



Tasmanian Museum
and Art Gallery

Annual Report 2019-20

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Tasmanian
Government

TASMANIAN	
MUSEUM	&
ART	GALLERY

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Cover image: *West: Out on the Edge* exhibition, December 2019, Karen Brown Photography

Tasmanian Museum and Art Gallery

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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 2020, in compliance with section 31 of the *Tasmanian Museum and Art Gallery Act 2017*, and for presentation to each House of Parliament as required under s.31(4).

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

Signed in accordance with a resolution of the Board.



Brett Torossi

Chair, TMAG Board of Trustees

Board of Trustees

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

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

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

Members of the Board of Trustees

Chair

Ms Brett Torossi (14 February 2020 - current)

Mr Geoff Willis AM (1 July 2019 - 13 February 2020)

Board Members

Professor Jim Reid

Associate Professor Penny Edmonds

Mr Scott Baddiley

Mr Mark Fraser

Mr Andrew Catchpole**

Ms Heather Rose**

**Appointed 12 February 2020

Outgoing Board Members 2019-20

Mr Geoff Willis AM: completed his appointment as a Trustee on 13 February 2020.

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



2019-20 was a year of change at TMAG. My role as Chair commenced in mid-February after a handover from my predecessor Geoff Willis AM. Geoff, as with every aspect of his leadership of this important organisation, handled the transition with the utmost professionalism and attention to detail. My profound thanks to Geoff for his contribution over many years at TMAG and, in particular, for the last five years when he has served as Chair and overseen the implementation of our new Act, the transition to a statutory authority, and secured important funding to support vital improvements to the museum's buildings.

During the first part of 2019-20, under Geoff's leadership, TMAG saw the completion of the compelling exhibition *Julie Gough: Tense Past* that examined the dispossession of Tasmania's Aboriginal people through this talented artist's eyes. In December 2019, the Board took the historic decision to deaccession the ancient petroglyphs removed from Preminghana, and seek approval to return them to Country. We aim to continue to strengthen the relationship with the Tasmanian Aboriginal community during my time as Chair.

As I took the Chair, we were joined by two new members, Heather Rose and Andrew Catchpole and I would like to take this opportunity to welcome them both to TMAG and thank them for the contribution they have already made over the past months.

Despite all the careful preparations as I began my term, within four weeks the world had changed with the

declaration of the COVID-19 global pandemic. As we all remember, restrictions saw TMAG close to the public by 19 March, and unable to re-open until just before the conclusion of the financial year on 23 June.

During this period, the Board met frequently online to support the management team. Our priorities were to ensure the safety of our staff, our volunteers and our invaluable State Collection. TMAG adapted quickly to this unprecedented time under the leadership of our management team. The majority of the museum's work continued during the lockdown. We innovated by quickly commencing digital programming keeping in touch with our local and global community, ensuring the museum remained a place of knowledge and learning even when scholars and visitors were unable to be with us in person.

My thanks to the Board, to our Director Janet Carding, and our staff, volunteers and many supporters, as they responded with exceptional professionalism, grace, determination and flexibility to the challenges of 2020.

At TMAG we tell Tasmania's stories. We interact daily with the international scientific community, art and cultural institutions, historical institutions, scholars of indigenous history, with educators and with students of all ages. This year we showed that our stories can be told in many ways and using many platforms. We were able to prove that our reach is infinite and our contribution invaluable even when we are constrained by geographic isolation.



Brett Torossi, Chair, TMAG Board of Trustees, the Hon Elise Archer MP, Minister for the Arts and Janet Carding, TMAG Director announcing Brett's appointment as Chair, February 2020

With the rapid deterioration of the economic situation due to the pandemic, the Tasmanian Government announced the Public Building Maintenance Fund, and TMAG was allocated \$3.8 million across a two-year period, which has enabled us to commence a series of essential projects across our extensive heritage property portfolio. My thanks to the Tasmanian Government, and the Minister for the Arts in particular, for her support of TMAG through this allocation and throughout the whole year. Thank you also for the collegial support of the Department of State Growth, especially Jacqui Allen and Mandy Russell, who regularly attend our Audit and Risk committee meetings and take a close interest in our success. The support and engagement of State Growth was critical to TMAG being able to address its budget challenges this year, and to deliver a balanced budget for 2019-20, and this is gratefully acknowledged.

I would also like to thank our vibrant supporter groups, the TMAG Foundation, Friends of TMAG, and TMAGgots, for their fundraising efforts and contributions over the past year. These groups ensure we continue to connect with our community far and wide, attract and retain supporters and patrons, and help us to develop new initiatives that further showcase the wealth of knowledge and human endeavour housed in this marvellous institution. My heartfelt thanks also go to Penny Clive and Bruce Neill of Detached Cultural

Organisation for their continuing strong support of TMAG, and leading the philanthropic sector in Tasmania.

As we look ahead the situation remains uncertain but I know that with our Board and the strong team at, and around, TMAG we are well-placed to adapt and change as needed and to grow our role as part of the cultural, creative and scientific lifeblood of Tasmania.

Brett Torossi

Chair, TMAG Board of Trustees



Julie Gough, artist, in the exhibition *Julie Gough: Tense Past*, 2019

Director's report



We began 2019-20 knowing that it would be different in tone to the previous year – but little did we know at the time just how different it would turn out to be! Alongside our vibrant exhibition schedule, public programs, important research and ongoing collection care and development, we commenced work on a series of major initiatives that will take several years to deliver. These projects include the creation of a new Children's Exhibition at the city site; the build of a new collection management system (CMS) that in future will hold all our vital collection data; the implementation of the national First Peoples Roadmap initiative by the Australian Museums and Galleries Association (AMaGA) to enhance indigenous engagement in museums and galleries; and the nurturing of Hobart Current, our new partnership with the City of Hobart to commission and shine a spotlight on important new contemporary works by ten artists.

In the first half of the year, work proceeded smoothly, with TMAG completing another successful *Expedition of Discovery* in November, this time to the Spring Bay Mill site at Triabunna. The many specimens collected during the trip are well on the way to being identified and added to the State Collection, and the programs with local students were a highlight of the week. Our thanks to the team at Spring Bay Mill for their hospitality and support that made the expedition such a memorable experience, and to the Friends of TMAG for their support of this vital initiative over the past three years.

Also in November, TMAG was delighted to secure a rare colonial musk-wood teapoy for the State Collection with the generous support of the TMAG Foundation. We are grateful for the Foundation's ability to support such important acquisitions and to all those who have supported our fundraising efforts over the past year.

In December we were delighted to open our major exhibition for the year, *West: Out on the Edge*, an intriguing multi-disciplinary exploration of Tasmania's distinctive and compelling west. This exhibition was the result of some great partnerships and community involvement and I would particularly like to thank the people of the west who worked with us to tell their stories, our sponsors Hydro Tasmania, Blundstone Australia, Hydrowood, and the TMAG Foundation for their support in making key acquisitions for the show.

However, as the summer progressed it became clear that this was not any ordinary year. Firstly we saw the devastating bushfires on the mainland, followed by the outbreak of the global COVID-19 pandemic, which tested both our resolve and our priorities. Throughout the second half of the year, the museum's visitation and programs were impacted as the number of tourists declined, and then the museum closed to the public for much of the last four months of the year. Sadly, due to pandemic restrictions, several major events that are usually highlights of the year could not go ahead, including the annual TMAG Children's Festival and Dark Mofo 2020.



Steve Davy, CEO Hydro Tasmania, Janet Carding, the Hon Elise Archer MP, Minister for the Arts and Phil Vickers, Mayor of the West Coast Council, at the opening of *West: Out on the Edge*, December 2019

The TMAG team responded magnificently at an anxious and difficult time, and the swift change to create online programming that began within days of TMAG's closure played a key role in ensuring our continued engagement with the public virtually, whilst the museum was closed.

Many staff who would typically work in front of house roles moved to support the curatorial and program teams in their work, and thrived in their new, temporary duties. From March, TMAG staff adapted to new work practices in response to the pandemic and new public health guidelines were incorporated into everyday life at TMAG.

Despite the tremendous upheaval, the resolve of the TMAG staff has been extraordinary and we ended the year with the museum open once more; our exhibition and programs calendar reworked; digital programming continuing; all our multi-year projects on track; a major maintenance program underway; and many of our volunteers and supporters back on deck. My thanks to all the TMAG staff for their flexibility and hard work that made this result possible, and for the support of the Board and the Department of State Growth.

While a very different year at TMAG, once more it was successful thanks to a great team effort and we will continue to work together as we progress towards the

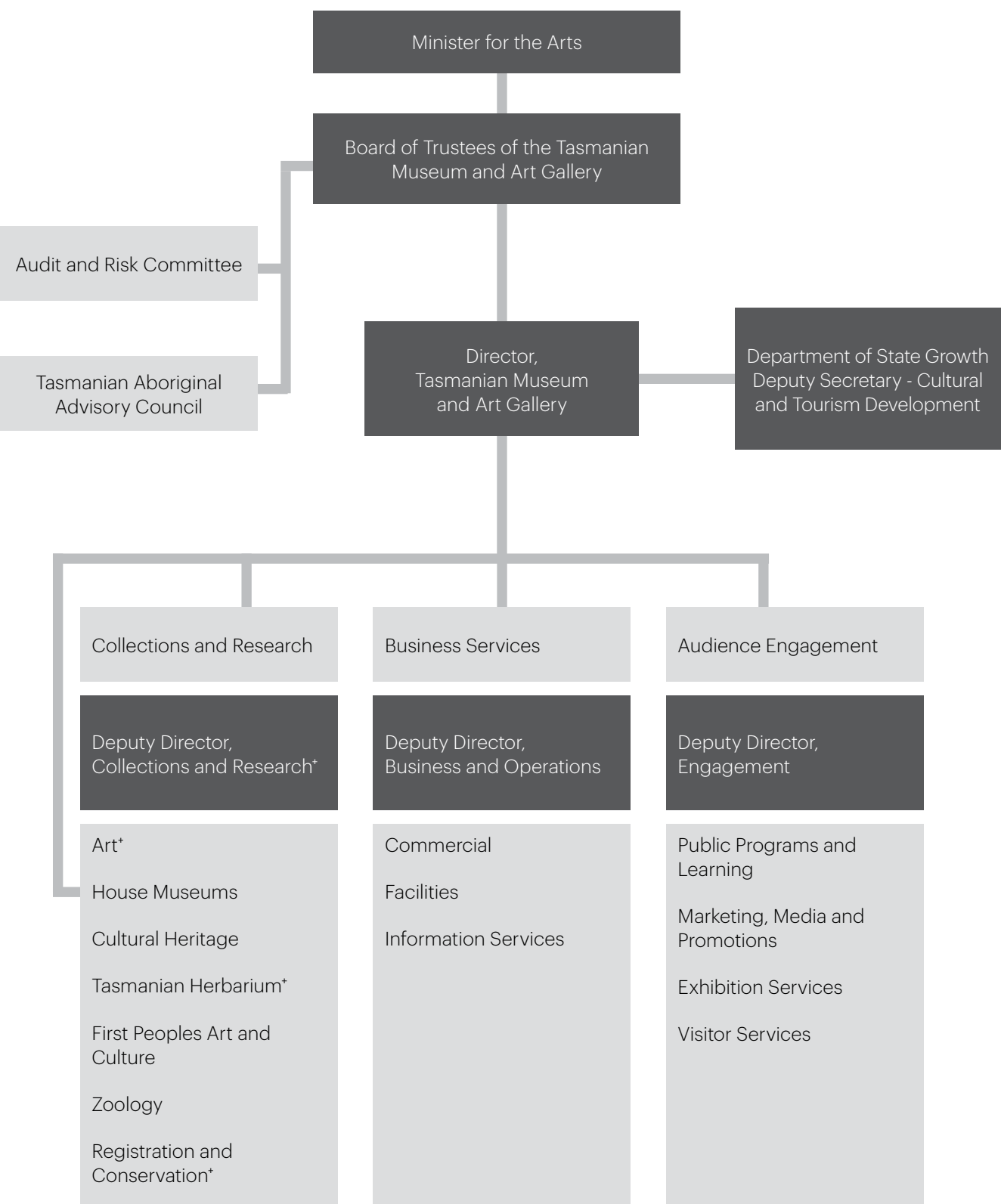
realisation of several major projects over the coming year, including the opening of the new Children's Exhibition in April 2021.

Janet Carding
Director



TMAG Expedition of Discovery, Spring Bay Mill, November 2019

Organisational structure



* Shared leadership of Collections and Research

2019-20 Highlights



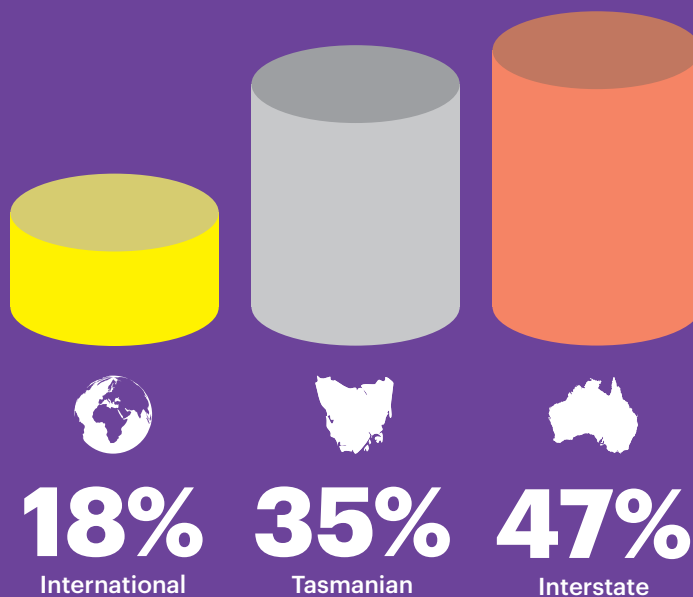
At a glance

Visitors



264 870

Total visits to TMAG sites



*Based on representative sampling. Origin data based on July 2019 - March 2020 visitation only due to COVID-19.

Social media and digital



Facebook followers

2019-20	↑	2018-19
13 215	23%	10 111



Instagram followers

2019-20	↑	2018-19
3 779	44%	2 123



Twitter followers

2019-20	↑	2018-19
5 368	6%	5 023



YouTube subscribers

2019-20	↑	2018-19
337	46%	183

Other engagement



2 548

External enquires answered by TMAG



8 670

Volunteer hours



207

Media mentions

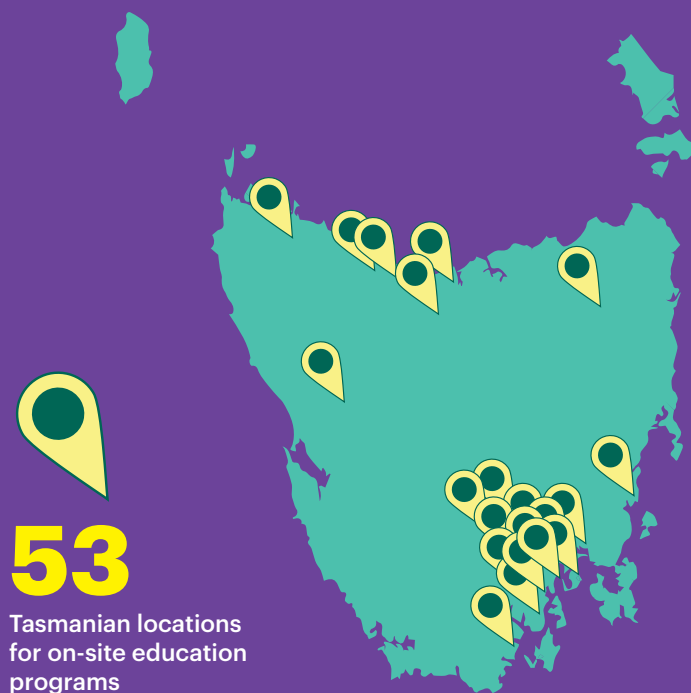


60 736

Total social media engagement

Reach and impact

On-site education and community program reach



253
Tasmanian schools
and formal
education groups

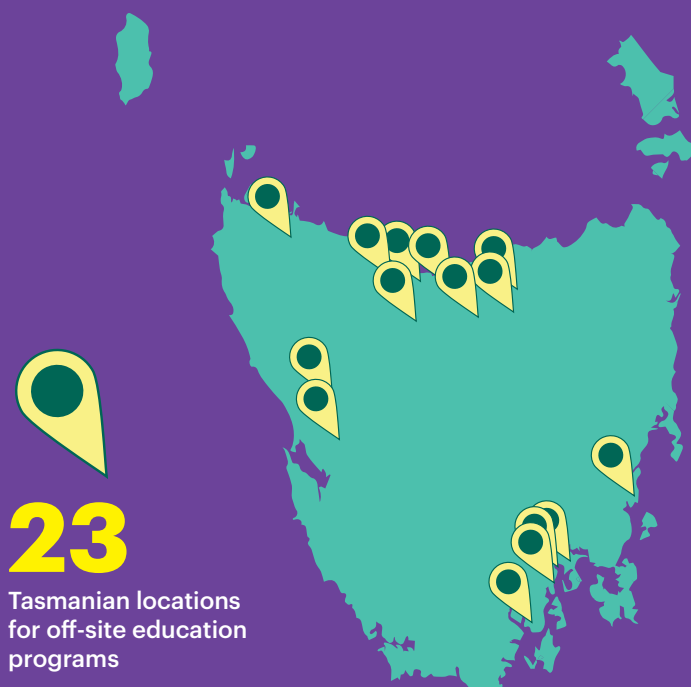
16
Interstate and
International schools
and education groups

13
Interstate and
International
cities/towns

8 445
Formal education visitors

19 773
On-site community and family
program participants

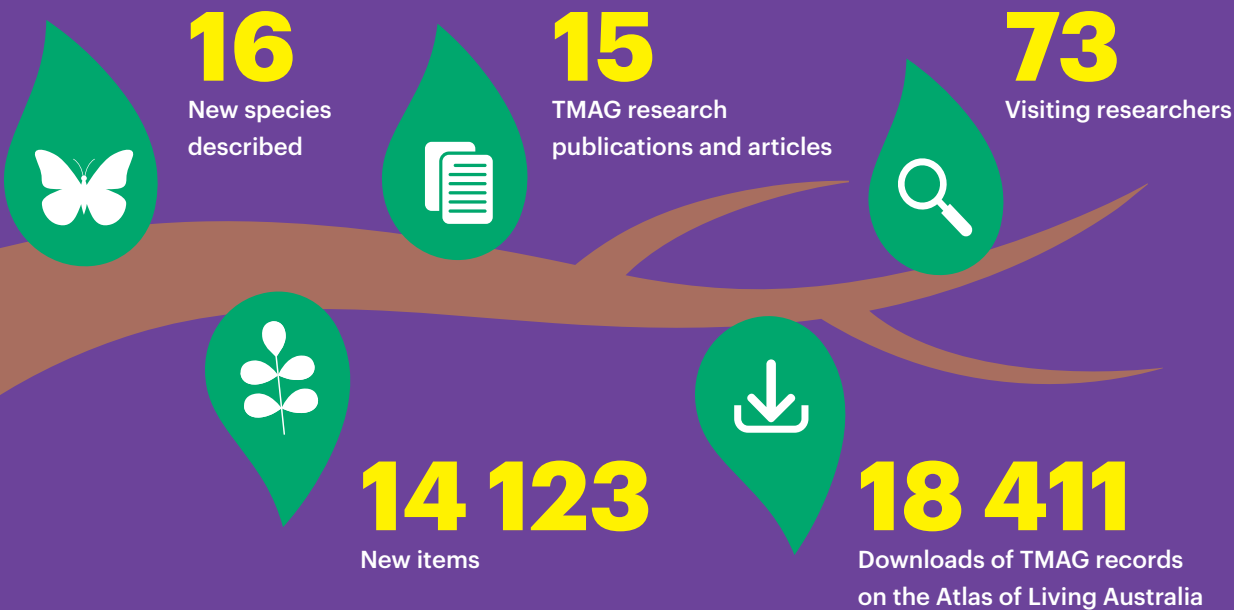
Off-site education and community program reach



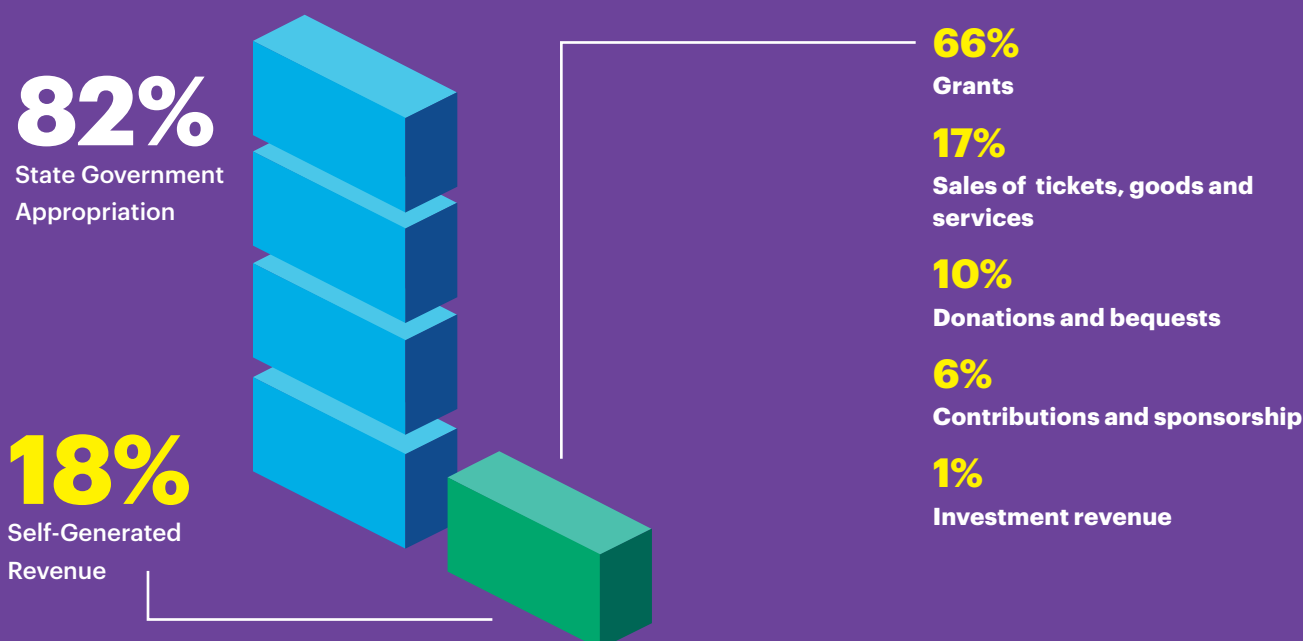
53 616
Off-site education and
community program participants

36
Tasmanian schools and
formal education groups

Research and Collections



Revenue sources



Case study 1

West: Out on the Edge

Where does the west begin? This was the point from which TMAG's Senior Curator of Cultural Heritage Kirstie Ross began the journey of *West: Out of the Edge*.

Celebrating the place and people of western Tasmania, *West: Out on the Edge* was TMAG's major presentation covering four galleries that opened in December 2019 and, due to the impact of COVID-19, was extended beyond its planned May finish to October 2020.

West: Out on the Edge invited visitors to discover Tasmania's essential west, the people and the elements of the place that makes it tick, from deep time up until today. The exhibition set out to present the tight-knit community on its own terms, challenge stereotypes and allow visitors to see it as a distinctive, complex and compelling place within Tasmania, and the Tasmanian imagination.

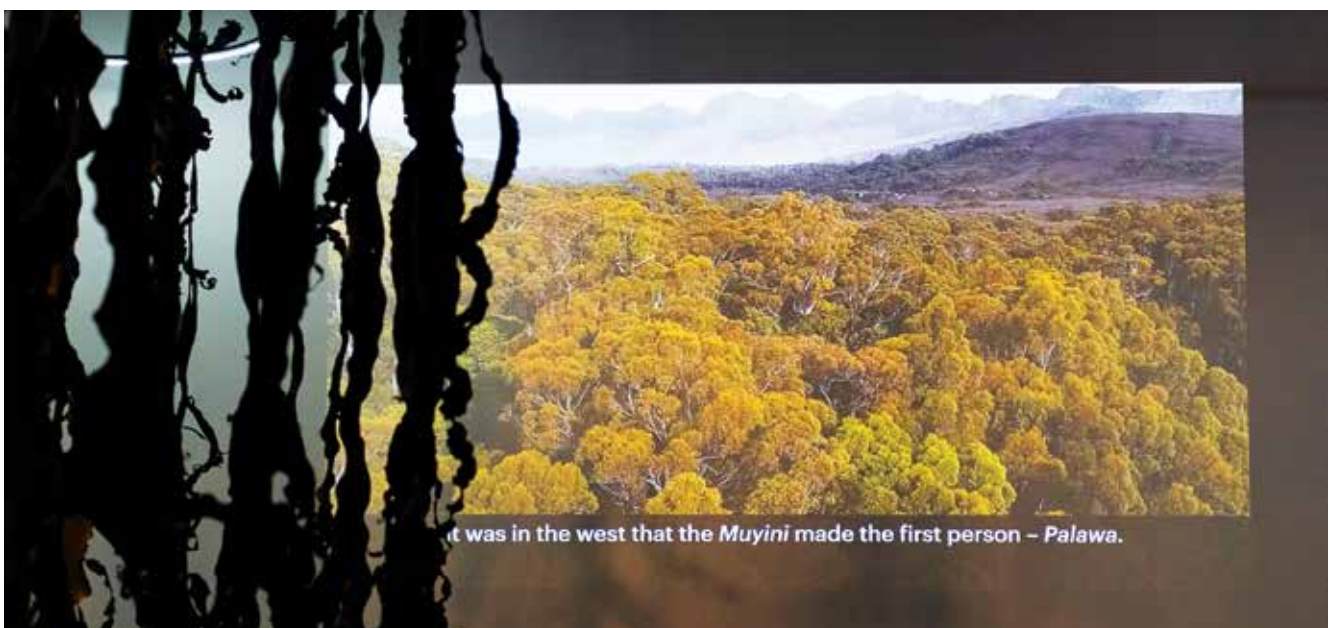
West: Out on the Edge illustrated TMAG's commitment to showcasing the dynamism and diversity of communities around the state, and this thematic, multi-disciplinary presentation explored the west's natural environment and paid tribute and gave voice to the people, past and present, who have called the west home. It also revealed connections between the environment and work in the west, charted the economic fortunes of region and highlighted the region's reputation as a source of creative expression.

Critical to the exhibition was a poignant series of interviews conducted between First Peoples' community members and veteran journalist Jillian Mundy. Accompanied by stunning imagery, and narrated in *palawa kani*, the experience was augmented by a curtain of bull kelp suspended from the ceiling, creating a glimpse into the environmentally and culturally commanding marine flora that is inextricably linked with the powerful West Coast.

With the support of the TMAG Foundation, the exhibition showcased the practical transformation of the west through the commissioning of an exquisite Blackwood cabinet by Tasmanian furniture-maker Simon Ancher, crafted from Tasmanian Blackwood poles reclaimed from the bottom of Lake Pieman by exhibition partner Hydrowood. To see the raw poles juxtaposed with the finely-finished cabinet provided a marvellous insight into the salvage procedure and its magnificent outcomes.

Commissioned artwork of a mural of Lake Burbury by aerosol artist Jamin provided a contemporary take and an eye-catching backdrop to one of the exhibition's star objects – the section of the oversized wooden pipeline from the Lake Margaret hydro-electricity scheme.

Other key objects were those related to Hollywood movie star Louise Lovely, borrowed from the National



West: Out on the Edge exhibition, December 2019

Film and Sound Archive to tell the story of *Jewelled Nights*, a cross-dressing romance filmed in the west in the 1920s. And on the theme of intrepid women in the west, the exhibition also displayed the palanquin (carrying chair) which Lady Jane Franklin travelled on for part of her journey to the region in the 1840s. Favourites displayed from the Art Collection, including three monochromes by William Piguenit, rounded out this historic theme.

TMAG was fortunate to obtain support from the Tasmanian Community Fund (TCF) and Major Partner Hydro Tasmania. *West: Out on the Edge* was also sponsored by Blundstone Australia to coincide with the company's 150th anniversary, and through in-kind Production Partner HydroWood.

The support of Hydro Tasmania facilitated rich elements, such as the gathering of stories from current West Coast residents that appeared in the galleries in sound and video installations. Through a series of interviews, school students and artists shared their perspectives, inspiration, favourite pastimes and secret places. Exhibition elements contributed through the

community consultation sessions ranged from a student's beloved collection of local minerals to the mini-miner figurines sold as souvenirs in the 1970s. The Hydro Tasmania Photography Project allowed people to share their views of the western region in the exhibition and via social media using the hashtag #TMAGwest.

A popular competition, featured in *The Mercury* newspaper, offered a weekend on the West Coast and a Gordon River Cruise to the reader who could name what was in the Mt Lyell Football Club First Aid Box (gravel, of course!) TMAG acknowledges the support of *The Mercury*, Gordon River Cruises, the West Coast Wilderness Railway and Mt Lyell Anchorage.

With funding from TCF, TMAG plans to tour a version of the exhibition beyond Hobart and will continue to connect with regional communities in the west well into 2021. *West: Out on the Edge* also set the scene for future TMAG exhibitions which will mark the anniversaries of events that took place in the west that continue to affect the ways that Tasmanians think about people and place today.



West: Out on the Edge exhibition, December 2019



West: Out on the Edge exhibition, December 2019

Case study 2

TMAG's pivot to online programming during COVID-19

On 24 March 2020, TMAG Director Janet Carding appeared in a video to introduce visitors to an exciting new programme of virtual tours of the museum, starting the very next day. Less than a week earlier, like other museums across Australia and around the world, TMAG had closed to the public as the COVID-19 pandemic swept the globe. With people no longer able to physically visit their favourite institutions, museums had quickly moved to engage visitors online, including through the use of social media, virtual tours and video content.

After the museum closed to the public on 19 March 2020, the Board of Trustees and Executive Team were keen to ensure that TMAG was still regularly keeping in touch with its visitors, even though they couldn't come to visit in person. TMAG's social media channels, Facebook, Twitter, Instagram and YouTube, thus became an even more important tool for communicating with the public. They played a key role in a new digital communication and content delivery strategy as the platforms to deliver content, particularly new videos and live-streamed tours, during the COVID-19 enforced closure.



Filming a *Catch up with a Curator* video with Senior Curator of Art, Dr Mary Knights, March 2020

Due to the uncertainty about site closures and access at the beginning of the COVID-19 outbreak, intensive filming throughout the TMAG galleries took place at the end of March. The Friends of TMAG generously donated funds to purchase some new equipment, particularly microphones and a hand-held tripod to help film live tours, as well as lights and a new Go Pro camera to film pre-recorded videos in the galleries.

TMAG's Communications Team led the charge in creating the new video content, and the Public Programs and Learning Team quickly adapted their in-person programme delivery skills to an online format, stepping up to research, coordinate, present and assist in filming live virtual tours just as they would in-person tours. The Visitor Services Officers (VSOs) also proved to be quick learners of new technology and creative in coming up with new ideas. Curatorial and other staff also volunteered to present videos and live tours, meaning almost everyone at TMAG assisted in communicating with visitors online in some way during the museum's closure.

In creating new video content, TMAG observed how other museums in Australia and around the world were responding to the pandemic, and was inspired by some of their ideas, such as adopting the #MuseumFromHome hashtag and introducing the #MuseumMomentofZen concept.

TMAG's strategic goal of connecting people with Tasmania's unique journey and place in the world provided the inspiration for the content, which presented the distinctive stories that TMAG tells through its collections and exhibitions. Four new video strands were a particular highlight:

- *Mystery Tours*

These weekly live broadcasts on Facebook (lasting between 20-30 minutes) were hosted by members of the Public Programs and Learning Team, with guest appearances by curators and other TMAG experts, and showcased both exhibitions and behind the scenes areas of the museum such as research and conservation labs and collection storage facilities. Following TMAG's reopening in late June 2020, the tours continued on a monthly basis.

- Visit with a VSO

Filmed by the VSOs themselves, these pre-recorded videos featured them showing viewers around their favourite galleries and discussing their favourite objects. This provided a chance for VSOs, who play such an important role as the face of TMAG, to share their knowledge and passion for TMAG with visitors via video, while they were unable to do so in person.

- Catch up with a Curator

These short videos were pre-recorded in the TMAG galleries during the early days of the pandemic, and gave curators an opportunity to discuss objects in the permanent collection in-depth, allowing viewers to find out more about items which they may have previously overlooked.

- Museum Moment of Zen

These very short videos were also pre-recorded in the TMAG galleries at the start of the closure, and consisted of a sustained shot of an artwork from TMAG's permanent collection accompanied by a meditative soundtrack.

TMAG's Facebook page was the main platform for disseminating the new video content, and all videos were also uploaded to TMAG's YouTube channel. A new *TMAG From Home* page was created on the TMAG website to become a central repository to showcase the new video content, and also brought together other existing online resources in one easily-accessible portal.

During the closure period, TMAG experienced a huge increase in reach and engagement across all of its

social media platforms as new content was uploaded. By the third month of closure, TMAG had tripled its organic reach on Facebook to more than 100 000 people per month, compared to the month immediately prior to closure. Similarly, engagement on Facebook also increased four-fold by the third month of closure, compared to pre-pandemic levels. According to social media comments and other feedback, the new videos were popular amongst both TMAG's regular visitors as well as new online audiences in Tasmania, Australia and overseas. The museum received excited emails from school groups watching the first *Mystery Tours* from their classrooms, as well as warm feedback from supporter groups and older visitors who were watching at home. Families used the videos as inspiration for stay-at-home activities, and sent in pictures of their resulting drawings and other art projects via Facebook. The new videos also allowed TMAG to expand its audience beyond Tasmania's borders, with regular viewers checking in via the comments from other parts of Australia and even the world.

One of the most positive outcomes of TMAG's pivot to video has been the impact it has made on TMAG staff and morale during what has been a fraught and anxious period for everyone worldwide. Staff have been able to upskill through learning how to use video and sound recording technology, and also how to present on camera, and there has also been increased interaction between different departments within the museum, particularly when collaborating on presenting the *Mystery Tours*. TMAG's new video content has now become a permanent part of the museum's communications planning going forward, so the pivot to video looks to be very much here to stay at TMAG.



Filming a *Catch up with a Curator* video with Senior Curator of Botany Miguel de Salas, March 2020.



Visitor Services Officer Luke Leitch presents a *Visit with a VSO* video, April 2020.

Reports



The Change Room exhibition, February 2020

Strategic outcome 1

A welcoming physical and virtual destination

The 2019-20 period was a far from normal year for museums the world over, and the Tasmanian Museum and Art Gallery (TMAG) reacted and rapidly adjusted to the effects of the COVID-19 pandemic with focus, effort and discipline. TMAG closed its doors to the public on 19 March 2020 and remained closed until 23 June 2020 when visitation to the city site recommenced with significant adaptations to ensure visitor and staff safety. During the time of closure however, TMAG continued to offer visitors access to the collection and programs online, including via its website and social media channels.

The year prior to the pandemic saw a robust series of exhibitions and programs, the core of which focused on the unique stories that arise from this island home, from *Julie Gough: Tense Past* to *West: Out on the Edge*. Tasmania, and its people, spoke deeply in the 2019-20 visitor program at TMAG. It was a year for all Tasmanians to share their stories with the world, and TMAG hopes and trusts the world was a better place for this offering.

Visitation

Visitation during 2019-20 reflects the impacts of the COVID-19 pandemic and subsequent closure of TMAG's city site for 80 days between 19 March and 23 June 2020. TMAG's city site attracted 258 757 visits across 245 operating days, with additional visitation to the House Museums of 4 713 to Narryna and 585 to Markree. A further 294 visits were recorded to the Tasmanian Herbarium and 521 to the Rosny Collections and Research Facility.

Total visitation to all TMAG sites of 264 870 for 2019-20 is understandably lower than previous years, however needs to be considered in the context of virtual visitation through engagement via TMAG's social media and online programming during the same period. Total engagement across TMAG's social media platforms (Facebook, Instagram, Twitter and YouTube) reached 60 736 in 2019-20.

In response to the COVID-19 enforced closure, TMAG was able to quickly adapt its public programming and pivot towards delivery of a range of online programs including a weekly Facebook Live *Mystery Tour* enabling visitors to engage with TMAG's collections and gain insights from staff across a range of topics. The early learning program, *Eye Spy* was also adapted and delivered virtually via a series of Facebook live events. Educational outreach program *The Black Box* continued to be delivered virtually to schools across Tasmania. In 2019-20, this was supplemented by the *First Nations Live* series delivered via YouTube and supported by TasNetworks. Off-site programming was also conducted during the year,

helping facilitate community involvement in the major exhibition, *West: Out on the Edge*. The total number of participants in offsite programs throughout 2019-20 was 53 616.

On-site participation in formal education and community and family programs was significantly impacted due to TMAG's closure and the cancellation of major festivals such as the annual TMAG Children's Festival in April 2020 and Dark Mofo in June 2020. In 2019-20, 8 445 visitors engaged in formal education programs and 19 773 participated in community and family activities.

Exhibitions

This year's program of exhibitions spanned the diversity of the State Collection and included a range of community-supported shows that revealed the breadth of TMAG's audiences. *Julie Gough: Tense Past* had an extended run following its launch in Dark Mofo in June 2019, and continued to receive highly favourable reviews commensurate with its powerful impact on visitors. Upstairs a changeover in the long-term exhibition *Modern Age* saw an opportunity to present a temporary exhibition of *Geoff Dyer: Portraits*. Whilst the artist is well known in Tasmania as a landscape painter, the exhibition brought together for the first time a group of paintings of notable Tasmanians, many of which were painted for the Archibald Prize at the Art Gallery of New South Wales.

The refreshing of the long term exhibition space saw the installation of *This Too Shall Pass*, opening in December 2019, which presents portraits, self-portraits and still-lives from the TMAG Art Collection and focuses on artworks

that reflect on mortality, vanity and the inevitable transience of life, beauty and material things. As well as traditional colonial paintings the rehang integrates a range of interpretations, including modern and contemporary artworks.

Smaller shows in the Salon Gallery provided glimpses into the historical works in the TMAG collection. *Chapman's Hobart* featured a selection of sketches by Thomas Evans Chapman (1788-1864) of Hobart in the 1840s and '50s and provided visitors with views of many familiar features of both Hobart and beyond. *Captured Moments: Photographs by Jackie Robinson* picked up the historical theme some 60 years later, but this time via the new medium of photography and with a more industrial landscape in focus, timed to coincide with TMAG's major summer exhibition focusing on Tasmania's west.

Opening in December 2019, *West: Out on the Edge* was a captivating multidisciplinary exhibition exploring a region that is perhaps Tasmania in its rawest form: isolated by its extreme terrain but strengthened by its history and community. The exhibition brought together the stories of deep connection to the land of the Tasmanian Aboriginal people, and others who have made their home in the remote and often inhospitable environment of the west, and revealed how they survived – and even thrived – in its isolation. The exhibition received major support from the Tasmanian Community Fund and Hydro Tasmania, and other partners included Blundstone and Hydrowood. These partnerships also spoke to the industrialisation of the region, and included considerable in-kind support in the form of loaned objects and community connections. Whilst the exhibition was expansive, the region and its stories are even larger, and TMAG has plans to explore the contentious times of the 1970s and 1980s in an upcoming exhibition marking

the anniversary of the Lake Pedder and Franklin River campaigns.

A significant part of the exhibition program for 2019-20 has been the inclusion of community-partnered shows held in the Bond Store Basement. *Making Marks: A Celebration of Children's Art 2019* was a collaboration between a range of early childhood organisations led by the B4 Early Years Coalition and showcased artworks from all regions of Tasmania created by artists from birth to four years of age. *Here Lies Lies* featured the work of artist Mandy Quadrio and was presented at TMAG by Outer Space (QLD) as part of Hobiennale 2019. *The Change Room* celebrated the strength, tenacity and resilience of all Tasmanian women who have contributed to sport and recreation in communities across the island, nationally and internationally. Supported by Events Tasmania as part of the International Cricket Council (ICC) Women's T20 World Cup program, it recognized the contribution of female athletes and coaches, spectators and sporting commentators to the sports they love.

Finally, 2019 saw the commencement of the year-long performative artwork *Extinction Studies* by Tasmanian artist Lucienne Rickard. Funded by Detached Cultural Organisation, this ground-breaking and critical issues-raising piece has seen Lucienne daily engaged with drawing recently-extinct plant or animal species with meticulous care. Once complete, she erases the drawing and commences to draw a different extinct species on the same sheet of paper, repeating this across the 12 months. Whilst COVID-19 saw a pause during the museum closure, Lucienne recommenced the program and has extended it to reinforce her commitment to raising awareness of species extinction.



Richard Flanagan, Jim Everett, Paul Lennon and Bob Brown whose portraits featured in the exhibition *Geoff Dyer: Portraits*, July 2019



This Too Shall Pass exhibition, March 2020

The opening and exhibition schedule for TMAG's House Museums in 2019-20 was required to adapt and change in response to the circumstances presented by COVID-19. Markree House and Garden continued to be open to the public on Saturdays from the beginning of October 2019 to late March 2020 when it closed due to COVID-19. The garden has been a focus for 2019-20 with Leeanne Bernard bringing her pruning skills to roses, trees and other shrubs.

At Narryna, the exhibition *Frederick Mackie, Quaker Plantsman* explored the life of plant collector Frederick Mackie who lived at Narryna between 1852-54 and included works by the Botaniko group of botanical artists, in addition to reproduction historic photographs and botanical specimens from the Tasmanian Herbarium. *Hidden Histories* is a series of site-specific installations by nine female artists exploring aspects of Narryna as a place of women's history, guest curated by Dr Llewellyn Negrin.

Programs

Public programs continued to support major exhibitions at TMAG as well as notable festivals and significant events within the cultural calendar. Highlights of the program included:

- A generous program of artists' floor talks and NAIDOC week activities focussing on *Julie Gough: Tense Past*, including a presentation of visiting Indigenous choirs as part of the Festival of Voices 2019



Hidden Histories online exhibition at Narryna, April 2020

- The presentation of *Beaker Street@TMAG*, now a very popular and significant winter event within the Tasmanian events calendar as part of National Science Week 2019, that attracted more than 150 scientists and some 3 000 patrons to the main weekend event at TMAG

- Extensive public programming for *West: Out on the Edge*, including a Hydro Tasmania Discovery Day; School Holiday Program; Late Night Opening; and in conjunction with ABC Hobart, a lively and diverse panel discussion with West Coast residents, researchers and TMAG curators, made available online following the event in TMAG's Central Gallery.

In partnership with Hobiennale, an Australasian festival of Independent Artist Run Initiatives (ARIs), TMAG hosted the work of visiting Queensland visual artist Mandy Quadrio, as well as the festival's opening evening and weekend. It was also a hub for information and artists talks about the city-wide program. TMAG once again collaborated with the University of Tasmania (UTAS) to host *Welcome to Town*, a formal welcome and celebration for UTAS commencing students and the general public at the start of the 2020 academic year.

Education staff engaged in a series of formal and informal talks and programs with artist Lucienne Rickard in partnership with the *Extinction Studies* project, supported by Detached Cultural Organisation. Also during 2019-20 TMAG commenced an online program with five schools paired with five artists as part of the *Hobart Current* project. These virtual exchanges, based on the Liberty theme, began in March 2020 and continued through home schooling as an entirely online program. The program will conclude in 2021 as part of the rescheduled *Hobart Current: Liberty* exhibition.



BeakerStreet@TMAG event, part of National Science Week, August 2019

Special on site and virtual activities took place to support a range of calendar events, including Seniors Week, International Museum Day and the ICC Women's T20 World Cup, including a day hosting the trophy on the Tasmanian leg of its national tour.

TMAG also continued popular regular programming including School Holiday Programs, Discovery Days, hands-on art programs through pARTicipate and a weekly guided tour program delivered by dedicated volunteers. There was also range of Talks@TMAG, including Friends of TMAG-sponsored morning talks in the Central Gallery.

Innovative new online programming, including regular live Mystery Tours as well as family and education programs, replaced in-person programming during TMAG's period of closure due to COVID-19.

The development of Narryna's website continued to be a focus throughout 2019-20, adding material for online programs, particularly school visit pre- and post-visit exploration. Like museums worldwide, Narryna used the COVID-19 closure period to extend its website, adding a conservation page, new images and making the current exhibition *Hidden Histories* a digital experience. Virtual visitors via the website during the year exceeded actual visitors (6 856 versus 4 713 in footfall). Narryna's Facebook page had 1 043 followers at 30 June 2020, an increase of approximately 250 over the year. Narryna and Markree are also using Instagram to reach new audiences.

The Narryna Christmas Spirit Market in December 2019 remained a popular event, this year featuring 17 gin and whisky distillers and including a 'Spirited Lunch' which raised funds for Narryna's infrastructure works. A special house tour on Narryna's assigned convict servants, *Rebellious, Resourceful and Resilient! Narryna's Convict Women*, was developed for Seniors' Week 2019 and has continued to run on Tuesday mornings when Narryna is open to the public.

Marketing, Media and Promotions

TMAG's marketing, media and promotion activities across 2019-20 reflected the changes to programming as a result of the COVID-19 pandemic as well as the subsequent closure and reopening of the museum's city site.

A major focus for the first half of the year was the marketing campaign for *West: Out on the Edge*. The exhibition identity incorporated several iconic historic photos as well as contemporary imagery to reflect the

core theme of 'people and place' of Tasmania's unique west. A dedicated exhibition website was developed, featuring information about the exhibition, as well as two sub-pages focusing on key themes and stories and public programs as well as a link to the specially-developed education resource. During Museum Week 2020, TMAG's Communications Team recreated the photo of Louise Lovely used in the exhibition marketing campaign, and the tweet it featured in was listed as one of the top five posts by the official @MuseumWeek account for the Australia/NZ/Pacific region for the #CultureinQuarantine theme.



This tweet was one of the top tweets in the Pacific region for the Culture in Quarantine theme of #MuseumWeek, May 2020.



Marketing campaign for *West: Out on the Edge*, March 2020

TMAG's media partnership with *The Mercury* was instrumental in promoting *West: Out on the Edge* to a wide audience through a competition in the paper, requiring readers to visit the exhibition to enter. TMAG also partnered with ABC Radio to promote the panel discussion held at the end of February. A partnership with Southern Cross Austereo facilitated a TV and radio campaign promoting TMAG during the summer holiday period in January 2020.

Due to the cancellation of major public programs and exhibitions in the second half of the year in response to the COVID-19 pandemic, there was a pivot from direct marketing to an increased focus on developing and sharing digital content online and via social media. The key message for audiences was encouraging people to visit and engage with TMAG virtually whilst the city site was temporarily closed. A range of new video content such as *Catch up with a Curator*, *Visit with a VSO* and *Museum Moments of Zen* was badged under the *TMAG from Home* umbrella, providing visitors around the world with an opportunity to explore and connect with TMAG from the comfort of their own homes. This resulted in an increased reach through TMAG's social

media channels during the closure period and an increase in engagement and followers. The growth in TMAG's social media followers over the past three years is documented in the table below.

TMAG Social Media Follower Growth 2017-2020

Platform	2017-18	2018-19	2019-20
Facebook likes	10 111	11 998	13 215
Twitter followers	5 023	5 250	5 368
Instagram followers	2 123	2 924	3 779
YouTube subscribers	148	183	337

A significant marketing and communications campaign was implemented in the lead up to TMAG's reopening on 23 June 2020. This included the introduction of a bookings system via TMAG's website to facilitate contact tracing and visitor number limits across the site. A significant amount of work was implemented across all marketing, media and promotions platforms to communicate TMAG's new protocols and hygiene measures, to build public confidence in visiting the museum again.



A still from the Public Programs and Learning Team's *Eye Spy Live* session with Emma Abbott and Richard Hale, June 2020.



Filming a Facebook Live Mystery Tour in the *ningina tunapri* gallery with Aboriginal Learning Facilitator Teangi Brown, April 2020.



House Museums Manager Scott Carlin and Kate Morris from the Public Programs and Learning Team present a *Facebook Live Mystery Tour* of Markree House and Garden, June 2020.



Vertebrate Zoology Collection Manager Belinda Bauer presents a *Facebook Live Mystery Tour* at the Rosny Collections and Research facility, June 2020.

Strategic outcome 2

Strong collections that tell Tasmania's stories

In 2019-20, TMAG continued to build its diverse collections through strategic acquisition and, in the natural sciences, targeted field work. These collections underpin our understanding of Tasmania's unique natural environment, culture and heritage, as well as serving as the sources of new knowledge through research and scholarship. Much effort was also directed towards improving electronic access to collection data through preparations for migration to a new collection management system, anticipated in the next year.

Major Acquisitions and Collections Care

Art and Decorative Arts

The Art and Decorative Arts collections were augmented by a number of generous donations and bequests including a significant collection of drawings, paintings, prints and ephemera by Thomas and Alfred Bock, donated by direct descendant Lynne Johnson in memory of Esme Johnson; 16 paintings and prints by Bea Maddock bequeathed by Beth Parsons; and an impressive ceramic vase by Cathi Franzi supported by a donation from Ingrid McGaughey. Acquisitions received through the Australian Government's Cultural Gifts Program included Brigita Ozolins' *The truth shall make you free* donated by the artist and Thomas Bock's portrait of *Isabella Whitney* donated by her descendant Matthew Grounds.

The TMAG Foundation continued to show great support for the strategic growth of the Art and Decorative Arts

collections with notable acquisitions including the colonial Teapoy, Raymond Arnold's panoramic etching *Elsewhere world*; the commissioned cabinet *Lost in the drinks* by Tasmanian designer Simon Ancher; videos *Zap Zap* and *The Medium* by Tasmanian artist Sally Rees; the animation *I give you a mountain* by Joan Ross; and the major painting by David Keeling Sweet *Honeymoon Bay*.

Cultural Heritage

A range of acquisitions this year has reflected the breadth of the Cultural Heritage Collection as well as TMAG's strategic focus on collecting. A convict jacket from Richmond Gaol was added to TMAG's significant convict clothing collection; a family that lent material to the museum's WWI exhibition have now decided to donate a collection of documents relating to nurse Lucy Pitman, increasing personal stories in that area; and a further donation of a substantial collection of glass plate negatives depicting Tasmanian people and places has strengthened TMAG's photographic collection.

Recognised gaps such as sport have been added to by material relating to the Top of the World Swimming Club and the Latrobe Wheel. Cultural Heritage continues to collect material relating to significant events and people reflecting Tasmanian and Antarctic stories.

As part of TMAG's contemporary collecting focus, material was collected from the Tasmanian Muslim community in response to the Christchurch massacre. In response to the COVID-19 pandemic TMAG partnered with Libraries Tasmania on the *COVID-19 Stories Project* to document the Tasmanian community's experiences, seeking to capture the impact of this historic event on the lives and livelihoods of Tasmanians. TMAG will focus on collecting three-dimensional items and the personal stories and meanings connected to them.



Principal Curator of Art Jane Stewart with Ivan and Lynne Johnson donating works by Thomas and Alfred Bock, November 2019

A number of large collection registration projects were completed throughout the year: the individual registering and photographing of the 200 Soldiers Memorial Plaques from the Soldiers Memorial Avenue on the Hobart Domain; the archaeological material from the Hedburg excavation that has been lent back to the Hedburg Centre for display; and the Port Arthur Commemorative Collection that was transferred from the Port Arthur Historic Site Management Authority.

Staff were also involved in organising and presenting two half day workshops on managing archaeological collections and exhibition development from a museum collections perspective for students enrolled in the University of Tasmania's Convict Archaeology Field School.

First Peoples Art and Culture

The First Peoples Art and Culture department is responsible for more than 12 000 objects from around the world, with three quarters originating from the Pacific region. The appointment of Keren Ruki for a six month period as TMAG's inaugural Curator, Pacific Cultures, has enabled for the first time in a number of years expertise and focus on this important part of the collection. A donation of Papua New Guinea (PNG) material was accepted from Mr John Holloway who worked for the Australian Government, Department of Aviation, in PNG in the 1970s. Also accepted into the collection were two Objiway pieces from the Iriquois Nation, North America donated by Alwyn and Laurie Lewis.

Following the successful conclusion of the exhibition and tour of *kanalaritja: An Unbroken String*, the extensive and highly significant shell necklace collection has undergone a storage upgrade.



TMAG Herbarium scientists Lyn Cave and Miguel de Salas collecting specimens at the TMAG Expedition of Discovery, Spring Bay Mill, November 2019

Tasmanian Herbarium

The Tasmanian Herbarium collection again grew significantly with strategic acquisitions of key specimens from all major plant groups, ensuring its continuing status as the most comprehensive resource in the world of Tasmania's rich and remarkable flora.

The collection valuation initiative confirmed that the Herbarium holds more than 310 000 items, of which more than 258 000 are fully identified and formally registered, meaning that as well as these physical specimens being accessible for study, much of the information they entail is also available electronically through various online platforms. Altered work patterns due to the COVID-19 pandemic initiated a blitz on unregistered material, notably in the algae and lichens. During the year, a loyal and enthusiastic cohort of volunteers continued to play a vital role in ensuring that legacy items and new acquisitions migrated efficiently into the collection and databases.

The TMAG *Expedition of Discovery* programme completed its third year with the 2019 expedition to Spring Bay Mill. This initiative has now developed into a regular calendar event and underpins much of the annual collection-building work by staff. Approximately 500 specimens were collected, this time including marine algae as well as terrestrial groups, and these are now the focus of curatorial effort. Meanwhile 715 specimens from the previous year's Musselroe Bay expedition were fully identified and registered. Expedition research outcomes are discussed elsewhere in this report.

A major priority remains the improvement in the quality, accuracy and accessibility of specimen label data, captured in TMAG's electronic databases, as well as the presentation of this information through the web and via TMAG's two flagship products, *The Census of Vascular Plants of Tasmania* (again revised during the year) and the *Flora of Tasmania Online*. A major milestone with the latter was passed in August 2019 with the launch of a new, revamped and revised, user-friendly website, featuring 71 up-to-date family accounts.

The specimen loans programme with researchers and institutions across the world remained active, supporting colleagues and collaborators, and adding significantly to the Herbarium's knowledge of the Tasmanian flora. A total of 6 789 specimens is currently on loan to 47 institutions in 17 countries.

Zoology

Major achievements this year in Zoology included the awarding of two grants for collections management. TasNetworks granted \$150 000 for collaborative work on a three-year project on mitigating mortality risks for threatened bird species caused by electrical infrastructure. The Council of Heads of Australian Faunal Collections granted \$15 000 to fund a stocktake, triage and initial curation of bulk legacy collections and to publicise these online. At present these collections are invisible to the external researchers who might have an interest in examining them, especially since the samples are often from remote areas with most to contribute to our understanding of Tasmania's fauna. The Zoology collections now comprise over 400 000 specimens, with over 215 000 of these registered and available on the Atlas of Living Australia. This year some 1 300 species-names, mainly of insects and molluscs, were added to the database. Many of these represent new species-records for Tasmania.

The Tasmanian Devil Bioarchive, the bulk of which has now been transferred to TMAG, continues to be a critically important repository of tissue samples. Zoology is now a part of the Molecular Research Advisory Panel that assesses the use of this material in research projects globally.

Specimens of several rare vertebrate species were acquired this year. The Department of Primary Industries, Parks, Water and Environment (DPIPWE) donated their collection of the critically endangered orange-bellied parrot. Comprising both wild and captive-born birds, as well as eggs and blood samples, it is a critical research resource. Rare cetaceans were again a focus, with a beached specimen of the pygmy right-whale *Caperea marginata* collected. Zoology also salvaged the head of a sei whale *Balaenoptera borealis* which had stranded near Bridport. This is only the second time this species has been recorded in Tasmania.

Among the more significant additions to the invertebrate collection were: a comprehensive collection of Tasmanian Isopoda (woodlice) from Dr Alison Green, former Zoology curator; over 200 identified Tasmanian seamount coral specimens from CSIRO; and over 1 000 Tasmanian insects, including two species each from families previously unrepresented in our collections, donated by a visiting entomologist from the Belgian Research Institute for Nature and Forest.

Registration and Conservation

Conservation activities for the year included the hinging, mounting and framing of 50 botanical illustrations for the exhibition *Exquisite Habits: the Botanical Art of Stephanie Dean*, preparation of watercolours by Thomas Griffiths Wainewright for future exhibitions, in particular the removal of the *Portrait of Mrs Wilson* from its acidic card backing and reducing some distracting staining in the sitter's face. The rehousing of the Tasmanian shell necklace collection in a bespoke drawer system that both displays and safely stores the shell necklaces, reducing the need for handling while still allowing the viewer to access, continued. The team also worked on preparing paintings and frames for the salon hang of *This Too Shall Pass*. Conservation also represented TMAG at a national roundtable, presenting a case study on the adoption of new environmental guidelines.

Registration work continued on the "old loans" project, aiming to verify ownership and locations of items noted as loans in collection databases. Work on improving the storage of collections held at Moonah continued, including the development of a new crating system that reduces the need to manhandle large items during the packing process. Data cleaning continued in earnest, and over 140 legacy databases were reviewed for the currency of information and their record keeping requirements. Collection management policies came under review to ensure compliance with the SPECTRUM standard, and excitingly the development of a new Collection Management System commenced. The COVID-19 impact on TMAG's exhibition program required seeking agreement from lenders on date changes for over 200 items, representing significant documentation work.



TMAG's Conservation Technician, Lisa Charleston preparing artworks for display in the exhibition *This Too Shall Pass*, December 2019

House Museums

Narryna once again benefited from some significant contributions to its collection from community members. Bernard 'Jim' Walker donated an important collection of historic dresses belonging to his ancestors, George Washington Walker (1800-1859), Sarah Benson Walker and their children, who lived at Narryna from 1852 to 1854. These additions provide remarkable insight into clothing in nineteenth century Tasmania worn by the Quaker community.

A Copland Foundation grant of \$17 775 was received to interpret the role and experience of Narryna's female convict servants through reinstalling the servant bell system, revealing a cellar space and returning the servants' quarters to their original decorative finishes. The National Library of Australia made a Community Heritage Grant to Narryna of \$7 380 to rehouse part of its historic dress collection at TMAG's Rosny facility.

Narryna's framed artworks continued to be photographed for the website and the larger TMAG collections online project. As part of this, works on paper have received conservation attention by TMAG's conservators.

Tasmanian antique dealers donated two pairs of curtain tie-backs by Winfield c. 1850 that match gilt brass and glass 'lily' curtain rod finials in Narryna's collection. Narryna's George Washington Walker-provenance clock was put into working order for display in the exhibition *Julie Gough: Tense Past*.



Narryna's George Washington Walker-provenance clock on display in the *Julie Gough: Tense Past* exhibition, July 2019

The State Collection's ABT 1 locomotive underwent a major overhaul, and a new loan agreement for the locomotive has been agreed with the West Coast Wilderness Railway Ltd.

Research

Art and Decorative Arts

The Art and Decorative Arts curators continued to undertake research which provided invaluable information about the collections and exhibitions for which they are responsible. Significant projects included fact checking and data cleaning in preparation for migration to the new Collection Management System; colonial/postcolonial issues relating to Tasmanian history for the exhibition *Julie Gough: Tense Past*; portraits and still-life for the long term exhibition *This Too Shall Pass*; Tasmanian artist David Keeling for the upcoming survey *Stranger*; the convict artist Thomas Griffiths Wainewright for the future exhibition *Paradise Lost*; and Dickensian themes and colonial Australia towards the future exhibition *Twist*. Research was also undertaken for the proposed TMAG publication on Tasmanian colonial-period furniture, focussing on the nature of the industry, convicts, the domestic context of use and connections between identity and Tasmania's native timbers.

Highlights of other collection-based research related to Thomas and Alfred Bock following the remarkable donations from Lynne Johnson in memory of Esme Johnson, and Matthew Grounds through the Australian Government's Cultural Gifts Program; as well as Bea Maddock following the major bequest from Beth Parsons.

Research, including some detailed case studies, has been undertaken into colonial-period furniture from the TMAG collection to identify possible makers, interpret design and manufacturing techniques.

Cultural Heritage

The exhibition *West: Out on the Edge* dominated the majority of 2019 as Cultural Heritage undertook research and community liaison to finalise the content for this major summer show which opened in December 2019. The exhibition featured Western Tasmania and its main themes explored living, working, imagining and being shaped by the west. Research involved engaging with various community groups and incorporating the different perspectives and materials into the exhibition.

The project *Conviction Politics* was successfully funded through an Australian Research Council (ARC) Linkage Grant, with the principle partners being Monash University, University of Tasmania and Roar Film. TMAG will lead the exhibition component of the project, which will result in an exhibition in early 2024 and then aspects will tour interstate and overseas. Researchers from around the world will feed their relevant expertise on key research areas into the development of the exhibition.

A number of researchers have delved into the rich museum archives and heritage collections assisted by staff on topics ranging across the Postal and Telecommunications collection, the Hobart Council Plans, convict and colonial material, TMAG archival material relating to the Pacific collections and exchanges as well as Antarctic material.

First Peoples Art and Culture

The First Peoples Art and Culture team continued research and outreach on collections, by culture and region, local and international, to better identify and care for objects, and provide information and assist access, in particular, to cultures of origin. The collaboration continues with Kimberley Moulton, Senior Curator, South Eastern Aboriginal Collections, First Peoples Department, Museums Victoria (MV) and recipient of the 2018 Jayne Wilson Bursary, on the Tasmanian Aboriginal and Kulin collections in TMAG and MV, in researching and reconnecting these to their communities. A major focus of this year was research of Tasmanian Aboriginal cultural objects held in institutions internationally for *taypani milaythina-tu: Returning to Country*, an upcoming exhibition of Tasmanian Aboriginal artists' responses to absent ancestral objects.

Tasmanian Herbarium

Botanical research is directed principally towards the classification, formal description and naming of species new to science, topics that underscore TMAG's point of difference from kindred biological research institutions in Tasmania. Nine papers were published in the peer-reviewed scientific literature in the last year, describing two new genera, 14 new species and reporting a further 26 species from Tasmania for the first time.

The year saw the conclusion of two projects that had been active for many years. The first, a collaborative study with a researcher at the Royal Botanic Gardens, Edinburgh (UK), saw the publication of a revision of the lichen genus *Micarea*, which, with 35 species, represents a significant component of the Tasmanian flora, especially in wet forests. Over the years, this

project had attracted financial contributions from the Australian Biological Resources Study, Canberra, Forestry Tasmania (now Sustainable Timber Tasmania), Hobart, and the British Lichen Society, London. The second significant achievement was the publication of an annotated catalogue of the lichens of Kangaroo Island, South Australia, which described and illustrated 366 species and provided a context for similar, Tasmanian-based studies.

Research outcomes from the TMAG *Expeditions of Discovery* were published in the form of the comprehensive report for the Wind Song Expedition of 2017, which listed 413 species of vascular plants, bryophytes and lichens, and described the vegetation ecology of the site. The results from the Musselroe Bay Expedition are in the final stages of preparation for publication.

The Herbarium's key role in weed management in Tasmania was well illustrated by the publication of an annotated census of some of Tasmania's lesser known exotic flora.



Australian Antarctic Division researcher Dr Patti Virtue at the TMAG Herbarium, October 2019

Zoology

Zoological research focuses on documenting Tasmanian faunal diversity and on systematic research on that fauna. Three key areas are: surveying and documenting the fauna of poorly known parts of Tasmania; collaborating on collections-based research with external academics and students; and producing research publications.

The Zoology team participated in the third annual TMAG *Expedition of Discovery* at Spring Bay Mill, collecting insects, marine invertebrates and land snails and recording vertebrates. 2 420 insect specimens were collected. Curation and identification of collected specimens is almost complete: several hundred species have been identified, including quite a few rarities and new species for Tasmania. Most findings from the previous year's expedition to Musselroe are finalised. Almost 3 400 invertebrate specimens were collected, identified and registered into the collections, including 755 species of insect, many new records for Tasmania, five species of moth new to science, and many rare species not seen for many decades. Specimens of 228 species from Musselroe are the only representatives of their species in the TMAG collections.

Thirty-five scientists visited the Zoology collections over the course of the year to conduct research on TMAG specimens, and to work collaboratively with staff. Douglass Rovinsky (Monash University) digitally scanned TMAG's two thylacine articulated skeletons and one mounted specimen. Resultant images feature in a paper on the relationship between thylacine body mass and extinction pressures. Museum collections are increasingly important for research dependent on long time-series. For instance, James Peyla (University

of Adelaide) was able to make use of TMAG's specimens of cuttlebones dating back to 1861 to examine the progressive effect of ocean acidification on shell thickness over the past two centuries. Dr Robert Heinsohn (Australian National University) measured colour differences in the museum's orange-bellied parrot specimens to detect changes in morphology over time.

Publications arising from research in Zoology often have applied outcomes for areas such as biosecurity and agriculture. For instance, *The Caterpillar Key*, an online interactive identification tool for identifying caterpillars, was published this year. Funded by the Australian Government Department of Agriculture, the key was developed by Zoology staff primarily for identifying caterpillars of biosecurity interest, but it is also broadly applicable for the identification of native species. Three refereed articles, on the 2018 *Expedition of Discovery*, the discovery and identification of a new marine pest, and the insect fauna of Tasmanian sandy beaches, were also published this year, as was a new edition of *Seashells of Tasmania: a comprehensive guide*.

House Museums

Narryna volunteers have transcribed 10 out of 11 volumes of the journals of Narryna's builder, Captain Andrew Haig. The journals, covering the 1820s to the 1850s, are in the collection of the Tasmanian Archive and Heritage Office. They provide insights into Haig's various business ventures and the Haig family's life over Narryna's protracted construction period (1835-40). Volunteers have also undertaken significant research into Narryna's convict labour force and the house's 19th century residents. Research highlights may be read as blogs on the Narryna website.



Lab work during the TMAG *Expedition of Discovery* at Spring Bay Mill, November 2019

Strategic outcome 3

An involved community

2019-20 has been a year in which TMAG's connections to community have strengthened and deepened, with old partners returning and new networks being established. TMAG has long recognised the essential nature of its place within the broader Tasmanian community, and with the COVID-19 pandemic this interdependence has never been more essential and apparent. TMAG is the voice of the Tasmanian community, both leading and being led by the stories we have a vital task in facilitating, be that through exhibiting and programming or researching and collecting.

Partnerships

The importance of partnerships for TMAG cannot be overstated. Our relationships with our corporate sponsors and community partners offer benefits that are enjoyed by all parties.

The support of Hydro Tasmania and the Tasmanian Community Fund was critical to the presentation of *West: Out on the Edge* and specifically enabled this exhibition to be a celebration of the region, as told by its people. Likewise, the financial support of Blundstone Australia, along with loans from their collection, contributed to the richness of the stories told. The generous provision of Hydrowood poles brought tangible and tactile elements into the galleries. TMAG's media partners, Southern Cross Austereo, *The Mercury* and ABC Hobart helped broadcast the news of the exhibition and its associated public programs to visitors across the state.

With the support of community partners, TMAG's curators were able to literally meet the community in their own spaces, drawing out the rich and beautiful

stories of the west and transporting them to visitors in TMAG's galleries. TMAG wishes to thank the wonderful people of the West Coast Council, West Coast Heritage Centre, Libraries Tasmania, the Department of Education, and the staff and students of St Josephs' Primary in Rosebery, Mountain Heights High, and the West Coast Community Services Hub in Queenstown.

TMAG's 2019 *Expedition of Discovery* broke new ground at the Spring Bay Mill, by venturing off firm ground and going under the water. Thanks to the support of the Graeme Wood Foundation, and with the help of the University of Tasmania Dive Club, TMAG's science team was able to take its species research below sea-level. The team and TMAG's Aboriginal Learning Facilitators were delighted to be able to share their efforts with the students of Triabunna High School.



School workshop at St Joseph's Catholic school in Rosebery, in preparation for the *West: Out on the Edge* exhibition



Divers collecting marine algae specimens at the TMAG *Expedition of Discovery*, Spring Bay Mill, November 2019

Like so many institutions and businesses, TMAG temporarily closed its doors in March 2020 due to the COVID-19 pandemic, and leapt into the virtual space like never before. The support of TasNetworks and the Friends of TMAG enabled the museum to boost its digital communications capacity, and provide an outstanding selection of curator talks and virtual tours. The ongoing delivery of the Tasmanian Aboriginal Learning Facilitators' *Black Box* program was an extremely valuable way to help Aboriginal students learn their history from their people, empowering and educating Aboriginal and non-Aboriginal people alike.

Exhibition openings are a critical means of introducing the community to new offerings at TMAG. In 2019-20, these were supported by the Vantage Group and 911 Bottleshop and Cascade Brewery, once again showcasing the many varied and valued ways in which businesses can show their support for their museum community. TMAG also entered the third year of its immensely valued Accommodation Partnership with The Old Woolstore Apartment Hotel.

TMAG has also been proud to work with Local and State Government throughout the year. *Hobart Current* is an exciting long-term collaboration between TMAG and the City of Hobart, with support from Events Tasmania. The City of Hobart has been an ongoing and instrumental institutional partner, particularly through supporting public programming to enhance the activation of the



A traditional Welcome to Country ceremony at the *Welcome to Town* event to welcome new students and community members in partnership with the University of Tasmania, February 2020

city. Whilst COVID-19 led to the cancellation of the 2019 Children's Festival, other events during the year, including *Welcome to Town*, public events for *Julie Gough: Tense Past*, *Hobiennale* and *West: Out on the Edge*, and forums for women in sport, were made possible thanks to partnership support.

Educationally TMAG maintained its important partnership with the Department of Education which continued to fund the Aboriginal Learning Facilitator program, ensuring students from right across Tasmania gained a deeper understanding of the cultural practices and history of the Tasmanian Aboriginal community and could connect to the long term exhibitions *ningina tunapri* and *parrawa parrawa*. The support enabled *The Black Box*, a Tasmanian Aboriginal cultural loan box, to continue to be seen by thousands of students in their classrooms with cultural objects handled and explored under the live virtual guidance of TMAG staff. Beyond Aboriginal Education Services Tasmania, the Department of Education continued to provide support for learning programs at TMAG through provision of expert curriculum advice and content for the *West: Out on the Edge* exhibition Teacher Guide, and through participation in the TMAG Educator's Reference Panel.

Tasmanian Aboriginal Community

Following the launch of *First Peoples: A Roadmap for Enhancing Indigenous Engagement in Museums and Galleries* at the annual Australian Museums and Art Galleries conference in Alice Springs in May 2019, TMAG has taken a leadership role in the Tasmanian sector working with the Tasmanian Aboriginal community through TMAG's Tasmanian Aboriginal Advisory Council (TAAC) on a program of committed actions. TMAG is advising the small museum sector, and working with larger institutions such as the Queen Victoria Museum and Art Gallery (QVMAG), on appropriate practices.

The national tour of *kanalaritja: An Unbroken String* concluded its three year program, heading to the Hurstville Museum and Gallery and the Australian National Maritime Museum in Sydney before returning to the state for the final exhibition at Design Tasmania in Launceston. This project was recently documented as a case study by the Australia Council for the Arts for Protocols for First Nations Intellectual and Cultural Property in the Arts. Overall the exhibition was seen in 13 venues by over 380 000 visitors, an outstanding outcome in profiling this beautiful and important millennia-old cultural practice.

The development of a major upcoming exhibition *taypani milaythina-tu: Returning to Country*, commenced with a Tasmanian Aboriginal gathering, viewing and discussion of museum held cultural objects, towards the creation of artwork responses. With funding from the Australia Council, the University of Tasmania and private supporters, workshops are planned, and dialogue is underway with museums internationally regarding returning unique objects to Tasmania for this exhibition and beyond. Of considerable importance has been the work, particularly community consultation, on the proposed repatriation of the Preminghana petroglyphs to Country.

The TAAC continued to provide invaluable advice and guidance to TMAG and was instrumental in strengthening collaborative Aboriginal community relationships. TMAG acknowledges the considerable efforts of the outgoing TAAC Chair Theresa Sainty and offers its sincere thanks for her efforts and her ongoing commitment by remaining on the Council. The TAAC elected a new Chair, Denise Robertson, who commenced in the role in December 2019.

Reference Panels

The Children's Reference Panel (CRP) continued to meet quarterly during 2019-20. The focus of the panel this year was contributing to the development of the new, long term Children's Exhibition to open at TMAG in April 2021. The Panel made important contributions to the early exhibition concept – 'little big home' – as well as

the major design milestones across the year, responding to the drawings and modelling by the exhibition design team Thylacine. The CRP was also active in initiating the process of developing a dual *palawa kani* and English name for the exhibition. In addition the Panel was instrumental in advising TMAG on the rebranding of the TMAG Children's Festival (Lift Off!), which will be launched in April 2021. It should also be noted that the Panel continued to meet during the period of the COVID-19 lockdown via an online platform. Children, families and staff were very grateful that this contact and the positive work of the CRP could continue at what was an anxious time for young people in the community.

The Educator's Reference Panel (ERP) continued to be an important forum for TMAG's engagement with the Tasmanian education and schools sector. The diverse Panel includes representatives from the University of Tasmania, the Institute for Marine and Antarctic Studies, Department of Education field study centres, Virtual Learning Tasmania as well as teachers with direct classroom experience from primary to college. The Panel supported the development of an education resource for *West: Out on the Edge* and advised curators on additional collecting and exhibition development, including the *COVID-19 Stories Project*. The ERP was formally consulted on the development of the Children's Exhibition. The Panel is also supporting the development of a hub model with Glenorchy Library as a portal for online visits to TMAG. Finally the ERP was and continues to be an important source of up to date information on how the education sector is responding to the COVID-19 pandemic and what that means for institutions such as TMAG.



TMAG Children's Reference Panel, February 2020

Detached Cultural Organisation

The enduring partnership between TMAG and the Detached Cultural Organisation saw the latter fund the year-long performance work *Extinction Studies* by Tasmanian artist Lucienne Rickard, supporting the exhibit in the Link Foyer as well as an artist stipend. Detached also enabled the work to be performed at the Biennale of Sydney, as well as supported the live streaming of numerous erasure events over the course of the performance. The ongoing support from Detached across several years has also enabled planning for a major art exhibition to be launched in June 2022. This, combined with over a decade of significant financial contributions, demonstrates Detached's role as one of TMAG's premier supporters and reveals an extraordinary commitment to the arts in Tasmania and nationally.



Tasmanian artist Lucienne Rickard at work as part of her long-term project *Extinction Studies* at TMAG, September 2019

Blundstone 150th Anniversary Display

In 2020, Blundstone Australia celebrated 150 years of making boots and TMAG was proud to join with them in celebrating this milestone year with a display in the Argyle Foyer charting the course of their Tasmanian-owned operations. The company has made boots for soldiers, scientists, footballers, factory workers, farmers, diggers and dancers, and while it is a long way from Tasmanian tanneries to the catwalks of Milan, 'Blunnies' have become a global phenomenon. The display featured items from both the TMAG collection and the Blundstone archives at their Moonah headquarters, including the iconic Darrell Baldock limited-edition football boot. Thanks to the generous in-kind support of Blundstone Australia, TMAG's Visitor Services Officers and public program staff are sporting the recognisable elastic-sided boots.

Volunteers

Volunteers make an important contribution to all areas of the museum. In 2019-20 TMAG's volunteers contributed in excess of 8 670 hours, which was an outstanding effort given the impacts from the COVID-19 pandemic.

Volunteers worked on a wide variety of tasks within collections and research and public programs. They worked on documenting and researching the provenance of objects in the collection, and at Narryna they contributed that research to the history blog service and new website.

The dedicated museum and art guides offered free tours of the museum, making a significant contribution to the public face of TMAG. The ever-popular free pARTicipate workshops were again the highlight of the art guide program. Narryna's garden volunteers completed an extraordinary amount of work to repair the site for the infrastructure works and establish the kitchen garden. Additionally, the garden volunteers visited the Government House kitchen garden to learn about compost management, compatible plantings and how to stock the Narryna larder with remarkable preserves. Following the visit, Government House provided Narryna's kitchen garden with heritage variety raspberries and other fruits.

Strategic outcome 4

Transformational use of resources

During 2019-20, the TMAG Foundation commenced its first full year as an independent organisation, finalising its transition as the main fundraising body for the museum, and completing the strategy to establish a community of passionate supporters to assist TMAG through giving and philanthropy.

During the year, the museum was able to undertake important maintenance projects with a focus on improving safety and enhancing both staff and visitor facilities across multiple sites, with thanks to additional Tasmanian Government funding. Work continued to progress all aspects of the exciting Digital Cultural Experience (DCE) Project as well as the development of the *Tasmanac* website and TMAG continued to diversify its revenue base through its development program and philanthropy efforts.

Governance Update

The major achievement for the year has been supporting the TMAG Foundation Limited through its process to acquire deductible gift status to complete its establishment as an independent entity that can support TMAG with the delivery of its mission.

Additionally, other actions commenced included implementing a project to resolve the long standing land title issue on the City site and undertaking the legal diligence work to develop an endowment fund as an additional philanthropic arrangement.

The Audit and Risk Committee rotated the chair to Scott Baddiley, after the Minister for the Arts appointed the previous chair, Brett Torossi, to the chair of the Board of Trustees in February 2020. The Committee's focus has been on monitoring business improvement as a result of the service level agreement (SLA) with the Department of State Growth for secretariat and business support services.

TMAG is committed to ensuring that all staff remain safe and healthy at work, in accordance with the obligations of the *Work Health and Safety Act 2012*. In 2019-20, with the support of the Department of State Growth and the Employee Assistance Program providers, a range of special wellbeing, influenza, financial, estate planning and retirement programs were made available to staff. The response by the providers during the COVID-19 pandemic to support our staff during difficult circumstances should be applauded.

Additionally, TMAG and the Department of State Growth increased the campaign to end violence

towards women and families through the introduction of special zero tolerance conditions for suppliers in all procurement activities.

Property and Facilities

A key highlight of the year was that TMAG's major strategic property investment projects – the Collections Access and Research Facility, the Property Improvements Program and the City Site Redevelopment Stage 2 – were all submitted to Infrastructure Tasmania for consideration in the development funding pipeline.

Additionally, TMAG has been allocated \$3.8M across two years through the Tasmanian Government's Public Building Maintenance Program, as part of the Government's COVID-19 stimulus package. This funding has enabled TMAG to commence



Maintenance work underway on the historic Watergate Wall at TMAG, February 2020

addressing a range of maintenance issues identified in the Strategic Asset Management Plan (SAMP) as critical priority.

Funding from the Tasmanian Community Fund and the Australian Government's Stronger Communities Program has enabled the completion of a range of infrastructure improvements at Narryna that will allow the museum to deliver both public and schools programs, and commercial events for a wider range of audiences. The increased and diversified visitation and income will enhance Narryna's long-term accessibility and sustainability.

A contemporary security system is a key operating requirement in the museum sector, and so with funding support from the Department of State Growth, the second phase of the replacement of the security system was undertaken. The first phase introduced an improved closed circuit television (CCTV) system, and the second phase will introduce new internal two-way hand-held communications services, upgraded access control solutions and a new access control and monitoring solution.

Maintenance Works Program

The year saw minor works undertaken to address maintenance risks across the entire property portfolio. With the support of the Southern Tasmania Extreme Weather Event Community Recovery Fund program, repairs to the Bond Store roof were undertaken, whilst investigative and archaeological works continued to ensure the integrity of the Watergate Wall and its heritage is maintained.

With the support of the Department of State Growth, works completed included the installation of new



Maintenance works underway at Narryna in Battery Point, April 2020

roof plumbing on the Custom House to waterproof the building, repairs to the sandstone features of the Custom House and installation of a replacement chiller unit to support photographic storage at Rosny. At Narryna a storm water upgrade, critical roof works, stonework and joinery repairs were undertaken that have enabled the windows to be opened for the first time since the 1950s.

Digitisation

This year saw TMAG embark on an exciting collaborative project in partnership with the Queen Victoria Museum and Art Gallery, Libraries Tasmania and the University of Tasmania: the Digital Cultural Experience Project.

The project aims to provide ongoing discoverability of, and seamless access to, Tasmania's cultural collections and rich history. It will do this through the development and subsequent rollout of innovative technology across the state, supported through the Greater Launceston Transformation project being overseen by the Launceston City Council and Tasmanian Government.

The project includes new collections management software for all partners, a collections search front end website to allow public discovery of the collections, open data and digitisation of collections. A demonstration augmented reality (AR) product that contains collection items from all partners is also being developed that will align with the school curriculum and will be rolled out in Tasmanian primary schools to showcase the ongoing community value that the digital collections can provide.

To develop the technology required, two major procurements took place with competitive responses received from across Australia and as a result, contracts were executed with GAIA Resources and Ignition Immersive to deliver the first phase product suite. Project teams from across the partners were formed, and the project formally completed the initiating and analysis stages. The teams are now working on developing prototypes of the products for testing with the exciting new technology set to be live in the coming year.

With the support of the Department of State Growth's Tourism and Hospitality Supply-side team, a three year agreement was reached to guarantee the support and availability of the *Tasmanac* website, which enables the project team to confidently deliver the product over the next year.

Diversifying TMAG's Revenue Base

Drawing on many sources of community support, from grant-makers and foundations, to corporate and community partnerships, helps add to the richness of the work that TMAG does for the community.

The development program builds support for TMAG from grant-making organisations and private foundations, as well as building relationships with those supporters of TMAG who wish to make donations in support of the passion for art, science, history and First Peoples' culture. Local business and corporations have formed powerful partnerships to support exhibitions, such as Hydro Tasmania and Blundstone Australia's support of *West: Out on the Edge*, and public programs, such as TasNetworks' support for the Tasmanian Aboriginal Learning Facilitators and the Threatened Bird Strategy. TMAG's growing bequest programme allows those who have a long-standing connection with their museum to leave a profound legacy beyond their lifetime with a bequest to TMAG.

TMAG's supporter groups – the TMAG Foundation, the Friends of TMAG and TMAGgots – continue to generate good-will and generosity for the State Collection and for this the museum is profoundly grateful. These wonderful advocates for the work of TMAG and their tireless voluntary Boards and Committees are a huge source of practical and moral support for the museum and their efforts are to be applauded.

Development and Philanthropy

TMAG is always profoundly grateful for the support of individual donors. The museum was pleased to be gifted sixty copies of the family history *Risby Ancestors From Convict Beginnings* for sale in the Museum Shop, with all proceeds to support TMAG. This, in addition to deeply personal generous donations from Alan and Jan Rees and Joy Anderson have helped enable exhibitions and supported the development program to build even more philanthropic support for TMAG. As ever, the Detached Cultural Organisation is a visionary and generous supporter of the museum, advocating and supporting TMAG's art, science and education programs in creative and innovative ways.

The generous support of the Keith Clarke Foundation will enable the important conservation work of some of TMAG's significant colonial paintings. This work will be undertaken in 2020-21 and will allow for some

wonderful pieces that could not be on display due to the need for extensive conservation work, to once again be enjoyed by the general public.

TMAG is looking ahead to the major exhibition *taypani milaythina-tu*, in which Tasmanian Aboriginal artists respond to the return of cultural objects to Country. Projects such as this are years in the making, and the early support of the Jetty Foundation, the Australia Council and the University of Tasmania has been critical in facilitating artist workshops and planning for interstate and international loans.

Given the unusual circumstances in 2020 due to the COVID-19 pandemic, TMAG did not run its usual Annual Appeal, in which the museum's broader community is invited to contribute to support TMAG's work. Instead annual contributors were advised that they were welcome to make a donation, but only if their circumstances permitted. TMAG was therefore thrilled to receive some generous gifts and the museum thanks those supporters who gave even in the most difficult of years.



TMAG Senior Curator of Cultural Heritage, Kirstie Ross and Hydro Tasmania CEO, Steve Davy at the *West: Out on the Edge* exhibition opening, December 2020

Appendices

Dianella brevicaulis (shortstem flaxlily), Spring Bay Mill,
Tasmania, November 2019

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, but owing to the COVID-19 pandemic, Trustees met more frequently during this period (April – May 2020 inclusive). Attendances are recorded in Table 2.1 below.

Table 2.1 TMAG Board of Trustees and their attendance at Board Meetings 1 July 2019 to 30 June 2020

Board Member	Board of Trustees		Audit and Risk Committee	
	Eligible to Attend	Attended	Scheduled meetings	Attended meetings
Geoff Willis*	5	5	4	4
Brett Torossi**	12	11	6	6
Jim Reid	12	11	6	6
Penny Edmonds	12	9	-	-
Scott Baddiley	12	11	6	6
Mark Fraser****	9	9	-	-
Andrew Catchpole***	7	7	-	-
Heather Rose***	7	6	-	-

* Board Chair Geoff Willis completed his appointment on 13 February 2020.

** Board Member Brett Torossi commenced as Chair of the Board of Trustees on 14 February 2020.

*** Board Members Andrew Catchpole and Heather Rose commenced their appointment on 12 February 2020.

**** Board Member Mark Fraser was granted Leave of Absence from September 2019 to January 2020.

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

Board Biographies

Brett Torossi, Chair (February 2020 –)

Brett is a well-respected, inventive and successful businesswoman and holds a passion for great design and innovative ideas. She strives for excellence in development projects, creating communities, experiences and destinations that both move and inspire.

With more than 25 years of governance, advocacy and strategic experience Brett brings value to the wider community through her corporate advisory roles, extensive network and board positions across business, property development, arts, culture, and the heritage and tourism sectors.

Brett's other appointments include: Director, Tourism Tasmania; Chair, Tasmanian Heritage Council; Chair, Tourism Tasmania Finance, Audit and Risk Committee; Member, Premier's Economic and Social Recovery Advisory Council; Director, Brand Tasmania; Vice President, International Women's Forum Australia;

Member of the Rhodes Scholarship Selection Panel and Heritage representative on the Premier's Visitor Economy Advisory Council.

Scott Baddiley

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

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

Andrew Catchpole

As Chief Strategy Officer at Hydro Tasmania, Andrew is responsible for leading corporate strategy development and implementation, along with energy policy advocacy, communications and stakeholder relations.

His experience spans commercial and operational roles in hydro generation and electricity markets, as well as sales, marketing, management consulting and general management in corporate information technology and professional services.

Andrew's other directorships include corporate subsidiaries and joint ventures of Hydro Tasmania in electricity retail, wind and thermal generation. He is a former chair of community sector organization Colony 47 and a life-member and fellow of the International Hydropower Association.

Penny Edmonds

Penny Edmonds is Matthew Flinders Professor and Dean of Research in the College of Humanities, Arts and Social Sciences at Flinders University, Adelaide. Penny's research and teaching interests include Australian colonial and postcolonial histories, museums, heritage, 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 36 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) and the CEO and Australian Chair of Bonhams auction house. He was previously a Committee Member of the Buxton Contemporary Museum and a Board Member of the Ian Potter Museum of Art. He is currently the Director of Mark Fraser Art Advisory Pty Ltd.

Jim Reid

Professor Jim Reid is 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.

Heather Rose

Heather Rose is the author of eight novels. Her books have been published internationally and won numerous awards including The Stella Prize, the Christina Stead Prize, the Margaret Scott Prize and the ABIA Award for Best Fiction. Heather also has a significant career in business.

Heather was Creative Group Head at Australia's second largest advertising agency by age 28, before returning to Tasmania where she co-founded a highly awarded advertising agency, chaired an international advertising network and created a partnership with a global agency in New York. Heather was named Telstra Tasmanian Business Woman of the Year in 2005.

Heather was Chairman of Festival of Voices from 2007 – 2012, growing Tasmania's first winter festival into a national and international event. Heather was an inaugural board member of Macquarie Point Development Corporation from 2013 – 2016, and has taught creative writing at the University of Tasmania since 2012.

Appendix 3

TMAG Foundation Limited

The TMAG Foundation continues to thrive, ending the year with 263 members, although it will be no surprise to members and supporters to hear that our ability to engage and hold functions has been curtailed by circumstances this year.

Following our successful transition to an incorporated entity in 2018 we achieved our charitable status and were confirmed on the Register of Cultural Organisations granting us Deductible Gift Recipient status.

Changes to the Board include the retirement of Ann Atkinson and the appointment of Peter Black.

Ann's role was greatly appreciated by the greater TMAG community and acknowledged by the Board. Her presence and contribution will be greatly missed.

Peter brings invaluable skills and his contribution has already been extraordinarily important in continuing the transition of our data, rendering it secure and readily updated. Some of the immediate benefits are evident in the membership details displayed on the revolving screen in the TMAG foyer.

Jo Marshall needs to be personally recognised for her unstinting efforts in communicating with TMAG Foundation members especially over the 'lockdown'



Senior Curator of Decorative Arts Peter Hughes, TMAG Director Janet Carding and Chair of the TMAG Foundation Ian Stewart viewing the teapoy in the *Dispossessions and Possessions* gallery.

period, and her energy and imagination in conceiving functions which both inspire and assist us to provide ongoing financial support to TMAG.

We continue to rise to the challenge to ensure that we continue to qualify for the \$50,000 State Government matched funding and we thank all our wonderful TMAG Foundation members who generously support the TMAG Foundation as it is these donations that help us meet our fundraising targets.

In the Colonial Gallery you will see a magnificent, rare musk and blackwood teapoy, attributed to the cabinet maker William Hamilton and one of very few examples remaining in existence. This piece was purchased with funds provided by the TMAG Foundation and exemplifies the importance of ensuring we have sufficient funds available when historically important items can be identified and acquired, thereby ensuring they enhance TMAG's collection. This and exhibition support are just two examples of how the TMAG Foundation community is helping TMAG fulfil its important and wonderful place in the Tasmanian community.

The TMAG Foundation Board is entirely comprised by volunteers, joined by Janet Carding as Secretary, ensuring we are both well informed and compliant with all our statutory requirements. We extend our thanks to Janet.

Critical roles are also occupied by John Upcher (Deputy Chairman), Ian Newman (Treasurer) and Romy Morgan (Magazine editor). I am extremely grateful to these and our remaining Directors Bob Annells and Colin Thomas, and am very confident that current and future management of the TMAG Foundation is in good hands. Collectively we are all still reliant on the generosity of individuals and businesses to enable our vision for TMAG's future to be secure.

Ian Stewart
Chairman

Appendix 4

The Friends of the Tasmanian Museum and Art Gallery

COVID-19 restrictions in 2020 have limited the Friends' ability to fulfill their primary role of bringing people to TMAG during the latter part of the reporting year. However we did hold a wide range of successful functions in 2019, some of which were ticketed evening events and some which were floor talks during opening hours.

Several were based on current TMAG exhibitions – *Dirty Paper*, *Geoff Dyer: Portraits, Not So Easy, This Too Shall Pass*, *Julie Gough: Tense Past* and *West: Out on the Edge* – and others looked beyond TMAG's walls with

a visit to the Australian Antarctic Division and a floor talk by Friends member Yoav Daniel Bar-Ness entitled *Landmark Trees of India*. A particularly well attended event was a climate change forum featuring scientists from the Bureau of Meteorology and the University of Tasmania, which played to a full house in the Central Gallery.

We also hosted the AGM of the Australian Federation of Friends of Museums and were looking forward to attending the international conference of the World Federation of Friends of Museums in Canberra in March 2020 – sadly, another casualty of COVID-19.

During the period of shutdown we conducted our committee meetings on Zoom, and produced a pre-recorded online floor talk with Dr Simon Grove in lieu of being able to offer a live one to members. We were about to embark on a live online event when restrictions were lifted. We continued our regular emailed and mailed newsletter, encouraging members to write about their memorable visits to museums and art galleries, not just TMAG but also further afield. We also used the newsletter to promote TMAG's online offerings.

Our donations to TMAG for the year included: \$3 500 for the *Expedition of Discovery*, \$3 250 for barbecues, cutlery and folding chairs for Narryna, and \$4 000 for audio-visual equipment to assist in the production of the *TMAG From Home* online offerings.

We have been very grateful for the continuing support shown by members during this difficult four months of closure. We were greatly encouraged by the response to our first post-restriction event, *West*, which was quickly booked out with 70 attendees.

We finished the year with 825 active members, with a healthy mix of families, couples and individuals.

Julie Hawkins

Secretary, Friends of the Tasmanian Museum and Art Gallery



Friends of TMAG attend a Climate Change Forum in the TMAG Central Gallery, February 2020

Appendix 5

The TMAGgots

The TMAGgots have had a very different year during 2019-20, while we did get a brief chance to create some cool TMAGgots events, we have experienced many changes, and quite a hiatus.

The 2019 AGM was held at TMAG in the Members' Lounge, which saw a changing of the guard in the Chief TMAGgot (President) position, with Naomi Skelly taking over from Pete Smith. Everyone thanked Pete for his hard work and dedication in leading the group successfully and full of fun, and he has retained the position of Public Officer, so we are very grateful he will remain a valued member of the committee. Catherine Case was nominated and elected as Treasurer, taking over from Freya Van de Vusse who had been generously caretaking in the position until the AGM. All in attendance thanked the outgoing committee members for their commitment to the group and wished them all the best in the future. We were lucky to team the AGM up with a tour of the *Geoff Dyer: Portraits* exhibition and nibbles in the Members' Lounge.

We had the opportunity to tour the world-class facility Blundstone Arena and its unique museum in *It's not just cricket*. It was amazing to see the behind-the-scenes areas where only the cricketers venture, the VIP room and the fabulous display of ties and books in the museum. We also participated in the UTAS *Welcome to Town* event at TMAG. We hosted a terrific end-of-year event at TMAG that engaged us with the awesome *West: Out on the Edge* exhibition with its informative curator, Kirstie Ross. It was a wonderful chance to see the exhibition and hear insight into how and why it was brought together and displayed. We teamed this up with drinks and nibbles at Hope and Anchor.

TMAGgots had an adventurous start to 2020, running a tour to Glover Country to see the 2020 Glover Prize winner, which was a memorable event in more ways than we would realise at the time. Shortly after this, COVID-19 started spreading across the world, causing a chain of events unlike we have ever seen in history.

Since April 2020 TMAGgots have been online, with social distancing rules and new norms, creating new ways to meet. All event planning was suspended, committee meetings went online via Zoom, and our

social media presence became our way to connect to our members. It has been very challenging to find ways to engage our audience. The social media content TMAG created was a wonderful way for us to promote the museum while keeping engaged with our members, which we promoted through our website and Facebook page. We decided to grant current financial members as of April 2020 a six-month extension on their membership to reflect the challenges we were all facing.

We ended the year with 69 financial members, 238 subscribers and 1 042 Facebook followers. We've had a challenging year, but we are not alone. We remain grateful to TMAG, the people and groups who partner with us and our wonderful and hard-working committee who help us innovate ways to continue TMAGgots in the future.

Naomi Skelly
Chief TMAGgot



TMAGgots members presenting a still-life drawing activity at the *Welcome to Town* event, February 2020

Appendix 6

Acquisitions and donations

Art

Sally Rees (b.1970)

Zap Zap, 2015

video

Purchased with assistance from the TMAG

Foundation Ltd, 2019

AG8925

Sally Rees (b.1970)

The Medium, 2012

video

Purchased with assistance from the TMAG

Foundation Ltd, 2019

AG8926

Raymond Arnold (b.1950)

Elsewhere World – Consolidated A-H,

2011-19

etching on 300gsm Vellin Arches

Purchased with assistance from the TMAG

Foundation Ltd, 2019

AG8927

Joseph Goodhart (1875-1954)

Molle St Bridge, Hobart

ink on paper

Presented by Barbera Perugino, 2019

AG8928

George Schwarz (b.1939)

Untitled #11 from Bunte Bilder series, 1987

C-type photograph

Presented by George Schwarz, 2019

AG8929

George Schwarz (b.1939)

Untitled #10 from Bunte Bilder series, 1987

C-type photograph

Presented by George Schwarz

AG8930

George Schwarz (b.1939)

Untitled #10 from Carpe Diem series, 2010

C-type photograph

Presented by George Schwarz, 2019

AG8931

George Schwarz (b.1939)

Untitled #11 from Carpe Diem series

C-type photograph

Presented by George Schwarz, 2019

AG8932

George Schwarz (b.1939)

Untitled #19 from Vita Brevis Est series

C-type photograph

Presented by George Schwarz, 2019

AG8933

George Schwarz (b.1939)

Untitled #8 from Vita Brevis Est series

C-type photograph

Presented by George Schwarz, 2019

AG8934

George Schwarz (b.1939)

Untitled #14 from Carpe Diem series, 2010

C-type photograph

Presented by George Schwarz

AG8935

George Schwarz (b.1939)

Untitled #3 from Memento Mori series, 1980

C-type photograph

Presented by George Schwarz, 2019

AG8936

George Schwarz (b.1939)

Untitled #1, 1978

C-type photograph

Presented by George Schwarz, 2019

AG8937

George Schwarz (b.1939)

Self after open heart surgery, 2010

C-type photograph

Presented by George Schwarz, 2019

AG8938

Thomas Bock (1793-1855)

Portrait of Isabella Whitney, c.1842

watercolour, gouache and graphite on

paper

Donated through the Australian

Government's Cultural Gifts Program by

Matthew Grounds, 2019

AG8939

Bea Maddock (1934-2016)

Sea and rocks, 1956

Oil on canvas

Bequest from Beth Parsons, 2020

AG8940

Bea Maddock (1934-2016)

Richmond at night, 1956

oil on canvas

Bequest from Beth Parsons, 2020

AG8941

Bea Maddock (1934-2016)

Blue rocks, 1956

watercolour, reed pen and ink

Bequest from Beth Parsons, 2020

AG8942

Bea Maddock (1934-2016)

Landscape with labourer, 1962

oil on canvas

Bequest from Beth Parsons, 2020

AG8943

Bea Maddock (1934-2016)

Praying figure, 1962

ink wash and candle wax on paper

Bequest from Beth Parsons, 2020

AG8944

Bea Maddock (1934-2016)

Shoes, 1974

photo etching, open bite and aquatint on

paper

Bequest from Beth Parsons, 2020

AG8945

Bea Maddock (1934-2016)

Red Text XIX, 1984

etching with hand-ground red ink on

handmade New Zealand flax paper, coated

with wax 1/5

Bequest from Beth Parsons, 2020

AG8946

Bea Maddock (1934-2016)

Red Text XX, 1984

etching with hand-ground red ink on

handmade New Zealand flax paper, coated

with wax 1/5

Bequest from Beth Parsons, 2020

AG8947

Bea Maddock (1934-2016)

Poster, Figure Standing, 1983

photolithograph

Bequest from Beth Parsons, 2020

AG8948

Bea Maddock (1934-2016)

Poster, Figure Running, 1983

photolithograph

Bequest from Beth Parsons, 2020

AG8949

Margaret Roxburgh (1931-1998)

The blue chair, 1956

oil on canvas

Bequest from Beth Parsons, 2020

AG8950

<p>Bea Maddock (1934-2016) <i>Red Text II</i>, 1984 etching with hand-ground red ink on handmade New Zealand flax paper, coated with wax 1/5 Bequest from Beth Parsons, 2020 AG8951</p>	<p>Thomas Bock (1793-1855) or Alfred Bock (1835-1920) <i>Portrait of young man</i>, nd pencil on paper Presented by Lynne Johnson in memory of Esme Johnson, 2019 AG8959</p>	<p>Thomas Bock (1793-1855) <i>Messiah Musical Festival Birmingham program frontispiece</i>, 1820 copper engraving Presented by Lynne Johnson in memory of Esme Johnson, 2019 AG8969</p>
<p>Thomas Bock (1793-1855) <i>Anatomical drawing (Major Butler's kidneys)</i>, 1840 pencil and watercolour on paper Presented by Lynne Johnson in memory of Esme Johnson, 2019 AG8952</p>	<p>John Gould (1804-1881) <i>Aquila Morphnoides</i>, 1842 lithograph Presented by Stuart Lester, 2020 AG8960</p>	<p>Thomas Bock (1793-1855) <i>J.W.H.Walch bookplates</i>, c.1848 copper engraving Presented by Lynne Johnson in memory of Esme Johnson, 2019 AG8970</p>
<p>Thomas Bock (1793-1855) <i>Three landscape studies (probably drawn from Hobart's Domain)</i>, 1830-1855 watercolour on paper Presented by Lynne Johnson in memory of Esme Johnson, 2019 AG8953</p>	<p>Edith Holmes (1891-1973) <i>Stanhope Gardens, London</i>, 1958 oil on canvas Bequest from Beth Parsons, 2020 AG8961</p>	<p>Thomas Bock (1793-1855) <i>Henry Downer, Cumberland Arms business card</i>, 1823-1855 copper engraving Presented by Lynne Johnson in memory of Esme Johnson, 2019 AG8971</p>
<p>Thomas Bock (1793-1855) <i>Two bushland studies (probably drawn from Hobart's Domain)</i>, 1830-1855 watercolour on paper Presented by Lynne Johnson in memory of Esme Johnson, 2019 AG8954</p>	<p>Bea Maddock (1934-2016) <i>The Lamp</i>, 1960 etching Bequest from Beth Parsons, 2020 AG8962</p>	<p>Thomas Bock (1793-1855) <i>H.Baynton, Carcass and retail butcher, corn factor and general dealer business card</i> copper engraving Presented by Lynne Johnson in memory of Esme Johnson, 2019 AG8972</p>
<p>Joan Ross (b.1961) <i>I give you a mountain</i>, 2018 HD video animation Purchased with the assistance of the TMAG Foundation Ltd AG8955</p>	<p>Bea Maddock (1934-2016) <i>Ideas evolved</i>, 1960-1970 print Bequest from Beth Parsons, 2020 AG8964</p>	<p>Alfred Bock (1835-1920) <i>William Hall</i>, 1860s lithograph Presented by Lynne Johnson in memory of Esme Johnson, 2019 AG8973</p>
<p>Anne Mestitz <i>Cosmic solver red</i>, 2009 wooden packing crate with painted red interior Presented by the artist, 2019 AG8956</p>	<p>Bea Maddock (1934-2016) <i>Exhibition poster, Solander Gallery, Canberra</i>, 1974 photolithograph Bequest from Beth Parsons, 2020 AG8965</p>	<p>Brigita Ozolins (b.1954) <i>The truth shall make you free</i>, 2007 lead sheet, table, stool, glass, steel, ink, handwriting, 1962 edition of Henry Savery's Quintus Servinton Donated through the Australian Government's Cultural Gifts Program by Brigita Ozolins, 2020 AG8974</p>
<p>Alfred Bock (1835-1920) <i>International Exhibition Building, Hobart</i>, 1893-96 engraving Presented by Lynne Johnson in memory of Esme Johnson, 2019 AG8957</p>	<p>David Keeling (b.1951) <i>Sweet Honeymoon Bay</i>, 2020 oil on canvas Purchased with the assistance of the TMAG Foundation Ltd, 2020 AG8966</p>	<p>Anne Mestitz <i>15,830 feet above sea level</i>, 2019 Oil on board 100x100cm Donated through the Australian Government's Cultural Gifts Program by Trudi Curtis, 2020 AG8975</p>
<p>Thomas Bock (1793-1855) or Alfred Bock (1835-1920) <i>Portrait of woman</i>, nd pencil on paper Presented by Lynne Johnson in memory of Esme Johnson, 2019 AG8958</p>	<p>Thomas Bock (1793-1855) <i>Van Diemen's Land bank note</i>, 1828 copper engraving and ink on paper Presented by Lynne Johnson in memory of Esme Johnson, 2019 AG8967</p>	
	<p>Thomas Bock (1793-1855) <i>Haydn's Seasons and a selection of sacred museum, Birmingham Musical Festival program frontispiece</i>, 1820 copper engraving Presented by Lynne Johnson in memory of Esme Johnson, 2019 AG8968</p>	

Decorative Arts

David Ralph (b. 1946)

Six animal figurines (superb fairy wren; penguin; pelican; possum; rabbit), c. 1980
wood (Tasmanian horizontal scrub)
various dimensions
Presented by Dr Sheila Given
P2019.14 – P2019.19

Alice Mary Dargavel (1868-1928)

World War One Commemorative bed cover, c. 1918
textile (cotton)
P2019.20

Simon Ancher (b. 1977)

Lost in the Drink drinks cabinet, 2019
wood (Hydrowood Tasmanian blackwood; Tasmanian blackwood; veneered manufactured board; manufactured board); glass (bronzed mirror); stone (New York marble); metal (proprietary steel and brass fittings); electrical components (LED lighting; wiring)
180.6 x 90 x 46.3 cm
Purchased with the assistance of The TMAG Foundation Ltd, 2019
P2019.21

Maker unknown (Tasmania)

Teapoy, c. 1845
wood (musk; musk veneer; blackwood; blackwood veneer; Huon pine; unidentified non-native pine); textile (velvet lining); metal (proprietary steel and brass fittings)
73 x 36.5 x 31 cm
Purchased with the assistance of The TMAG Foundation Ltd, 2019
P2019.22

Cathryn Franzi (b. 1963)

Lake Dobson vase, 2019
ceramic (glazed porcelain)
56.5 x 24.5 x 22.5 cm
Purchased with the assistance of Ingrid McGaughey, 2019
P2019.23

Rosenthal (Waterford GmbH Selb) and various designers: Otmar Alt (b. 1940); Michael Boehm (b. 1944); Barbara Brenner (b. 1939); Elsa Fischer-Treyden (1901-1995); Dorothy Hafner (b. 1952); Christa Hausler-Goltz (b. 1943); Martin Hunt (1942-2018); James Kirkwood, (n.d.); Beate Kuhn, (1927-2015); Johan van Loon, (1934-2020); Marcello Morandini, (b. 1940); Rosemonde Nairac, (b. 1938); Jane Osborn-Smith, (1952-2013); Gilbert Portanier, (b. 1926); Lino Sabattini, (1925-2016); Karl (1929-2015) & Ursula Sheid (1932-2008); Nanny Still McKinney (1926-2007); Paul Wunderlich, (1927-2010); Yang, (b. 1953); Uta Feyl, (b. 1942); Otto Piene, (1928-2014); Antje Bruggemann, (b. 1941); Salome, (b.1954);

Jan van der Vaart , (1931-2000); Gisela Muller-Behrendt, (b. 1934); Ernst Fuchs, (1930-2015); Brigitte Doege, (b. 1938); Jean-Claude de Crousaz, (1931-2012); Solveig Samhaber, (b. 1957); Maarten Vrolijk, (b. 1966); Georg Schwarzbach, (n.d.); Tadao Amano, (b. 1956); Gisela Muller-Behrendt, (b. 1934)
Studio - Linie collectors cups and saucers (34 and 1 duplicate), c. 1990
various dimensions
ceramic (glazed porcelain)
Presented by Christine and Graeme Triffitt, 2020
P2020.1 - P2020.2

Edward and John Bernard, London (United Kingdom)
Presentation cup: *Hobart Town Volunteer Artillery*, 1864
metal (sterling silver)
21 x 11.5 x 11.5 (dia.) cm
TMAG internal transfer, 2020
P2020.3

Milton Moon (1926-2019)

Collection of six works:
Vase, 2012
glazed stoneware
34 x 12.8 x 13 cm
Vase 2013
glazed stoneware
31.8 x 12 x 11.4 cm
Platter, 2016
ceramic (glazed stoneware)
9 x 34.2 x 22 cm
Plate, 2016
ceramic (glazed stoneware)
5.2 x 25 x 19.8 cm
Chawan (tea bowl), 2009
ceramic (glazed stoneware)
8.1 x 11.8 x 11.8 cm
Platter, 2010
ceramic (glazed stoneware)
6.2 x 52 x 26 cm
Presented by Damon Moon in memory of Milton Moon, 2019
P2020.4 – P2020.9

Maker unknown (Tasmania)

Bookcase, 1840s
wood (Australian red cedar; Kauri pine); metal (proprietary brass and steel fittings); glass
236 x 125.5 x 52 cm
Transferred from the Department of Finance and Treasury
P2020.10

Samuel Smith (Hobart, Tasmania)

Stationary cabinet, 1874
wood (Australian red cedar; Kauri pine); metal (proprietary brass and steel fasteners and fittings)
225 x 181.5 x 59 cm
Transferred from the Department of Finance and Treasury
P2020.11

Samuel Smith (Hobart, Tasmania)

Partner's desk, 1870s
wood (Australian red cedar; Huon pine); metal (proprietary brass and steel fittings)
78 x 164.5 x 100 cm
Transferred from the Department of Finance and Treasury
P2020.12

Maker unknown (Tasmania)

Wardrobe, 1870s
wood (Australian red cedar; Kauri pine); metal (proprietary brass and steel fittings and fasteners)
213 x 130.5 x 56.5 cm
Transferred from the Department of Finance and Treasury
P2020.13

FH Vallance and Sons (Hobart, Tasmania)

Dressing table and stool, c. 1950
wood (Tasmanian myrtle; Tasmanian oak); glass; metal (proprietary fittings and fasteners); textile
168 x 122 x 50 cm
Presented by Sally Dakis and Chris Wisby
P2020.14

Cultural Heritage

History

Bicycle, 1950s

Ridden by Kerry George Smith when he won the LTW wheel (League of Tasmania Wheelman) at the Latrobe wheel in 1960.
Presented by Kathryn Jaeger, 2018
S2018.112

Collection of painting equipment, supplies and other items belonging to Australian artist Lloyd Rees, c. 1970-1988.
Presented by Jan and Alan Rees, 2018
S2018.113-121

Novelty drinking glass, 1966

Commemorating Australia's conversion to decimal currency in 1966.
Presented by Janette Gysleman, 2019
S2019.7

Polished stone pendant, from stone taken from Cape Adare, Antarctica. Believed to relate to Borchgrevink's British Antarctic Expedition 1898-1900 on the Southern Cross, c. 1900
Presented by the Australian Antarctic Division, 2019
S2019.8

Trench art signet ring and sleeping bag with mosquito net, 1940s
Belonged to Corporal Gordon Alomes, 2nd Machine Gunners Battalion, World War 2, A.I.F., of Hobart.
Presented by Mrs Pamela Judith O'Carroll
S2019.9-10

Kodascope movie projector Model EE Series II, 1937-1946 and Cine Kodak movie camera, Model K, 1930-46
Presented by Mrs Florence Gould, 2018
S2018.123-124

Canvas backpack owned by Bill Mollison, c. 1960
Presented by Ruth Mollison, 2018
S2018.125

Paper bag from the Green Glen Greengrocers, Sandy Bay, 1960s
Presented by Christopher Spiegel, 2019
S2019.1.1

Two calendar tea towels converted into wall hangings, produced by Universal Textiles Australia Ltd., 1960s
Presented by Christopher Spiegel, 2019
S2019.13-14

Souvenir tray (Tasmania), 1960s
Presented by Nicole Jamison, 2019
S2019.12

Dolls pram, 1930s
Presented by Sally Poole and Ann Hopkins, 2019
S2019.15

Three hessian bags of woodchips from the Spring Bay Mill, date unknown
Presented by the Spring Bay Mill, 2019
S2019.17-19

Section of picket fence and the gate from the Steppes homestead, Central Highlands, c. 1888
Presented by the Tasmania Parks and Wildlife Service, 2019
S2019.22.1-2.

Convict Jacket, post 1855, waistcoat and hat, 1830-1855, from the Richmond Goal
Presented by the Tasmania Parks and Wildlife Service, 2019
S2019.20, S2019.24, S2019.25.

Wireless mast and brackets from Macquarie Island Wireless station, erected 1912
Presented by the Tasmania Parks and Wildlife Service, 2019
S2019.16.1-3

Kayak and paddle, 1960s
Built by Olegas Truchanas and Peter Dombrovskis. Used at Far South Wilderness Camp, Dover as part of the Outdoor Education branch of the Friends School.
Presented by the Friends School, 2019
S2019.23.1-2

Assman hygrometer, c. 1950s
Used by donor to measure sea surface temperature whilst working as the Principal Research Scientist at the CSIRO.
Presented by Ian Barton, 2019
S2019.26

Sliver plated trophy, 1966
Producers award for winning play *The American Dream*, Hobart Drama Festival 1966.
Presented by Helene Chung, 2019
S2019.28

Four Top of the World Swimming Club trophies and a Top of the World Ladies Amateur Swimming and Life Saving Club towel, 1920s to 1940s
The Trophies were won by Janet Olsen (nee Weidenhofer) and Linda Weidenhofer, early participants in aquatic sports in Tasmania and members of the Top of the World Swimming Club.
Presented by Valma Bickerstaff, 2019
S2019.60-64

Collection of Placards left at Franklin Square and Hobart Islamic Centre with messages of support following Christchurch massacre in March, 2019
Presented by Tasmanian Muslim Association, 2019
S2019.30-59

Microscope, drafting set, travelling clock, binoculars and magnifying glass belonging to former TMAG curator George Hudleston Hurlstone Hardy (1883-1966)
Presented by Helen Fallding, 2020
S2020.3-7

Two presentation minerals specimens from North West Acid, presented to Don Bath, 1970
Presented by Jon Bath, 2020
S2020.8-9

Numismatics

World War 2 Machine Gun Battalion Badge and Australian Service medals (8 miniatures)
Presented by Pamela Judith O'Carroll, 2019
T38307-8

Two Life Saving Championship medals, 1939 and 1941
Awarded to Linda Weidenhofer, Top of the World Ladies Amateur Swimming and Life Saving Club.
Presented by Valma Bickerstaff, 2019
T38316-17

Official Australia Post issue of the 2018 Collection of Australian Stamps, 2018
Presented by Australia Post, 2019
T38310

Roll of 25 US 1 dollar coins in paper wrapper
Anonymous donation, 2019
T38311

Bronze medal from International Photographic Exhibition, Dresden, Germany, 1909
Awarded to Herbert Ponting.
Bequest from Pat Quilty, 2018
T38318

Photographs

DVD of a film made by John Greenhill while undertaking cosmic ray research for the University of Tasmania at Macquarie Island, in the summer of 1960-61
Presented by Julia Greenhill, 2019
Q2019.8

Cabinet photograph
Studio portrait of Henry Smith, c. 1890
Presented by Ian Bowie, 2019
Q2019.9

Cabinet photograph
Miss Smith and Mr Buckley at Fern Tree Hotel, January 1899
Presented by John Bowie, 2019
Q2019.10

Two albums of photographs of the North West and West Coast regions of Tasmania, by J.W. Beattie, c. 1880
Presented by Biosecurity Tasmania, Department of Primary Industries, Parks, Water and Environment, 2019
Q2019.11-12

Photographs of Types of Mollusca, from a research archive compiled by Alison Green, former curator of invertebrate zoology at TMAG, 1970-91
Presented by Alison Green, 2019
Q2019.13

Photograph prints
Photographs of Gordon Alomes and his father Vernon, who served in the Australian Army during the Second World War; Parade of Imperial troops for Federation celebrations in Elizabeth Street, Hobart, 1901
Presented by Pamela Judith O'Carroll, 2019
Q2019.14-17

Collection of photographs relating to Lucy Pitman's service as a nurse during the First World War
Presented by Ann Cassar, Helen Opie and Julie Thomas, 2020
Q2020.1

Glass plate negatives
Collection of 345 half plates, including studio portraits and scenes from around Hobart, taken by Roland J. Batt, early twentieth century
Presented by Douglas Mitchell, 2020
Q2020.2

Photograph print
Two thylacines (Tasmanian tigers), probably at Beaumaris Zoo, Hobart, 1928
Presented by Patricia Abel on behalf of the Gilboy family, 2020
Q2020.3

Documents

Certificate awarded to Herbert Ponting, International Photographic Exhibition, Dresden, Germany, 1909
Bequest from Pat Quilty, 2018
R2018.63

Research archive compiled by Alison Green, former curator of invertebrate zoology at TMAG, 1970-91
Presented by Alison Green, 2019
R2019.24

Commemorative edition of the *Wilkes Hard Times* newsletter prepared for the 35 year anniversary reunion of the ANARE Wilkes personnel, held at Binalong, New South Wales in November 1998
Presented by Julia Greenhill, 2019
R2019.25

Collection of tourist documents recording the travel of Mr and Mrs H.F. Walker who drove from Queensland to Tasmania, touring the island in October 1961
Presented by Graham Conway, 2019
R2019.30

Collection of documents relating to Olegas Truchanas
Presented by Launceston City Council (Queen Victoria Museum and Art Gallery), 2019
R2019.31

Hand painted sign *Spare a glance for the poor conductor!* made for the Theatre Royal Light Opera Company, by Max Angus, 1970s
Presented by Christopher Spiegel, 2019
R2019.32

Guide book for European migrants coming to Australia under the International Refugee Organisation (IRO) Agreement: *Your introduction to Australia: Hints and help on knowing your new homeland*, Federal Capital Press, Canberra, 1948
Presented by Christopher Spiegel, 2019
R2019.33

Moorilla Estate cloth wine bottle label, 1970s
Presented by Christopher Spiegel, 2019
R2019.34

Land deeds issued to Thomas Bather Moore and Jane Mary Moore in the parish of Strahan, 1899
Presented by Margaret Elliston, 2019
R2019.35-36

Lepidoptera notebook, recording the observations and collecting of Tasmanian butterflies and moths, by Gordon (Tony) Ellis between 1973 and 1983
Presented by Graham and Louise Watt, 2019
R2019.38

Collection of documents including supportive letters and cards, left at Franklin Square and the Hobart Islamic Centre, following the Christchurch massacre, March 2019
Presented by the Tasmanian Muslim Association, 2019
R2019.39

Collection of documents relating to the Top of the World Swimming Club and Royal Life Saving Society, which belonged to Janet and Linda Weidenhofer
Presented by Valma Bickerstaffe, 2019
R2019.40

Poem, *The Isle of Doom*, written by Australian soldier Gordon Alomes during service in Crete in the Second World War; four postcards relating to Gordon and his family
Presented by Pamela Judith O'Carroll, 2019
R2019.41-45

Collection of documents relating to Lucy Pitman's service as a nurse during the First World War
Presented by Ann Cassar, Helen Opie and Julie Thomas, 2020
R2020.1-2

Documents from the archive of entomologist and former TMAG curator George Hudleston Hurlstone Hardy (1883-1966)
Presented by Helen Fallding, 2020
R2020.3

Diary recorded at Mawson Station, Antarctica by Sydney Little, from 23 February 1967 to 22 February 1968
Presented by Sydney Little, 2020
R2020.4

First Peoples Art and Culture

Objiway deer skull, woven-over, c. 1970
Maker unknown
Iriquois Nation, North America
Presented by Alwyn and Laurie Lewis, 2019
M8965

Objiway moose hair embroidery, c. 1970
Maker unknown
Iriquois Nation, North America
Presented by Alwyn and Laurie Lewis, 2019
M8966

Woven pandanus basket
Maker unknown
Pacific
Presented by Ms Alison Green, 2020
M8967

Yam mask
Maker unknown
Papua New Guinea
Presented by Mr John Holloway, 2020
M8968

Carved wooden plaque
Maker unknown
Papua New Guinea
Presented by Mr John Holloway, 2020
M8969

Wooden pounder
Maker unknown
Papua New Guinea
Presented by Mr John Holloway, 2020
M8972

Carved spoon and fork
Maker unknown
Papua New Guinea
Presented by Mr John Holloway, 2020
M8973

Wooden dish
Maker unknown
Papua New Guinea
Presented by Mr John Holloway, 2020
M8974

Drum
Maker unknown
Papua New Guinea
Presented by Mr John Holloway, 2020
M8975

Shark's tooth sword
Maker unknown
Kiribati
Presented by Mr John Holloway, 2020
M8976

Shark's tooth sword
Maker unknown
Kiribati
Presented by Mr John Holloway, 2020
M8977

Fighting axe
Maker unknown
Papua New Guinea
Presented by Mr John Holloway, 2020
M8978

Fighting axe
Maker unknown
Papua New Guinea
Presented by Mr John Holloway, 2020
M8979

Pick
Maker unknown
Papua New Guinea
Presented by Mr John Holloway, 2020
M8980

Bow
Maker unknown
Papua New Guinea
Presented by Mr John Holloway, 2020
M8981

Fishing spear
Maker unknown
Papua New Guinea
Presented by Mr John Holloway, 2020
M8982

Fishing spear
Maker unknown
Papua New Guinea
Presented by Mr John Holloway, 2020
M8983

Arrow
Maker unknown
Papua New Guinea
Presented by Mr John Holloway, 2020
M8984

Arrow
Maker unknown
Papua New Guinea
Presented by Mr John Holloway, 2020
M8985

Arrow
Maker unknown
Papua New Guinea
Presented by Mr John Holloway, 2020
M8986

Spear
Maker unknown
Papua New Guinea
Presented by Mr John Holloway, 2020
M8987

Herbarium

Individuals and institutions donated a total of 713 specimens to the Herbarium, and a further 924 specimens were collected and lodged by staff.

Miscellaneous specimens were donated by P. Collier, P. Dalton, N. Fitzgerald, C. Howard, E. Pharo, R. Skabo, M. Smith, T. Thekathyl, M. Visoiu and M. Wapstra.

The Herbarium received specimens from:

Australia: Western Australian Herbarium, Perth

Belgium: Meise Botanic Garden, Meise

Finland: Finnish Museum of Natural History, Helsinki

Japan: National Museum of Nature and Science, Ibaraki

New Zealand: Allan Herbarium, Landcare Research, Lincoln

Itemised

924 specimens lodged by Herbarium staff

179 bryophytes lodged by the Meise Botanic Garden, Meise, Belgium

169 specimens lodged by M. Wapstra

2 *Genista linifolia* lodged by M. Smith

57 specimens lodged by the Western Australian Herbarium

12 specimens lodged by M. Visoiu

5 *Siphula* (Lichens) lodged by the Finnish Museum of Natural History, Finland

125 bryophytes and lichens lodged by E. Pharo

5 specimens lodged by N. Fitzgerald

19 specimens lodged by T. Thekathyl

10 specimens lodged by R. Skabo

25 bryophytes lodged by the National Museum of Nature & Science, Ibaraki, Japan

20 bryophytes and lichens lodged by the Allan Herbarium, Landcare Research, Lincoln, NZ

1 *Dawsonia polytrichoides* (Moss) lodged by P. Dalton

7 *Poa* lodged by C. Howard

Zoology

Itemised

A large collection of orange-bellied parrots (*Neophema chrysogaster*) was received from DPIPWE. This significant collection contains both wild born and captive specimens, eggs and blood samples.

3331 Tasmanian terrestrial insects collected and donated by Simon Grove

1055 Tasmanian terrestrial insects collected and donated by Marc Pollet of the Belgian Research Institute for Nature and Forest

41 Tasmanian terrestrial insects donated by Catherine Byrne

33 Tasmanian terrestrial insects from surveys of the World Heritage Area extension, donated by DPIPWE

Appendix 7

Audience Engagement statistics

TOTAL	
Visitation	
Visits to TMAG City Site	258 757
Interstate visitors*	121 616
Overseas visitors*	46 576
Visits to Narryna Heritage Museum	4 713
Visits to Markree House Museum and Garden	585
Visits to Rosny Research and Collection Facility	521
Visits to TMAG Herbarium	294
Total visits to TMAG sites	264 870
On-site programs	
On-site community and family program participants	19 773
On-site community and family programs	93
Formal education visitors to TMAG	8 445
Formal education programs delivered on-site	280
Off-site programs	
Students participating in formal school programs off-site	1 238
Off-site visits to TMAG programs (excluding students)	52 380
Total participants in off-site programs	53 616
TMAG Touring Exhibition: <i>kanalaritja: An Unbroken String</i>	
Number of tour venues	3
Total visitors	147 777
Resources	
Education resource loans	429
Online visits	
Website visits#	118 434
Narryna website visits#	6 856
Downloads of TMAG records from the <i>Atlas of Living Australia</i> website**	18 411*
<i>Field Guide to Tasmanian Fauna</i> app downloads	10 007
Enquiries	
External enquiries answered by TMAG staff	2 548
Media and publications	
Media mentions	207
Publications published by TMAG	15

Comments

* Origin of visit data based on July 2019 – March 2020 visitation data only, due to TMAG closure from 19 March - 23 June 2020

** 18 411 downloads of 9 898 233 records. Represents a combined figure of visits to TMAG Herbarium, Invertebrate and Vertebrate Zoology records on the ALA website.

Visits to website counted as Google Analytic 'sessions'

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
					Sent	Rec'd	Sent	Rec'd		
Arts										
Art	12 667	13 000	48	44	4/7	4/6	24/89	12/28	2	4
Decorative Arts	26 035	20 000	59	54	1/1		5/55	1/6	0	0
Biodiversity										
Invertebrate Zoology	191 811	370 000	11 096	4 460	21/666	4/43			3	10
Vertebrate Zoology	23 892	37 500	105	105		1/4				
Geology	20 459	21 500	1 054	1 054						
Herbarium	258 538	312 179##	1 637	713	5/70	23/557	6/63	3/23	1	20
Cultural Heritage										
First Peoples Art and Culture	12 182	13 000	20	20			1/1		3	1
Documents/Archives	29 354	31 000	22	22						
History	27 930	29 500	67	67	1/1	1/1	7/12	19/64	2	2
Numismatics/Philatelics	42 833	42 834	7	7						
Photographs	78 880	86 845	8	8						
Support Services										
Library	14 806***									

	TOTAL
Research publications and articles produced by TMAG	15
Exchanges sent to other institutions	12/278
Items acquired via the Cultural Gifts Program	2
Visiting Researchers	73
Number of new species described in the natural sciences	16

These numbers include items that have been transferred from departments and sub-number allocation and registration of backlog acquisitions as well as data cleaning work that may have removed obsolete or duplicated records.

As a result of the audit the Herbarium now has a far more accurate estimate of acquisitions.

*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.

*** This figure represents the total number of books in the library, not accessioned to the TMAG collection.

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 2019-20 financial year, which has helped us to undertake a wide range of projects, programs and activities. The following support was received:

Amount	From	Purpose
\$1 226 006	Launceston City Council	Digital Cultural Experience project
\$150 000	TasNetworks	Threatened Bird Strategy
\$108 206	City of Hobart	<i>Hobart Current</i> exhibition
\$97 436	TMAG Foundation Limited	Colonial Teapoy acquisition
\$89 300	Department of Communications and the Arts	Indigenous Repatriation Program
\$79 745	Events Tasmania	<i>The Change Room</i> T20 World Cup exhibition
\$78 280	Australia Council for the Arts	<i>taypani milaythina-tu</i> workshops
\$69 500	Tasmanian Community Fund	<i>West: Out on the Edge</i> exhibition
\$50 000	Hydro Tasmania	<i>West: Out on the Edge</i> exhibition
\$40 000	DarkLab	<i>Julie Gough: Tense Past</i> exhibition
\$36 075	Department of Communications and the Arts	LAIR Project
\$35 000	City of Hobart – Community Development Program	Public program
\$32 000	16 private lenders and supporters	<i>David Keeling: Stranger</i> exhibition catalogue
\$27 000	University of Tasmania	<i>taypani milaythina – tu</i> workshops
\$22 000	Keith Clarke Foundation	Painting conservation
\$20 000	Blundstone Pty Ltd	<i>West: Out on the Edge</i> exhibition
\$16 818	TMAG Foundation Limited	Raymond Arnold Artwork acquisition
\$15 000	Department of State Growth – Events Tasmania	<i>Hobart Current</i> exhibition
\$12 934	Catholic Education Office	Aboriginal Education program

\$12 830	Gordon Darling Foundation	GDF Travel Grant: 19th century furniture and decorative arts exhibitions
\$10 000	Jetty Foundation	<i>taypani milaythina – tu</i> workshops
\$8 800	TMAG Foundation Limited	Joan Ross Artwork Animation acquisition
\$8 000	TMAG Foundation Limited	Philanthropy and Development
\$8 000	Graeme Wood Foundation	<i>Expedition of Discovery</i> (Spring Bay Mill)
\$7 750	TMAG Foundation Limited	Simon Ancher Custom HydroWood Drinks Cabinet acquisition
\$7 255	Australian Government Department of Agriculture, Water and the Environment – ABRS funding	Bush Blitz Crustose Lichens
\$6 674	Copland Foundation	Quilt conservation
\$6 100	Private donors	TMAG programs and conservation
\$5 500	Department of State Growth – TDDI	Tasmanian Collections project (Tasmanac)
\$5 000	Joy Anderson	Philanthropy and development
\$5 000	Alan and Jancis Rees	TMAG programs and conservation
\$5 000	TasNetworks	Aboriginal Facilitation program
\$4 000	Detached Cultural Organisation	<i>Extinction Studies</i> live streaming support
\$4 000	Friends of TMAG	Digital communication strategy
\$4 000	TMAG Foundation Limited	Sally Rees video acquisitions
\$3 500	Friends of TMAG	<i>Expedition of Discovery</i> (Spring Bay Mill)
\$500	Department of Education	Making Marks program
\$500	Blue Shield Australia #OurDisasterBin Competition	Conservation supplies

Appendix 10

External lectures and presentations

Abbott, E., Grove, S., Hale, R., & Moore, K. "TMAG's Mission into Darkness - From the ocean's depths to the forest at night, TMAG's scientists discover hidden secrets". Festival of Bright Ideas, Hobart, August 2019.

Baker, M., Byrne, C., Cave, L., Grove, S., Kantvilas, G., Lee, E., Moore, K. & de Salas, M. Presentation on individual areas of specialisation to and field activities with students of Triabunna District High School at the Spring Bay Mill, November 2019.

Byrne, C. "Vespid wasps – perfectly evolved pests". Winegrowers Tasmania, Launceston, September 2019.

Byrne, C. "The Caterpillar Key". *Butterfly Australia Phone App Workshop*, Royal Society Room, TMAG, February 2020.

Byrne, C. "TMAG Zoology Collections and Research". Glenorchy Probud, Glenorchy, February 2020.

Byrne, C., Cave, L., Kantvilas, G. & volunteers. Presentation and display highlighting the work and achievements of the Expeditions of Discovery, *Spring Bay Mill's Sunflower Celebration*, January 2020.

Byrne, C. & Moyle, D. "The Caterpillar Key – a Lucid Key for Caterpillars of Lepidopteran Families". *Australian Entomological Society*, Brisbane, December 2019.

Carding, J. "Human Horizons and the museum", speaker at the Joske Colloquium 2020, Jane Franklin Hall, Hobart, January 2020.

Carding, J. Guest speaker at opening of "A Complex Beauty" exhibition of new works by Lauren Black Allport Gallery and Museum of Fine Arts, Hobart, February 2020.

Carding, J. Guest speaker at the Public Sector Management Program Workshop "Managing Outwards in a Networked Government", delivered via Zoom videoconference, May 2020.

Farmery, V. "Highlights of the Tasmanian Museum and Art Gallery Photographic Collection". *Hobart Photographic Society*, Phillip Smith Centre, Glebe, August 2019.

Medlock, K. "Where did they go? The past and the future for thylacines at the Tasmanian Museum and Art Gallery". *Queen Mary Club*, Hobart, September 2019.

Grove, S. "Sinking to new depths in pursuit of rare Tasmanian molluscs". *Acceptance Presentation for the Australian Natural History Medallion for 2019*, Field Naturalists Club of Victoria, Melbourne, November 2019.

Grove, S. "Tasmanian Butterflies". *Presentation at Butterflies Australia Phone App Workshop*, Royal Society Room, TMAG, February 2020.

Grove, S. "The amazing world of bugs on your doorstep". Presentation at *The Fascinating World of Insects, photographic and art exhibition*, Macquarie Wharf, Hobart, March 2020.

O'Connell, J. "TMAG case study: Environmental guidelines in action – how the Tasmanian Museum and Art Gallery (TMAG) in Hobart is using the environmental guidelines in galleries, storage and for loan agreement". *CAAMD BIZOT Implementation Roundtable*, National Gallery of Victoria, Melbourne, 18 September 2019.

O'Connell, J. "Environment scanning". *AICCM Collection Futures Workshop*, Grimwade Centre, Melbourne, 12 November 2019.

Stewart, J. 5 tours of Tasmanian exhibits at Sydney Contemporary, Carriageworks, Sydney, 12-14 September 2019.

Appendix 11

Research publications and articles

Books and catalogues:

Grove, S.J. (2019). *The Seashells of Tasmania: A comprehensive Guide*. Second edition, Hobart: Taroon Publications / Tasmanian Field Naturalists Club, 81pp.

Refereed papers:

Baker M.L., Grove S., de Salas, M.F., Byrne C., Cave L., Bonham K., Moore K. & Kantvilas G. (2019). Tasmanian Museum and Art Gallery's Expedition of Discovery I – The Flora and Fauna of Wind Song, Little Swanport, Tasmania. *Papers and Proceedings of the Royal Society of Tasmania* 153: 5-30.

Baker, M.L., Wapstra, M. & Lawrence, D. (2019). An annotated census of the lesser known naturalised plants of Tasmania. *Muelleria* 38: 27-69.

Dann, A.L, Ellard, K., **Grove, S.J.** & Willan, R.C. (2020). Genetic confirmation of *Mya japonica* Jay, 1857 (Bivalvia: Myidae) in Tasmania, Australia: first record of any species of *Mya* in the southern hemisphere. *Bioinvasions Records* 9 (1): 103-108.

Grove, S.G. & Forster, L. (2019). Between a dune and a watery place: the beetles and flies that call Tasmania's sandy beaches home. *The Tasmanian Naturalist* 141: 17 pp.

Kantvilas, G. (2019). An annotated catalogue of the lichens of Kangaroo Island, South Australia. *Swainsona* 32:1-97.

Kantvilas G. & Coppins B.J. (2019). Studies on *Micarea* in Australasia II. A synopsis of the genus in Tasmania, with the description of ten new species. *Lichenologist* 51: 431-481.

Kantvilas, G., Gueidan, C. & Tehler, A. (2020). The strange case of *Ocellomma rediuntum* (Arthoniales: Roccellaceae) in Australia: a remarkably disjunct lichen. *Lichenologist* 52: 187-195.

Kantvilas G., Stajsic V. & McCarthy P.M. (2020). A new combination in *Angiactis* (lichenized Ascomycetes: Roccellaceae). *Muelleria* 38: 71-75.

Ludwig, L.R., **Kantvilas, G.,** Nilsen, A.R., Orlovich, D.A., Ohmura, Y., Summerfield, T.C., Wilk, K., & Lord, J.M. (2020). A molecular-genetic reassessment of the circumscription of the lichen genus *Icmadophila*. *Lichenologist* 52: 213-220.

McCarthy P.M., Elix J.E. & **Kantvilas G.** (2020). New species and new records of the lichen genus *Rhizocarpon* from Tasmania, with a key to the Australian taxa. *Australian Lichenology* 86: 36-61.

McCarthy P.M. & **Kantvilas G.** (2020). *Thelidium carbonaceum* (Verrucariaceae), a new saxicolous lichen from Tasmania. *Australian Lichenology* 86: 109-113.

Wishart, E. (2020). Ensuring Antarctic science heritage collections are here for the future. *Proceedings of the Australia ICOMOS Science Heritage Symposium, Under the Microscope – Exploring Science Heritage, Hobart, Tasmania*. 12 November 2018 (Australia ICOMOS 2020) pp. 98-111.
<https://australia.icomos.org/publications/proceedings/>

Conference abstracts:

Byrne, C (2019). The Caterpillar Key – a Lucid Key for Larvae of Lepidopteran Families. *Abstract Book*. Australian Entomological Conference 2019, Brisbane, Queensland.

Non-refereed articles:

Cave, L. (2019). 'Australian Bryological Collections. 2. Tasmanian Herbarium (HO)'. *Australasian Bryological Newsletter*. 73: 4-5.

Knights, M. (2020). *Julie Gough: Tense Past*. *Island Magazine*, Hobart, volume 159, pp. 44-51.

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

Ousler, T., Clark, J., **Medlock, K.** (2019). Pondering the imponderable. *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.

Online publications:

Flora Online:

Gray A.M. & Duretto M.F. (2019). Proteaceae, version 2019:1. In M.F. de Salas (Ed.) *Flora of Tasmania Online*. 31 pp. (Tasmanian Herbarium, Tasmanian Museum and Art Gallery: Hobart).
<https://flora.tmag.tas.gov.au/treatments/proteaceae/> (accessed 4 September 2019).

Gray A.M., Craven L.A. & Lepschi B.J. (2019). Myrtaceae, version 2019:1. In M.F. de Salas (Ed.) *Flora of Tasmania Online*. 58 pp. (Tasmanian Herbarium, Tasmanian Museum and Art Gallery: Hobart).
<https://flora.tmag.tas.gov.au/treatments/myrtaceae/> (accessed 4 September 2019).

Monro A.M. (2019). Polygalaceae, version 2019:1. In M.F. de Salas (Ed.) *Flora of Tasmania Online*. 6 pp. (Tasmanian Herbarium, Tasmanian Museum and Art Gallery: Hobart).
<https://flora.tmag.tas.gov.au/treatments/polygalaceae/> (accessed 4 September 2019).

de Salas M.F. (2019). Celastraceae, version 2019:1. In M.F. de Salas (Ed.) *Flora of Tasmania Online*. 7 pp. (Tasmanian Herbarium, Tasmanian Museum and Art Gallery: Hobart).
<https://flora.tmag.tas.gov.au/treatments/celastraceae/>
(accessed 4 September 2019).

Gray A.M. & Baker M.L. (2019). Thymelaeaceae, version 2019:1. In M.F. de Salas (Ed.) *Flora of Tasmania Online*. 16 pp. (Tasmanian Herbarium, Tasmanian Museum and Art Gallery: Hobart).
<https://flora.tmag.tas.gov.au/treatments/thymelaeaceae/>
(accessed 4 September 2019).

Crowden R.K. & Duretto M.F. (2019). Ericaceae, version 2019:1. In M.F. de Salas (Ed.) *Flora of Tasmania Online*. 77 pp. (Tasmanian Herbarium, Tasmanian Museum and Art Gallery: Hobart).
<https://flora.tmag.tas.gov.au/treatments/ericaceae/>
(accessed 4 September 2019).

de Salas M.F. (2019). Phrymaceae, version 2019:1. In M.F. de Salas (Ed.) *Flora of Tasmania Online*. 5 pp. (Tasmanian Herbarium, Tasmanian Museum and Art Gallery: Hobart).
<https://flora.tmag.tas.gov.au/treatments/phrymaceae/>
(accessed 4 September 2019).

de Salas M.F. (2019). Lentibulariaceae, version 2019:1. In M.F. de Salas (Ed.) *Flora of Tasmania Online*. 8 pp. (Tasmanian Herbarium, Tasmanian Museum and Art Gallery: Hobart).
<https://flora.tmag.tas.gov.au/treatments/lentibulariaceae/>
(accessed 4 September 2019).

Baker M.L. & Wapstra H. (2019). Pittosporaceae, version 2019:1. In M.F. de Salas (Ed.) *Flora of Tasmania Online*. 11 pp. (Tasmanian Herbarium, Tasmanian Museum and Art Gallery: Hobart).
<https://flora.tmag.tas.gov.au/treatments/pittosporaceae/>
(accessed 4 September 2019).

Wapstra, M. & Merckx, V.S.F.T. (2019). Burmanniaceae, version 2019:1. In M.F. de Salas (Ed.) *Flora of Tasmania Online*. 4 pp. (Tasmanian Herbarium, Tasmanian Museum and Art Gallery: Hobart).
<https://flora.tmag.tas.gov.au/treatments/burmanniaceae/>
(accessed 4 September 2019).

Baker M.L. (2019). Nyctaginaceae, version 2019:1. In M.F. de Salas (Ed.) *Flora of Tasmania Online*. 1 pp. (Tasmanian Herbarium, Tasmanian Museum and Art Gallery: Hobart).
<https://flora.tmag.tas.gov.au/treatments/nyctaginaceae/>
(accessed 4 September 2019).

Crowden, R.K., Duretto, M.F. & de Salas M.F. (2019). Ericaceae, version 2019:2. In M.F. de Salas (Ed.) *Flora of Tasmania Online*. 77 pp. (Tasmanian Herbarium, Tasmanian Museum and Art Gallery: Hobart).
<https://flora.tmag.tas.gov.au/treatments/ericaceae/>
(accessed 15 November 2019).

de Salas, M.F. (2020). Picrodendraceae, version 2020:1. In M.F. de Salas (Ed.) *Flora of Tasmania Online*. 5 pp. (Tasmanian Herbarium, Tasmanian Museum and Art Gallery: Hobart).
<https://flora.tmag.tas.gov.au/treatments/picrodendraceae/>
(accessed 2 July 2020)

Baker, M.L. (2020). Boraginaceae, version 2020:1. In M.F. de Salas (Ed.) *Flora of Tasmania Online*. 16 pp. (Tasmanian Herbarium, Tasmanian Museum and Art Gallery: Hobart).
<https://flora.tmag.tas.gov.au/treatments/boraginaceae/>
(accessed 2 July 2020)

Moyle, D. & Byrne, C. (2020). The Caterpillar Key. An interactive key for identifying families of Lepidoptera larvae, particularly those of Australian biosecurity concern.
<https://keys.lucidcentral.org/keys/v3/the-caterpillar-key/>

Reports:

Tasmanian Herbarium (2019) *Annual review of Activities, 2017-2018*. Tasmanian Herbarium, Tasmanian Museum and Art Gallery, Hobart.

Editorial responsibilities:

De Salas M.F. (editor) (2019-20) *Flora of Tasmania Online*.

Kantvilas G. (editorial board) (2019-20) *Australasian Lichenology*.

Kantvilas G. (editorial board) (2019-20) *Herzogia* (the international journal of the Central European Bryological and Lichenological Society).

Appendix 12

External duties

Andy Baird

Chair (retired as chair in 2020), 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, Australian Museums and Galleries Association.

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; 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 (University of Tasmania); 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; Member, Beaker Street Board.

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).

Clifford Davy

TMAG Representative, Faunal Collections Informatics Group (FCIG); Member, Tasmanian Historical Research Association.

Julie Gough

Member, Indigenous Advisory Group, Museum of Contemporary Art, Sydney.

Simon Grove

Member, Malacological Society of Australasia; Member, Member, Tasmanian Field Naturalists Club; University Associate, Office of the Provost – Academic Division, University of Tasmania.

Richard Hale

Committee Member, Equality Tasmania.

Peter Hughes

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

Jo Huxley

Member, Tasmanian Historical Research Association.

Gintaras Kantvilas

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

Nikki King Smith

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

Mary Knights

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

Michael McLaughlin

Board Member, Blue Cow Theatre (until October 2019); Member, Australian Museums and Galleries Association.

Kate Morris

Member, Australian Museums and Galleries Association.

Kirrily Moore

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

Jennifer O’Connell

Professional Member, Australian Institute for the Conservation of Cultural Materials (PMAICCM); 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 Galleries Association; Member, Tasmanian Historical Research Association.

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, Australian Museums and Galleries Association; Committee Member, Australian Museums and Galleries Association Tasmania Branch (October 2016 -); Member, Museum Historians National Network, Australian Museums and Galleries Association; Member, Cultural Heritage Practitioners of Tasmania; Member, Australia ICOMOS; Member, Tasmanian Historical Research Association; Panel Member of Arts Tasmania Museums Standards Assessment Panel.

Appendix 13

Research supervision

Forster, Lynnette (PhD candidate in Ecology, University of Tasmania).

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

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



Financial report



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 2020, 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 2020 and its financial performance and its cash flows for the year then ended
- (b) is in accordance with the *Tasmanian Museum and Art Gallery Act 2017* and Australian Accounting Standards.

Basis for Opinion

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

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

...1 of 4

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

Strive | Lead | Excel | To Make a Difference

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

Key Audit Matters

Key audit matters are those matters that, in my professional judgement, were of most significance in my audit of the financial report of the current period. These matters were addressed in the context of my audit of the financial report as a whole, and in forming my opinion thereon, and I do not provide a separate opinion on these matters.

Why this matter is considered to be one of the most significant matters in the audit	Audit procedures to address the matter included
Heritage and cultural assets <i>Refer to note 5.4</i>	
<p>The Museum's heritage and cultural assets were recognised at fair value of \$380.94m at year end. An independent valuation of heritage and cultural assets was undertaken during the year.</p> <p>The valuation approach was complex and required considerable judgement and involved high value collection assets and general collection assets valued using the market or cost approaches.</p>	<ul style="list-style-type: none"> Assessing the scope, expertise and independence of experts involved in the valuation. Evaluating the appropriateness of the valuation methodology applied to determine the fair values. Critically assessing assumptions and other key inputs in the valuation model. Checking the value of the collection in the independent valuation report was correctly recorded in the financial statements. Evaluating the adequacy of relevant disclosures in the financial statements for compliance with Australian Accounting Standards.

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.

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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 the Board of Trustees and the Secretary use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Museum's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify my opinion. My conclusion is based on the audit evidence obtained up to the date of my auditor's report. However, future events or conditions may cause the Museum to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report 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.

From the matters communicated with the Board of Trustees and the Secretary, I determine those matters that were of most significance in the audit of the financial report of the current period and

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are therefore the key audit matters. I describe these matters in my auditor's report unless law or regulation precludes public disclosure about the matter or when, in extremely rare circumstances, I determine that a matter should not be communicated in my report because the adverse consequences of doing so would reasonably be expected to outweigh the public interest benefits of such communication.



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

Tasmanian Audit Office

20 October 2020
Hobart

...4 of 4

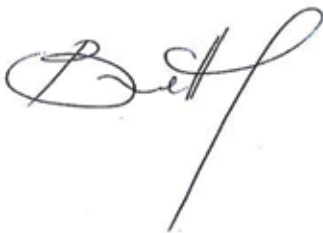
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Certification of Financial Statements

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 Act 2016* and section 31(2)(b) of the *Tasmanian Museum Act 2017* to present fairly the financial transactions for the year ended 30 June 2020 and the financial position as at the end of the year.

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



.....
Brett Torossi

CHAIR

14 October 2020



.....
Kim Evans

SECRETARY

14 October 2020

Statement of Comprehensive Income for the year ended 30 June 2020

	Notes	2020 \$'000	2019 \$'000
Income from continuing operations			
Revenue from Government			
Appropriation revenue – operating	2.1	9 648	9 982
Other revenue from Government	2.1	...	300
Grants	2.2	849	485
User charges	2.3	330	821
Interest	2.4	35	45
Bequests, donations and contributions received	2.5	486	769
Other revenue	2.6	428	781
Total revenue from continuing operations		11 776	13 183
Net gain/(loss) on non-financial assets	3.1	(35)	...
Total income from continuing operations		11 741	13 183
Expenses from continuing operations			
Employee benefits	4.1	7 337	6 979
Directors fees	4.1	83	82
Depreciation and amortisation	4.2	329	332
Supplies and consumables	4.3	3 710	5 152
Grants and subsidies	4.4	16	102
Other expenses		7	9
Total expenses from continuing operations		11 482	12 656
Net result from continuing operations (net operating balance)		259	527
Net result		259	527
Other comprehensive income			
Items that will not be reclassified to net result in subsequent periods			
Changes in physical asset revaluation reserve	8.1	(28 268)	...
Total other comprehensive income		(28 268)	...
Comprehensive result		(28 009)	527

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

Statement of Financial Position as at 30 June 2020

	Notes	2020 \$'000	2019 \$'000
Assets			
<i>Financial assets</i>			
Cash and cash equivalents	9.1	4 412	3 496
Receivables	5.1	(27)	287
Other financial assets	5.2	361	51
<i>Non-financial assets</i>			
Inventory	5.3	180	164
Property, plant and equipment	5.4	27 953	27 913
Heritage and cultural assets	5.4	380 941	408 870
Total assets		413 820	440 781
Liabilities			
Payables	6.1	63	183
Employee benefit liabilities	6.2	1 707	1 661
Other liabilities	6.3	1 133	12
Total liabilities		2 903	1 856
Net assets (liabilities)		410 917	438 925
Equity			
Reserves	8.1	19 113	47 380
Accumulated funds		391 804	391 545
Total equity		410 917	438 925

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

Statement of Cash Flows for the year ended 30 June 2020

	Notes	2020 \$'000	2019 \$'000
		Inflows (Outflows)	Inflows (Outflows)
Cash flows from operating activities			
<i>Cash inflows</i>			
Attributed receipts – operating		9 648	9 982
Grants – continuing operations		1 933	413
User charges		323	821
GST receipts		594	434
Interest received		35	35
Other cash receipts		630	1 321
Total cash inflows		13 163	13 006
<i>Cash outflows</i>			
Employee benefits		(7 370)	(7 192)
Supplies and consumables		(3 844)	(5 050)
Grants and subsidies		(16)	(102)
GST payments		(466)	(495)
Other cash payments		(9)	(8)
Total cash outflows		(11 705)	(12 847)
Net cash from (used by) operating activities	9.2	1 458	159
Cash flows from investing activities			
<i>Cash outflows</i>			
Payments for acquisition of non-financial assets		(542)	(425)
Total cash outflows		(542)	(425)
Net cash from (used by) investing activities		(542)	(425)
Net increase (decrease) in cash held and cash equivalents held		916	(266)
Cash and cash equivalents at the beginning of the reporting period		3 496	3 762
Cash and cash equivalents at the end of the reporting period	9.1	4 412	3 496

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 2020

	Reserves \$'000	Accumulated funds \$'000	Total equity \$'000
Balance as at 1 July 2019	47 380	391 545	438 925
Total comprehensive result	(28 267)	259	(28 008)
Balance as at 30 June 2020	19 113	391 804	410 917

	Reserves \$'000	Accumulated funds \$'000	Total equity \$'000
Balance as at 1 July 2018	47 380	391 267	438 647
Total comprehensive result	...	527	527
Balance as at 30 June 2019	47 380	391 545	438 925

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 2020

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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 revenue from continuing operations and included in the Net result from continuing operations. However, the corresponding capital expenditure is not included in the calculation of the Net result from continuing operations. Accordingly, the Net result from continuing operations will portray a position that is better than the true underlying financial result.

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

	Note	2020 \$'000	2019 \$'000
Net result from continuing operations		259	527
<i>Less impact of Non-operational capital funding</i>			
Revenue from Government - other		...	300
Fair value of additions to Heritage and cultural assets at no cost	2.5	201	55
Heritage and cultural assets purchased		138	109
Total		339	464
Underlying Net result from continuing operations		(80)	63

2 Revenue from Transactions

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

Until 30 June 2019, income is recognised in accordance with AASB 111 *Construction Contracts*, AASB 118 *Revenue* and AASB 1004 *Contributions*.

From 1 July 2019, income is recognised in accordance with the requirements of AASB 15 *Revenue from Contracts with Customers* or AASB 1058 *Income of Not-for-Profit Entities*, dependent on whether there is a contract with a customer defined by AASB 15.

2.1 Revenue from Government

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

Revenue from Government included revenue from appropriations, appropriations carried forward under section 8A(2) of the *Public Account Act 1986* and Items Reserved by Law.

As a result of the commencement of the Financial Management Act, from 2020-21 Revenue from Government will include revenue from appropriations, unexpended appropriations rolled over under section 23 of the *Financial Management Act 2016* and Items Reserved by Law.

Section 8A(2) of the Public Account Act allowed for an unexpended balance of an appropriation to be transferred to an Account in the Special Deposits and Trust Fund for such purposes and conditions as approved by the Treasurer. In the initial year, the carry forward was recognised as a liability, Revenue Received in Advance. The carry forward from the initial year was recognised as revenue in the reporting year, assuming that the conditions of the carry forward were met and the funds were expended.

Section 23 of the Financial Management Act allows for an unexpended appropriation at the end of the financial year, as determined by the Treasurer, to be issued and applied from the Public Account in the following financial year. The amount determined by the Treasurer must not exceed five per cent of an Agency's appropriation for the financial year. Rollover of unexpended appropriations under section 23 will be disclosed under the Financial Management Act for the first time in 2020-21.

	2020 \$'000	2019 \$'000
Continuing operations		
Appropriation revenue – operating		
Current year	9 648	9 982
Total	9 648	9 982
Other revenue from Government		
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 revenue from Government from continuing operations	...	300
Total revenue from Government	9 648	10 282

2.2 Grants

In 2018-19, Grants payable by the Australian Government were recognised as revenue when TMAG gains control of the underlying assets. Where grants are reciprocal, revenue was recognised as performance occurred under the grant. Non-reciprocal grants were recognised as revenue when the grant is received or receivable. Conditional grants were reciprocal or non-reciprocal depending on the terms of the grant.

From 2019-20, Grants revenue, where there is a sufficiently specific performance obligation attached, are recognised when TMAG satisfies the performance obligation and transfers the promised goods or services.

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

Note 6.3 outlines the transaction price that is allocated to the performance obligations that have not yet been satisfied at the end of the year.

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

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

	2020 \$'000	2019 \$'000
Grants from the Australian Government		
Competitive Process grants	156	165
Total	156	165
Other grants		
Grants from the Tasmanian Government	627	200
Other grants and contributions	66	120
Total	693	320
Total grants	849	485

2.3 User charges

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

In 2018/19, amounts earned in exchange for the provision of goods were recognised when the significant risks and rewards of ownership had been transferred to the buyer. Revenue from the provision of services was recognised in proportion to the stage of completion of the transaction at the reporting date. The stage of completion was assessed by reference to surveys of work performed.

From 2019-20, revenue from Sales of goods are recognised when TMAG satisfies a performance obligation by transferring the goods to the customer. TMAG typically satisfies its performance obligations at the time of the transaction. TMAG recognises revenue associated with performance obligations at the time of transaction or in line with relevant contractual arrangements.

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

	2020 \$'000	2019 \$'000
Sales of goods and services	328	372
Fees and recoveries	2	449
Total	330	821

The reduction in Fees and Recoveries is due to reduced admission fees for exhibitions in 2020. In 2019 there was the ticketed exhibition *Dinosaur rEvolution*.

2.4 Interest

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

	2020 \$'000	2019 \$'000
Interest	35	45
Total	35	45

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.

	2020 \$'000	2019 \$'000
Fair value of additions to Heritage and cultural assets at no cost	201	55
Donations and bequests	285	714
Total	486	769

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.

	2020 \$'000	2019 \$'000
Reimbursement income	295	186
Rent received	77	73
Other operating revenue	56	522
Total	428	781

3 Net Gains/(Losses)

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

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

	2020 \$'000	2019 \$'000
Net loss on disposal of plant and equipment	(35)	...
Total	(35)	...

4 Expenses from Transactions

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

4.1 Employee benefits

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 Employee Benefits and include where applicable, entitlements to wages and salaries, annual leave, sick leave, long service leave, superannuation and any other post-employment benefits.

(a) Employee expenses

	2020 \$'000	2019 \$'000
Wages and salaries	5 724	5 397
Annual leave	449	455
Long service leave	80	101
Sick leave	174	152
Superannuation	808	784
Other post-employment benefits	57	(4)
Other employee expenses	45	94
Total	7 337	6 979
Directors fees	83	82
Total	83	82

Superannuation expenses relating to defined benefit schemes relate to payments into the Public Account. The amount of the payment is based on a department contribution rate determined by the Treasurer, on the advice of the State Actuary. The current department contribution is 12.95 per cent (2019: 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 (2019: 9.5 per cent) of salary. In addition, departments are also required to pay into the Public Account a "gap" payment equivalent to 3.45 per cent (2019: 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			
2020		Other		Other Benefits &	Termination	
	Salary	Benefits	Superannuation	Long-Service Leave	Benefits	Total
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Board of Trustees						
Geoff Willis AM (Chair to 13/02/2020)	11	...	1	...	...	12
Brett Torossi (Chair from 14/02/2020)	15	...	1	...	...	16
Professor Jim Reid	12	...	1	...	...	13
Mark Fraser	6	...	1	...	...	7
Penelope Edmonds	12	...	1	...	...	13
Scott Baddiley	12	...	1	...	...	13
Andrew Catchpole	5	...	...	...	...	5
Heather Rose	4	...	...	...	...	4
Management personnel						
Ms Janet Carding, Director	183	13	17	1	...	214
Total	260	13	23	1	...	297
	Short-term benefits		Long-term benefits			
2019		Other		Other Benefits &	Termination	
	Salary	Benefits	Superannuation	Long-Service Leave	Benefits	Total
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Geoff Willis AM (Chairman)	18	...	2	...	...	20
Julia Farrell (to 13/03/2020)	9	...	1	...	...	10
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

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 2019-20 for Management personnel is set by the *State Service Act 2000*. Remuneration and other terms of employment are specified in employment contracts. Remuneration includes salary, motor vehicle and other non-monetary benefits. Long term employee expenses include long service leave and superannuation obligations.

Acting Arrangements

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

(c) Related party transactions

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

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

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

The aggregate value of related party transactions and outstanding balances is Nil.

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

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

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

4.2 Depreciation and amortisation

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

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

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

Major depreciation periods are:

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

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

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

(a) Depreciation

	2020 \$'000	2019 \$'000
Plant and equipment	34	38
Buildings	290	288
Total	324	326
(b) Amortisation		
Leasehold improvements	5	6
Total	5	6
Total depreciation and amortisation	329	332

4.3 Supplies and consumables

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

	2020 \$'000	2019 \$'000
Audit fees – financial audit	10	13
Audit fees – internal audit	...	5
Operating lease costs	8	5
Consultants	169	337
Contracted services	646	422
Property services	746	778
Maintenance	830	602
Communications	130	235
Information technology	38	67
Insurance	307	340
Travel and transport	69	86
Advertising and promotion	104	194
Other supplies and consumables	276	499
Administrative support charge	77	1 088
Exhibitions	175	320
Cost of sales	125	161
Total	3 710	5 152

Audit fees paid or payable to the Tasmanian Audit Office for the audit of TMAG's financial statements were \$12 550 (2018-19, \$12 550).

4.4 Grants and subsidies

Grant and subsidies expenditure is recognised to the extent that:

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

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

	2020 \$'000	2019 \$'000
Grants and subsidies	16	102
Total	16	102

5 Assets

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

5.1 Receivables

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

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

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

	2020 \$'000	2019 \$'000
Receivables	(24)	287
Less: Expected credit loss	(3)	...
Total	(27)	287
Sales of goods and services (inclusive of GST)	7	196
Tax assets	(34)	91
Total	(27)	287
Settled within 12 months	(27)	287
Settled in more than 12 months	...	...
Total	(27)	287

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

5.2 Other financial assets

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

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

(a) Carrying amount

	2020 \$'000	2019 \$'000
Other financial assets		
Accrued interest	22	22
Accrued revenue	339	29
Total	361	51
Settled within 12 months	361	51
Settled in more than 12 months	...	...
Total	361	51

5.3 Inventories

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

	2020 \$'000	2019 \$'000
Inventory held for sale	180	164
Total	180	164
Settled within 12 months	180	164
Settled in more than 12 months	...	...
Total	180	164

5.4 Property, plant and equipment and heritage and cultural assets

Property, plant and equipment

(i) Valuation basis

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

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

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

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

(ii) Subsequent costs

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

(iii) Asset recognition threshold

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

(iv) Revaluations

TMAG has adopted a revaluation threshold of \$50 000. 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

	2020 \$'000	2019 \$'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	(1 483)	(1 193)
Total	18 527	18 817
Leasehold improvements		
At cost	53	83
Less: Accumulated amortisation	(43)	(68)
Total	10	15
Plant and equipment		
At cost	774	770
Less: Accumulated depreciation	(466)	(499)
	308	271
Work in progress (at cost)	614	316
Total	922	587
Total property, plant and equipment	27 953	27 913
Heritage and cultural assets		
At fair value (30 June 2019)	380 941	408 870
Total	380 941	408 870
Total property, plant and equipment, heritage and cultural assets	408 894	436 783

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

(b) Reconciliation of movements

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

2020						
	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	18 817	15	587	408 870	436 783
Contributions received	...	...	...	...	201	201
Additions	...	...	...	404	138	542
Disposals	...	...	...	(35)	...	(35)
Gains/losses recognised in operating result						
Revaluation increments/ (decrements)	...	...	...	...	(28 268)	(28 268)
Depreciation and amortisation	...	(290)	(5)	(34)	...	(329)
Carrying value at 30 June	8 494	18 527	10	922	380 941	408 894
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

6 Liabilities

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

6.1 Payables

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

	2020 \$'000	2019 \$'000
Creditors	13	111
Accrued expenses	50	72
Total	63	183
Settled within 12 months	63	183
Settled in more than 12 months	...	...
Total	63	183

Settlement is usually made within 30 days.

6.2 Employee benefit liabilities

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

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

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

	2020 \$'000	2019 \$'000
Accrued salaries	113	54
Annual leave	499	466
Long service leave	1 093	1 140
Other provisions	2	1
Total	1 707	1 661
Expected to settle within 12 months	729	644
Expected to settle in more than 12 months	978	1 017
Total	1 707	1 661

6.3 Other Liabilities

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

	2020 \$'000	2019 \$'000
Revenue received in advance	1 120	...
Other liabilities	13	12
Total	1 113	12
Settled within 12 months	1 125	4
Settled in more than 12 months	8	8
Total	1 133	12

7 Commitments and Contingencies

7.1 Schedule of Commitments

	2020 \$'000	2019 \$'000
By type		
<i>Other Commitments</i>		
<i>Project commitments</i>	2 026	900
Vehicles	22	35
Total other commitments	2 048	935
Total	2 048	935
By maturity		
<i>Operating lease commitments</i>		
One year or less	2 046	729
From one to five years	2	206
More than five years	...	...
Total other commitments	2 048	935
Total	2 048	935

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

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

7.2 Contingent Assets and Liabilities

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

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

8 Reserves

8.1 Reserves

2020	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)	...	(28 267)	(28 267)
Balance at end of financial year	2 733	16 380	19 113
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

9 Cash Flow Reconciliation

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

9.1 Cash and Deposits

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

	Note	2020 \$'000	2019 \$'000
Special Purpose Account Balance			
S524 Department of State Growth Financial Management Account		698	219
Total		698	219
Other cash held			
Restricted and Non-restricted cash at bank	11.1	3 712	3 275
Cash on hand		2	2
Total		3 714	3 277
Total cash and deposits		4 412	3 496

9.2 Reconciliation of Net Result to Net Cash from Operating Activities

	2020 \$'000	2019 \$'000
Net result from transactions (net operating balance)	259	527
Depreciation and amortisation	329	332
Contributions received	(201)	(55)
Loss on disposal of Plant and Equipment	35	...
Decrease (increase) in Receivables	314	(238)
Decrease (increase) in Inventories	(16)	14
Decrease (increase) in Other assets	(310)	(29)
Increase (decrease) in Attributed employee benefits	46	(126)
Increase (decrease) in Payables	(120)	94
Increase (decrease) in Other liabilities	1 122	(360)
Net cash from (used by) operating activities	1 458	159

10 Financial Instruments

10.1 Risk exposures

(a) Risk management policies

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

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

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

(b) Credit risk exposures

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

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

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

Receivables age analysis - expected credit loss

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

The expected loss rates are based on historical observed loss rates adjusted for forward looking factors that will have an impact on the ability to settle the receivables. The loss allowance for trade debtors as at 30 June 2020 and 30 June 2019 are as follows.

Expected credit loss analysis of receivables as at 30 June 2020

	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%	0.44%	0.87%	3.05%	39.23%	
Total gross carrying amount (B)	...	1	...	...	9	10
Expected credit loss (A x B)	...	...	...	...	3	3

Expected credit loss analysis of receivables as at 1 July 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%	
Total gross carrying amount (B)	158	...	...	29	9	196
Expected credit loss (A x B)	...	...	...	...	...	...

(c) Liquidity risk

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

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

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

2020

Maturity analysis for financial liabilities								
	1 Year	2 Years	3 Years	4 Years	5 Years	More than 5 Years	Undiscounted Total	Carrying Amount
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Financial liabilities								
Payables	63	...	...	...	...	...	63	63
Total	63	...	...	...	...	...	63	63

2019

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

(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:

	2020	2019
	\$'000	\$'000
Variable rate instruments		
Cash at Bank	3 714	3 277
Total	3 714	3 277

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

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

	Statement of Comprehensive Income		Equity	
	100 basis points increase	100 basis points decrease	100 basis points increase	100 basis points decrease
	\$'000	\$'000	\$'000	\$'000
30 June 2020				
Cash and deposits	37	(37)	...	...
Net sensitivity	37	(37)	...	...
30 June 2019				
Cash and deposits	33	(33)	...	...
Net sensitivity	33	(33)	...	...

This analysis assumes all other variables remain constant. The analysis was performed on the same basis for 2019.

10.2 Categories of Financial Assets and Liabilities

	2020 \$'000	2019 \$'000
Financial assets		
Amortised cost	4 419	3 692
Total	4 419	3 692
Financial liabilities		
Financial liabilities measured at amortised cost	63	183
Total	63	183

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

	Carrying Amount 2020 \$'000	Net Fair Value 2020 \$'000	Carrying Amount 2019 \$'000	Net Fair Value 2019 \$'000
Financial assets				
Cash at bank	3 714	3 714	3 277	3 277
Specific Purpose Account	698	698	219	219
Receivables	7	7	196	196
Total financial assets	4 419	4 419	3 692	3 692
Financial liabilities (Recognised)				
Payables	63	63	183	183
Total financial liabilities (Recognised)	63	63	183	183

10.4 Net Fair Values of Financial Assets and Liabilities

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

11 Statement of Trustee Receipts and Payments for the year ended 30 June 2020

11.1 Statement of Trust Receipts and Payments

Project	Opening Balance \$'000	Receipts \$'000	Payments \$'000	Closing Balance \$'000
<i>Restricted</i>				
Art	7	...	(2)	5
Bequests	1,943	102	(115)	1,930
Biodiversity	192	29	(62)	159
Collection Access	...	6	(6)	...
Collection Care	8	29	(15)	22
Collections & Research Projects	108	(10)	7	105
Exhibitions	761	330	(467)	624
Foundation	1	144	(146)	(1)
Museum Projects Account	46	20	49	115
Narryna Museum	...	18	(17)	1
Public Donations	8	...	(8)	...
Public Program	173	210	(128)	255
Research Grant	...	97	(74)	23
Travel Grant	12	...	(12)	...
<i>Non-restricted</i>				
Collection Care	26	...	(8)	18
Departmental clearing accounts	(477)	2,227	(1,760)	(10)
Jayne Wilson Bequest	244	4	...	248
Narryna Museum	(102)	71	(78)	(109)
Public Donations	168	35	(35)	168
Vivian Barlow Bequest	157	2	...	159
	3 275	3 314	(2 877)	3 712

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.

11.2 Notes on Funds with Significant Trust Balances

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

Bequests

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

Biodiversity

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

Collection Access

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

Collection Care

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

Exhibitions

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

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.

Museum Projects

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

Narryna Museum

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

Public Donations

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

Public Programs

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

12 Events Occurring After Balance Date

There have been no events subsequent to balance date which would have a material effect on TMAG's Financial Statements as at 30 June 2020.

13 Other Significant Accounting Policies and Judgements

13.1 Objectives and Funding

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

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

TMAG is funded by:

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

13.2 Basis of Accounting

The 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 Act 2016*; and
- *Tasmanian Museum and Art Gallery Act 2017*.

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

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

13.3 Reporting Entity

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

13.4 Functional and Presentation Currency

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

13.5 Changes in Accounting Policies

(a) Impact of new and revised Accounting Standards

In the current year, 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 15 *Revenue from Contracts with Customers* – This Standard establishes principles that require an entity to report useful information to users of financial statements about the nature, amount, timing, and uncertainty of revenue and cash flows arising from a contract with a customer.
- AASB 15 supersedes AASB 111 *Construction Contracts*, AASB 118 *Revenue* and related Interpretations and it applies, with limited exceptions, to all revenue arising from contracts with customers. AASB 15 establishes a five-step model to account for revenue arising from contracts with customers and requires that revenue be recognised at an amount that reflects the consideration to which an entity expects to be entitled in exchange for transferring goods or services to a customer.

The impact of applying the above practical expedients did not significantly affect the financial statements.

- AASB 16 *Leases* – This Standard introduces a single lessee accounting model and requires a lessee to recognise assets and liabilities. The standard results in operating leases being brought onto the Statement of Financial Position and additional note disclosures. The calculation of the lease liability takes into account appropriate discount rates, assumptions about the lease term, and required lease payments. A corresponding right to use asset is recognised, which is amortised over the term of the lease. Operating lease costs are no longer shown. In the Statement of Comprehensive Income, impact of leases is through amortisation and interest charges. In the Statement of Cash Flows, lease payments is shown as cash flows from financing activities instead of operating activities. TMAG has adopted AASB 16 retrospectively with the cumulative effect of applying the standard recognised from 1 July 2019 by adopting the transitional practical expedient permitted by the Standard.

TMAG has elected to use the practical expedient to expense lease payments for lease contracts that, at their commencement date, have a lease term of 12 months or less and do not contain a purchase option (short term leases), and lease contracts for which the underlying asset is valued at \$10 000 or under when new (low value assets).

In accordance with Treasurer's Instruction FC-19 lease liabilities and right of use assets for Major Office Accommodation and the Motor Vehicle Fleet managed by Treasury are recognised by Finance-General, costs associated with these liabilities are recognised by departments as incurred and a future commitment recognised within the notes to the financial statements.

There is no financial impact for TMAG.

- AASB 1058 *Income of Not for Profit Entities* – This Standard establishes principles for not for profit entities that applies 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.

The timing of income recognition under AASB 1058 depends on whether a transaction gives rise to a liability or other performance obligation, or a contribution by owners, related to an asset (such as cash or another asset) received. If the transaction is a transfer of a financial asset to enable TMAG to acquire or construct a recognisable non-financial asset to be controlled by TMAG (i.e. an in substance acquisition of a non-financial asset), TMAG recognises a liability for the excess of the fair value of the transfer over any related amounts recognised. TMAG will recognise income as it satisfies its obligations under the transfer, similarly to income recognition in relation to performance obligations under AASB 15 as discussed above.

- Revenue recognition for TMAG's appropriations, taxes, royalties and most grants and contributions will not change under AASB 1058, as compared to AASB 1004. Revenue will continue to be recognised when TMAG gains control of the asset (e.g. cash or receivable) in most instances.
- Under AASB 1058, TMAG will recognise volunteer services only when the services would have been purchased if they had not been donated, and the fair value of the services can be measured reliably.

(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 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.

13.6 Foreign Currency

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

13.7 Comparative Figures

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

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

13.8 Rounding

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

13.9 Taxation

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

13.10 Goods and Services Tax

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

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

