



Queen Victoria Museum and Art Gallery

Annual Report

2019-2020



City of LAUNCESTON
QUEEN VICTORIA
MUSEUM & ART GALLERY



Tasmanian
Government

Our Country • Our People • Our Stories

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Introduction

The Queen Victoria Museum and Art Gallery (QVMAG) is Northern Tasmania's home of art, science and history. QVMAG is owned and operated by the City of Launceston, with ongoing support from the Tasmanian Government.

QVMAG spans two locations, the Art Gallery at Royal Park and the Museum at Inveresk – each site offering its own experience for visitors. With a collection that has been in the making since 1842, QVMAG is proud to care for significant donations and acquisitions from across the globe.

Open 363 days of the year, QVMAG offers an immersive, educational and fun experience for all ages to enjoy.

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Mayor's Message

Who could have imagined a year ago, how life would have changed for so many of us.

The worldwide coronavirus pandemic has changed the way we live, how we go about our daily routines. It has also impacted the way the Queen Victoria Museum and Art Gallery has operated over the past year.

The implications stemming from the pandemic meant that not only were the two sites at Royal Park and Inveresk shut down for the best part of three months, it also impacted the staff's ability to operate in a business-as-usual sense.

Events were at risk of being cancelled and many others postponed. The exhibitions schedule had to be completely reshuffled as travel restrictions kept artists from their studios, and limited their ability to work with Museum staff.

However, the resilience and ingenuity of those hard-working curators, guides and officers shone through, and an all-new programme was delivered to the community, albeit through a different lens.

Patron limitations meant that the extremely popular Science Week programme went entirely online for the first time and was delivered such a way that young children, school students and inquisitive adults were able to still enjoy and be fascinated by all the trimmings that a traditional Science Week delivers.

And now slowly, as we emerge from the lockdowns and public gathering restrictions, QVMAG has emerged with a renewed sense of purpose.

A new, exciting exhibition programme is being rolled out, the audit of the Museum's collection powers on with more than 1580 objects entered on the database this year, and we are looking forward to the Cultural Strategy being delivered to the community.

But none of that means the past 12 months haven't been productive. There certainly were a number of highlights worthy of mention.

The Tasmanian Portrait Prize exhibition, which closed in November, is a prestigious award for Tasmanian artists aged 30 and under and is the State's premier portrait award for young and emerging artists. This year's winner was George Kennedy for his work titled *Mongrel*.

Tom Roberts' *A Tale of Three Loves* featured a collection of five previously unknown works by the renowned Tasmanian artist, which were donated to QVMAG after undergoing conservation work.

And Josh Foley's *Calculating Infinity*, which was unveiled at Mona Foma 2020, spectacularly translated classic works by Wolfhagen, Glover and Gould onto blank walls before our very eyes.

With so much now behind us, we can again look to the future with an air of anticipation at QVMAG. There is certainly much to be excited about in 2021 for this incredible regional facility.

ALBERT VAN ZETTEN,
 Mayor, City of Launceston



CEO's Message

TO THE MINISTER FOR THE ARTS

In accordance with the requirements of the *Local Government Act 1993*, the Mayor and Councillors 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, 2020.

MICHAEL STRETTON
 Chief Executive Officer, City of Launceston



Tracy Puklowski General Manager's Report

This report respectfully acknowledges that the land on which the QVMAG is built is at the heart of the Stoney Creek Nation, which was made up of at least three clans - Tyerenotepanner, Panninher and Letteremairrener. The Stoney Creek Nation clans lived along the riverways in harmony with the seasons for several thousand generations, and today they are remembered as the traditional owners of this land.

It almost seems glib to start my report with a comment on operational matters. However, it's important to note that this most momentous of years saw significant positive change for QVMAG, including a major restructure, the start of our collection audit, the acquisition of some nationally significant material, and more. We welcomed many new staff, one of whom was Karina West, Manager Museum Operations. Only three days into her new role, Karina found herself, along with all the other QVMAG staff, having to think on her feet and plan for a pandemic. If that isn't being thrown in at the deep end, I don't know what is!

I'm immensely proud of how quickly QVMAG staff rose to the challenge of closing the doors whilst continuing to cherish our collections and find new ways of connecting with our communities. It's a testament to our ability to be nimble and respond to the challenges that life throws our way. We've learned a lot about engaging with audiences in the virtual space, how to support at-home learners, and our curators made the most of the opportunity to have dedicated time to focus on the collections.

I'm equally happy with how the public have been able to adapt to the pandemic and have continued to support the QVMAG through participation and visitation. The QVMAG received 106,006 visitors over the nine months during which we were open to the public, which, if extrapolated out over the full 12 months would have been close to our annual attendance record of 145,771.

We will need to continue to be flexible, responsive and nimble - we know that our tourism market will look different for a long time to come, and we also need to find ways to continue to reach out virtually, in the face of a growing digital divide.

Museums are about capturing history, be that what happened 500 years ago, or what happened this morning. As such, it's been a strange privilege to be a part of the most defining era of our time and one that will live on in memories long after we are all gone. The events of the past six months will inevitably find their way into museum and gallery collections in many forms, both tangible and intangible. This is, after all, one of our most important roles - collecting evidence to inform decisions made in the future. However, there's another vital role that we play - helping communities to heal.

In 2005, Morris Hargreaves McIntyre (MHM) released its ground-breaking report, *Never Mind the Width, Feel the Quality*. The report explored visitor motivations for visiting museums and galleries and determined that there are four key drivers for visitor engagement; social, intellectual, emotional and spiritual. This is why New York museums that reopened after 9/11 found themselves functioning as a safe and welcoming place for people to commune, and why we have such an important task ahead of us as a hub and a place of post-COVID healing for our communities. As MHM's work demonstrates, meeting visitor needs goes far beyond simply providing entertainment.

It's timely that I'm writing this as the City of Launceston concludes the community consultation process for the Cultural Strategy. The strategy can chart a new course for us as a city, how we think about culture, and how we embed it into our thinking and the decisions we make. Just as the role of museums goes far beyond what we might see on the surface, culture plays a vital role in helping communities not only define themselves but thrive.

Although this year has been filled with rapid change to our way of life across Tasmania and the globe, it has also been the catalyst for innovation here at QVMAG and throughout our community.

As we continue to adapt to the new normal from the global pandemic, we, in turn, will continue creating immersive experiences in collaboration with communities across the pillars of art, history and science in Northern Tasmania to celebrate our country, our people and our stories.



Statistics Snapshot



*Across the 9 month period QVMAG was open due to COVID-19



Staff Numbers

Total staff.....	50
Full-time staff.....	24
Casual staff.....	6
Researchers.....	41
Part-time staff.....	20
Volunteers.....	66



Collections (2019/20 FY period)



Visual Art and Design.....	60
History.....	0
Natural Science.....	0
Exhibitions.....	54
Library.....	16



Visual Art and Design.....	22
History.....	3
Natural Science.....	157
Exhibitions.....	1
Library.....	16



Organisational Chart

City of Launceston

General Manager, Creative Arts and Cultural Services

Manager
Museum Operations

Manager
Knowledge and Content

Marketing and Media

Curatorial

Visitor Operations

Registration

Exhibitions

Conservation

Learning

Library

Museum IT

Archives

Highlights



Tassie nature discoveries

The Natural Sciences team made several exciting discoveries this year including a very unusual cricket that was previously only known from the Victorian highlands. The stout tinzeda (*Tinzeda albosignata*) was discovered on King Island living and feeding on coastal shrubs. Little is known about this strange animal and how it was introduced from Victorian alpine herb fields to the Tasmanian coast line — highlighting just how little we know of our fauna and flora in Tasmania.

Another wonderful discovery was the new species of wattle goat moth from the Bass Strait islands. Wattle goat moths are common visitors to household lights during warm summer nights. Natural Sciences staff used an ultraviolet lamp to attract nocturnal insects, and among the visitors was an undescribed species. This group of moths is poorly understood and awaits a taxonomist to revise the group and describe this amazing new species.

Tom Roberts: a tale of three loves

Previously unknown works by renowned artist Tom Roberts were donated to QVMAG this year and displayed briefly prior to conservation work.

The collection of five works offered a marvellous example of early Australian impressionist painting that QVMAG proudly welcomed to the collection. Four of the five oil paintings donated were undocumented in Tom Roberts' catalogue of work, making them a significant discovery that will strengthen our understanding of this school of visual art. English-born Tom Roberts immigrated to Australia in 1869 with his mother and two siblings. Roberts studied painting at the National Gallery School in Melbourne and his subsequent iconic landscape works were often inspired by visits to Tasmania. Roberts, an admirer of fellow artist John Glover, captured beach scenes, bush compositions and sweeping mountain ranges from across the state.

The paintings have been on display for most of their lives, and therefore required specialist care to ensure they can be enjoyed for many generations to come. In early 2020, this collection was freighted to the Grimwade Institute in Melbourne for assessment and conservation. We anticipate the works will be returned to Launceston in 2021 and look forward to reacquainting them with our visitors after they have been cleaned and restored.

Calculating Infinity

A lifelong visitor to QVMAG, Launceston-based artist Josh Foley took over the central gallery at Royal Park to create this immersive experience. Inspired by the collection, history and exhibitions of QVMAG for more than 35 years, Josh painted live in the space for three months. The result was an explosion of colour, form, movement and imagination as the artist calculated just some of the infinite interpretations of the QVMAG collections and galleries.

Turning his psychedelic kaleidoscope on QVMAG's classic works, Foley transformed Royal Park's central gallery into a cavernous dreamscape. *Calculating Infinity* referenced Robert Dowling's masterful portrait of Queen Victoria, rendering her as an uncanny and all-seeing spectator presiding over the space. Peter Booth's infamous black rectangle *For Angelica* was reimagined as a green portal glowing alien and green in a corner alongside depictions of Cataract Gorge echoing Houghton Forrest.

Josh Foley is recognised nationally for his experimental painting style that blends elements of surrealism, portraiture, still life realism and multimedia. He has spent years perfecting his trompe l'oeil technique, which results in works that at once seem sculptural and flat, inviting the viewer to take a closer, second look.

Science Week 2019

QVMAG was thrilled to host another year of Science Week at Inveresk in 2019. The museum came to life with science activities, craft sessions, live talks and more throughout the day and opened the doors of an evening for two sessions of 'Night at the Museum', where locals were able to explore the museum after dark with a range of events to attend. Science Week 2019 was promoted through a range of city activations throughout Launceston grabbing attention of locations in the lead-up to the week-long event.



Art Rage 2019

ArtRage is an annual touring QVMAG exhibition showcasing work by Tasmanian students studying pre-tertiary visual arts and is an impressive and inspiring snapshot of budding artistry. Artists used many mediums and processes from analogue photography and traditional printmaking techniques to sculpture, video animation and 3D printing technology. The result was an array of beautiful, challenging and mature work that reflects the last important years of secondary education. More than 100 individual works from 99 students from 25 schools and colleges around the state were featured in ArtRage for 2019 at QVMAG Inveresk.

Dinosaur rEvolution

In October 2019 the travelling exhibition Dinosaur rEvolution closed at QVMAG Inveresk after a successful five-month period. This exhibition explored species of dinosaurs in a new and reimagined way, all thanks to science. As more research is uncovered, it's believed that the dinosaurs we know and love from history books may have been more colourful than first thought. Dinosaur rEvolution took visitors on an educational tour of various dinosaur species through a range of activities and fossils. The exhibition also held four life-sized animatronic dinosaurs allowing visitors to walk amongst prehistoric creatures and really understand just how large they were.

QVMAG @ Home

While Tasmania and the globe went into lockdown for the pandemic, our education team was busily working away to create a range of at-home learning materials and activities for families and teachers to use at home. With a range of activities built around curriculum-linked topics, the QVMAG @ Home range became a popular asset for families to use as boredom busters while at home, allowing QVMAG to bring their offering into the homes of Tasmanians in isolation. The range of curriculum-linked learning materials covered prep to year five, and the at home activity range offered experiences for children between two and 12 years old.

Guided tours to explore the secrets of QVMAG a roaring success

An fascinating suite of free guided tours were launched at QVMAG Royal Park in 2020 as a 'welcome back' to our community after the temporary closure due to COVID-19. The new guided tours were designed as an immersive experience for Tasmanian residents to explore the QVMAG collection like never before through a guided look behind the scenes of the Art Gallery. Our learning team and curators worked in collaboration to create an exciting offering for all ages – bringing some of our most fascinating items from the collection basement to the forefront.

Tours included:

The Secrets of QVMAG – an awe-inspiring look behind the scenes of the QVMAG audit. This tour took place in the audit gallery space where a beautiful clash of modern and classical art sit side-by-side on the gallery walls. Onlookers were able to understand the audit process and learn about some of QVMAG's most prized works from within the collection.

Weird, Wild and Wacky – this tour was a fun-filled adventure for children and parents where they were able to get up close and personal with creatures from around the world. Through QVMAG's large natural sciences collection, children were able to learn about a range of animal species on show such as a mandrill, a husky from Antarctica, an emu, snakes and much more.

The First Tasmanians: Our shared history – this exhibition was an educational deep-dive into the permanent exhibition at Royal Park. This tour enabled attendees to learn more about the history of the First Tasmanians and their culture.

Patches of Light

This exhibition looked at how place can connect people across time, while offering a new way of looking at how our colonial past shapes our modern Tasmanian identity. This exhibition was built in collaboration between mother and daughter artists Peg and Sue Pedley. All materials used in the works represented rewards their family had benefited from due to success in the shopping and wool trade industries. Motifs of fencing and wire suggested the ramifications of conflict with First Tasmanians, and the carving of Aboriginal land to achieve colonial ambitions. Their family is bound to this land through a history of labour, trade and artistic practice across six generations following the colonisation of Tasmania.

International Day of Planetariums 2020

On 8 March 2020, QVMAG celebrated the International Day of Planetariums at the Launceston Planetarium. This celebration consisted of a wide range of planetarium show presentations throughout the day. Special public talks on both Saturday and Sunday uncovered the magic of astronomy for the community. The goal of the International Day of Planetariums is to inform people about planetariums and their role, educate people about light pollution, and promote international partnerships between planetariums.

The Collection Audit

An audit of the QVMAG collection began in June 2019, with the aim of eventually cataloguing the entire collection – more than 1.5 million objects. This work will comprise the first full audit of the collections since the Museum's inception in 1891. Until the start of the collection audit, approximately 18 per cent of objects within the collection were registered in the existing database. QVMAG has been committed to digitally documenting each item within the collection – from the smallest native fleas to the largest railway carriage – ensuring communities can enjoy the collections online and treasure this heritage now and into the future. A gallery within the Royal Park site was repurposed as The Audit Space, offering an opportunity for Tasmanians to see treasures from deep within the collections, as the audit was taking place. This open-audit approach ensured that locals could watch on as the audit was undertaken, offering a great opportunity to see just how large the QVMAG collection really is.

Mapping the impact of climate change through century-old shell necklaces

In 2019 QVMAG was proud to see Dr Christine Hansen, Manager of Knowledge and Content, travel to Europe for three weeks to begin a major research project studying century-old shell necklaces from our region in order to better understand the effects of climate change.

Funded by the Swedish Research Council (Vetenskapsrådet) and based at Gothenburg University, the project originated in the Swedish Ethnografik Museum, Stockholm and focusses on a fragment of a nineteenth century Tasmanian shell necklace. In studying the century-old shells alongside contemporary examples of the same species, Christine expects to understand more about how rising sea temperatures are changing the marine world. The project will also examine community ties: how the traditions of shell necklace making are practiced throughout the Oceanic region and how these practices thread together communities that share the same waters.

Emerging Scholars Program

For three weeks in November, QVMAG played host to six emerging museum professionals when it hosted a group of interns. Two interns indexed the Gary Greenwood archives, three international students with Chinese language skills indexed the Kaw Family Archive, and one student indexed the Female Factory archaeological material. This project not only offered a rare chance to gain hands-on experience in fascinating collections, it allowed QVMAG to shed light on some of its previously uncatalogued material. The benefits of the internship program are already being seen in the plans for a new exhibition of Gary Greenwood material as well as the focus on QVMAG's Chinese material in the education material developed as part of the Digital Cultural Experience. Special thanks goes to the Plomley Foundation for their generous funding of the project.



Karina West

Manager Museum Operations

In March 2020, I arrived from Canberra to take up the role of Manager Museum Operations. The role leads a newly formed team that brings together exhibitions, graphic design, communications, public programs, education, the Planetarium, visitor operations, commercial operations, QVMAG Friends and volunteer administration, and Museum IT. I was thrilled to join a regional museum with such rich collections, a deep connection to its community and at time of such great opportunity for the City of Launceston.

Despite the limitations the COVID-19 pandemic has imposed in the latter half of the year, the Museum Operations team has had some impressive achievements. Indeed, responding to the pandemic itself has provided opportunities, encouraging us to evolve our work practices and learn new ways to engage with our audiences.

It's hard to remember a time before the global pandemic, but, casting our minds back to simpler times:

In July 2019, QVMAG hosted the 15th annual Miss Teen Australia national finals, featuring 27 national finalists, with the winner going on to represent Australia in international competitions. The evening's crowning ceremony, held at the Art Gallery at Royal Park, was a spectacular event. Soon after we had one of our most successful exhibitions ever, *Dinosaur rEvolution*, generating \$163,000 in ticket sales and a boost to our gift shop, with sales up 23.3 per cent from the same period the previous year.

In early 2020, to coincide with Mona Foma, we installed the *Calculating Infinity* exhibition by Josh Foley. It was a complex installation, including the installation of 100 wall panels for the artist to create his work on during the life of the exhibition. The Exhibitions team designed and installed the

Marjorie Bligh exhibition at Inveresk, profiling a Tasmanian icon well-known for her advice on household management, craft, cooking, and gardening.

A big moment this year was farewelling the much-loved Miss Flinders, the single-engined monoplane that played an important role in early Tasmanian aviation history. Safely lowering the plane from the gallery ceiling was a complex task and took many months to plan. The Exhibitions team worked closely with QVMAG's Knowledge and Content team to ensure the plane was lowered safely in preparation for its move to its new home with the Tasmanian Aviation Historical Society.

Community exhibitions bring diversity to our program and foster strong connections with our local community. This year, QVMAG exhibited *Minds Do Matter*, celebrating the relationship between art and wellbeing. We also hosted the ever-popular *ArtRage*, showcasing work by Tasmanian students studying pre-tertiary visual arts: this year the show featured works by more than 100 artists. We're not leaving out younger audiences: *Art Start* was held again this year. *Art Start* is designed to encourage children's participation in the visual arts and is open to students from kindergarten to grade six across the region. *Art Start* was held on-site and later as a virtual exhibition with the two instalments receiving 373 entries from 23 schools.

The graphic design team worked on a range of QVMAG publications, with highlights including *Spiders of Tasmania* and the *Emu Record*. Working with staff in the Natural Sciences team and the Aboriginal Reference Group we designed a new Tasmanian Aboriginal installation in *Precious Little Remains*.

Prior to the pandemic forcing our closure to the public, our Learning team welcomed more than 12,000 school children and other group bookings, around 500 children attended our early learning sessions, and 400 kids joined us for school holiday programs. During the 13-week closure, the majority of staff continued to work from home, with other staff redeployed to temporary roles. Four of our Attendants volunteered to give back to our community by working with Red Cross, as a part of their Meals On Wheels program.

In preparation for the re-opening of the Art Gallery, the team developed content for a series of new guided tours, created training materials, and trained our Front of House Attendants on guided tour delivery. The three tours – *Secrets of QVMAG*, *The First Tasmanians*, and *Weird, Wild and Wacky* – have provided a new and creative way to engage our audiences at the Art Gallery while we re-shuffle the exhibitions delayed by the pandemic.

This year we ramped up our digital production and outreach skills, creating the QVMAG@Home series including seven school activities, three school holiday activities and four Discovery Play activities. Looking towards an increase in digital outreach in the future, we have invested in new audiovisual equipment and have established a studio for live streaming. We're excited about the future opportunities this brings.

Alongside this move, we developed a social media strategy, renewing efforts to build audiences on our online platforms and establishing a clear framework for content development.

The Communications Officer role has been vacant for part of the year, and staff from across the team have stepped up to be involved in content and skills development. This has resulted in a range of new content inspired by our collection, and better connections to our local community.

A highlight for our Museum IT staff member this year was spearheading the photogrammetry and 3D scanning of objects for the *Digital Culture Experience* augmented reality app. The DCE is a collaborative project between the City of Launceston, QVMAG, Tasmanian Museum and Art Gallery, University of Tasmania and Libraries Tasmania. It includes the development of a new collection management system and collection search interface, and the prototype AR app which demonstrates how digitised cultural assets can be used to create educational products.

This year we also undertook important foundational work, creating 3D models of our gallery spaces; building our exhibition furniture asset registers; improving our workshops and exhibitions stores to make these spaces more organised, efficient to use and safe to work in; and establishing a new exhibition development process and project management framework.

Despite the challenges of the year, much has been achieved, and the new foundations we have built position us well for the year ahead.



Christine Hansen Manager Knowledge and Content

Collections are at the heart of QVMAG and modernising how we care for them has been the focus of the past year for the Knowledge and Content team. The federally funded Digital Cultural Experience has allowed us to design a new digital collections management system from the ground up. In preparation for the roll-out of this project next year, we began implementing a program of data capture that spans all collections categories.

The first group targeted was our large holdings of works on paper. To date, more than 1,550 works have been photographed, location-tagged and their associated data entered onto the database, ready for the new system to go live. We estimate another 5,000 remains, and our ambition is to finish the entire collection by the end of next year. Works associated with our botanical collections were given the highest priority, including the original Margaret Stones' illustrations produced for the six volumes of *The endemic flora of Tasmania*, and the botanical illustrations of WB Gould.

The emphasis on botanicals carried through to the Natural Sciences collections, where 4172 of the 20,000 plus specimens held by QVMAG have now been digitised, an incredible achievement for both staff and volunteers. This material is of national and international significance and includes early 19th Century material collected by Robert Campbell Gunn. The Natural Science team also conducted 30 field trips within the municipality and across Northern Tasmania and added around 10,000 new entomology specimens to the collection. This work is fundamental to understanding the impacts of climate change on some of our most precious eco-systems. For example, the results

of the field-work demonstrate that the false garden mantis (*pseudomantis albofimbriata*) endemic to SE Queensland is now surviving the less-cold Tasmanian winters and breeding locally in significant numbers.

Collection managers from the Australian Museum in Sydney also completed a significance assessment of the QVMAG Tasmanian mammal and ornithological collections and described them as the most complete and significant collections of Tasmanian fauna in the world. This is a hugely important step in understanding the importance of QVMAG collections not just to the world of culture but to the world of science.

While COVID-19 interrupted our best-laid plans, the History team did an amazing job of re-orienting their work to prepare more than 100 Community History Series guides ready for publishing on our website. For history buffs, these detailed indexes open an important window into the extensive QVMAG archive collection. We know how much this resource is loved as last year the History team spent more than 430 hours answering public enquiries related to the archives. In total, QVMAG curatorial staff spent more than 700 hours answering public enquiries across all areas.

This last year has been full of new colleagues (we hosted seven interns and welcomed two new staff), new acquisitions (we added eight significant works to our holdings) and new technology (we learned all about 3D scanning). The results of this foundation building will soon come to light and we hope will provide a fascinating digital view into the world of the QVMAG collections.



Aboriginal Reference Group

Throughout 2020 the Queen Victoria Museum and Art Gallery Aboriginal Reference Group (ARG) continued to provide guidance and advice on a wide range of matters to do with Tasmanian Aboriginal knowledge and protocols.

Supporting cultural awareness and safety was a key priority for the year, and included:

- Providing Welcomes to Country to support the reopening of both QVMAG sites, following the COVID-19 lockdown;
- Helping ensure that the new Aboriginal Learning Facilitator was supported and working in a culturally safe environment;
- Endorsing QVMAG's commitment to the 'Gumnuts to Buttons' training programme.

In terms of the collections, the ARG has been working closely with QVMAG staff to coordinate the repatriation of koiwi tangata/Maori human remains to New Zealand. While this repatriation has been postponed due to COVID-19 border restrictions, two members of the ARG will travel to New Zealand with the remains once it is rescheduled. The ARG also provided valuable advice on the Preminghana petroglyphs, following a request for their return. QVMAG staff supported Mannalargenna Day 2020 by making some of its historical collections available for the celebration.

Continuing the theme of celebration, ARG members worked with QVMAG staff to install a soundscape and imagery in support of NAIDOC week and the theme of *Always Was, Always Will Be*, at the Inveresk site.

The year ahead holds exciting things in store for QVMAG and the ARG, and we will look forward to continuing our partnership.

QVMAG Arts Foundation

This financial year, the QVMAG Arts Foundation has raised awareness and promoted the values of fundraising in support of QVMAG collections.

The AGM in 2019 saw the embracement of Herbert Scott Society members joining the Arts Foundation with voting rights.

Highlights for the 2019-20 year included:

- A self-funded opportunity for Foundation members to visit Queensland Contemporary Art Museum (QAGOMA) to view the Ben Quilty and Margaret Olley exhibitions.
- The Arts Foundation fundraising dinner for Ben Quilty "Development Application – John Glover" with invited guest speaker Karen Quinlan AM, Director of the National Portrait Gallery in Canberra. A Royal Park tour of the Josh Foley installation, the Ben Quilty painting and recently donated Tom Roberts paintings was provided by Ashleigh Whatling.
- The Masterpieces for Tasmania Fund completed the acquisition of the Ben Quilty "Development Application – John Glover" for QVMAG's collection.
- Professor Coleman O'Flaherty continued his support for QVMAG Arts Foundation Lecture Series in memory of Nuala O'Flaherty.

- The Hon. Elise Archer MP, Minister for the Arts, provided support to the QVMAG Arts Foundation through the Tasmanian Government "Philanthropic Support" Fund.
- A QVMAG Arts Foundation Art Award was developed with "Tasmania's Native Hens" by Michael McWilliams – a generous design donation.
- An Arts Foundation digital member donor board at Royal Park in recognition of Foundation members and donor is in development.
- QVMAG Arts Foundation acquired a significant painting by Bea Maddock *Der Sturm* 1965.

I thank my fellow Arts Foundation Committee for their knowledge, time and experience. They are Keith Adkins (Former Chair), Carol Westmore (Vice-Chair), Leigh Myers (Treasurer), Anne Moulden (Honorary Secretary), John Cauchi AM SC, Anne Holyman, Vivienne Gale, Caryl McQuestin, Janet Tomlinson, Julian von Bibra and Peter Watt.

Working with Tracy Puklowski as General Manager of QVMAG and Cultural Services and her staff at QVMAG we achieved common goals to the public and its members.

Thank you to QVMAG Arts Foundation members for your ongoing generosity and support.

JENNIE CHAPMAN CASWELL
Chair



QVMAG Friends

As one of the support groups of the QVMAG, the QVMAG Friends contribute finances, skills and volunteer hours to the development of the collections and the organisation of events and activities that engage our members and the community with these collections. We work to promote the QVMAG and advocate for its continued development as a unique resource for our community.

Financial Contributions to the Development of the QVMAG Collections:

- \$6,800 to the Natural Sciences Section for the purchase of two of the special display cabinets required to house the magnificent donation of the Lambkin-Knight Butterfly Collection.
- \$1,900 provided for Curator of History, Jon Addison, to travel to New Zealand to present a conference paper and to undertake further research into the Chinese in Northern Tasmania.
- A donation of \$11,200 to the QVMAG was also made in recognition of the administrative support provided by QVMAG.

Events and Activities Presented by QVMAG Friends

The Morning Coffee Lecture Series continued to be a popular social event with members and the public, attracting regular audiences of more than 40. This programme creates a public face for Oral History, highlighting its power to reveal a wealth of detail about life in our community. Northern Tasmanian identities Ian Norton, Stella Kent, Peggy and Sue Pedley, Helen Tilbury and John Douglas shared their personal stories this year. These talks are recorded for the QVMAG collections to and bring the total number contributed to 292.

National Science Week Lecture Program

The QVMAG Friends presented a series of lectures to add to the programme activities organised by the QVMAG for National Science Week in August 2019. Speakers were:

- Dr Martin George, Astronomer, QVMAG, *The Apollo Missions to the Moon*,
- Dr Patsy Cameron, Cultural Geographer, *Aboriginal Science: Stories of Our Sky Country*,

- Brittany Trubody, Scientist / Historian, TastroFest, *When Space and Earth Collide: Impact strikes and extinction events*, and
- Dr Jennifer Lavers, UTAS, *The accumulation of single-use, disposable plastic items on remote islands*.

The Friends marked Threatened Species Day with a lecture by Senior Curator of Natural Sciences, David Maynard. His talk, *King Island – a Revealing Survey*, highlighted the changing environment and the extinct, at-risk and newly discovered species which were revealed during an invertebrate survey of the island that had been supported by the QVMAG Friends during the previous summer months.

Guest speaker at the AGM in September was Prof. Dom Geraghty (Pro-Vice Chancellor, UTAS, Launceston), who spoke to members about the Inveresk Precinct Redevelopment, the University's strategic vision and plans for future course development.

The Friends, with the support of the QVMAG, hosted a themed Christmas Party, *A Very Marjorie Christmas*, relating to the exhibition *Marjorie Bligh Domestic Goddess*. It brought together QVMAG staff, volunteers and Friends' members to celebrate the season and the achievements of the year.

Promotion of the QVMAG

The Friends Committee worked with the QVMAG to develop the monthly newsletter to further inform and engage Friends' members with the QVMAG. Profiles of new staff were introduced together with insights into behind the scenes activities and members' contributions of reviews and articles. This became a vital link with members during the closure of QVMAG due to COVID-19.

The elected members of the QVMAG Friends Committee for 2019/20 were:

President – Kaye Dowling,
Vice-President – Vicki Dewsbury,
Secretary and Public Officer – Prue McCausland,
Treasurer – Ian Wright until February 2020,
Acting Treasurer March onwards – Lesley Reed,
General Committee Members –
Pauline Cartwright, Amelia Digney, Jill Macpherson,
Kate Turner, The Mayor – Councillor Albert Van Zetten,
General Manager of QVMAG – Tracy Puklowski.

Financials

CITY OF LAUNCESTON

QUEEN VICTORIA MUSEUM & ART GALLERY

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 report should be noted:

(i) Grants, Contributions, Bequests and Donations are recognised as:

Revenue when received, or when the Council obtains control over the assets comprising the contributions, bequests or donations, and no specific performance obligations exist that would require the recognition of a liability under AASB 1058.

Where Council has a liability to repay grants until conditions are met a liability is recognised until Council has unconditional access to the funds.

(ii) Competitive Neutrality and Full Cost Attribution expenses are City of Launceston internal service charges.

The below information as extracted from the Audited Financial Statements of the City of Launceston for the Year Ending 30 June 2020.

	2020 \$000	2019 \$000
Museum Collection		
Opening Balance	237,818	237,624
Additions	3,215	194
Disposal	(250)	
Collection Carrying Value	<u>240,783</u>	<u>237,818</u>

The independent valuation of the Queen Victoria Museum and Art Gallery collection, by Simon Storey FAVAA of Simon Storey Valuations was completed during the financial year to 30 June 2014.

This amount has been disclosed as a separate asset class in the Statement of Financial Position with reference to the Audited City of Launceston Annual Report.

Accounting Policy for the Museum Collection

The Museum collection assets have been assessed to have indefinite lives. These heritage and cultural assets are stored, managed, displayed, repaired and restored in ways that will maintain their cultural or heritage value over time. Where conservation, restoration and preservation activities demonstrate that an asset will be maintained for an indefinite period, these items are considered to have indefinite useful lives and therefore not subject to depreciation. Revaluations will be made with sufficient regularity to maintain the collection at fair value.

Significant additions to the collection between revaluations are brought to account at curators valuation. Significance is defined at a threshold value of \$5,000. Additions below this amount are brought to account on revaluation of the whole collection.

	2020 \$000	2019 \$000
Results from Operations		
Revenue		
Fees and Charges	452	572
State Government Operations Grant	1,484	1,451
Other Grants	1,073	28
Bequests and Donations	226	207
Interest	33	49
Other Income	219	43
	<u>3,487</u>	<u>2,350</u>

	2020 \$000	2019 \$000
Results from Operations (cont.)		
Expenses		
Provision of Services	7,702	5,786
Bequest Expenditure	27	-
Depreciation	977	957
Full Cost Attribution	366	357
	<u>9,072</u>	<u>7,100</u>
Operating Surplus / (Deficit)	(5,585)	(4,750)
Add Collection Contributions	3,215	-
Add Capital Grants and Contributions	34	194
Surplus / (Deficit)	<u>(2,336)</u>	<u>(4,556)</u>

Source: Note 8.5 (Queen Victoria Museum and Art Gallery) as disclosed in the Audited City of Launceston Financial Statements for the Year Ended 30 June 2020.

Comment

The Museum Collection Additions for 2019/2020 includes a Butterfly collection donation valued at \$3,000,000.

Revenue from Operations for 2019/2020 includes \$1,000,000 in grant funding for the Digital Cultural Experience, a project developed in collaboration with the Tasmanian Museum and Art Gallery, Libraries Tasmania and the University of Tasmania.

Provision of Services expenses for 2019/2020 includes \$1,250,000 for the Digital Cultural Experience project and \$250,000 for a write-down to the Museum Collection, being recognition of a joint interest held in a shared asset with another cultural institution. The write-down is recorded as a Disposal in the Museum Collection Value.



Grants

The following grants were awarded by the Plomley Foundation:

Dr Penelope Greenslade. The recording and description of a part of Tasmania's natural heritage endemic to the State; specifically: up to 10 species of locally endemic Collembola are likely to be documented. Grant of \$880.

David Maynard. The funding of the purchase of two cabinets for the housing of part of 2,000 Australian butterflies received as a donation. Grant of \$6,180.

Dr Nick Porch. The collection of and research into riparian insects from sites across Northern and accessible Western Tasmania. Grant of \$4,070.



Exhibitions

Temporary and Touring Exhibitions

TEMPORARY SHOWS INVERESK –

- Marjorie Bligh: Domestic Goddess 13/4/2019 – 26/7/2020
- Launceston Art Society – Living Loving Launceston 8/2/2020 – 26/4/2020
- Dinosaurs rEvolution 1/6/2019 – 20/10/2019
- Minds Do Matter 3/10/2019 – 4/11/2019
- Tasmanian Portrait Prize 1/11/19 – 17/11/19

TEMPORARY SHOWS ROYAL PARK –

- Josh Foley, Calculating Infinity 14/1/2020 – 30/8/2020
- Patches of Light, Peg and Sue Pedley 20/7/2019 – 27/10/2019
- Michael Cook and Joan Ross AV Work 26/1/2019 – 27/10/2019
- Masterpiece for Tasmania – *Development Application (John Glover)* Ben Quilty painting (July – October)
- The Enquiring Light | Angela Casey 20/4/2019 – 27/10/2019
- ArtRage 2019 Selection 14/12/2019 – 14/4/2020
- Artstart

Permanent Exhibitions

INVERESK PERMANENT SHOWS –

- Transforming the Island: Railways in Tasmania
- Tasmanian Connections
- Tasmanian Tiger: Precious Little Remains
- The Sydney Cove Collection
- Southern Skies
- The Blacksmith Shop
- Foyer displays: Peddle Chairs, World's Largest Wasp Nest and the Ant's Nest.

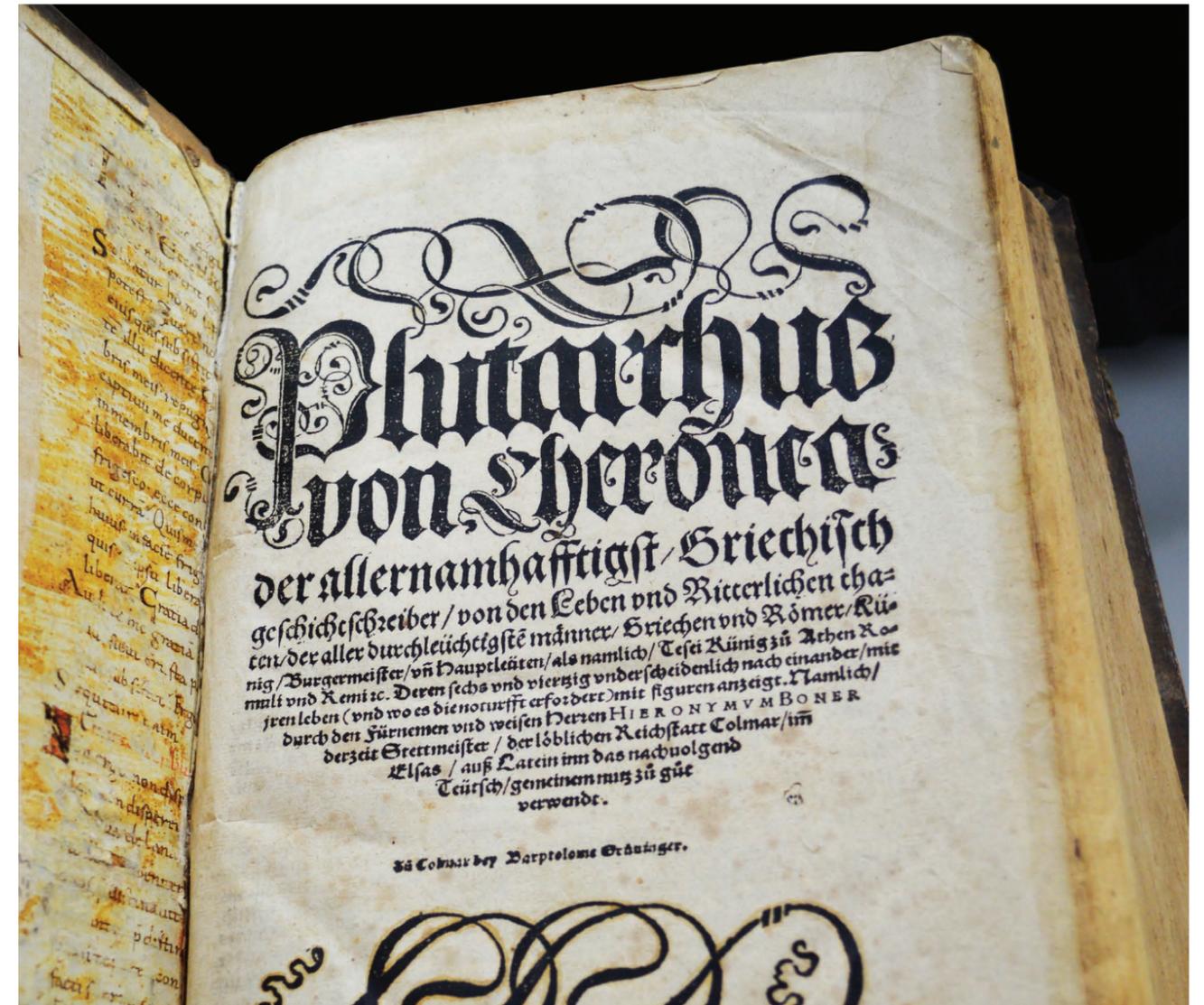
ROYAL PARK PERMANENT SHOWS –

- The First Tasmanians: Our Story
- Our Chinese Treasures: The Wong Collection
- Favourites from the Collection
- Guan Di Temple

Donations & Purchases

QVMAG Collection Additions: 2019-20, until 30 June 2020

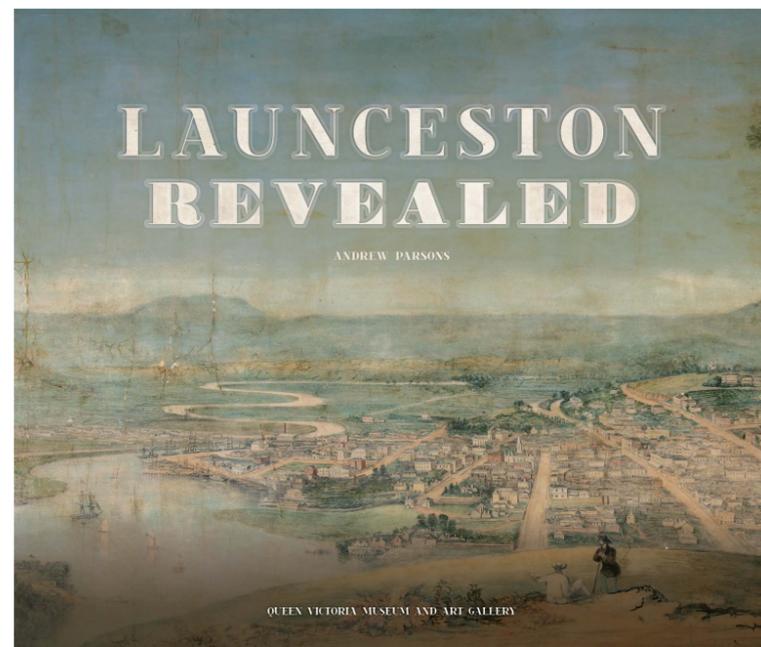
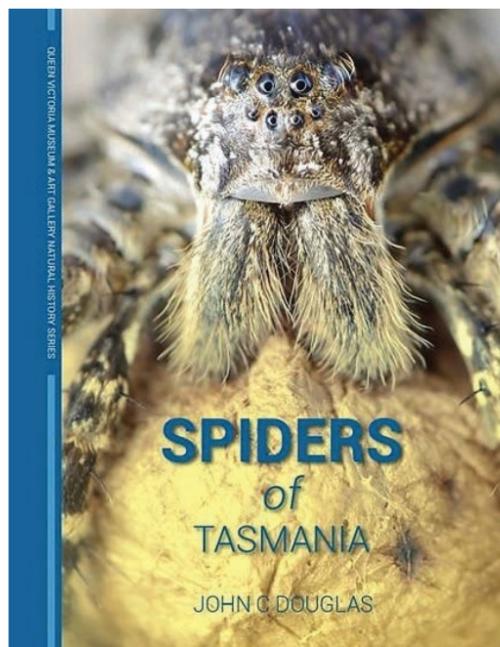
VISUAL ART AND DESIGN DEPARTMENT				
ARTIST	TITLE / YEAR	MEDIUM	DONATION/PURCHASE	VALUE
Julie Gough	<i>Impasse: Stolen Ground</i> 2019	mixed media, including clay from Bothwell	Purchase	\$1,800
Megan Walch	<i>Eschatalogue low pressure</i> 2019	oil and enamel on panel	Purchase	\$4,800
Peggy Pedley	Raku lidded container c. 1979	ceramic	Purchase	\$500
Tom Roberts	<i>Pelargoniums</i> 1930	oil on canvas	Donation	\$20,000
Tom Roberts	<i>Unknown</i> 1922	oil on canvas	Donation	\$15,000
Tom Roberts	<i>Woodlands</i> 1926	oil on canvas	Donation	\$20,000
Tom Roberts	<i>Farm, Mt Roland, Tasmania</i> 1930	oil on canvas	Donation	\$50,000
Tom Roberts	<i>Unknown</i> 1930	oil on canvas	Donation	\$30,000
Jane Giblin	<i>Olive Willis</i> 2018	ink and pigment on Canson aquarello, on canvas on stretcher	Purchase	\$2,200
Jane Giblin	<i>Valentine Willis</i> 2018	ink and pigment on Canson aquarello, on canvas on stretcher	Purchase	\$2,200
Matthew Simms	<i>Low bush chair</i> 2019	hand-made wooden chair from gum	Purchase	\$1,100
				\$147,600



NATURAL SCIENCES DEPARTMENT		
ITEM	DONATION/PURCHASE	VALUE
Instalment 1 (2,740 specimens) of Lambkin-Knight butterfly collection	Donation	\$685,000
West Coast entomology survey samples (~2,000 specimens)	Fieldwork	\$19,835
		\$704,835

HISTORY DEPARTMENT			
OBJECT NAME	DESCRIPTION	DONATION/ PURCHASE	VALUE
Sight Register	1892–1909 Listing of eyeglasses prescriptions for F & W Stewart	Donation	\$200
Spectacles in case	Spectacles issued by F & W Stewart, c1940	Donation	\$100
Photograph	Cananore Football Club TFL Premiers 1909–10	Donation	\$100
Letter	Letter from Alexander Lithgow	Donation	\$30
Program	Program for closure event of Kelsall & Kemp mills	Donation	\$30
Oven mitts/trivets	Leather & felt promotional oven mitts or trivets from The Cleavers Pty. Ltd	Donation	\$50
Demonstration bandage	WWI issue, the Ridgway Society	Donation	\$120
Helmet Plate	Tas Police badge	Purchase	\$800
Box with seals	Wooden box containing seal of R C Gunn	Purchase	\$724
Ivory-handled seals	3 x ivory-handled seal stamps owned by R C Gunn	Purchase	\$695.70
Book	'The Life and Labours of George Washington Walker', containing the stamp of R C Gunn	Purchase	\$301.50
B&W prints & postcards	Launceston Scenes & Railway interior photos	Donation	\$50

HISTORY DEPARTMENT			
OBJECT NAME	DESCRIPTION	DONATION/ PURCHASE	VALUE
Collection of postcards	St Davids, Hobart; Duck Reach Trevallyn	Donation	\$50
Photographs	1980 World Snooker Championships; All-Blacks Hockey club, Empire Air Training Scheme album	Donation	\$40
Collection of medals, badges & papers, Arthur Gould, Conara	Dog Tag, Medals, buttons, hat badges, Shoulder badge, Anzac pins, Boy Scout Badge, Engineers badge, Discharge papers	Donation	\$150
Cricket Bat	'Army Special' Cricket bat, WWII issue	Donation	\$200
Event program	'Goodby K&K' (Kelsall & Kemp) event program	Donation	\$30
Digital photographs (copies)	Gow Family photographs	Donation	\$0
Marbles	Hand-made ceramic marbles from Evandale General Store	Donation	\$30
Flags, photographs	UN Flag, c1945; Tasmanian Boer War Flag; WWII Air Force photographs	Donation	\$80
Documents	Dragons Abreast archival collection	Donation	\$30
Documents	Railway site and staff	Donation	\$30
Video camera and sound recorder	Commercial video camera and sound recorder used by freelance cameraman John Young of Burnie	Donation	\$200
			\$4,041.20



Publications

BOOKS –

Spiders of Tasmania by John C. Douglas (released July 2019)

Launceston Revealed by Andrew Parsons (released September 2019)

RECORDS –

Record no. 119:
Rediscovery of the endemic Tasmanian stag beetle *Lissotes crenatus* (Westwood, 1855) (Scarabaeoidea: Lucanidae: Lucaninae): *collection history, distribution and ecological notes* by David Maynard, Simon Fearn and Roger de Keyzer (released August 2019)

Record no. 120:
Tasmanian emu (*Dromaius novaehollandiae diemenensis*) *at the Queen Victoria Museum and Art Gallery, Launceston: description, provenance, age* by Rolan S Eberhard (released June 2020)

EXHIBITION CATALOGUES –

Sue and Peg Pedley – Patches of Light (released July 2019)

The Strange Case of Angela Casey – Enquiring Light

PEER-REVIEWED PAPERS:

Natural Sciences: 4

History: 1

Image Captions

FRONT COVER: Detail *Calculating Infinity*, Josh Foley, 2020

PAGE 3: Fish Drum, donation of Professor Wong Shui Hon & Nancy Wong

PAGE 7: Taxidermied Mandrill, QVMAG Natural Science Collection

PAGE 9: Josh Foley creating *Calculating Infinity*, Royal Park Art Gallery

PAGE 15: Pinned insects, QVMAG Natural Science Collection

PAGE 17: Fire Stick by David Gough

PAGE 19: Gallery of First Tasmanians, Royal Park Art Gallery

PAGE 22: Mineral specimen, QVMAG Natural Science Collection

PAGE 23: Wombat skull, QVMAG Natural Science Collection

PAGE 25: *Plutarchus*, 1540, QVMAG Library Collection

BACK COVER (inside): Kelp water carrier, Gallery of First Tasmanians, Royal Park Art Gallery

BACK COVER (outside): Palaeontology display, Tasmanian Connections, Inveresk



