

# ANNUAL REPORT

Queen Victoria Museum and Art Gallery 2016–2017



## To the Minister for the Arts

In accordance with the requirements of the Local Government Act 1993, the Mayor and Aldermen of the City of Launceston are pleased to submit the Annual Report of the Queen Victoria Museum and Art Gallery for the year ending 30 June 2017.

A handwritten signature in black ink, appearing to read 'Robert Dobrzynski', with a stylized flourish at the end.

**Robert Dobrzynski**, General Manager,  
City of Launceston

## Mission Statement

To be a leader in the intellectual and creative development of Launceston and Tasmania by increasing the enjoyment and understanding of our natural and cultural heritage.



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## About

The Queen Victoria Museum and Art Gallery features two sites for local, national and international audiences: the Museum at Inveresk and the Art Gallery at Royal Park.

The Museum site is a former 19<sup>th</sup> century railway workshop and includes our natural sciences and history displays, conservation and research spaces, the Planetarium and education areas.

The Art Gallery site opened in 1891 and now celebrates contemporary and colonial visual art and design across multiple gallery spaces and education areas.

## Locations

Museum 2 Invermay Road Inveresk  
Art Gallery 2 Wellington Street Launceston

Both sites are open 10am to 4pm daily and closed only on Good Friday and Christmas Day. They are open until 5pm for the month of January. General admission is free.

## Contact

T 03 6323 3777  
E [enquiries@qvmag.tas.gov.au](mailto:enquiries@qvmag.tas.gov.au)  
[www.qvmag.tas.gov.au](http://www.qvmag.tas.gov.au)

Photography by Anjie Blair, Scott Gelston

**Right**  
Guan Di Temple at QVMAG, Royal Park

忠昭日月

光緒癸未孟夏吉日



## Director's Report



In 2016–17 the Queen Victoria Museum and Art Gallery (QVMAG) continued to improve performance across our many activities and services. In what was a very big year we maintained fiscal stability and have again recorded a positive variance on our operating budget and completed several capital works projects. While all this was happening we were at the sharp end of completing the two-year process of developing the exhibition *The First Tasmanians: our story*, which took up a lot of our resources.

We were able to present a comprehensive program across the organisation, with a summary of each department's activities later in this report. Our exhibition openings, workshops, public programs and venue hire activities numbered 320 in all. It is fabulous to see this volume of activity. This demonstrates that QVMAG matters and that we are making a difference to the lives of the many people who visit us. This does not take into account the many more who visit through the website and social media portals.

We recorded a pleasing increase in visitation. At 144 582 people this represents our best-ever result. This was largely due to two touring exhibitions. *Permian Monsters: Life before the Dinosaurs* attracted more than 27 000 visitors with an income of more than \$135 000. It was our first exhibition with an entry fee for some time and the visitors seemed very happy with the reasonable charge. We had many repeat visitors over the time, demonstrating that if the exhibition content is right then people will pay for it. The other exhibition was *The Art of Science: Baudin's Voyagers 1800–1804*. It was held at the Art Gallery and while there was no admission fee, the associated shop merchandise sold well.

Reflecting the increase in visitors, our commercial enterprises continued to do well with the shops showing a record income of more than \$300 000. This also demonstrated the connection between a good exhibition and associated merchandise. Venue hire continues to be important not just for the income but also to provide a first introduction to QVMAG, which can lead to future visits.

People come to QVMAG for all sorts of reasons but a major factor is the quality of our exhibitions. Aside from our two major touring exhibitions, we had many more that provided considerable interest. We were delighted that Philip and Catherine Wolfhagen were prepared to mount an exhibition *Transformations: the art of Philip Wolfhagen*. Philip is recognised as one of Australia's best contemporary artists, and as he lives near Launceston it seemed high time that we should have an exhibition to celebrate his work. The works were largely owned by the Wolfhagen family and the exhibition was curated by them, so it had great personal resonance.

We also had a special exhibition of works by another celebrated local artist, Robyn Mayo, entitled *Vast: The landscape of Central Australia*. The exhibition was the culmination of ten years' work painting the arid landscapes of five distinct regions, resulting in 35 watercolours and a very impressive catalogue funded by the family. We were delighted to have the opportunity to acquire one of the paintings with the assistance of the QVMAG Arts Foundation and the Herbert Scott Society. Both Robyn and Philip provided floor talks, adding even further to the local connections.

The major 'in house' exhibition was *The Enigmatic Mr Strange: creating a past—The life and art of Frederick Strange c. 1807–1873*. Frederick Strange was a convict artist who came to Launceston in 1841 and set himself up as a portrait and landscape painter. This was just before the advent of photography and through Strange's paintings we have a marvellous record of the people and places of Launceston during the city's formative years. While we did have some loaned works, I was pleased that the vast majority of paintings came from our own rich colonial art collection.

The major project for many of the staff was the development at the Art Gallery of the permanent exhibition on Aboriginal Tasmania, which is scheduled to open in early July 2017. It has involved almost all our staff and I have been very pleased with how it has developed with guidance from the QVMAG Aboriginal Reference Group. It would not have been possible without the support of the Tasmanian Community Fund and the City of Launceston.

We had many successful events during the year. A standout every year is National Science Week, which again created a lot of interest in science. *Permian Monsters: Life before the Dinosaurs* was also a drawcard. The major innovation this year was to have two *Night at the Museum* sessions, with the Museum staying open to 9pm. It was a great atmosphere with many of the lights turned off and children armed with glow sticks navigating their way around the exhibitions, many in their pyjamas!

It was also pleasing to see the *IQ Lecture* series, which was instigated last year, going well. It provides an opportunity for people associated with QVMAG to present recent research work and demonstrates the important role we play in education and research.

In late 2016 we launched the first edition of *QV*, a magazine for our Friends. Until then we had a newsletter but it did not really give us the opportunity to tell broader stories in greater detail. Coordinated by the newly formed Magazine Committee, the first edition had a great blend of articles around our three key themes of Science, History and Visual Art and the people who work here. The Australian Decorative and Fine Arts Society, Launceston also contributed to it and we thank them for their support.

We continued to collaborate with many organisations across our sector. An increasingly important link is our connection with the University of Tasmania (UTAS), which announced last year its plans to relocate the Launceston campus to the inner city. The Inveresk Precinct has been identified as an important element of this, and they have commenced the consultation process with QVMAG around the role that we will continue to play as a significant community cultural asset within the precinct.

The other important development in line with this was the commissioning by the City of Launceston of the respected arts consultant, Robyn Archer, to conduct a cultural audit of Launceston. She recognised through the audit the critical role QVMAG plays in the cultural space of Launceston and we keenly anticipate her final report, which will be presented in early 2018. It presents an exciting opportunity for the arts sector in Launceston to provide a viable option in cultural tourism that complements what has occurred in Hobart with the arrival of MONA.

In closing, we recognise the broad community support we continue to receive. We acknowledge the considerable ongoing financial contribution of the City of Launceston and the State Government of Tasmania. We continued to receive financial support through the Plomley Foundation, Phillip Archer Trust and Turner Ralph Bequest and the many individual donors who gave generously during the year.

We received ongoing support on the ground through our Museum Governance Advisory Board, QVMAG Friends, QVMAG Arts Foundation, QVMAG Aboriginal Reference Group, Honorary Research Associates and volunteers. As always I am mindful that this contribution seems to stay under the radar but without it we simply could not function.

Above all, it has been the dedication and professionalism of the staff that has made 2016–17 another memorable year.

Richard Mulvaney, Director





## Highlights

### **QV Magazine launch**

This year we celebrated the release of *QV*, a publication intended to showcase, explore and discuss the work of the organisation and partners. The first edition was launched in December 2016 and was warmly received by the QVMAG Friends and wider public. The edition featured touring exhibitions, photojournalism and QVMAG's natural sciences collections. Late in the year we were busily preparing the second edition of *QV*, which would focus on why we collect.

### **Atlas of Living Australia (ALA)**

The Atlas of Living Australia is a database of academic research, accessible across the globe. This year QVMAG increased its online data presence to more than 83 million specimen records on the ALA. More than 40 million of these records were downloaded by scientists to support ecological research, education and other scientific research.

### **Permian Monsters**

The travelling exhibition *Permian Monsters* was a huge success for QVMAG. Attracting more than 27 000 visitors and generating more than \$135 000 in income, this exhibition, held in the Museum's Temporary Exhibitions Gallery, was received with overwhelming support by the northern Tasmanian community.

### **Frederick Strange**

Some of the earliest depictions of Launceston by a former convict, originally trained as a portrait and house painter in England, were brought together for the exhibition *The Enigmatic Mr Strange: creating a past—the life and art of Frederick Strange c. 1807–1873*.

### **The First Tasmanians: our story**

The development of *The First Tasmanians: our story* continued this year. Guided by the QVMAG Aboriginal Reference Group, this significant exhibition presents and explores the history and culture of the Tasmanian Aboriginal people. This major exhibition has involved most QVMAG staff.



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**Left**

*Permian Monsters* exhibition at QVMAG, Inveresk

**Above**

1. *The Enigmatic Mr Strange* exhibition at QVMAG, Royal Park
2. *The First Tasmanians: our story* Project Manager and curator Greg Lehman discussing the exhibition with Aboriginal Reference Group co-chair David Mangenner Gough.
3. Professor Hamish Maxwell-Stewart and guest curator and Honorary Research Associate Yvonne Adkins at the opening of *The Enigmatic Mr Strange* exhibition.
4. Construction of *The First Tasmanians: our story* at QVMAG, Royal Park
5. *Permian Monsters* exhibition at QVMAG, Inveresk.

## Exhibitions and Conservation

### Manager's Report



The Manager of Exhibitions and Conservation, Andrew Johnson, resigned in September to take up the newly created temporary role of Exhibition Coordinator for *The First Tasmanians: our story* exhibition. As we were approaching the fabrication stage of the exhibition development it was critical that we appointed an experienced person to provide leadership to the team. Andrew was looking for a new challenge; as a result, the duties of his former role were divided between the remaining managers. I took on the role of managing the Exhibitions fabrication team and I am happy to report on their activities.

As noted previously, there were two major touring exhibitions: *Permian Monsters* and *The Art of Science*. The former was produced by Launceston-based company Gondwana Studios and toured nationally; the latter was the collaboration of several Australian museums and the Museum d'Histoire Naturelle, Le Havre in France. Both our temporary exhibition galleries worked well with these bespoke exhibitions and contributed to our overall increase in visitors.

In addition we assisted with the fabrication and mounting of a series of new exhibitions mixed up with several of our usual standouts such as *ArtRage 2016* and *ArtStart*. Exhibitions in the Art Gallery included *Kevin Lincoln: The Mind's Eye* from the Art Gallery of Ballarat; *Transformations: the art of Philip Wolfhagen*, *Launceston Art Society: the Journey 1891–2016* *Udo Sellbach*, and *I still see it*; Paul Snell, *The liminal space*; Lauren Black, *Memento Mori*; Robyn Mayo, *Vast*, which then toured to the Art Gallery of Ballarat and Goulburn Regional Gallery; and the aforementioned *The Enigmatic Mr Strange*.

At the Museum we exhibited *Minds Do Matter* as part of mental health week; *Revive: Sustainable Art Tasmania 2016*; *Steel Vignettes*, a photographic documentary on blacksmith -Peter Mattila featuring the QVMAG Blacksmith Shop; *10 Objects 10 Stories* from Arts Tasmania; and lastly the special exhibition *Islands: a speculation* as part of the *Ten Days on the Island* arts festival. In many cases we worked collaboratively with external groups, each of which provided a point of difference to

each exhibition. Overall it demonstrates how effectively we are working with the community.

While all this was happening we continued to maintain our permanent exhibitions. Many of our resources, particularly in May and June, were directed to the completion of *The First Tasmanians: our story*.

#### Conservation

The Conservation Section has been involved in many collection and exhibition-related activities during the year.

Extensive work was undertaken using funds from the Bessant Bequest to complete work on the furniture from the Bessant collection and prepare it for display. This work has included restoration of one of Australia's most important early furniture items, a blackwood couch made c. 1830. The work on approximately 70 items from the collection will be revealed in August 2017, and many of the items have a great display potential ahead of them.

The portrait of former Launceston Mayor Samuel John Sutton was restored along with its frame, with external funding support.

The section also worked to rediscover the construction methods of Tasmanian Huon pine frames to be used for returning two important Frederick Strange paintings to display.

A particular focus of the year was the preparation of objects for the exhibition *The First Tasmanians*. The small number of original Tasmanian Aboriginal historic objects held at QVMAG are of international importance, and their display involved the design and construction of argon atmosphere cases to enable these light-sensitive objects to be exhibited safely over a long period of time. This will enable the public to see objects normally considered too fragile for long-term display. Three important Tasmanian baskets were supported by an internal carbon fibre structure – one of the first applications of this technology in Australia – to enable their shapes to be maintained and the brittle century-old plant fibres to be supported on display without an intrusive armature.

A new technology of WiFi-controlled LED lighting modules that screen out harmful wavelengths of light was also developed for

in-case installation of highly light-sensitive objects to enable them to have a prolonged display period by selectively filtering damaging wavelengths.

A re-housing solution and special archival cabinetry were acquired for the ongoing care of the Tasmanian Emu Collection, and a majority of the collection has been rehoused, ensuring its safe storage for at least another hundred years.

Another significant project was the coordination, preparation and installation of the national touring exhibition *The Art of Science*, which travelled interstate prior to its arrival in Tasmania. The exhibition featured original drawings and paintings by artists Charles-Alexandre Lesueur and Nicolas-Martin Petit from the French voyage under the command of Nicolas Baudin it was funded by Napoleon Bonaparte to discover and document parts of the great southern continent.

### **Exhibitions**

The QVMAG Exhibitions team has had a busy year in 2016–17, supporting more than 10 major exhibitions and numerous smaller changeovers and displays.

The Exhibitions team is an important part of QVMAG. It works across all areas, delivering assistance where required. This includes helping with event setup, exhibition design, and moving collections.

One of the highlights of the year was the successful and beautiful exhibition *The Art of Science* from France. We have had the privilege of assisting the Launceston Art Society celebrate its 125 year exhibition *Journey*, and Robyn Mayo's *Vast* exhibition. *Permian Monsters* was one of the most popular exhibitions at the Museum at Inveresk.

We shall continue to support the curatorial team to exhibit our treasures. The touring program will supplement the in-house displays, making it an interesting year ahead.

### **Museum Information Services and Technology**

The Museum Information Services and Technology Section is responsible for maintaining the QVMAG collection databases, and providing exhibition and audiovisual support.

The section was heavily involved in the *Paintings from the Collection* project, which resulted in more than 600 works from the collection being made available on the internet. This project involved the research and implementation of new database technology and tools that enabled the publishing of records and associated images directly to the internet.

Another of the major projects undertaken by MIST during the year was the provision of 15 audiovisual or interactive installations for the upcoming exhibition *The First Tasmanians: our story*. These included many on-demand videos, an automated greeting system, a sea soundscape, a children's illuminated star map and a visual representation of Bass Strait showing a land-bridge forming due to fluctuations in sea levels. It is significant for the section as it incorporated new technology not previously used, including a powerful water-cooled graphics computer.

The section updated several items of audiovisual equipment, including new mixing desks, 'Road Buddies', speakers in the Museum's auditorium, lapel microphones, and a digital video camera. These have enabled the provision of a higher level of audiovisual standards and support for QVMAG events.

### **Graphics**

The Graphic Design Section is an integral part of QVMAG, providing support to all three disciplines of the organisation—Natural Sciences, History, and Visual Arts and Design—along with Visitor Operations, Marketing, Exhibitions and Education. The team's aim is to develop authentic museum-standard, effective graphic material, both printed and digital, to enhance exhibitions, learning programs and visitor experience.

The section has had an exceptionally busy and productive year due to the large number of exhibitions, publications, marketing materials and education programs. Particular accomplishments for the team include the design and production of graphics, advertising material and education tools for the flagship exhibition *The First Tasmanians: our story*. Over the year QVMAG displayed 18 exhibitions, produced both in-house and externally. Two of these, *The Enigmatic Mr Strange* and *Udo Sellbach*, included catalogues. Other significant publications are the second edition of *QV* magazine, and *The Launceston Railway Workshops* book.

The team will continue to produce material of the highest standard to meet QVMAG's diverse requirements, with a special focus on creating quality material for our upcoming new corporate website and improved Collections Online platform.

### **Photography**

The Photography Section provides an important service for the curatorial and exhibition teams. The work involves photography for specific exhibitions; publications including catalogues and e-catalogues; photography for external exhibitions and institutions; and overseeing scanning and processing.

Of particular note in the past year were the contributions to *The First Tasmanians: our story*; the documentation of the firearms collection for the Police Department; the *ArtRage 2016* e-catalogue and exhibition; the ongoing scanning of the Peter Sims collection; photography for the catalogue and exhibition of *The Enigmatic Mr Strange*; and finally the photography of the Lola Greeno necklace collection for its publication.

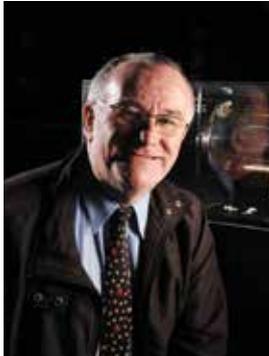
It is envisaged that with potentially more time allocated to photography, even more of this high-level work can be achieved.

**Richard Mulvaney**, Exhibitions and Conservation Manager



# Collections and Research

## Manager's Report



Collections and Research Manager  
Martin George

Left  
*The First Tasmanians: our story*  
exhibition

The QVMAG Collections and Research Department comprises the sections of History, the Library, Natural Sciences, the Planetarium, and Visual Arts and Design. Each section except the Planetarium is responsible for QVMAG's highly significant collections, and staff across the department contribute to the preparation of exhibitions. Of great significance during 2016–17 was their involvement in the preparation of *The First Tasmanians: our story* exhibition at the Art Gallery.

Staff in the various sections are responsible for the curation of a diverse range of collections, and for preparing acquisition proposals for consideration by QVMAG management in accordance with the QVMAG Collection Policy. In doing so they work closely with the QVMAG Registrar. Toward the end of 2016–17 the department completed its biennial update of the Collection Policy, which was approved by the City of Launceston.

The department had many important acquisitions during the 2016–17 financial year, and these are listed beginning on page 32. Amongst many significant objects were a secretaire desk by John Brown, Launceston (1848), made for colonial surveyor James Scott; a sterling silver presentation trophy cup of the Launceston Volunteer Artillery (1882); and a painting of Captain Stephen Cassidy by war artist Captain Conway Brown (2006).

Collections and Research staff also undertake research and publish books and articles on the collections and their topics of expertise. Over 2016–17 this has been particularly true of the Natural Sciences Section.

The appointment of a QVMAG Registrar during the year was a major step forward. This position covers all of the collections, and undertakes duties that include their valuations and insurance.

The department also administers the group of QVMAG Honorary Research Associates, of which there are currently 17. Their work encompasses the fields of art, history and science. Several of the Associates publish original research based on the QVMAG collections.

### History

The History Section continued to be involved in a variety of activities and expand its collection through the year.

The section conducted several significant projects in 2016–17. The exhibition *The First Tasmanians: our story* involved a great deal of research, and the History Section was actively involved in the establishment of the upcoming exhibition. The Chinese archaeology collection was appropriately re-housed and catalogued. The section also had important involvement with Mannarlargenna Day celebrations at Tebrakunna Visitor Centre at Little Musselroe Bay.

The section saw the acquisition of some very significant objects and collections; in particular, a Fitzroy Football Club trophy, a Launceston Volunteer Artillery Challenge Cup, the Oakden collection, and a portrait of Stephen Cassidy by Captain Conway Booth.

There was also a significant increase in online presence, particularly in social media.

### Natural Sciences

The Natural Sciences Section has increased the number of registered specimens by 4218, to 88 944. This increase was predominantly due to the registration of Tasmanian insects and spiders, and included a number of exciting new species: the Blue Tier funnel web (*Hadronyche sp.*); a new genus of native cockroach which has three new species; and another five new species of cockroach in several other genera. These new records were uploaded to the *Atlas of Living Australia*, increasing our online presence to more than 83 000 records. More than 28 million records were downloaded to support ecological research, education and other scientific research.

The Basement Redevelopment Project at QVMAG's Royal Park Site was begun. This major restructure involves the refurbishment of five stores to improve storage conditions for the long-term care of the collection, and the isolation of historical mounts that require special environmental conditions. One of the first redevelopments was the Precious Objects Room, which houses the remains of the extinct thylacine and emu species, and Gould's hummingbird collections.

Over the year the Natural Sciences collections attracted nine visiting scientists, including staff from the Natural History Museum of London and Australian universities. The original QVMAG register, dating to 1903, was digitised. This will support improvements in the care and maintenance of the historical animal collection, as well as research.

The Natural Sciences Section also had major involvement in National Science Week 2016, with staff once again actively engaging with the public.

### **Visual Art and Design**

2016–17 saw a change in the staffing of the Visual Art and Design Section, with the appointment of a new full-time curator and a new part-time collection officer.

QVMAG's art collections took a major leap into the online digital world during the year with the completion of the Paintings Online project, which was generously supported by the Gordon Darling Foundation and accessible via the QVMAG website. *Paintings from the Collection*, which was live to the public from 4 November, provides access to images of QVMAG's Oil Painting Collection and associated information. This project has made the collection accessible to a worldwide audience. It focuses on Australian art, encompassing colonial through to contemporary art, with a particular focus on the Tasmanian colonial period. There is also a small collection of European paintings.

This project provided the research focus for the year, as curatorial staff researched and verified the data for each painting.

More than half of these paintings have come into the collection as gifts or bequests. The section will continue adding to and enhancing this site by uploading additional images of oil paintings as they become available. It has not been possible to photograph every painting, as some are awaiting conservation treatment.

During 2016–17 the major exhibition *The Enigmatic Mr Strange* opened at the Art Gallery. This timely and important exhibition was the result of an enormous amount of research and careful curation. It has received national attention, and has been critically acclaimed and visited by high-profile art historians John James and Ron Radford.

### **Library**

The QVMAG Library continued to focus on its three current core objectives: development of its rare and Tasmaniana collections; cataloguing of all book collections; and the addition of holdings to the Australian National Bibliographic Database (ANBD, also known as Libraries Australia or Trove).

In May 2017 the last of the cataloguing backlog was completed, bringing to an end all retrospective cataloguing of the book and serial collections over three years. During the year, 2445 titles were added to the QVMAG Library's catalogue, and holdings for 2233 titles were added to the ANBD. These

were either newly catalogued items or retrospective additions made by the Library's volunteers.

The acquisition highlight of the year was the donation of a 1613 King James Bible by the Chant Street Methodist/Uniting Church in Launceston. The Bible was donated to the church in March 1951 by John Featherstone Ockerby, who, amongst other achievements, was the Mayor of Launceston in 1925 and 1939.

### **Planetarium**

The QVMAG Planetarium had a successful year with a total of 7120 visitors, representing an increase of 3.1% over 2015–16. This included 2288 in 78 education groups, and 567 in other common-interest groups.

The Planetarium has a dome eight metres in diameter and uses both optomechanical and digital projection technology to show the wonders of the night sky and fulldome presentations on astronomical topics. Our newest shows – *We are Aliens*, *Asteroid: Mission Extreme*, and *Capturing the Cosmos* – have continued to be very popular, with the most popular part of each presentation being the live 'tonight's night sky' segment.

Saturday afternoon Planetarium shows continued to be run mainly by the Planetarium's important group of volunteers from the Astronomical Society of Tasmania (AST). Volunteers and AST members also assisted greatly with stargazing for 2016 National Science Week.

The Planetarium continues to receive astronomical queries of all kinds and enjoys considerable media presence statewide and nationally.

Planetarium staff were also involved in developing the exhibition *The First Tasmanians: our story*, providing a projection of the night sky and information on Aboriginal astronomy in Tasmania.

### **QVMAG Registrar**

The newly appointed QVMAG Registrar commenced duties in March 2017 and is based at the Art Gallery.

This position includes the management of QVMAG's loans programs. The initial achievements were finalising the inward loans for *The Enigmatic Mr Strange* (Visual Art and Design Section) and completing the Commonwealth Government's compliance agreement for the *Miss Flinders Desoutter Monoplane* (History Section).

Discussions are taking place with respect to two large outward loans: works by Thomas Bock for display in Birmingham, UK, and works that will travel to Melbourne for a major colonial exhibition.

In addition to the update of the QVMAG Collection Policy, the Registrar is updating several QVMAG procedures.

**Martin George**, Collections and Research Manager

# Visitor Operations Manager's Report



The Visitor Operations Department represents the QVMAG operational sections that focus on front-of-house activities, facilities and commercial operations. For eight months of 2016–17, it also incorporated the Graphics and Photography Sections.

The two QVMAG shops provided the highest source of income of our commercial activities, and have done very successfully this year because of the associated product lines and the significant appeal of three of our touring exhibitions. These exhibitions increased our visitor numbers and, as a consequence, shop customers.

A major capital works initiative led by the City of Launceston's Sustainability Officer from within the Development Services Directorate resulted in the installation of a 50-kilowatt solar panel system on the sawtooth roof of the Museum's Stone Building. This has resulted in significant cost savings and a reduced environmental impact.

The attendant team of 20 staff supports venue hire and QVMAG events and programs. This committed team also assists our visitors with information and directions when they visit either of our sites. The quality of their service and interaction with visitors is frequently mentioned on visitor survey forms, and contributed to our consistently high TripAdvisor rating.

Our dedicated telephone general enquiry line, along with email enquiries to QVMAG, ensured prompt and specific responses. With more than two thousand logged enquiries, this demonstrates QVMAG's commitment to customer service. Education bookings and public programs provided the opportunity for increased attendances and interaction with our collections, exhibitions and professional staff.

QVMAG volunteers provided wonderful support to the organisation. An example of how well this has worked can be seen with the *ArtStart* exhibitions. Our team of education volunteers ably assisted in helping with the framing of the artworks; without them, we could not achieve such fine results.

Our two sites require continual maintenance and improvements, and in the past year diligent management of our budget ensured that careful selection of projects delivered the best

results in terms of visitor and staff comfort. The undertaking of these works, in conjunction with our regularly scheduled asset inspection and maintenance programs, enables QVMAG to continue to provide safe, clean and well-maintained buildings and assets for all to appreciate.

The Graphics and Photography Sections have creatively added to the look and feel of the exhibitions and publications, as well as delivering professional recording of collection items and exhibition elements.

In the coming year our commercial activities will be reviewed in order to develop strategies that result in revenue increases. The Education and Public Programs Sections will continue to assess their capacity to deliver appealing programs for their target markets.

## Shops

The Museum and Art Gallery Shops have enjoyed the most successful year to date, with sales surpassing 2015–16 trading by 20.7%. The success of the *Permian Monsters*, *The Art of Science*, and *Vast* exhibitions played an integral role in the success of retail sales for 2016–17. The shop increased the average spend per customer to \$25.66 and the average sale per visitor to \$2.27, with 8.4% of visitors across both sites patronising the shops. The highest-selling category was books, up 25.9%; followed by geology specimens, up 24.9%; gifts, up 16.9%; toys and science toys, up 12.9%; and jewellery, up 10%.

The QVMAG Shops are integral to the visitor experience, supporting QVMAG collections, exhibitions, programs and events. The shop aims to support local artists and Tasmanian businesses to provide a unique shopping experience for local, interstate and overseas visitors.

A highlight for the year was the significant capital investment of new retail display cases for rocks, minerals and fossils at the Museum and a new retail display case at the Art Gallery to showcase the Tasmanian Aboriginal shell jewellery we have available to purchase.

The new financial year will see QVMAG-branded merchandise developed, which will continue to meet visitor expectations and further enhance our visitor experience.

## Public Programs

Public Programs has continued to cover a wide range of activities: IQ lectures; performances; seminars; openings; book launches; NAIDOC week celebrations; and one of our signature events, National Science Week.

QVMAG's event calendar was populated with a great variety of offerings, ensuring that it engaged with the community. This in turn increased visitation and reached an increasingly diverse audience. In 2016–17 the Museum held a total of 131 mixed events, which included QVMAG events such as exhibition openings, of which the Art Gallery held 86. In total, there were 320 programs which appealed to a broad range of audiences at the Museum and Art Gallery.

One of the most successful programs was the series of lunchtime talks aligned with the exhibition *The Art of Science*. These were very well attended and this was a direct result of the excellent programming and the willingness of diverse and entertaining speakers who excelled in the delivery of their topics. The Museum's major touring exhibition, *Permian Monsters*, coincided with National Science Week and added another exciting offering for our visitors who attended the two very successful *Night at the Museum* sessions.

Public Programs will continue to provide more opportunities for existing and new audiences to visit QVMAG.

## Education

The most successful elements of the education program this year have been our primary school level *ArtStart* program and the creation of education programs that provide an invaluable resource for schools visiting the upcoming exhibition *The First Tasmanians: our story*.

The playgroup program is an intergenerational program based around our collections and exhibits. School Holiday Programs have been offered during each school holiday and have received favourable comments from the participants and their families. These programs are linked to exhibitions or collection items and acquaint our younger visitors with our collection, allowing in-depth exploration while having fun. The instigation of two self-guided Art Trails in the Art Gallery has also been well received.

A generous donation from the Tasmanian Community Fund has enabled dedicated educational research and development into a number of programs that guide visitors through exhibitions. We have developed a preschool sensory children's trail to guide young visitors, a web application designed to increase accessibility for those wishing to self-guide, and a series of educational workshops linked to the ACARA curriculum and available to school groups in conjunction with Aboriginal Sharers of Knowledge programs. This illustrates the capacity of the organisation to develop exemplary educational products when funding allows.

The opening of *The First Tasmanians* in July 2017 will include a review of all our education activities, to ensure that we support this new permanent exhibition.

## Administration

Administration oversees a wide variety of duties across QVMAG to keep the organisation running smoothly. While much of this work occurs behind the scenes, Administration also has the privilege of engaging with people across the world by responding to, or forwarding on, enquiries.

Enquiries appear in many different forms, notably phone and email, but also across our social media platforms. They are not only from locals or visitors to the region, but from academics, students, collectors, historians, professionals, amateurs and hobbyists. Every enquiry is unique and while some can be answered immediately, many require research by our curatorial staff, and some can lead to unexpected and exciting outcomes.

During 2016–17, we recorded no pattern in the volume of enquiries (over 2030 this year) or in the subject matter. Calls varied widely, including authors seeking permission to reproduce artwork from our collection in their books, donations to QVMAG, and even a claimed sighting of an extinct marsupial in the bush.

Administration looks forward to continuing to support staff over the upcoming year, and assisting with all enquiries — the large, the small and the surprising.

## Bookings and Education Administration

The Bookings Section receives and collates thousands of RSVPs for events, public programs and exhibition openings through a dedicated telephone line, email address and in person.

It is responsible for coordinating all school booking requests including workshops, tours, school holiday programs, Planetarium visits and playgroup bookings. The bookings line receives not only responses for QVMAG activities, but also for the QVMAG Friends, Arts Foundation, Royal Society of Tasmania and Launceston Historical Society events.

The section recorded the bookings for more than 60 events and programs during the 2016–17 period and coordinated 317 school visits, representing 8099 students and 1373 accompanying adults and teachers.

## Property and Assets

Our Property and Assets activities were redefined during last year to include a broader oversight of not only property infrastructure at the Museum and Art Gallery sites, but of all assets (excluding collections). This responds to the City of Launceston's goal of determining life expectancy of assets, and their ultimate repair or renewal. These tasks feed into the City of Launceston annual capital works and major operations budgets.

Last year's capital works and major operations projects included external public seating at the front of the Art Gallery and the rear of the Museum; treatment of the first floor Art Gallery windows with secondary glazing to reduce power consumption and traffic noise; the heating, ventilation and air-conditioning upgrade works in the Temporary Exhibition Gallery at the Art Gallery, resulting in much-improved climate control

and monitoring; and replacement of the control system for the Museum's automatic doors. Finally, the iconic yellow poles at the front of the Museum building were repainted, offering a bright, refreshed welcome to the site.

The Railway Café's train carriage had deteriorated due to many years of weathering and required a much-needed repaint. These painting works have improved the aesthetics of the carriage and provided a new layer of weather protection to this classic piece of railway history. In addition, an awning was installed over the carriage and the doorway to the café, offering protection from the heat of summer for the carriage and al fresco diners.

The ongoing aim is to identify and act on areas of potential building and asset improvements when required, and to allow QVMAG to continue to deliver its exhibitions in world-class facilities that can be appreciated and admired by all who visit our sites.

### Venue Hire

Venue Hire had another year of eclectic events, including performances, forums, artist demonstrations, meetings, workshops, film festivals, symposiums, seminars, cocktail parties and weddings.

QVMAG offers unique venues to hire for tailor-made events specific to customers' requests, the most popular being the Central Gallery at the Art Gallery and the Temporary Exhibitions Gallery at the Museum. Large functions such as trade shows

are hosted when the gallery is in between exhibitions. The Museum hosted regular community events throughout the year, including award ceremonies, morning teas, seminars, lectures and book launches. The Museum also held the annual Friends Christmas Party and many public programs throughout the year. The Art Gallery has hosted AGMs, civic functions, and multiple public programs.

The popularity of the spaces at the Museum was stronger than at the Art Gallery, a change from the previous year. The Museum was also the venue of choice for morning teas, staff training and farewells, as well as City of Launceston meetings. Customer satisfaction on our servicing of venue hire is always high and is a reflection of the highly detailed planning and consultation that takes place with the hirers to ensure requirements are met.

Venue Hire at QVMAG continues to attract repeat business from year to year. We look forward to again working with familiar faces, and to appealing to new business in our bespoke venues as we launch a new venue hire marketing strategy in the next financial year.

**Janet Keeling**, Visitor Operations Manager



The Temporary Exhibition Gallery at Inveresk.

# Strategic Directions, Outcomes and Performances

Goal	Objective	Performance 2016–2017
Goal 1: Develop and maintain the QVMAG collections.	1.1 Develop and strengthen QVMAG collections with a focus on Tasmanian culture, including social histories, visual arts and the sciences.	<ul style="list-style-type: none"> <li>• In the History Section, a large number of items continue to be donated to the Museum and purchased when they become available for sale.</li> <li>• The development of the QVMAG Library's rare and heritage book collections was a key ongoing objective in 2016–17, with 242 titles added to the rare collections during the year. The Library continued to develop its General Collection in support of the research activities of all sections of QVMAG.</li> <li>• Data for approximately 3000 natural science specimens were recorded into spreadsheets, checked and edited, and subsequently uploaded.</li> </ul>
	1.2 Maintain, protect and make accessible QVMAG collections.	<ul style="list-style-type: none"> <li>• Regular reviews of our CCTV cameras and other security protocols ensure that our collections and buildings have sound security systems in place.</li> <li>• The climate control in the exhibition spaces and collection stores is monitored for variations which could put the collections at risk.</li> <li>• The attendant team patrols the exhibition spaces to ensure that objects are not put at risk and reports any concerns to the conservation team.</li> <li>• Two History collection stores were rationalised and tidied in preparation for a major shelving project. A collection re-boxing and re-housing project in the History Section continued.</li> <li>• Several thousand additional images from the photographic collection were scanned, and made accessible online through the <i>History Online</i> portal.</li> <li>• Conservation staff have constructed innovative new mounting systems for Tasmanian Aboriginal baskets and shell necklaces, for permanent display in the exhibition <i>The First Tasmanians: our story</i>. New armatures also developed by Exhibitions staff for other objects on display in this exhibition.</li> <li>• The Cultural Environments and Heritage (CEH) program continued.</li> <li>• Fifty items from the QVMAG Library were sent to Conservation for boxing and/or repair.</li> <li>• Work continued in the Library on the digitising of all QVMAG Records, occasional papers, and research and technical reports. Thirty-one QVMAG Records were scanned and uploaded during the year and are freely available via the publications list page.</li> <li>• The Paintings online project, funded by the Gordon Darling Foundation, was completed.</li> <li>• There were 83 501 specimen records uploaded to the <i>Atlas of Living Australia</i>.</li> <li>• Several preventive conservation projects were carried out to improve the storage of QVMAG's collections, including the rehousing of approximately 1305 fragile artworks and objects.</li> <li>• Approximately 275 collection artworks and objects that did not require intensive conservation treatments were prepared for display by conservators throughout the year. These items appeared in numerous exhibitions, including <i>The First Tasmanians: our story</i>.</li> <li>• Intensive conservation treatments were carried out on many collection items, with a focus on fine and decorative arts for the Frederick Strange and Bessant Collection exhibitions.</li> <li>• Fifty-seven conservation treatments were carried out on quarantined items that were affected by mould or pests. QVMAG collections were made accessible by carrying out preparation, treatments and documentation for outward loans.</li> </ul>

Goal	Objective	Performance 2016–2017
Goal 2: Increase the audience for and engagement with exhibitions and programs of the QVMAG.	2.1 Present and promote an annual exhibitions program.	<ul style="list-style-type: none"> <li>• There were seven touring shows and 13 QVMAG exhibitions, including one that was toured by QVMAG.</li> <li>• QVMAG worked with national and international institutions to bring shows such as <i>Kevin Lincoln</i> and <i>The Art of Science</i> to Launceston. We also presented exhibitions by well-known Tasmanian artists, Philip Wolfhagen and Udo Sellbach. <i>Permian Monsters: Life before the Dinosaurs</i> was a very successful paying exhibition.</li> <li>• This year 320 public programs were offered, including 14 exhibition openings; National Science Week; 35 lectures; 44 performances; and 11 seminars.</li> </ul>
	2.2 Present educational and public programs to support QVMAG collections and exhibitions programs and engage with new audiences.	<ul style="list-style-type: none"> <li>• Key events included: IQ lecture series; <i>ArtRage</i> for college students; and <i>The Art of Science</i> exhibition, which culminated in 16 well-patronised lunch time talks. National Science Week 2016 attracted well over 6000 visitors, including over 1000 who patronised the two Night at the Museum sessions.</li> <li>• The two <i>ArtStart</i> exhibition openings each attracted around 200 primary students and family and friends.</li> <li>• <i>ArtRage</i> was visited by 50 booked groups comprising 950 students and 77 teachers.</li> <li>• Schools booked 317 visits to the Museum and Art Gallery, bringing 8099 students and 1373 accompanying adults with them.</li> <li>• Playgroup attendances included 1008 children and 1048 parents.</li> <li>• School holiday programs were attended by 222 children.</li> </ul>
Goal 3: Promote the new identity of the QVMAG through its Inveresk and Royal Park sites.	3.1 Promote QVMAG identity as one destination - two sites.	<ul style="list-style-type: none"> <li>• New way-finding signage was installed on the TAFE building to direct visitors to the Art Gallery. New signage was also erected at the entrance to the Museum.</li> </ul>
Goal 4: Create a welcoming visitor experience.	4.1 Provide high quality services and facilities for visitors.	<ul style="list-style-type: none"> <li>• TripAdvisor continued to rank QVMAG as number four out of 63 things to do in Launceston this year.</li> <li>• The capital works program funding provided new outdoor furniture at the front of the Art Gallery and seating at the rear of the Museum.</li> <li>• Training of 20 new guides is underway as part of QVMAG's ongoing program to skill these volunteers to guide our visitors at both sites and assist with education programs.</li> <li>• The Art Gallery flagpoles were recommissioned to fly the council, Australian and either the State government or Aboriginal flags.</li> <li>• Free Telstra wi-fi sponsored by the State Government is now available at the Museum.</li> <li>• City of Launceston's Information Technology Department provided free wi-fi at the Art Gallery which will assist visitors in accessing <i>The First Tasmanians: our story</i> app.</li> </ul>

Goal	Objective	Performance 2016–2017
Goal 5: Ensure a secure and sustainable financial operating base to support QVMAG facilities, collections and programs.	5.1 Secure QVMAG resource base.	<ul style="list-style-type: none"> <li>• Cash donations at the Museum declined, but this was mostly due to the positive impact of the successful ticket sales for the <i>Permian Monsters: Life before the Dinosaurs</i> exhibition at the Museum, making it one of the most successful paying exhibitions hosted by QVMAG.</li> <li>• The financial results in the shops realised their best turnover ever, equating to an increase of 20.7%.</li> <li>• A total of 30 535 megawatt-hours of energy was generated from our newly installed solar panels at the Museum, helping to reduce one of our highest expenditures.</li> </ul>
	5.2 Reduce the current level of City of Launceston financial contribution to operational budget.	
Goal 6: Deliver the highest standards of corporate governance.	6.1 Manage QVMAG in accordance with legislative and governance standards.	<ul style="list-style-type: none"> <li>• The Museum Governance Advisory Board continued to provide governance advice during the year.</li> <li>• The Arts consultant Robyn Archer commenced the review of the Launceston cultural sector with the assistance of QVMAG.</li> <li>• The QVMAG Friends committee continued to manage the Friends program and assisted with many of the Friends events as well as providing financial support to QVMAG.</li> <li>• The Arts Foundation continued to raise funds for future acquisitions and supported several programs through the Herbert Scott Society.</li> <li>• The Aboriginal Reference Group provided ongoing advice on all Indigenous matters with particular guidance for the development of the new permanent gallery <i>The First Tasmanians: our story</i>.</li> </ul>
Goal 7: Maintain a safe and productive working environment for all staff and visitors.	7.1 Provide a safe working environment.	<ul style="list-style-type: none"> <li>• The Safety Circle work health and safety initiative was rolled out and embraced across the organisation.</li> <li>• A team of 5S champions from across all departments were trained and empowered to 'Sort, Straighten, Shine, Standardise and Sustain'.</li> <li>• Consolidation and organisation took place in several History Section stores.</li> <li>• Before work on major projects commences, risk assessments are performed and a new system of contractor site inductions is in place.</li> <li>• The upgrade of computers by City of Launceston's Information Technology Department was completed.</li> <li>• In July, the Museum was threatened by floodwaters in a significant flood event; members of staff were deployed to make the Inveresk site safe and protect the collections</li> <li>• QVMAG was represented at Tasmania's Crowded Places Forum (Northern Membership), in which special response and counter-terrorism was discussed and workshopped.</li> <li>• The Library Coordinator continued in his role as a Work Health and Safety representative.</li> <li>• Safety signage in the Conservation Laboratory has been improved.</li> </ul>

Goal	Objective	Performance 2016–2017
	<p>7.2 Encourage a 'can-do' professional culture that encourages staff to achieve their potential.</p>	<ul style="list-style-type: none"> <li>• A number of staff participated in the City of Launceston's workshops, which reviewed the current values of the organisation.</li> <li>• One staff member played a significant role in assisting with the City of Launceston's cultural audit review, conducted by Robyn Archer.</li> <li>• In November, the Director formed a Leadership Group from within the staff cohort, in order to improve our level of communication and effectiveness.</li> <li>• The Library continued to collaborate with other sections in the provision of services and acquisition of new resources.</li> <li>• The Library continued to manage the publications line of its budget to ensure a sustainable publications program going forward; this is primarily for the benefit of QVMAG's three curatorial areas.</li> <li>• The Conservation Section worked closely with collections staff to ensure that items are cared for at the highest level possible and that research on the <i>Sydney Cove</i> project continues.</li> <li>• Conservators have worked with the Marketing and Media Coordinator to promote conservation, with treatments for the Frederick Strange and Bessant Collection exhibitions appearing in the press.</li> </ul>
<p>Goal 8: Develop an active collaboration strategy to enhance collection, programming and research outcomes.</p>	<p>8.1 Build collaborative partnerships.</p>	<p>Partnerships that have been established or strengthened:</p> <ul style="list-style-type: none"> <li>• LaTrobe University (on the subject of Stone tools and Tasmanian Aboriginal Archaeology).</li> <li>• The Tasmanian Aboriginal community</li> <li>• The University of Tasmania, particularly through the Centre of Excellence for the History of Emotions and the Centre for Colonialism and its Aftermath (CAIA).</li> <li>• The Planetarium further strengthened its connection with the Astronomical Society of Tasmania and the Australian Institute of Physics.</li> <li>• The Visual Art and Design Section has made plans to reach out to other Launceston and northern Tasmanian cultural institutions across disciplines such as dance, theatre, and art schools, to build relationships.</li> </ul>

# Corporate Governance

## **Museum Governance Advisory Board**

The Museum Governance Advisory Board (MGAB) continued to provide advice on policy, strategy and governance to QVMAG management and the Aldermen of the City of Launceston.

Last year the Board contributed to a major review of QVMAG initiated by the Aldermen of the City of Launceston. The review made seven recommendations on future directions, all of which were endorsed by the Aldermen. While some of the recommendations have since been adopted by QVMAG staff, others were incorporated in the terms of reference for Arts consultant Robyn Archer's development of an overall cultural strategy for the region. The cultural strategy positions QVMAG as the primary cultural facility within northern Tasmania and aims to highlight how the region's arts and cultural institutions can work together more effectively and help stimulate community activity and economic growth.

It is pleasing to see the greater role that digital technologies are now playing within QVMAG with a significant increase in use of social media, exhibition interaction and the digitisation of the collection which was one of the recommendations of the review. The MGAB noted with interest the University of Tasmania's plans to relocate to the Inveresk precinct and the possible benefits for QVMAG that would flow from such a move.

MGAB members during the year were Neil Mackinnon (Chairman), Keith Adkins (QVMAG Arts Foundation), Jillian Dearing (QVMAG Friends), Janine Healey, Robin Holyman, Tom Dunning, James Riggall and Albert van Zetten (Mayor).

Robert Dobrzynski (General Manager, City of Launceston) and Richard Mulvaney (Director, QVMAG) served as ex-officio members.

Richard Mulvaney, Director

## **Aboriginal Reference Group**

The Aboriginal Reference Group (ARG) provides guidance and advice to QVMAG on all matters regarding Tasmanian Aboriginal representation, including exhibitions, collections and general enquiries.

All loan requests for Tasmanian Aboriginal material are raised with the ARG, as are requests to view our Aboriginal collections, often with an ARG member present.

Each year the ARG members actively participate in our NAIDOC Week events. Following the announcement last year the exhibition *The First Tasmanians: our story*, which will be located in the Art Gallery, Co-Chair Patsy Cameron and Exhibition Manager Greg Lehman gave a presentation on the progress of the exhibition.

2016–17 was a demanding year for the ARG as it worked closely with QVMAG staff to identify major themes, source information and attend community consultation sessions as the exhibition developed.

In addition, the ARG was consulted by the National Gallery of Australia for a potential exhibition around Tasmanian Aboriginal contact history that will open at the NGV before going to QVMAG and TMAG in 2018.

The ARG members are Aunty Patsy Cameron AO (Co-Chair), David Mangenner Gough (Co-Chair), Lola Greeno, Denise Robinson, Vicki West and Damien Quilliam (QVMAG). We thank Damien Quilliam for his contribution before leaving QVMAG in September 2016. Richard Mulvaney is now an ex-officio member in his place.

Richard Mulvaney, Director

## **QVMAG Arts Foundation**

Following the previous year's successful fundraising, which led to acquisitions including Rick Amor's painting *Erith and Deal Islands 2014* through the Masterpieces for Tasmania biannual program, the Foundation met regularly and concentrated its efforts on its second major objective: the promotion of QVMAG and its aims to the community at large.

The Masterpieces for Tasmania program is an opportunity for donors large and small to contribute towards adding significant artworks to the permanent collection. Last year's program followed on from the acquisition of *Pot Boil Shoals, Flinders Island 1974–75* by Fred Williams. The artist's widow, Mrs Lyn Williams, then generously donated the companion painting *Ti-tree Swamp, Flinders Island, 1974–75* to the Gallery. The Foundation looks forward to conducting a third Masterpieces for Tasmania program in 2018.

Members of the Herbert Scott Society generously contributed to the acquisition of the watercolour and ink drawing *Ross River landscape with plants, native fuchsia (Eremophila latrobei) and wild plum (Santalum lanceolatum) 2001* by renowned Tasmanian artist Robyn Mayo. The Foundation is indebted to David Henshaw in his role as co-ordinator of the Society for proposing this initiative and for his ongoing commitment to the Society.

The Foundation is deeply indebted to the many individual donors who have supported us again this year, and for the continuing support of Professor Coleman O'Flaherty.

My sincere thanks are extended to fellow members of the Foundation: Mr Leigh Myers, particularly in his role as Treasurer, Mrs Anne Holyman, Mr David Henshaw, Mrs Janet Tomlinson, Mrs Carol Westmore, Mrs Caryl McQuestin,

Mrs Samantha Hogg, Mrs Jenni Chapman and Mr Julian von Bibra; also to Mrs Catherine Pearce for her past service.

Thanks are also due to QVMAG Director Richard Mulvaney for his continuing guidance, and the support given by Leila Wagner and Belinda Cotton.

Dr Keith Adkins, Chairman

### **QVMAG Friends**

QVMAG Friends have continued their support of the Museum and Art Gallery throughout the 2016–17 year. This year we supported the important exhibition *The First Tasmanians: our story* by contributing \$10 000 towards the acquisition of significant objects.

The Friends have continued to enjoy attendance at various openings during the year. These included our Christmas celebrations at Inveresk where we launched *QV*, our new six-monthly magazine which features stories from the Museum and Art Gallery. Our membership has remained steady at 804 and includes individuals and families.

During the year some members of the Friends enjoyed a tour to Adelaide which focussed on visiting various art galleries and museums.

The Morning Coffee Lecture Series has continued to be popular, with attendance per lecture being between 60 and 100 members. This is an important addition to the local history of our community, as all lectures are recorded for posterity. Our speakers this year were Rebecca Duffy, Martin George, Lesley Richardson, Graeme Davis, Malcolm Cash, Peter Norton, David Merrington, Scott Gelston, Tom O'Meara and Bianca Welsh.

The Friends are focussing on increasing our family memberships and during the year organised the event *A Night with Peter Norton and the Permian Monsters* where children were very excited to be able to touch the monsters and hear how they were made.

Older members enjoyed a Walk through Cataract Gorge with Dr Aunty Patsy Cameron AO. This was a sell-out event and all participants came away with a much wider appreciation of the Aboriginal history and heritage of the Gorge.

I thank and acknowledge the support received throughout the year from QVMAG Director Richard Mulvaney and the administrative team of Belinda Cotton and Katrina Ross. These people are an integral part of the Friends and enable us to continue to support QVMAG.

This is my last year as President of the Friends and I take this opportunity to thank my committee during the year. Committee members have each, in their way, provided support for events and QVMAG in general. They are Janet Tomlinson (Vice-President), Anne Moulden (Secretary and Public Officer), Robin Barnes (Treasurer), Julian Burgess, Nora Jackson, Ashley Bird, Laura Ripoll Gonzalez and Alderman Albert van Zetten.

Jill Dearing, President

### **Herbert Scott Society**

Looking back on 2016–17 the Herbert Scott Society had a very successful year, during which there were three outings. The first was our Christmas gathering in Gallery 2 at Royal Park, which was well attended and a most enjoyable evening, with the highlight being the 'unveiling' of the restored Samuel Sutton Portrait. Richard Mulvaney spoke about the restoration and thanked members for their generosity in supporting the cost of restoration.

We next gathered at Patterdale on 8 February for a tour of the Glover House, currently being restored by Rodney and Carol Westmore. Carol took us on a tour of the house and described the restoration process. I think everyone came away from that tour in awe of the dedication of Rodney and Carol to this project. When it is completed the Westmores plan to have art-related events there, including 'artists in residence'. We then joined Carol and Rodney at their lovely home for drinks and socialising.

Late in the financial year the Gallery held an exhibition of watercolours by Robyn Mayo of Chudleigh, one of Australia's foremost watercolourists. The society was fortunate to have a special evening with Robyn and the exhibition before it closed in May. Robyn took us on a comprehensive tour of the exhibition, after which Richard launched a project for the Gallery to purchase one of Robyn's paintings. I am delighted to report that this project was very enthusiastically and generously supported by our members.

David Henshaw, Convenor

## Community and Professional Activities

Jon Addison gave a talk about Launceston History for the Seniors Morning Tea at the Town Hall on 7 July.

Jon Addison was filmed in a series of segments for the UTAS online course *Place, Image, Object*, speaking about weaving mills and photographic history on 14 July. Jon also appeared in a further video for a convict history online course speaking about convict costume.

Supported by the Australian Institute of Physics, Martin George presented *Inspirational Astronomy* Talks in Hobart in August and September to Friends' School and as a public lecture at UTAS in Hobart; at Don College in Devonport; at Hellyer College in Burnie; and at the Launceston College in Launceston.

Louise James ran a World War I education workshop at Exeter High School on 30 August.

Jon Addison and volunteer Deb Wise attended and spoke at a Museums Australia costume workshop day in Hobart, held at TMAG, on 1 September.

Martin George presented a talk entitled *Modern Developments in Astronomy* to the Clarence University of the Third Age Group (Hobart) on 31 October.

Jon Addison attended the Australiana Society Tasmania launch, Hobart, on 12 November.

Martin George presented a talk entitled *Modern Developments in Astronomy* to the South Launceston Rotary Club on 2 February.

Jon Addison attended a stone-knapping workshop in Hobart with expert stone knapper Kim Akerman during 8–9 March.

Martin George presented a short talk on his research on the history of low-frequency radio astronomy in Tasmania to the National Astronomical Research Institute of Thailand (NARIT) in Chiang Mai, Thailand, on 18 April.

Martin George presented a talk entitled *Modern Developments in Astronomy* to the Youngtown Rotary Club on 29 May.

Jon Addison attended a *Dark Tourism and Beyond Collaboratory* at Hobart's Botanical Gardens on 20 June.

Natural Sciences staff conducted seven public speaking engagements, workshops and guided field trips for community and special interest groups. The section also conducted eight specialist school workshops, which provided curriculum-linked content for years 3 to 9.

## Partnerships

### Royal Society of Tasmania

Drawing its inspiration from the original Royal Society founded in London in 1660, The Royal Society of Tasmania is the oldest Royal Society outside the United Kingdom, being in continuous existence since 1843. Its Northern Chapter, centred in Launceston, meets at 1.30pm on the fourth Sunday of each month, from February to November, in the QVMAG Meeting Room at Inveresk. The Royal Society of Tasmania welcomes membership from anyone interested in the history, challenges and future implications of all areas of science.

Among the many publications produced by the Society is its most recent book, *The Library at the End of the World: Natural science and its illustrators*, detailing the natural history paintings, drawings and prints found in the Royal Society's rare book collection, currently held in the University of Tasmania Library. A sequel to this book, *Views from the End of the World: Maps from the Royal Society of Tasmania collection*, is due out in March 2018. The Society's books, cards, calendars, and the northern and southern lecture programs are available through its website. The *Papers and Proceedings* of the Society are published annually, and previous papers are available via the UTAS website.

The Northern Chapter is very active through its monthly meetings, contributing to the intellectual life of the city and of northern Tasmania. The monthly lectures are open to the public for a small entrance fee, and are free to all Royal Society members. A reduced entrance fee applies to all Friends of QVMAG. Field trips are organised periodically to research institutions, interesting historical sites and other facilities in the north.

In 2016–17, lecture topics, presented by experts in their field, included the historical architecture of Launceston, the development of autonomous underwater vehicles, research on the DNA of ancient Australian fauna, discovering caves in Tasmania's Karst system, the history and future of QVMAG, the use of cannabis in medical applications, the Geneva conventions and protecting medical officers in war zones, Military intelligence, the rise and fall of the Tasmanian town of Lisle, continental loss and sea level rise in Antarctica, the hidden world of slime moulds, and sustainable housing in cold climates.

We look forward to your company in 2017–18.

Chel Bardell, Honorary Secretary

## **Oral History Tasmania**

It has been another busy year for Oral History Tasmania.

In September 2016 we held a very interesting seminar at the Museum in conjunction with the Launceston Historical Society. Brad Williams threw light on his work on the *Archaeological dig at Launceston College/Gaol*. His excavations revealed that the College's proposed Performing Arts Centre straddled the very earliest part of the gaol dating from 1825, and we were privileged to get a preview of the College plans to embrace their heritage. Jill Cassidy spoke on the topic *Oral History: What's all the fuss about?*, examining the reasons behind the many and varied uses of oral history in books, radio, television, exhibitions and the internet.

Finally, Margaretta Pos explored the unpublished diaries of her great-great-great grandmother in *My Journey with colonial pioneer Elizabeth Fenton*, which included Elizabeth's time in India.

A day-long oral history workshop was held in Glenorchy, while a talk at the Launceston LINC was aimed especially at seniors wishing to interview relatives for family history research. Three issues of the newsletter *Real to Reel* were published where contributors discussed the use of oral history.

Oral History Tasmania looks forward to another successful seminar in the year to come.

Jill Cassidy, President

## **Launceston Historical Society**

The Launceston Historical Society held most of its monthly meetings in the past year at the Queen Victoria Museum, Inveresk.

In July 2016 Georgia Fountoulaki told us about the Greek immigrant Mareno Lucas who built the Princess and Majestic Theatres in Launceston.

The topic chosen by Susan Aykut in August was Launceston's Victorian Turkish Baths.

In September, the Society held a History Seminar in conjunction with Oral History Tasmania with three speakers: Brad Williams about a dig at the old Launceston Gaol; Jill Cassidy on how oral history brings our past to life; and Margaretta Pos on Elizabeth Fenton.

In October Marion Sargent spoke on nurse Amy Sargent. In November Anne Neale gave a talk on the City Park fountain, and members enjoyed an excursion to Chudleigh, Mole Creek and Deloraine.

At the AGM in February 2017, Peter Richardson spoke on the Launceston Mechanics' Institute Library.

The John West Memorial Lecture was held in March, with economist Saul Eslake speaking on *Education, Productivity and Economic performance* at the University of Tasmania at Newnham.

In April, Bradley Wood told of excavating the remains of a soldier in Flanders.

The LHS committee conducted a history walk around the Royal Park precinct in May.

The annual Pugh Day lecture in June, in conjunction with the LGH Historical Committee, was given by Professor Milton Cohen.

Marion Sargent, President



Small informational plaque.

Small informational plaque.

Small informational plaque.



## Collaborations

QVMAG continues to enjoy successful partnerships with a number of organisations. Through these collaborations, QVMAG patrons enjoy access to an enriched program of activities. These groups include:

ABC  
 Academy Gallery  
 Access Arts  
 ANZAC Centenary Local Grants  
 Archer Trust  
 Art Gallery of New South Wales  
 Art Gallery of South Australia  
 Arts at Work  
 Arts Tasmania  
 Astronomical Society of Tasmania Inc.  
 Australia Council for the Arts  
 Australian Centre for Design  
 Australian Geographic  
 Australian Government, including:  
 - Bureau of Meteorology  
 - Department of the Environment and Energy  
 - Inspiring Australia  
 - National Collecting Institution Touring & Outreach Program  
 - Visions of Australia  
 - Visual Arts Craft Strategy  
 Australian Institute for Aboriginal and Torres Strait Islander Studies  
 Australian Institute of Physics  
 Australian Museum  
 Australian Wine Research Institute  
 Autech  
 Bell Bay Aluminium  
 Bett Gallery  
 Bitlink  
 Bookend Trust  
 Breath of Fresh Air (BOFA) Film Festival  
 Bundanon Trust  
 Burnie Regional Art Gallery  
 Burnie Regional Museum  
 Contemporary Art Tasmania  
 Country Women's Association in Tasmania  
 CSIRO  
 Crazy Scientist, The  
 Definium Technologies  
 Design Centre Tasmania  
 Devonport Regional Gallery  
 Duck Reach Conservation Group  
 Environment Institute of Australia and New Zealand

Examiner Newspaper  
 Foot and Playsted  
 Flying Colours Printing  
 Friends of the Launceston Mechanics' Institute  
 George Gittoes AM and Hellen Rose  
 Gordon Darling Foundation  
 Hawthorn Football Club  
 Heide Museum of Modern Art  
 Heritage Isle Bank  
 Herpetological Society of Tasmania  
 Ilford  
 Interweave Arts  
 Jam Factory  
 J. Boag and Son  
 Junction Arts Festival  
 Latrobe University  
 Launceston General Hospital  
 Launceston Historical Society  
 Manchester University, UK  
 Mercury Newspaper  
 MONA  
 Mornington Peninsula Regional Gallery  
 Museum of Contemporary Art  
 Museums Australia  
 Museums Australia (Tasmania)  
 National Gallery of Australia  
 National Gallery of Victoria  
 National Science and Technology Centre (Questacon)  
 Natural History Museum  
 Newstead College  
 NRM North  
 New South Wales Government: Trade and Investment  
 Oral History Australia (Tasmania)  
 Pennicott Foundation  
 Pete Mattila  
 Plimsoll Gallery  
 Plomley Foundation  
 Print Council of Australia  
 Purves Environmental Fund  
 QVMAG Aboriginal Reference Group  
 QVMAG Arts Foundation  
 QVMAG Friends  
 QVMAG Volunteers  
 Railway Café, The  
 RMIT University - Exertion Games Laboratory  
 Royal Artillery Association of Tasmania  
 Royal Society of Tasmania  
 Save the Tasmanian Devil Appeal  
 Sawtooth ARI  
 South Australian Government: Arts SA

South Australian Museum  
 Southern Cross Television  
 Startup Tasmania  
 Streets Alive  
 Tamar Community Peace Trust  
 Tamar Valley Collectors Group  
 Tasdance  
 TasGas  
 Tasmanian Association for the Gifted  
 Tasmanian Broadcasters  
 Tasmanian Community Fund  
 Tasmanian Government, including:  
 - Department of Primary Industries, Parks, Water and Environment  
 - Tasmanian Parks and Wildlife Service  
 Tasmanian Museum and Art Gallery  
 Tasmanian Polytechnic  
 Tasmanian Regional Arts  
 TasWater  
 Tea Room Café  
 Team Textiles  
 Ten Days on the Island  
 Theatre North at the Princess Theatre  
 University of Adelaide: Australian Center for Ancient DNA  
 University of Stirling – Stirling Management School, Scotland  
 University of Tasmania, including:  
 - Centre for Colonialism and its Aftermath (CAIA)  
 - Riawanna Centre  
 - School of Architecture  
 - School of Computing  
 - School of Health Sciences  
 - Tasmanian College of the Arts  
 - Tasmanian School of Business  
 - Tourism Research & Education Network (TRENd)  
 University of Technology Sydney  
 Western Australian Museum  
 Woolston Printing  
 WIN Television  
 Winston Churchill Memorial Trust

# Outreach

## **Outward Loans**

### **History**

Tasmanian Horse Drawn Vehicle Foundation  
Horse-drawn lorry

Tasmanian Wool Centre, Ross  
Zegna wool trophy

Tasmanian Museum and Art Gallery, Hobart  
Heard Island blubber press  
Bottle from the wreck of the *Sydney Cove*  
Archaeological material from *Wybalenna*  
Brown Bess shotgun  
Melted telephone, 1967 Hobart bushfires  
Tasmanian Aboriginal shell necklace

Geelong Maritime Museum - Friends of the Cerberus Inc.  
Bell from HMVS *Nelson*

Government House, Norfolk Island  
Copper hot water urn

St Helens History Room  
Collection of material from Chinese tin mining sites in north-east Tasmania

Highfield Historic Site, Stanley (Tasmanian Parks and Wildlife Service)  
Collection of furniture and ceramics

Police Museum, Hobart  
Launceston Police helmet badge

Beaconsfield Mine and Heritage Centre  
Collection of archaeological material

National Trust of Tasmania  
Furnishings and miscellaneous historical objects

La Trobe University, Melbourne  
Tasmanian Aboriginal stone tools (20)

Launceston Walking Club  
Display hardware

### **Visual Art and Design**

The Ian Potter Centre: National Gallery of Victoria/Art Gallery of NSW  
John Olsen, *Me the Gardener*, 1964

## **Natural Sciences**

Australian Museum, Sydney  
Mollusc specimens (10 lots)

Biosecurity Queensland

Clerid beetles

Burnie Regional Museum  
Bandicoot skull

Department of Primary Industries, Parks, Water and Environment, Tasmania

Tasmanian emu material

La Trobe University, Melbourne  
Skeletal material (12 lots)

Museums Victoria  
New Holland and long-tailed mice specimens

Oxford University Museum of Natural History, UK  
Diptera (flies) (4 lots)

Tasmanian Museum and Art Gallery, Hobart  
Mollusc specimens (2 lots)

### **Library**

Eight loans were provided to other institutions as part of the national Inter Library Loan network.

## **Inward Loans**

### **History**

Dr Aunty Patsy Cameron AO  
Two baskets made of three-cornered club-rush





Small white informational label on the wall to the left of the painting.



Small white informational label on the wall to the left of the painting.



# Support

## Corporate Sponsorship and Special-Purpose Grants

Beyond the ongoing funding received from the City of Launceston and the Tasmanian State Government grant received through Arts Tasmania, QVMAG has continued to attract substantial levels of sponsorship and support towards a variety of projects.

## Grants

### **Plomley Grants:**

The Management Committee of the Plomley Foundation held its two biannual meetings on 8 September 2016 and 24 March 2017.

The most significant development during the year was the retirement from the Committee of Ms Jenner Plomley at the end of 2016. Her nominated replacement is Chris Tassell, Director of Design Tasmania and former Director of QVMAG.

The committee consists of Mr Robert Dobrzynski (General Manager of the City of Launceston), Mr Richard Mulvaney (Director of QVMAG), Mr Andrew Parsons (QVMAG Library Coordinator) and Mr Chris Tassell.

At the meeting of 8 September 2016, the Committee approved funding for one project:

David Maynard of QVMAG received funding to upload the QVMAG botanical collection to the State and National botanical databases. It is expected that 20 000 digital records will be uploaded along with a comprehensive audit of the QVMAG Botany Collection.

At the meeting of 24 March 2017, two projects were approved:

Cindy Thomas, a trained archaeological cataloguer, received a grant to complete the cataloguing of Chinese archaeological material held by QVMAG that was excavated from Sir Garnet Creek and Greenstone Creek in Tasmania's north-east.

Rolan Eberhard received funding to conduct research into the age and provenance of Tasmanian emu material held in the QVMAG collections.

During the year, four books that received funding in preceding years from Plomley Foundation were published:

Davies, P 2017, *Woven Landscape: Connections in the Tasmanian Midlands*, Peter Davies, Hobart

Dunning, T, Valentine, B, and Richards, P 2016, *The Fabric of Launceston: a collaborative community history*, LGH Historical Committee, Launceston

Lake, D 2016, *The Men who Made the Celebrated Chairs : Windsor-chair making in Tasmania*, Pagunta Press, Launceston

Powell, M 2016, *Musquito: Brutality and Exile - Aboriginal resistance in New South Wales and Van Diemen's Land*, Fullers Bookshop, Hobart

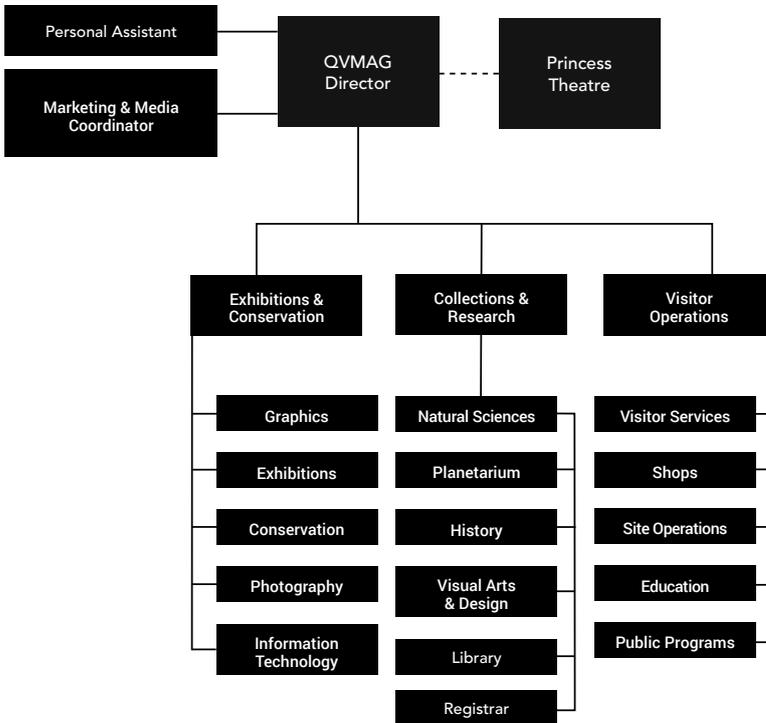
### **Other grants**

Inspiring Australia \$20 000

Bell Bay Aluminium \$2500

Both for National Science Week 2017

# Structure



# Staff

## Management

Director  
Richard Mulvaney, BA, BLitt, Grad Dip Mus Stud

Personal Assistant (Director)  
Leila Wagner

Marketing and Media Coordinator  
Tamara Clark, BA (until 3 March 2017)  
Claire Todd, BA, BBus (from 5 May 2017)

Science and History Education Officer  
Ian Edmondson, Bachelor of Teaching, Bachelor of Environmental Design\* (until December 2016)

Art Education Officer  
Kate Collins MA Ed., PostGrad Cert Cultural Heritage, BA(Hons)\*

Museum Services Officer  
David Cook, AssocDip Elec Eng. (until January 2017)

Building Assets Coordinator  
Tim Bunton, Cert 4 WHS, Cert 4 training and assessment (from March 2017)

Museum and Art Gallery Shop Coordinator  
Christine Gleeson

Bookings and Administration Officer

Louise Towns, Cert III in Financial Services  
Development and Public Programs Coordinator  
Belinda Cotton, BA

Visitor Operations Coordinator  
Anna Wilkins, BA(Hons), Dip Business & Marketing

Administration Officer  
Lauren Eklom, Cert III Bus Admin\*

Friends and Volunteer Administration Officer\*  
Katrina Ross BA(Hons)

Events Support Officer  
Sarah Darnell, Cert IV Children's Services, Cert II Hospitality Operations, Dip Music\*\*

## Collections and Research

Collections and Research Manager  
Martin George, BSc(Hons), MASA

Registrar  
Jai Paterson, BA, Dip Mus. Stud., MA, PhD (from 6 March)

Librarian  
Andrew Parsons, BA, GradDipLibInfoStudies

Curator of History  
Jon Addison, Dip Mus Perf, BA(Hons), MA\*

Registrar, History  
Louise James, BA, Dip Ed\*

Technical Officer, History  
Shirley Leeming\*

Technical Officer, History  
Katrina Ross, BA(Hons)

Research Officer, History  
Ross Smith

Curator of Natural Sciences  
David Maynard, BAppSc (Fisheries), ADAS (Res 2) Commercial Diver, IMCA ROV pilot/ technician II

Collection Officer, Zoology  
Simon Fearn BSc\*

Collection Officer, Zoology  
Tammy Gordon, BSc\*

Collection Officer, Zoology  
Judy Rainbird, CertTaxid\*

Curator, Visual Art and Design  
Ashleigh Whatling, MA (from 8 May)

Curator, 19th Century Australian Art  
Yvonne Adkins, BA(VA), GradDipFA\* (to 4 November)

Curator, 20th Century Australian Art (to 22 January)  
Collection Officer, Visual Art and Design (from 23 January)  
Bridget Arkless, BA, GradDipMusStud\*

Curator, Contemporary Australian Art  
Damien Quilliam, BA, BCA(Hons) (to 12 August)

## Exhibitions and Conservation

Exhibitions and Conservation Manager (to 2 October)  
Project Coordinator (from 3 October)  
Andrew Johnson, BA

Exhibitions Coordinator  
Alisanne Butler

Graphics Coordinator  
Renée Singline, Dip Graphic Design

Graphic Designer  
Louise French\*

Senior Conservator  
Amy Bartlett, BA, MA, Post grad cert, Grad Dip Arts Admin

Conservator  
David Thurrowgood, BA, BAppSCI

## Visitor Operations

Manager, Visitor Operations  
Janet Keeling, PostGrad Cert M'ment

Education Research Officer (from September 2016)

Science and History Education Officer (from January 2017)  
Lin Farrington, BTchg, PostGrad Cert in Special Education

Photographer  
John Leeming\*\*

Gallery Officer  
Roy Mathers

Gallery Officer  
Jeff Burgess\*, BA Visual Arts

Exhibitions Officer  
Tony Mitchell\*

Maintenance Officer  
Dan Kershaw\*, BA (Hons) Visual Arts

Information and Technology  
Coordinator  
Mark Gordon, B.App.Comp, Grad Dip  
Sci (Hons)

Planetary Officer  
Chris Arkless BA, AssocDip Bus  
Comp\*

Information Technology Technical  
Officer  
Nigel Thompson, BComp

#### Attendants

Pauline Black\*  
Robyn Cottell\*\*  
Ingrid Dance\*  
Sarah Darnell\*  
Bill Evans, BFA, Grad Dip FA, BPA  
(Music), Assoc. Dip, PA (Music)\*  
Paul Farrell\*  
Christa Gorjup\*  
Aaron Lyall\*\* (to 28 March 2017)  
Heather McInnes\*  
Haben Melke, Dip Comp Eng\*\* (to 11  
December 2016)  
Judy Rainbird, CertTaxid\*\*  
Phoebe Reszke, BCA, Dip Library  
and Information Services, Grad Dip  
Education Studies\*\* (to 7 August  
2017)  
Martin Spohn  
Cindy Thomas\*\* (to 13 September  
2017)  
Katherine Taylor, BSc  
Sue Wynne\*\* (to 13 November 2016)  
Denise Fela, Dip Business  
Management\*  
Darryn Greene\*\*  
Don Keddie, Advanced Dip Music,  
Assoc Dip Applied Music, Dip Frontline  
Management\*\*  
Trish Marshall\*\*  
Karen Murgatroyd\*\*  
Judith Campbell\*\* (to 31 August  
2017)  
Lisa Hunt\*\* (From 14 November 2016)  
William Horan\*\* (From 14 November  
2016)  
Trevor Thomas\*\* (From 14 November  
2016)

\* Indicates part time position  
\*\* Indicates casual position

#### Honorary Associates

Mrs Yvonne Adkins  
Ms Constanza Angelucci  
(Conservation)  
Mr Ralph Bottrill (Geology)  
Mrs Jill Cassidy (History)  
Mr Mark Davis (Museum Information  
Services and Technology)  
Mr John Douglas (Natural Sciences)  
Mr Simon Fearn (Natural Sciences)  
Emeritus Professor Nigel Forteach  
(Natural Sciences)  
Mrs Rhonda Hamilton (History)  
Mr Daryl Howard (Conservation)  
Dr Deborah Malor (Visual Art and  
Design)  
Professor Andrew Osborne (Natural  
Sciences)  
Dr Jai Paterson (History)  
Mr Peter Sims (History)  
Mr Chris Tassell (Natural Sciences)  
Ms Irena Zdanowicz (Visual Art and  
Design)

#### Volunteers

##### Conservation

Margaret Barlow  
Olive Bull  
Jim Carroll

##### Education

Sally Coltheart  
Belinda Corbett  
Vicki Dewsbury  
Carol Dobson  
Kathleen Farr  
Diane Hayes  
Amelia Hickey  
Jessica Holmes  
Dorothy Jones  
Jillian Macpherson  
Sally McShane  
Robert Moore  
Anne Myers  
Lynette Nicholson  
Reid Northey  
Ingrid O'Sullivan  
Pamela Palmer  
Donald Peck  
John Powell  
Lesley Reed  
Susan Reid  
Patricia Roberts  
Annie Robinson  
Beatrix Scarman  
Annette Streets  
Rosemary Verbeeten

##### History

Robert Evans  
Virginia Greenhill  
Rhonda Hamilton  
Caroline Heine  
Pamela (Ann) Power  
Cindy Thomas  
Monissa Whiteley  
Deborah Wise (to 1 March)  
Diane Woolnough

#### Library

Anna Lynde  
Phoebe Reszke  
Elaine Whelan

#### Museum Information Services and Technology

Bruce Andrews  
Nathaniel Bott  
Stephen East  
Bridgette Kaminski  
Benjamin Lambert  
Christopher Lawrence  
Troy Merritt  
James Riggall  
Joseph Robinson

#### Natural Sciences

Margaret Murray  
Josephine Osborne  
Anne Tolson  
Andrew Tuma

#### Public Programmes

Shirley Anthony  
Judith Gardner  
Coralie Griffiths  
Brenda Harrison  
Joan Jacks  
Veronica Manton  
Margaret Martin  
Margaret Mullins

Audrey Partridge  
Alan Peacock  
Evelyn Peacock  
Helen Scott Young  
Jenny Taylor  
Jennifer Tidey  
Beverley White

#### Planetarium

Karenne Barnes  
Michael Booth  
Peter Brake  
Martin Harvey  
Mervyn Millward

#### Visual Arts and Design

Raye Chapelle-McSweeney  
Robyn Lake

# Statistics

	2016–17
Total QVMAG attendance	144 582
Social Media engagement (Facebook likes)	4,774
Planetarium attendance	7120
Education attendance	10 155
Exhibitions and displays produced	13
Exhibitions toured	1
Touring exhibitions	7
Public programs	320
Donations	\$27 045.37
Items added to collection databases	4670
Volunteers	76

# Appendices

## Appendix 1

### Right to Information

The Right to Information Act 2009 commenced on 1 July 2010 and gives members of the public the right to obtain information contained in the records of the Government and public authorities. The position authorised to make decisions under the Act is the General Manager of the City of Launceston.

No request for access was received during the 2016–17 financial year.

## Appendix 2

### Major Acquisitions

#### Visual Arts and Design Purchases

Edith Holmes  
*Mount Direction*  
Oil on canvas  
Purchased through the Turner Ralph Bequest, 2016

Julie Gough  
*Timeline*, 2015  
HDMI video  
Purchased by the Friends of the QVMAG, 2017

Kevin Lincoln  
*The River*, 2014  
Oil on linen  
Purchased through the Turner Ralph Bequest, 2017

Matthew Newton  
*North Colony 1, Albatross Island*, 2014  
Digital photograph

Purchased through the Turner Ralph Bequest, 2016

Matthew Newton  
*North Colony 2, Albatross Island*, 2014  
Digital photograph  
Purchased through the Turner Ralph Bequest, 2016

Melissa Smith  
*Bass Strait Circles III*, 2015  
Collagraph on paper

Vicki Laine  
Basket  
Purchased by the Friends of the QVMAG, 2017

Rachel Quillerat  
Shell necklace  
Purchased by the Friends of the QVMAG, 2017

Dorothy Murray  
Shell necklace  
Purchased by the Friends of the QVMAG, 2017

#### Donations

Raymond Arnold  
*Mt Lyell/ Expanded field*, 2015  
Etching on paper  
Gift of the artist, 2016

Mary Augusta Greig  
*(Pansies)*  
Oil on board  
Gift of Elspeth Hope-Johnston, 2016

Mary Augusta Greig  
*(Flower study)*  
Watercolour on paper  
Gift of Elspeth Hope-Johnston, 2016

Harry Buckie  
*Federation Peak from Huon Plains*, 1947  
Watercolour and pencil on paper  
Gift of Elspeth Hope-Johnston, 2016

David Keeling  
*Working with the wall III*, 2013  
Oil on linen  
Gift of the artist through the Australian Government's Cultural Gifts Program, 2016

David Keeling  
*Working with the wall IV*, 2013  
Oil on linen  
Gift of the artist through the Australian Government's Cultural Gifts Program, 2016

Kevin Lincoln  
*Still life with pink bottle*, 2000  
Oil on linen  
Gift of the artist through the Australian Government's Cultural Gifts Program, 2016

Bea Maddock  
*Portrait study (HBP)*, 1963  
Oil on cotton canvas  
Gift of Beth Parsons, 2016

Bea Maddock  
*Test panel for Leaving a Mountain*, 1992  
Pencil, pigment wash and encaustic on canvas  
Gift of Beth Parsons, 2016

Hugh Ramsay  
*(Nude study - seated boy leaning on a box)*, 1897  
Oil on canvas  
Transferred from TAFE Tasmania, 2016

Fern Rowntree  
A collection of 19 watercolours  
Watercolour on paper  
Gift of Noel Broomhall, 2016

Mary Scott  
*A world in things I*, 2015  
Charcoal on paper  
Gift of the artist, 2015

Mary Scott  
*A world in things II*, 2015  
Charcoal on paper  
Gift of the artist, 2015

Unknown artist  
*Naturels de L'Ile de Van Diemen*  
Engraving on paper  
Gift of Professor Campbell McKnight, 2017

#### History Purchases

Anti-transportation medal 1853  
Donated by Sabina Sillett and Drucilla Saint-M'leux

Secretaire desk by John Brown, Launceston 1848, made for colonial surveyor James Scott

Sterling silver presentation trophy cup, Launceston Volunteer Artillery 1882  
Purchased with the assistance of John Hawkins

Swamp Tea-tree (paperbark) canoe (or pirogue) made by Rex Greeno  
Purchased through the Turner Ralph Bequest

Shell necklace made by Patsy Cameron

Purchased by the Friends of the QVMAG, 2017

Firestick made by David Gough

Purchased by the Friends of the QVMAG, 2017

Firestick made by Rob Anders

Purchased by the Friends of the QVMAG, 2017

Gloria Templar Kelp water carrier  
Purchased by the Friends of the QVMAG, 2017

Sample bale of Corriedale wool  
stencilled *Meander Rise*  
Canvas painted banner for the Australian Textile Workers Union, Launceston Branch

#### Donations

Long Service medal presented to George Thomas Smedley Snr for his service to the Tasmanian Government Railways 1891–1933. Gift of George Thomas Smedley Jnr

Doll's cradle made at the Launceston Gaol 1874

Gift of Philip Pond  
Historically significant archive relating to the Oakden and Parramore families 1820s–1850s  
Tasmanian Council of Education medal 1860  
Silk programme from the Hobart Regatta 1869  
Gift of Sabina Gillett

Kelp water carrier made by Vicki West  
Gift of the artist

Painting of Captain Stephen Cassidy by war artist Captain Conway Brown 2006  
Miscellaneous uniform items relating to the war service of Major Stephen Cassidy  
Gift of Major Stephen Cassidy

Emu egg and silver premiership trophy for the Fitzroy Football Club, Launceston 1896 made by local firm F & W Stewart.  
Gift of Fitzroy-Brisbane Lions Historical Society

Printing press owned by artist Bea Maddock  
Gift of Denise Campbell

Digital copies of photograph of Thylacine with three cubs, and photographs of trapper and his family.  
Gift of Roseanne Lewis

Records of the Launceston Walking Club 1946–2010  
Gift of Launceston Walking Club

White gum waddy made by Murray Everett  
Stringy bark waddy made by Murray Everett  
Two Dogwood spears made by Murray Everett  
Gift of Murray Everett (Elder)

Collection of local printed ephemera  
Gift of Mrs Shirley Chaplain

Pair of high laced ladies boots — stock from Kenworthy's store, Latrobe  
Gift of Mr Keith Bonner

Twenty-first birthday album for Helen Gourlay  
Gift of Kim Simpson

Costume from Tasdance productions  
Gift of Tasdance

Framed photograph of Reverend Dr William Browne, Rector of St John's Church Launceston 1828–1868  
Gift of Jenny Gill

Records of the Launceston Orchestral Society 1960–1990s  
Gift of the Launceston Orchestral Society

Collection of photographs and research relating to the local Dell, Dowie, Bracey and Tidey families  
Gift of Anthony Robert Dell

Glass jar, 'J Beck' Launceston  
Gift of Mary Fergusson

Match records and scorebooks from the N E Badminton Association 1977–2008  
Gift of Clynton Brown

Collection of sporting and local business ephemera including the *Examiner*  
Gift of Christine Schindler

Employee's register, Storey's Creek Tin Mining Company 1937–39  
Gift of Jennifer and David Ellis

Medical registration, diploma and photographs relating to Margaret Patterson, anaesthetist  
Gift of Serena Simms

Woven blanket completed at the Launceston General Hospital as a rehabilitation project during recovery from polio 1949  
Gift of Peter Davidson

Anax Diabetic Scales  
Tongs for shaping leather in shoes for corns  
Gift of Miss Margaret Deacon

Poster for 'Tintookies' tour of Tasmania 1960s  
Gift of Nell Carr

Garry Greenwood archival collection  
Gift of Lyn Evans

Woollen jumper with Launceston Walking Club logo  
Gift of the Launceston Walking Club

Initialed leather folder belonging to Lucy Chung-Gon, with calling cards and notes  
Gift of Sue Burns

Tin of Sutherlands Circular Coon cards 1890  
Gift of Simon Fearn

Large wall-mounted drill from Fotheringham's workshops in Charles Street, Launceston  
Gift of Geoff Foot

Autograph book 1912 *Examiner*, miniature edition  
Souvenir of the Commonwealth Jubilee  
Gift of N Ryan

Two Irish National Festival tickets, to a lecture by Hugh Mahon 1908  
Gift of Dr Kim Rooney

Sketchbook of designs for car body decorations used as a reference at Paine's Bodyworks, Launceston  
Gift of Alfred Robert Taylor

Springlands Farm Trust archives  
Gift of Robert Ward Smith

Glass breast pump  
Gift of Launceston General Hospital Historical Committee

Collection of audiovisual equipment

relating to the work and life of Peter Sims OAM  
Gift of Peter Sims

Presentation silver tray given to Sir Harry Barron in 1913 by the Corporation of the City of Launceston  
Gift of John and Penny Nelson

Twelve handmade nails from Hawthorn Villa, Carrick 1840s  
Gift of Beryl Stevenson

Collection of colour slides made by George Lappage, Engineer with Tasmanian Government Railways  
Gift of Caroline Massey

Apple wrappers of JS Ritchie  
Geographical key for 1931 plaque in honour of Henry Hellyer Tasmanian accommodation guide 1940s  
Touring map, postcards from Tasmania  
Gift of Judy Buckley

Collection of medical items from the practice of Dr Saha, Ear, Nose and Throat specialist, Launceston  
Gift of Dr A K Saha

Stereographic camera made from two Box Brownie cameras by Jack Hopwood 1930s  
Gift of Christopher 'Gus' Green

'Certificate of Competency' for Laurence McRae Atkins, electric mining engine driver 1957  
Gift of Phillip Mahar

Photograph of a policeman by the *Cawston Studio*, Launceston  
Gift of D Cannon

Collection of leather shoes taken from Tasmanian buildings, collected by Ian Evans during research into 'house protection' rites  
Gift of Ian Evans

Printed musical score 'Tasmanian Sonata No.4 — variations on a quadrille by Henry Mundy 4' by Ron Nagorcka  
Gift of the composer

Armband, t-shirt, hat and group photograph of Royal Military College Band, Operation Bel Isi, Buka Island 1998  
Gift of Donald Keddie

'Gunns' sign  
Gift of Gunns Ltd (Receivers Managers in Liquidation)

Collection of glass plate negatives, taken by H F Robertson 1866-1930  
Gift of David Dick

Photographs of local football teams  
City South Football Club banner  
Gift of Berkley Cox

Letter sent to Charles Peter in Van Diemen's Land from his brother in Scotland 1829  
Gift of Lynn Young

Two albums of photographs by early Tasmanian and Victorian studios  
Gift of Donald Richardson

Documents and material from the estate of Mrs Winifred D Booth  
Gift from the Estate of Winifred D Booth

Dance card given to A Ball, to commemorate the opening of the Tasmanian Exhibition 1891  
Gift of Neil McKinnon

Framed photographic print 'The Edge of the Moor', by Frank Styant-Browne  
Gift from the Northern Tasmania Camera Club

Wooden yoke for human use found in tunnels at Duck Reach Power Station  
Gift of Graeme Shorten

Grey lambswool cardigan, Tamar Knitting Mills  
Photographic album of local colour images, 1980s - 1990s  
Gift of Peter J Thyne

Correspondence from the Northern Tasmanian Alpine Club, 1930s  
Correspondence from the Tasmanian Ski Council 1930s  
Gift of Mrs Liz McQuilken

Vertical slotting machine used at Launceston Railway Workshops  
Gift of Glasgow Engineering

Two albums of pressed seaweeds 1880s - 1890s  
Gift of Piri Juhasz

Archival collection relating to the local

apple industry  
Gift of Jeff Cox

16mm films made by John Raymond Orchard, politician and NTFA president  
Book, *Not to Yield*, J R Orchard  
Gift of Barry and Wanda Orchard

#### Natural Sciences Donations

Vertebrates (71), including a white-bellied sea eagle, 38 tiger and copperhead snakes, 15 feral cats, and a Sunda pangolin (mount)

Invertebrates (28), including a giant freshwater lobster (Public donations)

Spiders (72) donated as part of Bioblitz Tarkine  
Donated by Louisa Manka

#### Library Donations

*The Holy Bible: conteyning the Old Testament, and the New: newly translated out of the originall tongues: and with the former translations diligently compared and reuised, by His Maiesties speciall commandement, Robert Barker, London, 1613. Sethi Calvisi Opus chronologicum ubi tempus astronomicum per motus & eclipses luminarium celestium, tanquam characteres infallibiles epocharum, ex fundamentis chronologicis demonstratur & applicatur.*  
By Seth Calvisius.  
Published: Francofurti: Christiani Gerlachii & Simonis Beckensteinii, 1650.

Fifty-eight volumes were donated by the Launceston South Uniting Church (the old Margaret Street Wesleyan Church), including a number of 19<sup>th</sup> century family bibles and about 20 journal volumes from the early 1800s.

### Appendix 3

#### Museum exhibitions

##### Permanent

*Tasmanian connections: our land, our lives, our people and our past*

*Tasmanian Tiger: Precious Little Remains*

*Southern Skies: astronomy in Tasmania*

Blacksmith Shop

*Transforming the Island: railways in Tasmania*

*Phenomena Factory*

Heritage Trail including weighbridge, signal box and signwriters' shop

##### Temporary

Philip Wolfhagen, *Transformations* 5 November–5 March

*Launceston Art Society: The Journey 1891–2016* from 1 October

Robyn Mayo, *Vast* 8 April to 28 May

Lauren Black, *Memento Mori* from 27 May

Paul Snell, *The liminal space* 13 August to 5 March

*The Enigmatic Mr Strange, Creating a Past: the life and art of Fredrick Strange c. 1807–1873* from 17 June

*Udo Sellbach, And still I see it* 5 September to 14 May

*Artstart, Sea Horse Garden* 1 December to 11 June

*Artstart, No place like home* from 23 June

*Minds Do Matter* 1 to 30 October

Sustainable Art Tasmania as part of the Street Alive Festival, *Revive*, 18 November to 12 February

Scott Gelston, *Steel Vignettes* 25 February to 7 May

Arts Tasmania, *10 Stories 10 Objects* from 2 June

*Artrage* 17 December to 18 April

##### Touring

*Launceston Art Society: The Journey 1891–2016* from 1 October

Arts Tasmania, *10 Objects, 10 Stories*, from 2 June

Kevin Lincoln, *Kevin Lincoln: The Eye's Mind*, 9 July to 4 September

*The Art of Science: Baudin's voyagers* 7 January to 20 March

Robyn Mayo, *Vast* 8 April to 28 May

*Permian Monsters* 30 July to 26 February

Ten Days On The Island, *Islands – A speculation*, 17 March to 23 April

### Appendix 4

#### Publications

Adkins, Y 2017, *The Enigmatic Mr Strange: Creating a Past: the life and art of Frederick Strange c. 1807–1873*, QVMAG, Launceston

Carter, S, and James, L 2016, *The Launceston Railway Workshops*, QVMAG, Launceston

Douglas, J 2016, 'The first record of the St. Andrew's Cross spider (Araneidae Argiope keyserlingi) in Tasmania', *The Tasmanian Naturalist* 138:62-65.

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**Appendix 5****Revenue/Expenses**

This unaudited special purpose financial report is prepared from the accounts of the City of Launceston and should be read in conjunction with the audited financial statements for the year ended 30 June 2017.

The City of Launceston annual financial statements are prepared in accordance with Australian Accounting Standards and the Local Government Act 1993. The following accounting policies used in the preparation of this special purpose financial report should be noted:

- (i) Grants and bequests are recognised as revenue in the year in which they are received, or when control over the assets comprising the contributions is obtained, but the related expenditure can occur in a later period.
- (ii) Capital grants and contributions are not included.
- (iii) The Princess Theatre and Earl Arts Centre reside within the Museum Directorate but the financial result for this facility is not included.
- (iv) Competitive Neutrality and Full Cost Attribution expenses are City of Launceston internal service charges.

**STATEMENT OF REVENUES AND EXPENSES FOR THE YEAR ENDED 30 JUNE 2017**

	2017 Actual \$	2017 Budget \$	2016 Actual \$
<b>REVENUES</b>			
Fees and Charges	544 867	361 750	364 778
Grants			
- State Government Operations Grant	1 382 600	1 386 420	1 366 200
- Other Operations Grants	47 500	20 100	48 209
Bequests			
- Bequests Received	158 535	175 875	148 701
- Interest Earned on Bequests	54 219	60 039	46 767
- Fees Received	2 052		1 296
Donations	98 698	53 827	125 387
Other	3 026	10 200	18 519
<b>TOTAL REVENUES</b>	<b>2 291 497</b>	<b>2 068 211</b>	<b>2 119 857</b>
<b>EXPENSES</b>			
Facilities Maintenance and Provision of Services	5 218 456	5 038 569	5 250 702
Bequests	99 949	60 039	56 915
Depreciation and Amortisation	693 169	840 783	757 839
Competitive Neutrality	39 784	39 784	39 004
Full Cost Attribution	305 144	305 144	299 161
<b>TOTAL EXPENSES</b>	<b>6 356 502</b>	<b>6 284 319</b>	<b>6 403 621</b>
<b>OPERATING RESULT (City of Launceston Contribution)</b>	<b>-4 065 005</b>	<b>-4 216 108</b>	<b>-4 283 764</b>

The Museum Directorate also manages a Capital Works programme with expenditure summarised as follows, excluding the Princess Theatre & Earl Arts Centre:

**STATEMENT OF CAPITAL EXPENDITURE FOR THE YEAR ENDED 30 JUNE 2017**

	2017 Actual \$	2017 Budget \$	2016 Actual \$
Capital Expenditure (Excluding Bequests)	658 030	826 631	505 273
Capital Expenditure (Acquisitions funded from Bequests)	181 837	175 875	309 874
	<b>839 867</b>	<b>1 002 506</b>	<b>815 147</b>
Commitments for Capital Expenditure as at the Reporting Date, due for payment no later than 1 year	98 352		97 014
<b>TOTAL CAPITAL EXPENDITURE AND COMMITMENTS</b>	<b>938 219</b>	<b>1 002 506</b>	<b>912 161</b>



MUSEUM

MUSEUM

MUSEUM SHOP



City of LAUNCESTON  
**QUEEN VICTORIA  
MUSEUM & ART GALLERY**



Tasmanian  
Government