

A woman with short brown hair, wearing a colorful patterned top, is smiling and holding a young child with blonde hair. The child is wearing a dark green shirt and has their hand near their mouth. They are standing in front of a large, detailed dinosaur exhibit. The dinosaur's head is on the left, showing its mouth with sharp teeth and a textured, scaly skin. The background features a large mural of a dinosaur's back and tail, with blue and yellow patterns.

**Tasmanian Museum
and Art Gallery**

Annual Report 2018-19

www.tmag.tas.gov.au



Tasmanian
Government

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

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Cover image: *Dinosaur rEvolution: Secrets of Survival* exhibition, December 2018

Tasmanian Museum and Art Gallery

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

Statement of compliance

To the Minister for the Arts, the Honourable Elise Archer MP, I have great pleasure in submitting for your information the Annual Report on the operations of the Tasmanian Museum and Art Gallery for the year ended 30 June 2019, in compliance with section 31 of the *Tasmanian Museum and Art Gallery Act 2017*, and for presentation to each House of Parliament as required under s.31(4).

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

Signed in accordance with a resolution of the Board.



Geoff Willis, AM
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 of 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

Mr Geoff Willis AM

Board Members

Ms Brett Torossi

Ms Julia Farrell

Professor Jim Reid

Associate Professor Penny Edmonds

Mr Scott Baddiley

Mr Mark Fraser

Outgoing Board Members 2018-19

Ms Julia Farrell: completed her appointment as a Trustee on 14 February 2019.

Tasmanian Museum and Art Gallery Strategic Plan

TMAG's Strategic Plan 2016-2021 sets out the museum's focus and the ongoing transformation that will be undertaken to ensure Tasmania's stories continue to be preserved, shared and enjoyed. The impact that TMAG seeks to make on the community will be achieved through a focus on four strategic outcome areas as detailed in the table below.

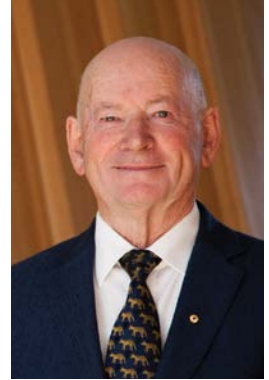
At TMAG we will deliver:

| 1 A welcoming physical and virtual destination | 2 Strong collections that tell Tasmania's stories | 3 An involved community | 4 Transformational use of resources |
|--|---|--|---|
| <ul style="list-style-type: none">• Welcome and connect our diverse visitors• Inspire visitors to Tasmania by making TMAG a "must-see" destination that is a highlight of their trip• Improve TMAG's online presence to encourage engagement• Share the collections and encourage exploration | <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 | <ul style="list-style-type: none">• Involve the community in choosing, creating and sharing the stories TMAG tells• Help TMAG's users become our strongest advocates• Build a thriving community of volunteers• Help partners, funders and communities choose TMAG because it meets their needs | <ul style="list-style-type: none">• Diversify the revenue base to become more self-reliant• Develop a knowledgeable, passionate workforce with the capacity to innovate• Provide efficient and effective infrastructure• Establish an effective governance framework |

That together ensure we deliver this impact:

TMAG enriches, inspires and educates local and global communities by connecting them with Tasmania's unique journey and place in the world

Chair's report



Children took centre stage at TMAG over the past year and rightfully so. Our TMAG Children's Festival is now an eagerly awaited annual event and our Children's Reference Panel is allowing us to present the experiences in just the way that our youngest visitors desire.

There is no better example than the highly successful *Dinosaur rEvolution: Secrets of Survival* exhibition. We were able to bring this project to life on such a large scale by making it our first paying event in many years, and it was a success with all who visited and at the box office as well. *Dinosaur rEvolution* contributed strongly to record attendances of more than 450 000 for 2018-19 but more than that it brought some families to TMAG for the first time, thereby enabling that journey of inquiry, imagination and thirst for knowledge to begin for a number of young Tasmanians.

This was TMAG's first full year with the statutory authority governance model as set down in the recent Act. I am pleased to report that these changes have been implemented fully and they are working well. Importantly, we have formal expectations set by the Minister for the Arts and not only did we meet them but we worked very co-operatively with the Department of State Growth and the Minister to deliver those outcomes. In this regard a major study was conducted into the future of TMAG's collection and research facilities which will enable the Trustees to map out and recommend a future path for the development of this vital aspect of our activities.

Through careful cost control we were able to balance our budget for 2018-19. This was only possible with the generous support of our loyal supporters and some special purpose funding from the Tasmanian Government. It was a tight year and the same is in prospect for 2019-20. Being the proud owner of an important set of heritage buildings brings with it the responsibility for maintaining these assets to the extent that we can.

The TMAG Foundation made it possible for some bright new works and a wonderful colonial portrait to be added to the Collection. We are very grateful to the TMAG Foundation, to the Friends of TMAG, the TMAGgots and to all our volunteers for all their involvement, support and friendship. That sense of family is gathering around us and it is motivating for the staff and engaging for our public. Thank you all so much. This year we said welcome to a new corporate sponsor in Cripps who so emphatically threw their support behind the *Dinosaur rEvolution* exhibition. We are humbled to pay tribute to the Detached Cultural Organisation for 10 years of incredible support of TMAG and we were delighted to see Penny Clive honoured for the breadth of her work with a much-deserved AO.

Once again our year was packed with exhibitions, festivals and various other activities in our central Hobart location. Yet our reach was much wider than that. Our *kanalaritja: An Unbroken String* exhibition of Tasmanian Aboriginal string necklaces travelled throughout Australia; our researchers blitzed the



TMAG staff and volunteers ready to commence the second TMAG *Expedition of Discovery* at Musselroe Bay, November 2018

North-East collecting flora and fauna specimens; whilst our affiliations with Tasmania's regional museums including Zeehan's West Coast Heritage Centre were strengthened. We look forward to the day when the State Collection will be able to be uploaded to a digital platform so that its full extent will be available for the enquiry, research and joy it can bring to Tasmanians and to tourists alike.

Our mantra is to "Tell Tasmanian Stories" and sometimes these stories are not all bright and cheerful. Such is the case with the important, poignant and carefully curated major exhibition *Julie Gough: Tense Past*, which tells stories that also need to be heard in order to better understand our past and can start a conversation about the future. TMAG is very fortunate to have such talent in our midst and to have a really effective Aboriginal Advisory Council assisting us to navigate this space.

On behalf of the Board of Trustees I would like to extend our thanks to the Director Janet Carding and her team for all that they have done this year. It was a remarkably strong performance on many fronts.

May I also thank my fellow Trustees for the guidance and support they have delivered and may I make particular note of the contribution from Julia Farrell who retired in February this year after 16 years of dedicated service to TMAG as a board member.

Geoff Willis, AM

Chair, TMAG Board of Trustees



Geoff Willis, Chair, TMAG Board of Trustees, Janet Carding, TMAG Director, Hon Roger Jaensch MP, Distinguished Professor Ross Large, Chair, The Royal Society of Tasmania, December 2018

Director's report



2018-19 was an intensely productive year at TMAG, with all parts of the organisation contributing to our many successes. As part of the TMAG Strategic Plan we have aimed to become a hub for the community's cultural activity, with partnerships and strong community relationships enabling us to create many more successful and innovative projects. Over the last year we have once again seen the results of this exciting approach in our exhibition program with *The National Picture: the art of Tasmania's Black War* delivered in collaboration with the National Gallery of Australia (NGA); *Thomas Bock* with the Ikon Gallery in Birmingham and the British Museum; and, closer to home, *Dirty Paper* in partnership with Contemporary Art Tasmania; and both *A Journey to Freedom* and *Julie Gough: Tense Past* in partnership with Dark Lab.

The National Picture: the art of Tasmania's Black War was recognised for its excellence at this year's Museum and Galleries National Awards (MAGNAs) in Alice Springs, and we congratulate the NGA for bringing our Tasmanian icons and the significant story they tell to national attention, and enabling them to tour to QVMAG in Launceston after their TMAG run. TMAG is now well established as a home for intriguing, important and award-winning exhibitions.

The centrepiece of the year was our collaboration with The Royal Society of Tasmania to mark the 175th anniversary of the organisation that founded what became TMAG, and our shared history of more than 150 years. The resulting *Dinosaur rEvolution* was a

runaway success that focused on the latest research, and also saw us build wonderful new relationships such as with its lead sponsor Cripps. While the beautiful *Simpkinson's Hobart* was an insight into some of the many treasures that our two organisations steward on behalf of the Tasmanian community.

Thanks to partnerships TMAG is now a highly active place, with a suite of programs that bring the collection, our heritage precinct and our exhibitions to life with diverse audiences. BeakerStreet@TMAG in its second year has rightfully taken its place as a must-do series of events during National Science Week. *Dinosaur rEvolution* had a memorable program helmed by a pair of life-size dinosaur puppets over the summer; we once again provided a warm welcome to University of Tasmania students through the Welcome to Hobart evening in March; and the TMAG Children's Festival provided a fitting finale for our extinct feathered friends at Easter. We thank all the many partners, sponsors, donors and supporters who made these highlights and our many other exhibitions and programs possible.

The TMAG *Expeditions of Discovery* initiative matured into an annual highpoint for our research agenda through its second successful year, again made possible thanks to key partnerships. Alongside the important discoveries made by the multi-disciplinary team in Musselroe, the annual expedition has enabled us to bring our research, the knowledge embodied in the State Collection, and the expertise at TMAG more into the spotlight.



Rosie the Raptor during the grand finale of the TMAG Children's Festival 2019, April 2019

Increased awareness of the research that enables us to tell Tasmania's stories, and participation in our public program also leads to more recognition that community financial support is needed to enable TMAG to thrive, alongside our Tasmanian Government funding. My thanks to all those who have supported our fundraising efforts this year, in particular contributors to our Annual Appeal, through the TMAG Foundation Ltd and Friends of TMAG, bequestors and our many donors.

The TMAG team of staff and volunteers are a wonderful group to lead, with no shortage of passion, talent and ideas, and they always deliver to a high standard. We also rely on many colleagues in the Department of State Growth and their hard work. Thank you all for making this year such a positive one, and for always enabling TMAG to punch above its weight.

As we look ahead the combination of a strong team, good community support and active partners will serve us well as we plan our new children's exhibition (due to open in summer 2021), and take our first steps on the journey to transform our digital infrastructure, and begin to make the State Collection available online. We look

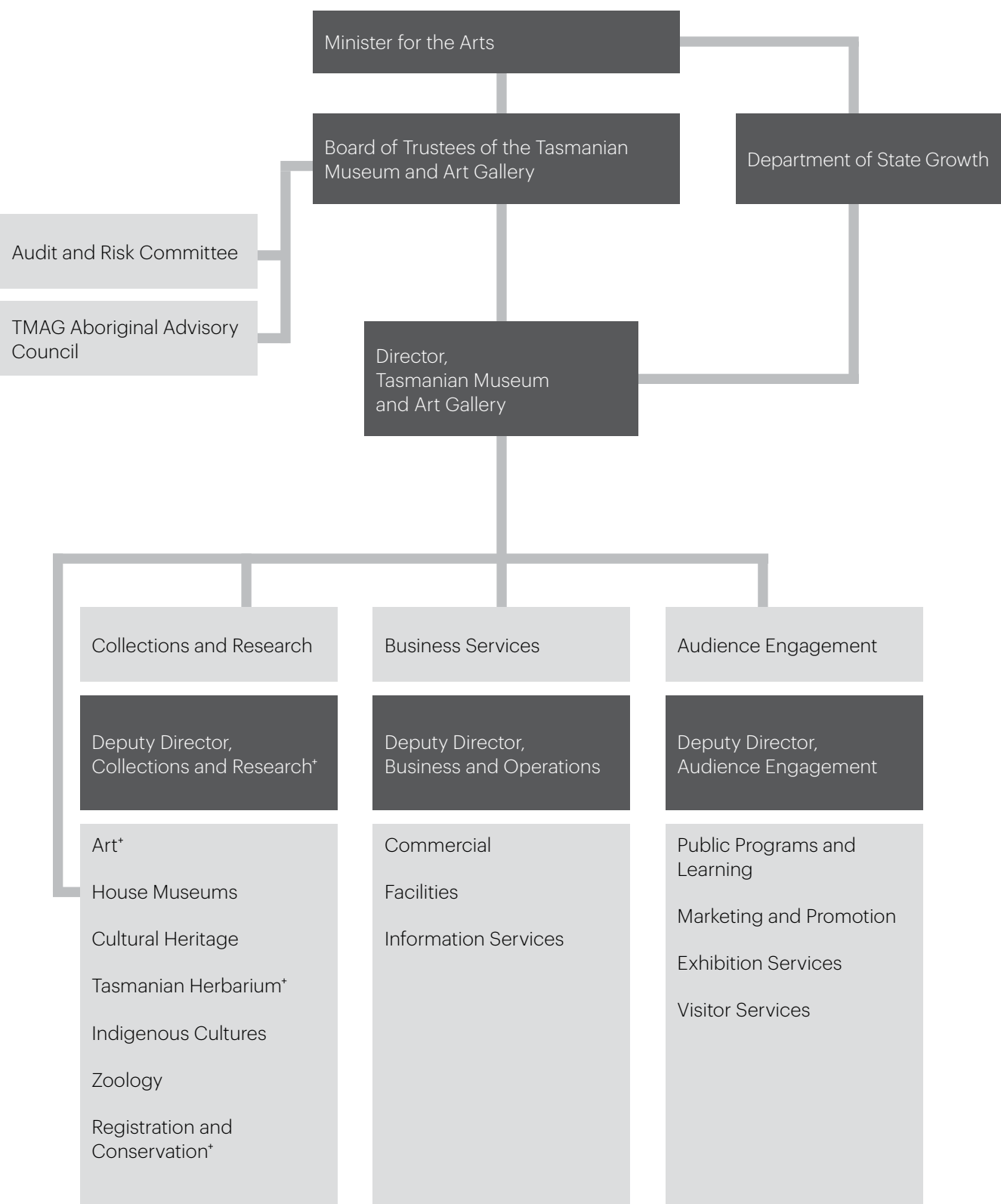
forward to seeing these exciting initiatives realised and know that, with the combined efforts of many, they will be successful.

Janet Carding
Director



Minister for the Arts, the Hon Elise Archer MP and Janet Carding at the opening night of the exhibition, *Julie Gough: Tense Past*, June 2019

Organisational structure



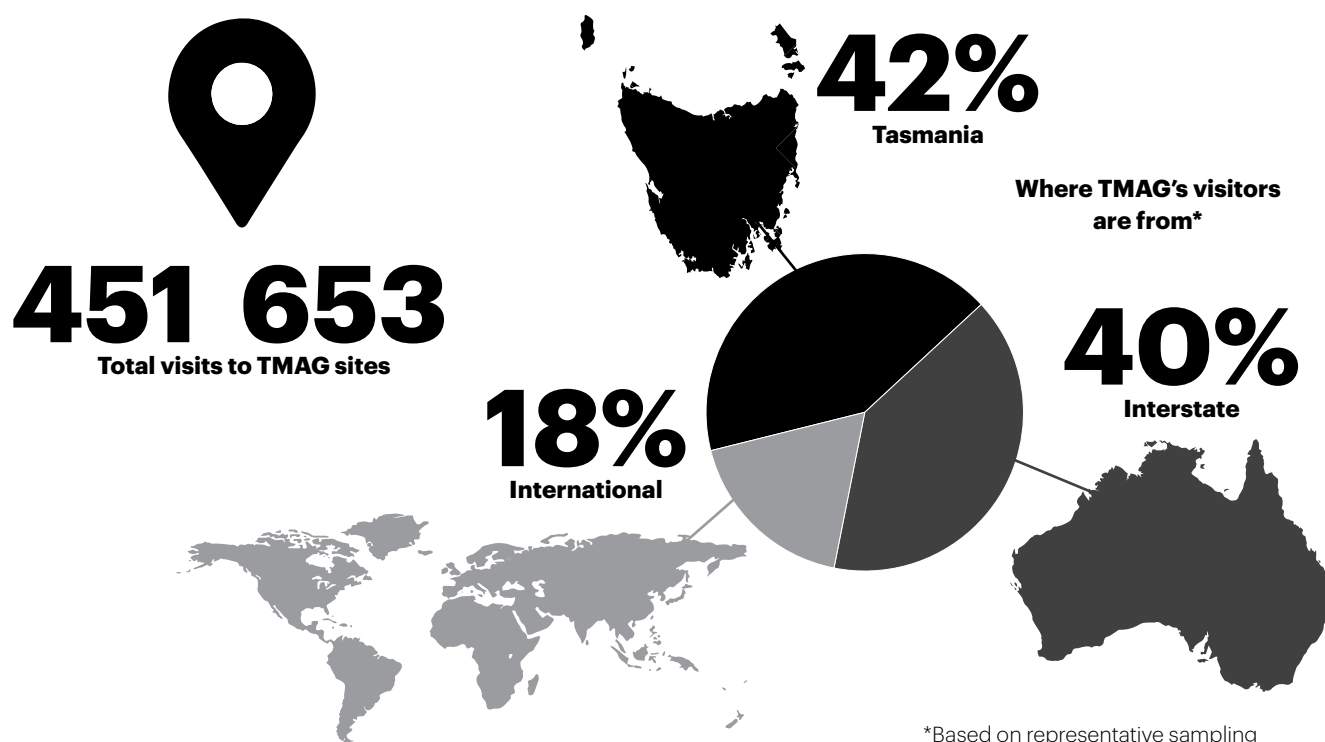
* Shared leadership of Collections and Research

2018-19 Highlights

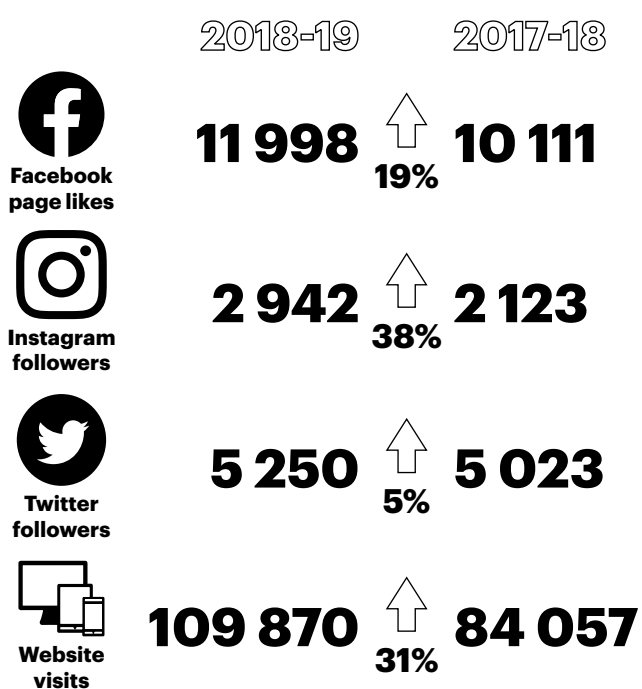
Dinosaur rEvolution: Secrets of Survival exhibition, December 2018

At a glance

Visitors



Social media and digital

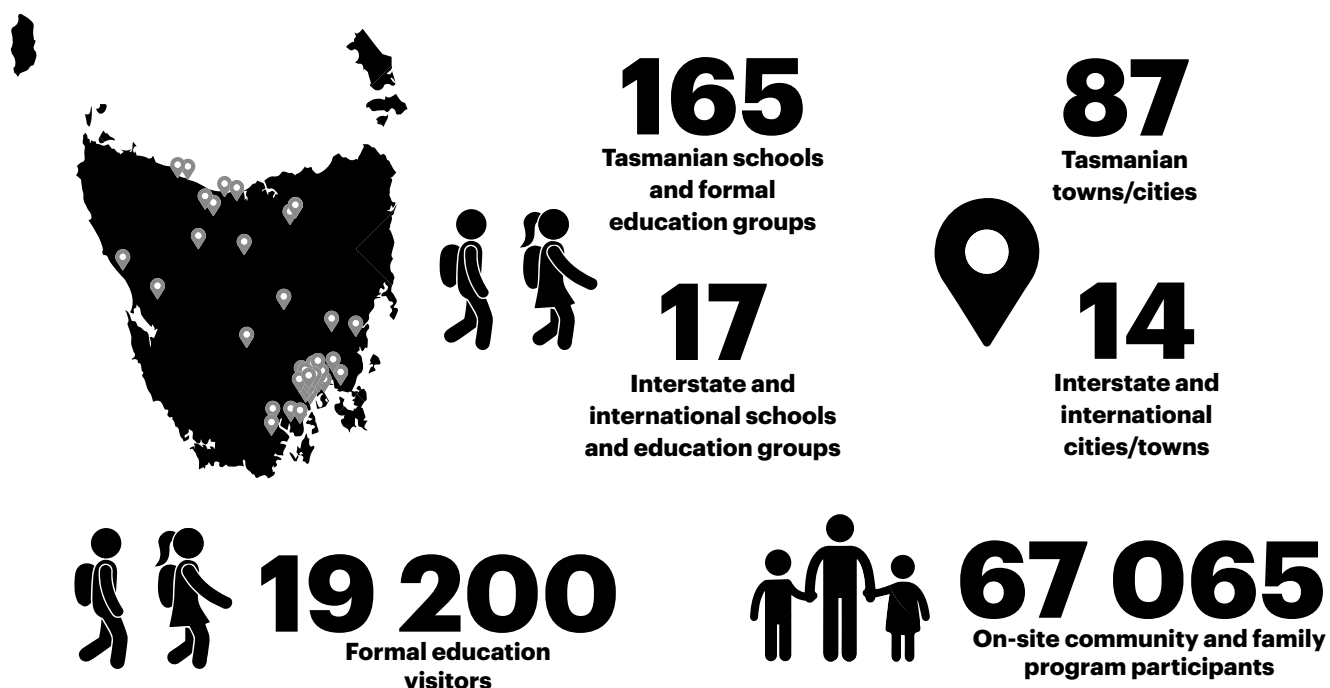


Other engagement

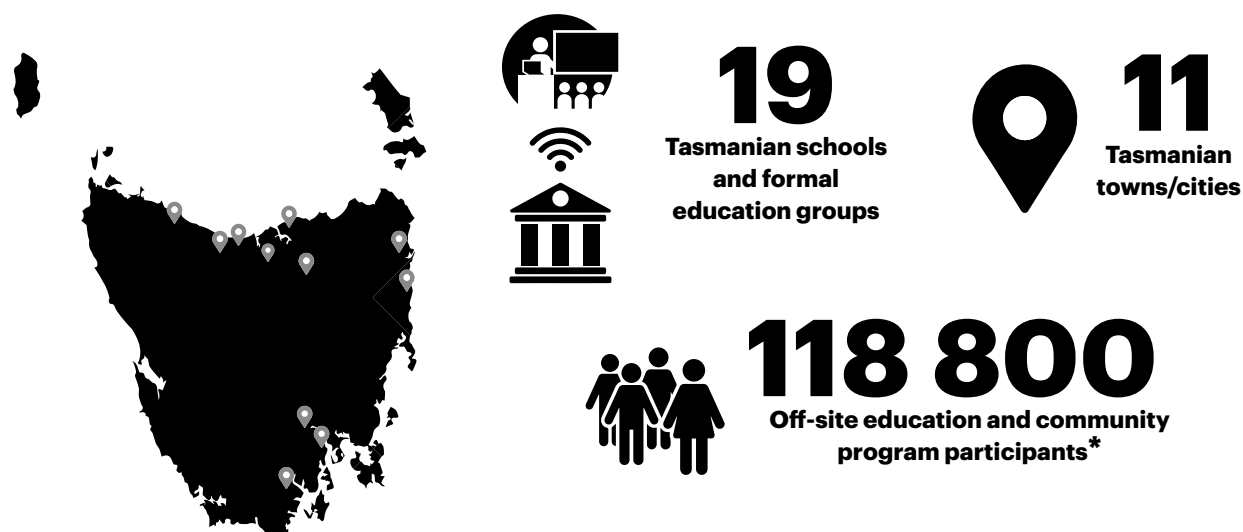


Reach and impact

On-site education and community program reach

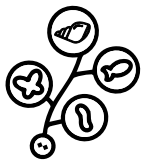


Off-site education and community program reach



*Figure includes participants in the RST Dinosaur Picnic, Dark Mofo's *Dark Path* activation, 2018 Myer Hobart Christmas Pageant and the Festival of Bright Ideas

Research and Collections



29
New species
described



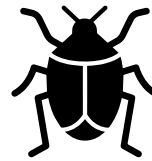
37
TMAG research
publications
and articles



99
Visiting
researchers



87 694
Downloads of TMAG records on
the Atlas of Living Australia



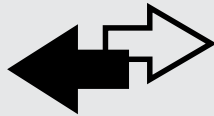
71 982
New items



1221
Items loaned

to
23
Institutions

in
6
Countries

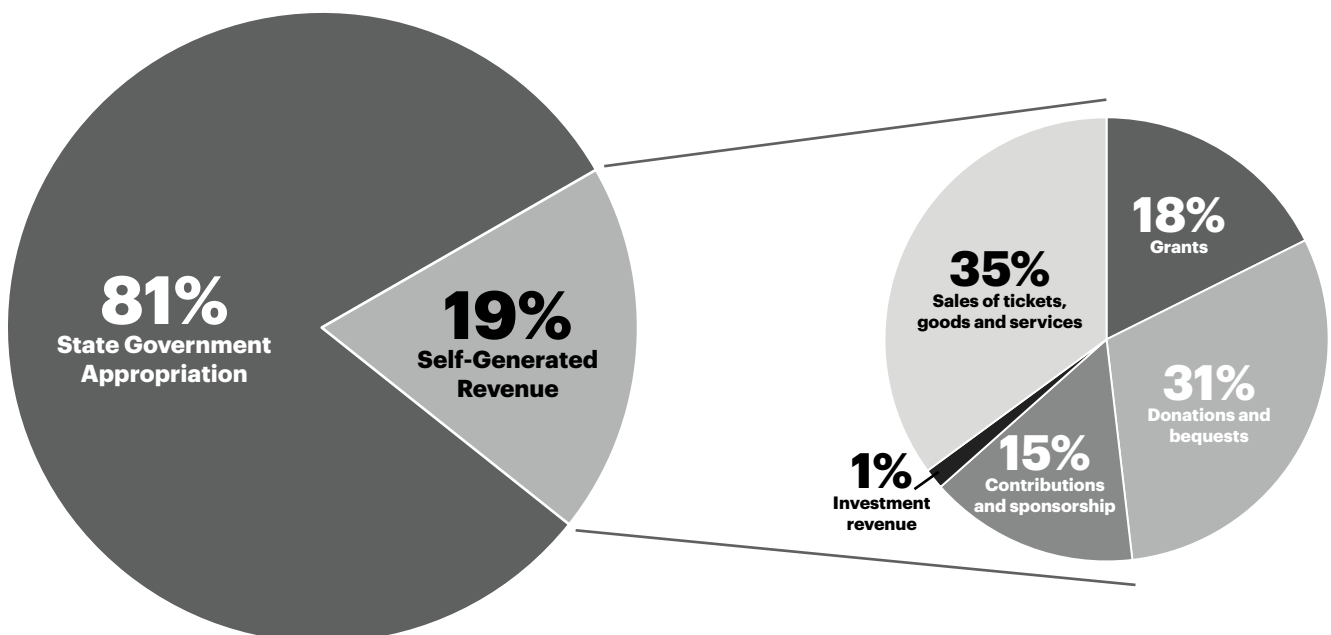


410
Items exchanged

with
15
Institutions

in
9
Countries

Revenue sources



Case study 1

Science at TMAG – supporting informed decisions

Tasmania's remarkable plants and animals are critical to its well-being, shaping its landscape and environment, reflecting its unique place in the world, and underpinning its economy and lifestyle. Protection and management of these biological assets depends on knowledge, in particular on what species occur in Tasmania and where.

TMAG's team of professional botanists and zoologists is critical in building this knowledge base, through its work on the identification and classification of Tasmania's plants and animals and the maintenance of a census of these species under their current, correct and internationally recognised names. TMAG's permanently preserved, verifiable collections of plants and animals are a vouchered physical record of our knowledge of the Tasmanian flora and fauna.

Many items of State and Commonwealth legislation that relate to plants and animals and their management are underpinned by the work of TMAG's scientists, especially where accurate and legally-accepted names are concerned. These include: *Threatened Species Protection Act 1995*, *Weed Management Act 1999*,

Nature Conservation Act 2002, *Living Marine Resource Management Act 1995* (State); *Environment Protection and Biodiversity Conservation Act 1999* and *Biosecurity Act 2015* (Commonwealth); and the Convention on International Trade in Endangered Species (CITES).

TMAG's specimen data are publicly available through a number of electronic platforms including the Atlas of Living Australia (ALA), the Australasian Virtual Herbarium (AVH), the Global Biodiversity Information Facility (GBIF), the Tasmanian Natural Values Atlas (NVA) and Online Zoological Collections of Australian Museums (OZCAM).

In 2018-19, TMAG's data on the ALA (406 167 records) was downloaded 87 694 times by professional scientists, land management consultants, students and others.

87 964 downloads of TMAG records from the Atlas of Living Australia

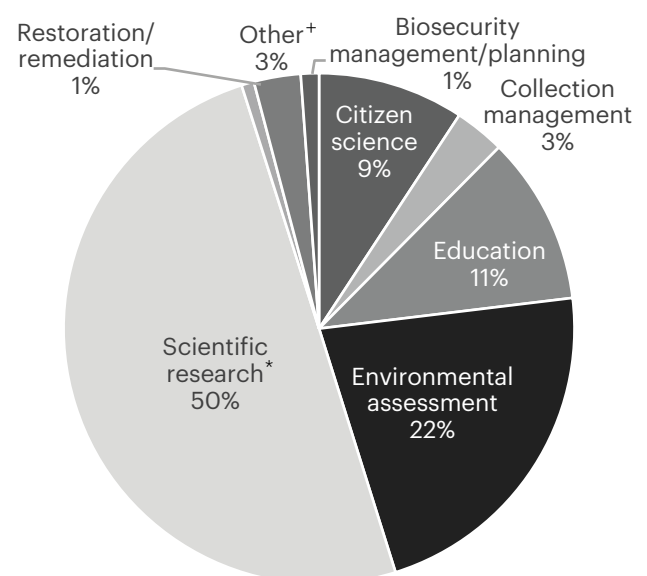
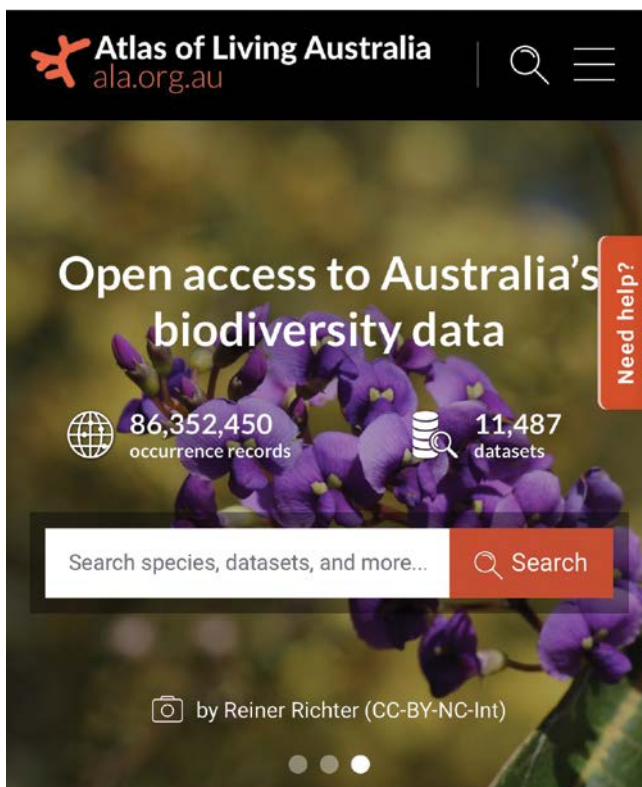


Chart 1: Percentage of downloads by reason; Global usage of TMAG collection records 2018-19, via the ALA website

+includes Unclassified

*includes other Scientific research, Systematic research/taxonomy and Ecological research

N.B. 11 694 846 TMAG records were downloaded from 87 964 downloads.



Atlas of Living Australia homepage

Supporting primary producers

TMAG's botanists and zoologists work closely with Tasmania's primary producers, as well as local councils, National Resource Management (NRM) groups, Landcare organisations and other land managers. TMAG is the first point of contact for identification of plant and animal pests.



In 2018-19 TMAG organised, chaired and hosted a workshop for land managers regarding the declared weed species Chilean Needle Grass, *Nassella neesiana*. (Image: Alister Hazeldine, Clarence City Council)

With the support of the Australian Department of Environment, TMAG is developing a resource to identify caterpillars to family level, with a particular focus on those of biosecurity interest.

Protecting natural values

Tasmania's unique plants and animals are the envy of the world, ranging from the iconic Tasmanian devil and Huon Pine to one of the world's oldest plants (Kings Holly-*Lomatia tasmanica*). Tasmania's unique habitats are home to hundreds of endemic species, some of which have very limited distributions and are at risk of extinction.

Environmental consultants and land managers work closely with TMAG's scientists, and rely heavily on its reliably identified reference specimens and species distribution databases to ensure that the requirements of threatened species legislation are adhered to. This information contributes to developing schedules of threatened flora and fauna, as well as identifying places of exceptional scientific interest.



Mature caterpillar of *Darna trima* (nettle caterpillar), a southeast Asian species of biosecurity concern to Australia. This species attacks many plants but is a particular pest of oil palms



Environmental consultant Mark Wapstra works closely with TMAG's Tasmanian Herbarium when conducting natural values assessments for developments such as new roads, quarries, and dams. Here Mark is searching for annually-flowering threatened herbs such as *Aphelia pumilio* (dwarf fanwort), *Siloxerus multiflorus* (small wrinklewort) and *Triptilodiscus pygmaeus* (dwarf sunray) near Blessington (Image: James Wapstra)



TMAG zoologists work with DPIPWE Marine Conservation staff to assist with autopsies and collect and curate tissue samples and skeletal material from cetacean and other marine mammal strandings (Image: Kristy Greengress)

Keeping out the problem

About one third of Tasmania's vascular flora consists of exotic species, some of which have been introduced deliberately whilst others are accidental invasions. Weeds alone have been estimated to cost the Tasmanian economy \$58 million per annum. Limiting the arrival of new pests and their eradication requires, first and foremost, accurate and timely identification. TMAG scientists work closely with Biosecurity Tasmania to identify suspected new pests. Through their national networks they also liaise with the Australian Quarantine and Inspection Service. Tasmania's biosecurity decisions need to be evidence based, particularly when they result in financial costs on business.

A permanent and secure repository

As well as specimens collected for direct scientific research, TMAG collaborates and holds specimens and data transferred from other agencies; for example, the Save the Devil Program, the Department of Primary Industries, Parks, Water and the Environment (DPIPWE) Marine Conservation Program (whale strandings) and TasNetworks (eagle electrocutions). It is also the statutory repository for specimens collected under permits issued by DPIPWE.



Mya japonica, soft-shell clam collected at Orford, the first Southern Hemisphere incursion of this invasive pest

Case study 2

Dinosaur rEvolution: Secrets of Survival

It's been a long time since dinosaurs roared in TMAG but this year they were brought back to life through a revolution. In partnership with The Royal Society of Tasmania (TRST) and in commemoration of that organisation's 175th anniversary, TMAG and TRST presented a touring exhibition *Dinosaur rEvolution: Secrets of Survival* from December 2018 to May 2019.

The touring exhibition featured large animatronic dinosaurs, life-sized articulated cast specimens, wall-mounted cast fossils and text panels. At TMAG the exhibition was significantly modified with a highly innovative Augmented Reality (AR) component, a bespoke children's discovery zone and interpretive 'look-outs' to view the 'fenced' dinosaurs. Additional complementary material was installed in the *Earth and Life* gallery – relating to Tasmania in the age of the dinosaurs – and in the Central Gallery.

The exhibition told the story of the remarkable evolutionary arms-race between two groups of dinosaurs: one sub-order (Theropoda) that had feathers paired with scales, claws and teeth, and the other (Ornithischia) that had beaks, quills, scales and spikes. It postulated the result of that race in the evolution of

birds – those that could fly away and survive extinction. With a roaring, animated 'feathered' T-Rex and a Rosie the Raptor dinosaur costume used in marketing and programming, the exhibition drew a record crowd of over 56 000 paying visitors.

Dinosaur rEvolution was notable for TMAG in many ways. It was the first fee-paying exhibition at TMAG since 2014, and was funded through a mix of investment from TRST and the TMAG Board of Trustees, major sponsorship by Cripps, and innovative partnerships. These partnerships included Handbuilt Creative, Think Big Printing, the University of Tasmania (UTAS), Friends of TMAG, RACV Apartment Hotel and the Old Woolstore. Media partners The Mercury and Triple M helped spread the marketing message across the state and the Theatre Royal professionally managed the front of house ticketing system on-site and online. These relationships, carefully nurtured throughout the project, had lasting impacts. Cripps added significantly to their sponsorship through extensive marketing using the dinosaur theme and specifically supported a 'Take Your School Back in Time' schools competition. UTAS's support through sponsoring two life-sized dinosaur costumes saw dynamic programming extend across the city in the Myer Hobart Christmas Pageant, a picnic at the Royal Tasmanian Botanical Gardens and regular interpretive programming in the Central Gallery by TMAG's Public Program and Learning Team.



School children enjoying the dig pits in the activity space as part of the *Dinosaur rEvolution* exhibition, December 2018



Dinosaur rEvolution exhibition, December 2018

TMAG's entry into AR was a highlight of the presentation. Rising up from fossilised bones on a large circular plinth in the exhibition, Psittacosaurus rearticulated, ran about, hid in a cave and came out fully fleshed with quills and feathers – all on an iPad or user's iPhone. The Tasmanian company Handbuilt Creative developed the interactive and is spearheading Australia's charge into next-generation AR, being one of the first companies on the planet to place dynamic 3D experiences into real life locations – to the amazement of end-users. It certainly worked for TMAG audiences.

The lessons learnt through the fee-paying *Dinosaur rEvolution* project were invaluable to TMAG and have created systems, project management approaches and a returned surplus that all feed into future exhibitions. The exhibition was recognised by the tourism sector for its innovation and contribution to the visitor economy, with TMAG receiving a commendation in the *Bright Star: Business Innovation* category at the 2019 Destination Southern Tasmania *Southern Stars of Tourism Awards*.



Psittacosaurus AR by Handbuilt Creative, December 2018



Still image from *Dinosaur rEvolution* television commercial, December 2018

Reports



George Augustus Robinson
1791 – 1860
arrived Hobart, January 1824, Luncheon from 1862
Robinson visits *Namavutthar* and *Towher* (Tasmanian)
25 March 1830, Tasmania
drawing in pen and black ink and black pencil
George Augustus Robinson Journal
Mitchell Library, State Library New South Wales
George Augustus Robinson's sketch, often crude,
although one of great interest. He was one of the prime
art anthropologists of colonial Tasmania as he visited,
sketched and collected art related to his mission. The
sketches – if not commissioned – what is probably the
earliest of painting by an Australian of an Aboriginal
person. He created the earliest surviving photograph
of Tasmanian Aboriginal people.

John Glover
born England 1767, died Australia 1849
Australia from 1831
The natives that were sent from Hobart Town to Great
Island
1832 Hobart, Tasmania
drawing in pen and black ink and black pencil and wash

The National Picture: the art of Tasmania's Black War exhibition, August 2018

Strategic outcome 1

A welcoming physical and virtual destination

The Tasmanian Museum and Art Gallery (TMAG) maintained strong visitation through 2018-19 off the back of the first ticketed exhibition since 2014. The vibrancy and diversity of the offer to visitors was evident through an exhibition program that spanned across the collection areas and a public program that reached well beyond the boundaries of the city site. TMAG's presence was felt across the state and online, reinforcing its reputation as a trusted and valuable resource for all Tasmanians and for visitors from far and wide.

Family visitors were strongly supported throughout the summer with a particular focus on the local community, inspiring the next generation and upholding the future focus of our role in society. Members of the broader community and researchers were also encouraged and aided in exploring the collection both online and in person. Through many partnerships, both new and existing, valuable insights into a collection of over one million objects were revealed and their connections and relevance to contemporary understanding and knowledge enhanced. Deep engagement remains at the heart of TMAG's approach.

Visitation

Another year of growth saw TMAG reach a total visitation of 439 574 visits to the city site across 325 operating days, with an additional visitation to the House Museums of 10 519 to Narryna and 711 to Markree. A further 255 visits were recorded to the State Herbarium and 594 to the Rosny Collections and Research Facility.

Total visitation to all TMAG sites of 451 653 well exceeded the target visitation of 375 000 for 2018-19. The increase on visitation from 2017-18 was modest but importantly represents a consistent attendance even with a ticketed exhibition running for five months of the year.

Formal education participation also increased this year to 19 200, with 67 065 people participating in community and family programs, again a modest increase. Of particular note however was the large increase in off-site TMAG programming, with 118 800 visits to partnership programs. These included the National Science Week *Festival of Bright Ideas*, the Dark Mofo – Dark Path *Missing or Dead* installation that was part of the TMAG *Julie Gough: Tense Past* exhibition and the award-winning dinosaur float in the Myer Hobart Christmas Pageant. These represent a significant TMAG presence in the community as part of large, popular and accessible events.

Outreach of a different kind also continued with the popular educational program The Black Box: Tasmanian Aboriginal Cultural Loan Resource, with the live virtual tours and resources being experienced by 950

participants across 19 schools throughout the state. The program secured funding through the Department of Education and has re-structured to employ two Tasmanian Aboriginal Learning Facilitators.

Exhibitions

A varied and consistently high quality series of exhibitions was on view throughout the year, with once again accolades for the TMAG offer coming from far and wide. The year commenced with the TMAG – National Gallery of Australia partnership exhibition *The National Picture: the art of Tasmania's Black War* opening at TMAG in August 2019. The exhibition, which included significant works from the TMAG collection, was highly commended in the 2019 Museums and Galleries National Awards. The exhibition ran alongside the *Thomas Bock* exhibition, which had at its core an extraordinary series of portraits of Tasmanian Aboriginal people held by the British Museum. *Thomas Bock* was co-curated by TMAG in partnership with Ikon Gallery, Birmingham, UK where it was first shown in 2018, and supported in its TMAG iteration by the Australian Government through the Australian Cultural Diplomacy Grants Program of the Department of Foreign Affairs and Trade, and the Gordon Darling Foundation.

Smaller exhibitions included the *Antarctic Photography* exhibition, a bi-annual show in conjunction with the Australian Antarctic Festival in August, and a series of shows in the Salon Gallery: *The Mission: Michael Cook*

from the TMAG collection, which traced the journey of an Aboriginal woman from her homeland to a Christian mission and *Simpkinson's Hobart*, presented in conjunction with the Royal Society of Tasmania in celebration of their 175th anniversary. This latter exhibition featured a selection of F G Simpson de Wesselow's watercolours painted en plein air around Hobart between 1845 and 1848, with a panorama of Hobart Town in 1848 as the centrepiece. A display, *"We're not going to the Mainland"*, commemorating 30 years of the campaign for LGBTI equality since the 1988 Salamanca protests, was installed in October 2018 in the *Power of Change* long-term exhibition. The display showcased an important social movement that grew into Australia's largest civil disobedience action for gay law reform and began a nine-year campaign to repeal Tasmania's anti-gay laws.

TMAG's ceramics collection featured across the year, at times taking advantage of high impact new display zones such as the Central Gallery mezzanine. *(Dis)Placed* displayed the archaeological ceramics given to TMAG in 1939 by the Guildhall Museum in London. *Tea for Twenty* was a small display of teapots by studio potters from the 1970s to 2000s and *Studio Ceramics* featured platters and vessels from 18 well known ceramicists from the 1950s through to the 2000s. These displays were opened in May to coincide with the 15th Australian Ceramics Triennale, which also coincided with a major new TMAG long term exhibition *Not So Easy: Australian Design and Identity Since Federation*, with works encompassing the Arts and Craft Movement, mid-century Australiana, the Anglo-Japanese studio ceramics movement, Postmodernism and beyond. Some of the exhibition's highlights are a recently donated collection of works by pioneering Tasmanian potter, Violet Mace (1883-1968), mid-century Australiana from the Easterbrook Bequest collection and contemporary work by Australian Aboriginal designers and craftspeople.



Dirty Paper exhibition, February 2019

Dirty Paper, the eighth collaborative exhibition curated by Contemporary Art Tasmania and TMAG, opened in February 2019 and featured four Tasmanian artists who created new works in response to the TMAG collection. The artists, Matt Coyle, Joel Crosswell, Tom O'Hern and Lucienne Rickard are all well known for their innovative approaches to drawing. In addition, the exhibition included works produced in the 1980s by two little known yet extraordinary Tasmanian artists, Rodney Febey and Andrew Clifford, recently donated to the TMAG collection by Andrew Harper who curated this aspect of *Dirty Paper*.

The major summer show for 2018-19 was the *Dinosaur rEvolution: Secrets of Survival* exhibition presented by TMAG and The Royal Society of Tasmania, which ran from December 2018 through to May 2019. This was a ticketed touring exhibition, featuring significant augmentation in its TMAG iteration and an extensive public program. It was the first online ticketed exhibition TMAG has offered, and the first fee-paying exhibition in nearly two decades to return a modest surplus that will be re-invested into the future TMAG exhibition program.

The year concluded with the launch of the powerful, evocative and acclaimed *Julie Gough: Tense Past*. This major exhibition by Tasmanian Aboriginal artist Julie Gough interrogated colonial history and the impact of colonisation on Tasmania's first people—then and now. As well as including some key artworks from her 25 years of practice, including sculpture, sound and video installations, Julie created new site-specific artworks that engaged with artefacts from major collections from across the country. The exhibition was presented by Dark Mofo and TMAG and assisted by the Australian Government through the Australia Council.



Not So Easy: Australian Design and Identity Since Federation exhibition, May 2019

Exhibitions in the two House Museums continued in 2018-19. Narryna's four exhibitions were programmed strategically for visitation and income, taking advantage of several Hobart festivals, working with community organizations and building on Narryna's brand and collection strengths. *Desire Lines: the Fashionable Body 1790-1930* explored how fashion has emphasised different aspects of the female form. *Charting Tasmania* was hosted at Narryna as part of the MyState Australian Wooden Boat Festival in February 2019. In March to May 2019 Narryna hosted *Art to Artisan – Tasmanian Industrial and Studio Pottery* as part of the Australian Ceramics Triennale. And Dark Mofo 2018 saw Narryna host Patrick Hall's *If They Should Accidentally Fall* installation.

Narryna's new website www.narryna.com.au was launched in April 2019, funded by an Allport Bequest Grant.

Markree opened on Saturdays over summer (7 October 2018 – 27 April 2019) and continued to attract visitors based on its Arts and Crafts Movement brand.

Programs

Across the year TMAG provided a diverse and stimulating range of programs not only on its main city sites and online, but through a range of highly popular events in community settings. In addition, public programs continued to build on established as well as emerging partnerships to provide a range of programming outcomes, from innovative late night events to unique orchestral commissions.



The Rosie the Raptor show, April 2019

A key feature of the year was a sustained and diverse program of summer events and activities supporting *Dinosaur rEvolution: Secrets of Survival*. The program included two popular ticketed late night events, *Dinosaurs By Night* for families and *Triassic Night* for young adults, which significantly boosted summer attendance and for the young adult event in particular, opened up new and perhaps unexpected audiences. Traditional programming included two weeks of summer school holiday programs engaging a range of partners, from University of Tasmania Geology scientists, to Hobart Hacker Space technicians leading animatronic workshops. In addition, programming featured appearances by 'Rosie the Raptor', a life size Utahraptor puppet, interpreted for audiences in the Central Gallery by one of the TMAG education staff and a major hit with patrons across the life of the exhibition.

Notable also in the dinosaur space was TMAG's contribution to two very popular community-based events staged prior to the exhibition opening. Led by the Children's Reference Panel, TMAG entered an award winning 'the dinosaurs are coming' themed float in the annual Myer Hobart Christmas Pageant. The float was watched by more than 30 000 children and families. In collaboration with the Royal Society of Tasmania, TMAG programmed into the *Dinosaur Picnic* attended by some 6 000 patrons in the Royal Tasmanian Botanic Gardens.

In other major exhibition-related programming, TMAG presented a strong formal and informal learning offer for the ground-breaking *The National Picture: the art of Tasmania's Black War* exhibition. A highlight of the program was a weekend forum in the Central Gallery with curators, Dr Greg Lehman and Professor Tim Bonyhady, as well as National Gallery of Australia (NGA) curators Franchesca Cubillo (Aboriginal and Torres Strait Islander Art) and Lara Nicholls (19th century Australian Art) in conversation with TMAG's Dr Mary Knights. In addition TMAG produced a comprehensive education



BeakerStreet@TMAG event, part of National Science Week, August 2018

guide for the exhibition which travelled with the show to Launceston's QVMAG, extending the reach and life of this resource for students across the state.

TMAG has also continued to grow programming partners with the staging of the second BeakerStreet@TMAG, which has quickly become a major feature not only for Tasmania but the National Science Week calendar. The two night event attracted significant patronage and deep engagement with the local science community as well as with a national audience, with ABC Radio National's major science programs and presenters broadcasting from the event. TMAG's program partner Beaker Street, led by director Margo Adler, was awarded Tasmanian STEM Science Communicator of the Year for recognition of her work with TMAG on this event. TMAG also made a strong contribution to the annual *Festival of Bright Ideas* (FOBI), introducing and making accessible STEM to families and children through engaging with museum materials and collection items.

The fourth annual TMAG Children's Festival (EarthTime) was programmed over five days and one evening from April 12 to 17. More than 34 feature workshops and events filled the program including visiting potters from Rajasthan and a mass parade of dinosaur puppets around TMAG's city block. The Festival received just over 14 000 visitations across the Festival period. The program included innovative partnerships with, among many, the Tasmanian Symphony Orchestra, the Port Arthur Historic Site and the Bookend Trust. The TMAG Children's Reference Panel hosted the Festival Opening and were very active participants across the Festival, developing live rolling content as part of the daily social media squad.



Entangled Histories panel event in the Central Gallery as part of Dark Mofo, presented in partnership with ABC Radio Hobart, June 2019

TMAG's programming partnerships also extended to its 2019 Dark Mofo offering, focussing on the *Julie Gough: Tense Past* exhibition. In conjunction with ABC Radio Hobart, a major forum was staged in the Central Gallery featuring artist Julie Gough, curator Dr Mary Knights, the NGA's Franchesca Cubillo and Professor Joseph Pugliese from Macquarie University. This programming was complemented by a series of late night openings across the Festival period supported by curator and artist floor talks, live music and bars.

Programming continued at Narryna and Markree, with targeted events across the year. The Narryna Antique and Art Fair in November 2018 saw 361 people participate and the Christmas Craft Spirit Market in early December 2018 featured 16 distillers with 243 attendees. Ann Cripps presented an illustrated lecture on Narryna's garden history as part of the Government House Winter series. Educational visitation saw 600 school students attend Narryna's programs over the year and a Tasmanian Community Fund grant will allow new education program development with a focus on immersive experiences in historic houses and gardens in the years ahead.

Markree had 279 visitors as part of Open House Hobart in November 2019 and a Hobart visit by the Art Gallery of NSW Conservation donors saw an opening drinks party at Markree. The group went on to visit the TMAG art conservation lab, Detached and private collections.



Christmas Craft Spirit Market at Narryna, December 2018

Marketing and Promotion

TMAG's marketing across 2018-19 was designed to promote specific exhibitions, programs, research and events as well as to build incentive to visit and engage with the museum's many and varied activities. In line with current trends, the museum's social media program now includes greater engagement on Instagram (an increase of 38.57 per cent from the previous year) with an ongoing presence on Facebook (18.66 per cent increase) and Twitter (4.51 per cent increase). There has also been a significant increase in TMAG's website users (unique visitors to the site) reaching 109 870 in 2018-19, representing an increase of more than 30 per cent on the previous year.

TMAG Social media growth, 2016-2019

| Platform | 2016-17 | 2017-18 | 2018-19 |
|---|---------|---------|---------|
| Facebook audience growth ("page likes") | 8 934 | 10 111 | 11 998 |
| Twitter followers growth | 4 432 | 5 023 | 5 250 |
| Instagram followers growth | 1 576 | 2 123 | 2 942 |



Tasmanian Museum and Art Gallery
July 26, 2018 · 🌐

The dinosaurs are coming...

Today TMAG is delighted to announce its blockbuster summer exhibition *Dinosaur rEvolution: Secrets of Survival*.

From 7 December 2018 until 5 May 2019 our galleries will be transformed into an amazing exhibition exploring the ancient world of the dinosaurs.

You'll be able to get up close and personal with life-sized animatronic models, learn about the amazing creatures recently discovered in the icy Antarctic, and even uncover Tasmania's fascinating dinosaur links.

This is a paid exhibition, and tickets are on sale now – find out more at our website: www.tmag.tas.gov.au/dinosaur

Dinosaur rEvolution is proudly presented by the Royal Society of Tasmania and TMAG.



Facebook post announcing tickets on sale for *Dinosaur rEvolution*, July 2018

TMAG's media partnerships with Southern Cross Austereo and The Mercury continued to enable TMAG to achieve greater statewide reach and profile for key exhibitions and programs with a combination of TV, radio and print campaigns.

A major focus for the 2018-19 year was the marketing campaign for *Dinosaur rEvolution: Secrets of Survival*, commencing with the announcement of online ticket sales in late July 2018 and running through to the last week of the exhibition in May 2019. Social media played a key role with a reach of over 300 000 achieved, with a 15 fold increase in webpage views on prior exhibitions and a 12 per cent increase in social media followers. Video content was particularly well received with 28 videos used across social media channels.

Other highlights for the year included the opening of *The National Picture: the art of Tasmania's Black War* and *Thomas Bock* exhibitions at TMAG in August 2018 with local TV, print and radio media coverage and ensuing widespread national coverage achieved for *Thomas Bock* including online articles for ABC and BBC Australia. Significant coverage across radio and print was also achieved for the fourth iteration of the TMAG Children's Festival in April 2019.

The *Julie Gough: Tense Past* exhibition also achieved significant media attention with widespread local media coverage including a cover feature story in The Mercury's TasWeekend magazine and national coverage including reviews in The Guardian, The Conversation, The Saturday Paper, ABC Online and Arts Hub. Partnerships with ABC Radio National (RN) and ABC Radio Hobart enabled audiences to engage more deeply with the content of the exhibition with live broadcasts of the *Entangled Histories* panel discussion and RN's The Art Show during the Dark Mofo festival.



TasWeekend article feature for *Julie Gough: Tense Past*, June 2019

Strategic outcome 2

Strong collections that tell Tasmania's stories

In 2018-19, TMAG continued to build and care for its diverse collections, to advance knowledge and tell unique Tasmanian stories. A variety of collection strategies employed throughout the year ensured that the State Collection reflects Tasmania's unique environment, culture and heritage. Upgrades to storage of collections, as well as efforts to improve the accuracy of our data and uncovering new knowledge through research, will help to tell Tasmanian stories into the future.

Major Acquisitions and Collections Care

Art and Decorative Arts

The TMAG Foundation Ltd supported three important acquisitions for the Art and Decorative Arts collections throughout the year. The first was the TMAG-commissioned sound installation *luna riabi (song)* by Tasmanian contemporary artist Julie Gough that will continue to play a haunting role in the exhibition *Julie Gough: Tense Past* until November 2019. Another acquisition was Marion Sticht's unique charm necklace, of which almost half of the 27 pendants are customised with significant dates and places relating to events in her family. Marion was married to Carl Sticht, Manager of Queenstown's Mt Lyell Mine in Queenstown from 1897 to 1925 and hence the necklace is on loan to the West Coast Community Services Hub until the end of 2019. The third acquisition was Thomas Griffiths Wainewright's *Portrait of Henry Foss*, c.1820, which is one of the enigmatic convict artist's few surviving

works in oil, as well as one of only a few surviving works he produced in London before he was transported to Hobart in 1837. The portrait is an invaluable addition to the TMAG collection for the link it makes to Wainewright's London period and the research opportunities it presents.

Cultural Heritage

New acquisitions to the Cultural Heritage collections have been spread across all areas, ranging from a significant colonial tool chest with tools dated to 1822 that belonged to the colonial cabinetmaker Joseph Woolley, to items relating to more contemporary history. Many of the recent acquisitions have arisen through targeted collecting associated with exhibition research into the Salamanca arrests, the West Coast and the environmental debates. Some focussed collecting around contemporary issues such as marriage equality and migration have also been sought for the collection.

Auditing and documentation of collections particularly relating to the Mt Lyell Mine and Railway Company has resulted in a number of visits to the old Mt Lyell Offices at Queenstown to strengthen our knowledge of these collections.

The rehousing of the uniform collection funded last year by the Department of Veterans' Affairs continued with the support of a small dedicated band of volunteers, which has led to new skills and methods in preparing the collections and value adding to the documentation and preservation of this important collection.

Indigenous Cultures

The Indigenous Cultures team aims to build, maintain and culturally care for the First Peoples Art and Cultural (FPAC) collections at TMAG that comprise over 12 000 registered items/objects. Indigenous Cultures staff have commenced work on a regional collection research plan with the view to increasing and improving



Ian Newman, Treasurer, TMAG Foundation Ltd; Ian Stewart, Chair, TMAG Foundation Ltd; Hon Ruth Forrest, MLC for Murchison; Janet Carding, TMAG Director; Peter Walker, General Manager Copper Mines Tasmania; Ross Latham, Director Collections and State Archivist, Libraries Tasmania, in front of the Sticht necklace display, Queenstown Library, March 2019

information in the database and providing collection information to relevant communities.

It is a priority to acquire contemporary First Peoples art and cultural objects to further develop a collection that demonstrates continuity and change over time whilst also celebrating cultural diversity. It is also imperative to actively facilitate First Peoples' access to their collections and to increase First Peoples' voice and perspectives throughout the collection.

Dr Julie Gough commenced in the role of Curator, Indigenous Cultures in July 2018 and other staffing changes have created an opportunity to develop a fixed-term Curator, Pacific Cultures role that will provide some expertise and focus on this important part of the collection.

Tasmanian Herbarium

The Tasmanian Herbarium collection continued to grow, with significant acquisitions in all the major plant groups, thus ensuring its continuing status as the most comprehensive resource on Tasmania's flora in the world. This work was again supported by an active programme of specimen exchange with kindred institutions as well as by the efforts of staff and associates. The exchange programme also saw the acquisition of a further 13 Type specimens (of flowering plants, lichens and bryophytes).

The TMAG *Expeditions of Discovery* initiative completed its second year. Outcomes included the identification, curation and incorporation of 442 specimens from the 2017 expedition (to the Little Swanport area) and the acquisition of a further 575

specimens during the 2018 expedition to Musselroe Bay; the latter are the focus of ongoing curatorial effort.

A priority remains the improvement in the quality and accuracy of specimen label data captured in TMAG's electronic databases. Completion of several research projects saw major revisions of data for several large plant groups with significant collection holdings, notably the shrub genus *Ozothamnus*, the herbaceous genera *Viola* and *Epilobium*, and the lichen genus *Micarea*. The singular aim is to maintain consistency between the data on physical specimens, in electronic databases, and in the flagship online products, the *Census of Vascular Plants of Tasmania* (revised and published annually) and the *Flora of Tasmania Online*.

The specimen loans programme with researchers across the world remained very active, with a total of 7 848 specimens currently on loan to 154 researchers in 18 countries. As well as supporting its colleagues and collaborators throughout the world, the specimens are returned expertly identified, this adding significantly to the Herbarium's knowledge of its flora.

Zoology

Zoology achieved a major milestone this year with the completion of the registration of major acquisitions that had resulted in exponential growth of the collection over the previous ten years. The final 21 000 beetle specimens comprising the Tasmanian Forest Insect Collection were registered, bringing the total for this collection to 66 109 lots; these records are now all available online via the Atlas of Living Australia (ALA). The total Zoology collection now consists of close to 400 000 specimens, with over 200 000 of these registered and available on the ALA. This year just over 800 new species names were added to the database, many of them representing new species-records for Tasmania.

A major shift in understanding biodiversity over the last few decades employs DNA sequences, and specimens in the Zoology collections are frequently 'mined' for molecular data. One of the most important such collections of samples, the Tasmanian devil tissue collection, is now almost fully curated and registered, and widely accessible nationally and internationally, a new database was constructed this year to track specimen tissue-sampling and to record additional genetic data.

There was a lot of activity involving the significant cetacean collection. Several important specimens were processed and curated, including a rare pygmy



Herbarium botanist Dr Miguel de Salas collecting plants at Cape Portland, Tasmania, November 2018

sperm-whale (*Kogia breviceps*), and the head of a Shepherd's beaked-whale (*Tasmacetus shepherdi*). Additionally, several large cetacean skulls were transferred to new racks at Moonah. A record number of 24 eagles from TasNetworks and three from wind farms was also received and analyzed.

Other noteworthy collection-management projects included: the curation of over 50 exotic reptile specimens from Biosecurity Tasmania; preparation of freshwater crayfish (mainly *Astacopsis gouldi*) specimens for a *River Monsters* segment; and the complete arrangement of the expansive Tasmanian Lepidoptera collection into taxonomic order. Of note also were the following accessions: 3 661 marine mollusc lots donated by Dr Simon Grove; 567 deep-water marine mollusc lots from the CSIRO Tasmanian seamounts survey; 1 476 freshwater insect specimens from Freshwater Systems (UTAS); and 1 867 specimens of insects collected during the *Musselroe Expedition of Discovery*.

Registration and Conservation

Conservators completed on site condition assessments of loans held at Government House, Parliament House, Hobart City Council and Parliamentary Offices. A major treatment on a 1840s gilded frame from the collection was completed for use in the exhibition *Julie Gough: Tense Past*. A condition survey of TMAG's painting collection commenced, with a view to determining priorities for future work programs.



TMAG's Senior Conservator of Painting Jennifer O'Connell using the new equipment purchased through the help of the Friends of TMAG, June 2019

The city conservation labs were painted, conservation files were sorted and a major clean out of out-of-date equipment and materials was conducted which has allowed for better work flow. The painting lab also received some much needed equipment through support from the Friends of TMAG.

A focus for the Registration unit was the continuous improvement in TMAG's documentation of collections. A project was initiated this year to review items identified as loans across various forms of TMAG documentation, with a view to confirming title, updating documentation and identifying next steps. This project has already resulted in over 200 database records being corrected to reflect that items came to TMAG as donations. Work also continued in rectifying errors of misidentification of artworks in the collection. A conservation survey of the frames held by TMAG commenced, documenting this collection in detail for the first time. The aim of the project is to inform a conservation plan for the most significant frames.

Data cleaning of the various collection databases also became a focus, with work so far concentrated on reviewing the existing database fields, adding required fields that meet the standards TMAG will be adopting in a new Collection Management Systems (CMS), as well as developing manuals for users undertaking data cleaning.

Finally, a new web page was added to the TMAG website providing the general public with more information about, as well as contact details for, the Registration and Conservation team.

House Museums

Narryna Heritage Museum is managed by TMAG under a Memorandum of Understanding with the Narryna Heritage Council.

Narryna Heritage Museum's nationally-significant costume collection was eligible for funding under the National Library of Australia's Community Heritage Grants program, receiving a 2018 grant which provided 150 polypropylene costume boxes for rehousing the collection.

In 2018 Narryna acquitted a Copland Foundation grant for the restoration of interior decorative finishes (front door oak graining and dining room wallpaper reproduction). In 2019, it received a second Copland Foundation grant (of \$17 595) to interpret the lived experience of Narryna's early 19th century assigned female convict servants.

Bernard Walker and family agreed to donate to Narryna an extraordinary collection of c. 1830s-40s apparel under the Australian Government's Cultural Gifts Program. The apparel is associated with the family of George Washington Walker (1800-1859) and Sarah Benson Walker (née Mather, 1812-1893) who lived at Narryna from 1852 to 1854. Narryna's George Washington Walker longcase clock was conserved and exhibited as part of the *Julie Gough: Tense Past* exhibition at TMAG.

Narryna's deaccessioned collection items were sold by public auction, with funds dedicated to future acquisition and conservation projects, and three items were transferred to the West Coast Heritage Centre in Zeehan. A c. 1840 cedar extension dining table was acquired for Narryna's dining room, and two dolls, Elizabeth c. 1912 and Drina (Alexandrina) c. 1930 were donated to Narryna.

Henry Baldwin's bequest to TMAG in the form of Markree House Museum and Garden, continued to highlight the importance of the Arts and Crafts Movement in Tasmanian design. The donation of a 1920s hardwood and wire mattress base gave the house's double bed renewed presence and reawakened in visitors memories of a less comfortable era.

Research

Art and Decorative Arts

Staff in the Art department conducted research for exhibitions on show at TMAG in 2018-19, including *Julie Gough: Tense Past*, *Simpkinson's Hobart* and *Dirty Paper*. Research also took place into Tasmanian artists David Keeling and Thomas Griffiths Wainewright for future exhibitions. A four week research trip to London, Oxford and Portsmouth, funded by the Gordon Darling Foundation, allowed Dr Mary Knights to investigate Dickensian England and Victorian art in preparation the forthcoming TMAG exhibition *Twist*.

Decorative Arts research continued for the future publication *Tasmanian Craftsmen: Furnishing the Van Diemen's Land* (working title), as well as research for the exhibition *Not So Easy*, which opened in conjunction with the Australian Ceramics Triennale in May.

Cultural Heritage

The focus of Cultural Heritage research was primarily determined by the exhibition program, including the display marking the 30th anniversary of the *Salamanca* arrests in 1988, *"We're not going to the Mainland"*, which

opened in October 2018. More recently research was conducted in preparation for the exhibition *West: Out on the Edge*, looking at people and place and what defines 'the west', opening December 2019.

Research was conducted on a World War 1 loan flag and its context, which featured in the November Armistice display, and research was also completed into the signatories on the Baily Flag as a result of an ANZAC grant through the Department of Veterans' Affairs.

TMAG's convict leather material was made available for testing as part of a larger Australian Research Council project *Landscapes of Production and Punishment Project: The Tasman Peninsula*. The project, undertaken by staff at the Port Arthur Historic Site Management Authority and the University of New England, involved the testing through FTIR (Fourier Transform Infrared Spectroscopy) on the leather which results in understanding where the leather was produced and whether the production was local.

Indigenous Cultures

An important research collaboration commenced between Museum Victoria's First Nations South East Curator Kimberley Moulton, the recipient of the 2018 Jayne Wilson Bursary, and the Indigenous Cultures team. The collaboration will share collection information on Victorian and Tasmanian material, to further research each collection and draw upon the historic links between Tasmania and Victoria.



Senior Curator Cultural Heritage Kirstie Ross with the World War 1 loan flag, November 2018

Tasmanian Herbarium

Botanical research focused on documenting Tasmania's remarkable plant diversity and the discovery, classification and formal description and naming of species new to science. During the year, 15 papers were published in the peer-reviewed scientific literature describing one new family of marine algae, a new genus of fungi and 18 new species of lichens, fungi and flowering plants. Highlights included the completion of several long-term collaborative projects with external researchers: a revision of the genus *Ozothamnus*, in collaboration with a researcher with CSIRO, Canberra; a world revision of the fungi inhabiting *Siphula*-like lichens (with collaborators in Lithuania, Estonia and Russia) and a revision of the lichen genus *Coenogonium* in Tasmania (jointly with collaborators in Germany and the USA). Another highlight was the publication of the second volume of *An Illustrated Catalogue of Tasmanian Mosses*, featuring the eye-catching, expert illustrations of Honorary Botanist Rod Seppelt.

Research outcomes from the *Expeditions of Discovery* included the description of two new species discovered, one (*Rinodina teniswoodiorum*) named in honour of the expedition's host and sponsors for that year. The most recent expedition, generously funded jointly by the Woolnorth Windfarm Holdings Pty Ltd and the Friends of TMAG, promises to be similarly scientifically productive.

Herbarium scientists again had the opportunity to interact directly with colleagues and to showcase TMAG research through participation at the International Mycological Congress (in Puerto Rico) and the Australian Systematic Botany Conference (Brisbane). At the former, an invited spoken contribution and a poster were presented. The Jayne Wilson bequest enabled



Lab work during the TMAG Expedition of Discovery at Musselroe Bay, November 2018

Bianca Deans, a University of Tasmania PhD student, to undertake valuable studies on natural products in the Tasmanian flora.

Zoology

Three key areas of zoological research were surveying remote and inaccessible areas; collaborating on research with academics and students; and constructing an online tool for the identification of caterpillars.

Discovering new species and surveying poorly known areas, in Tasmania and surrounding seas, remained key objectives. Invertebrate Zoology curatorial staff participated in a four-week voyage aboard the CSIRO RV *Investigator* exploring the Tasmanian seamounts and their deep-water coral reefs. Most of the many hundreds of trawled coral and mollusc specimens (some 200 mollusc species, many new to science) were lodged in the Zoology collection. The Zoology team participated in the second TMAG Expedition of Discovery at Musselroe Bay in the far northeast of Tasmania, and surveyed and recorded moths and butterflies, other insects, aquatic invertebrates, land snails, birds and mammals. Curation and identification of collected specimens is progressing well, and several hundred species have been identified to date, including a number of rarities, new species for Tasmania and species new to science. For example, two specimens of a mythicomylid fly collected at Musselroe have been confirmed as *Acridophagus paganicus*, a species otherwise known only from a couple of specimens that were collected from a locality near Hobart over a hundred years ago coincidentally also by a TMAG curator.



TMAG Technical Officer Dr Kirrily Moore with a fresh specimen of the purple soft coral that she collected on the seamount voyage of the RV *Investigator* (Image: Fraser Johnston/CSIRO), December 2018

A record number of visiting scientists (62) visited the Zoology collection this year to conduct research on TMAG specimens, and to work collaboratively with staff. Parasites of the Tasmanian devil were the focus of researchers from the Save the Tasmanian Devil Project (DPIPWE) and the University of Melbourne. Specimens of Tasmanian devils (*Sarcophilus harrisii*) were dissected in this study, with the help of TMAG staff, to search for the endangered devil tapeworm *Dasyurotaenia robusta*. Researchers from the Australian National University worked with staff to examine specimens of orange-bellied parrot (*Neophema chrysogaster*) for a project looking at the effects of captivity on bird flight. Zoology staff also assisted the curator of mammals from the Western Australian Museum, who spent time in the vertebrate collection reassessing bandicoot taxonomy. Collaborative projects with the University of Tasmania focused mainly on Tasmanian insects, including two post-graduate students working closely with TMAG's resident expert on Lepidoptera systematics, an Honours student investigating the insect prey of native bats and a PhD candidate working on new species of native cockroaches. Another visiting researcher from the Forest Practices Authority, Tasmania, continued developing eDNA probes from TMAG specimens of the Tasmanian endemic giant freshwater crayfish (*Astacopsis gouldi*) that can then be used to detect the presence and abundance of this cryptic species in river-water samples.

A TMAG specimen of the crab *Leptograpsodes octodentatus*, collected from King Island in 1965, was recently declared the neotype for the species after researchers at the Muséum National d'Histoire Naturelle, Paris, concluded that the



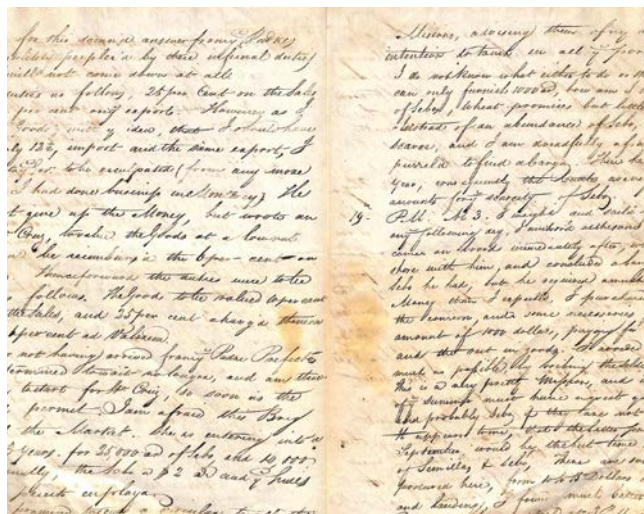
TMAG researcher Di Moyle working on the online tool for the identification of caterpillars project, June 2019

original type specimen had been lost. A new family, Leptograpsodidae, was described, based on TMAG's specimen. Dr Narissa Bax was the first recipient of the TMAG Don Squires bequest for research on TMAG natural sciences collections. Her project entails the identification, curation and registration of coral specimens from Antarctica. A total of eleven new Tasmanian invertebrate species were described this year by external researchers.

During the year, Zoology staff worked on developing and publishing an interactive tool for the identification of caterpillars (i.e. the larvae of Lepidoptera). This project was funded by the Australian Government Department of Agriculture, and is primarily for identifying border-intercepted caterpillars of biosecurity interest; however, it is designed to be broadly applicable for the identification of all caterpillars, including natives, that are found in Australia. Lepidoptera (moths and butterflies) are a group of biosecurity interest because many species are pests of horticulture, agriculture or forestry, yet their larvae are poorly known and difficult to identify in the absence of such tools.

House Museums

The journals of Narryna's first owner, Captain Andrew Haig, from the collection of the Tasmanian Archives and Heritage Office, were transcribed as a volunteer project. The journals reflect Haig's activities as a merchant and provide details about the Haig children, their free governess and convict servants. Narryna staff also researched in detail the convict women assigned to the Haig family in the 1830s and 1840s. An article profiling the private collection of Colin Thomas, lender to the 2017 exhibition *Scrimshaw – Art of the Mariner* at Narryna was also published in February 2019.



Pages from one of Captain Andrew Haig's Journals.

Strategic outcome 3

An involved community

Throughout 2018-19 TMAG built on both new and enduring partnerships and relationships to deliver diverse, meaningful programs with individuals and communities across Tasmania and beyond. TMAG remains both part of the community and at the service of the community and is enhanced considerably through the involvement of so many people and organisations.

Partnerships

Partnerships were forged with government, industry, philanthropic and educational sectors to develop major exhibitions in 2018-19. As well as providing financial support and content, these partnerships increased audience numbers and community engagement and helped strengthen TMAG's place in the minds of all Tasmanians and those interstate and internationally.

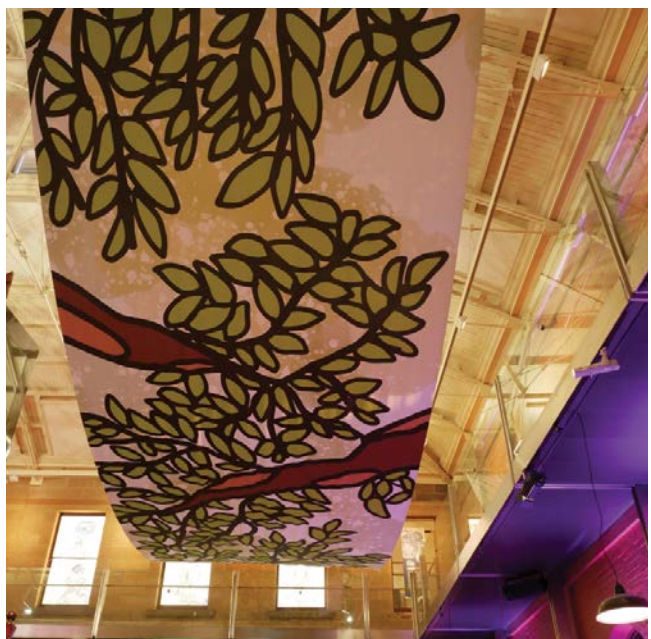
TMAG's successful partnership with Dark Lab continued with the presentation of *Julie Gough: Tense Past* as part of Dark Mofo 2019, with additional funding from the Australia Council for the Arts, Gandel Philanthropy, Hobart City Council, University of Tasmania, the Pennicott Foundation and Geoff Hassall. In addition, artworks and artefacts for this exhibition were loaned from 14 collections across Australia, including the Australian National Gallery, South Australian Museum, Art Gallery of South Australia, and the State Library of New South Wales. TMAG's Production Partner Godfrey Hirst Australia provided a specially woven carpet featuring Gough's design as an extrapolation of colonial wallpaper.



Cripps filming a dinosaur-themed television commercial in the Central Gallery, August 2018

2018-19 was a year for powerful corporate partnerships at TMAG statewide. In addition to providing financial support for the presentation of the *Dinosaur rEvolution* exhibition, Major Partner Cripps Nubake augmented TMAG's marketing campaign through its 'Take Your School Back in Time' schools competition that included a television commercial and radio campaign, associated bread-bag tag rollout over summer and website and social media promotion.

Think Big Printing, *Dinosaur rEvolution*'s Production Partner, generously provided signage, banners, dinosaur silhouettes and other engaging elements, bringing TMAG's Central Gallery to life, helping the exhibition flow and cement presence and continuity throughout the museum. Think Big Printing additionally helped transform a humble rental truck into a bespoke dinosaur float for the 2018 Myer Hobart Christmas Pageant, evoking gasps of delight from the crowd of more than 30 000 and coming in as runner-up for the Best Business Entry category.



Central Gallery banner printed by Think Big Printing for the *Dinosaur rEvolution* exhibition, December 2018



TMAG Director Janet Carding, Hobart Current Creative Director Rosie Dennis and Hobart Lord Mayor Anna Reynolds at the launch of Hobart Current, February 2019

TMAG's opening events were generously provided through Beverage Partnerships with 911 Your Bottleshops and Cascade Brewery, and visiting artists were supported by The Old Woolstore, our Accommodation Partner.

Copper Mines of Tasmania, the Hon Ruth Forrest MLC and Liberal Member for Braddon Jeremy Rockliff helped to facilitate the display of Marian Sticht's charm necklace at the West Coast Community Services Hub, enabling a significant piece of West Coast history to be enjoyed by the local community.

Up at Musselroe Bay, the financial and practical assistance provided by Woolnorth Wind Farm Holding allowed TMAG's second *Expedition of Discovery* to explore the north-eastern tip of the island.

The ongoing and evolving partnership with the City of Hobart saw the launch of the exciting contemporary art initiative *Hobart Current* which will result in newly commissioned works being exhibited at TMAG every second year commencing in 2020.

TMAG's relationship with the University of Tasmania also remained of immense importance during the year in building the cultural and intellectual capital of the state for display and access through the museum.

TMAG continued its partnership with the Department of Education (DoE) through a formal Memorandum of Understanding with the Curriculum Services division.

This partnership allows the production of one formal education resource each year for an exhibition or major TMAG program. In 2018-19, this saw the creation of an education kit for *Dinosaur rEvolution: Secrets of Survival* targeting curriculum links for primary school students K – 6. The resource supported the many educational visits to the exhibition and travelled with the exhibition when it transferred to QVMAG, further supporting learning for students across the state. In addition the DoE-TMAG partnership provided ongoing advice and support for engaging with West Coast schools as part of the development of TMAG's major 2019 summer exhibition *West: Out on the Edge*.

In addition, this year TMAG negotiated an extension of funding for its Aboriginal Learning program with the DoE's Aboriginal Education Services. This support allowed TMAG to engage two flexi-time Aboriginal Learning Facilitators as part of the Public Programs and Learning Team to deliver both face-to-face and virtual learning programs for students across the state and in all education sectors, in both formal and informal settings. The DoE's support also extended to new resources for museum and cultural educators in the North and North West, with TMAG having an ongoing brief to work across the state and to assist in building capacity for these new regional education initiatives. Across the year TMAG continued the highly successful Black Box program, including the virtual tour version, allowing the TMAG Aboriginal Learning Facilitators to beam the program in to classrooms across Tasmania.

Tasmanian Aboriginal Community

The TMAG Indigenous Cultures section continued to work closely with the TMAG Aboriginal Advisory Council (TAAC) to maintain and strengthen collaborative Aboriginal community relationships. The TAAC provided guidance throughout the year on major projects such as the National Gallery of Australia's touring exhibition *The National Picture: the art of Tasmania's Black War*, and *Thomas Bock* organised in partnership with Ikon Gallery, Birmingham, UK.

TMAG continued to support and promote Tasmanian Aboriginal artists through important exhibitions and associated programs such as *Lola Greeno: Cultural Jewels* and *Julie Gough: Tense Past* – the TMAG exhibition for Dark Mofo 2019. The latter showcased the artwork of Tasmanian Aboriginal artist Julie Gough in the 25th year of her practice. The exhibition was well supported by the TAAC and the Tasmanian Aboriginal community.

The *kanalaritja: An Unbroken String* exhibition continued the third year of its national touring program, including visiting the Northern Centre for Contemporary Art, Darwin; Toowoomba Regional Gallery; Grafton Regional Gallery and Hurstville Museum and Art Gallery. *kanalaritja* was exhibited in Darwin during the 2018 Darwin Aboriginal Art Fair (DAAF) and was the catalyst for the very first contingent of Tasmanian Aboriginal artists hosting a stall at the fair. The exhibition continued to generate interest and the feedback from audiences

was overwhelmingly positive. The national tour was extended to 2020 to accommodate new venues in Sydney, NSW. The *kanalaritja: An Unbroken String* documentary was acquired by SBS and continued to be streamed on SBS on Demand and NITV, and was featured in a number of international film festivals. The associated catalogue *kanalaritja: An Unbroken String* sold out in July 2018, and was reprinted for the remainder of the tour and will continue to be a legacy after the exhibition tour is completed. The partnership between TMAG and the Tasmanian Aboriginal Community in the creation of the exhibition was documented to feature as a case study for the 2019 Australia Council for the Arts 'Protocols for Using First Nations' Cultural and Intellectual Property in the Arts'.

Reference Panels

The Children's Reference Panel is TMAG's principal consultative tool for engaging with children about all aspects of TMAG's work, particularly programming. The panel had a busy and productive year. A major focus of the Panel was the development of *Dinosaur rEvolution: Secrets of Survival*, including consultation by the exhibition designer on the presentation of the show as well as a formal role for a Panel spokesperson at the official launch of the exhibition. Panel members also participated in pre-exhibition activities including leading the TMAG dinosaur float at the Myer Hobart Christmas Pageant. Once again the Panel were active advocates and participants in the 2019 TMAG Children's Festival (EarthTime). Panel members chose the winning artwork for the Festival identity; hosted the Festival



Grafton Regional Gallery Director Niomi Sands with TMAG's Senior Curator of Indigenous Cultures Zoe Rimmer at *kanalaritja: An Unbroken String* exhibition at the Grafton Regional Gallery, December 2018 (Image: Grafton Regional Gallery)



The Children's Reference Panel taking part in the 2018 Myer Christmas Pageant, November 2018



TMAG Children's Reference Panel, April 2019

launch and were enthusiastic members of a flying social media squad, providing daily content for TMAG social media across the Festival period with the considerable support of TMAG's Communication team. Finally Panel members were also very active in the early scoping and 'brainstorming' ideas for the new TMAG Children's Exhibition to open at TMAG in 2021, providing a wealth of material through drawings, word play, and recorded discussions.

The Educators Reference Panel is TMAG's formal mechanism for engaging with the key Tasmanian education sector and is made up of 12 active educators, representative of the sector and the broad curriculum content areas. The Panel meets once each school term and provides important feedback on all aspects of TMAG's learning offer and engagement with schools, teachers and students. This year the Panel provided advice on the development of the major temporary exhibition program including *The National Picture: the art of Tasmania's Black War*; *Dinosaur rEvolution: Secrets of Survival*; *Julie Gough: Tense Past* and the upcoming *West: Out on the Edge*. The Panel was also briefed on the development of the TMAG Children's Exhibition and committed to providing ongoing feedback and advice on the development of this major new TMAG initiative and its considerable capacity to impact positively on children and families' informal learning.

Salamanca Protests: 30th Anniversary

"We're not going to the Mainland" opened as part of *The Power of Change* gallery at TMAG, recognising 30 years of the campaign for LGBTI equality since the 1988 Salamanca protests, with an acknowledgement to the 2017 postal survey that resulted in the legalisation of marriage in Australia for same-sex couples. As part of the preparation for the display, TMAG's curators actively sought material for the Collection that represented these events, including recording six oral histories with participants of the Salamanca protests. It provided TMAG with an important opportunity to develop relationships with the community and collect significant material.



TMAG's Richard Hale and Sergeant Clayton in front of the image of Sergeant Clayton arresting Richard during the 1988 protest during a tour of the *'We're not going to the Mainland'* display for Working It Out Inc., November 2018

Volunteers

2018-19 saw 120 volunteers give 10 300 hours of their time, which equates to a significant amount in shadow wages equating to five Full Time Equivalent (FTE) staff across a wide range of disciplines with a variety of skills.

Twelve volunteers celebrated significant years of service for TMAG in 2018-19. In 1994 volunteer Dr Christa Johannes started the Volunteer Art Guides and was joined by volunteers Diane Casimaty and Jan Peacock, now the Art Volunteers Coordinator. This year they all celebrated 25 years as volunteers for TMAG and 25 years of the Volunteer Art Guide program itself. Therese Mulford also celebrated 15 years volunteering with the group. The Hobart Gallery Guide, produced by the group, has been in production now for 20 years.

Within the document collection, former TMAG receptionist Ann Hopkins reached two milestones having spent the last 15 years as a volunteer transcribing the TMAG Trustee Minutes from 1886 to 2001. Additionally, Emilia Ward completed cataloguing the records of prospector and explorer Thomas Bather Moore.

Without volunteer input, Herbarium staff would be swamped with the volume of new specimens coming in to the Collection, not to mention the backlog of un-curated material. Christine Howells alone has ensured that all available new specimens of vascular plants have been mounted, over 1 100 in total.

The redesign of the Seashells of Tasmania website, set up by Invertebrate Zoologist Simon Grove many years ago, was performed by Elaine McDonald who also transferred over most of the content. Elaine also helped with the design of a similar site for an online database of insects (yet to be launched), including preparing and supplying many of her own photos of Tasmanian insects.

Annabel Larkey continued labelling and housing thousands of newly registered seashell accessions, making a substantial contribution to the progressive integration and re-organisation of TMAG's now world-class Tasmanian molluscs collection, which now numbers over 44 000 accessions.

Narryna had 30 active volunteers who supported front of house, gardening, collections and research and events delivery. Narryna and Markree closed to general visitors over July and August 2018, the tourism and visitation low points for the year. Volunteers were engaged in a range of projects including costume collection rehousing, deep cleans of several rooms and garden working bees. Volunteer training and team-building was also undertaken with excursions on the Red Decker bus, to Anglesea Barracks and Markree.

Joyce Mackey, Honorary Curator of Costume and Textiles, completed 30 years of service to Narryna in late 2018.



Herbarium staff and volunteers at the Volunteer Thank You Event in May 2019, including Alan Gray (front row, far right) with his 20-years-of-service certificate, May 2019

Strategic outcome 4

Transformational use of resources

During 2018-19, TMAG commenced its first full year as a statutory authority, with new governance arrangements and a new independent Foundation established to support the transition towards a financially and organisationally resilient institution.

Governance Update

The major achievement for the year was establishing a service level agreement (SLA) with the Department of State Growth for secretariat and business support services consistent with the legislation needs of the statutory authority.

The Audit and Risk Committee, chaired by Brett Torossi, oversaw the development of an organisational risk register consistent with the strategic responsibilities for the Board defined in the *Tasmanian Museum and Art Gallery Act 2017*.

TMAG is committed to ensuring all staff remain safe and healthy at work, in accordance with the obligations of the *Work Health and Safety Act 2012*. In 2018-19 we continued our ongoing workplace inspections and ergonomic assessments for staff and volunteers and internal safety reporting and management processes. With the support of the Department of State Growth and the Employee Assistance Program providers, a range of special wellbeing, flu vaccinations, financial, estate planning and retirement programs were made available to staff. Additionally, we joined the campaign to end violence towards women through participation in the nationally recognised White Ribbon program.

Property and Facilities

Through the State Government's Structured Infrastructure Investment Review process (SIIRP), TMAG was able to appoint GHD Advisory to facilitate the development of a masterplan for the future of Collections and Research facilities, and update the 2009 Masterplan for the City site. The comprehensive investigation, together with the Strategic Asset Management Plan (SAMP), will provide the organisation and government with the necessary information to facilitate investment decisions for major works and maintenance priorities across the property portfolio.

With funding support from the Department of State Growth, the first phase of the replacement of the security system was completed. A contemporary security system is a key operating requirement in the museum sector. The first phase concentrated on the assessment of the total functional needs of a contemporary museum security solution, with an overhaul of the closed circuit television (CCTV) system undertaken.

Maintenance Works Program

The year saw minor works undertaken to address maintenance risks across the entire property portfolio. With the support of the Department of State Growth, works completed this year included the installation of a new waterproof membrane on the Rosny main building to control damage to the property and collections from water penetrations. Works to remediate rising damp in the Private Secretary's Cottage also commenced, through the removal of compromised external render, application of a sacrificial render and installation of a replacement drainage system to increase airflow at the foundations. In addition, works to remediate rising damp in the basement of the Bond Store commenced, through the application of a sacrificial render to walls and the



Works on the Private Secretary's Cottage, March 2019

refacing and repointing of brick piers. Monitoring and review of both the Private Secretary's Cottage and Bond Store works will be required over the next 12 to 18 months.

Preliminary works commenced to remediate the Watergate wall and Bond Store roof which both suffered damage in May 2018 during an extreme weather event. Funding support from the Southern Tasmanian Extreme Weather Event Community Recovery Fund will ensure the integrity of the heritage is maintained for future generations of Tasmanians and visitors to the state to enjoy.

Additionally, preliminary design work was completed for a stormwater upgrade to the Narryna property (Battery Point) to facilitate the Narryna Heritage Museum in upgrading the existing public toilet facilities.

Digitisation

The year saw major progress on the development of a full prototype for Tasmanac, the product to come from the Tasmanian Collection project, funded through the Australian Government's Tourism Demand Driver Infrastructure program. The project supports cultural tourists to find and build experiences through the aggregation of cultural and tourist information.

TMAG is leading a consortium of partners including Libraries Tasmania, University of Tasmania and Queen Victoria Museum and Art Gallery, to deliver the Digital Cultural Experience project for Launceston City. The innovative project will use the combined content from partners to deliver digital cultural experiences for classrooms and the community of Launceston, with a focus on augmented and virtual reality solutions. It is anticipated that the project will deliver all the partners a contemporary museum and archives collection management system.

Diversifying TMAG's Revenue Base

The last twelve months saw the rewards of the investment from the previous financial year in staff education and skills development for fundraising.

Grants continued to be an important source of income for TMAG, enabling work ranging from specialised to foundational. In 2018-19, 19 per cent of TMAG's revenue was obtained from non-State Government sources.

A grant from the Copland Foundation facilitated essential conservation work on the Lloyd Quilt (also known as the Button medallion quilt), made by Marianne Lloyd in England between 1810 and 1825, and donated by her descendants David Meredith and Claire Cabalzar in 2017. The quilt is a rare and lovely survivor from Tasmania's early colonial period, and its beauty derives both from its design and workmanship, and from the vast selection of patterns and colours made available through the global trade in cotton in the late eighteenth and early nineteenth centuries. While some deterioration is evident as the quilt passes into its third century, it has survived in remarkably good condition, with very little mechanical damage and some minor fading. The recent conservation treatment to minimise further deterioration and loss, will ensure that the heirloom is admired and appreciated by many future generations.

A Gordon Darling Travel Grant received during the year will contribute to valuable research and professional development into cutting edge conservation and curation of TMAG's Decorative Arts collection. TMAG was also grateful to receive a grant of \$25 000 from the Australia Council for the Arts for the research and development of the *Julie Gough: Tense Past* exhibition, which was received at a critical point in the early development of works.

Further funding received during 2018-19 included support from the Australian Government's Department of Communication and the Arts for the Indigenous Repatriation Project which has supported the important work of the Indigenous Cultures curators. Additionally, support from the Department of Agriculture and Water Resources has enabled the development of a Lucid Key for the larvae of lepidopteran families for biosecurity agencies.



Lloyd quilt donor Claire Cabalzar, Artlab conservator Kristin Phillips, and TMAG Decorative Arts Curator Peter Hughes with the quilt which has been conserved through a grant by the Copland Foundation

Development and Philanthropy

Philanthropy towards TMAG continued to grow through the broadening community of individual and organisational supporters, with positive impacts appearing across all disciplines.

Bequests continued to make a transformative impact for TMAG, and as part of the effort to steward bequests, TMAG has communicated with 40 legal and financial practitioners to alert them to benefits that gifts in wills can have for a cultural institution like TMAG. TMAG was honoured to receive a bequest of \$100 000 from the Estate of the late Nancy Fredriksen.

The inaugural Don Squires Natural History Research Bursary was awarded to Dr Narissa Bax to curate, identify and photograph the 1997, 2007 and 2018 Tasmanian seamount stony coral collections as part of the developing Tasmanian seamount invertebrate reference collection within TMAG.

The third Jayne Wilson Bequest Bursary was awarded to Kimberly Moulton, Senior Curator South Eastern Aboriginal Collections at Museums Victoria, to establish a comprehensive study of items held between TMAG and Museums Victoria and to investigate the future of potential loan, exhibition and research opportunities.

Gifts such as those left by Jayne Wilson, Don Squires and their families have a profound impact on TMAG's capacity to conduct research across all of its disciplines, allowing the museum to continue to learn about the extraordinary and significant collection under its care. TMAG is deeply grateful to all who leave bequests to the institution.

A generous donation by an anonymous donor received during the year enabled TMAG to empower a historian to collect the stories of contemporary migrants to Tasmania to ensure the State Collection continues to represent a breadth and depth of Tasmania's many stories.

A donation from the Pennicott Foundation was critical to the ability to transport and exhibit the Tyndale Journal in *Julie Gough: Tense Past*, and the generosity of Gandel Philanthropy supported powerful educational workshops for university students during the exhibition, with enduring impact on participants. Detached Cultural Organisation showed its extreme generosity and support for a creative Tasmania by providing for the development of a future major exhibition.

The 2019 TMAG Annual Appeal once again highlighted the generosity of community members from Tasmania and beyond, who contributed nearly \$18 000 to enable continued programming of engaging activities that introduce young people to the life-long wonder inspired by museums and galleries.

The unerring support of TMAG's Foundation and Friends made profound contributions to all aspects of the museum. These were as diverse as the Friends enabling the wildly popular augmented reality component in the *Dinosaur rEvolution* exhibition, to the acquisition of the wonderful *Portrait of Henry Foss* by Thomas Griffiths Wainewright through the generosity of Foundation supporters, just to name a few. TMAG gives its heartfelt thanks to every donor who enabled the museum's work with gifts of any size throughout the year.



Artwork for the 2019 Annual Appeal

Appendices

Appendix 1

Minister's Statement of Expectation

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.

Appendix 2

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, with attendances recorded in Table 2.1 below.

Table 2.1 – TMAG Board of Trustees and their attendance at Board Meetings 1 July 2018 to 30 June 2019

| <i>Tasmanian Museum and Art Gallery Act 2017</i> Commenced 14 February 2018 | | | | |
|--|--------------------|----------|--------------------------|-------------------|
| Board Member | Board of Trustees | | Audit and Risk Committee | |
| | Eligible to Attend | Attended | Scheduled meetings | Attended meetings |
| Geoff Willis | 6 | 6 | 6 | 5 |
| Brett Torossi | 6 | 5 | 6 | 6 |
| Jim Reid | 6 | 6 | 6 | 6 |
| Julia Farrell* | 4 | 1 | - | - |
| Penny Edmonds | 6 | 5 | - | - |
| Scott Baddiley | 6 | 6 | 6 | 6 |
| Mark Fraser | 6 | 6 | - | - |

+Board Member Julia Farrell completed her appointment as a Trustee on the Board of Trustees as of 14 February 2019.
All Board Members are appointed by the Minister for the Arts.

Board Biographies

Geoff Willis AM (Chair)

Geoff Willis AM, B.Comm, MBA, FCPA, FAICD brought his business acumen and extensive governance and leadership skills to the role of Chair in 2015. Geoff served as the CEO of the Hydro-Electric Corporation for seven years, was a Director and Chair of Aurora Energy, Chair of TasWater as well as the Managing Director of the Amcor Paper Group.

Geoff's leadership experience also includes Chair of the Tasmanian Symphony Orchestra and Chair of the Forest Practices Authority, Council Member of the University of Tasmania and a Member of the Tasmanian Planning Commission.

Scott Baddiley

Scott Baddiley has over 30 years of experience working in the financial and risk management sector. Scott is the Managing Partner of Crowe Horwath Tasmania and is responsible for shaping and delivering the strategic direction of the business (both locally and nationally), identifying and driving key growth, performance and efficiency outcomes, and providing clear leadership to build engagement and alignment of staff in an environment of rapid change and ambiguity.

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.

Penny Edmonds

Penny Edmonds is Associate Professor in History and Classics at the University of Tasmania. Penny's research and teaching interests include Australian colonial and postcolonial histories, performance, museums and visual culture.

Penny has 20 years of professional experience in the fields of public history and cultural heritage, and has worked in museums both nationally and internationally. In the 1990s she was the Andrew Mellon Fellow in Advanced Heritage Conservation, National Gallery of Art, Smithsonian Institution, Washington DC. Later, she was the Senior Conservator at Museum Victoria, Melbourne, working with a team on the strategic preservation of Museum Victoria's extensive cultural, natural history, science and technology collections.

Her latest book *Settler Colonialism and (Re)conciliation: Frontier Violence, Affective Performances, and Imaginative Refoundings* (Palgrave, 2016) was shortlisted for the Ernest Scott Prize in colonial history in 2017.

Mark Fraser

Mark Fraser is an arts professional and CEO with 33 years 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), the CEO and Australian Chair of Bonhams Melbourne/Sydney, and a Committee Member of the Buxton Contemporary Museum. Mark is a Board Member of the Ian Potter Museum of Art, and is the Director of Mark Fraser Art Advisory Pty Ltd.

Jim Reid

Professor Jim Reid is a Distinguished Professor in the School of Natural Sciences at the University of Tasmania (UTAS) and is the Deputy Director of the ARC Centre for Forest Value, exploring better ways to add value to sustainably produced timber resources.

Professor Reid has held many positions at UTAS, including: Chair of the Academic Senate; Dean of the Faculty of Science, Engineering and Technology; Director of two forestry-related CRCs; and Head of the School of Plant Science. He has served on numerous boards and councils, including over 15 years on the University Council; The Friends' School; Australian Academy

of Technological Sciences and Engineering; the International Plant Growth Substances Association; and the Executive of the Australian Council of Science Deans; and is a past President of The Royal Society of Tasmania.

Brett Torossi

Brett is founder, owner and managing director of New Ground Network. As a well-respected property developer and businesswoman, she focuses on creating and developing places that are innovative, sustainable and commercially successful. Her developments in Tasmania are in the tourism, residential and commercial sectors.

Brett's other appointments include Chair, Tasmanian Heritage Council; Director, Tourism Tasmania; Chair, Tourism Tasmania Finance Audit and Risk Committee; Director, Tasmanian Development Board; Member, Brand Tasmania Board and Member, Premier's Visitor Economy Advisory Council and is chair of the TMAG Board of Trustees Audit and Risk Committee

Appendix 3

The TMAG Foundation

I can again happily report that the Foundation has experienced a successful year of transition to our incorporated entity as TMAG Foundation Ltd. We have been working hard to fine-tune our systems, and can anticipate much greater efficiency in communicating our plans and activities to Members in future, together with enabling prospective Members easy access to our website for the information they seek.

The Foundation Board has welcomed Colin Thomas who provides both enthusiasm and a vast knowledge of Australiana, and his inclusion has already seen significant benefits. John Upcher remains Deputy Chairman with Ian Newman as Treasurer and Janet Carding as Company Secretary. Romy Morgan has assumed an additional role as editor of the Foundation magazine. Jo Marshall and Ann Atkinson continue to guide Foundation functions which bring together our community and contribute to the funds required to support TMAG's work.

Some of the highlights of the past year include a memorable special preview of the amazing *Detached Artist Archive Hobart*, with significant benefit to the Foundation through the generous gift of access to outstanding art, and immense enjoyment for those who kindly attended. Viewings of significant collections in private homes have become a popular and regular feature on the Foundation calendar. In the last twelve months we have been treated to

a viewing of Jo Marshall's art collection and Colin Thomas' Australiana and scrimshaw collection, both in his home and on display at the Maritime Museum of Tasmania.

In 2017 we committed to provide \$30 000 per annum towards contemporary Tasmanian art. We continue this support with purchases over the last twelve months including ceramics by Kelly Austin and a sound installation by Julie Gough for inclusion in the acclaimed *Julie Gough: Tense Past* exhibition.

These purchases are in addition to the significant acquisition of the *Portrait of Henry Foss* by intriguing colonial artist Thomas Griffiths Wainewright, which now hangs in TMAG's *Dispossessions and Possessions* colonial gallery. The Foundation was also delighted to support the acquisition of Marion Sticht's charm necklace which is currently on public display in Queenstown at the West Coast Community Services Hub.

Thanks to the generosity of our donors, the Foundation met the \$50 000 per annum target that has been matched dollar-for-dollar by the State Government. We thank the Minister for the Arts for championing and implementing this new initiative. It is imperative that fundraising for the Foundation continues to be generated by members and supporters to achieve our goals to support TMAG in its important work as custodian of the State Collection.

We are always keen to welcome new members to our community and keen to expand our membership.

Ian Stewart
Chair, TMAG Foundation Ltd



Romy Morgan (TMAG Foundation), Geoff Willis (Chair of TMAG's Board of Trustees), Colin Thomas (Chair of the Tasmanian Chapter of the Australiana Society), Jane Stewart (Principal Curator of Art, TMAG), Ian Stewart (TMAG Foundation) and Ann Atkinson (TMAG Foundation), standing in front of *Portrait of Henry Foss*, October 2018

Appendix 4

The Friends of the Tasmanian Museum and Art Gallery

While the poet T.S. Eliot wrote that “Humankind can not bear very much reality”, the Friends made a giant leap into augmented reality this year by donating to TMAG the funds to invest in the app that was such a huge hit in the *Dinosaur rEvolution* exhibition. Young and old were mesmerised by this Tasmanian creation, especially at our hugely successful family event to meet the dinosaurs.

This is just one example of how the Friends are able to support the great ideas of the museum, especially for those opportunities which are outside its normal operating budgets.

In summary, our donations for the year included: \$1 000 for a fossil toolkit; \$12 000 towards the *Dinosaur rEvolution* augmented reality app design; \$2 600 for Discovery backpacks; \$1 300 for the taxidermy of penguins used as learning resources; \$3 000 in support of the annual TMAG *Expeditions of Discovery* program; \$8 650 towards the refurbishment of the permanent *ningina tunapri* exhibition; \$11 602 for the purchase of conservation equipment and \$2 000 to the Don Squires Research Fund.

We closed the year with 746 active members, with a healthy mix of businesses, families, couples and individuals.



Friends Meet Dinosaurs family event, December 2019
(Image: Jack Robert-Tissot/Friends of TMAG)

Our popular evening events continue to go from strength to strength, and we have also had three very successful away events. A repeat visit to the Antarctic Division was enlightening and fascinating. A fundraiser in the Hobart Ominipod gave members a bird's eye view of the city, and the Christmas barbecue looks like becoming a popular fixture again. This past year has also seen five well-supported morning floor talks, free and open to the public, which covered a variety of topics from rare plants to coral reefs and Lily Allport.

In a new departure for the Friends we organised three sketch noting workshops for members at TMAG, run by Suzy Cooper, which were popular for their fun and learning opportunities.

This year the committee will farewell Gabrielle Balon, who has served on the committee for four years, bringing welcome expertise in organising scientific speakers and fabulous food for our events. Gabrielle's fresh ideas and dedication are much appreciated.

Friends fixture David Coleman is also stepping down from the committee. The Friends, the TMAGgots, the Foundation and TMAG itself owe David a debt that can never be repaid, and we sincerely thank him for all the time and energy he has put in over twenty-five years of service. We look forward to David's continuing involvement with the Friends on an informal basis.

All this activity happens in the real world, and the real people on the Friends committee are the ones who give their time and energy to make the events such a success. Our thanks also to the wonderful TMAG people whose friendly assistance and support enable us to present so many choices of activities to our members.

From the perspective of the non-augmented reality of the years to date, the future of the Friends of TMAG looks very positive and encouraging.

John Sexton

President, Friends of the Tasmanian Museum and Art Gallery

Appendix 5

The TMAGgots

During 2018-19 the TMAGgots have had fun exploring the collection and exhibitions of TMAG; exposing members to terrific behind-the-scenes experiences; and partnered with TMAG and some great people and groups to create some cool TMAGgoty events.

We hosted a terrific end-of-year *Jurassic Xmas* event at TMAG that engaged us with the awesome *Dinosaur rEvolution* exhibition; viewed the moving *The National Picture* exhibition with its informative Curator, Dr Greg Lehman; ran a *Delve into the Dark* session as part of Dark Mofo; and held an insightful *Conserving the Collection* event at the Moonah Conservation Lab.

We've run three exclusive *Back of House* tours of MONA and its art storage facility; checked out the Cascade Female Factory as part of *A Lesser Known Story*; visited Macquarie Point with *The MAGgots do Mac Point*; toured MACq01 not once, but twice, with *The Doors* and *The Doors2*; headed to the ABC studios for *Behind the News2*; and hosted *The Bay*, *The Beach* & *The Beagle* at Sandy Bay.

We continued our brilliant partnership with Beaker Street to deliver *Ancient Life Drawing* at its engaging Triassic Night event and ran *Scientist or Imposter?* in National Science Week, both with TMAG. We also visited *Only the Penitent* at the Rosny Farm and held *Behind the Curtain* at The Playhouse Theatre and gained some insight into how *Dad's Army* was staged.

So that means in 2018-19 we've hosted 17 terrific and unique events. Our numbers for some have been so popular we needed to run them again. We ended the year with 73 financial members, 208 subscribers and 999 Facebook followers. We've had an interesting and enjoyable year. We remain grateful to TMAG, the people and groups who partner with us and our wonderful and hard-working Committee who help us engage with quirky and unique aspects of Hobart.

Pete Smith
Chief TMAGgot



Ancient Life Drawing done as part of Triassic Night, March 2019

Appendix 6

Acquisitions and donations

Art

Bea Maddock (1934-2016)

To the ice, 1991

relief photo - etching on zinc, engraving on copper plates, and monotype letterpress on Magnani paper

Presented anonymously in memory of Bea Maddock, 2018
AG8904

Thomas Griffiths Wainewright (1793-1847)

Portrait of Henry Foss, c.1820

oil on canvas

Purchased by the TMAG Foundation, 2018
AG8906

Russell Drysdale (1912-1981)

Untitled, 1967

watercolour and ink

Presented by Michael Bryden in memory of his father William Bryden, 2018
AG8907

Jean Bellette (1901-1991)

Old Gold Workings, Hill End, c.1950s

watercolour, gouache and ink

Presented by Michael Bryden in memory of his father William Bryden, 2018
AG8908

Gay Hawkes (1942-)

Crucifix, 1992

wood and metal

Presented by John McPhee, 2018
AG8909

William Charles Piquenit (1836-1914)

Goathills at Glenorchy, late 1800s

oil on canvas

Presented by the estate of KEM White, 2018
AG8910

John Eldershaw (1892-1973)

Dinan, Brittany, The Village Bridge, c.1928

watercolour

Bequest from Miss Nathalie Phoebe Little, 2018
AG8911

John Eldershaw (1892-1973)

Richmond Bridge, 1920-30s

watercolour

Bequest from Miss Nathalie Phoebe Little, 2018
AG8912

Joseph Connor (1875-1954)

The Mill, Gore St, Hobart, 1930-1940s

watercolour

Bequest from Miss Nathalie Phoebe Little, 2018

AG8913

Godfrey Rivers (1859-1925)

Cascade track to Mt Wellington, c.1920

oil on board

Bequest from Miss Nathalie Phoebe Little, 2018

AG8914

Knut Bull (1811-99)

Hobart Town

lithograph

Bequest from Miss Nathalie Phoebe Little, 2018

AG8915

Artist unknown

Gathering grapes at Puzznoti, Naples, n.d

oil on wood

Presented through the Lady Dry bequest, 1904

AG8916

Christine Hiller (1948-)

Cottages at Summerhome, 1994

handcoloured linocut on paper

Transferred from Tourism Tasmania, 2019

AG8917

Christine Hiller (1948-)

Arthur's Circus - Battery Point, 1994

handcoloured linocut on paper

Transferred from Tourism Tasmania, 2019

AG8918

Christine Hiller (1948-)

Old Museum - Cradle Mountain, 1994

handcoloured linocut on paper

Transferred from Tourism Tasmania, 2019

AG8919

Christine Hiller (1948-)

Eastern Curlew, 1994

handcoloured linocut on paper

Transferred from Tourism Tasmania, 2019

AG8920

Christine Hiller (1948-)

Crested Tern, 1994

handcoloured linocut on paper

Transferred from Tourism Tasmania, 2019

AG8921

Christine Hiller (1948-)

Tasmanian Native Hen, 1994

handcoloured linocut on paper

Transferred from Tourism Tasmania, 2019

AG8922

Julie Gough (1965-)

luna riabi (song), 2019

audio

Produced with Helen Thompson and

Michael Gissing

Commissioned with support of the TMAG Foundation, 2019

AG8923

Artist unknown

Portrait of Esther Dixon, 1840s

oil on canvas

Presented by Elizabeth Trimble, 2019

AG8924

Decorative Arts

Assembled by Marion Oak Sticht (1864-1924); various makers (Stewarts Jewellers, Launceston, Tasmania and others)

Necklace with 27 'charm' pendants, 1875-1918

metal (gold; silver); minerals (turquoise; chialstolite); enamel; coral; pearls; human tooth

Dimensions variable

Purchased with the assistance of the Foundation of the Tasmanian Museum and Art Gallery
P2018.7

Maker unknown

Lady's trench coat, c. 1950

textile (cotton); polymer

CB 113 cm

Presented by Anne Brown, 2018
P2018.8

Maude Poynter (Tasmania 1869-1945)

Vase, 1928

ceramic (glazed earthenware)

Presented by Mrs Mary Ramsay and Mrs Dianne Hallett

P2018.9

Renate Burgess (Tasmania n.d.)
Cape and skirt ensemble, c. 1975
textile (hand spun and woven sheep's wool; synthetic lining; synthetic binding); metal (steel zipper); wood (handmade buttons)
Presented by Renate Burgess, 2018
P2018.10

Bing & Grondahl, Copenhagen (Denmark)
Souvenir plate: University of Queensland, c. 1975
ceramic (underglaze transfer decorated porcelain)
Presented by Kieran Burke, 2018
P2018.11

Gay Hawkes (b. 1942)
Chair: *Portrait of Cape Barren Island*, c. 1995
wood (found drift wood, various species); bone (whale bone); metal (proprietary steel fasteners); paint
Presented through the Australian Government's Cultural Gifts Program by Pat Cleveland in Memory of Bill Howroyd, 2018
P2018.12

Kelly Austin (b. 1985)
Stilled composition 57, 2018
glazed Southern Ice and Limoges porcelains; glazed stoneware; slip sourced from Pipe clay Lagoon, Tasmania; MDF; acrylic paint
Purchased with the assistance of The Tasmanian Museum and Art Gallery Foundation, 2018
P2019.1

Maker unknown (Tasmania)
Portable desk, c 1850
wood (Australian red cedar; Huon pine; casuarina); textile; metal (brass and steel)
Presented by Robert Morris, 2019
P2019.2

Frances Julia Pink (1858-1944)
Quilt, c. 1890
textile (found fabrics; cotton; thread)
Presented by Jenny Stokes, 2019
P2019.3

John Evans (n.d.)
Presentation cup: Best fat ox (Cross Marsh Agricultural Association to Henry Baynton), c. 1835
metal (silver; gold)
Donated by the descendants of Mrs Eliza Baynton, formerly Mrs Eliza Maddock, nee Parnell., 2019 (H Blowfield)
P2019.4

John Evans (n.d.)
Presentation cup: Best cart stallion (Cross Marsh Agricultural Association to Henry Baynton), c. 1835
metal (silver; gold)
Donated by the descendants of Mrs Eliza Baynton, formerly Mrs Eliza Maddock, nee Parnell., 2019 (H Blowfield)
P2019.5

Maker unknown (North America); retailed by W.H. Roche & Company, Melbourne
Office chairs (group of three), c. 1870
wood (unidentified solid timber; plywood)
Transferred from TMAG assets, 2019
P2019.6.1 – P2019.6.3

Walter Heywood Chair Company Fitchburg (Massachusetts, United States of America)
Spindle Grecian dining chair, c. 1880
wood (unidentified solid timber; plywood)
83.5 x 43 x 47 cm
Transferred from TMAG assets, 2019
P2019.7

Bequest from George Wilson Presented from the Gino Codignotto and George Wilson Collection, 2012

Maker unknown, Staffordshire (United Kingdom)
Figurine: *Rebecca at the well*, 1800s
ceramic (glazed and enamel decorated earthenware)
P2012.534

Maker unknown
Fairy lamp, c 1890
glass; metal (brass)
P2012.535

Copeland Spode, Staffordshire (United Kingdom)
Pot-pourri jar, 1890s
ceramic glazed (porcelain; over-glaze enamels; gold lustre)
P2012.536

Cultural Heritage

History

First aid kit in original fibreboard suitcase, c. 1930
The Sanax Co., Melbourne
Presented by Diana Fahey, 2018
S2018.44

Yarn bomb "YES", 2017
Maker unknown
Yarn bomb sign promoting 'Yes' vote for marriage equality in the Marriage Law postal survey
Presented by Nikki King Smith, 2018.
S2014.68

Apple iBook G3 'Clamshell' laptop computer, 2000 and Apple iPod touch 4, 2011
Used by Ian Terry for his work as a historian and heritage consultant
Presented by Ian Terry, 2018
S2018.50, S2018.51

Glass advertising signs *Alex Clark & Son*, c. 1900
Hobart Funeral Company (1840s-1960)
Transferred from Tasmanian Heritage and Archives Office, 2018
S2018.53

Money Box, Tasmanian devil c. 1980
Presented by Nick Mooney, 2018
S2018.54

Remote sensor camera from a Thylacine monitoring unit, 1980s
Presented by Nick Mooney, 2018
S2018.58

Post-box costume, 2017
Used during the 2017 Marriage Equality Campaign events in Hobart
Presented by Richard Hale, 2018
S2018.55

Flag – Replica of Division standard flown by Major General John Gellibrand in 1918
Presented by Reserved Forces Day Council, 2018
S2018.56

Love Your Local campaign t-shirt, 2018
Presented by A.L.H. Group c/- Lisa Fulton, Manager Riverside Hotel, 2018
S2018.57

Pair of cargo paints, 2000s
Worn by Ismail Wafae, asylum seeker
Presented by Ismail Wafae, 2018
S2018.59

Badge "Save Lake Pedder", c. 1970
Manufacturer unknown
Presented by Margaret Davies, 2018
S2018.60

Rowing blazer and cap, 1900s
Worn by Tasmanian rower Frederick Myles Coverdale (1885-1958)
Presented by Joan Harvey, 2018
S2018.61-62

Souvenir Cup and Saucer, 1905
Maker unknown
Commemorating the opening of the Hobart Post Office
Presented by Suzanne Jones, 2018
S2018.63

Greenlander Sea kayak, 1980s
Made by club members, Tasmanian Sea Canoeing Club Inc.
Presented by Tasmanian Sea Canoeing Club Inc., 2018
S2018.64

Irish Dancing costumes, 1980s-1990s
Worn by Michael, John, Alice and Mary Blake as members of the Lahl School of Irish Dancing
Presented by Mary Blake, 2018
S2018.65-70

Irish Dancing Trophies, 1980s-1990s
Awarded to Michael, John, Alice and Mary Blake as competitors at Tasmanian Festival of Irish Dancing
Presented by Mary Blake, 2018
S2018.71-79

Wrist watch, 1910s
Maker unknown, Swiss movement
Typical of a WWI trench watch, worn by Malcolm Robert Burbury at Gallipoli 1915
Presented by Thomas Burbury, 2018
S2018.80

Takeaway food packets and souvenir matchbooks c. 1980s
Manufacturer unknown
Advertising Charlie Brown's Hotdog House in Hobart
Presented by Suzanne Jackson, 2018
S2018.81-97

Posters, signs, banner, polo shirt, High-Vis vest and lanyard with ID card
Material used in the *Vote No* campaign, Australian Marriage Law Postal Survey, 2017
Presented by the Australian Christian Lobby
S2018.105-110

Two Banners used in the *Vote Yes* campaign, Australian Marriage Law Postal Survey, 2017
Presented by Tasmania United for Marriage Equality, 2018
S2018.103-104

Collection of commemorative material relating to the Port Arthur Massacre, 1996
Transferred from Port Arthur Historic Site Management Authority
S2018.111

Mid-nineteenth century black leather bag with gold embossed initials that belonged to Reverend Alexander Doctor
Presented by Kent Dwyer, 2018
S2018.122

Colonial tool chest and tools, c. 1822
Used by Tasmanian colonial cabinetmaker Joseph Woolley
Presented by Lewis Woolley, 2019
S2019.1-2

Military tunic, Tasmanian Local Forces, c. 1880
Presented by Hobart Repertory Theatre Society, 2019
S2019.3

Pharmacy bottle, A T Palfreyman Pharmacist, Hobart
Presented by Eleanor Bjorksten, 2019
S2019.4

Apple computer, 'Flower Power' iMac G3 with accessories
Presented by Rod McKenna, 2019
S2019.5

Archaeology collection, 1804-1880
Excavated as part of *The Hedberg*, a UTAS Academy of Creative Industries and Performing Arts (ACIPA) project in Campbell Street, Hobart, Tasmania
Presented by Department of State Growth, 2019
S2019.6

Numismatics

Commemorative medal - Unconformity Festival, Queenstown, Tasmania, 2018
Issue by Ken Morrison (artist)
Presented by Janet Carding, 2018
T38250

Folder of Irish Dancing medals, 1980s - 1990s
Awarded to Michael, John, Alice and Mary Blake as competitors at the Tasmanian Festival of Irish Dancing
Presented by Mary Blake, 2018
T38251-T38307

Bathurst Musical and Literary Association Medal
Awarded to a choir from Hobart organized by Lucy Charlotte Benson, 1903
Present by Jack H. Benson
T38249

Photographs

Photograph album 38th A.N.A.R.E. Macquarie Island Station, 1985; W.P. Barnaart; and associated film negatives
Presented by W.P. Barnaart, 2018
Q2018.2

Photograph print
Senator Hon. John Blyth Hayes (1868-1956)
Presented by Lorraine Cock, 2018
Q2018.3

Toned paper print postcard
Private Malcolm Robert Burbury in World War One military uniform, c. 1914
Presented by Mr Thomas Burbury, 2018
Q2018.4

Toned paper print postcard CARTE POSTALE
Private Malcolm Robert Burbury with his mounted regiment, World War One, 1916
Presented by Mr Thomas Burbury 2018
Q2018.5

Documents

Reprint booklet: The British Science Guild, Alexander Pedler Lecture 1935, *Antarctic Exploration Past and Present* by Commander L.C. Bernacchi
Presented by Janet Rucker, 2018
R2018.38

Novelty caricature postcard *Who said mixed bathing!* with images of Clyde Piesse and Bill Baily, taken during the First World War
Presented by Stella O'Brien, 2018
R2018.39

Eleven editions of the periodical *Aqua Pura*, 1963-1966
Presented by Kate Curtis, 2018
R2018.40

Bail document, police statement and letter, court notice, and newspaper cuttings relating to the 1988 Salamanca protests and campaign for gay law reform
Presented by Alderman Dr Eva Ruzicka, 2018
R2018.41-46

Legislative Council election leaflet for Eva Ruzicka, 1995
Presented by Alderman Dr Eva Ruzicka, 2018
R2018.47

Bible presented to Joshua John and Elizabeth Hayes on their marriage, from Thomas Garrard B.D., Chaplain of Macquarie Plains and the Plenty (New Norfolk), Tasmania, 1867
Presented by Lorraine Cock, 2018
R2018.49

National Times Magazine, 29 March 1976
Featuring article about Lake Pedder and Olegas Truchanas
Presented by Margaret Davies, 2018
R2018.51

Tasmania's War Record 1914-1918, edited by L. Broinowski, published for the Government of Tasmania by J. Walch and Sons, 1921
Six shipping related documents
Presented by Suzanne Jones, 2018
R2018.52-53

Leaflets and sticker produced by the Coalition for Marriage and Marriage Alliance, promoting the no vote in the Australian Marriage Law Postal Survey, 2017
Presented by the Australian Christian Lobby, c/- Mark Brown, 2018
R2018.54-56

Leaflet produced by the Tasmanians United for Marriage Equality, promoting the yes vote in the Australian Marriage Law Postal Survey, 2017
Presented by Tasmanians United for Marriage Equality, 2018
R2018.57

Certificate awarded to Frederick Coverdale (Tasmania) by the South Australian Rowing Association, for winning the champion sculls in the championship held at Port River, South Australia, 26 April 1913
Presented by Joan Harvey, 2018
R2018.58

Degree certificate and citation for the award of honorary Doctor of Letters to Lloyd Frederic Rees, University of Tasmania, 14 April 1984
Presented by Alan and Jan Rees, 2018
R2018.59-61

Bible, letters and receipt relating to Reverend Alexander Doctor
Presented by Kent Dwyer, 2018
R2018.62

Caricature of Tasmanian Museum and Art Gallery staff, c. 1991
Presented by Inka Stanczyk, 2019
R2019.13

World War One postcards and greeting card sent from France and Egypt to family in Tasmania. World War One service ribbon
Presented by Helen Millar, 2019
R2019.14, T38309

Papers relating to the Indian Cultural Society of Tasmania
Presented by the Indian Cultural Society of Tasmania (c/- Ikram Naqvi), 2019
R2019.15

Signed commemorative postcard relating to the expedition to Heard Island 1964-65, and the 'Patanela'
Presented by Trevor Allen, 2019
R2019.16

Material produced by Residents Opposed to the Cable Car (ROCC) and the Australian Greens opposing the proposed development on Mount Wellington. Sticker produced by the Rental Crisis Action Group to advocate for the homeless in Hobart
Presented by Tamzine Bennett, 2019
R2019.17-22

Pharmacy ledger book, with entries ranging from 1904-17, probably used by Messrs Davern and Allen, Chemist, Sandy Bay
Presented by Vicki Farmery, 2019
R2019.23

Indigenous Cultures

Ceramic Pot
Judith Inkamala
Hermannsburg
Presented by Sylvia Klienherth, 2019
M8961

Two stone artefacts
Presented by Elspeth Hickey, 2019
M8962

Wooden bowl, unknown maker
Trobriand Islands or PNG
Presented by Claire and Bob Humphries, 2019
M8963

Herbarium

Individuals and institutions donated a total of 1 340 specimens to the Herbarium, and a further 1 713 specimens were collected and lodged by staff.

Miscellaneous specimens were donated by R Brereton, S Corbett, C Howard, A North, R Schahinger, J Scott, T Thekathyl, and AD Wright.

The Herbarium received specimens from:

Australia: National Herbarium of New South Wales, Sydney; Australian National Herbarium, Canberra; National Herbarium of Victoria, Melbourne; Queensland Herbarium, Brisbane; State Herbarium of South Australia, Adelaide

Finland: University of Helsinki

Japan: National Museum of Nature and Science, Ibaraki

Sweden: Swedish Museum of Natural History, Stockholm

United Kingdom: Royal Botanic Gardens, Kew

Itemised

1 713 specimens lodged by Herbarium Staff

537 specimens (incl 2 types) lodged by the Australian National Herbarium

13 lichens lodged by the University of Helsinki, Finland

7 vascular specimens (incl 1 type) lodged by the Queensland Herbarium

10 specimens lodged by the National Herbarium of NSW

25 bryophytes lodged by the National Museum of Nature and Science, Tsukuba, Japan

104 specimens lodged by the National Herbarium of Victoria

27 vascular specimens lodged by the State Herbarium of South Australia

461 cryptogams lodged by the Swedish Museum of Natural History

9 Myrtaceae specimens lodged by the Royal Botanic Gardens, Kew, UK

22 mosses & liverworts lodged by T Thekathyl

1 *Acacia decurrens* lodged by AD Wright

3 vascular specimens lodged by S Corbett

1 *Ruppia tuberosa* lodged by R Schahinger

1 *Pericaria decipiens* lodged by R Brereton

39 vascular specimens lodged by A North

80 vascular specimens lodged by J Scott

Zoology

Itemised

9 975 specimens were added to the Vertebrate Zoology collection. Significant items include:

19 wedge-tail eagles and 5 white-bellied sea eagles lodged by TasNetworks

8 187 Tasmanian devil biopsies lodged by Save the Tasmanian Devil Program

1 647 Tasmanian devil histology samples lodged by Save the Tasmanian Devil Program

1 pygmy sperm whale, 1 shepherds beaked whale, 2 striped dolphins, 1 elephant seal, 2 penguins lodged by DPIPW Marine Conservation Branch

51 exotic reptiles and 2 grey-headed flying foxes seized at and post-border by Biosecurity Tasmania

13 amphibian specimens from Dr Marion Anstis

18 masked owl specimens from Adam Cisterne

57 720 specimens were accessioned into the Invertebrate Zoology collection, including:

3 661 marine mollusc lots from Dr Simon Grove's donated Tasmanian shell collection, continuing the transfer of this substantial collection to TMAG

567 deep-water marine mollusc lots from the CSIRO *Investigator* Tasmanian seamounts survey

1 476 freshwater insect specimens (lots) from Professor Peter Davies and Freshwater Systems at UTAS, continuing the transfer of this substantial collection to TMAG

20 991 beetle specimens (lots) from the Tasmanian Forest Insect Collection, more or less completing the multi-year transfer of this substantial collection to TMAG

915 insect specimens from the personal collecting activities of Dr Simon Grove

165 Stylasteridae (hydrocorals) from the CSIRO seamount collections, collated and identified by Dr Narissa Bax

1 867 specimens of insects collected by TMAG staff and associates from the Musselroe Wind Farm *Expedition of Discovery*

Appendix 7

Audience Engagement statistics

| TOTAL | |
|---|---------|
| Visitation | |
| Visits to TMAG City Site | 439 574 |
| Interstate visitors | 175 830 |
| Overseas visitors | 79 123 |
| Visits to Narryna Heritage Museum | 10 519 |
| Visits to Markree House Museum and Garden | 711 |
| Visits to Rosny Research and Collection Facility | 594 |
| Visits to TMAG Herbarium | 255 |
| Total visits to TMAG sites | 451 653 |
| On-site programs | |
| On-site community and family program participants | 67 065 |
| On-site community and family programs | 186 |
| Formal education visitors to TMAG | 19 200 |
| Formal education programs delivered on-site | 505 |
| Off-site programs | |
| Students participating in formal school programs off-site | 2 813 |
| Off-site visits to TMAG programs (excluding students) | 115 987 |
| Total participants in off-site programs | 118 800 |
| Resources | |
| Education resource loans | 498 |
| Online visits | |
| Website visits | 109 870 |
| Downloads of TMAG records from the <i>Atlas of Living Australia</i> | 87 694* |
| <i>Field Guide to Tasmanian Fauna</i> app downloads | 3 371 |
| Narryna website visits | 1 491 |
| Enquiries | |
| External enquiries answered by TMAG staff | 4 153 |
| Media and publications | |
| Media mentions | 237 |
| Publications published by TMAG | 3 |

Comments

*Represents a combined figure of downloads of TMAG Herbarium, Invertebrate and Vertebrate Zoology records on the ALA website.

Appendix 8

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 |
| Arts | | | | | | | | |
| Art | 12 622 | 13 000 | 20 | 18 | 3/49 | 26/151 | 0 | 0 |
| Decorative Arts | 25 627 | 26 000 | 16 | 14 | 2/3 | 7/58 | 0 | 0 |
| Biodiversity | | | | | | | | |
| Invertebrate Zoology | 180 715 | 357 720 | 57 720 | 27 775 | 7/183 | 1/172 | 2 | 10 |
| Vertebrate Zoology | 23 770 | 37 200 | 9 975 | 9 975 | 1/4 | 3/57 | 0 | 0 |
| Geology | 19 405 | 20 000 | 174 | 174 | 0 | 0 | 0 | 0 |
| Herbarium | 252 846 | 267 000 | 5 446 | 3 053 | 36/978 | 44/2 339 | 1 | 20 |
| Cultural Heritage | | | | | | | | |
| Indigenous Cultures | 12 211 | 15 000 | 3 | 3 | 0 | 0 | 0 | 0 |
| Documents/Archives | 28 112 | 31 000 | 313* | 76 | 0 | 6/9 | 1 | 2 |
| History | 27 332 | 29 000 | 73 | 73 | 2/4 | 2/3 | 2 | 7 |
| Numismatics/Philatelics | 42 821 | 42 821 | 59* | 3 | 0 | 0 | 1 | 0 |
| Photographs | 78 773 | 86 500 | 4 | 4 | 0 | 0 | 0 | 2 |
| Support Services | | | | | | | | |
| Library | 14 747 | 15 530 | 183 | 89 | 0 | 0 | 0 | 0 |

| | TOTAL |
|---|--------|
| Research publications and articles produced by TMAG | 37 |
| Exchanges sent to other institutions | 21/410 |
| Items acquired via the Cultural Gifts Program | 1 |
| Visiting Researchers | 99 |
| Number of new species described in the natural sciences | 29 |

*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.

These numbers include items that have been transferred from departments and sub-number allocation and registration of backlog acquisitions.

Appendix 9

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 2018-19 financial year, which has helped it to undertake a wide range of projects, programs and activities. The following support was received:

| Amount | From | Purpose |
|-----------|---|--|
| \$140 000 | Detached Cultural Organisation | Detached Cultural Organisation Exhibition Fund |
| \$108 206 | Hobart City Council | <i>Hobart Current</i> exhibition |
| \$105 000 | Department of Education – Aboriginal Education Unit | Aboriginal Learning Facilitator positions |
| \$100 000 | Anonymous | Contemporary Tasmanian Migrant Stories Project |
| \$100 000 | Nancy Turnbull Fredriksen Estate | Bequest |
| \$70 000 | DarkLab Pty Ltd | <i>Julie Gough: Tense Past</i> exhibition |
| \$66 879 | Australian Government, Department of Communication and the Arts | Indigenous Repatriation Project |
| \$63 636 | Australian Government, Department of Agriculture and Water Resources | Lucid Key Project |
| \$50 000 | Events Tasmania | T20 World Cup exhibition |
| \$45 000 | Arts Tasmania | Narryna Heritage Museum |
| \$35 000 | Hobart City Council | Late Nights at TMAG events |
| \$26 250 | TMAG Foundation | Philanthropic Development position |
| \$25 000 | Gandel Philanthropic Management Ltd | <i>Julie Gough: Tense Past</i> exhibition |
| \$23 000 | TMAG Foundation | Philanthropic Development Program |
| \$20 000 | Cripps Bakery | <i>Dinosaur rEvolution</i> exhibition, Major Partner |
| \$20 000 | Hobart City Council | Beaker Street (Auspice) |
| \$19 965 | Hobart City Council | 2019 Children's Festival |
| \$15 000 | DarkLab Pty Ltd | <i>A Journey to Freedom</i> exhibition |
| \$12 500 | Australian Government, Department of Veteran's Affairs – Armistice 2018 | Victoria Cross Project |

| Amount | From | Purpose |
|----------|-----------------------------------|---|
| \$12 000 | Friends of TMAG | Dinosaur AR Experience |
| \$11 664 | Gordon Darling Foundation | 2019 Travel Grant |
| \$11 602 | Friends of TMAG | Conservation equipment |
| \$11 339 | Julia Farrell | Donation |
| \$10 000 | University of Tasmania (UTAS) | <i>Julie Gough: Tense Past</i> exhibition |
| \$9 000 | Marian Squires and donors | Don Squires Research Fund |
| \$8 650 | Friends of TMAG | <i>ningina tunapri</i> gallery upgrades |
| \$8 476 | Copland Foundation | Quilt Conservation Project |
| \$5 000 | Geoff Hassall | <i>Julie Gough: Tense Past</i> exhibition |
| \$5 000 | Pennicott Foundation | <i>Julie Gough: Tense Past</i> exhibition |
| \$4 900 | Friends of TMAG | Public Program materials |
| \$3 636 | The Old Woolstore Apartment Hotel | <i>Dinosaur rEvolution</i> exhibition |
| \$3 000 | Friends of TMAG | <i>Expedition of Discovery</i> |
| \$2 845 | Contemporary Art Tasmania | <i>Dirty Paper</i> exhibition |
| \$2 636 | Woolnorth Wind Farm Holding | <i>Expedition of Discovery</i> |
| \$2 000 | Friends of TMAG | Don Squires Research Fund |
| \$2 000 | ADFAS Hobart | 2019 Children's Festival |
| \$1 500 | Copper Mines of Tasmania Pty Ltd | Sticht Necklace Display |
| \$1 495 | Plant and Food Research Australia | Field Work Support |
| \$909 | University of Tasmania (UTAS) | <i>Welcome to Hobart</i> event |

Appendix 10

External lectures and presentations

Baker, M Plant identification presentation to TAFE Tasmania Cert III Horticulture students at Clarence TAFE campus. August 2018

Baker, M Tour and presentation on the activities of the Herbarium and emerging weed problems to the Kingborough Landcare Groups. May 2019

Baker, M, Davies, J.B. & de Salas, M Exhibition and presentation at the Blooming Tasmania Flower and Garden Festival, Launceston. September 2018

Baker, M, de Salas, M & Cave, L Tour and presentation on activities of the Herbarium for Natural Resource Management South staff members. November 2018

Bauer, B "Historical Taxidermy" *Society for the Preservation of Natural History Collections (SPNHC)/Taxonomic Database Working Group (TDWG) Joint Conference*, Dunedin, NZ. September, 2018

Bauer, B "Historical Taxidermy" *Port Arthur Talks*, Port Arthur Historic Site, April, 2019

Brown, T, Hale, R., de Salas, M, Retallick, J Presentation at the Festival of Bright Ideas, Princess Wharf, Hobart, August 2018

Byrne, C "Listening to danger and sniffing out a date: the evolution of moths and extreme senses" *Tasmanian Field Naturalists Club*, December 2018

Byrne, C "The TMAG zoology collection and research on the evolution of Lepidoptera" Glenorchy branch of *Probus*, March 2019

Byrne, C, Moyle, D "Cryptic species and wildly different morphs: a revision of *Thalaina* (Geometridae: Nacophorini) – the iconic Australian satin moths" *Australian Entomology Conference*, Alice Springs, November 2018

Carding, J Presentation at the MyState Australian Wooden Boat Festival on digital vision for Tasmanian cultural assets, February 2019

Carding, J Presentation to Council of National Archives of Australia on digital vision for Tasmanian cultural assets, Hobart March 2019

Carding, J Presentation to Tasmanian Heritage Council on *tasmanac* pilot project, Hobart April 2019

Carding, J Panel member at AMaGA National Conference in Alice Springs, May 2019

Carding, J Chair, opening session at *Digitising Australia's Past* symposium, Hobart, June 2019

Deans, B (Wilson Bequest Bursary recipient) Presentation at the Festival of Bright Ideas on Tasmanian geology, evolution and ancient plants, Princess Wharf, Hobart, August 2018

Deans, B (Wilson Bequest Bursary recipient) Poster presentation at the 67th Gordon Research Conference on Natural Products and Bioactive Compounds New Hampshire, USA. 29 July – 3 August 2018

de Salas, M Guided walks at Royal Tasmanian Botanical Gardens on the theme of "Tasmanian plants that dinosaurs might have eaten", November 2018

de Salas, M Led field trip for Threatened Plants Tasmania to Mount Wellington and Mount Arthur to survey for *Viola curtisiae*, December 2018

Gough, J Key note speaker at the *Rediscovering History Symposium*, Hedley Beare Centre, Canberra for the Aboriginal and Torres Strait Islander Education Section of the ACT Education, August 2018

Gough, J presentation at the DAAF Curatorial Symposium on 'Galleries/Museums and Encountering the Colonial Everpresent', August 2018

Gough, J presented a paper entitled 'Ad Vivum: a way of being. Robert Neill and the delineation of Tasmanian Aborigines' at the Graphic Encounters conference at La Trobe University, Melbourne, November 2018

Gough, J Presented a paper entitled The Missing: The Lost Aboriginal Children of Van Diemen's Land at the Reframing Indigenous Biography conference at Australian National University, Canberra, November 2018

Gough, J, Rimmer, Z presentation for the School of Creative Arts and Media, University of Tasmania, Critical Practice lecture series, April 2019.

Gray, A.M. Botanical ramble in the Waverley Flora Park for 23 members of the Queen Mary Club, May 2019

Grove, S "The Tasmanian Museum collection: a stocktake of the pinned collection following a decade of rapid growth" *Australian Entomology Conference*, Alice Springs, November 2018

Grove, S, Moore, K Presentation on deep-sea biodiversity, for students of Hobart College. Hobart College, Hobart, April 2019.

Hale, R Judging panel for 2018 Artists with Conviction Art Exhibition, Mawson Pavilion, 31 October 2018

Kantvilas, G "Tasmania: an island lichen biota at the edge of the world", *11th International Mycological Congress*, San Juan, Puerto Rico, July 2018.

Knights, M 'Your journey', Occasional Address Graduation Ceremony for Arts, Humanities and Sciences, University of Tasmania, Friday 10 August 2018

Knights, M 'Adrift, this is not a dream: new work by photographer Jacqui Ward', Studio Gallery, Salamanca Arts Centre, Tuesday, 12 March 2019

Knights, M 'Tasmanian Infrared Landscapes: new work by photographer Jennifer O'Connell', Studio Gallery, Salamanca Arts Centre, Thursday 1 August 2019

Kraft, G Contribution to "Seaweed Appreciation Day", organised by the TasMacroalgal Group (IMAS).Tinderbox, October 2018

Moore, K "What you might find at the beach" Mount Stuart Scout Group, September, 2018

Moore, K "The museum perspective". Workshops on Biological Specimen Data for the National Environmental Science Program, Marine Biodiversity Hub. Geoscience Australia. September, 2018

Moyle, D, Byrne, C "An interactive Lucid key for the identification of Australian caterpillars of biosecurity importance" *Australian Entomology Conference*, Alice Springs, November 2018

Rimmer, Z 'Preserving Heritage' panel at the National Convention of Churchill Fellows, Hobart, April 2019

Rimmer, Z Curator talks for *kanalaritja: An Unbroken String* at the Northern Centre for Contemporary Arts in Darwin, 10 and 11 August 2018

Rimmer, Z Curator talks at the opening of *kanalaritja: An Unbroken String* in Toowoomba, 20 September 2018

Rimmer, Z Twilight tour of *kanalaritja: An Unbroken String* in Toowoomba, 18 October 2018

Rimmer, Z Opening address for *kanalaritja: An Unbroken String* at Grafton Regional Gallery, December 2018

Rimmer, Z Opening address for *kanalaritja: An Unbroken String* at Blacktown Art Gallery, February 2019

Rimmer, Z Opening address for *kanalaritja: An Unbroken String* at Hurstville Museum and Art Gallery was also interviewed by the local radio 90.1 NBC FM, May 2019

Rimmer, Z, Tew, L Public floor talks and special tour of *kanalaritja: An Unbroken String* for local Aboriginal community members in Grafton, NSW, December 2018

Ross, K Caldwell, N, Davidson, L. 'Affective engagement and critical reflection in a commemorative exhibition: Te Papa's *Gallipoli: The scale of our war*', Reflections on the Commemoration of World War One, Christchurch, New Zealand, November 2018

Appendix 11

Research publications and articles

Books and catalogues:

de Salas M.F. and **Baker M.L.** (2018) *Census of the Vascular Plants of Tasmania, including Macquarie Island*. Tasmanian Herbarium, Tasmanian Museum and Art Gallery, Hobart.

Seppelt, R., Jarman, J. and **Cave L.** (2019) *An Illustrated Catalogue of Tasmanian Mosses. Part 2*. Tasmanian Museum and Art Gallery, Hobart.

Book chapter:

Knights, M. (2018) 'Heartlines: Memory and Desire', eds. Adam Geczy and Mimi Kelly, *What is Performance Art? Australian Perspectives*, Power Publications Sydney University, Sydney.

Medlock K. and Clark J. (2019) Searching for the thylacine. *Gorillas in our midst*. Museum of Old and New Art, Tasmania.

Medlock K., Ousler T. (2019) Cryptozoology. *Gorillas in our midst*. Museum of Old and New Art, Tasmania.

Ousler T, Clark J and **Medlock K.** (2019) Pondering the imponderable. *Gorillas in our midst*. Museum of Old and New Art, Tasmania.

Refereed papers:

Deans B.J., Tedone L., Bissember A.C. and Smith J.A. (2018) Phytochemical profile of the rare, ancient clone *Lomatia tasmanica* and comparison to other endemic Tasmanian species *L. tinctoria* and *L. polymorpha*. *Phytochemistry* 153: 74-78.

de Salas, M.F. and Schmidt-Lebuhn, A.N. (2018) Integrative approach resolves the taxonomy of the *Ozothamnus ledifolius* (Asteraceae: Gnaphaliae) species complex in Tasmania, Australia. *Phytotaxa* 358(2): 117-138.

Deans, B.J., **de Salas, M.F.,** Smith, J.A. and Bissember, A.C. (2018) Natural Products Isolated from Endemic Tasmanian Vascular Plants. *Australian Journal of Chemistry* Online-early-access.

Kantvilas, G. (2018) Studies on *Bacidia* (lichenized Ascomycota, Ramalinaceae) in temperate Australia, including Tasmania: saxicolous and terricolous species. *The Lichenologist* 50: 451-466.

McCarthy, P.M. and **Kantvilas, G.** (2018) *Anisomeridium disjunctum* (Monoblastiaceae), a new lichen species from Tasmania, with a key to the genus in Australia. *Australasian Lichenology* 83: 54-60.

Kantvilas, G., Rivas Plata, E. & Lücking R. (2018) The lichen genus *Coenogonium* in Tasmania. *The Lichenologist* 50: 571-582.

Kantvilas, G. (2018) A new species of *Dibaeis* from Australia (Tasmania), with notes on the family *Icmadophilaceae*. *Herzogia* 31: 562-570.

Pérez-Ortega S. and **Kantvilas, G.** (2018) *Lecanora helmutii*, a new species from the *Lecanora symmicta* group from Tasmania. *Herzogia* 31: 639-649.

Elix J.A., **Kantvilas, G.,** and McCarthy P.M. (2019) Two new species of *Rinodina* (Physciaceae, Ascomycota) from southern Australia. *Australasian Lichenology* 84: 10-15.

Elix J.A., McCarthy P.M., **Kantvilas, G.** and Archer, A.W. (2019) Additional lichen records from Australia 85. *Australasian Lichenology* 84: 55-71.

Motiejūnaitė J., Zhurbenko M.P., Suija A. and **Kantvilas, G.** (2019) Lichenicolous ascomycetes on *Siphula*-like lichens, with a key to the species. *The Lichenologist* 51: 45-73.

Kantvilas G. (2019) Further additions to the genus *Menegazzia* A. Massal. (Parmeliaceae) in Australia, with a revised regional key. *The Lichenologist* 51(2): 137-146.

Gueidan, C., Elix, J.A., McCarthy, P.M., Roux, C., Mallen-Cooper, M. and **Kantvilas G.** (2019) PacBio amplicon sequencing for metabarcoding of mixed DNA samples from lichen herbarium specimens. *MycKeys* 53: 73-91.

Dumilag, R.V., Nelson, W.A. and **Kraft, G.T.** (2019) Validation and phylogenetic placement of the *Placentophoraceae* fam. nov. (Gigartinales, Rhodophyta), *Phycologia* DOI: 10.1080/00318884.2018.1564609.

Kraft, G.T. (2019) Algae of Australia: Marine benthic algae of north-western Australia 2. Red algae *Phycologia* 58:2 225-227, DOI: 10.1080/00318884.2018.1551025.

Conference abstracts:

Byrne, C. and **Moyle, D.** (2018) Cryptic species and wildly different morphs: a revision of *Thalaina* (Geometridae: Nacophorini) – the iconic Australian satin moths, *Australian Entomology Conference*, Alice Springs, NT.

Grove, S. (2018) The Tasmanian Museum collection: a stocktake of the pinned collection following a decade of rapid growth, *Australian Entomology Conference*, Alice Springs, NT.

Kantvilas, G. (2018) Tasmania: an island lichen biota at the edge of the world. Abstract Book. 11th International Mycological Congress, *Mycological Discoveries for a Better World*, July 15-21, 2018, San Juan, Puerto Rico, p 171.

Motiejūnaite, J., Suija, A., Zhurbenko, M. and **Kantvilas, G.** (2018) Lichenicolous ascomycetes on Siphula-like lichens. Abstract Book. 11th International Mycological Congress, *Mycological Discoveries for a Better World*, July 15-21, 2018, San Juan, Puerto Rico, pp 197-198.

Moyle, D. and **Byrne, C.** (2018) An interactive Lucid key for the identification of Australian caterpillars of biosecurity importance. *Australian Entomology Conference*, Alice Springs, NT.

Non-refereed articles:

Carlin, S. (2019) Scrimshaw – Art of the Mariner, *Australiana* magazine, February 2019.

Grove, S.J. (2018) Surveying the Tasmanian sea-mounts for molluscs - some preliminary findings. *Newsletter of the Malacological Society of Australasia* 169: 1, 3-6.

Grove, S.J. (2018) Recent finds of several species of heteropteran bugs (Hemiptera) not previously recorded from Tasmania. *The Tasmanian Naturalist* 140: 87-93.

Grove, S.J., Willan, R, Ellard, K and Dann, A. (2018) Detection of the invasive exotic Japanese softshell clam *Mya japonica* Jay, 1857 (Bivalvia: Myidae) in Tasmania. *Malacological Society of Australasia, Newsletter* 167: 3-4.

Knights, M. (2018) Review of Gillian Ward, 'Olive Pink: a life in flowers', *Tasmanian Historical Research Association Papers and Proceedings*, vol. 65, no. 3, December 2018.

Ross, K. (2019) Review of Alison Alexander, 'Ducks and green peas! For ever!' *Finding Utopia in Tasmania, Tasmanian Historical Research Association Papers and Proceedings*, 66: 61-63.

Online publications:

Newsletters:

Ross, K. (2018) Professional Profile. *Timelines: Newsletter of the Museum Historians' National Network Newsletter*, 24: 6-8.

Ross, K. (2018) War Loan Honour Flags. *Timelines: Newsletter of the Museum Historians' National Network Newsletter*, 24: 9.

Reports:

Tasmanian Herbarium (2019) *Annual Review of Activities*, 2018-2019. Tasmanian Herbarium, Tasmanian Museum and Art Gallery, Hobart.

Przeslawski, R., Falkner, I., Foster, S., Mancini, S., Bainbridge, S., Bax, N., Carroll, A., Flukes, E., Gonzalez-Riviero, M., Langlois, T., **Moore, K.**, Rehbein, M., Tattersall, K., Watts, D., Williams, A. and Wyatt, M. (2019) *Data Discoverability and Accessibility: Report from Workshops on Marine Imagery and Biological Specimen Data*. Report to the National Environmental Science Program, Marine Biodiversity Hub. Geoscience Australia.

Editorial responsibilities:

Byrne, C. (editorial board) (2018/19) *Austral Entomology*.

de Salas, M.F. (editor) (2018/19) *Flora-of-Tasmania Online*.

Kantvilas, G. (editorial board) (2018/19) *Australasian Lichenology*.

Kantvilas, G. (editorial board) (2018/19) *Herzogia* (the international journal of the Central European Bryological and Lichenological Society).

Ross, K. (editorial board) (2018 –). *International Journal of Environmental History* (ongoing).

Ross, K. (reviews editor) (2018 –). *Museum History Journal* (ongoing).

Appendix 12

External duties

Andy Baird

Chair, National Science Week Tasmanian Committee; Member, Inspiring Australia Tasmanian Management Committee; Member, Australian Museums and Galleries Association

Matthew Baker

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

Tamzine Bennett

Member, Tasmanian Historical Research Association; Member, Museums Galleries Australia

Belinda Bauer

Member, Society for the Preservation of Natural History Collections

Mary Bracken

Member, Australasian Registrars Committee (ARC); Fellow, Institute of Public Accountants

Teangi Brown

Director, Tasmanian Aboriginal Centre Board; Member, Peer Register, Arts Tasmania; Member, National Aboriginal and Torres Strait Islander Advisory Committee, Smith Family; Member, Aboriginal Educational Reference Group (TAS)

Cobus van Breda

Member, Allport Museum and Art Gallery Committee; Publications Officer, Australian Institute for the Conservation of Cultural Material (AICCM); Editorial Committee, AICCM Bulletin; Publications Officer, AICCM; Editor, AICCM Newsletter; State (Tasmania) President of the AICCM

Catherine Byrne

Sub-editor *Austral Entomology*; Reviewer, *Zootaxa*; Board Member, Forum Herbulot (global organisation of geometrid moth research); Honorary Research Associate, School of Geography and Environmental Studies (UTas); Chair, Tasmanian Threatened Species Committee; Member, 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

Janet Carding

Member, Council of Narryna Heritage Museum; Company Secretary, TMAG Foundation Ltd; Committee Member, Friends of TMAG; Member, Council of The Royal Society of Tasmania; Vice Chair, Council of Australasian Museum Directors (CAMD); Vice Chair, Council of Australian Art Museum Directors (CAAMD); President, Australian Museums and Galleries Association (AMaGA) Tasmania Branch and National Council Member, AMaGA; Member, International Council of Museums (ICOM); Member, Festival of Voices Board; Member, Tasmanian Symphony Orchestra Board; Member, Founders and Survivors Advisory Committee; Member, Port Arthur Historic Site Management Authority (PAHSMA) Conservation Advisory Committee; Judge, Glover Prize 2019

Scott Carlin

State Government representative, Maritime Museum of Tasmania Committee; TMAG representative, Australasian Golf Museum Board, Bothwell; Secretary, Narryna Heritage Museum Inc.; Committee Member, Open House Hobart; Life Member, Australiana Society (and Treasurer, Australiana Society – Tasmanian chapter); Hon. Life Member, Historic Houses Association of Australia; Member, Museums Galleries Australia; Member, National Trust of Australia (Tasmania); Member, Tasmanian Historical Research Association; Member, Tasmanian Museum and Art Gallery Foundation; Member, Twentieth Century Heritage Society

Lyn Cave

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

Lisa Charleston

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

Philippa Cox

Member, Australasian Registrars Committee (ARC)

Simon Grove

Member, Malacological Society of Australasia; Member, Australian Plant Pest Database Steering Committee; Member, Tasmanian Field Naturalists Club; University Associate, Office of the Provost – Academic Division, University of Tasmania

Richard Hale

Committee Member, Equality Tasmania

Jo Huxley

Member, Tasmanian Historical Research Association

Gintaras Kantvilas

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

Nikki King Smith

Member, Australian Institute for the Conservation of Cultural Material (AICCM); Committee Member, Australian National Submarine Museum

Mary Knights

Deputy Chair, Kickstart Arts Inc; Committee Member, Fine Arts Committee, University of Tasmania; Member, Art Association of Australia and New Zealand; Member, Tasmanian Historical Research Association

Kathryn Medlock

Member, International Council of Museums (ICOM); Member, ICOM Natural History; Member, Tasmanian Historical Research Association; Research Associate, Centre for Historical Research, National Museum of Australia, Canberra; Member, Royal Society of Tasmania; University Associate, Office of the Provost – Academic Division, University of Tasmania

Michael McLaughlin

Board Member, Blue Cow Theatre; Member, Australian Museums and Galleries Association

Jennifer O’Connell

Professional Member, Australian Institute for the Conservation of Cultural Materials (PMAICCM); National President, Australian Institute for the Conservation of Cultural Materials.

Jan Peacock

Curator/ Co-ordinator, Images of Tasmania annual exhibition.

Zoe Rimmer

Member, Strategic Plan for Aboriginal Engagement (SPAEE) Steering Committee, University of Tasmania; Member, National Museum of Australia (NMA) Aboriginal Advisory Board

Kirstie Ross

Reviews Editor, *Museum History Journal*; Editorial Board Member, *International Review of Environmental History*; Member, Australian Museums and Art Galleries; Member, Tasmanian Historical Research Association; Member, Museum Historians National Network, Museums Galleries Australia

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; University Associate, Office of the Provost – Academic Division, University of Tasmania

Jane Stewart

Board Member, Contemporary Art Tasmania; Committee Member, City of Hobart Public Art Advisory Committee

Liz Tew

Member, Aboriginal Advisory Committee, Arts Tasmania

Elsbeth Wishart

Member, Museums Galleries Australia; Committee Member, Australian Museums and Galleries Australia Tasmania Branch (October 2016 -); Member, Museum Historians National Network, Australian Museums and Galleries Australia; Member, Cultural Heritage Practitioners of Tasmania; Member, Australia ICOMOS; Member, Tasmanian Historical Research Association; Assessment Panel Member, Marita Bardenhagen Award for Local History

Appendix 13

Research supervision

Deans, Bianca (Ph.D. of Chemistry Candidate, University of Tasmania)

Supervisors: Jason Smith, Alex Bissember, **Miguel de Salas**

Project: Natural Products from endemic Tasmanian plants (supported by TMAG Jayne Wilson Bequest Bursary)

Forster, L.G. (Ph.D. of Ecology Candidate, University of Tasmania)

Supervisors: Caroline Mohammed, Morag Glenn, **Simon Grove**

Project: Ecology of wet-eucalypt forest beetles: from genes to assemblages

Throssell, Abbey (PhD of Environmental Science Candidate, University of Tasmania)

Supervisors: Peter McQuillan, **Catherine Byrne**

Project: Systematics and biogeography of the Australian scopariine moths (Lepidoptera: Crambidae: Scopariinae)

Financial report



Maratus tasmanicus from the TMAG Expedition of Discovery taken
using the new photography equipment , November 2018

Independent Auditor's Report

To the Members of Parliament

Tasmanian Museum and Art Gallery

Report on the Audit of the Financial Report

Opinion

I have audited the financial report of the Tasmanian Museum and Art Gallery (the Museum), which comprises the statement of financial position as at 30 June 2019 and 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 by the Chair of the Board of Trustees and the Secretary of the Department of State Growth (the Secretary).

In my opinion, the accompanying financial report:

- (a) presents fairly, in all material respects, the financial position of the Museum as at 30 June 2019 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* (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.

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

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Responsibilities of the Board of Trustees and the Secretary for the Financial Report

The Board of Trustees and the Secretary are 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 they determine is 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 of Trustees and the Secretary are 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 of Trustees and the Secretary intend to cease operations, or have 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 this 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 of Trustees and the Secretary.
- Conclude on the appropriateness of Board of Trustees and the Secretary'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

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

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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 represents the underlying transactions and events in a manner that achieves fair presentation.

I communicate with the Board of Trustees and the Secretary 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.



Ric De Santi
Deputy Auditor-General
Delegate of the Auditor-General

Tasmanian Audit Office

27 September 2019
Hobart

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To provide independent assurance to the Parliament and Community on the performance and accountability of the Tasmanian Public sector.
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Certification of Financial Statements

The accompanying Financial Statements of the Tasmanian Museum and Art Gallery are in agreement with the relevant accounts and records and have been prepared in compliance with Australian Accounting Standards, *Audit Act 2008*, Treasurer's Instructions issued under the provisions of the *Financial Management and Audit Act 1990* and section 31(2)(b) of the *Tasmanian Museum Act 2017* to present fairly the financial transactions for the year ended 30 June 2019 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.



Geoff Willis AM

CHAIRMAN

25 September 2019



Gary Swain

ACTING SECRETARY

24 September 2019

Statement of Comprehensive Income

for the year ended 30 June 2019

| | Notes | 2019 \$'000 | 2018 \$'000 |
|---|-------|----------------|----------------|
| Continuing operations | | | |
| Revenue and other income from transactions | | | |
| Attributed Revenue from Government | | | |
| Appropriation revenue – recurrent | 2.1 | 9 982 | 9 475 |
| Other revenue from Government | 2.1 | 300 | ... |
| Grants | 2.2 | 485 | 357 |
| User charges | 2.3 | 821 | 399 |
| Interest | 2.4 | 45 | 46 |
| Bequests, donations and contributions received | 2.5 | 769 | 727 |
| Other revenue | 2.6 | 781 | 390 |
| | | 13 183 | 11 394 |
| Expenses from transactions | | | |
| Attributed employee benefits | 3.1 | 6 979 | 7 142 |
| Directors fees | 3.1 | 82 | 25 |
| Depreciation and amortisation | 3.2 | 332 | 336 |
| Supplies and consumables | 3.3 | 5 152 | 4 113 |
| Grants and subsidies | 3.4 | 102 | 22 |
| Other expenses | | 9 | 5 |
| Total expenses from transactions | | 12 656 | 11 643 |
| Net result from transactions (net operating balance) | | 527 | (249) |
| Net result from continuing operations | | 527 | (249) |
| Comprehensive result | | 527 | (249) |

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

Statement of Financial Position

as at 30 June 2019

| | Notes | 2019 \$'000 | 2018 \$'000 |
|-------------------------------|-------|----------------|----------------|
| Assets | | | |
| <i>Financial assets</i> | | | |
| Cash and deposits | 8.1 | 3 496 | 3 762 |
| Receivables | 4.1 | 287 | 49 |
| Other financial assets | 4.2 | 51 | 22 |
| <i>Non-financial assets</i> | | | |
| Inventory | 4.3 | 164 | 178 |
| Property, plant and equipment | 4.4 | 27 913 | 27 929 |
| Heritage and cultural assets | 4.4 | 408 870 | 408 706 |
| Total assets | | 440 781 | 440 646 |
| Liabilities | | | |
| Payables | 5.1 | 183 | 89 |
| Attributed employee benefits | 5.2 | 1 661 | 1 787 |
| Other liabilities | 5.3 | 12 | 372 |
| Total liabilities | | 1 856 | 2 248 |
| Net assets | | 438 925 | 438 398 |
| Equity | | | |
| Reserves | 7.1 | 47 380 | 47 380 |
| Accumulated funds | | 391 545 | 391 018 |
| Total equity | | 438 925 | 438 398 |

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

Statement of Cash Flows

for the year ended 30 June 2019

| | Notes | 2019 \$'000 | 2018 \$'000 |
|---|-------|-----------------------|-----------------------|
| | | Inflows (Outflows) | Inflows (Outflows) |
| Cash flows from operating activities | | | |
| Cash inflows | | | |
| Attributed Appropriation receipts - recurrent | | 9 982 | 9 775 |
| Grants | | 413 | 466 |
| User charges | | 821 | 409 |
| GST receipts | | 434 | 374 |
| Interest received | | 35 | 48 |
| Other cash receipts | | 1 321 | 941 |
| Total cash inflows | | 13 006 | 12 013 |
| Cash outflows | | | |
| Attributed employee benefits | | (7 192) | (7 090) |
| Supplies and consumables | | (5 050) | (4 084) |
| Grants and subsidies | | (102) | (22) |
| GST payments | | (495) | (379) |
| Other cash payments | | (8) | (5) |
| Total cash outflows | | (12 847) | (11 580) |
| Net cash from (used by) operating activities | 8.2 | 159 | 433 |
| Cash flows from investing activities | | | |
| Cash outflows | | | |
| Payments for acquisition of non-financial assets | | (425) | (132) |
| Total cash outflows | | (425) | (132) |
| Net cash from (used by) investing activities | | (425) | (132) |
| Net increase (decrease) in cash held and cash equivalents | | (266) | 301 |
| Cash and deposits at the beginning of the reporting period | | 3 762 | 3 461 |
| Cash and deposits at the end of the reporting period | 8.1 | 3 496 | 3 762 |

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 2019

| | Reserves \$'000 | Accumulated funds \$'000 | Total equity \$'000 |
|-----------------------------------|--------------------|--------------------------------|---------------------------|
| Balance as at 1 July 2018 | 47 380 | 391 018 | 438 398 |
| Total comprehensive result | | 527 | 527 |
| Balance as at 30 June 2019 | 47 380 | 391 545 | 438 925 |

| | Reserves \$'000 | Accumulated funds \$'000 | Total equity \$'000 |
|-----------------------------------|--------------------|--------------------------------|---------------------------|
| Balance as at 1 July 2017 | 47 380 | 391 267 | 438 647 |
| Total comprehensive result | ... | (249) | (249) |
| Balance as at 30 June 2018 | 47 380 | 391 018 | 438 398 |

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 2019

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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 income from transactions and included in the net operating balance. However, the corresponding capital expenditure is not included in the calculation of the net operating balance. Accordingly, the net operating balance will portray a position that is better than the true underlying financial result.

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

| | Note | 2019 \$'000 | 2018 \$'000 |
|--|------|----------------|----------------|
| Net result from transactions (net operating balance) | | 527 | (249) |
| Less impact of Non-operational capital funding | | | |
| Attributed Revenue from Government - other | | 300 | ... |
| Fair value of additions to Heritage and cultural assets at no cost | 2.5 | 55 | 215 |
| Heritage and cultural assets purchased | | 109 | 28 |
| Total | | 464 | 243 |
| Underlying Net operating balance | | 63 | (492) |

2 Income from Transactions

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

2.1 Attributed Revenue from Government

Appropriations, whether recurrent or capital, are recognised as revenues in the period in which the Tasmanian Museum and Art Gallery (TMAG) gains control of the appropriated funds. Except for any amounts identified as carried forward, control arises in the period of appropriation.

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

| | 2019 \$'000 | 2018 \$'000 |
|---|----------------|----------------|
| Continuing operations | | |
| Attributed Appropriation revenue – recurrent | | |
| Current year | 9 982 | 9 775 |
| Less: Revenue received in advance for carried forward under section 8A(2) of the <i>Public Account Act 1986</i> | ... | (300) |
| Total | 9 982 | 9 475 |
| Attributed Revenue from Government – other | | |
| Appropriation carried forward under section 8A(2) of the <i>Public Account Act 1986</i> taken up as revenue in the current year | 300 | ... |
| Total | 300 | ... |
| Total Attributed revenue from Government | 10 282 | 9 475 |

2.2 Grants

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

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

| | 2019 \$'000 | 2018 \$'000 |
|--|----------------|----------------|
| Grants from the Australian Government | | |
| Recurrent grants | 165 | 143 |
| Total | 165 | 143 |
| Other grants | | |
| Grants from the Tasmanian Government | 200 | 178 |
| Other grants and contributions | 120 | 36 |
| Total | 320 | 214 |
| Total grants | 485 | 357 |

2.3 User charges

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

| | 2019 \$'000 | 2018 \$'000 |
|-----------------------------|----------------|----------------|
| Sales of goods and services | 372 | 374 |
| Fees and recoveries | 449 | 25 |
| Total | 821 | 399 |

2.4 Interest

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

| | 2019 \$'000 | 2018 \$'000 |
|--------------|----------------|----------------|
| Interest | 45 | 46 |
| Total | 45 | 46 |

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.

| | 2019 \$'000 | 2018 \$'000 |
|--|----------------|----------------|
| Fair value of additions to Heritage and cultural assets at no cost | 55 | 215 |
| Donations and bequests | 714 | 512 |
| Total | 769 | 727 |

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.

| | 2019 \$'000 | 2018 \$'000 |
|-------------------------|----------------|----------------|
| Reimbursement income | 186 | 95 |
| Rent received | 73 | 66 |
| Other operating revenue | 522 | 229 |
| Total | 781 | 390 |

3 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.

3.1 Attributed employee benefits

The Board does not employ staff in its own right and as a result activities of TMAG 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 Attributed Employee Benefits and include where applicable, entitlements to wages and salaries, annual leave, sick leave, long service leave, superannuation and any other post-employment benefits.

(a) Attributed Employee expenses

| | 2019 \$'000 | 2018 \$'000 |
|--------------------------------|----------------|----------------|
| Wages and salaries | 5 397 | 5 463 |
| Annual leave | 455 | 473 |
| Long service leave | 101 | 98 |
| Sick leave | 152 | 170 |
| Superannuation | 784 | 792 |
| Other post-employment benefits | (4) | 92 |
| Other employee expenses | 94 | 54 |
| Total | 6 979 | 7 142 |
| Directors fees | 82 | 25 |
| Total | 82 | 25 |

Superannuation expenses relating to defined benefit schemes relate to payments into the Consolidated Fund. 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 (2018: 12.95 per cent) of salary.

Superannuation expenses relating to defined contribution schemes are paid directly to superannuation funds at a rate of 9.5 per cent (2018: 9.5 per cent) of salary. In addition, departments are also required to pay into the Consolidated Fund a "gap" payment equivalent to 3.45 per cent (2018: 3.45 per cent) of salary in respect of employees who are members of contribution schemes.

(b) Remuneration of Key management personnel

| | Short-term benefits | | Long-term benefits | | |
|--------------------------------------|---------------------|--------------------|--------------------|----------------------------------|--------|
| 2019 | | | | Other Benefits & Long-Service | |
| | Salary | Other | Superannuation | Leave | Total |
| | \$'000 | Benefits \$'000 | \$'000 | \$'000 | \$'000 |
| Board of Trustees | | | | | |
| Mr Geoff Willis AM (Chairman) | 18 | ... | 2 | ... | 20 |
| Ms Julia Farrell (to 13/3/2019) | 9 | ... | 1 | ... | 10 |
| Ms Brett Torossi | 12 | ... | 1 | ... | 13 |
| Professor Jim Reid | 12 | ... | 1 | ... | 13 |
| Mark Fraser | 12 | ... | 1 | ... | 13 |
| Penelope Edmonds | 12 | ... | 1 | ... | 13 |
| Scott Baddiley | ... | ... | ... | ... | ... |
| Management personnel | | | | | |
| Ms Janet Carding, Director | 181 | 12 | 17 | 4 | 214 |
| Total | 256 | 12 | 24 | 4 | 296 |
| | | | | | |
| 2018 | | | | Other Benefits & Long-Service | |
| | Salary | Other | Superannuation | Leave | Total |
| | \$'000 | Benefits \$'000 | \$'000 | \$'000 | \$'000 |
| Board of Trustees | | | | | |
| Mr Geoff Willis AM (Chairman) | 7 | ... | 1 | ... | 8 |
| Alderman Helen Burnet (to 13/2/2018) | ... | ... | ... | ... | ... |
| Ms Julia Farrell | 4 | ... | ... | ... | 4 |
| Ms Brett Torossi | 4 | ... | ... | ... | 4 |
| Professor Jim Reid | 4 | ... | ... | ... | 4 |
| Professor Ross Large (to 13/2/2018) | ... | ... | ... | ... | ... |
| Mark Fraser (from 15/5/2018) | 1 | ... | ... | ... | 1 |
| Penelope Edmonds (from 14/2/2018) | 4 | ... | ... | ... | 4 |
| Scott Baddiley (from 15/5/2018) | ... | ... | ... | ... | ... |
| Management personnel | | | | | |
| Ms Janet Carding, Director | 177 | 17 | 17 | 6 | 217 |
| Total | 201 | 17 | 18 | 6 | 242 |

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

As part of TMAG's key management personnel, Kim Evans, Secretary and Jacqui Allen, Deputy Secretary, of Cultural and Tourism Development, receive no remuneration for their roles. Their remuneration is disclosed in the Department's Financial Statements.

Remuneration during 2018-19 for key personnel is set by the *State Service Act 2000*. Remuneration and other terms of employment are specified in employment contracts. Short-term benefits include motor vehicle and car parking fringe benefits in addition to annual leave and any other short term benefits. Fringe benefits have been reported at the grossed up reportable fringe benefits amount. The Fringe Benefits Tax (FBT) year runs from 1 April to 31 March each year, any FBT attributable to key management personnel is reported on that basis. Long term employee expenses include long service leave, superannuation obligations and termination payments.

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 is as follows:

| | 2019 Aggregate value of transactions \$'000 | 30 June 2019 Total Amount Outstanding or Committed \$'000 |
|---|--|--|
| Voluntary non-reciprocal donation to TMAG | 6 | ... |

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

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

The Department provides ongoing support and funding to TMAG. Kim Evans, in addition to his role as a member of TMAG's key management personnel, is the Secretary and the Accountable Authority of the Department. The Department charges TMAG an annual Administrative support charge, disclosed in Note 3.3, and the employment of TMAG staff by the Department is disclosed in Note 3.1(a).

3.2 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. Leasehold improvements are amortised over the shorter of either the unexpired period of the lease or the estimated useful lives of the improvements, once the asset is held ready for use.

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

Major depreciation periods are:

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

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

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

(a) Depreciation

| | 2019 \$'000 | 2018 \$'000 |
|--|----------------|----------------|
| Plant and equipment | 38 | 41 |
| Buildings | 288 | 289 |
| Total | 326 | 330 |
| (b) Amortisation | | |
| Leasehold improvements | 6 | 6 |
| Total | 6 | 6 |
| Total depreciation and amortisation | 332 | 336 |

3.3 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.

| | 2019 \$'000 | 2018 \$'000 |
|--------------------------------|----------------|----------------|
| Audit fees – financial audit | 13 | 13 |
| Audit fees – internal audit | 5 | ... |
| Operating lease costs | 5 | 4 |
| Consultants | 337 | 46 |
| Contracted services | 422 | 369 |
| Property services | 778 | 759 |
| Maintenance | 602 | 414 |
| Communications | 235 | 201 |
| Information technology | 67 | 15 |
| Insurance | 340 | 170 |
| Travel and transport | 86 | 135 |
| Advertising and promotion | 194 | 159 |
| Other supplies and consumables | 499 | 439 |
| Administrative support charge | 1 088 | 998 |
| Exhibitions | 320 | 215 |
| Cost of sales | 161 | 176 |
| Total | 5 152 | 4 113 |

3.4 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.

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

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

| | 2019 \$'000 | 2018 \$'000 |
|----------------------|----------------|----------------|
| Grants and subsidies | 102 | 22 |
| Total | 102 | 22 |

4 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.

4.1 Receivables

Receivables are recognised at amortised cost, less any impairment losses (of which there were none), however, due to the short settlement period, receivables are not discounted back to their present value.

| | 2019 \$'000 | 2018 \$'000 |
|--------------------------------|----------------|----------------|
| Receivables | 196 | 15 |
| Tax assets | 91 | 34 |
| Less: Expected credit loss | ... | ... |
| Total | 287 | 49 |
| Settled within 12 months | 287 | 49 |
| Settled in more than 12 months | ... | ... |
| Total | 287 | 49 |

For ageing analysis of the financial assets, refer to note 9.1.

4.2 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.

(a) Carrying amount

| | 2019 \$'000 | 2018 \$'000 |
|--------------------------------|----------------|----------------|
| Other financial assets | | |
| Accrued interest | 22 | 12 |
| Accrued revenue | 29 | 10 |
| Total | 51 | 22 |
| Settled within 12 months | 51 | 22 |
| Settled in more than 12 months | ... | ... |
| Total | 51 | 22 |

4.3 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 considerations are valued at current replacement cost.

| | 2019 \$'000 | 2018 \$'000 |
|--------------------------------|----------------|----------------|
| Inventory held for sale | 164 | 178 |
| Total | 164 | 178 |
| Settled within 12 months | 164 | 178 |
| Settled in more than 12 months | ... | ... |
| Total | 164 | 178 |

4.4 Property, plant and equipment and heritage and cultural assets

Property, plant and equipment

(i) Valuation basis

Land assets are recorded at fair value. Buildings are recorded at fair value less accumulated depreciation and all other non-current physical assets are recorded at historic cost less accumulated depreciation and accumulated impairment losses.

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

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

The value of exhibitions is included in plant and equipment and represents capitalisation of the development and establishment costs of exhibitions that will continue to generate revenue or provide a community service beyond the financial year or years in which these costs were incurred.

Capitalised development and establishment costs include material and construction expenditure, but do not include an assessment of the intrinsic value of collection items incorporated in an exhibition unless specifically purchased and costed for that purpose. Staff costs for permanent employees inputs to the development of exhibitions are reflected in employee related expenses and are not included in the capitalisation of exhibitions.

(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. Land and buildings measured at fair value are revalued every five years. The next revaluation will be completed upon the resolution of the outstanding assignment of property titles at the City site, which is currently being investigated for consolidation with the Board of Trustees.

Heritage and cultural assets

(i) Valuation basis

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

(ii) Asset recognition threshold

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

(iii) Revaluations

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

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

(iv) Highest and best use

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

(a) Carrying amount

| | 2019 \$'000 | 2018 \$'000 |
|--|----------------|----------------|
| Land | | |
| At fair value | 8 494 | 8 494 |
| Total | 8 494 | 8 494 |
| Buildings | | |
| At fair value | 20 010 | 20 010 |
| Less: Accumulated depreciation | (1 193) | (905) |
| Total | 18 817 | 19 105 |
| Leasehold improvements | | |
| At cost | 83 | 83 |
| Less: Accumulated amortisation | (68) | (62) |
| Total | 15 | 21 |
| Plant and equipment | | |
| At cost | 770 | 770 |
| Less: Accumulated depreciation | (499) | (461) |
| | 271 | 309 |
| Work in progress (at cost) | 316 | ... |
| Total | 587 | 309 |
| Total property, plant and equipment | 27 913 | 27 929 |
| Heritage and cultural assets | | |
| At fair value (30 June 2016) | 408 870 | 408 706 |
| Total | 408 870 | 408 706 |
| Total property, plant and equipment, heritage and cultural assets | 436 783 | 436 635 |

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 2014.

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 an independent specialist valuer RHAS Chartered Valuers and Brokers as at 30 June 2015. The valuation was undertaken in accordance with accounting standards for fair value applicable to cultural and heritage collections AASB13 *Fair Value Measurement*. The definition of fair value is defined in AASB13 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.

Heritage and cultural assets were valued by internal review conducted by management and specialist staff as at 30 June 2016. The internal review adopted the 30 June 2015 independent valuation, and added items exceeding the asset capitalisation threshold of \$10 000 that have been added to the collection during subsequent years, at either cost or where an item was acquired at no cost, the cost is its estimated fair value at acquisition. The same internal review was conducted for 30 June 2017.

The current year internal review has adopted the 2017 internal valuation, and added items that were acquired for the heritage collection during 2018-19. The value of the added items was determined on a combination of internal acquisition records, specialised knowledge and market information. Some of the internal acquisition records include independent valuations. Where an item was acquired at no cost, the cost is its estimated fair value at acquisition.

(b) Reconciliation of movements

Reconciliations of the carrying amounts of each class of Property, plant and equipment, heritage and cultural assets 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.

| 2019 | | | | | | |
|----------------------------------|---|--|--|--|--|-------------------------|
| | Land Level 2 (land in active markets) \$'000 | Buildings Level 2 (general office buildings) \$'000 | Leasehold improvements \$'000 | Plant equipment and vehicles \$'000 | Heritage and cultural assets Level 2 \$'000 | Total \$'000 |
| Carrying value at 1 July | 8 494 | 19 105 | 21 | 309 | 408 706 | 436 635 |
| Contributions received | ... | ... | ... | ... | 55 | 55 |
| Additions | ... | ... | ... | 316 | 109 | 425 |
| Depreciation and amortisation | ... | (288) | (6) | (38) | ... | (332) |
| Carrying value at 30 June | 8 494 | 18 817 | 15 | 587 | 408 870 | 436 783 |
| 2018 | | | | | | |
| | Land Level 2 (land in active markets) \$'000 | Buildings Level 2 (general office buildings) \$'000 | Leasehold improvements \$'000 | Plant equipment and vehicles \$'000 | Heritage and cultural assets Level 2 \$'000 | Total \$'000 |
| Carrying value at 1 July | 8 494 | 19 395 | 27 | 245 | 408 463 | 436 624 |
| Contributions received | ... | ... | ... | ... | 215 | 215 |
| Additions | ... | ... | ... | 105 | 28 | 133 |
| Depreciation and amortisation | ... | (290) | (6) | (41) | ... | (337) |
| Carrying value at 30 June | 8 494 | 19 105 | 21 | 309 | 408 706 | 436 635 |

5 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.

5.1 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.

| | 2019 \$'000 | 2018 \$'000 |
|--------------------------------|----------------|----------------|
| Creditors | 111 | 51 |
| Accrued expenses | 72 | 38 |
| Total | 183 | 89 |
| Settled within 12 months | 183 | 89 |
| Settled in more than 12 months | ... | ... |
| Total | 183 | 89 |

Settlement is usually made within 30 days.

5.2 Attributed employee benefits

While, as outlined in note 3.1, TMAG does not employ staff in its own right, its share of the employee benefits are included in the Statement of Comprehensive Income as Attributed Employee Benefits and include where applicable, entitlements to wages and salaries, annual leave, sick leave, long service leave, superannuation and any other post-employment benefits. As a result, liabilities for wages and salaries and annual leave are recognised when an attributed 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 attributed employees delivering TMAG activities. This liability is held centrally and is recognised within the Finance-General Division of the Department of Treasury and Finance.

| | 2019 \$'000 | 2018 \$'000 |
|--------------------------------|----------------|----------------|
| Accrued salaries | 54 | 65 |
| Annual leave | 466 | 526 |
| Long service leave | 1 140 | 1 195 |
| Other provisions | 1 | 1 |
| Total | 1 661 | 1 787 |
| Settled within 12 months | 644 | 711 |
| Settled in more than 12 months | 1 017 | 1 076 |
| Total | 1 661 | 1 787 |

5.3 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.

| | 2019 \$'000 | 2018 \$'000 |
|--|----------------|----------------|
| Appropriation received in advance for carry forward under section 8A of the <i>Public Account Act 1986</i> | ... | 300 |
| PAYG withholding tax | ... | 58 |
| Other liabilities | 12 | 14 |
| Total | 12 | 372 |
| Settled within 12 months | 4 | 364 |
| Settled in more than 12 months | 8 | 8 |
| Total | 12 | 372 |

6 Commitments and Contingencies

6.1 Schedule of Commitments

| | 2019 \$'000 | 2018 \$'000 |
|------------------------------------|----------------|----------------|
| By type | | |
| <i>Lease Commitments</i> | | |
| Vehicles | 35 | 45 |
| Total lease commitments | 35 | 45 |
| <i>Other Commitments</i> | | |
| Project commitments | 900 | 110 |
| Total other commitments | 900 | 110 |
| Total | 935 | 155 |
| By maturity | | |
| <i>Operating lease commitments</i> | | |
| One year or less | 25 | 24 |
| From one to five years | 15 | 21 |
| More than five years | ... | ... |
| Total lease commitments | 35 | 45 |
| <i>Other commitments</i> | | |
| One year or less | 709 | 110 |
| From one to five years | 191 | ... |
| More than five years | ... | ... |
| Total other commitments | 900 | 110 |
| Total | 935 | 155 |

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

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

6.2 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.

7 Reserves

7.1 Reserves

| 2019 | Land \$'000 | Heritage and cultural assets \$'000 | Total \$'000 |
|--|------------------------|--|-------------------------|
| Asset revaluation reserve | | | |
| Balance at the beginning of financial year | 2 733 | 44 647 | 47 380 |
| Revaluation increments/ (decrements) | ... | ... | ... |
| Balance at end of financial year | 2 733 | 44 647 | 47 380 |
| 2018 | Land \$'000 | Heritage and cultural assets \$'000 | Total \$'000 |
| Asset revaluation reserve | | | |
| Balance at the beginning of financial year | 2 733 | 44 647 | 47 380 |
| Revaluation increments/ (decrements) | ... | ... | ... |
| Balance at end of financial year | 2 733 | 44 647 | 47 380 |

8 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 Special Deposits and Trust Fund, being short term of three months or less and highly liquid. Deposits are recognised at amortised cost, being their face value.

8.1 Cash and Deposits

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

| | Note | 2019 \$'000 | 2018 \$'000 |
|--|------|----------------|----------------|
| Special Deposits and Trust Fund balance | | | |
| T524 State Growth Operating Account | | 219 | 520 |
| Total | | 219 | 520 |
| Other cash held | | | |
| Restricted and Non-restricted cash at bank | 10.1 | 3 275 | 3 240 |
| Cash on hand | | 2 | 2 |
| Total | | 3 277 | 3 242 |
| Total cash and deposits | | 3 496 | 3 762 |

8.2 Reconciliation of Net Result to Net Cash from Operating Activities

| | 2019 \$'000 | 2018 \$'000 |
|---|----------------|----------------|
| Net result from transactions (net operating balance) | 527 | (249) |
| Depreciation and amortisation | 332 | 336 |
| Contributions received | (55) | (215) |
| Decrease (increase) in Receivables | (238) | 157 |
| Decrease (increase) in Inventories | 14 | 3 |
| Decrease (increase) in Other assets | (29) | (9) |
| Increase (decrease) in Attributed employee benefits | (126) | 74 |
| Increase (decrease) in Payables | 94 | 26 |
| Increase (decrease) in Other liabilities | (360) | 310 |
| Net cash from (used by) operating activities | 159 | 433 |

9 Financial Instruments

9.1 Risk exposures

(a) Risk management policies

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

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

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

(b) Credit risk exposures

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

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

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

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 2019 and 1 July 2018 (adoption of AASB 9) are as follows.

Expected credit loss analysis of receivables as at 30 June 2019

| | 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% | 0.02% | 0.05% | 0.16% | 2.06% | 2.29% |
| Total gross carrying amount (B) | 158 | ... | ... | 29 | 9 | 196 |
| Expected credit loss (A x B) | ... | ... | ... | ... | ... | ... |

Expected credit loss analysis of receivables as at 1 July 2018 (adoption date of AASB 9)

| | 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% | 0.02% | 0.05% | 0.16% | 2.06% | 2.29% |
| Total gross carrying amount (B) | 8 | 2 | ... | ... | 5 | 15 |
| Expected credit loss (A x B) | ... | ... | ... | ... | ... | ... |

The following table is for comparative purposes only, and represents the age analysis that was published as part of the TMAG's 2017-18 financial statements under the previous accounting standards.

Analysis of financial assets that are past due at 30 June 2018 but not impaired

| | Not past due | Past due >30 days | Past due >60 days | Past due >90 days | Total |
|-------------|--------------|----------------------|----------------------|----------------------|--------|
| | \$'000 | \$'000 | \$'000 | \$'000 | \$'000 |
| Receivables | ... | 15 | ... | ... | 15 |

(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. |
| Bank overdraft | A bank overdraft forms an integral part of TMAG's cash management, these overdrafts are included as a component of cash and cash equivalents. | On demand. |

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

2019

| Maturity analysis for financial liabilities | | | | | | | | |
|---|------------------|-------------------|-------------------|-------------------|-------------------|--------------------------------|---------------------------------|------------------------------|
| | 1 Year \$'000 | 2 Years \$'000 | 3 Years \$'000 | 4 Years \$'000 | 5 Years \$'000 | More than 5 Years \$'000 | Undiscounted Total \$'000 | Carrying Amount \$'000 |
| Financial liabilities | | | | | | | | |
| Payables | 183 | ... | ... | ... | ... | ... | 183 | 183 |
| Total | 183 | ... | ... | ... | ... | ... | 183 | 183 |

2018

| Maturity analysis for financial liabilities | | | | | | | | |
|---|------------------|-------------------|-------------------|-------------------|-------------------|--------------------------------|---------------------------------|------------------------------|
| | 1 Year \$'000 | 2 Years \$'000 | 3 Years \$'000 | 4 Years \$'000 | 5 Years \$'000 | More than 5 Years \$'000 | Undiscounted Total \$'000 | Carrying Amount \$'000 |
| Financial liabilities | | | | | | | | |
| Payables | 89 | ... | ... | ... | ... | ... | 89 | 89 |
| Total | 89 | ... | ... | ... | ... | ... | 89 | 89 |

(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:

| | 2019 \$'000 | 2018 \$'000 |
|----------------------------------|----------------|----------------|
| Variable rate instruments | | |
| Cash at Bank | 3 275 | 3 762 |
| Total | 3 275 | 3 762 |

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

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

| | Statement of | | Equity | |
|------------------------|----------------------|-------------|------------|------------|
| | Comprehensive Income | | | |
| | 100 basis | 100 basis | 100 basis | 100 basis |
| | points | points | points | points |
| | increase | decrease | increase | decrease |
| | \$'000 | \$'000 | \$'000 | \$'000 |
| 30 June 2019 | | | | |
| Cash and deposits | 33 | (33) | ... | ... |
| Net sensitivity | 33 | (33) | ... | ... |
| 30 June 2018 | | | | |
| Cash and deposits | 32 | (32) | ... | ... |
| Net sensitivity | 32 | (32) | ... | ... |

This analysis assumes all other variables remain constant. The analysis was performed on the same basis for 2018.

9.2 Categories of Financial Assets and Liabilities

| | |
|--|---------------|
| AASB 9 Carrying amount | 2019 |
| | \$'000 |
| Financial assets | |
| Amortised cost | 3 692 |
| Total | 3 692 |
| Financial Liabilities | |
| Financial liabilities measured at amortised cost | 183 |
| Total | 183 |
| AASB 139 Carrying amount | 2018 |
| | \$'000 |
| Financial assets | |
| Cash and deposits | 3 762 |
| Loans and receivables | 15 |
| Total | 3 777 |
| Financial Liabilities | |
| Financial liabilities measured at amortised cost | 89 |
| Total | 89 |

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

| | Carrying Amount 2019 \$'000 | Net Fair Value 2019 \$'000 | Carrying Amount 2018 \$'000 | Net Fair Value 2018 \$'000 |
|---|--------------------------------------|-------------------------------------|--------------------------------------|-------------------------------------|
| Financial assets | | | | |
| Cash at bank | 3 277 | 3 277 | 3 242 | 3 242 |
| Cash in Special Deposits and Trust Fund | 219 | 219 | 520 | 520 |
| Receivables | 196 | 196 | 15 | 15 |
| Total financial assets | 3 692 | 3 692 | 3 777 | 3 777 |
| Financial liabilities (Recognised) | | | | |
| Payables | 183 | 183 | 89 | 89 |
| Total financial liabilities (Recognised) | 183 | 183 | 89 | 89 |

9.4 Net Fair Values of Financial Assets and Liabilities

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

10 Statement of Trustee Receipts and Payments for the year ended 30 June 2019

10.1 Statement of Trust Receipts and Payments

| Project | Opening Balance \$'000 | Receipts \$'000 | Payments \$'000 | Closing Balance \$'000 |
|---------------------------------------|------------------------------|--------------------|--------------------|------------------------------|
| <i>Restricted accounts</i> | | | | |
| Art | 7 | ... | ... | 7 |
| Bequests | 1 883 | 203 | (143) | 1 943 |
| Biodiversity | 300 | 74 | (182) | 192 |
| Collection Access | 103 | ... | (103) | ... |
| Collection Care | ... | 8 | ... | 8 |
| Collections & Research Projects | 5 | 167 | (64) | 108 |
| Exhibitions | 242 | 1 157 | (638) | 761 |
| Foundation | ... | 208 | (207) | 1 |
| Museum Projects Account | 20 | 11 | (2) | 29 |
| Narryna Museum | ... | 18 | (18) | ... |
| Public Donations | 1 | 7 | ... | 8 |
| Public Program | 183 | 157 | (167) | 173 |
| Travel Grant | 2 | 12 | (2) | 12 |
| <i>Non-restricted accounts</i> | | | | |
| Collection Care | 27 | 14 | (15) | 26 |
| Departmental clearing accounts | (6) | 477 | (948) | (477) |
| Jayne Wilson Bequest | 241 | 3 | ... | 244 |
| Museum Projects Account | 7 | 10 | ... | 17 |
| Narryna Museum | (87) | 92 | (107) | (102) |
| Public Donations | 157 | 43 | (32) | 168 |
| Vivian Barlow Bequest | 155 | 2 | ... | 157 |
| | 3 240 | 2 663 | (2 628) | 3 275 |

The Narryna Museum trust account is an overdrawn account, which will be reimbursed by the operation of the Narryna Museum over a period of five years (to 2022-23), under an arrangement with the Board. The Board have 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.

10.2 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.

Foundation

The Board has established the Tasmanian Museum and Art Gallery Foundation Limited for the purpose of raising funds and receiving donations for the benefit of TMAG and is currently seeking charitable status.

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.

11 Events Occurring After Balance Date

The Public Sector Union Wages Agreement 2018 was registered by the Tasmanian Industrial Commission on 19 August 2019. As part of the terms of this Agreement, departmental employees covered by the Tasmanian State Service Award, are entitled to receive an increase of 2.1 per cent per annum effective from the pay period commencing on 13 December 2018. TMAG is expecting to pay this retrospective increase in respect of the period from 13 December 2018 to 30 June 2019 by 18 September 2019. The estimated amount of the payment is \$62 000.

The Board have commenced negotiations with an independent professional valuer for the revaluation of the Heritage and cultural assets, which will be presented in the 2020 statements.

12 Other Significant Accounting Policies and Judgements

12.1 Objectives and Funding

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

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

TMAG is funded by:

- a) Parliamentary appropriations through the Department;
- b) Funds held in Trust by the Board; and
- c) Funds generated by the provision of services on a fee for service basis, as outlined in Note 2.3.

The Financial Statements encompass all funds through which TMAG controls resources to carry on its functions.

All activities of TMAG are classified as controlled

12.2 Basis of Accounting

The Secretary of the Department and the Board have decided that in order to meet the information needs common to users who are unable to command the preparation of specialised reports and to meet the future financial reporting obligations of TMAG, Financial Statements will be prepared as General Purpose Financial Statements 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 and Audit Act 1990*; 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 12.5.

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.

12.3 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.

12.4 Functional and Presentation Currency

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

12.5 Changes in Accounting Policies

(a) Impact of new and revised Accounting Standards

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

- *AASB 7 Financial Instruments: Disclosures* - the objective of this Standard is to require entities to provide disclosures in their financial statements that enable users to evaluate the significance of financial instruments for the entity's financial position and performance; and the nature and extent of risks arising from financial instruments to which the entity is exposed during the period and at the end of the reporting period, and how the entity manages those risks. The amendments to this Standard have resulted in a reconciliation being required where there is a reclassification of financial assets or liabilities resulting from the adoption of AASB 9. There is no financial impact for TMAG.

- AASB 9 *Financial Instruments* - the objective of this Standard is to establish principles for the financial reporting of financial assets and financial liabilities that will present relevant information to users of financial statements for their assessment of the amounts, timing, uncertainty of an entity's future cash flows, and to make amendments to various accounting standards as a consequence of the issuance of AASB 9. AASB 9 has replaced accounting for impairment losses with a forward looking expected credit loss approach. TMAG has applied AASB 9 on a cumulative basis and has not restated comparative information which was reported under AASB 139. There is no significant impact for TMAG.

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

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

- AASB 15 *Revenue from Contracts with Customers* – The objective of this Standard is to establish the principles that an entity shall apply to report useful information to users of financial statements about the nature, amount, timing, an uncertainty of revenue and cash flows arising from a contract with a customer. In accordance with 2015 8 *Amendments to Australian Accounting Standards - Effective Date of AAS 15*, this Standard applies to annual reporting periods beginning on or after 1 January 2019. Where an entity applies the Standard to an earlier annual reporting period, it will disclose that fact. TMAG has commenced reviewing the financial impact of this standard and at this stage, the initial application of AASB 15 is not expected to significantly impact TMAG's financial position.
- 2014-5 *Amendments to Australian Accounting Standards arising from AASB 15* – The objective of this Standard is to make amendments to Australian Accounting Standards and Interpretations arising from the issuance of AASB 15 *Revenue from Contracts with Customers*. This Standard applies when AASB 15 is applied, except that the amendments to AASB 9 (December 2009) and AASB 9 (December 2010) apply to annual reporting periods beginning on or after 1 January 2018. This Standard will be applied when AASB 15 is applied. There will be no significant impact for TMAG.
- 2016-3 *Amendments to Australian Accounting Standards – Clarifications to AASB 15* – The objective of this Standard is to clarify the requirements on identifying performance obligations, principal versus agent considerations and the timing of recognising revenue from granting a licence. This Standard applies to annual periods beginning on or after 1 January 2019. The impact is enhanced disclosure in relation to revenue. There will be no significant impact for TMAG.
- AASB 16 *Leases* – The objective of this Standard is to introduce a single lessee accounting model and require a lessee to recognise assets and liabilities. This Standard applies to annual reporting periods beginning on or after 1 January 2019. The standard will result in most of TMAG operating leases being brought onto the Statement of Financial Position and additional note disclosures. The calculation of the lease liability will take into account appropriate discount rates, assumptions about the lease term, and required lease payments. A corresponding right to use asset will be recognised, which will be amortised over the term of the lease. There are limited exceptions relating to low-value leases and short-term leases. Operating lease costs will no longer be shown. The Statement of Comprehensive Income impact of the leases will be through amortisation and interest charges. TMAG's current operating lease cost is shown at note 3.3. In the Statement of Cash Flows, lease payments will be shown as cash flows from financing activities instead of operating activities. Further information on TMAG's current operating lease position can be found at notes 6.1. The financial impact will be the recognition of right of use asset (\$32 170) and a lease liability (\$33 222).
- AASB 1058 *Income of Not for Profit Entities* – The objective of this Standard is to establish principles for not for profit entities that apply to transactions where the consideration to acquire an asset is significantly less than fair value principally to enable a not for profit entity to further its objectives, and the receipt of volunteer services. This Standard applies to annual reporting periods beginning on or after 1 January 2019. The impact is enhanced disclosure in relation to income of not for profit entities. The financial impact is expected to be minimal.
- AASB 1059 *Service Concession Arrangements: Grantors* – The objective of this Standard is to prescribe the accounting for a service concession arrangement by a grantor that is a public sector entity. This Standard applies on or after 1 January 2020. The impact of this Standard is enhanced disclosure in relation to service concession arrangements for grantors that are public sector entities. There is no financial impact.

12.6 Leases

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

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

12.7 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.

12.8 Comparative Figures

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

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

12.9 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 "...".

12.10 Taxation

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

12.11 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.

