

Tasmanian Museum
and Art Gallery

Annual Report 2023-24

www.tmag.tas.gov.au



TASMANIAN	
MUSEUM	&
ART	GALLERY

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Tasmanian Museum and Art Gallery

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**Cover image: Feather from the extinct King Island Emu.
Credit: David Hocking**

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www.tmag.tas.gov.au/about_us/annual_reports



The Feast table in TMAG's Central Gallery, created as part of 'The Feast - Workshops with artists Edith Perrenot and Rebecca Holmes' for Lift Off! Festival for Children and Young People. Credit: Alastair Bett Photography

Statement of compliance

To the Minister for the Arts, the Honourable Madeleine Ogilvie 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 2024, 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 Madeleine Ogilvie 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
Mr Andrew Catchpole (from 21 June 2024)

Board Members

Mr Scott Baddiley (reappointed on 21 June 2024)
Mr Mark Fraser (retired on 21 June 2024)
Mr Andrew Catchpole
Ms Brett Torossi (reappointed from 21 June 2024)
Ms Heather Rose
Ms Denise Robinson
Mr Adam Liaw
Dr Andrew Young (appointed on 21 June 2024)

TMAG Board of Trustees incoming Chair Andrew Catchpole and outgoing Chair Brett Torossi at the Tasmanian Herbarium viewing a specimen, collected in 1965 by Deny King of *Melaleuca*, upon which Winifred Curtis based the first description of *Lomatia tasmanica*. This is one of Tasmania's most remarkable plants, with all individuals being genetically identical clones of a parent deemed to be in excess of 43,000 years old.

Chair's report



I write this as my second term concludes as Chair and I hand over to the wonderful Andrew Catchpole. The end of the financial year always provides a good opportunity to reflect on the past and the future of the Tasmanian Museum and Art Gallery (TMAG).

My thoughts have been particularly drawn to the unfinished business that lies before us. Critical areas such as sustainable appropriation levels, commercial options, philanthropic development, solidifying our organisational structure and mitigation of risks facing TMAG.

While I have been Chair the TMAG Board has been focused on:

- promoting the value of what we do at TMAG including the significance of science, arts and culture to all Tasmanians and especially to those who make decisions about budgets;
- working hard to re-establish visitation levels post-Covid to our sites;
- continuing our digital transformation;
- creation of our long-term collections and research vision and TMAG Modern; and
- providing leadership for our organisation to effectively execute our three-year strategic plan.

While these strategic priorities are vital for our long-term success, I know we have fought hard for many years to maintain and care for the treasures that TMAG looks after on behalf of all Tasmanians. This includes preserving the structural integrity and architectural beauty of our important buildings.

The new Act introduced in 2017 initially raised doubts, but as time progressed we grew confident in this new direction. Projects like the museum's redevelopment brought valuable improvements, and also posed challenges including a sustainable funding allocation—an invaluable lesson for all future endeavours. Projects like 'Dinosaurs' demonstrated our potential for commercial success, solidifying our belief in long-term commercial opportunities through exhibitions.

One of the most profound moments for me was our apology to the Tasmanian Aboriginal community in February 2021. A small step towards healing that was deeply significant. Not only did it mark a pivotal event for our institution, but it underscored our commitment to acknowledging and rectifying past wrongs. Another significant moment, the return of the Preminghana Petroglyphs, demonstrated how attitudes at TMAG have changed for the better. The repatriation of the model Ōhaeawai Pa (fortified village) to New Zealand and the Lake Tyers Canoe to the Gunaikurnai people from Gippsland also show leadership by TMAG. In returning important cultural material to their owners, we encourage others to repatriate material back to country, especially to here in Lutruwita.

In the realm of exhibitions, I've cherished moments where we've showcased the rich cultural heritage of our community. From celebrating traditional crafts to engaging in collaborative projects, such as *taypani milaythina-tu: Return to Country* and *kanalaritja an unbroken string*, we've sought to highlight the unique stories and talents that make up the fabric of Tasmania. Collaborations such as *taypani milaythina-tu: Return to Country* and 'Theatre of the World' with Mona have left a lasting impact, emphasising our distinctive perspective and contribution to the cultural landscape.

A particular highlight for me has been fostering connections with international partners. A notable example is our engagement with the Museum of Natural History in Le Havre. This direct involvement has not only enriched our cultural exchange but symbolizes the power of collaboration and shared stories.

As we chart a path to the future, let us remain steadfast in our commitment to the arts, culture, and the community we serve. Together, we can continue to inspire, educate, and foster a sense of belonging through the transformative power of TMAG.

Our dedicated membership groups are a vital part of TMAG. I would like to thank them for their fundraising, community engagement and hard work during 2023-24. We were pleased to once again partner with the TMAG Foundation to undertake the TMAG Annual Appeal 2024. We thank them for their support towards acquisitions including works from *taypani milaythina-tu: Return to Country*. We also thank the Friends of TMAG for their continuing support and the Royal Society of Tasmania who we continue to work in close association with developing knowledge about Tasmania.

We have been fortunate this year to receive support from many generous TMAG donors and funders. We would like to express our gratitude to Detached Cultural Organisation, Metal Manufactures Pty Ltd, Keith Clarke Foundation, the Estate of Dr Alison Green, the Durno Bequest, the Estate of Eric Parris, Ingrid Mcgaughey, Mountain Air Foundation, Marian Steinberg Squires, the Rees Family, Laurence Herst, Hobart House Painters, all those who generously responded to our Annual Appeal and several generous anonymous donors. We would also like to 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 Tasmanian Networks Pty Ltd, Allport Foundation, Australian Biological Resources Study, Australian War Memorial, Birdlife Australia, Hobart City Council, Council of Heads of Australian Faunal Collections, Creative Australia, CSIRO, Culture Ireland, Department for Education, Children and Young People, Catholic Education Tasmania, Department of Infrastructure, Transport, Regional Development and the Arts, Director of National Parks, Monash University and Woolnorth Renewables.

Thank you to members of the public for visiting TMAG, whether in person or online and thank you also for taking the time to provide us with your feedback. Your words are incredibly valuable and are noted and discussed by TMAG staff including the Executive and the Board of Trustees. Thank you to our volunteers. TMAG has almost 100 active volunteers. In 2023-24 they provided over 8,500 hours of work supporting TMAG.

Thank you to the Board for their time, energy and collective wisdom throughout 2023-24 as together we faced the challenges and opportunities our beloved TMAG continues to bring, including navigating the ongoing financial constraints under which TMAG operates.

A special thank you to Mark Fraser, whose term concluded this year. Mark has given generously of his time and energy. He has been a dynamic influence inspiring the team to go to the next level telling the myriad stories of Tasmania. Thank you Mark for your wisdom, commitment and passion.

We thank the Minister for the Arts, the Honourable Madeleine Ogilvie MP, the Department of State Growth and the Tasmanian Government for their support and funding that allows TMAG to continue its important work.

Lastly, I would like to thank the TMAG team. TMAG's Director, Mary Mulcahy, Executives and staff are passionate and hard-working. Their commitment to making TMAG the best it can be inspires me and my fellow Board members.

Brett Torossi

Outgoing Chair, TMAG Board of Trustees



It is an honour and a privilege to be appointed as Chair of the Board of Trustees at TMAG. Delivering on the vision and strategic goals will be challenging. Balancing operating costs and a high-quality public offering is an ongoing challenge for any cultural institution, and at TMAG we have our own unique challenges. The Board's priority is for a sustainable TMAG. A TMAG that excels as an accessible key cultural and tourism asset for the State and continues to deliver value for all Tasmanians and visitors for the twenty-first century.

I look forward to advancing TMAG's vision and implementing our next strategy where we will focus on TMAG's research and collections by digitising the collection to make it more accessible; strengthening TMAG's engagement with First Peoples; broadening engagement with our communities; and being a well-run business in line with community and stakeholder expectations.

We would not be able to achieve any of our future aspirations without the groundwork that the Board has established under Brett's leadership. As Chair of the TMAG Board of Trustees since 2018, Brett has made a remarkable contribution and I want to acknowledge and thank Brett for all she has done.

Under the *Tasmanian Museum and Art Gallery Act 2017* a Chair cannot hold more than two consecutive terms as Chair. Brett has generously agreed to stay on as a member of the Board ensuring continuity of knowledge and experience as we deliver on TMAG's strategic vision.

Some highlights from Brett's time as Chair include:

- The Apology to the Tasmanian Aboriginal Community for TMAG's past behaviour to and treatment of the Tasmanian Aboriginal Community;
- Leading the Board and TMAG through the pandemic – and out the other side!
- Returning the Preminghana Petroglyphs to the Tasmanian Aboriginal Community;
- Spearheading the development of the TMAG Vision and championing TMAG anywhere and anyway she can;
- Establishing the investment committee and the investment fund;
- Overseeing the development of the current 2021-24 Strategy and development of the new 2025-28 strategy.

I look forward to working with Brett and the rest of the Board along with TMAG's Executive team to achieve great things.

Andrew Catchpole

Incoming Chair, TMAG Board of Trustees

FEMALE COLLECTIVE ACTION 1820 - 1860

RUMPUS IN LAUNCESTON

In October 1842, a 'rumpus' occurred when a group of women urged others to an act in open mutiny. When Catherine Owens refused to be locked into a solitary confinement cell, 85 women 'bid defiance to the authorities in the factory'. The police were repelled by the women who had armed themselves with spindles and legs from the spinning wheels, bricks from the floors and walls, and knives and forks. Eight women



Unshackled, installation view: Spinning wheel, purchased 2012. S2012.133. Credit: Rosie Hastie

Director's report



TMAG is in a fortunate position, rare in Australia, in its powerful combination of a gallery, herbarium and museum. It has the collections and expertise that can be marshalled to educate, propose ideas, stimulate thought, and encourage imagination across the spectrum of human knowledge, past and present. Its perspective is uniquely Tasmanian, relevant to locals and visitors alike.

TMAG is operating in a changing environment at global, national and state levels. Some of these changes are obvious such as the growth of activism in museums and art galleries to highlight climate change and various social causes. However, the effects of others, such as geopolitical uncertainty, are not immediately obvious but nevertheless affect the operations of TMAG, particularly the lending and borrowing of items nationally and internationally.

TMAG strives to regularly reinvent itself to retain relevance, as all museums must do. As a place for both scientific and creative research TMAG provides an environment where the sciences and humanities intersect to consider the world's challenges. Worldwide collections are being increasingly recognised as critical research and cultural infrastructure contributing to positive societal outcomes including social wellbeing and personal and community resilience. Emerging technologies are creating new opportunities e.g. biological collections are being used to improve health, food security and biosecurity, advance biomedical research; and to develop improved crops and pharmaceuticals.

In this changing environment TMAG continued to tell unique, Tasmanian stories with a diverse exhibition program as outlined from page 20. Highlights included:

- **Unshackled: The True Convict Story**
A new take on the story of convict Australia drawn from recent discoveries within the UNESCO listed convict records. It highlighted the shared but different experiences of the dispossessed poor, the political radicals, and First Nations resistors across Australia who were forced into the convict system.
- **Lands of Light: Lloyd Rees and Tasmania**
An exhibition celebrating the work of Lloyd Rees (1895-1988), particularly his works painted in Tasmania between 1967 and 1988.
- **Hobart Current: Epoch**
A thought-provoking contemporary program and exhibition, featuring new works created by 10 artists in response to the theme of 'epoch'. A collaboration between TMAG and the City of Hobart.
- **Vestige**
An exhibition responding to the Hamilton Inn sofa, one of the most significant colonial period design objects in the TMAG collection.
- **Extinction Studies**
Tasmanian artist Lucienne Rickard's long-term performance work highlighting the critical issue of species extinction came to end this year. The work culminated with the erasure of drawings of 100 critically endangered red handfish.

I would like to acknowledge and thank Lucienne who has worked on the project for four years, drawn and erased 60 species using just three pieces of paper and who has personally spoken to thousands of people about species they have never heard about and why they should care about extinction. Thank you to Penny Clive and Detached Cultural Organisation who funded the project and whose support enabled this extraordinary fusion of art, science, performance, and activism at TMAG.

TMAG had a wonderful public program schedule in 2023-24 including continuing to offer all face-to-face guided learning programs in virtual format, increasing the reach of TMAG's schools' program to encompass the whole State, TMAG Up Late programs associated with our exhibitions, exhibition talks, school holiday programs and pARTicipate sessions. TMAG was also a partner of choice for a range of significant festivals and community events across the year. As part of National Science Week, TMAG was once again the hub for the popular Beaker Street Festival, staged at TMAG over two evenings in August and was a contributor to the Festival of Bright Ideas. The popular pop-up choir program as part of Festival of Voices featured in the Central Gallery and TMAG's flagship family program, the Lift Off! Festival for Children and Young People (*Lift Off!*) was held in October 2023.

A particularly popular program this year was the Hidden Creature Gallery, an augmented reality trail of 25 creatures 'hidden' in galleries across TMAG. The animated creatures were created by young Tasmanians inspired by objects in the TMAG Collection. In 2023-24 the trail ran for 210 days and was enjoyed by 16,625 individuals mainly as part of family visits to TMAG.

While we are continuing to rebuild visitation to pre-COVID-19 levels, pleasingly our on-site visits increased by 38,037 when comparing the total visits in 2023-24 (245,321) to last year (207,284). Similarly, audience engagement (combining online visits, social media interactions and off-site programming) increased by 51,957 when comparing the total engagement in 2023-24 (511,783) to last year (459,826). 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.

Our collections and research teams continued to care for, and undertake research to unlock, the state collections. Highlights this year include the continuing Threatened Bird partnership with TasNetworks, Expeditions of Discovery to King Island, *Flora of Tasmania Online*, which this year saw the addition of 51 more lichen genera, bringing this part of the work to now cover 101 genera and almost 300 species, with many more to come. In addition, seven species of lichens new to science were published in the peer-reviewed literature. The Herbarium was part of a collaborative study of the phylogeny of Angiosperms (flowering plants), with Miguel de Salas a co-author in the final paper which was published in Nature in April. This year the Digital Cultural Experience project prioritised upgrading of our current database to the most recent version.

We were pleased to see works completed on repairs to the Private Secretary's Cottage, enabled by the Department of Treasury and Finance's agreement to extend the availability of remaining Public Building Maintenance Funds, and new work begin with the new \$2 million TMAG Building Maintenance funding initiative provided by the Tasmanian Government in the 2023-24 State Budget.

I would like to thank the Minister for the Arts, the Honourable Madeleine Ogilvie MP, and the Department of State Growth for their support of TMAG throughout the year. I would also like to thank the Board, the Audit and Risk Committee, the TMAG Tasmanian Aboriginal Advisory Council, TMAG Investment Committee, the TMAG Foundation, TMAG Friends, and our sponsors and donors for their hard work and contributions throughout the year. Without their experience, knowledge, dedication, and good will, we would not have been able to achieve everything we have achieved in 2023-24.

This year we lost some of our TMAG family, vale to: Don Gregg (previous TMAG Director), David Hansen (former TMAG Senior Curator) and Alison Green (former Zoology Curator).

TMAG's greatest strategic asset remains the dedication, resourcefulness, and expertise of its staff and volunteers, who continue to serve TMAG with distinction and are of international renown. Thank you everyone.

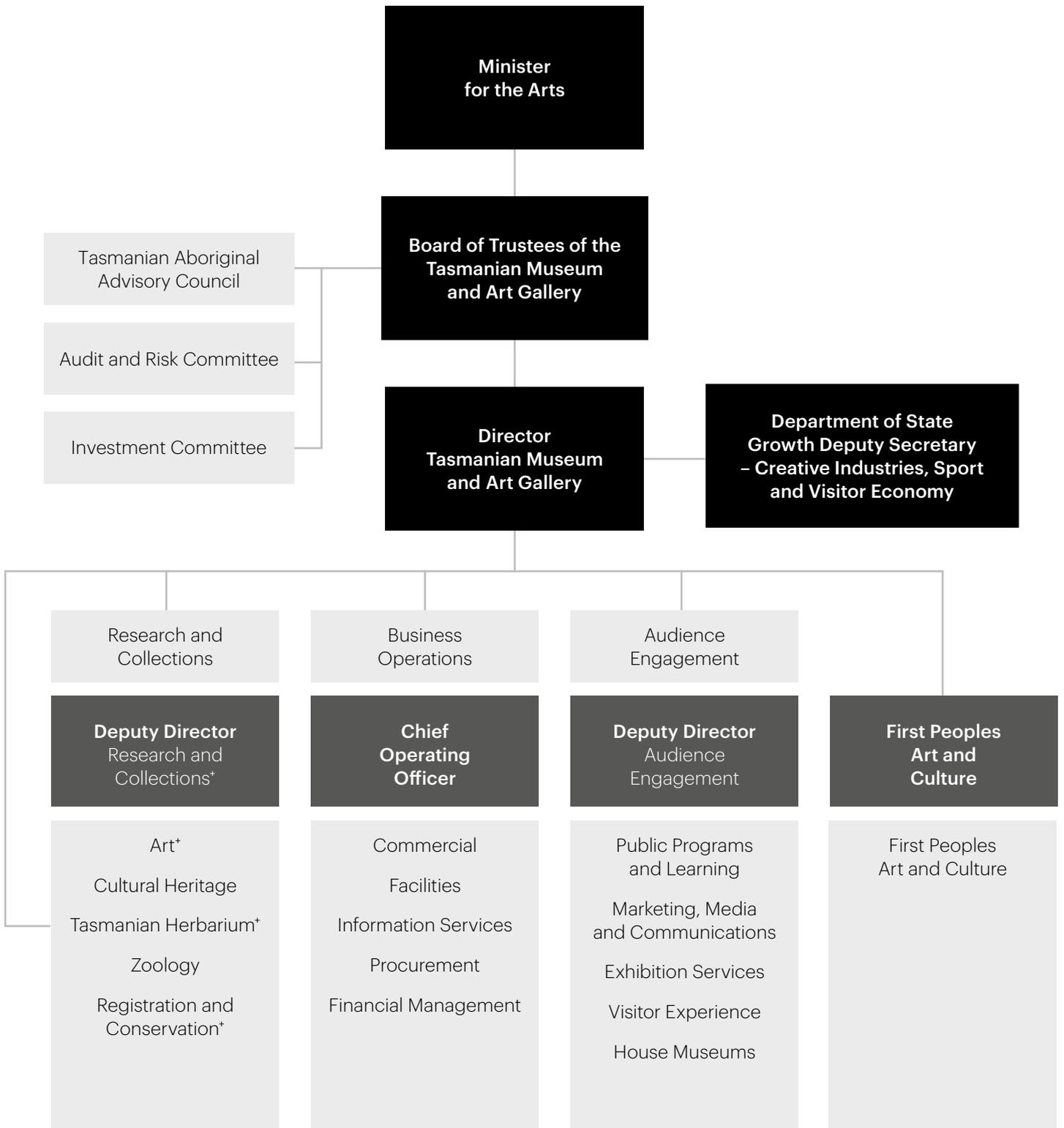
Mary Mulcahy
Director



Governance

Beaker Street Festival at TMAG.
Credit: Fred and Hannah for Brand Tasmania / Beaker Street Festival

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 2023 to 30 June 2024

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

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

On 21 June 2024: Mark Fraser retired from the Board of Trustees; Andrew Young was appointed to the Board; Brett Torossi and Scott Baddiley were re-appointed to the Board; and Andrew Catchpole was appointed as the Chair of the Board.

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; Chair, Brand Tasmania Finance, Audit and Risk Committee; Nominations Committee, International Women's Forum Australia; Director, Australian Pacific Airports, Launceston; Heritage representative on the Premier's Visitor Economy Advisory Council; and member of the Extended Nominations Committee of the University of Tasmania.

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 20 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.

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.

Contributing to numerous Arts and Community committees, panels, and boards, she is the current Chair of the Tasmanian Museum and Art Gallery's Tasmanian Aboriginal Advisory Council, Board member for Assembly 197, a member with Sawtooth's Aboriginal Advisory Group, and Walantanalinany Palingina's (WaPa) Advisory Council. Denise was appointed to the role of Indigenous Fellow, School of Creative Arts and Media University of Tasmania in 2022.

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.

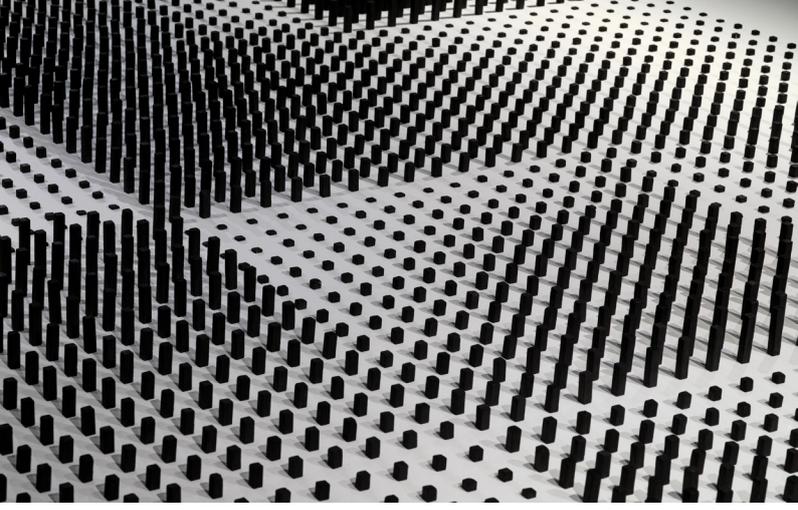
Andrew Young

Andrew is a Chief Research Scientist at the Commonwealth Scientific and Industrial Research Organisation where for eight years he was Director of Australia's National Research Collections. He provides experience and expertise in institutional strategy development, collections management, research and communication. Andrew is also Vice-Chair of the Global Biodiversity Information Facility and an Executive Board Member of the International Science Council's Committee on Data. He has published more than 100 scientific papers, is the recipient of the Australian Academy of Science Fenner Medal, and serves on the Editorial Boards of several scientific journals.

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		PURPOSE	
TMAG plays a leading role in positioning Tasmania as a globally significant cultural centre at the edge of the world.		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 <i>lutruwita</i> Tasmania	Migration, heritage and resilience	Southern extremes and perspectives
Strategic outcomes			
At TMAG we will:			
<p>Be accessible to the Tasmanian and global community</p> <ul style="list-style-type: none"> • 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 	<p>Tell unique stories that exhilarate and stimulate through our strong collections</p> <ul style="list-style-type: none"> • 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 	<p>Have engaged and involved communities by enabling participation, reflection, learning and discussion</p> <ul style="list-style-type: none"> • 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 	



Above: Wona Bae and Charlie Lawler, *Present Being*, (detail), 2023. Hobart Current: Epoch exhibition.

Credit: Peter Whyte Photography

Taxidermy mount (A1298) of an adult male thylacine that was captured in the Florentine Valley in 1926. Currently on display in the TMAG Thylacine Gallery.

Acacia specimen from the Tasmanian Herbarium collection.

This image: *Unshackled*, installation view.

Credit: Rosie Hastie



Outputs

Tasmanian Museum and Art Gallery exhibitions

SIXTY: The Journal of Australian Ceramics 60th Anniversary 1962–2022

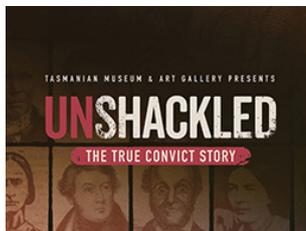


22 March – 19 May 2024
Central Gallery

A special Australian Design Centre On Tour exhibition presented in partnership with The Australian Ceramics Association

to acknowledge the 60th anniversary of the Journal of Australian Ceramics. Exhibition partners: The Australian Ceramics Association, Visions of Australia, Gordon Darling Foundation, The Journal of Australian Ceramics, Garbett Design, Signwave Newtown.

Unshackled: The True Convict Story



13 March – 28 July 2024
Argyle Gallery 4

Unshackled told a new story of convict Australia drawn from recent discoveries within the UNESCO listed convict

records. It highlighted the shared but different experiences of the dispossessed poor, the political radicals and First Nations resistors across Australia who were forced into the convict system. The exhibition was financially supported by The Mineworkers Trust and Maurice Blackburn Lawyers with foundational investment from the NSW Teachers Federation, Trade Union Education Foundation of the ACTU, Libraries Tasmania and Australian Manufacturing Workers Union and significant in-kind support from Roar Film, Monash University and the Tasmanian Museum and Art Gallery.

Vestige



15 December 2023 – 31 March 2024
Salon Gallery

An exhibition that responded to the Hamilton

Inn sofa, one of the most significant colonial period design objects in the TMAG collection.

The STARE – Second Echo Ensemble



23 November 2023 – 4 February 2024
Bond Store Basement

Challenging the way we view people living with disability, The STARE addressed uncomfortable and too often unspoken ‘norms.’ Through a series of portraits, audio/video recordings, and live workshops/performances, the project created conversation to reconstruct what is normal. Dedicated to reflecting the diverse world we live in The STARE celebrated difference.

Hobart Current: Epoch



17 November 2023 – 12 February 2024
Argyle Galleries 1–4

A thought-provoking contemporary program and exhibition, that featured new works created by 10 artists in response to the theme of ‘epoch’. Hobart Current is a major biennial program presented in partnership with the City of Hobart.

Lands of Light: Lloyd Rees and Tasmania



7 March 2024 – 27 October 2024
Argyle Galleries 1–3

This exhibition celebrated the work of Lloyd Rees (1895–1988), particularly his works painted in Tasmania between 1967 and 1988. Rees was one of the pre-eminent Australian landscape artists of the twentieth century and a highly accomplished painter, draughtsman and printmaker.

Hidden Creature Gallery



4 October 2023 – April 2024
All TMAG Galleries

There were 25 digital creatures hidden across TMAG in this unique augmented reality

experience. Visitors used a mobile device to watch the creatures come alive and learn more about the intriguing objects on display. The animated creatures were created and voiced by young people through working with our artists in residence Arena Theatre.

Beaker Street Science Photography Prize 2023



4 August 2023 – 20 August 2023
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.

Twist



9 June 2023 – 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.

Extinction Studies



18 February 2022 – 15 December 2023
Link Foyer

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

issue of species extinction, in which she drew and then erased a critically endangered Australian species. Commissioned by Detached Cultural Organisation and presented by TMAG.

Medals and Money: Stories from the State Numismatics Collection



1 January 2015 – 31 March 2024
Argyle Gallery, Level 2

Containing more than 350 medals and coins, including part of one of the most important

collections of Roman coins in Australia donated by Lord Talbot de Malahide, this exhibition encompassed the breadth of Tasmanian history, from the end of convict transportation to federation banknotes and the start of decimal currency.

Meet Graham. The only person designed to survive on our roads



5 May – 4 August 2024
Central Gallery

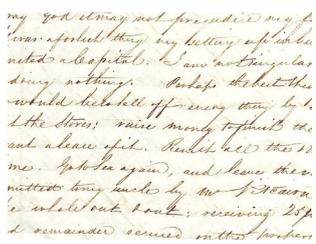
As a part of National Road Safety Week in Tasmania, Graham, a sculpture by Patricia Piccinini, was on display in the Central

Gallery. Graham showed visitors what we might look like if we were built to survive on our roads.

Narryna House Museum exhibitions

Narryna House Museum gardens have remained central to public programs in 2024. 'Camellia's and Cake' talk given by the Camellia Society and the annual Garden Fair and the ever popular Christmas Spirit Market took place in the grounds. The 'Secrets from the Collection' event series continued in 2024, featuring culinary items and Festival of Voices brought its pop-up choir events over two weekends. Narryna House Museum also featured their convict women's tour through Seniors Week and Heritage Month.

Launch of the Haig Journals



my god it may not for indeed my p
Dear as usual they my better up to be
into a hospital. I am not singular
doing nothing. Perhaps that is the
whole hell off every way by
Little Stone; raise money to fund it
and leave it. That is all the
me. I hope again, and leave the
mistake long back by the 1840s
is whole out back; receiving 25p
I remained secure on the porch

22 February 2024

A highly successful event celebrating the team volunteer effort undertaken to publish *The Colonial Journals of Captain Andrew Haig 1834-1840, 1841-1843 and 1852*. The 'Legal Deposit' at the State Archives of the transcribed and published Haig's Journals took place on 18 March 2024.

What the Dickens!



**6 June 2023 –
13 January 2024**

Highlighting an eclectic selection of Dickensian inspired curiosities from the Narryna collection, including Charles Dickens

Magic Lantern Slides, costumes of the era, *The Works of Charles Dickens Household Edition* and much more.

Soma Lumia – Homecoming



1 February – 1 May 2024

A mixed-media installation that contemplated the sentimental landscape aesthetics of English 'Homeliness' and the Australian 'otherness'.

It contrasted sensations of comfort, familiarity, and homeliness, which colonial settlers sought to reproduce through introduced species, and the consequences many of these non-native animals and plants have on the ecosystem. The title 'Homecoming' questioned what it was that crafted a sense of home, a sense of return in a place that is otherwise unfamiliar. The installation was complemented by an additional exhibition room displaying items from the Narryna collection. Items collectively embody concepts of time, memorial, grief and homeliness. Curated by Samantha Dennis, on display include intricate embroidered textiles, personal trinkets, timepieces and jewellery made from jet.

Public programs

Learning Programs

The Public Programs and Learning team delivered online programs and live digital tours for schools and education groups across the State throughout the year, responding to TMAG's key exhibitions and collection areas. Notable highlights included careers day programs for upper secondary students profiling diverse employment opportunities in the Museum sector; the finalising of agreements with educational stakeholders to further support TMAG's Tasmanian Aboriginal learning offer; and the rolling out of *ningina tunapri* Resource Cards to support general school visits to this very popular gallery. In addition, TMAG's educational loan resource program for schools continued to enjoy strong subscription and borrowing from participating schools. In preparation for the refurbishment of *Islands to Ice*, the programming team revised and updated school resources.

Family Programs

The programming team developed an innovative augmented reality trail across TMAG for children and family visits. The Hidden Creature Gallery trail was launched as part of *Lift Off!*. The trail ran for 210 days and was enjoyed by some 16,625 individuals who were invited to find and activate 25 short animations 'hidden' in the galleries. The activation captured children's responses to 25 display objects across TMAG and was developed closely with TMAG's Young People's Reference Panel. *Lift Off!* was staged at the City Site from October 4 – 7, with a 'sound down session' held for neuro-diverse children on Monday, 10 October.

Public Programs

TMAG was a partner of choice for a range of significant festivals and community events across the year. As part of National Science Week, TMAG was once again the hub for the popular Beaker Street Festival, staged at TMAG over two evenings in August as well as supporting a series of sold out back of house tours of the Rosny Collection and the Herbarium. The popular pop-up choir program as part of Festival of Voices featured in Central Gallery in July and a popular event in October saw TMAG presenting the Grigoryan Brothers "This is Us". The sold-out concert featured original guitar pieces inspired by objects in the Australian Museum collection as part of a national tour.

Off-site Programs

TMAG continued to offer learning programs as a virtual offer increasing TMAG's reach across the statewide school sector. In addition, TMAG continued to deliver online programs to schools in partnership with local Libraries Tasmania branches. TMAG staff were also active in delivering educational programs to schools and communities, including King Island Primary school as part of the Bush Blitz/Expedition of Discovery, as well as to more than 1,800 students who attended the annual Festival of Bright Ideas.

Exhibition-related Programming

TMAG initiated a range of programming for *Hobart Current: Epoch*. An Epoch twilight opening was held on the first full public day of the exhibition. Central Gallery hosted artists talks featuring four of the Tasmanian artists in conversation with Director Chris Twite. The extended opening included live DJs, bar and informal floor talks. Programming for *Unshackled* included the roll out of a significant education resource for schools visiting and on 1 June, TMAG with Unions Tasmania hosted a day long program of tours and lectures featuring historians, curators, with more than 500 patrons attending. In April, TMAG with the support of the Australian Design Centre, hosted a forum for two of the participating artists in conversation with TMAG's Peter Hughes, Senior Curator of Decorative Arts as part of the public program for *SIXTY*: an exhibition celebrating 60th Anniversary of the Journal of Australian Ceramics.

Major projects

Islands to Ice refurbishment

One of the most popular permanent exhibitions at the Tasmanian Museum and Art Gallery (TMAG), *Islands to Ice*, is undergoing major refurbishment and is set to reopen to the public on Friday 9 August 2024. With interactive displays, new interpretive material and real-life tales of those who have visited the region, *Islands to Ice* explores the astonishing wonders of the Southern Ocean and Antarctic area. Featuring an extensive collection of objects, artefacts, artworks and specimens, this reimagined exhibition will allow visitors to explore the fascinating southern polar region without leaving Hobart.

Highlights within the exhibition will include:

- Nine-metre sperm whale skull on display for the first time.
- Interactive elements including refashioned 'Ice Map'.
- Sky Country Theatre: An immersive audio-visual experience for contemporary Pakana story telling around ancient skiescapes and Sky Country stories.
- Objects, specimens and research exploring the science, history and future of the icy continent.

Threatened Bird Partnership

TMAG and TasNetworks continued working together to explore the health and mortality of Tasmania's threatened bird species. TasNetworks has funded a part-time technical officer at TMAG, as well as providing funds to purchase an ultra-cold freezer to increase TMAG's specimen storage capacity. This partnership has supported TMAG to improve 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 and Birdlife Australia also provided additional funding for toxicology analysis of the samples being collected at TMAG. This has enabled a detailed assessment of the impacts of toxic heavy metals and rodenticides on Tasmania's threatened raptors, the results are currently being prepared for publication.

Yamaji Mob Visit

In April 2024, TMAG's First People's Art and Culture team hosted Nicole Monks, Jenine Boeree (Yamaji Artist/arts workers), Lili-Mae Kerely (Curator, Yamaji Arts), Charmaine Green (Chairperson, Yamaji Arts) and Tamati Smith (Yamaji photographer) to research and document the Yamaji belongings in TMAG's collection that were originally collected in Western Australia by Alexander Morton in 1897.

The Yamaji team undertook a deep dive into TMAG's collections and records and identified three additional objects as coming from Morton's collecting trip as well as confirming Yamaji provenance for many spear throwers, shields, bowls, and other cultural belongings.

However, the number of unaccounted objects and documentation relating to Morton's expedition has left many unanswered questions. The oldest belongings in the collection from Yamaji country were donated by Governor Weld in 1875, so this was the first time in nearly 150 years Yamaji people have had the opportunity re-connect with these objects.

The group also undertook 3D scanning to facilitate cultural revival, transfer of knowledge, and engagement with this material back home. The First People's Art and Culture team will lead a series of community gatherings and discussions with Yamaji over their findings and the future for these cultural belongings.

TMAG's First People's Art and Culture team will continue to build on this important relationship with Yamaji Community, working with them to eventually see these objects returned home.

Digital Cultural Experience Project

TMAG, along with project partners Queen Victoria Museum and Art Gallery, the University of Tasmania and Libraries Tasmania, commenced testing migrations and continued to clean data. TMAG has turned focus recently to an upgrade of the current databases to manage the cyber security risk to the old version of the system, and to ensure the program continues to run on the latest operating platform. The upgrade has allowed improved access controls, audit log and the potential for other improvements that will improve efficiency and move us towards the next system.

Expedition of Discovery

TMAG's seventh annual Expedition of Discovery was undertaken on King Island in October 2023. This year's venture was supported by the Commonwealth Government through the Australian Biological Resources Study's Bush Blitz Programme, in collaboration with BHP and the Earthwatch Institute of Australia. Herbarium and Zoology staff and research associates spent 10 days on the island surveying plants and animals in the many reserved remnants of native habitat. The biologists also participated in Bush Blitz's Teach Live programme where, via the Web, they shared their knowledge and passion with students in classrooms in various parts of Australia. A family day for the Island's residents, where some of the more interesting discoveries were displayed and discussed, attracted about 10% of the local population. This year's expedition also had the added dimension of a marine component to the survey. As is customary with this programme, hundreds of specimens were collected, many representing the first records of particular species from an island that has eluded the attention of most biologists for a very long time. Several species new to science were also discovered and will be the focus of detailed taxonomic studies in the near future.

Flora of Tasmania Online

An ongoing and evolving project, the Flora Online represents the synthesis of knowledge on Tasmania's remarkable flora, as represented in TMAG's Herbarium collection of more than 300,000 specimens and the professional knowledge of its scientific staff, and as disseminated through the annually-produced *Census of the Vascular Plants of Tasmania*, numerous peer-reviewed publications in the scientific literature, and electronic products such as Australia's Virtual Herbarium (AVH), the Atlas of Living Australia (ALA) and the Global Biodiversity Information Facility (GBIF). This year, the project passed a significant milestone with the publication of 73 chapters on Tasmania's flowering plants and 101 chapters on the lichens.

Building Works

TMAG Entrance Courtyard

In March 2024 Hobart House Painters commenced work supporting TMAG to update the entrance and decking area within the courtyard of the Museum. The collaboration included minor modifications and maintenance to the decking and sealing and protecting the decking boards from the elements. This work included a donation of time and materials from Hobart House Painters, and we thank them for their work and support. The area was instantly more inviting.

Private Secretary's Cottage

In early 2024, significant work commenced on strengthening the façade and re-rendering the heritage listed Private Secretary's Cottage, located in the terraced area of the TMAG City site.

Paradigm Construction and Heritage Solid Plastering were contracted through the Tasmanian Government's Public Building Maintenance Fund to complete the structural and rendering works to improve the building's ability to weather the elements and reinvigorate the building façade.

Upcoming Exhibitions

Home: Here and Now

19 July 2024 – 3 November 2024, Salon Gallery.

- Travelling exhibition that explores the experiences of Chinese people who have migrated to Tasmania from the 1880s through to today.
- Includes objects from the Guan Di Temple, on loan from QVMAG.

Islands to Ice: The Great Southern Ocean & Antarctica

9 August 2024 – ongoing, Argyle Gallery 6

- Various digital elements and interactives will be installed following opening.
- Large-scale items such as whale skull, Senbergs painting and LEGO RSV Nuyina model are in place and look great.

Artists to Ice

9 August 2024 – 9 February 2025, Argyle Gallery 5

- Focused exhibition on artists that have travelled to Antarctica featuring Jan Senbergs, Jörg Schmeisser, Stephen Eastaugh & Bea Maddock.

Lloyd Rees activation

August – 27 October 2024, Argyle Gallery 4

- Additional hang to complement Lands of Light in AG1-3
- Primarily works on paper, as well as a portrait of Lloyd Rees.

Rex Greeno: Memories through Sea Stories

21 July – 4 October 2024, UTAS library, Inveresk, Launceston (20 drawings)

3 August – 14 September 2024, Devonport Regional Gallery (Little Gallery) (45 drawings)

28 November 2024 – 27 April 2025, TMAG, Gallery 4, Argyle galleries. (c.75 2d drawings, photographs, 4 canoes, wooden implements).

Rex Greeno is an esteemed Tasmanian Aboriginal Elder, artist, and fisherman of 50 years.

- *Memories through Sea Stories* is an exhibition that reflects on his and his family's and Ancestors' lives on and by the sea. The exhibition showcases Rex's art – including drawings and cultural revitalisation of the making of traditional canoes.
- Gallery 4 in TMAG allows space to reflect on the enormity of Rex's life at sea told through his art and alongside a projected video documentary of Rex discussing his works and inspiration. The documentary was filmed along the kanamaluka (Tamar River) and his nearby home in June 2024.

Written in Wood

An exhibition to present a body of work by Tasmanian artist, master furniture-maker and wood craftsman Kevin Perkins based on the novels of Tasmanian writer Richard Flanagan.

On Island

An exhibition of contemporary art and design from or about Tasmania from the TMAG collection.

Audience engagement statistics

Total Visitor Engagement (2023-24) = 511,783

Comprising the summation of:

1. Visits to the museum: 245,321

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

2. Visits to museum websites: 231,076

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: 31,379

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

4. Offsite programming: 4,007

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

	Total
Visitation	
Visits to TMAG city site	187,524
Interstate visitors*	91,887
Overseas visitors*	31,879
Visits to Narryna Heritage Museum	6,696
Visits to Markree House Museum and Garden	190
Visits to Rosny Research and Collection Facility	574
Visits to TMAG Herbarium	337
West Coast Wilderness Railway / Heritage Centre	50,000
Total visits to TMAG sites	245,321

	Total
On-site programs	
On-site community and family program participants	38,214
Formal education visitors to TMAG	13,791
Off-site programs	
Total participants in off-site programs	4,007
Resources	
Education resource loans	462
Education resource loan participants**	11,550
Online visits	
TMAG website visits [#]	169,855
Narryna website visits [#]	12,615
Downloads of TMAG records on the <i>Atlas of Living Australia</i> website***	28,366,311 records accessed from 48,606 downloads
<i>Flora-of-Tasmania Online</i>	10,679 visits in 5,715 sessions by 3,420 unique users
Enquiries	
External enquiries answered by TMAG staff	Herb 344
Media and publications	
Media mentions	Herb 5 TMAG 102
Publications (print) published by TMAG	Herb 2 TMAG 1

* Estimate from sampling only.

** not included in total visitor engagement

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

*** 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	13,045	13,045	23	23	4/10	6/19	23/95	30/167	1	0
Decorative Arts	27,208	26,401	28	26	3/9	4/10	7/89	4/71	1	0
Biodiversity										
Invertebrate Zoology	237,283	400,000	13,387	6,644	12/815	10/220	1/172	0	1	0
Vertebrate Zoology	29,064	40,000	2,650	2,616	3/21	1/1	0	1/1	3	4
Geology	21,008	21,711	182	182	2/11	1/4	1/1	1/1	2	5
Herbarium	281,267	326,320	6,909	5,648	20/217	32/499	6/44	4/9	3	17
First Peoples Art & Culture										
	12,556	14,865	31	3	1/17	0	1/1	0	1	0
Cultural Heritage										
Documents/Archives	30,794	31,936	19	19	0	0	0	1/1	0	0
History	29,376	30,318	232	232	3/4	3/3	2/5	11/55	1	0
Numismatics/Philatelics	42,877	42,877	9	9	0	0	0	1/6	0	0
Photographs	80,342	87,633	118	118	0	0	0	0	0	0
Support Services										
Library	15,345	15,345	122							

	Total
Research publications and articles produced by TMAG	71
Exchanges sent to other institutions	11/230
Items acquired via the Cultural Gifts Program	1
Visiting Researchers	51
Number of new species described in the natural sciences	14

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

George William Evans (1780-1852)
(after)

L. Rieder (lithographer) (n.d.)
*South west view of Hobart Town,
Van Diemen's Land, 1820*
Late 1820s?
lithograph

Donated by the family of RM (Dick)
Green AM and Joan M Green OAM,
2023
AG9148

Artist unknown
Cataract Gorge
Late 1800s?
pencil on paper
Donated by the family of RM (Dick)
Green AM and Joan M Green OAM,
2023
AG9149

John Richardson Glover (1790-1868)
Post Office, Morven V.D.L
c.1850
pen and ink
Donated by the family of RM (Dick)
Green AM and Joan M Green OAM,
2023
AG9150

Artist unknown (H. B.)
Hastings
1823
pen and ink
Donated by the family of RM (Dick)
Green AM and Joan M Green OAM,
2023
AG9151

Artist unknown
Cliff scene
pencil and ink wash on paper
Late 1800s?
Donated by the family of RM (Dick)
Green AM and Joan M Green OAM,
2023
AG9152

Artist unknown
*Tasmanian Beach scene, possibly
King Island*
1800s
engraving
Donated by the family of RM (Dick)
Green AM and Joan M Green OAM,
2023
AG9153

William Thomas Lyttleton
(1786?-1839) (after)
*Panshanger, Tasmania, the seat of
Joseph Archer, Esquire*
1835
hand-coloured lithograph
Donated by the family of RM (Dick)
Green AM and Joan M Green OAM,
2023
AG9154

George Philip Reinagle (1802-35)
Charles Joseph Hullmandel (1789-
1850) (printer)
*Hobarton from the Hotel, plate 4
from Illustrations to Prinsep's journal
of a voyage*
1833
lithograph
Donated by the family of RM (Dick)
Green AM and Joan M Green OAM,
2023
AG9155

Charles F. Tomkins (1798-1844)
Charles Joseph Hullmandel
(1789-1850) (printer)
*The Black Snake Inn, plate 5 from
Illustrations to Prinsep's journal of a
voyage*
1833
lithograph
Donated by the family of RM (Dick)
Green AM and Joan M Green OAM,
2023
AG9156

Charles-Alexandre Lesueur
(1778-1846)
Victor Pillement (1767-1814)
(engraver)
*Terre de Diemen, Ile Maria,
tombeaux des naturels*
1807
engraving
Donated by the family of RM (Dick)
Green AM and Joan M Green OAM,
2023
AG9157

Artist unknown (initials R.E.)
Printer unknown
Hobarton
Date unknown
lithograph
Donated by the family of RM (Dick)
Green AM and Joan M Green OAM,
2023
AG9158

Possibly Edward William Cooke
(1811-80) (engraver)
View of Mount Wellington, Tasmania
c.1875
engraving
Donated by the family of RM (Dick)
Green AM and Joan M Green OAM,
2023
AG9159

Artist unknown
Pourrat frères, Paris (publisher)
Le Potouroo
c.1820-40
hand-coloured engraving
Donated by the family of RM (Dick)
Green AM and Joan M Green OAM,
2023
AG9160

Artist unknown
Le Havre Macquarie
lithograph
Donated by the family of RM (Dick)
Green AM and Joan M Green OAM,
2023
AG9161

Robert Scott (1777-1841) (engraver)
Archibald Fullarton & Co, Glasgow
(publisher)
Hobart Town, Van Diemen's Land
1832
engraving
Donated by the family of RM (Dick)
Green AM and Joan M Green OAM,
2023
AG9162

Artist unknown
Launceston Wharf
date unknown
engraving
Donated by the family of RM (Dick)
Green AM and Joan M Green OAM,
2023
AG9163

John Arrowsmith (1790-1873)
*Van Diemen's Land Company's
Establishment at Circular Head,*
in James Bischoff's *Sketch of the
History of Van Diemen's Land,*
*illustrated by a map of the island
and an account of the Van Diemen's
Land Company*
1832
engraving
Donated by the family of RM (Dick)
Green AM and Joan M Green OAM,
2023
AG9164

Lynne Uptin (born 1945)
Portrait of Lola Greeno
2022
oil on canvas
Presented by Lynne Uptin OAM SBA
Fellow, 2023
AG9165

Eric Jolliffe (1907-2001)
*No corroboree for me tonight - i
have'nta thing to wear*
1946
pen and ink and wash
Presented by Tony Martin, 2017
AG9166

Artist unknown
Henry Coop
1840s
pastel on paper
Presented by Kate Case, 2024
AG9167

Fred Fisher (1945-2013)
Point
2005
MDF plywood, synthetic polymer
paint, metal pins, bolts, washers &
nuts
Presented by Jan Fisher, 2024
AG9168

Edith Holmes (1893-1973)
Yachting on the bay at Carlton,
Tasmania
c.1945
oil on canvas board
Presented by Ron Hood, 2023
AG9170

Ian Parry (born 1947)
Imago mundi with stars
2012
oil on linen
Presented by Ron Hood, 2023
AG9171

Thomas Bock (1793-1855)
Sarah Maria Lloyd Hood
1852
crayon, watercolour and gouache
on paper
Donated through the Australian
Government's Cultural Gifts
Program by Jan Rae, 2024
AG9172

Decorative arts

Mowbray, Rowan and Hicks
(Melbourne, Victoria)
Fancy dress costume: Little Red
Riding Hood, c. 1882
textile (silk velvet; satin silk; silk
ribbon)
cape: 56 x 55 cm (approx.); hat 30 x
21 cm (approx.)
Presented by Family of RM Green
AM and JM Green OAM, 2023
P2023.29

Dunning and Brown (Launceston,
Tasmania)
Bodice, c. 1900
textile (silk; silk gauze); glass
44 x 40 cm
Presented by Family of RM Green
AM and JM Green OAM, 2023
P2023.30

Thomas Bourke (Launceston,
Tasmania)
Man's shirt, c. 1900
textile (cotton); glass
44 x 40 cm
Presented by Family of RM Green
AM and JM Green OAM, 2023
P2023.31

Unknown maker (Ancient Roman
Empire)
Unguentarium, 2nd - 4th Century
CE
hand-blown glass
11.4 x 2 x 2 cm
Presented by Dr Tony Brown, 2023
P2023.32

Unknown maker (Ancient Roman
Empire)
Unguentarium, 2nd - 4th Century
CE
hand-blown glass
9.3 x 1.9 x 1.9 cm
Presented by Dr Tony Brown, 2023
P2023.33

Unknown maker (Ancient Roman
Empire)
Unguentarium, 2nd - 4th Century
CE
hand-blown glass
7.6 x 3.6 x 3.6 cm
Presented by Dr Tony Brown, 2023
P2023.34

Unknown maker (Ancient Roman
Empire)
Unguentarium, 2nd - 4th Century
CE
hand-blown glass
12.2 x 5.5 (diam.) x 5.5 cm
Presented by Dr Tony Brown, 2023
P2023.35

<p>Samuel Smith (Tasmania) Sofa (frame only), 1840s Australian red cedar; Huon pine (secondary); kauri pine (secondary); unidentified non-native pine (secondary); eucalypt (secondary); brass fittings; proprietary steel fasteners 98 x 211 x 60.5 cm Presented by Warren and Naomi Thomas and Family, 2023 P2023.36</p>	<p>Maker unknown Woman's dress, 1870s Silk, linen, cotton, metal Presented by Helen Gay Presented by the Robb Family, 2024 P2024.6</p> <p>Maker unknown Woman's dress, 1870s Silk, linen, cotton, metal Presented by Helen Gay Presented by the Robb Family, 2024 P2024.7</p>	<p>Johannes Jais-Nielson (Designer 1885 – 1961) and Royal Copenhagen Porcelain Factory <i>Saint Jerome</i> statuette, 1930s glazed stoneware 27.5 x 22.2 x 12.7 cm Presented in memory of David Norman Scott by (Hon.) Associate Professor Michael Macphail, 2024 P2024.13</p>
<p>Maker unknown (United Kingdom) Drinking glass, Late C18th hand-blown glass 10.1 x 5.5 x 5.5 cm Donor unknown P2024.1</p>	<p>Maker unknown Woman's cloak, late C19th Wool, glass Presented by Helen Gay Presented by the Robb Family, 2024 P2024.8</p>	<p>Johannes Jais-Nielson (Designer 1885 – 1961) and Royal Copenhagen Porcelain Factory Vase, 1926 glazed stoneware 20.1 x 22.1 x 22.1 cm Presented in memory of David Norman Scott by (Hon.) Associate Professor Michael Macphail, 2024 P2024.14</p>
<p>Maker unknown (United Kingdom) Drinking glass, Early C19th hand-blown glass 10.2 x 6.6 x 6.6 cm Donor unknown P2024.2</p>	<p>Kevin Perkins (b. 1945) Tiger myrtle tray, c. 1998 'Tiger' myrtle veneer; Tasmanian myrtle; marine plywood 2.1 x 51.5 x 35 cm Presented by Kevin Perkins, 2024 P2024.9</p>	<p>Johannes Jais-Nielson (Designer 1885 – 1961) and Royal Copenhagen Porcelain Factory Bowl: <i>St Giovanni</i>, 1950 glazed stoneware 6.5 x 17 x 17 cm Presented in memory of David Norman Scott by (Hon.) Associate Professor Michael Macphail, 2024 P2024.15</p>
<p>G. & E. Rodd (Melbourne, Victoria) Child's koala cutlery set, 1950s metal (steel; silver) Knife: 0.3 x 1.9 x 14.8 cm; Fork: 2 x 2.7 x 14.5 cm; Spoon: 1.7 x 3.8 x 13.1 cm Presented by Barbara Arkle, 2024 P2024.3</p>	<p>Makers unknown (Tasmania) Cupboard, mid C19th & mid C20th Unidentified pine, Australian red cedar; manufactured wood products (Masonite); proprietary metal fittings; paint; linoleum; textile 78 x 51.5 x 44 cm Presented by Jenny Masters, 2024 P2024.10</p>	<p>Edmund Harry Elton (Artist 1846 – 1920) and Sunflower Pottery (United Kingdom) Vase, c. 1900 glazed earthenware 32 x 19.5 x 19.5 cm Presented in memory of David Norman Scott by (Hon.) Associate Professor Michael Macphail, 2024 P2024.16</p>
<p>Maker unknown (Australia) Child's muff bag, 1950s Unidentified animal skin and fur; silk; metal zip; unidentified polymer 16 x 22 x 8.5 cm Presented by Barbara Arkle, 2024 P2024.4</p>	<p>Unknown (probably United Kingdom); Mourning brooch (Isabella Crager Whitney, 1839-40), c. 1840 gold; steel; glass; human hair 1.9 x 2.6 x 1 cm Presented by Mary Ramsay, 2024 P2024.11</p>	<p>Christopher Dresser (Designer 1834 – 1904) and Linthorpe Art Pottery (United Kingdom) Vase, 1880s lead glazed earthenware; slip decoration 34.5 x 17.5 x 15.3 cm Presented in memory of David Norman Scott by (Hon.) Associate Professor Michael Macphail, 2024 P2024.17</p>
<p>Maker unknown (Tasmania) Child's petticoat, early C20th cotton; cotton lace 48.5 x 65 cm (flat) Presented by Barbara Arkle, 2024 P2024.5</p>	<p>Jan Kelly and unknown manufacturer Vase: <i>Living Together</i>, 1988 porcelain; on-glaze enamels 30.1 x 18 x 18 cm Presented by Jan Kelly, 2024 P2024.12</p>	

Maude Poynter (1869 – 1945)
Vase, 1928
glazed earthenware
19.5 x 12.1 x 12.1 cm
Purchased with the assistance of
the Foundation of TMAG, 2024
P2024.18

Ellen Woodiwiss Gunn (1843 – 1887)
Pair of framed embroidered
pictures, 1850s
silk; wool thread; Huon pine; glass;
metal
41.8 x 44.4 x 2.7 cm; 42 x 44 x 2.7
cm
Presented by Sue Reid (nee Howie),
2024
P2024.19

Cultural heritage

History

Portion of fuselage from DC-3
Aircraft Crash, 1946. Douglas.
Deposited by Mr John Goninon,
2023.
S2023.24

Wicker model boat. Exhibited at the
Tasmanian International Exhibition
Building, Queens Domain, 1894-
1895.
Presented by Ann Wignall, 2023.
S2023.25

Hand painted sign 'We're all in
this together'. Painted cardboard
sign made by ten-year-old Fern
Townsend during coronavirus
pandemic.
Presented by Daniel Townsend,
2020.
S2023.26

Archaeological material collected
during monitoring of the Watergate
wall.
S2023.27

Collection relating to Major Thomas
Daunt Lord including flintlock pistol,
shoulder title and epaulettes.
Purchased from the Estate of Mr
Wilf Willes, 2023.
S2023.28-32

Collection of badges relating to the
Socialist Alliance Bookshop.
Presented by Sam Campbell, 2023.
S2023.33-67

Collection of material relating
to the Green family. Includes
perambulator, 19th century trunk;
Ardente hearing aid; Cedar cot and
bedding; Camera hood; Typewriter
ribbon tin containing 7 badges;
Vial of medication from Hopkins &
Williams Chemist, Launceston; One
Abbott's and one Cascade ginger
beer ceramic demijohn; Signal
flags; Banners.
Presented by the Family of RM (Dick)
Green AM and Joan M Green OM.
S2023.73-91, S2023.93-98

Campaign banners, a wooden sign
and lectern used by the Socialist
Alliance Bookshop during four
decades of activism.
Presented by Socialist Alliance
Bookstore, 2023.
S2023.99-108, S2023.110-11

ANARE blazer and tie, c. 1960.
Belonged to Alan Mailer Brown who
was the first engineer appointed to
the Antarctic Division.
Presented by Tim Brown, 2023.
S2023.112.1-2

Props and costumes, c. 2016-2021.
Selection of props and costumes
used in the television series
Rosehaven. Includes nametags,
trophies, signs, numberplates,
menu board, novels and various
costumes worn by actors.
Presented by Guesswork Television,
2023.
S2023.113-132, S2023.135-136

Locket and cardigan, c. 2016-2021.
Locket and embellished cardigan
worn by 'Emma' in television series
Rosehaven.
Presented by Celia Pacquola, 2023.
S2023.133-134

Helmet prop, c. 2016-2021.
Knights helmet prop worn
by 'Daniel' in television series
Rosehaven.
Presented by Matthew Paynter,
2023.
S2023.137

Salamanca Market 50 Years badge,
2022 and t-shirt worn by Richard
Hale at the 40th Sydney Mardi Gras,
2018.
Presented by Richard Hale, 2024.
S2024.1-2

Blunderbuss bought by Cecil
Maguire in Egypt, c1915.
Presented by Robin Maguire, 2024.
S2024.3

Decorative egg, Rosebury, 1956.
Made by Ilona Toth.
Presented by Susan Gardner, 2024.
S2024.4

Basketball jersey used by
JackJumpers captain Clint Steindl in
the 2021-22 NBL Grand Final, 2021.
Presented by The JackJumpers,
2024.
S2024.5

Collection of Tree Change Dolls and
associated material. Sonia Singh.
Presented by Sonia Singh, 2024.
S2024.21-28

Monument from kunanyi/Mt
Wellington which commemorates
the death of Dr Smith, 1858.
Presented by Hobart City Council,
2024.
S2024.29

Butter pat, net and shuttle, peg
frame and lacrosse stick.
Presented by Karen Wilson, 2024.
S2024.31-34

Items relating to Karen Wilson's trips to Antarctica. Includes craft items made on the Aurora Australis, badges, toy boat and quilt. c.1996 & 1998.
Presented by Karen Wilson, 2024.
S2024.35-42

Sewing needle, c1940. Used to sew hessian bags up at Queechey in northern Tasmania.
Presented by Jan Marshall, 2024.
S2024.57

Collection of badges and pins related to the life of Frank Longley.
Presented by Judy Chipman, 2024.
S2024.61-70

Numismatics

First day cover, 'A letter to Mary' with miniature copy of Mary Walsh letter, 26 June 2009.
Presented by Australia Post, 2023.
T38336

First day cover, Australian Antarctic Territories, 5 March 1998.
Presented by Sherrie-lee Evans, 2023.
T38337

A collection of philately medals, won by Pat Malone between 1926 and 1936.
Presented by Don Triffett, 2024.
T38338 – T38342

Nine albums relating to the Australian, British and French British Antarctic Territories, Falkland Islands, collected by Roger Wettenhall AM.
Presented by the family of the late Roger Wettenhall, 2022.
T38343 – T38351

Medal commemorating the anniversary of the USSR in the Antarctic, 1956-1981.
Presented by the Australian Antarctic Division, 2024.
T38352

Victory & British War medals, awarded to Frank Longley
Presented by Judy Chipman, 2024.
T38353 – T38354

Photographs

Photographer unknown
Ambrotype
Studio portrait of John Semple, 1854.
Presented by Ms. Jeanette Lancaster, 2023.
Q2023.13

Photographer unknown
Ambrotype
Studio portrait of Emma Semple, 1854.
Presented by Ms. Jeanette Lancaster, 2023.
Q2023.14

Photographer unknown
Photograph
Group portrait of the E.S. & A. Bank Ltd. staff – Burnie, 1933.
Presented anonymously, 2023.
Q2023.15

Photographer unknown
Gelatin paper print postcard
Combined Bank Football Team, 1929.
Presented anonymously, 2023.
Q2023.16

Burrows & Co., Quadrant, Launceston
Photograph
North South Banks 1931 - The Southern Team.
Presented anonymously, 2023.
Q2023.17

J.N.Barnett, Liverpool Street, Hobart
Photograph
The Combined Bank Football Team 1930.
Presented anonymously, 2023.
Q2023.18

Bert Robinson Studio, Devonport
Photograph
Latrobe Football Team, 1937.
Presented anonymously, 2023.
Q2023.19

Presentation display of photographs of Mr. & Mrs. George Smith and Family, 1920s
From the estate of Richard Ruddle, 2023.
Q2023.20

Locket containing an ambrotype and lock of hair,
Major Thomas Daunt Lord, c.1850
Purchased from the Estate of Wilf Willes, 2023.
Q2023.21

Photograph
Photograph of sketch showing Commandant, (Major Thomas Daunt Lords) Quarters. Maria Island Convict Settlement 1828
Purchased from the Estate of Wilf Willes, 2023.
Q2023.22

Albumen carte de visite
Studio portrait of Alice Emily Stanfield
Presented by Sue Lester, 2023.
Q2023.23

Photograph paper print
Studio portrait of Santo and Ilona Toth, c1950.
Presented by Susan Gardner, 2024.
Q2024.1

Collection of Tree Change Doll photographs by Sonia Singh, c. 2015
Presented by Sonia Singh, 2024
Q2024.2-22

Collection of photographs of Frank Longley, including school and football team photographs, WW1 photographs.
Presented by Judy Chipman, 2024.
Q2024.23-32

Documents

Book: In Old Days And These and Other Stories by "The Captain", Monotone Art Printers, Hobart, 1930.
Presented by Nigel Grey, 2023.
R2023.4

Letter and information accompanying the Australian Marriage Law Postal Survey form, sent to Elspeth Wishart in 2017. Presented by Elspeth Wishart, 2023. R2023.5

Travel documents used by V. and B. McNelley for holidays to Tasmania, 1966-1967. Presented anonymously, 2023. R2023.6

Collection of land deeds and other documents for property in the Pontville and Bagdad area, 1840-1960. Presented anonymously, 2023. R2023.7

Travel journal compiled by David Endean recording his holiday to Tasmania in 1949. Presented by Dianne Davis, 2023. R2023.8

Artist unknown
Framed pencil and ink map of Tasmania with early 'counties'. Presented by Family of RM Green AM and JM Green OAM, 2023. R2023.9

Collection of mid-twentieth century ephemera. Presented by Family of RM Green AM and JM Green OAM, 2023. R2023.10

Documents related to the Soldiers Memorial Avenue, Queens Domain, Hobart. Presented by the City of Hobart, 2023. R2023.12

ANARE Jubilee 1947-1997 certificate awarded to Alan M. Brown who served with ANARE from 1961-1970. Presented by Tim Brown, 2023. R2023.13

Documents related to Major Thomas Daunt Lord (1783-1865), including an orderly book, military commission, marriage certificate and book of arms and crests. Purchased from the Estate of Wilf Willes, 2023. R2023.16.1-4

Macquarie Island newsletter MACCA IS NEWS, 20 February 1997. Presented by Sherrie-lee Evans, 2023. R2023.17

Letter from Gilbert Robertson to Thomas Lascelles, Chief Magistrate at Richmond, Van Diemen's Land, concerning Aboriginal people, 17 November 1828. Presented by James Tait, 2024. R2024.1

Certificates of Naturalization as an Australian Citizen issued to Sandor and Ilona Toth in 1957. Presented by Susan Gardner, 2024. R2024.2-3

Thank you card sent to Richard Hale from Tanya Plibersek MP, for his work on the Yes campaign for same sex marriage equality in Australia. Presented by Richard Hale, 2024. R2024.4

'Across the ditch to get HITCHED' congratulations card. Presented by Richard Hale, 2024. R2024.5

'No New Stadium!' stickers and a 'No \$tadium' sticker. Presented by Macquarie Point Vision Limited, 2024. R2024.6-8

Two International Women's Development Agency Certificates of Appreciation, awarded to Sonia Singh and Tree Change Dolls for raising funds for the empowerment of women in Asia and the Pacific. Presented by Sonia Singh, 2024. R2024.10-11

Three magazines featuring articles about the Tree Change Dolls: Country Threads, vol. 16, no. 6, 2015; Positioned 4 Purpose, Oct/Nov/Dec 2015; Junkies: rethink, reuse, reduce, recycle, Issue 10, 2017. Presented by Sonia Singh, 2024. R2024.12-14

Passport or 'letter of safe conduct' issued by the Department of State, United States of America, to Robert Sticht, aged 18, 29 July 1875. Presented by Keith Faulkner, 2024. R2024.16

Collection of documents related to Frank Longley, and his service in WWI and WW2. Presented by Judy Chipman, 2024. R2024.15

Bookplates from Robert Sticht's collection, printed 'Liber Roberti Caroli Sticht, 1909'. Presented by Keith Faulkner, 2024. R2024.17-18

Tasmania Devils Founding Member stickers in souvenir envelope issued to Eleanor Cave. Presented by Eleanor Cave, 2024. R2024.19

First peoples art and culture

Unknown maker
Kanalaritja (shell necklace)
Cape Barren Island
Presented by Kathleen Goss, 2023
M9294

Unknown maker
Stone axe head with resin
Presented by Natalie Walker, 2023
M9295

Ian Terry <i>Uninnocent Landscapes</i> Series of monochrome photographic prints Presented by Ian Terry, 2023 M9296.1	Louise Daniels <i>I Gave Them Their History</i> Charcoal on paper Purchased TMAG Foundation, 2023 M9300.4	Rex Greeno <i>pila</i> Waddy Purchased TMAG Foundation, 2023 M9302.5
Lola Greeno <i>Honouring Lucy Beeton</i> <i>Kanalaritja</i> (shell necklace) Purchased TMAG Foundation, 2023 M9297	Louise Daniels <i>Old Treasures</i> Charcoal on paper Purchased TMAG Foundation, 2023 M9300.5	Rex Greeno <i>rraka</i> Spear Purchased TMAG Foundation, 2023 M9302.6
Jeanette James <i>niyakara kurina (Eaglehawk</i> <i>dreaming)</i> Eagle claw necklace Purchased TMAG Foundation, 2023 M9298	Louise Daniels <i>Nungu shell scatter 2</i> Charcoal on paper Purchased TMAG Foundation, 2023 M9300.6	Rex Greeno <i>rraka</i> Spear Purchased TMAG Foundation, 2023 M9302.7
Janice Ross <i>niplin (country of the lowreene</i> <i>people)</i> watercolour painting Purchased TMAG Foundation, 2023 M9299.1	Louise Daniels <i>On Country at Nungu</i> Charcoal on paper Purchased TMAG Foundation, 2023 M9300.7	Rex Greeno <i>praywi</i> Canoe paddle Purchased TMAG Foundation, 2023 M9302.8
Janice Ross <i>Mithina's doll</i> Watercolour painting Purchased TMAG Foundation, 2023 M9299.2	Rex Greeno <i>pyerre</i> Reed canoe Purchased TMAG Foundation, 2023 M9301	Rex Greeno <i>praywi</i> Canoe paddle Purchased TMAG Foundation, 2023 M9302.9
Janice Ross <i>Mithina's pincushion</i> Watercolour painting Purchased TMAG Foundation, 2023 M9299.3	Rex Greeno <i>lughrana</i> Throwing stick Purchased TMAG Foundation, 2023 M9302.1	Rex Greeno Pushing stick for canoe Purchased TMAG Foundation, 2023 M9302.10
Louise Daniels <i>Nungu lighthouse</i> Charcoal on paper Purchased TMAG Foundation, 2023 M9300.1	Rex Greeno <i>lughrana</i> Throwing stick Purchased TMAG Foundation, 2023 M9302.2	Rex Greeno Pushing stick for canoe Purchased TMAG Foundation, 2023 M9302.11
Louise Daniels <i>Nungu shell scatter 1</i> Charcoal on paper Purchased TMAG Foundation, 2023 M9300.2	Rex Greeno <i>pila</i> Waddy Purchased TMAG Foundation, 2023 M9302.3	Rex Greeno Clap sticks Purchased TMAG Foundation, 2023 M9303
Louise Daniels <i>Maireener shell necklace</i> Charcoal on paper Purchased TMAG Foundation, 2023 M9003.3	Rex Greeno <i>pila</i> Waddy Purchased TMAG Foundation, 2023 M9302.4	Rex Greeno Clap sticks Purchased TMAG foundation, 2023 M9305

Herbarium

Individuals and institutions donated a total of 5,648 specimens to the Herbarium, and a further 1,261 specimens were collected and lodged by staff.

Miscellaneous specimens were donated by A. Carle, P. Collier, S. Corbett, D. Hilston, M. Joy, A. Povey, T. Thekathyil and M. Wapstra.

The Herbarium received specimens from:

- Australia: Inala Botanical Gardens, Bruny Island, National Herbarium of Victoria, and the Royal Tasmanian Botanical Gardens, Hobart.
- Estonia: University of Tartu.
- Japan: National Museum of Nature and Science, Tokyo.
- USA: Field Museum of Natural History, Chicago, USA.

Itemised

- 1,261 specimens lodged by Herbarium staff.
- 35 various Tasman Island specimens lodged by A. Carle
- 206 various Tasmanian specimens lodged by P. Collier
- 2 *Euryops virgineus* specimens lodged by S Corbett
- 1 *Ceratopetalum demersum* specimen lodged by D. Hilston
- 1 *Xanthium spinosum* specimen lodged by M. Joy
- 1 *Erica cinerea* specimen lodged by A. Povey
- 3 bryophyte specimens lodged by T Thekathyil
- 100 various Tasmanian specimens lodged by M. Wapstra

- 47 bryophyte specimens lodged by the Field Museum of Natural History, Chicago, USA
- 25 various Tasmanian specimens lodged by the Inala Botanical Gardens, Bruny Island
- 60 specimens lodged by the National Herbarium of Victoria
- 25 specimens lodged by the National Museum of Nature and Science, Tokyo, Japan
- 5,141 specimens lodged by the Royal Tasmanian Botanical Gardens
- 1 Lichen specimen lodged by the University of Tartu, Estonia

Zoology

In **Invertebrate Zoology**, individuals and institutions donated a total of 6,644 lots (some comprising multiple specimens), and a further 6,743 lots were collected by staff during work time.

- 3,709 lots (4,168 specimens) were donated by S.J. Grove
- 450 lots (505 specimens) were donated by O. Bell and B. Bell
- 394 lots (426 specimens) were donated by F. Althaus, CSIRO
- 279 lots (1,469 specimens) were donated by P.E. Davies, Freshwater Systems
- 175 lots (265 specimens) were donated by K. Richards
- 264 lots (267 specimens) were donated by J. Douglas
- 222 lots (222 specimens) were donated by G. Johnstone
- 125 lots (410 specimens) were donated by C. Sutton
- 96 lots (376 specimens) were donated by the Australian Antarctic Division

- 79 lots (184 specimens) were donated by C.E. Buchanan
- 77 lots (77 specimens) were donated by S. Bryant
- 73 lots (73 specimens) were donated by K. Martin-Smith
- 71 lots (71 specimens) were donated by S.A. Marshall
- 71 lots (71 specimens) were donated by Forest Practices Authority
- 52 lots (52 specimens) were donated by K.M. Moore
- 48 lots (66 specimens) were donated by D.W. de Little
- 42 lots (42 specimens) were donated by E. de Bree
- 38 lots (38 specimens) were donated by S. Baker
- 37 lots (494 specimens) were donated by T.R. Smith
- 27 lots (83 specimens) were donated by A. Graham
- 25 lots (30 specimens) were donated by T. Lamb
- 20 lots (69 specimens) were donated by R. Eberhard
- 17 lots (23 specimens) were donated by C.J. Byrne
- 14 lots (14 specimens) were donated by A. Thompson
- 13 lots (47 specimens) were donated by R.E. Mesibov
- 10 lots (10 specimens) were donated by A. Thomson
- 9 lots (26 specimens) were donated by K. Bonham
- 9 lots (9 specimens) were donated by T. Beattie
- 6 lots (10 specimens) were donated by B. Bell
- 5 lots (5 specimens) were donated by L. Finley
- 4 lots (12 specimens) were donated by W. White

- 3 lots (5 specimens) were donated by L. Maher
- 3 lots (3 specimens) were donated by E. Cambra
- 3 lots (3 specimens) were donated by M. Bouffard
- 2 lots (18 specimens) were donated by A.M.M. Richardson
- 2 lots (2 specimens) were donated by T. Sloane
- 2 lots (2 specimens) were donated by M. Driessen
- 2 lots (10 specimens) were donated by J. Yick
- 2 lots (2 specimens) were donated by J.S. Whinray
- 2 lots (2 specimens) were donated by C.D. King
- 1 lot (1 specimen) was donated by B. Ekert
- 1 lot (2 specimens) were donated by T.J. Verhoeff
- 1 lot (1 specimen) was donated by C. Broadfield
- 1 lot (1 specimen) was donated by A. McEldowney
- 1 lot (1 specimen) was donated by D. Maynard
- 1 lot (1 specimen) was donated by E. Gall
- 1 lot (1 specimen) was donated by T. Rudman
- 1 lot (6 specimens) were donated by G.A. Davis
- 1 lot (1 specimen) was donated by L.G. Forster
- 1 lot (1 specimen) was donated by South Australian Museum
- 1 lot (1 specimen) was donated by M.A. Warren
- 1 lot (3 specimens) were donated by P. Pires
- 1 lot (1 specimen) was donated by P. Wise
- 1 lot (1 specimen) was donated by S. Bell

- 1 lot (5 specimens) were donated by R. Burn
- 1 lot (1 specimen) was donated by G. Nieuwenhuizen

Significant acquisitions included:

- Marine invertebrates, sorted at TMAG to 394 species-level lots, from various CSIRO voyages in the Southern Ocean and Tasman Sea.
- Marine invertebrates, sorted at TMAG to 376 species-level lots, from various Australian Antarctic Division-led Antarctic and sub-Antarctic voyages.
- 2,436 Tasmanian insect and other invertebrate specimens arising from the recent King Island Bush Blitz, including 267 identified spider specimens collected by J. Douglas.
- 1,733 Tasmanian insects arising from insect trapping by S. Grove at the Kelvedon Hills TLC reserve.
- 505 Tasmanian weevil and other insect specimens, collected by O. Bell and B. Bell.

In **Vertebrate Zoology** 2,650 new vertebrate wildlife specimens were registered into the TMAG Database over the 2023–24 financial year.

Significant acquisitions included:

- 1,460 Tasmanian devil specimens from which 6,897 tissue samples were accessioned into Vertebrate Zoology's new Tissue Bioarchive database. These tissue samples originated from the Save The Tasmanian Devil Program and are now archived at TMAG.
- 125 tissue samples from Tasmanian devils from Maria Island and the Tasman Peninsula, collected by NRE Tas during 2013-15 and 2023 respectively.

- 658 ear tissue samples from a range of mammals including cats, rats and various marsupial species, archived from past UTAS research projects.
- 92 tissue samples from wedge-tailed eagles acquired from UTAS from a past PhD research project.
- 75 frogs and skinks collected as bycatch in SW Tasmania during 1990-2009 sourced from invertebrate pitfall traps.
- 144 fish acquired from CSIRO that were collected in the Tasman Sea and Bass Strait in 1993 and 2011.
- 62 deep-sea fish specimens from historical trawls carried out by CSIRO and AAD. Some of these specimens are now on display in the Islands to Ice exhibition.

Geology

182 new specimen or specimen lots were registered into the TMAG Geology Collection, including both palaeontology and petrology specimens.

This includes 170 lots of Holocene vertebrate fossils from Macquarie Island. Some lots contain multiple specimens. The bulk of this collection appears to be fossilised king penguin (*Aptenodytes patagonicus*) and Southern elephant seal (*Mirounga leonina*) bones – although many are too fragmentary to provide a confirmed identification.

External lectures and presentations

Art and Decorative Arts

Mary Knights: presented a series of panel sessions and performances with interstate *TWIST* artists (Sue Kneebone, Yhonnie Scarce, Ursula Halpin, Nic Folland, Keith Giles); Irish *TWIST* artists (Sandra Johnston, Dominic Thorpe and Michelle Browne), and Tasmanian *TWIST* artists Brigita Ozolins, Mish Meijers and Tricky Walsh, July-Oct 2023.

Mary Knights & David Hocking: presented a panel session with interstate *TWIST* artist Nicholas Folland and scientist Mary-Anne Lea, June 2023.

Mary Knights: presented to the Hadley's Art Teachers Professional Development initiative about the research and development of the *TWIST* exhibition, 5 July 2023.

Mary Knights: presented to the Friends of TMAG in a session with interstate writer Walter Mason about Charles Dickens and the *TWIST* exhibition, August 2023.

Mary Knights: presented to several external professional and cultural groups on the research and themes of *TWIST* including the Australian Institute for the preservation of Cultural Material, Tasmanian Symphony Orchestra, Theatre Royal, Libraries Tasmania, August-September 2023.

Mary Knights: presented about the art and ideas of *TWIST* to the Bett Collecting group, 3 August 2023.

Mary Knights: presented the guest speech and opening address to the Despard Gallery exhibition of new work by Milan Milojevic titled 'The Return of the Great White Hunter', 31 May 2024.

Mary Knights: MC'd a TMAG Friends talk with David Hansen on 21 September 2023 relating to artefacts in *TWIST* exhibition.

Cultural Heritage

Isobel Andrewartha: presented to the Tasmanian Philatelic Society on TMAG's philatelic collections, May 2024.

Isobel Andrewartha: spoke at the Chinese Community Association of Tasmania Christmas luncheon about the forthcoming *Home: Here and Now* exhibition.

Eleanor Cave: presentation to the Friends of TMAG, Let's talk about storage (and other fun stuff), August 2023.

Eleanor Cave: presented to the Joint Tasmanian Archives Consultative Forum on TMAG's documents and archives collection, May 2024.

Eleanor Cave: presentation to the Friends of TMAG, Scratching the surface: the fascinating collections you won't see in *Unshackled*, May 2024.

Eleanor Cave: delivered a talk about the *Unshackled* exhibition to the quarterly meeting of Digital History Tasmania.

First People's Art and Culture

Tony Brown: opened Ian Terry's Uninnocent Landscapes exhibition and book launch.

Herbarium

Matthew Baker: gave an online presentation regarding the Herbarium's role in weed management for Principles of Weed, Pest and Disease Management Students from the University of Tasmania. July 2023.

Matthew Baker: conducted two sessions for University of Tasmania Agriculture Science students demonstrating the pressing and mounting of herbarium specimens. September 2023.

Gintaras Kantvilas: delivered the Laudation for Professor Pier Luigi Nimis on the occasion of his retirement at the annual symposium of the Italian Lichen Society in Verona, Italy. September 2023.

Miguel de Salas: participated in Beaker Street, operating a plant-pressing table at the Beaker Street Festival Hub.

Herbarium Botanists: The King Island herbarium was opened at a small ceremony in Currie where **Matt Baker, Miguel de Salas** and **Gintaras Kantvilas** all spoke of the importance of community involvement and the role of herbaria in fostering knowledge of the island's flora. October 2023.

Media

Isobel Andrewartha: was a guest on ABC radio's Afternoons program, discussing the Styx quilt from the Cultural Heritage collection.

Tony Brown and **Teangi Brown:** were filmed and worked with the film crew from the ABC TV show *Stuff the British Stole* over a four-day period.

Eleanor Cave: spoke on ABC radio's afternoon program about an 1820s spinning wheel in the collection and its inclusion in the forthcoming *Unshackled* exhibition.

Simon Grove: continued his monthly chats on ABC radio's afternoons program, on the topics of Miena jewel beetles and the King Island Bush Blitz.

David Hocking: participated an interview with ABC Hobart Radio talking about leopard seals (06/03/2024).

David Hocking: participated in an ABC Hobart radio interview on 05/12/2023 talking about shell fossils and the end Permian mass extinction event preserved in the rocks around Hobart.

Natural Science

Botanists **Matt Baker, Gintaras Kantvilas, Miguel de Salas, Lyn Cave,** and **John Davies** and Zoologists **Cathy Byrne** and **Simon Grove** attended the Friends of TMAG Expedition of Discovery Outreach trip at Ben Lomond National Park in February 2024. The overnight trip consisted of field trips, presentations by the above botanists and zoologists and demonstrations of field collecting and specimen preparation.

Staff from Zoology and the Herbarium held several community events on King Island during the Bush Blitz/TMAG Expedition in October 2023. At a community open-day, presenters included the Herbarium's botanical and the Zoology team who were on hand to identify specimens, display interesting collections from their fieldwork, and generally spruik the expedition programme and its role in biological discovery. Botanists also visited the King Island District High School Camp to discuss the vegetation of the area with Grades 7 and 8 students.

Registration and Conservation

Jennifer O'Connell: was invited to present the TMAG Case Study at the 'Changing Climate Management Strategies Workshop' hosted by the Getty Conservation Institute and the National Gallery of Victoria in Melbourne, Victoria, 7-10 Aug 2023.

Zoology

Catherine Byrne: “The Australian Lepidoptera: A Museum Curator’s Perspective”, plenary seminar, Australian Entomological Conference, Albany, Western Australia, November 2023.

Catherine Byrne: “Lepidoptera highlights from the Ben Lomond Expedition of Discovery”. Presentation to the Friends of TMAG, Ben Lomond Ski Village (February 2024).

Catherine Byrne: participated in Beaker Street with a demonstration of moth and other insect pinning. She also performed a live moth genitalia dissection projected on screen in the Central Gallery.

Judy Clarke: assisted with teaching at the Institute of Marine and Antarctic Sciences by presenting a demonstration of animal necropsy skills for their undergraduate marine biology course.

Judy Clarke, David Hocking, & Nicole Zehntner: “Threatened Birds Project Update”, oral presentation, TasNetworks Threatened Bird Forum, Lenah Valley, Tasmania, November 2023.

Simon Grove: “A Schayer’s grasshopper discovery timeline”. Presentation to the Tasmanian Field Naturalists Club (07/12/23).

Simon Grove: “Seasonal saunters in the South: on nature, autumn, and a Tasmanian book-writing journey”. Presentation to the Friends of TMAG (08/05/24).

Simon Grove: “Insect highlights from the Ben Lomond Expedition of Discovery”. Presentation to the Friends of TMAG, Ben Lomond Ski Village (February 2024).

David Hocking, & Jennifer O’Connor: “*Zygomaturus*: Updating the Giant”, Friends of TMAG Presentation, July 2023.

David Hocking: “Return of Mammals to the Sea”, 2023 Keynote Lecture for Institute of Marine and Antarctic Studies’ Marine Biology Masters Program. August 2023.

David Hocking: Introduction to the TMAG Tissue Collection on the Atlas of Living Australia, oral presentation, webinar hosted by the Atlas of Living Australia. February 2024.

David Hocking: Adventures in Tasmanian Zoology, invited Seminar for the School of Biological Sciences at the University of New England, Armidale, NSW. April 2024.

David Hocking: TMAG 3D Digitisation Efforts, oral presentation, National Imaging Facility (NIF) Museum Special Interest Group Workshop, May 2024.

David Hocking: participated in the Beaker Street Science Festival event at TMAG by presenting a demonstration of scientific photography and illustration using a collection of animal skulls at the Beaker Street Festival Hub.

Research publications and articles

Art/Decorative Arts

Hughes, P. Native Colonials: Violet Mace's Australian Aboriginal-Inspired Pottery Designs, *Australian Historical Studies*, 54:4, pp. 668-689 <https://doi.org/10.1080/1031461X.2023.2251989>

Hughes, P. (2023), 'So great a progress towards perfection'; *Wood in colonial Tasmania*, *Tasmanian Historical Research Association Papers and Proceedings* Vol. 70, No. 2, August 2023, pp. 12-29

Books and catalogues:

Knights, M. (ed.) Raymond Arnold, Christl Berg, **Michelle Berry**, Michelle Browne, **Lisa Charleston**, Rodney Croome, Nicholas Folland, Keith Giles, **Julie Gough**, **Richard Hale**, Fiona Hall, Ursula Halpin, David Hansen, **David Hocking**, Jonathan Holmes, Sandra Johnston, Sue Kneebone, **Mary Knights**, Louisa Anne Meredith, **Jennifer O'Connell**, Brigita Ozolins, Effie Pryer, Yhonnie Scarce, Mary Scott, Tom Sloan, Heather B. Swann, Dominic Thorpe, **Cobus Van Breda**, Tricky Walsh, (2023), *TWIST*, Hobart: Tasmanian Museum & Art Gallery.

Knights, M. (2023). 'TWIST curatorial essay', *TWIST*, Hobart: Tasmanian Museum & Art Gallery, pp.10-25.

Hughes, P (Ed.); Timms, P.; Rees, A.; Rees, J.; Rees J.; Curtis, T, Thomas, D.; Kolenberg, H; Nunn, C. *Lands of Light*, Lloyd Rees and Tasmania, TMAG, 2024.

Knights, M. (2023). 'Milan Milojevic, Night & Day', *TWIST*, Hobart: Tasmanian Museum & Art Gallery, pp.66-67.

Knights, M. (2023), 'Ricky Maynard: Portrait of a Distant Land', *TWIST*, Hobart: Tasmanian Museum & Art Gallery, pp.60-61.

Non-refereed articles and reports:

Knights, M., *TWIST*, (2023), *Island Magazine*, July, no.168. pp.44-45.

Zoology

Books and catalogues:

Grove, S.J. (2023). *Seasons in the South: a Tasmanian naturalist's journey of discovery – and recovery*. Forty South, 401 pp.

Refereed papers:

Grove, S.J. & Skevington, J. (2023). *Xylota norma* sp. nov., a second hoverfly species (Diptera: Syrphidae) in its genus for Tasmania and for Australia. *Australian Journal of Taxonomy* **37**: 1-7.

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* 101: 313-319.

Rule, J.P., Richards, H.L., Pollock, T.I., **Hocking, D.P.**, Evans, A.R. (2023) Traditional and digital examination of the baculum of a leopard seal (*Hydrurga leptonyx*). *Marine Mammal Science*. 40: 292-301. DOI: 10.1111/mms.13067.

Verhoeff, T.J. (2023). Re-description of the deep-sea Australian rhynchonellid brachiopod *Basiliolella columnus* (Hedley, 1905) (Rhynchonellida: Basiliolidae). *Australian Journal of Taxonomy* **44**: 1-16.

Verhoeff, T.J. (2023). A new species of *Stauroteuthis* (Octopoda: Cirrata) and further novel cirrate octopods from Australian waters, *Molluscan Research*, DOI: 10.1080/13235818.2023.2232534.

Electronic Publications

Non-refereed articles and reports:

Byrne, C.J. (2023) Gelechioidea. Australian Faunal Directory. <https://biodiversity.org.au/afd/taxa/GELECHIOIDEA>

Reports:

Clarke, J. (2023). Woolnorth Renewables and TMAG Contract 220809 – Annual Report Aug 2023.

Clarke, J. (2024). BirdLife Raptor Conservation Grant Project Report – June 2024.

Articles:

Grove, S.J. (2023). Laud of the flies. *The Tasmanian Naturalist* 145: 61-66.

Grove, S.J. (2024). Norma the Tarkine leaf-walker. *Forty South Magazine*, Autumn 2024, pp.15-20.

Editorial responsibilities:

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

Herbarium

Books and catalogues:

de Salas, M.F. & Baker, M.L. (2024). *A Census of the Vascular Plants of Tasmania, including Macquarie Island*. (Tasmanian Herbarium, Tasmanian Museum and Art Gallery, Hobart) <https://flora.tmag.tas.gov.au/resources/census/>

Refereed papers:

Gueidan, C. and Kantvilas, G. (2024). Towards a taxonomically curated checklist of lichens from biological soil crusts in Australian drylands. *Mycotaxon* 135-4-S. www.mycotaxon.com/resources/checklists/Gueidan_v135-4-S-checklist.pdf

Kantvilas, G. (2023). The genus *Schaereria* Körb. in Australia. *Lichenologist* 55: 297-303.

Kantvilas, G. (2023). New combinations in the lichen genus *Tasmidella*. *Muelleria*. 42:3-8.

Kantvilas, G. (2024). Additions to the genus *Cliostomum* (Ramalinaceae) from Australia. *The Lichenologist* 56: 27-37.

Kantvilas G. (2024). Two additions to the lichen genus *Coenogonium* in Tasmania, with a revised key. *Muelleria* 42:72-78.

Kantvilas, G. & Motiejūnaitė, J. (2023). Two new lichenicolous species of *Arthonia* (Ascomycota: Arthoniomycetes) from Tasmania. *Folia Cryptogamica Estonica*. 60:13-19. <https://doi.org/10.12697/fce.2023.60.03>

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Zuntini, A.R., Carruthers, T.,... deSalas, M.F., et. al. (2024). Phylogenomics and the rise of the angiosperms. *Nature*: 1-8. <https://doi.org/10.1038/s41586-024-07324-0>

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de Salas MF (2023). Loganiaceae, **version 2023:1**. In MF de Salas (Ed.) *Flora of Tasmania Online*. 6 pp. (Tasmanian Herbarium, Tasmanian Museum and Art Gallery: Hobart). <https://flora.tmag.tas.gov.au/vascular-families/loganiaceae/>

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Reports:

Tasmanian Herbarium (2024). *Annual Review of Activities, 2022–2023*. Tasmanian Herbarium, Tasmanian Museum and Art Gallery, Hobart.

Editorial responsibilities:

Kantvilas G. (editorial board) (2023-24) *Australasian Lichenology*.

Kantvilas G. (editorial board) (2023-24) *Herzogia* (the international journal of the Central European Bryological and Lichenological Society).

de Salas M.F. (editor) (2023-24) *Flora of Tasmania Online*.



Lands of Light: Lloyd Rees and Tasmania, installation view.
Credit: Rosie Hastie

External duties

Isobel Andrewartha

Member, Tasmanian Philatelic Society (TPS); Member, Tasmanian Historical Research Association (THRA), Member, Australian Museums and Galleries Association (AMaGA).

Matthew Baker

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

Belinda Bauer

Member, Society for the Preservation of Natural History Collections.

Tamzine Bennett

Member, Tasmanian Historical Research Association (THRA); Member, Australian Museums and Galleries Association (AMaGA)

Michelle Berry

Professional Member, Australian Institute for the Conservation of Cultural Materials (PMAICCM), Member, Tasmanian Historical Research Society (THRA).

Cobus van Breda

Member of the Allport Library and Museum of Fine Art Management Committee. Member of the Australian Institute for the Conservation of Cultural Material (AICCM).

Kirsten Brett

Member, Tasmanian Historical Research Association (THRA).

Catherine Byrne

Reviewer, *Zootaxa*; Board Member, Atlas of Living Australia, 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

Board Member, Digital History Tasmania (DHT); Member, Tasmanian Historical Research Association (THRA); Member, Australian Museums and Galleries Association (AMaGA).

Lisa Charleston

Member of the Australian Institute for the Conservation of Cultural Material (AICCM); Tasmania Division Treasurer, AICCM; Member, Tasmanian Historical Research Society (THRA).

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).

Irene Finkelde

Council Representative (Member- at- Large), Society for the Preservation of Natural History Collections (SPNHC); Reviewer, *Collection Forum*; Member, Australian Institute for the Conservation of Cultural Materials (MAICCM); Member, International Council of Museums (ICOM); Member, Natural Sciences Collections Association (NATSCA).

Simon Grove

Member of organising committee for the Australian Entomological Society 55th Annual General Meeting and Scientific Conference, Hobart, 17-21 November 2024; member of council for Malacological Society of Australasia; member of steering committee for Australian Plant Pest Database; member of Collections Committee of the Australian Entomological Society; Member, Malacological Society of Australasia; Member, Tasmanian Field Naturalists Club; Member, Australian Entomological Society; University Associate, Office of the Provost – Academic Division, University of Tasmania.

David Hocking

Member of National Imaging Facility (NIF) Museum Special Interest Group; Adjunct Research Associate, Monash University.

Jo Huxley

Member, Tasmanian Historical Research Association (THRA); University Associate, Office of the Provost – Academic Division, University of Tasmania.

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.

Mary Knights

Secretary and Public Officer, Island Magazine Board; Member, Tasmanian Historical Research Association (THRA); Member, Art Association of Australia and New Zealand (AAANZ).

Zoe Lawrence

Member, Managers of Australasian Herbarium Collections Group (MAHC).

Mary Mulcahy

Member and Executive of the Council of Australasian Museum Directors (CAMD) .

Member of the Council of Australian Art Museum Directors (CAAMD).

Jennifer O'Connell

Professional Member, Australian Institute for the Conservation of Cultural Materials (PMAICCM); Tasmania Division President, AICCM; Member, International Institute for Conservation of Historic and Artistic Works (IIC); Working Group, Diversity, Equity & Inclusion, State Growth.

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;

Jane Stewart

Member, National Cultural Heritage Committee.

Research supervision

Redmond, Camilla

(Masters student in Cultural Materials Conservation,
The University of Melbourne)

Supervisor: **Jennifer O'Connell**

Project: Internship in the Painting Conservation lab
focussing on condition reporting and treatment of
works in the TMAG collection.



Lou Conboy, *Ignition*, 2023 installation view. Hobart Current: Epoch exhibition.
Credit: Peter Whyte Photography

Volunteers

Volunteers are an integral and much appreciated part of the day-to-day work of the Tasmanian Museum and Art Gallery donating their time and energy to perform valuable work in all areas of TMAG. Our volunteers help keep us relevant and vibrant.

During 2023-24 TMAG had almost 100 active volunteers who used their skills, passion, and expertise to deliver over 8,500 hours of work, the equivalent work contribution of over \$357,000.

Some of our volunteer highlights for 2023-24 are:

- The following volunteers achieved the following service milestones: Diane Casimaty and Jan Peacock (30 years), Rosie Severs (15 years), Annabel Larkey and Frances Watson (10 years), Suzanne Cameron, Neil Clark, Jeanette Clifford, and Christine James (5 years). Pamela Shepherd and Therese Mulford retired after many years of service.
- Several times each week TMAG volunteer art guides delivered tours of both permanent and temporary exhibitions as well as additional specialised tours for external groups.
- Volunteer museum guides ran free public tours of the historic city site and buildings and exhibitions three times a week as well as additional booked, fee-paying tours.
- Around 40 Narryna volunteers helped with the day to day running of the house: greeting visitors and sharing the history of the house; making lavender bags from lavender grown at Narryna which are sold at the door to help raise funds; conducting the convict women's tour; looking after the garden and organising a plant fair in November; helping run events and helping with research at Narryna; and assisting with visiting school groups.
- Document Collection volunteers have transcribed the Port Arthur Semaphore Code Book 1836; the notebook of watchmaker and astronomer Francis Abbott, 1837; and an interesting range of letters from the Markree collection, relating to the Baldwin, Maning, and Knight families as well as cataloguing documents and ephemera concerning the Foong family and the Wing and Co. business in Hobart. They have transcribed and databased 22 volumes of museum trustee's minutes from 1886 to the 2000s.
- Zoology volunteers have continued identifying and registering legacy material in the invertebrate zoology collections; taken high-resolution photomontages of scores of pinned Tasmanian beetle specimens; completed identifying and registering freshwater invertebrate specimens from decades of samples; labelled and transferred many thousands of seashell lots to glass vials; attached identification labels to many thousands of pinned insect specimens; and prepared around 100 moth specimens.
- Our Art volunteer created timelines for the colonial artist Henry Mundy as well as undertaking further research into the White family whose portraits Henry Mundy painted.
- Our Cultural Heritage volunteer has been documenting the legacy of historical archaeology collections in the history collection. To date the TMAG Private Secretary's Residence 1993 archaeology collection (46 boxes of material) has been completed.
- Our Herbarium volunteers have mounted more than 1,800 specimens; completed databasing TMAG's marine algae collection of over 3,500 specimens; worked on databasing the bryophyte collection and a recent large donation of fungi; continued assessing the Herbarium's collection of native and introduced Willow Herbs; and catalogued nearly 1,000 paintings of Tasmanian flora from the artist, Stephanie Dean.

Everyone in TMAG thanks all our enthusiastic, knowledgeable, and generous volunteers.

**TMAG Foundation 2023
Christmas event.
Credit: Rosie Hastie**

Member groups



TMAG Foundation Limited

As chair of the Foundation, I have the great privilege of being involved with a very experienced, knowledgeable and hard-working Board of Directors, who have ensured 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, Romy Morgan deputy chair, Peter Black treasurer, Jo Marshall, Ian Stewart, Bob Annells, Harriett England and John Lewinski. Our long standing former deputy chair, John Upcher, retired during the year. John was a wonderful contributor to the Board, and his sound reasoned contributions are missed. We wish John the very best for the future and sincerely thank him for his contribution.

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 from like-minded philanthropic members of our community.

Our most outstanding event during the past year, was undoubtedly our Christmas soiree at the magnificent early 1830s "Georgian Gem" owned by well-known antique dealer Mr Warwick Oakman. Warwick generously opened New Town Park for members to enjoy and what a night it was! Firstly, we were all able to view the magnificent restoration of New Town Park, possibly the finest example of this type of villa in the country and its contents whilst enjoying magnificent Levantine Hill wines, so generously donated by the Jreissati family from Melbourne and their wonderful vineyard in the Yarra Valley. We had pianists, soloists, and then the auction, a further highlight.

The first item for auction was a four night luxury cruise around Port Davey and its environs on the recently launched bespoke cruising catamaran *Odolisque* donated by On Board, The Tasmanian Expedition Cruise Company owned by members Pieter, Jo and Alice Van der Woude. The second auction item was a most magnificent original artwork by one of Australia's leading contemporary artists, Joan Ross which was donated by the Bett Gallery owned by member Carol Bett. Both auction items were very keenly sought with spirited bidding resulting in exceptional returns to the Foundation. Special thanks to our auction item donors and also to Warwick for making New Town Park available to us.

The 2023-24 financial year has seen the Foundation purchase and pay for many items for the benefit of TMAG and the state collection. These items included:

- A Thylacine Cabinet of Huon Pine and Blackwood by Kevin Perkins \$40,000
- Five paintings "I gave them their history" by Louise Daniels \$14,000
- A canoe and wooden objects by Rex Greeno \$30,000
- A necklace "Honouring Lucy Beeton" by Lola Greeno \$3,500
- A woven work "Unravelling weave" by Lillian Wheatley \$7,300
- Three watercolours "Country holding our stories" by Janice Ross \$10,000
- A cultural leather necklace by Andrew Gall \$4,000
- An eagle claw necklace "niyakara kurina" by Auntie Jeanette James \$5,000
- Military memorabilia and artifacts belonging to Thomas Daunt Lord \$8,200
- A vase by Maude Poynter \$750

The Board also paid \$50,000 for a very important Tasmanian artwork the full details of which will be revealed in the near future at an event.

In total the Board expended \$172,750 on works which enhanced the state collection. It would not have been possible for TMAG to make these acquisitions without the fundraising facilitated by the Foundation and the generosity of our amazing supporters. Thank you all!

Colin S Thomas

Chair, TMAG Foundation Limited

The Friends of the Tasmanian Museum and Art Gallery

This year has seen the Friends of TMAG leap into its 41st year with a great array of events and activities which have engaged our members with TMAG stories and related topics. A mixture of free floor talks and paid evening events, mostly two per month and occasionally three, attracted healthy attendance numbers.

Offsite events again proved extremely popular. The Friends of TMAG were hosted at Government House for a reception and art tour led by TMAG Principal Curator (Art) Jane Stewart. Welcomed by the Governor and her husband, members had the opportunity to view the TMAG-curated rehang of Tasmanian contemporary art which included works from TMAG's collection.

A day trip for a viewing of owner Carol Westmore's contemporary art collection and homestead restoration was on the agenda when the Friends visited John Glover's Patterdale. Friends enjoyed walking to see where *My Harvest Home* was painted and to see the painstaking restoration of Glover's home and garden.

The highlight of our year was a two-night field trip to Ben Lomond in the company of TMAG's botany and zoology curators and honorary associates. The alpine habitat was explored during the day, and evenings saw the scientists give presentations about their studies. Members enjoyed great company, delicious food and informative talks.

Exhibitions at TMAG, including *Twist*, *Lands of Light*, *Vestige* and *Unshackled*, provided topics for popular events. Richard Leplastrier's talk on Lloyd Rees saw an unprecedented attendance of more than 100 with many on a waiting list. Talks on Ancient Trees, the Culture of Death and Benjamin Duterrau were more unusual topics but no less popular.

The natural world was also well represented. A conservation forum entitled *Saving nature: bolder, smarter and faster* was facilitated by TMAG Director Mary Mulcahy and featured Nick Mooney, Dr Sally Bryant and Professor Andrew Young. We also heard about the efforts of IMAS scientists to conserve the endangered red handfish. Dr Lucienne Rickard spoke to a packed audience about her Extinction Studies project in a talk titled *What can an artist contribute to conservation?* Kirrily Moore gave an outstanding talk on soft coral science and her sea voyage to Gascoyne Marine Park.

Donations to TMAG this year included funds to purchase a refrigerated container to decontaminate specimens at the Rosny Research and Collections facility and carbon dating a *Thylacoleo carnifex* fossil.

Our membership continues at healthy levels and by continuing to provide diverse and interesting events, we hope to encourage our members to engage with the museum and the stories it tells.

Jane Wilcox

President, Friends of the Tasmanian Museum and Art Gallery

External financial support



Zoology team preparing a
grey goshawk taxidermy
mount for display.

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 2023-24 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 TMAG which raised \$43,110 the following support was received:

From	Amount	Purpose
Tasmanian Networks Pty Ltd	\$120,000	Threatened bird death migration project
Keith Clarke Foundation	\$110,000	Conservation Research – Art and Decorative Arts Collection
Hobart City Council	\$108,206	Hobart Current 2025
Woolnorth Wind Farm Holding Pty Ltd	\$103,425	Threatened bird research
Department of Infrastructure, Transport, Regional Development	\$97,655	Museum Repatriation grant
Creative Australia	\$57,750	Rex Greeno exhibition
Monash University	\$50,000	Unshackled
TMAG Foundation Pty Ltd	\$50,000	Purchase of a Tasmanian artwork
Department For Education, Children and Young People	\$43,122	Aboriginal Education Program
TMAG Foundation Pty Ltd	\$40,000	Purchase of Thylacine Cabinet by Kevin Perkins
Rees Family	\$40,000	Lloyd Rees exhibition catalogue
City of Hobart Major Cultural Organisation Grant 2022-23	\$38,500	Contribution to TMAG's 2023 Public Program
Department of Infrastructure, Transport, Regional Development and the Arts	\$38,000	Hidden Creatures Gallery – project as part of <i>Lift Off!</i>
City of Hobart Major Cultural Organisation Grant 2023-24	\$35,000	Contribution to TMAG's 2024 Public Program
Catholic Education Tasmania	\$30,000	Contribution to Tasmanian Aboriginal Learning Programs
TMAG Foundation Pty Ltd	\$30,000	Purchase of <i>trukati</i> (high tide) reed canoe and tools by Rex Greeno (taypani milaythina-tu)
Dark Lab Pty Ltd	\$20,000	TMAG Twist exhibition

From	Amount	Purpose
Estate of Eric Parris	\$20,000	Bequest for general purposes
City of Hobart	\$19,725	<i>Lift Off!</i>
CSIRO	\$19,091	Atlas of Living Australia
Durno Bequest	\$16,595	Bequest for operational costs
Culture Ireland	\$16,510	Twist exhibition
Australian Biological Resources Study	\$15,886	Bush Blitz King Island
TMAG Foundation Pty Ltd	\$14,000	Purchase of five paintings ' <i>I gave them their history</i> ' from the series Nungu – Box 25 by Louise Daniels (taypani milaythina-tu)
TMAG Foundation Pty Ltd	\$10,000	Purchase of <i>nuritinga milaythina kani mana-mapili</i> (Country Holding our Stories) by Janice Ross (taypani milaythina-tu)
Allport Foundation	\$10,000	<i>Lift Off!</i>
Australian Biological Resources Study	\$9,000	Bush Blitz Taxonomy Research Grant (New Lichens from Stony Head)
TMAG Foundation Pty Ltd	\$8,200	Military memorabilia and personal artifacts belonging to Thomas Daunt Lord
Director Of National Park	\$7,414	Service fees for conducting the Stony Head Bush Blitz
TMAG Foundation Pty Ltd	\$7,300	Purchase of woven work <i>Unravelled Weave</i> by Lillian Wheatley (taypani milaythina-tu)
TMAG Friends	\$6,300	Palaeontology project
Council of Heads of Australian Faunal Collections	\$6,000	Stony Head Bush Blitz
CSIRO	\$5,000	Atlas of Living Australia Data Mobilisation Program
TMAG Foundation Pty Ltd	\$5,000	Purchase of eagle claw necklace <i>niyakara kurina</i> by Jeanette James (taypani milaythina-tu)
Birdlife Australia	\$5,000	Threatened Bird project
TMAG Foundation Pty Ltd	\$4,000	Purchase of cultural necklace <i>Item 272969</i> by Andrew Gall (taypani milaythina-tu)

From	Amount	Purpose
TMAG Foundation Pty Ltd	\$3,500	Purchase of necklace <i>Honouring Lucy Beeton</i> by Lola Greeno (taypani milaythina-tu)
Marian Steinberg Squires	\$2,800	Donald Squires Natural History Research Fund
Council Of Heads of Australian Faunal Collections	\$2,777	Expert Identification of Tasmanian Diptera Empidoidea
Australian Biological Resources Study	\$2,548	Bush Blitz – Herbarium Stony Head
Ingrid McGaughey	\$2,472	Expeditions of Discovery
TMAG Foundation Pty Ltd	\$750	Acquisition of Maude Poynter vase
TMAG Friends	\$685	Twist public lecture
Australian War Memorial	\$500	Memorial box resource

The amounts presented above may or may not include GST.



A collection of approximately 30 jewel beetles, known for their vibrant, iridescent colors, are arranged in a circular pattern around the central text. The beetles display a variety of colors including red, orange, yellow, green, blue, and black, often with intricate patterns and metallic sheens. The background is dark, making the colors of the beetles stand out prominently.

Financial report

Jewel-beetles on display in the Central Gallery window case. The beetles, illustrating 'polychromism', comprise part of George Bornemissza's substantial donated collection of *'Forest Beauties of the Beetle World'*.



Tasmanian
Audit Office

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 Tasmanian Museum and Art Gallery (the Museum), which comprises the statement of financial position as at 30 June 2024, 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 as at 30 June 2024 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 is 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.



Martin Thompson
Auditor-General
Tasmanian Audit Office

20 September 2024
Hobart

STATEMENT OF CERTIFICATION

The accompanying Financial Statements of Tasmanian Museum and Art Gallery are in agreement with the relevant accounts and records and have been prepared in compliance with Australian Accounting Standards, the *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 and Art Gallery Act 2017* to present fairly the financial transactions for the year ended 30 June 2024 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.



Andrew Catchpole

CHAIRPERSON

11 September 2024



Craig Limkin

SECRETARY

18 September 2024

Statement of Comprehensive Income for the year ended 30 June 2024

	Notes	2024 \$'000	2023 \$'000
Income from continuing operations			
Revenue from Government			
Appropriation revenue - operating	2.1	11,028	11,034
Other revenue from Government	2.1	198	...
Grants	2.2	604	475
User charges	2.3	559	521
Interest	2.4	6	10
Bequests, donations and contributions received	2.5	1,350	529
Other revenue	2.6	743	1,967
Total revenue from continuing operations		14,488	14,536
Net gain/(loss) on financial instruments and statutory receivables/payables	3.1	...	(2)
Total Income from continuing operations		14,488	14,534
Expenses from continuing operations			
Employee benefits	4.1(a)	9,232	8,173
Directors fees	4.1(b)	107	93
Depreciation and amortisation	4.2	585	567
Supplies and consumables	4.3	3,544	4,298
Grants and subsidies	4.4	24	...
Other expenses	4.5	20	7
Total expenses from continuing operations		13,512	13,138
Net result from continuing operations		976	1,396
Net result		976	1,396
Other comprehensive income			
Items that will not be reclassified to net result in subsequent periods			
Changes in physical asset revaluation reserve	8.1	44,135	...
Total other comprehensive income		44,135	...
Comprehensive result		45,111	1,396

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

Statement of Financial Position as at 30 June 2024

	Notes	2024 \$'000	2023 \$'000
Assets			
<i>Financial assets</i>			
Cash and deposits	9.1	(10)	5,072
Receivables	5.1	276	107
Other financial assets	5.2	5,158	...
<i>Non-financial assets</i>			
Inventory	5.3	132	125
Property, plant and equipment	5.4	50,239	50,485
Heritage and cultural assets	5.4	427,237	382,012
Intangibles	5.5	896	909
Total assets		483,928	438,710
Liabilities			
Payables	6.1	107	64
Employee benefit liabilities	6.2	1,686	1,687
Other liabilities	6.3	78	13
Total liabilities		1,871	1,764
Net assets		482,057	436,946
Equity			
Reserves	8.1	83,557	39,422
Accumulated funds		398,500	397,524
Total equity		482,057	436,946

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

Statement of Cash Flows for the year ended 30 June 2024

	Notes	2024 \$'000	2023 \$'000
Cash flows from operating activities		Inflows (Outflows)	Inflows (Outflows)
<i>Cash inflows</i>			
Appropriation receipts – operating		11,028	11,034
Appropriation receipts – capital		198	...
Grants - continuing operations		664	475
User charges		559	523
GST receipts		465	661
Interest received		6	10
Other cash receipts		564	2,224
Total cash inflows		13,484	14,927
<i>Cash outflows</i>			
Attributed employee benefits		(9,335)	(8,335)
Supplies and consumables		(3,057)	(4,283)
Grants and subsidies		(24)	...
GST payments		(478)	(591)
Other cash payments		(20)	(7)
Total cash outflows		(12,914)	(13,216)
Net cash from (used by) operating activities	9.2	570	1,711
Cash flows from investing activities			
Cash outflows			
Payments for acquisition of non-financial assets		(944)	(1,882)
Payments for investments		(4,708)	...
Total cash outflows		(5,652)	(1,882)
Net cash from (used by) investing activities		(5,652)	(1,882)
Net increase (decrease) in cash held and cash equivalents		(5,082)	(171)
Cash and deposits at the beginning of the reporting period		5,072	5,243
Cash and deposits at the end of the reporting period		(10)	5,072

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 2024

	Reserves	Accumulated funds	Total equity
	\$'000	\$'000	\$'000
Balance as at 1 July 2023	39,422	397,524	436,946
Total comprehensive result	44,135	976	45,111
Balance as at 30 June 2024	83,557	398,500	482,057

	Reserves	Accumulated funds	Total equity
	\$'000	\$'000	\$'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

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 2024

Note 1	Underlying Net Operating Balance	10
Note 2	Revenue from Transactions	10
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Note 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.

		2024	2023
	Note	\$'000	\$'000
Net result from continuing operations		976	1,396
Less impact on Non-operational capital funding			
Fair value of additions to Heritage and cultural assets at no cost	2.5	923	229
Heritage and cultural assets purchased		166	92
Total		1,089	321
Underlying Net result from continuing operations		(113)	1,075

Note 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 2016* 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.

	2024	2023
	\$'000	\$'000
Continuing operations		
Appropriation revenue - operating		
Current year	11,028	11,034
Total	11,028	11,034
Other revenue from Government		
Appropriation Rollover under section 23 of the <i>Financial Management Act 2016</i>	198	...
Total revenue from Government from continuing operations	198	...
Total Revenue from Government	11,226	11,034

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.

	2024	2023
	\$'000	\$'000
Grants from the Australian Government		
Competitive Process grants	338	196
Total	338	196
Other grants		
Grants from Government	102	76
Other grants and contributions	164	203
Total	266	279
Total grants	604	475

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.

	2024	2023
	\$'000	\$'000
Sales of goods and services	557	513
Fees and recoveries	2	8
Total	559	521

2.4 Interest

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

	2024	2023
	\$'000	\$'000
Interest	6	10
Total	6	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.

	2024	2023
	\$'000	\$'000
Fair value of additions to Heritage and cultural assets at no cost	923	229
Donations and bequests	427	300
Total	1,350	529

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.

	2024	2023
	\$'000	\$'000
Reimbursement income	35	1,516
Rent received	72	98
Other operating revenue	201	353
Investment revenue*	435	...
Total	743	1,967

*Investment revenue reflects investment portfolio market value movement

Note 3 Net Gains/(Losses)

3.1 Net gain/(loss) on financial instruments and statutory receivables/payables

Financial assets are impaired under the expected credit loss approach required under AASB 9 Financial Instruments. The expected credit loss is recognised for all debt instruments not held at fair value through profit or loss.

Key Judgement

An impairment loss using the expected credit loss method for all trade debtors uses a lifetime expected loss allowance. The expected loss rates are based upon historical observed loss rates

that are adjusted to reflect forward looking macroeconomic factors.

For other financial instruments that are not trade receivables, Contract assets or lease receivables, the Department has measured the expected credit loss using a probability-weighted amount that takes into account the time value of money and forward looking macroeconomic factors.

	2024	2023
	\$'000	\$'000
Impairment reversals/(losses) for receivables	...	(2)
Total	...	(2)

Note 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.

Employee expenses

	2024	2023
	\$'000	\$'000
Wages and salaries	6,788	6,194
Annual leave	467	390
Long service leave	127	120
Sick Leave	334	330
Superannuation	1,089	960
Other post-employment benefits	137	39
Other employee expenses	290	140
Total	9,232	8,173
Directors fees	107	93
Total	107	93

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 12.95 per cent (2023: 12.95 per cent) of salary.

Superannuation expenses relating to defined contribution schemes are paid directly to superannuation funds at a rate of 11 per cent (2023: 10.5 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 (2023: 3.45 per cent) of salary in respect of employees who are members of contribution schemes.

(b) Remuneration of key management personnel

2024	Short-term benefits		Long-term benefits			Total
	Salary	Other benefits	Super-annuation	Other benefits & long-service leave	Termination benefits	
	\$'000	\$'000	\$'000	\$'000	\$'000	
<i>Key management personnel*</i>						
Board of Trustees						
Brett Torossi* (Chair until 13/08/24)	19	...	2	...	...	21
Andrew Catchpole* (Chair from 21/06/24)	13	...	1	...	...	14
Scott Baddiley	13	...	1	...	...	14
Mark Fraser	13	...	1	...	...	14
Adam Liaw	13	...	1	...	...	14
Denise Robinson	13	...	1	...	...	14
Heather Rose	13	...	1	...	...	14
	97	...	10	...	...	107
Management personnel						
Mary Mulcahy, Director	217	23	26	1	...	267
Total	314	23	36	1	...	374

* Andrew Catchpole commenced 2 month handover of Board chair role, with handover completed 13/08/24

2023	Short-term benefits		Long-term benefits			Total
	Salary	Other benefits	Super-annuation	Other benefits & long-service leave	Termination benefits	
	\$'000	\$'000	\$'000	\$'000	\$'000	
<i>Key management personnel*</i>						
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
	93	...	9	...	...	102
Management personnel						
Mary Mulcahy, Director	208	29	23	2	...	262
Total	301	29	32	2	...	364

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 and Craig Limkin as Secretary, Kate Kent, Deputy Secretary, Culture, Arts and Sport and David Sudmalis, acting Deputy Secretary of Culture, Arts and Sport (from 20 April 2024 to 30 June 2024) receive no remuneration for their roles. Their remuneration is disclosed in the Department's Financial Statements.

Remuneration during 2023-24 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:

	2024	30 June 2024
	Aggregate value of transactions	Total amount outstanding or committed
	\$'000	\$'000
Voluntary non-reciprocal donations to TMAG	3	...
Total	3	...

	2023	30 June 2023
	Aggregate value of transactions	Total amount outstanding or committed
	\$'000	\$'000
Voluntary non-reciprocal donations to TMAG	8	...
Total	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 and Craig Limkin, in addition to their role as a member of TMAG's key management personnel, are 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

	2024	2023
	\$'000	\$'000
Plant and equipment	255	240
Buildings	318	315
Total depreciation	573	555

(b) Amortisation

Leasehold improvements	...	...
Intangibles	12	12
Total	12	12
Total depreciation and amortisation	585	567

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.

	2024	2023
	\$'000	\$'000
Audit fees – financial audit	15	14
Operating lease costs	4	8
Consultants	134	36
Contracted services	653	847
Property services	881	862
Maintenance	454	330
Communications	107	126
Information technology	98	78
Insurance	414	450
Travel and transport	69	98
Advertising and promotion	72	92
Other supplies and consumables*	358	976
Exhibitions	50	168
Cost of sales	235	213
Total	3,544	4,298

*Includes an Administrative support charge of \$70,799 for 2023-24, which is a reduction of \$1,347,000 from original budget. The reduction in the administrative support charge was to cover TMAG's operating deficit sourced from departmental savings.

Audit fees paid or payable to the Tasmanian Audit Office for the audit of TMAG's financial statements were \$14,500.

4.4 Grants and subsidies

Grant and subsidies expenditure is recognised to the extent that:

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

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

	2024	2023
	\$'000	\$'000
Grants and subsidies	24	...
Total	24	7

4.5 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.

	2024	2023
	\$'000	\$'000
Sundry expenses	20	7
Total	20	7

Note 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.

	2024	2023
	\$'000	\$'000
Receivables	276	107
Less: Expected credit loss	...	...
Total	276	107
Sales of goods and services (inclusive of GST)	247	92
Tax assets	29	15
Total	276	107
Settled within 12 months	276	107
Settled in more than 12 months	...	...
Total	276	107

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.

	2024	2023
	\$'000	\$'000
Other financial assets		
Accrued revenue	16	...
Investment Portfolio	5,142	...
Total	5,158	...
Settled within 12 months	5,158	...
Settled in more than 12 months	...	...
Total	5,158	...

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.

	2024	2023
	\$'000	\$'000
Inventory held for sale	132	125
Total	132	125
Settled within 12 months	132	125
Settled in more than 12 months	...	...
Total	132	125

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.

Carrying amount	2024	2023
	\$'000	\$'000
Land		
At fair value	25,600	25,600
Total	25,600	25,600
Buildings		
At fair value	24,415	21,860
Less: Accumulated depreciation	(1,235)	(917)
	23,180	20,943
Leasehold improvements		
At cost	53	53
Less: Accumulated amortisation	(53)	(53)
Total	...	...
Plant and equipment		
At cost	2,220	2,136
Less: Accumulated depreciation	(863)	(749)
Total	1,357	1,387
Total property, plant and equipment	50,137	47,930
Heritage and cultural assets		
At fair value	427,237	382,012
Total	427,237	382,012
Work in Progress		
Buildings	102	2,555
Total property, plant and equipment, heritage and cultural assets	477,476	432,497

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.

Full valuation was due in June 2024 and has been postponed to 2025, indexation was adopted on the Heritage and cultural assets for reporting purpose as at June 2024.

(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.

2024	Land Level 2 (land in active markets)	Buildings Level 2 (general office buildings)	Leasehold improvements	Plant, equipment and vehicles	Heritage and cultural assets Level 3	Work in progress	Total
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Carrying value at 1 July	25,600	20,943	...	1,387	382,012	2,555	432,497
Contributions received	...	...	...	...	...	...	...
Additions	...	...	...	225	1,090	102	1,417
Disposals	...	...	...	...	...	...	...
Transfers from/(to) WIP	...	2,555	...	...	...	(2,555)	...
<i>Gains/losses recognised in operating result</i>	...	...	...	...	...	...	...
Revaluation increments/(decrements)	...	...	...	...	44,135	...	44,135
Depreciation and amortisation	...	(318)	...	(255)	...	...	(573)
Carrying value at 30 June	25,600	23,180	...	1,357	427,237	102	477,476
2023	Land Level 2 (land in active markets)	Buildings Level 2 (general office buildings)	Leasehold improvements	Plant, equipment and vehicles	Heritage and cultural assets Level 3	Work in progress	Total
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Carrying value at 1 July	25,600	20,972	...	1,627	381,691	1,051	430,941
Contributions received	...	...	...	...	229	...	229
Additions	...	286	...	...	92	1,504	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	20,943	...	1,387	382,012	2,555	432,497

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.

	2024	2023
	\$'000	\$'000
Intangibles with a finite useful life		
Software at cost	62	62
Less: Accumulated amortisation	(38)	(25)
	24	37
Work in progress (at cost)	872	872
Total	896	909

	2024	2023
	\$'000	\$'000
Carrying amount at 1 July	909	921
Additions	...	...
Settled amortisation expense	(13)	(12)
Carrying amount at 30 June	896	909

Note 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.

	2024	2023
	\$'000	\$'000
Creditors	98	40
Accrued expenses	9	24
Total	107	64
Settled within 12 months	107	64
Settled in more than 12 months	...	...
Total	107	64

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.

	2024	2023
	\$'000	\$'000
Accrued salaries	239	237
Annual leave	431	537
Long service leave	823	907
Other provisions	193	6
Total	1,686	1,687
Expected to settle within 12 months	800	872
Expected to settle in more than 12 months	886	815
Total	1,686	1,687

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.

	2024	2023
	\$'000	\$'000
Other liabilities		
Suspense accounts	4	1
Revenue in advance	60	...
Employee benefits – on costs	14	12
Total	78	13
Settled within 12 months	69	13
Settled in more than 12 months	9	...
Total	78	13

Note 7 Commitments and Contingencies

7.1 Schedule of commitments

	2024	2023
	\$'000	\$'000
<i>By type</i>		
Other commitments		
Project commitments	271	260
Vehicles (leased)	160	121
Total other commitments	431	381
Total Commitments (including GST)	431	381
<i>By maturity</i>		
Operating lease commitments		
One year or less	62	53
From one to five years	98	68
More than five years	...	...
Total operating lease commitments	160	121
Other commitments		
One year or less	205	171
From one to five years	66	89
More than five years	...	...
Total other commitments	271	260
Total Commitments (including GST)	431	381

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

Project commitments show 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.

Note 8 Reserves

8.1 Reserves

2024	Land	Buildings	Heritage and cultural assets	Total
	\$'000	\$'000	\$'000	\$'000
Asset revaluation reserve				
Balance at beginning of financial year	19,839	3,203	16,380	39,422
Revaluation increments / (decrements)	...	...	44,135	44,135
Balance at end of financial year	19,839	3,203	60,515	83,557
<hr/>				
2023	Land	Buildings	Heritage and cultural assets	Total
	\$'000	\$'000	\$'000	\$'000
Asset revaluation reserve				
Balance at 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

Note 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	2024 \$'000	2023 \$'000
Specific Purpose Account balance*			
S524 Department of State Growth Financial Management Account		(68)	102
Total		(68)	102
Other cash held			
Restricted and Non-restricted cash at bank	11.1	58	4,970
Total		58	4,970
Total cash and cash equivalents		(10)	5,072

*Surplus cash of \$4.97 million was invested in 2023-24. Cash overdrawn includes \$27.5k spending to be recovered within Public Building Maintenance Fund.

9.2 Reconciliation of net result to net cash from operating activities

	2024 \$'000	2023 \$'000
Net result	976	1,396
Depreciation and amortisation	585	567
Impairment adjustments	...	2
Contributions received	(923)	(229)
Net (gain)/Loss on disposal of non-financial asset	...	2
Decrease (increase) in Receivables	(169)	(7)
Decrease (increase) in Inventories	(7)	7
Decrease (increase) in Other assets	...	34
Increase (decrease) in Employee benefits	...	(69)
Increase (decrease) in Payables	43	9
Increase (decrease) in Other liabilities	65	(1)
Net cash from (used by) operating activities	570	1,711

Note 10 Financial Instruments

10.1 Risk exposures

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 2024 and 30 June 2023 are as follows.

Expected credit loss analysis of receivables as at 30 June 2024

	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%	5.00%	
Total gross carrying amount (B)	239	...	2	...	7	248
Expected credit loss (A x B)	...	...	...	...	...	...

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)	...	...	...	...	0	0

(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:

2024

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	107	...	...	...	...	...	107	107
Total	107	...	...	...	...	...	107	107

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	107	...	...	...	...	...	107	107
Total	107	...	...	...	...	...	107	107

Financial liabilities								
Payables	64	...	...	...	...	...	64	64
Total	64	...	...	...	...	...	64	64

(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:

	2024	2023
	\$'000	\$'000
Variable rate instruments		
Cash at Bank	(10)	4,970
Other financial asset	5,158	...
Total	5,148	4,970

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

	100 basis points increase	100 basis points decrease	100 basis points increase	100 basis points decrease
	\$'000	\$'000	\$'000	\$'000
30 June 2024				
Cash and deposits	...	...	...	...
Other financial asset	52	(52)	52	(52)
Net sensitivity	52	(52)	52	(52)
30 June 2023				
Cash and deposits	50	(50)	50	(50)
Net sensitivity	50	(50)	50	(50)

This analysis assumes all other variables remain constant. The analysis was performed on the same basis for 2022.

10.2 Categories of financial assets and liabilities

	2024	2023
	\$'000	\$'000
Financial assets		
Amortised cost	5,395	5,164

Total	5,395	5,164
Financial liabilities		
Financial liabilities measured at amortised cost	107	64
Total	107	64

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

	Carrying amount 2024 \$'000	Net fair value 2024 \$'000	Carrying amount 2023 \$'000	Net fair value 2023 \$'000
Financial assets				
Cash and deposits	58	58	4,970	4,970
Specific Purpose Account	(68)	(68)	102	102
Receivables	248	248	92	92
Other financial assets				
Investments	5,142	5,142	...	...
Accrued revenue	16	16	...	...
Total financial assets	5,396	5,396	5,164	5,164
Financial liabilities				
Payables	107	107	64	64
Total financial liabilities	107	107	64	64

10.4 Net fair values of financial assets and liabilities

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

Note 11 Statement of Trustee Receipts and Payments for the year ended 30 June 2024

11.1 Statement of trust receipts and payments

	Opening Balance \$'000	Receipts \$'000	Payments \$'000	Closing Balance \$'000
Restricted				
Art	(28)	20	(21)	(29)
Bequests	1,813	64	(141)	1,736
Biodiversity	339	51	(49)	341
Collection access	...	19	(13)	6
Collection care	352	70	(291)	131
Collections & research projects	7	1,050	...	1,057
Exhibition grant	(1)	1	...	...
Exhibitions	663	169	(421)	411
Museum projects account	1,036	263	(1,003)	296
Narryna museum	13	25	...	38
Public donations	7	2	...	9
Public program	195	177	(197)	175
Research grant	(8)	223	(132)	83
Non-restricted				
Collection care	14	...	(4)	10
Jayne Wilson bequest	241	1	...	242
Narryna museum	(54)	15	(145)	(184)
Public donations	250	79	(17)	312
Vivian Barlow bequest	131	...	...	131
	4,970	2,229	(2,434)	4,765
Reconciliation of trust account movement				
Cash and deposits	4,970	58	(4,970)	58

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 Trust 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.

Note 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 2024.

Note 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 the uses to be made of 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*

In the current year the Department has adopted all of the new and revised Standards and interpretations issued by the Australian Accounting Standards Board (AASB) relevant to its operations. This includes the adoption of AASB 2021-2: Amendments to Australian Accounting Standards – Disclosure of Accounting Policies and Definition of Accounting Estimates, and AASB 2021-6 Amendments to Australian Accounting Standards – Disclosure of Accounting Policies: Tier 2 and other Australian Accounting Standards. The impact of these accounting standard changes is that disclosure of only material accounting policies are now made. There are no other new or revised Standards or Interpretations issued by the Australian Accounting Standards Board that are relevant to the TMAG's operations and effective for the current annual reporting period..

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

The following applicable accounting Standard has been issued by the AASB, AASB 2022-10 Amendments to Australian Accounting Standards – Fair Value measurement of Non-Financial Assets of Not-for-Profit Public Sector Entities. TMAG has not yet determined the potential effect of the revised Standard on the TMAG's Financial Statements.

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 13.5.

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.

TASMANIAN	
MUSEUM	&
ART	GALLERY