated by Joseph and Laraine Foong (nee Henry).
Presented by Jane Tyson and Maria Wickham on behalf of the Foong family, 2022
Q2022.25-29

Collection of black & white and color photographs associated with Peter Ormay's expeditions to Antarctica and Macquarie Island in the 1960s and 1970s.
Presented by Lowana Ormay, 2022
Q2022.30-137 & Q2022.139-144

Exhibition photograph 'Fashion', 1958.
M R Read.
Black and white studio portrait of Mrs. Leila Read (nee Arnett).
Presented by James Atkinson, Sally Johnstone (nee Atkinson) and Jennie Yates (nee Read), 2022.
Q2022.138

Album of photographs taken during the 2nd BANZARE voyage to Antarctica, led by Douglas Mawson, 1931.
Presented by Annabel Larkey, 2023
Q2023.6

Photographs relating to the wedding of Tasmanian couple Thomas and Margaret Walker, 1950.
Presented by Elizabeth Walker, 2023
Q2023.7-10

J.W. Beattie photograph of J. Wignall and Co. wicker ware display at the Tasmanian International Exhibition, Hobart, 1894-95. Also, a photo of the Exhibition Buildings, Queens Domain, Hobart.
Presented by Ann Wignall, 2023
Q2023.11-12

Documents

Antarctic Land Cover Map produced with the support of the Chinese National High Technology Research and Development Program.
Presented by Antarctic Tasmania, 2022
R2022.16

Archive related to the work of Tasmanian entomologist, George Bornemissza (1924-2014).
Presented by Jocelyn Bornemissza, 2022
R2022.18

Casey 1977 Midwinter Dinner Menu
Presented by Rob Sheers, 2022
R2022.19

Ansett Airlines travel passes for one of the last flights before Ansett collapsed in 2001.
Presented by Elspeth Wishart, 2022
R2022.20

Cable from London, transcribed on Western Australian Recruiting Committee letterhead, recording the action of Lieutenant Alfred Gaby (1892-1918) in France during WWI (for which he was awarded the Victoria Cross), and his death three days later.
Presented by Peter Gaby, 2022
R2022.21

Tasmanian Government Railways train ticket from Cadbury's to Hobart, pre-1974.
Presented by John Davenport, 2022
R2022.22

Collection of documents and ephemera related to the Foong family and the Wing and Co. business in Hobart, 1950s to 1960s.
Presented by Jane Tyson and Maria Wickham on behalf of the Foong family, 2022.
R2022.23

Collection of documents associated with Peter Ormay's expeditions to Antarctica and Macquarie Island in the 1960s and 1970s.
Presented by Lowana Ormay, 2022
R2022.24

Edition of the children's book *Home and Away with Douglas Mawson* by Paquita Boston, featuring the original drawing by Markham Boston on the front cover.
Presented by Paquita Boston, 2023
R2023.1

Made in Tasmania Exhibition Hobart, 1928, certificate awarded to J. Wignall and Co. for the exhibit of basketware.
Presented by Ann Wignall, 2023
R2023.2

Documents related to the marriage of Tasmanian couple Thomas and Margaret Walker, 6 May 1950.
Presented by Elizabeth Walker, 2023
R2023.3

FIRST PEOPLES ART AND CULTURE

Lennah Newson (1940 – 2005)
Tasmanian Aboriginal woven basket
natural fibres
Aboriginal Education 2022
M9290

Skirt
Papua New Guinea
Kenneth Williams, 2022
M9291

Shell necklace
Brown cowrie shells
Tahiti
Kenneth Williams, 2022
M9292

Kanalaritja – Tasmanian shell
necklace
Necklace of marina shells
Donated by Rebecca McBurney,
2023
M9293

HERBARIUM

Individuals and institutions donated
a total of 976 specimens to the
Herbarium, and a further 798
specimens were collected and
lodged by staff.

Miscellaneous specimens were
donated by J. Balmer, A. Carle, B.
Champion, C. Downing, C. Geeves,
T. Gyeltshen, R. Hancl, A. North, A.
Pollock, A. Roucha, R. Schahinger,
R. Skabo, M. Wapstra, M. Wells and
S. Zarfos.

The Herbarium received specimens
from:

Australia: Australian National
Herbarium, Canberra, National
Herbarium of New South
Wales, National Herbarium of
Victoria, Natural Resources and
the Environment, Queensland

Herbarium, Royal Tasmanian
Botanical Gardens Seed Bank,
University of New England, and
Western Australian Herbarium.

Hungary: Institute of Ecology and
Botany, Vácrátót.

Japan: National Museum of Nature
and Science, Tokyo.

Spain: Herbario, Real Jardín
Botánico.

Itemised

798 specimens lodged by
Herbarium staff.

35 specimens lodged by J. Balmer

26 specimens lodged by A. Carle.

1 *Cyperus lucidus* specimens
lodged by B. Champion.

1 *Disa bracteata* specimens lodged
by C. Downing.

1 *Lepilaena cylindrocarpa*
specimens lodged by C. Geeves.

6 *Dodonaeae viscosa* specimens
lodged by T. Gyeltshen.

2 specimens lodged by R. Hancl.

19 specimens lodged by A. North.

6 specimens lodged by A. Pollock.

8 specimens lodged by A. Roucha.

40 specimens lodged by R.
Schahinger.

7 specimens lodged by R. Skabo.

200 specimens lodged by M.
Wapstra.

1 *Pterostylis furcata* specimens
lodged by M. Wells.

5 *Proteaceae* specimens lodged by
S. Zarfos.

41 specimens lodged by the
Australian National Herbarium,
Canberra, including 3 lichen
isotypes.

40 specimens lodged by the
Herbario, Real Jardín Botánico,
Spain.

40 Lichens lodged by the Institute
of Ecology and Botany, Vácrátót,
Hungary.

145 specimens lodged by the
National Herbarium of New South
Wales.

169 specimens lodged by the
National Herbarium of Victoria.

50 specimens lodged by the
National Museum of Nature and
Science, Tokyo, Japan.

5 *Papaver* specimens lodged by
the Natural Resources and the
Environment, Tasmania.

42 specimens lodged by the
Queensland Herbarium.

24 specimens lodged by the Royal
Tasmanian Botanical Gardens Seed
Bank.

52 specimens lodged by the
University of New England, NSW.

10 specimens lodged by the
Western Australian Herbarium.

ZOOLOGY

Major Acquisitions

Invertebrate Zoology

Newly registered 'legacy' (pre-
2000) material comprised 1368
specimens or lots, and included 214
deepwater pelagic amphipods from
a 1970s CSIRO study.

125 insect and mollusc specimens from a range of sources identified by Simon Grove.

286 moth specimens from a range of sources identified by Catherine Byrne;

172 freshwater insect, mollusc and crustacean specimens from Freshwater Systems identified by volunteer Laurie Cook.

108 crustacean and brachiopod specimens originating from various CSIRO marine voyages over the past 40 years, identified by volunteer Tristram Verhoeff.

Approximately 1500 insect specimens from Malaise trap samples collected summer 2021-22 along the Balfour Track in the Tarkine, and about 1000 more from Malaise trap samples collected summer 2022-23 from the Kelvedon Hills near Swansea.

A collection of 82 large Antarctic invertebrates (TRENZ) from the Australian Antarctic Division

Over 2,000 specimens of a wide range of invertebrates were acquired from the TMAG *Expedition of Discovery* to Ben Lomond.

Entomologist Chris Spencer's large insect collection, including uncommon jewel and stag beetles, was donated to the insect collection.

Vertebrate Zoology

Over 10,000 specimens were added to the Vertebrate Zoology Tissue Collection.

1071 mammal specimens, including 198 long-finned pilot whale tissue samples from the stranding at Ocean Beach in Sept 2022, 722 Tasmanian devil tissue samples, accessioned as part of the *Atlas of Living Australia* Data Mobilisation Grant.

One adult female southern elephant seal, significant as a branded individual with complete records of its lifetime spent at Macquarie Island.

176 bird specimens, including material and tissue samples from 88 threatened raptors (wedge-tailed eagles, white-bellied sea eagles and grey goshawks) as part of the TMAG Threatened Birds Project.

One specimen for the Gibson's wandering albatross (*Diomedea antipodensis gibsoni*), which is the first record of this rare species in Tasmania.

31 herpetology specimens

Poorly known remote areas were represented by the accessioning of over 200 deep-water pelagic amphipods from a 1970s CSIRO study and almost 200 freshwater invertebrates from Tasmanian freshwater systems.

An historic and scientifically significant mould of a great white shark collected from Tasmanian waters.

Specimens of very rare cetaceans: Shepherds beaked whale (*Tasmacetus shepherdi*) and strapped toothed whale (*Mesoplodon layardii*) from strandings.

External lectures and presentations

Matthew Baker

Gave a talk on the identification of weeds to participants of a workshop entitled 'Getting to know your weeds', run by the Sorell Local Government Authority at Dodges Ferry, December 2022.

Matthew Baker

Presented information on weeds and threatened species occurring in the Lutana Woodland Reserve to the Mayor of Glenorchy, Bec Thomas, the Friends of Lutana Woodland and officers from the Glenorchy City Council, December 2022.

Catherine Byrne

Interactive presentation on Lepidoptera, *Beaker St.* 4th and 5th August 2022.

Judy Clarke

Friends of TMAG talk. Eagle CSI: Investigating causes of death in Tasmania's threatened birds of prey, February 2023.

Simon Grove

Kids Teaching Kids event Flinders Island District High School at the invitation of Bush Blitz, organised by the Earthwatch Institute., November 2022.

David Hocking

Public lecture for the University of Tasmania's School of Biological Sciences Seminar Series titled "Studying Vertebrate Zoology using Museum Collections", 19th August 2022.

David Hocking

Public presentation and teaching at a University of Tasmania undergraduate zoology laboratory class about the anatomy of Tasmanian mammals, 28th September 2022.

David Hocking

Public lecture for the "Science in the Pub" series titled "Adventures in Tasmanian Palaeontology", 13th February 2023.

David Hocking

Public lecture to the Friends of TMAG on "Fossils of Tasmania", 25th February 2023.

David Hocking

Two public lectures for the Wynyard University of the Third Age (U3A) on Tasmanian fossils and marine mammal research at the Wynyard Showgrounds, 17th May 2023.

David Hocking

Talk on depictions of wildlife in the paintings of John Glover for the TMAG Foundation, 25 October 2022.

Peter Hughes

Presentation to the Friends of TMAG, Timber in Colonial Tasmania, Central Gallery, 17 May 2023.

Peter Hughes

Presentation to members of the Chinese Community Association of Tasmania of a selection of costume objects from the Decorative arts Collection, 23 February 2023.

Gintaras Kantvilas

Talk to the Friends of TMAG on the role of herbaria and herbarium collections in the development of botanical ideas and classification, August 2022.

Gintaras Kantvilas

Presentation on the botanical and ecological accuracy of John Glover's Tasmanian landscape paintings to members of the TMAG Foundation, October 2022.

Mary Knights

Opening speech for the exhibition 'Somewhere Here' at the Moonah Arts Centre, July 2022.

Kathryn Medlock

Panel discussion and presentation at a Hedburg Talks event called "Thylacine Dreaming" as part of the "Ten Days on the Island" festival, March 2023.

Mary Mulcahy

Presentation to the TMAG Friends AGM, August 2022.

Jenny O'Connell and Lisa Charleston

Presentation to the Friends of TMAG on the *Behind the Layers* exhibition, followed by a tour of the conservation lab, 22 March and 26 April 2023.

Jenny O'Connell and Lisa Charleston

Exhibition tour to the AICCM Tasmania Division on the *Behind the Layers* exhibition, 31 March 2023.

Miguel de Salas

Presentation on sedge identification to North/Barker employees, July 2022.

Miguel de Salas

Presentation on the Herbarium and plant taxonomy to an informal group of plant enthusiasts, August 2022.

Miguel de Salas

Presentation (with John Davies & Yoav Bar-Ness) at the Huon Pine Celebration activities at Franklin and Geeveston for National Science Week, August 2022.

Miguel de Salas

Led a botanical walk through the Waterworks Reserve for the Friends of TMAG, following in Darwin's footsteps 186 years later, October 2022.

Miguel de Salas

Participated in Ask-a-Curator, which was part of Lift Off, the TMAG's Children's Festival, October 2022.

Miguel de Salas

Participated in the Australian Biological Resources Study and EarthWatch sponsored event "Kids Teaching Kids", with the theme and background of the Flinders Island and Stony Head Bush Blitz expeditions, November 2022.

Research publications and articles

Art/Decorative Arts

Stewart, J. (2022) Suspended decompositions. *Kelly Austin: An Elemental Persistence*. ex. cat. Rosny Schoolhouse Gallery and Bett Gallery, Hobart: 11-15.

Cultural Heritage

Ross, Kirstie. (2022) Te Papa's Gallipoli: *The Scale of Our War: Curating Innovation, Curating the Great War*, edited by Paul Cornish and Nicholas Saunders, Routledge, London: 17pp.

Ross, Kirstie. (2023) Book review of Jarod Hoare, *Visions of Nature: How Landscape Photography Shaped Settler Colonialism* (University of California Press, 2022) in *New Zealand Journal of History*, 57(1): 133–4.

First Peoples Art and Culture

Exhibition publication released for *taypani milaythina-tu: Return to Country* containing interviews with 20 artists and essays by Theresa Sainty, Denise Robinson, Zoe Rimmer, Gaye Sculthorpe and **Julie Gough**

Zoology

Books and catalogues:

Byrne, C.J. (2022) Jackjumper Ants Encountered on the Way to an Abel. In Wilkinson, B. (Ed.) *A comprehensive guide to Tasmania's mountains over 1100 metres high*. Vol 2, Part A, 2nd Ed, Tasmanian Outdoors Collection (TOC): Moonah, Tasmania. pp 350-357.

Mooney, N. (2023) Review of footprints from the 1938 Jane River expedition. In: Holmes, D and Linnard G (Eds) *Thylacine. The History Ecology and Loss of the Tasmanian Tiger*. CSIRO Publishing, Melbourne.

Refereed papers:

Francis, R., **Grove, S.J.** & Driessen, M. (2020) First field photographs of the Endangered Schayer's grasshopper *Schayera baiulus* (Erichson, 1842), and confirmation of adult morphology, from a newly discovered population in coastal north-eastern Tasmania. *The Tasmanian Naturalist* 144: 43-50.

Grove, S.J., Byrne, C.J., Forster, L.G., Bonham, K.J., Fearn, S., Douglas, J., Maynard, D. and McMahon, A. (2022). The invertebrate fauna of the Stony Head area, Tasmania, Australia: findings from an intensive survey, summer 2020-21. *Papers and Proceedings of the Royal Society of Tasmania* 156: 121-133.

Hutchinson, D.J., Jones, E.M., Pay, J.M., **Clarke, J.R.**, Lohr, M.T. & Hampton, J.O. (2023) Further investigation of lead exposure as a potential threatening process for a scavenging marsupial species. *Australian Veterinary Journal*. 1– 7. <https://doi.org/10.1111/avj.13252>

Marx, F.G., **Hocking, D.P.**, Park, T., Pollock, T.I., Parker, W.M.G., Rule, J.P., Fitzgerald, E.M.G., Evans A.R. (2023) Suction causes novel tooth wear in marine mammals, with implications for feeding evolution in baleen whales. *Journal of Mammalian Evolution*. <https://doi.org/10.1007/s10914-022-09645-1>

Medlock, K.M. (2023) Thylacine capture site at Meadstone: a tiger lair or a sunny resting place? In: Holmes, D and Linnard G (Eds) *Thylacine. The History Ecology and Loss of the Tasmanian Tiger*. CSIRO Publishing, Melbourne.

Paddle, R., and **Medlock, K.M.** (2023) The discovery of the remains of the last Tasmanian tiger (*Thylacinus cynocephalus*). *Australian Zoologist*. DOI: <https://doi.org/10.7882/AZ.2023.017>

Pollock T.I., Panagiotopoulou, **Hocking D.P.**, Evans A.R. (2022) Taking a stab at modelling canine tooth biomechanics in mammalian carnivores with beam theory and finite-element analysis. *Royal Society Open Science* 9: 220701. <https://doi.org/10.1098/rsos.220701>

Verhoeff, T.J. (2022) Finned octopus *Cirrotheuthis* Eschricht, 1836 (Cephalopoda: Cirrata: Cirrotheuthidae) confirmed from Australian waters. *Molluscan Research*. 42(3): 205-211.

Verhoeff T.J. (2023). New records and descriptions of recent Australian brachiopods (Terebratulida, Dallinidae and Aulocothyropsidae; and Rhynchonellida, Frieleiidae). *Australian Journal of Taxonomy* 11: 1-29. doi: <https://doi.org/10.54102/ajt.hplgy>

Electronic Publications

Byrne, C.J. (2023). Review of the Pyralidae *Australian Faunal Directory*. [Australian Faunal Directory](https://biodiversity.org.au) (biodiversity.org.au)

Byrne, C.J. (2023). Review of the Crambidae *Australian Faunal Directory*. [Australian Faunal Directory](https://biodiversity.org.au) (biodiversity.org.au)

Byrne, C.J. (2023). Review of the Gelechioidea *Australian Faunal Directory*. [Australian Faunal Directory](https://biodiversity.org.au) (biodiversity.org.au)

Byrne, C.J. (2023). Review of the Hepialioidea *Australian Faunal Directory*. [Australian Faunal Directory](https://biodiversity.org.au) (biodiversity.org.au)

Non-refereed articles and reports:

Reports:

Bonham, K.J., Byrne, C.J., Cassis, G., Clarke, J., Forster, L., Grove, S.G., Hocking, D. and McMahon, A. (2022). *Stony Head Bush Blitz Insecta, Gastropoda and Vertebrata*. Bush Blitz, Australian Department of Climate Change, Energy, the Environment and Parks. [Stony Head, Tasmania 2021: Bush Blitz expedition report](#)

Articles

Grove, S.G. (2022). The bald-headed flies of Chauncy Vale, and other personal bêtes noires. *The Tasmanian Naturalist* 144: 21-28.

Editorial responsibilities:

Byrne, C.J. (Sub-editor) (2022-23) *Austral Entomology*.

Herbarium

Books and catalogues:

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Baker, M., Kantvilas, G., Cave, L. & de Salas, M. (2022). *Stony Head Bush Blitz Vascular Plants, Bryophytes and Lichens*. Bush Blitz, Australian Department of Climate Change, Energy, the Environment and Parks. <https://bushblitz.org.au/wp-content/uploads/2022/07/Vascular-plants-bryophytes-and-lichens.pdf>

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External duties

Matthew Baker

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

Tamzine Bennett

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

Belinda Bauer

Member, Society for the Preservation of Natural History Collections.

Michelle Berry

Professional Member, Australian Institute for the Conservation of Cultural Materials (PMAICCM); Fellow, International Institute for Conservation of Historic and Artistic Works (IIC); Honorary Associate, Museums Victoria; Adjunct Academic Associate Lecturer, Flinders University.

Cobus van Breda

Member, Allport Museum and Art Gallery Committee; Member, Australian Institute for the Conservation of Cultural Material (AICCM).

Kirsten Brett

Member, Tasmanian Historical Research Association.

Catherine Byrne

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

Eleanor Cave

Member, Australasian Registrars Committee (ARC); Member, Digital History Tasmania Ltd (DHT).

Lyn Cave

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

Lisa Charleston

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

Treasurer, Australian Institute for the Conservation of Cultural Materials (AICCM), Tas. Division.

Judy Clarke

Member, Wildlife Diseases Association (Australasian section); Member, Wildlife Health Australia; Category A (veterinarian) Member, NRE Animal Ethics Committee.

Philippa Cox

Member, Australasian Registrars Committee (ARC); Member, Australian Museums and Galleries Association (AMaGA)

Clifford Davy

TMAG Representative, Faunal Collections Informatics Group (FCIG), a subcommittee of the Council of Heads of Australian Faunal Collections (CHAFC); Member, Tasmanian Historical Research Association.

Julie Gough

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

Simon Grove

Member, Malacological Society of Australasia; Member, Tasmanian Field Naturalists Club; Member, Australian Entomological Society; Member, Collections Committee, Australian Entomological Society; University Associate, Office of the Provost – Academic Division, University of Tasmania; Reviewer, Papers and Proceedings of the Royal Society of Tasmania; Science advisor, Beaker Street science photo competition.

Richard Hale

Committee Member, Equality Tasmania.

David Hocking

Adjunct Research Associate, School of Biological Sciences, Monash University; Member of Australian Mammal Society, Reviewer for the academic journal Marine Mammal Science.

Peter Hughes

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

Jo Huxley

Member, Tasmanian Historical Research Association.

Gintaras Kantvilas

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

Nikki King Smith

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

Mary Knights

Vice-President, Island Magazine Board; Member, Art Association of Australia and New Zealand; Member, Tasmanian Historical Research Association.

Michael McLaughlin

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

Mary Mulcahy

Executive Member, Council of Australasian Museum Directors; Member, Council of Australian Art Museum Directors; Member, Council of Narryna Heritage Museum; and Committee Member, Friends of TMAG.

Kate Morris

Member, Australian Museums and Galleries Association.

Kirrily Moore

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

Jennifer O'Connell

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

Kirstie Ross

Reviews Editor, *Museum History Journal*; Editorial Board Member, *International Review of Environmental History*; Director, Board of West Coast Heritage Inc (Zeehan); Member, Australian Museums and Galleries Association; Committee Member, Australian Museums and Galleries Tasmanian Branch; Member, Tasmanian Historical Research Association; Member, Australian Historical Society; Editorial working group member, *Australian Dictionary of Biography* Tasmanian; University Research Associate, University of Tasmania College of Arts Law and Education.

Research supervision

Miguel de Salas

Working Group, Australian Plant Census Project; Member, Bush Blitz Scientific Reference Group; Operational Working Group, Seed Bank Project, at Royal Tasmanian Botanical Gardens; Working Group, eFlora of Australia Project (ALA, CHAH); Working Group, Australian Plant Name Index; Tasmanian Convenor, Australasian Systematic Botany Society. Editor (2022-23) *Flora of Tasmania Online*.

Jane Stewart

Committee Member, National Cultural Heritage Committee; Committee Member, City of Hobart Public Art Advisory Committee.

Forster, Lynnette

(PhD candidate in Ecology, University of Tasmania). Supervisors: Caroline Mohammed, Morag Glenn, **Simon Grove**.

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

Nosiara, Natasha,

(Honours student in Palaeontology, Monash University) Supervisors: **David Hocking**, Alistair Evans.

Project: Exploring skull biomechanics in the TMAG *Zygomaturus trilobus* fossil using Finite Element Analysis.

O'Conner, Jack

(Honours student in Palaeontology, Monash University) Supervisors: **David Hocking**, Alistair Evans.

Project: Using 3D modelling to determine the fossil completeness and body mass of the TMAG *Zygomaturus trilobus* skeleton.

Tyler, Josh

PhD candidate (University of Bath)

Supervisors: **David Hocking**, Jane Younger (Institute of Marine and Antarctic Sciences)

Project: Beak shape evolution in Southern Ocean albatross, using TMAG specimens.

Member groups



Zygomaturus: Updating the Giant, a new exhibit under the Henry Hunter stairs at TMAG.

TMAG Foundation Limited

As Chair of the Foundation, I have the privilege of being involved with a very experienced, capable and hardworking Board of Directors who have again ensured that, through their efforts, significant sums of money have been raised by our members to assist in purchasing items to enhance TMAG and the State Collection.

The Foundation Board consists of myself as Chair, John Upcher as Deputy Chair, Peter Black as Treasurer, Jo Marshall as Events Co-ordinator, Romy Morgan as Magazine Editor, Ian (Gilby) Stewart, Bob Annells, Nerilie Gilson and in more recent times Harriett England. All directors give significant expertise and time to the Board in a purely voluntary capacity. The TMAG and Tasmanian community is very fortunate to have such hard-working volunteers.

The year saw Mary Mulcahy spend her first full year as TMAG Director. Mary has proven to be a wonderful asset for TMAG and has worked very closely with the Board in our combine efforts to enhance TMAG.

Our role in the greater TMAG community is, very simply, to raise funds. We do this by arranging events at special locations where members can meet, socialise and learn with like-minded philanthropic members of our community.

Events during the 2023 financial year included:

- August 2022 – Feast for the Senses dinner with Lucienne Rickard and Keely Jobe in The Old Mercury Building
- October 2022 – John Glover Gala dinner at TMAG and Landscape Restaurant to celebrate the launch of Dr. Ron Radford's new publication on Glover.
- December 2022 – Christmas at Harriett and Richard England's stately Georgian home at Hollow Tree.
- February 2023 – Summer garden party at Peter and Tiina Sextons Battery Point home.
- June 2023 – Winter Celebration at TMAG for the opening of the TWIST exhibition followed by dinner at the Tasman Hotel with Professor Hamish Maxwell Stewart speaking on convict love tokens and tattoos.

Due to the success of our fundraising activities, the accumulated assets of the Foundation have grown from \$498 000 at the conclusion of the 2022 financial year to \$566 000 at 30 June 2023.

Our fundraising would not be the success that it is without community support. In particular the Board thank the Jreissati family from Melbourne for their continued support in donating their wonderful Levantine Hill wines from the Yarra Valley which we enjoy at all events. Additional, even more special wines, were also shipped over for the TWIST dinner. The ongoing support of Penny Clive at The Old Mercury Building is also greatly appreciated for the many and varied ways she provides space and events.

The most significant acquisitions this year were the commissioning of three portraits for the TWIST exhibition from local Hobart artist Effie Pryer, a collaboration piece by Raymond Arnold and Rodney Croome, a large work by well known Tasmanian artist Richard Wastell and a Huon pine and blackwood chest of draws by contemporary Tasmanian furniture maker Kevin Perkins. Attempts were also made to purchase other significant items recommended by curators at auction, however we were unsuccessful in these pursuits.

Thank you to all members for your ongoing support. The Board would also encourage you to introduce your friends to the Foundation so that we can continue to grow while having fun and raising funds for TMAG.

Colin S Thomas

Chair, TMAG Foundation Limited

The Friends of the Tasmanian Museum and Art Gallery

What an amazing journey this year has been for the Friends of TMAG. After our milestone 40th year in 2022, we hit the ground running with a large selection of events on a wide range of topics. Our members have been spoilt for choice.

Our floor talks continue to have good attendance. Some of our more popular presentations have taken us to lighthouses on remote islands to discover the joys of volunteering; to the Antarctic peninsula to investigate the history of the Cape Adare pendant. Closer to home, we discovered how local timber was used so successfully in Tasmanian colonial furniture and we have learned about the fossils in our own backyards. Other talks made us aware of the plight of the eagle and its dangerous interaction with infrastructure and the life of the delightful, endangered, 40 spotted pardalote.

We held five off site events, a highlight of which was a rare opportunity to visit the collections and research facility at Rosny. Other highlights included attending a behind the scenes experience at the historic Playhouse Theatre while a play was in production. We also visited the Herbarium for a wonderful talk about its role and botanical treasures.

A particular highlight to note was the viewing of the Catherine Mitchell embroidered table cover at a book discussion event. Being so fragile, it is rarely on display, so it was a privilege indeed to see it in such close proximity.

One of our ongoing objectives is to help support TMAG by donating funds for needed items and this year has been no exception. The Friends of TMAG has been able to donate approximately \$30,000 this financial year. These donations have helped replace the Sound Garden, purchase a stereomicroscope for the Herbarium and we have made a significant contribution to publication costs for Peter Hughes' book, *Furnishing Van Diemen's Land*.

In the year to come, there will be new exhibitions to discover, floor talks and tours which will ignite our passion and expand our horizons. We aim to ensure that membership of the Friends of TMAG continues to reward and that we can introduce more people to the wonders of our beautiful museum.

Jane Wilcox

President, Friends of the Tasmanian Museum and Art Gallery

External financial support



Entry to the Watergate Courtyard, TMAG.
Credit: Fred and Hannah for Brand Tasmania / Beaker Street Festival

External financial support

The Tasmanian Museum and Art Gallery would like to thank all its financial supporters who generously gave to the museum during the 2022–23 financial year.

This support has helped us to undertake a wide range of projects, programs and activities. In addition to the generous donations made to the 2023 TMAG Annual Appeal which raised \$20 425.00 the following support was received:

| From | Amount | Purpose |
|--|-------------------|---|
| Hobart City Council | \$108 206 | <i>Hobart Current 2023</i> |
| Dr Alison Green | \$100 000 | Bequest for zoology Research – an annual bursary for an early career researcher. |
| Metal Manufactures Pty Limited | \$100 000 | Collection Digitisation |
| Darklab | \$100 000 | <i>Twist</i> exhibition |
| Department of Foreign Affairs & Trade | \$100 000 | <i>Home Here and Now</i> |
| Department of Infrastructure, Transport, Regional Development & the Arts | \$33 000 | Indigenous repatriation program – Preminghana petroglyphs |
| Emirates Airlines | *In-kind support | <i>taypani milaythina-tu: Return to Country</i> – First Peoples Art and Culture Exhibition for the return of the <i>rikawa</i> (kelp water carrier, bull kelp, wood, fibre) c1792 from the musée du quai Branly – Jacques Chirac, Paris |
| Keith Clarke Foundation | \$50 000 | <i>Conservation Research – Art and Decorative Arts Collection</i> |
| TasNetworks | \$50 000 | Threatened Bird Strategy |
| Qantas | **In kind support | <i>taypani milaythina-tu: Return to Country</i> – First Peoples Art and Culture Exhibition for the return of the <i>ochre corded necklace, plant fibre ochre</i> , c1835 from the Field Museum, Chicago |
| Department of Education | \$47 224 | Aboriginal Learning Facilitator |
| Woolnorth Renewables | \$41 800 | Health & Death Tasmanian Birds of Prey |
| Hobart City Council | \$29 725 | <i>Lift Off!</i> Festival |
| Hobart City Council | \$28 700 | 2023 Public Programs and Learning Public programs and Events |
| Woolnorth Renewables | \$20 000 | Expedition of Discovery – Bluff Point |

| From | Amount | Purpose |
|---|-----------------|--|
| Anonymous Donor | \$20 000 | Support for the return of the <i>ochre corded necklace</i> , 1835 from the Field Museum Chicago for <i>taypani milaythina-tu: Return to Country</i> – First Peoples Art and Culture Exhibition |
| Gordon Darling Foundation | \$14 857.27 | <i>Twist</i> exhibition catalogue |
| TMAG Foundation Pty Ltd | \$15 000 | Purchase of Richard Wastell's painting <i>The Pilgrim</i> |
| The Mountain Air Foundation | \$15 000 | Activation of the Central Gallery |
| National Taxonomy Research Grants Program | \$15 000 | Floral Accounts Australian Lichen |
| CSIRO | \$15 000 | Provision of records to Atlas of Living Australia |
| DULUX Australia | \$9 600 in-kind | <i>Twist</i> exhibition paint |
| Allport Bequest | \$10 000 | <i>Lift Off!</i> Festival |
| Ulster University | \$3 427 | <i>Twist</i> exhibition artist airfares |
| The Friends of TMAG | \$6 733 | Microscope Donation |
| The Friends of TMAG | \$10 000 | <i>Furnishing the Colony</i> Publication |
| The Friends of TMAG | \$10 000 | Sound Garden Donation |
| Marian Steinberg Squires | \$6 600 | Don Squires Natural History Research Fund |
| Ingrid McGaughey | \$6 500 | Contemporary studio glass or ceramic acquisition for Decorative Arts collection |
| Jayne Wilson Bequest | \$5 000 | The Jayne Wilson Bequest Bursary – awarded to graduate level or above research associated with TMAG's collections. |
| Avalon Coastal Retreat | \$5 000 | <i>taypani milaythina-tu: Return to Country</i> – First Peoples Art and Culture Exhibition |
| The Royal Society of Tasmania | \$5 000 | <i>taypani milaythina-tu: Return to Country</i> – First Peoples Art and Culture Exhibition |
| Pennicott Foundation | \$5 000 | Support for the return of the <i>ochre corded necklace</i> , 1835 from the Field Museum Chicago for <i>taypani milaythina-tu: Return to Country</i> – First Peoples Art and Culture Exhibition |

| From | Amount | Purpose |
|--|------------|---|
| Pennicott Foundation | \$5 000 | <i>taypani milaythina-tu: Return to Country</i> – First Peoples Art and Culture Exhibition |
| Director of National Parks | \$4 836.36 | Bush Blitz Taxonomy Research Project |
| Council of the Heads of Australian Faunal Collection | \$3 181.82 | Expert identification of Tasmanian scirtid |
| Friends of TMAG | \$2 424.92 | TMAGgots donation to Public Programs and Learning – Zygomaturus display |
| Director of National Parks | \$2 045.45 | Engagement of Dr Simon Grove – Flinders Island Bush Blitz |
| Spring Bay Distillery | \$2 000 | <i>taypani milaythina-tu: Return to Country</i> – First Peoples Art and Culture Exhibition |
| The Friends of TMAG | \$620 | Donation – July and October visits to Markree House |
| TMAG Foundation Limited | \$2 200 | Raymond Arnold and Rodney Croome <i>The same sex, the same land, the same fate</i> 1991 acquisition |
| TMAG Foundation Limited | \$5 000 | Effie Pryor <i>Purgatory</i> 2023 acquisition |
| TMAG Foundation Limited | \$5 000 | Effie Pryor <i>Baptism</i> 2023 acquisition |
| TMAG Foundation Limited | \$5 000 | Effie Pryor <i>Penance</i> 2023 acquisition |
| TMAG Foundation Limited | \$15 000 | Richard Wastell <i>The Pilgrim</i> 2022 acquisition |
| TMAG Foundation Limited | \$40 000 | <i>Tiger</i> chest of drawers 1992 acquisition |
| Catholic Education Tasmania | \$3 600 | Support of Tasmanian Aboriginal Learning Program |

The amounts presented above may or may not include GST.

*Emirates – *taypani milaythina-tu: Return to Country* – the extensive support Emirates provided included Business Class tickets specialist logistics advisory and facilitation for the return of the rikawa – kelp water carrier to from the musée du quai Branly – Jacques Chirac, Paris and amplifying this amazing story to an international audience.

**Qantas – *taypani milaythina-tu: Return to Country* – Qantas provided Business Class airfares and specialist logistic support for the return of the ochre corded necklace from the Field Museum, Chicago.

musée du quai Branly – Jacques Chirac, Paris provided in-kind support for journey facilitating the return of the rikawa kelp water carrier c1792 for *taypani milaythina-tu: Return to Country*, First Peoples Art and Culture Exhibition.

Field Museum, Chicago provided in kind support for the journey facilitating the return of the ochre corded necklace c1835 for *taypani milaythina-tu: Return to Country*, First Peoples Art and Culture Exhibition.

Detached Cultural Organisation's donation of \$210 000 for *taypani milaythina-tu: Return to Country* program was reported in the 2020–21 Annual Report

Financial report



2022 *Lift Off!* Festival.
Credit: Amy Brown

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

Opinion

I have audited the financial report of the Tasmanian Museum and Art Gallery (the Museum), which comprises the statement of financial position as at 30 June 2023, statements of comprehensive income, changes in equity and cash flows for the year then ended, notes to the financial statements, including a summary of significant accounting policies and the statement of certification signed by the Chairperson of the Board.

In my opinion, the accompanying financial report:

- (a) present fairly, in all material respects, the financial position of the Museum's as at 30 June 2023 and its financial performance and its cash flows for the year then ended
- (b) is in accordance with the *Tasmanian Museum and Art Gallery Act 2017* and Australian Accounting Standards.

Basis for Opinion

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

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

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

Responsibilities of the Board for the Financial Report

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

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

Auditor's Responsibilities for the Audit of the Financial Report

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

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

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

date of my auditor's report. However, future events or conditions may cause the Museum to cease to continue as a going concern.

- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represent the underlying transactions and events in a manner that achieves fair presentation.

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



Jeff Tongs
Assistant Auditor-General

Delegate of the Auditor-General
Tasmanian Audit Office

26 September 2023
Hobart

Statements of Certification

The accompanying Financial Statements of the Tasmanian Museum and Art Gallery are in agreement with the relevant accounts and records and have been prepared in compliance with Australian Accounting Standards, *Audit Act 2008*, Treasurer's Instructions issued under the provisions of the *Financial Management Act 2016* and section 31(2)(b) of the *Tasmanian Museum Act 2017* to present fairly the financial transactions for the year ended 30 June 2023 and the financial position as at the end of the year.

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



Brett Torossi
CHAIRPERSON

22 September 2023



Gary Swain
ACTING SECRETARY

25 September 2023

Statement of Comprehensive Income for the year ended 30 June 2023

| | Notes | 2023 \$'000 | 2022 \$'000 |
|--|-------|----------------|----------------|
| Income from continuing operations | | | |
| Revenue from Government | | | |
| Appropriation revenue – operating | 2.1 | 11 034 | 9 994 |
| Other revenue from Government | 2.1 | ... | 106 |
| Grants | 2.2 | 475 | 1 001 |
| User charges | 2.3 | 521 | 348 |
| Interest | 2.4 | 10 | ... |
| Bequests, donations and contributions received | 2.5 | 529 | 1 181 |
| Other revenue | 2.6 | 1 967 | 1 359 |
| Total revenue from continuing operations | | 14 536 | 13 989 |
| Net gain/(loss) on non-financial assets | 3.1 | (2) | (10) |
| Total income from continuing operations | | 14 534 | 13 979 |
| Expenses from continuing operations | | | |
| Employee benefits | 4.1 | 8 173 | 7 976 |
| Directors fees | 4.1 | 93 | 95 |
| Depreciation and amortisation | 4.2 | 567 | 358 |
| Supplies and consumables | 4.3 | 4 298 | 3 353 |
| Other expenses | 4.4 | 7 | 7 |
| Total expenses from continuing operations | | 13 138 | 11 789 |
| Net result from continuing operations (net operating balance) | | 1 396 | 2 190 |
| Net result | | 1 396 | 2 190 |
| Other comprehensive income | | | |
| Items that will not be reclassified to net result in subsequent periods | | | |
| Changes in physical asset revaluation reserve | 8.1 | ... | ... |
| Total other comprehensive income | | ... | ... |
| Comprehensive result | | 1 396 | 2 190 |

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

Statement of Financial Position as at 30 June 2023

| | Notes | 2023 \$'000 | 2022 \$'000 |
|---------------------------------|-------|----------------|----------------|
| Assets | | | |
| <i>Financial assets</i> | | | |
| Cash and cash equivalents | 9.1 | 5 072 | 5 243 |
| Receivables | 5.1 | 107 | 100 |
| Other financial assets | 5.2 | ... | 4 |
| <i>Non-financial assets</i> | | | |
| Inventory | 5.3 | 125 | 132 |
| Property, plant and equipment | 5.4 | 50 485 | 49 250 |
| Heritage and cultural assets | 5.4 | 382 012 | 381 691 |
| Intangibles | 5.5 | 909 | 921 |
| Other assets | 5.6 | ... | 34 |
| Total assets | | 438 710 | 437 375 |
| Liabilities | | | |
| Payables | 6.1 | 64 | 55 |
| Employee benefit liabilities | 6.2 | 1 687 | 1 756 |
| Other liabilities | 6.3 | 13 | 14 |
| Total liabilities | | 1 764 | 1 825 |
| Net assets (liabilities) | | 436 946 | 435 550 |
| Equity | | | |
| Reserves | 8.1 | 39 422 | 39 422 |
| Accumulated funds | | 397 524 | 396 128 |
| Total equity | | 436 946 | 435 550 |

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

Statement of Cash Flows for the year ended 30 June 2023

| | Notes | 2023 \$'000 | 2022 \$'000 |
|---|-------|-----------------------|-----------------------|
| Cash flows from operating activities | | Inflows (Outflows) | Inflows (Outflows) |
| <i>Cash inflows</i> | | | |
| Appropriation receipts – operating | | 11 034 | 10 100 |
| Grants – continuing operations | | 475 | 899 |
| User charges | | 523 | 339 |
| GST receipts | | 661 | 528 |
| Interest received | | 10 | ... |
| Other cash receipts | | 2 224 | 2 579 |
| Total cash inflows | | 14 927 | 14 445 |
| <i>Cash outflows</i> | | | |
| Employee benefits | | (8 335) | (8 258) |
| Supplies and consumables | | (4 283) | (3 369) |
| GST payments | | (591) | (566) |
| Other cash payments | | (7) | (4) |
| Total cash outflows | | (13 216) | (12 197) |
| Net cash from (used by) operating activities | 9.2 | 1 711 | 2 248 |
| Cash flows from investing activities | | | |
| <i>Cash outflows</i> | | | |
| Payments for acquisition of non-financial assets | | (1 882) | (1 472) |
| Total cash outflows | | (1 882) | (1 472) |
| Net cash from (used by) investing activities | | (1 882) | (1 472) |
| Net increase (decrease) in cash held and cash equivalents held | | (171) | 776 |
| Cash and cash equivalents at the beginning of the reporting period | | 5 243 | 4 467 |
| Cash and cash equivalents at the end of the reporting period | 9.1 | 5 072 | 5 243 |

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 2023

| | Reserves \$'000 | Accumulated funds \$'000 | Total equity \$'000 |
|----------------------------|--------------------|--------------------------------|---------------------------|
| Balance as at 1 July 2022 | 39 422 | 396 128 | 435 550 |
| Total comprehensive result | ... | 1 396 | 1 396 |
| Balance as at 30 June 2023 | 39 422 | 397 524 | 436 946 |

| | Reserves \$'000 | Accumulated funds \$'000 | Total equity \$'000 |
|----------------------------|--------------------|--------------------------------|---------------------------|
| Balance as at 1 July 2021 | 39 422 | 393 938 | 433 360 |
| Total comprehensive result | ... | 2 190 | 2 190 |
| Balance as at 30 June 2022 | 39 422 | 396 128 | 435 550 |

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 2023

| | | | | | |
|----------|--|-----------|-----------|---|-----------|
| 1 | Underlying Net Operating Balance | 63 | 8 | Reserves | 80 |
| | | | 8.1 | Reserves | 80 |
| 2 | Revenue from Transactions | 64 | 9 | Cash Flow Reconciliation | 80 |
| 2.1 | Revenue from Government | 64 | 9.1 | Cash and cash equivalents | 80 |
| 2.2 | Grants | 64 | 9.2 | Reconciliation of net result to net cash flow from operating activities | 81 |
| 2.3 | User charges | 65 | | | |
| 2.4 | Interest | 65 | 10 | Financial Instruments | 81 |
| 2.5 | Bequests, donations and contributions received | 66 | 10.1 | Risk exposures | 81 |
| 2.6 | Other revenue | 66 | 10.2 | Categories of financial assets and liabilities | 84 |
| | | | 10.3 | Comparison between carrying amount and net fair value of financial assets and liabilities | 84 |
| 3 | Net Gains/(Losses) | 66 | 10.4 | Net fair values of financial assets and liabilities | 85 |
| 3.1 | Net gain/(loss) on non-financial assets | 66 | 11 | Statement of Trustee Receipts and Payments for the year ended 30 June 2023 | 85 |
| | | | 11.1 | Statement of trust receipts and payments | 85 |
| 4 | Expenses from Transactions | 67 | 11.2 | Notes on funds with significant trust balances | 86 |
| 4.1 | Employee benefits | 67 | | | |
| 4.2 | Depreciation and amortisation | 69 | 12 | Events Occurring After Balance Date | 86 |
| 4.3 | Supplies and consumables | 70 | 13 | Other Significant Accounting Policies and Judgements | 87 |
| 4.4 | Other expenses | 71 | 13.1 | Objectives and funding | 87 |
| | | | 13.2 | Basis of accounting | 87 |
| 5 | Assets | 71 | 13.3 | Reporting entity | 87 |
| 5.1 | Receivables | 71 | 13.4 | Functional and presentation currency | 87 |
| 5.2 | Other financial assets | 72 | 13.5 | Changes in accounting policies | 88 |
| 5.3 | Inventories | 72 | 13.6 | Foreign currency | 88 |
| 5.4 | Property, plant and equipment and heritage and cultural assets | 72 | 13.7 | Comparative figures | 88 |
| 5.5 | Intangibles | 76 | 13.8 | Rounding | 88 |
| 5.6 | Other assets | 76 | 13.9 | Taxation | 88 |
| | | | 13.10 | Goods and services tax | 88 |
| 6 | Liabilities | 77 | | | |
| 6.1 | Payables | 77 | | | |
| 6.2 | Employee benefit liabilities | 78 | | | |
| 6.3 | Other liabilities | 78 | | | |
| 7 | Commitments and Contingencies | 79 | | | |
| 7.1 | Schedule of commitments | 79 | | | |
| 7.2 | Contingent assets and liabilities | 79 | | | |

1 Underlying Net Operating Balance

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

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

| | Note | 2023 \$'000 | 2022 \$'000 |
|--|------|----------------|----------------|
| Net result from continuing operations | | 1 396 | 2 190 |
| Less impact of Non-operational capital funding | | | |
| Fair value of additions to Heritage and cultural assets at no cost | 2.5 | 229 | 74 |
| Heritage and cultural assets purchased | | 92 | 47 |
| Total | | 321 | 121 |
| Underlying Net result from continuing operations | | 1 075 | 2 069 |

2 Revenue from Transactions

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

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

2.1 Revenue from Government

Appropriations, whether operating or capital, are recognised as revenues in the period in which the Tasmanian Museum and Art Gallery (TMAG) gains control of the appropriated funds as they do not contain enforceable and sufficiently specific obligations as defined by AASB 15. Except for any amounts identified as carried forward, control arises in the period of appropriation.

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

Section 23 of the Financial Management Act allows for an unexpended appropriation at the end of the financial year, as determined by the Treasurer, to be issued and applied from the Public Account in the following financial year. The amount determined by the Treasurer must not exceed five per cent of an Agency's appropriation for the financial year.

| | 2023 \$'000 | 2022 \$'000 |
|---|----------------|----------------|
| Continuing operations | | |
| Appropriation revenue – operating | | |
| Current year | 11 034 | 9 994 |
| Total | 11 034 | 9 994 |
| Other revenue from Government | | |
| Appropriation Rollover under section 23 of the <i>Financial Management Act 2016</i> | ... | 106 |
| Total revenue from Government from continuing operations | ... | 106 |
| Total revenue from Government | 11 034 | 10 100 |

2.2 Grants

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

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

Note 6.3 outlines the transaction price that is allocated to the performance obligations that have not yet been satisfied at the end of the year, within revenue received in advance.

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

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

| | 2023 \$'000 | 2022 \$'000 |
|--|----------------|----------------|
| Grants from the Australian Government | | |
| Competitive Process grants | 196 | 503 |
| Total | 196 | 503 |
| Other grants | | |
| Grants from Government | 76 | 415 |
| Other grants and contributions | 203 | 83 |
| Total | 279 | 498 |
| Total grants | 475 | 1 001 |

2.3 User charges

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

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

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

| | 2023 \$'000 | 2022 \$'000 |
|-----------------------------|----------------|----------------|
| Sales of goods and services | 513 | 346 |
| Fees and recoveries | 8 | 2 |
| Total | 521 | 348 |

2.4 Interest

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

| | 2023 \$'000 | 2022 \$'000 |
|--------------|----------------|----------------|
| Interest | 10 | ... |
| Total | 10 | ... |

2.5 Bequests, donations and contributions received

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

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

| | 2023 | 2022 |
|--|------------|--------------|
| | \$'000 | \$'000 |
| Fair value of additions to Heritage and cultural assets at no cost | 229 | 74 |
| Donations and bequests | 300 | 1 107 |
| Total | 529 | 1 181 |

2.6 Other revenue

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

| | 2023 | 2022 |
|-------------------------|--------------|--------------|
| | \$'000 | \$'000 |
| Reimbursement income | 1 516 | 1 126 |
| Rent received | 98 | 55 |
| Other operating revenue | 353 | 178 |
| Total | 1 967 | 1 359 |

3 Net Gains/(Losses)

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

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

| | 2023 | 2022 |
|---|------------|-------------|
| | \$'000 | \$'000 |
| Net loss on disposal of plant and equipment | (2) | (10) |
| Total | (2) | (10) |

4 Expenses from Transactions

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

4.1 Employee benefits

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

(a) Employee expenses

| | 2023 \$'000 | 2022 \$'000 |
|--------------------------------|----------------|----------------|
| Wages and salaries | 6 194 | 6 039 |
| Annual leave | 390 | 478 |
| Long service leave | 120 | (38) |
| Sick leave | 330 | 291 |
| Superannuation | 960 | 894 |
| Other post-employment benefits | 39 | 123 |
| Other employee expenses | 140 | 189 |
| Total | 8 173 | 7 976 |
| Directors fees | 93 | 95 |
| Total | 93 | 95 |

Superannuation expenses relating to defined benefit schemes relate to payments into the Public Account. The amount of the payment is based on a department contribution rate determined by the Treasurer, on the advice of the State Actuary. The current department contribution is 13.95 per cent (2022: 13.45 per cent) of salary.

Superannuation expenses relating to defined contribution schemes are paid directly to superannuation funds at a rate of 10.5 per cent (2022: 10 per cent) of salary. In addition, departments are also required to pay into the Public Account a "gap" payment equivalent to 3.45 per cent (2022: 3.45 per cent) of salary in respect of employees who are members of contribution schemes.

(b) Remuneration of Key management personnel

| 2023 | Short-term benefits | | Long-term benefits | | Termination Benefits | Total |
|----------------------------------|---------------------|----------------|--------------------|-------------------------------------|----------------------|------------|
| | Salary | Other Benefits | Superannuation | Other Benefits & Long-Service Leave | | |
| | \$'000 | \$'000 | \$'000 | \$'000 | \$'000 | \$'000 |
| Board of Trustees | | | | | | |
| Brett Torossi (Chair) | 19 | ... | 3 | ... | ... | 22 |
| Professor Jim Reid (to 15/08/22) | 2 | ... | ... | ... | ... | 2 |
| Mark Fraser | 13 | ... | 1 | ... | ... | 14 |
| Scott Baddiley | 13 | ... | 1 | ... | ... | 14 |
| Andrew Catchpole | 13 | ... | 1 | ... | ... | 14 |
| Heather Rose | 13 | ... | 1 | ... | ... | 14 |
| Denise Robinson | 13 | ... | 1 | ... | ... | 14 |
| Adam Liaw (from 1/12/22) | 7 | ... | 1 | ... | ... | 8 |
| Management personnel | | | | | | |
| Mary Mulcahy, Director | 208 | 29 | 23 | 2 | ... | 262 |
| Total | 301 | 29 | 32 | 2 | ... | 364 |

| 2022 | Short-term benefits | | Long-term benefits | | Termination Benefits | Total |
|--|---------------------|----------------|--------------------|-------------------------------------|----------------------|------------|
| | Salary | Other Benefits | Superannuation | Other Benefits & Long-Service Leave | | |
| | \$'000 | \$'000 | \$'000 | \$'000 | \$'000 | \$'000 |
| Board of Trustees | | | | | | |
| Brett Torossi (Chair) | 19 | ... | 2 | ... | ... | 21 |
| Professor Jim Reid | 13 | ... | 1 | ... | ... | 14 |
| Mark Fraser | 13 | ... | 1 | ... | ... | 14 |
| Scott Baddiley | 13 | ... | 1 | ... | ... | 14 |
| Andrew Catchpole | 13 | ... | 1 | ... | ... | 14 |
| Heather Rose | 13 | ... | 1 | ... | ... | 14 |
| Denise Robinson (from 28/2/22) | 4 | ... | ... | ... | ... | 4 |
| Management personnel | | | | | | |
| Janet Carding, Director (until 27/8/21) | 35 | 7 | 4 | ... | 7 | 53 |
| Dr David Sudmalis (from 30/8/21 to 8/4/22) | 116 | ... | 12 | (2) | ... | 126 |
| Mary Mulcahy, Director (from 11/4/22) | 41 | 21 | 4 | ... | ... | 66 |
| Total | 280 | 28 | 27 | (2) | 7 | 340 |

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

As part of TMAG's key management personnel, Kim Evans, Secretary, Kate Kent, Deputy Secretary, Culture, Arts and Sport and Ange Conway, acting Deputy Secretary of Cultural and Tourism Development (from 1 July 2022 to 29 July 2022), receive no remuneration for their roles. Their remuneration is disclosed in the Department's Financial Statements.

Remuneration during 2022-23 for Management personnel is set by the State Service Act 2000. Remuneration and other terms of employment are specified in employment contracts. Remuneration includes salary, motor vehicle and other non-monetary benefits. Long term employee expenses include long service leave and superannuation obligations.

Acting Arrangements

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

(c) Related party transactions

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

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

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

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

| | 2023 Aggregate value of transactions \$'000 | 30 June 2023 Total Amount Outstanding or Committed \$'000 |
|--|--|--|
| Voluntary non-reciprocal donations to TMAG | 8 | ... |

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

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

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

4.2 Depreciation and amortisation

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

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

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

Major depreciation periods are:

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

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

| | |
|----------|-----------|
| Software | 1–5 years |
|----------|-----------|

(a) Depreciation

| | 2023 \$'000 | 2022 \$'000 |
|---------------------|----------------|----------------|
| Plant and equipment | 240 | 29 |
| Buildings | 315 | 313 |
| Total | 555 | 342 |

(b) Amortisation

| | | |
|--|------------|------------|
| Leasehold improvements | ... | 4 |
| Intangibles | 12 | 12 |
| Total | 12 | 16 |
| Total depreciation and amortisation | 567 | 358 |

4.3 Supplies and consumables

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

| | 2023 \$'000 | 2022 \$'000 |
|---------------------------------|----------------|----------------|
| Audit fees – financial audit | 14 | 13 |
| Operating lease costs | 8 | 8 |
| Consultants | 36 | 27 |
| Contracted services | 847 | 539 |
| Property services | 862 | 796 |
| Maintenance | 330 | 511 |
| Communications | 126 | 118 |
| Information technology | 78 | 99 |
| Insurance | 450 | 343 |
| Travel and transport | 98 | 13 |
| Advertising and promotion | 92 | 74 |
| Other supplies and consumables* | 976 | 453 |
| Exhibitions | 168 | 213 |
| Cost of sales | 213 | 146 |
| Total | 4 298 | 3 353 |

*Including Administrative support charge of \$1 090 000 for 2022–23.

Audit fees paid or payable to the Tasmanian Audit Office for the audit of TMAG's financial statements were \$13 410.

4.4 Other expenses

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

| | 2023 \$'000 | 2022 \$'000 |
|-----------------|----------------|----------------|
| Sundry expenses | 7 | 7 |
| Total | 7 | 7 |

5 Assets

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

5.1 Receivables

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

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

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

| | 2023 \$'000 | 2022 \$'000 |
|--|----------------|----------------|
| Receivables | 107 | 102 |
| Less: Expected credit loss | ... | (2) |
| Total | 107 | 100 |
| Sales of goods and services (inclusive of GST) | 92 | 15 |
| Tax assets | 15 | 85 |
| Total | 107 | 100 |
| Settled within 12 months | 107 | 100 |
| Settled in more than 12 months | ... | ... |
| Total | 107 | 100 |

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

5.2 Other financial assets

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

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

| | 2023 \$'000 | 2022 \$'000 |
|--------------------------------|----------------|----------------|
| Other financial assets | | |
| Accrued revenue | ... | 4 |
| Total | ... | 4 |
| Settled within 12 months | ... | 4 |
| Settled in more than 12 months | ... | ... |
| Total | ... | 4 |

5.3 Inventories

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

| | 2023 \$'000 | 2022 \$'000 |
|--------------------------------|----------------|----------------|
| Inventory held for sale | 125 | 132 |
| Total | 125 | 132 |
| Settled within 12 months | 125 | 132 |
| Settled in more than 12 months | ... | ... |
| Total | 125 | 132 |

5.4 Property, plant and equipment and heritage and cultural assets

Property, plant and equipment

(i) Valuation basis

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

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

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

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

(ii) Subsequent costs

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

(iii) Asset recognition threshold

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

(iv) Revaluations

TMAG has adopted a revaluation threshold of \$50 000. Assets are revalued with sufficient regularity to ensure they reflect fair value at balance date.

Heritage and cultural assets

(i) Valuation basis

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

(ii) Asset recognition threshold

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

(iii) Revaluations

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

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

(iv) Highest and best use

A characteristic of many heritage and cultural assets is that they have few or no alternative uses because there are natural, legal and financial restrictions on their use and disposal. Therefore the highest and best use is the current existing use, in combination with other related heritage assets or on a stand-alone basis. Where an alternative use is feasible within the existing socio-political environment, then the asset may be valued at a higher alternative use.

(a) Carrying amount

| | 2023 \$'000 | 2022 \$'000 |
|--|----------------|----------------|
| Land | | |
| At fair value | 25 600 | 25 600 |
| Total | 25 600 | 25 600 |
| Buildings | | |
| At fair value | 21 860 | 21 861 |
| Less: Accumulated depreciation | (917) | (603) |
| | 20 943 | 21 258 |
| Work in progress (at cost) | 2 555 | 765 |
| Total | 23 498 | 22 023 |
| Leasehold improvements | | |
| At cost | 53 | 53 |
| Less: Accumulated amortisation | (53) | (53) |
| Total | ... | ... |
| Plant and equipment | | |
| At cost | 2 136 | 1 850 |
| Less: Accumulated depreciation | (749) | (509) |
| | 1 387 | 1 341 |
| Work in progress (at cost) | ... | 286 |
| Total | 1 387 | 1 627 |
| Total property, plant and equipment | 50 485 | 49 250 |
| Heritage and cultural assets | | |
| At fair value | 382 012 | 381 691 |
| Total | 382 012 | 381 691 |
| Total property, plant and equipment, heritage and cultural assets | 432 497 | 430 941 |

Land and buildings

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

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

Heritage and cultural assets

An independent valuation of heritage and cultural assets was last undertaken by independent specialist valuer Aon Valuation Services with the assets valued as at 30 June 2019. The valuation report was issued 7 February 2020. The valuation was undertaken in accordance with accounting standards for fair value applicable to cultural and heritage collections AASB 13 *Fair Value Measurement*. The definition of fair value is defined in AASB 13 as the price that would be received to sell an asset or paid to transfer a liability in an orderly transaction between market participants at measurement date. It is based on the principle of an exit price and refers to the price an entity expects to receive when it sells an asset, or the price an entity expects to pay when it transfers a liability.

(b) Reconciliation of movements

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

| 2023 | Land Level 2 (land in active markets) \$'000 | Buildings Level 2 (general office buildings) \$'000 | Leasehold improvements \$'000 | Plant equipment and vehicles \$'000 | Heritage and cultural assets Level 2 \$'000 | Total \$'000 |
|--|---|--|-------------------------------------|--|---|-----------------|
| Carrying value at 1 July | 25 600 | 22 023 | ... | 1 627 | 381 691 | 430 941 |
| Contributions received | ... | ... | ... | ... | 229 | 229 |
| Additions | ... | 1 790 | ... | ... | 92 | 1 882 |
| Disposals | ... | ... | ... | ... | ... | ... |
| <i>Gains/losses recognised in operating result</i> | | | | | | |
| Revaluation increments/(decrements) | ... | ... | ... | ... | ... | ... |
| Depreciation and amortisation | ... | (315) | ... | (240) | ... | (555) |
| Carrying value at 30 June | 25 600 | 23 498 | ... | 1 387 | 382 012 | 432 497 |
| 2022 | Land Level 2 (land in active markets) \$'000 | Buildings Level 2 (general office buildings) \$'000 | Leasehold improvements \$'000 | Plant equipment and vehicles \$'000 | Heritage and cultural assets Level 2 \$'000 | Total \$'000 |
| Carrying value at 1 July | 25 600 | 21 440 | 4 | 1 336 | 381 570 | 429 950 |
| Contributions received | ... | ... | ... | ... | 74 | 74 |
| Additions | ... | 896 | ... | 330 | 47 | 1 273 |
| Disposals | ... | ... | ... | (10) | ... | (10) |
| <i>Gains/losses recognised in operating result</i> | | | | | | |
| Revaluation increments/(decrements) | ... | ... | ... | ... | ... | ... |
| Depreciation and amortisation | ... | (313) | (4) | (29) | ... | (346) |
| Carrying value at 30 June | 25 600 | 22 023 | ... | 1 627 | 381 691 | 430 941 |

5.5 Intangibles

An intangible asset is recognised where:

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

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

(a) Carrying amount

| | 2023 \$'000 | 2022 \$'000 |
|--|----------------|----------------|
| Intangibles with a finite useful life | | |
| Software at cost | 62 | 62 |
| Less: Accumulated amortisation | (25) | (13) |
| | 37 | 49 |
| Work in progress (at cost) | 872 | 872 |
| Total | 909 | 921 |

(b) Reconciliation of movements

| | 2023 \$'000 | 2022 \$'000 |
|-----------------------------------|----------------|----------------|
| Carrying amount at 1 July | 921 | 733 |
| Additions | ... | 200 |
| Accumulated amortisation | (12) | (12) |
| Carrying amount at 30 June | 909 | 921 |

5.6 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.

(a) Carrying amount

| | 2023 \$'000 | 2022 \$'000 |
|----------------------------------|----------------|----------------|
| Prepayments | ... | 34 |
| Total | ... | 34 |
| Recovered within 12 months | ... | 34 |
| Recovered in more than 12 months | ... | ... |
| Total | ... | 34 |

(b) Reconciliation of movements

| | 2023 \$'000 | 2022 \$'000 |
|----------------------------|----------------|----------------|
| Carrying amount at 1 July | 34 | ... |
| Additions | ... | 34 |
| Settled/consumed | (34) | ... |
| Carrying amount at 30 June | ... | 34 |

6 Liabilities

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

6.1 Payables

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

| | 2023 \$'000 | 2022 \$'000 |
|--------------------------------|----------------|----------------|
| Creditors | 40 | 55 |
| Accrued expenses | 24 | ... |
| Total | 64 | 55 |
| Settled within 12 months | 64 | 55 |
| Settled in more than 12 months | ... | ... |
| Total | 64 | 55 |

Settlement is usually made within 30 days.

6.2 Employee benefit liabilities

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

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

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

| | 2023 \$'000 | 2022 \$'000 |
|---|----------------|----------------|
| Accrued salaries | 237 | 213 |
| Annual leave | 537 | 577 |
| Long service leave | 907 | 960 |
| Other provisions | 6 | 6 |
| Total | 1 687 | 1 756 |
| Expected to settle within 12 months | 872 | 880 |
| Expected to settle in more than 12 months | 815 | 876 |
| Total | 1 687 | 1 756 |

6.3 Other liabilities

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

| | 2023 \$'000 | 2022 \$'000 |
|--------------------------------|----------------|----------------|
| Other liabilities | | |
| Suspense accounts | 1 | ... |
| Employee benefits – on costs | 12 | 14 |
| Total | 13 | 14 |
| Settled within 12 months | 13 | 6 |
| Settled in more than 12 months | ... | 8 |
| Total | 13 | 14 |

7 Commitments and Contingencies

7.1 Schedule of commitments

| | 2023 \$'000 | 2022 \$'000 |
|--|----------------|----------------|
| By type | | |
| <i>Other Commitments</i> | | |
| Project commitments | 260 | 3 579 |
| Vehicles | 121 | 49 |
| Total other commitments | 381 | 3 628 |
| Total | 381 | 3 628 |
| By maturity | | |
| <i>Operating lease commitments</i> | | |
| One year or less | 53 | 27 |
| From one to five years | 68 | 22 |
| More than five years | ... | ... |
| Total operating lease commitments | 121 | 49 |
| <i>Other commitments</i> | | |
| One year or less | 171 | 3 284 |
| From one to five years | 89 | 295 |
| More than five years | ... | ... |
| Total other commitments | 260 | 3 579 |
| Total | 381 | 3 628 |

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

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

7.2 Contingent assets and liabilities

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

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

8 Reserves

8.1 Reserves

| 2023 | Land | Buildings | Heritage and cultural assets | Total |
|--|--------|-----------|------------------------------|--------|
| | \$'000 | \$'000 | \$'000 | \$'000 |
| Asset revaluation reserve | | | | |
| Balance at the beginning of financial year | 19 839 | 3 203 | 16 380 | 39 422 |
| Revaluation increments/ (decrements) | ... | ... | ... | ... |
| Balance at end of financial year | 19 839 | 3 203 | 16 380 | 39 422 |
| 2022 | Land | Buildings | Heritage and cultural assets | Total |
| | \$'000 | \$'000 | \$'000 | \$'000 |
| Asset revaluation reserve | | | | |
| Balance at the beginning of financial year | 19 839 | 3 203 | 16 380 | 39 422 |
| Revaluation increments/ (decrements) | ... | ... | ... | ... |
| Balance at end of financial year | 19 839 | 3 203 | 16 380 | 39 422 |

9 Cash Flow Reconciliation

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

9.1 Cash and cash equivalents

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

| | Note | 2023 \$'000 | 2022 \$'000 |
|--|------|----------------|----------------|
| Specific Purpose Account Balance | | | |
| S524 Department of State Growth Financial Management Account | | 102 | (61) |
| Total | | 102 | (61) |
| Other cash held | | | |
| Restricted and Non-restricted cash at bank | 11.1 | 4 970 | 5 304 |
| Total | | 4 970 | 5 304 |
| Total cash and cash equivalents | | 5 072 | 5 243 |

9.2 Reconciliation of net result to net cash from operating activities

| | 2023 \$'000 | 2022 \$'000 |
|---|----------------|----------------|
| Net result from transactions (net operating balance) | 1 396 | 2 190 |
| Depreciation and amortisation | 567 | 358 |
| Impairment adjustments | 2 | ... |
| Contributions received | (229) | (74) |
| (Gain) loss on disposal of Plant and Equipment | ... | 10 |
| Decrease (increase) in Receivables | (7) | 151 |
| Decrease (increase) in Inventories | 7 | 3 |
| Decrease (increase) in Other financial assets | 2 | 72 |
| Decrease (increase) in Other assets | 34 | (34) |
| Increase (decrease) in Attributed employee benefits | (69) | (188) |
| Increase (decrease) in Payables | 9 | 18 |
| Increase (decrease) in Other liabilities | (1) | (257) |
| Net cash from (used by) operating activities | 1 711 | 2 249 |

10 Financial Instruments

10.1 Risk exposures

(a) Risk management policies

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

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

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

(b) Credit risk exposures

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

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

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

Receivables age analysis – expected credit loss

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

The expected loss rates are based on historical observed loss rates adjusted for forward looking factors that will have an impact on the ability to settle the receivables. The loss allowance for trade debtors as at 30 June 2023 and 30 June 2022 are as follows.

Expected credit loss analysis of receivables as at 30 June 2023

| | Not past due | Past due 1-30 days | Past due 31-60 days | Past due 61-90 days | Past due 91+ days | Total |
|---------------------------------|--------------|-----------------------|------------------------|------------------------|----------------------|------------|
| | \$'000 | \$'000 | \$'000 | \$'000 | \$'000 | \$'000 |
| Expected credit loss rate (A) | 0.00% | 0.00% | 0.00% | 0.00% | 7.09% | |
| Total gross carrying amount (B) | 83 | ... | ... | ... | 6 | 89 |
| Expected credit loss (A x B) | ... | ... | ... | ... | ... | ... |

Expected credit loss analysis of receivables as at 30 June 2022

| | Not past due | Past due 1-30 days | Past due 31-60 days | Past due 61-90 days | Past due 91+ days | Total |
|---------------------------------|--------------|-----------------------|------------------------|------------------------|----------------------|-----------|
| | \$'000 | \$'000 | \$'000 | \$'000 | \$'000 | \$'000 |
| Expected credit loss rate (A) | 0.00% | 0.026% | 0.52% | 1.81% | 23.33% | |
| Total gross carrying amount (B) | 8 | ... | ... | ... | 9 | 17 |
| Expected credit loss (A x B) | ... | ... | ... | ... | 2 | 2 |

(c) Liquidity risk

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

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

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

2023

| 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 | 64 | ... | ... | ... | ... | ... | 64 | 64 |
| Total | 64 | ... | ... | ... | ... | ... | 64 | 64 |

2022

| 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 | 55 | ... | ... | ... | ... | ... | 55 | 55 |
| Total | 55 | ... | ... | ... | ... | ... | 55 | 55 |

(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:

| | 2023 | 2022 |
|----------------------------------|--------------|--------------|
| | \$'000 | \$'000 |
| Variable rate instruments | | |
| Cash at Bank | 4 970 | 5 304 |
| Total | 4 970 | 5 304 |

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 2023 | | | | |
| Cash and deposits | 50 | (50) | 50 | 50 |
| Net sensitivity | 50 | (50) | 50 | (50) |
| 30 June 2022 | | | | |
| Cash and deposits | 53 | (53) | 53 | (53) |
| Net sensitivity | 53 | (53) | 53 | (53) |

This analysis assumes all other variables remain constant. The analysis was performed on the same basis for 2021.

10.2 Categories of financial assets and liabilities

| | 2023 \$'000 | 2022 \$'000 |
|--|----------------|----------------|
| Financial assets | | |
| Amortised cost | 5 164 | 5 258 |
| Total | 5 164 | 5 258 |
| Financial Liabilities | | |
| Financial liabilities measured at amortised cost | 64 | 55 |
| Total | 64 | 55 |

10.3 Comparison between carrying amount and net fair value of financial assets and liabilities

| | Carrying Amount 2023 \$'000 | Net Fair Value 2023 \$'000 | Carrying Amount 2022 \$'000 | Net Fair Value 2022 \$'000 |
|---|-----------------------------------|----------------------------------|-----------------------------------|----------------------------------|
| Financial assets | | | | |
| Cash at bank | 4 970 | 4 970 | 5 304 | 5 304 |
| Specific Purpose Account | 102 | 102 | (61) | (61) |
| Receivables | 92 | 92 | 15 | 15 |
| Total financial assets | 5 164 | 5 164 | 5 258 | 5 258 |
| Financial liabilities (Recognised) | | | | |
| Payables | 64 | 64 | 55 | 55 |
| Total financial liabilities (Recognised) | 64 | 64 | 55 | 55 |

10.4 Net fair values of financial assets and liabilities

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

11 Statement of Trustee Receipts and Payments for the year ended 30 June 2023

11.1 Statement of trust receipts and payments

| Project | Opening Balance | Receipts | Payments | Closing Balance |
|---------------------------------|--------------------|--------------|----------------|--------------------|
| | \$'000 | \$'000 | \$'000 | \$'000 |
| Restricted | | | | |
| Art | 52 | 105 | (185) | (28) |
| Bequests | 1 813 | 95 | (95) | 1 813 |
| Biodiversity | 202 | 146 | (9) | 339 |
| Collection Care | 299 | 150 | (96) | 353 |
| Collections & Research Projects | 57 | 25 | (76) | 6 |
| Exhibition Grant | 70 | ... | (70) | ... |
| Exhibitions | 866 | 263 | (466) | 663 |
| Museum Projects Account | 1 154 | 41 | (159) | 1 036 |
| Narryna Museum | 10 | 27 | (24) | 13 |
| Public Donations | 5 | 7 | (5) | 7 |
| Public Program | 242 | 133 | (180) | 195 |
| Research Grant | 32 | 120 | (159) | (7) |
| Non-restricted | | | | |
| Collection Care | 25 | ... | (10) | 15 |
| Departmental clearing accounts | (2) | ... | ... | (2) |
| Jayne Wilson Bequest | 238 | ... | ... | 238 |
| Narryna Museum | (82) | 80 | (52) | (54) |
| Public Donations | 213 | 38 | ... | 251 |
| Vivian Barlow Bequest | 110 | ... | 22 | 132 |
| | 5 304 | 1 230 | (1 564) | 4 970 |

The Narryna Museum trust account is an overdrawn account that is being progressively reimbursed by the Narryna Heritage Museum Inc. and Narryna carparking revenue under an arrangement with the Board. The Board has sufficient non-restricted funds available to cover this arrangement.

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

11.2 Notes on funds with significant trust balances

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

Bequests

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

Biodiversity

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

Collection Access

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

Collection Care

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

Exhibitions

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

Museum Projects

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

Narryna Museum

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

Public Donations

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

Public Programs

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

12 Events Occurring After Balance Date

There have been no events subsequent to balance date which would have a material effect on TMAG's Financial Statements as at 30 June 2023.

13 Other Significant Accounting Policies and Judgements

13.1 Objectives and funding

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

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

TMAG is funded by:

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

13.2 Basis of accounting

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

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

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

The Financial Statements have been prepared on an accrual basis and, except where stated, are in accordance with the historical cost convention. The accounting policies are generally consistent with the previous year except for those changes outlined in Note 13.5.

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

13.3 Reporting entity

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

13.4 Functional and presentation currency

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

13.5 Changes in accounting policies

(a) Impact of new and revised Accounting Standards

There are no new and revised Standards and Interpretations issued by the Australian Accounting Standards Board that are relevant to TMAG.

13.6 Foreign currency

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

13.7 Comparative figures

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

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

13.8 Rounding

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

13.9 Taxation

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

13.10 Goods and services tax

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

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

