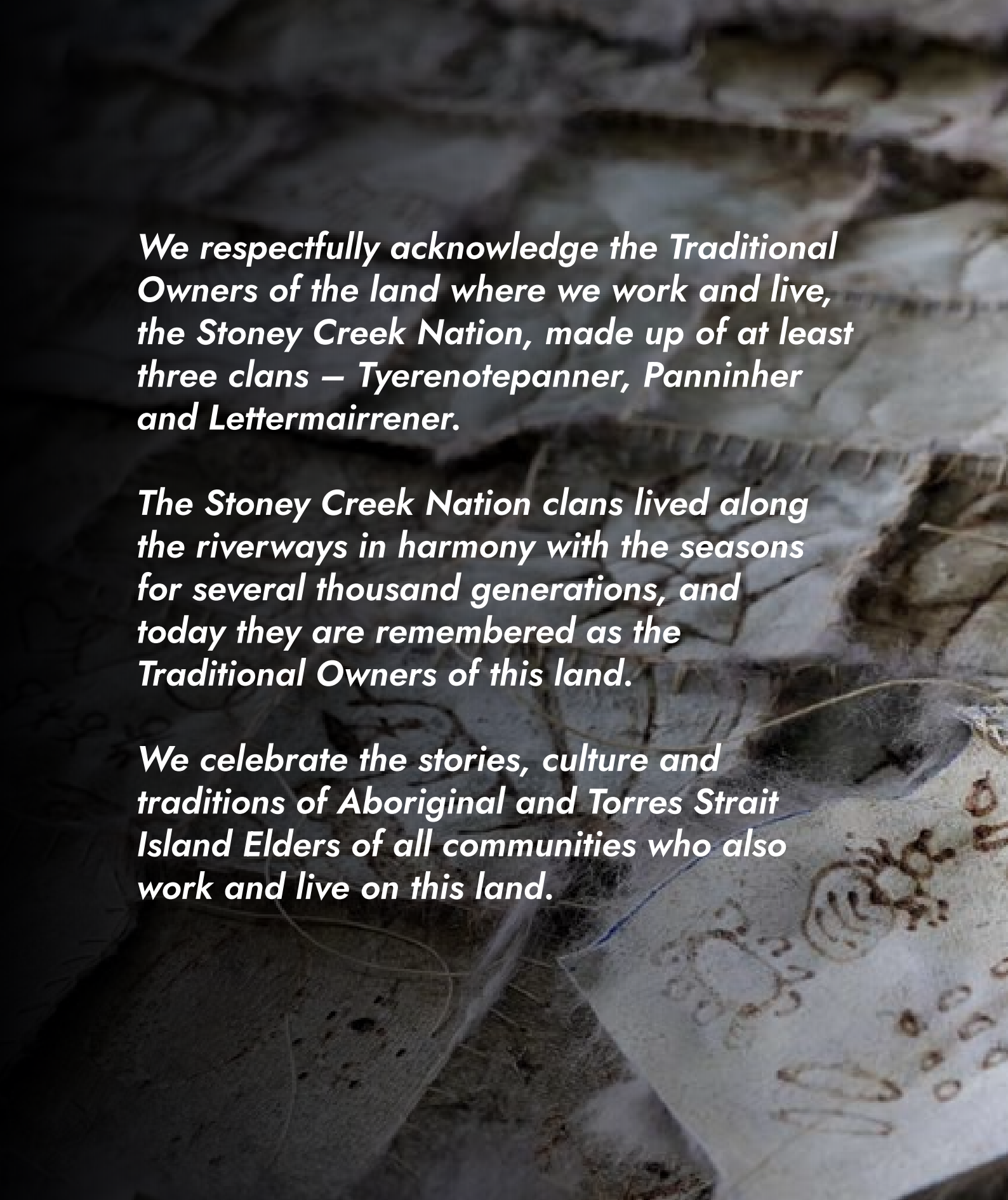






QUEEN VICTORIA MUSEUM AND ART GALLERY

2022 – 2023
ANNUAL REPORT



We respectfully acknowledge the Traditional Owners of the land where we work and live, the Stoney Creek Nation, made up of at least three clans – Tyerenotepanner, Panninher and Lettermairrener.

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.

We celebrate the stories, culture and traditions of Aboriginal and Torres Strait Island Elders of all communities who also work and live on this land.



Possum skin community cloak

photo: Carmencita Palermo
© QVMAG

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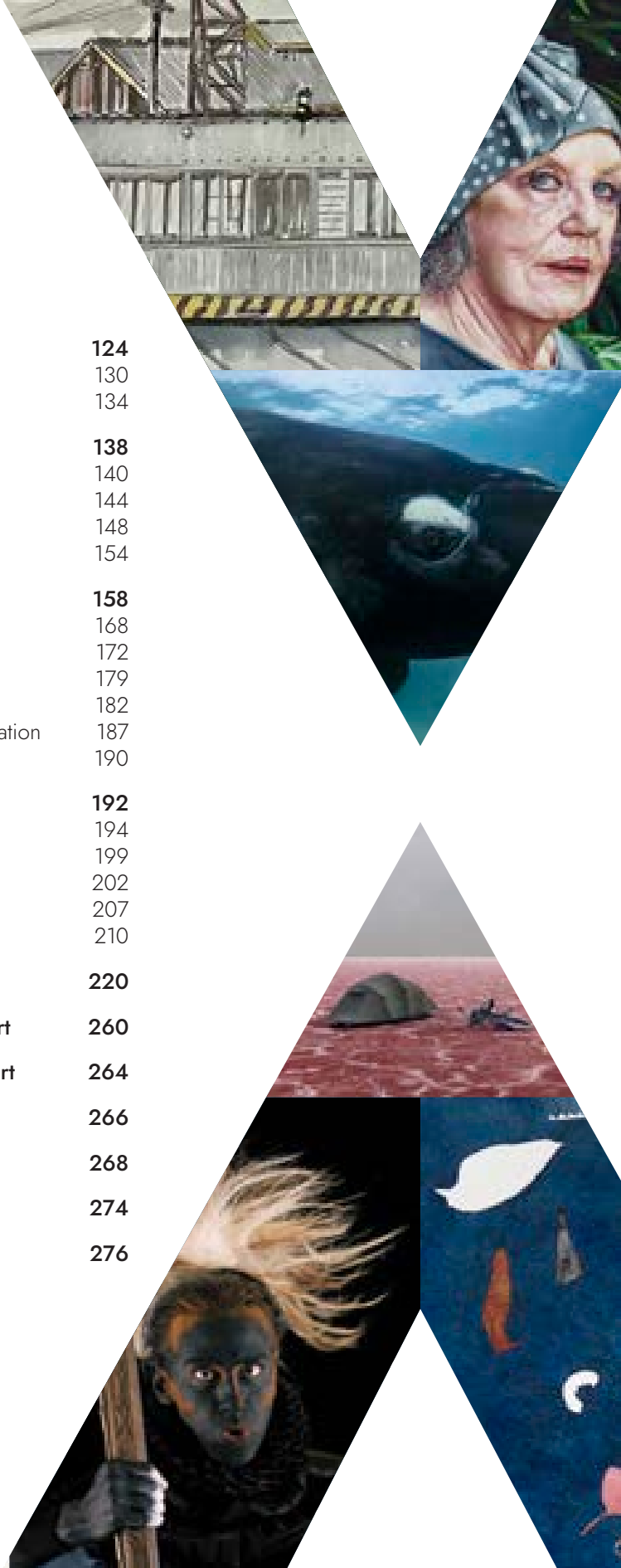
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MAYOR'S MESSAGE

This year, the Queen Victoria Museum and Art Gallery (QVMAG) has delivered a brilliant display of exhibitions, programs and experiences for local lovers of arts and culture, and for those visiting our beautiful State.

Achieved through diversity of programming, industry and community collaboration, plus bold new thinking, the 2022/2023 financial year has been one of rapid growth for the institution.

Endorsed on 30 June 2022, the *Futures Plan* outlines this new direction for QVMAG's role within the State and during the first 12 months of the Plan's implementation, there has been a clear focus on activating our spaces for local, national and international visitor markets.

Our northern Tasmanian icon has marked a range of incredible milestones this year, including the celebration of its highest year of visitation on record in over 130 years.

This large-scale accomplishment has been realised through the dedication and commitment of our management, staff, volunteers and community, to the future vision of what our institution can not only offer Tasmania, but the global scene.

With Launceston as the only stop when welcoming exclusive blockbuster experiences to Tasmania, such as the *Archie 100: A Century of the Archibald Prize* exhibition and the Natural History Museum's (London) annual competition and exhibition *Wildlife Photographer of the Year*, QVMAG has delivered upon a succession of exhibition firsts for the State.

All this whilst continuing to develop extensive curriculum-based educational experiences for schools and groups that coincide with a vivacious and diverse program of community events and more.

It's because of this that I believe QVMAG has re-positioned itself within local and national markets as a world leading destination for contemporary, accessible and immersive experiences.

Through realising the future-state of QVMAG, we have identified a series of key directions, that when achieved, will unlock new opportunities for our island, both in economic injection, community vibrancy and regional activation.

As Australia's largest regional Museum and northern Tasmania's leading hub for art, history, and natural sciences, I look forward to us all coming along on the journey by continuing to support our great institution and to its onward rise throughout 2023/2024.

It has been a pleasure to support this new direction for QVMAG and to witness the impact this has had within our community. I watch with great anticipation to the ongoing growth and contemporary direction of this iconic Tasmanian institution in the year ahead and congratulate all those involved on achieving a record year on many fronts.

Matthew Garwood
Mayor
City of Launceston



Live Art to Live Music event at
the Museum at Inveresk

photo: Maddie Brough
© QVMAG



Portrait of Tasmanian artist
Leoni Duff by artist Sally Ryan
for the Live Art to Live Music
program

photo: Maddie Brough
© QVMAG

CHIEF EXECUTIVE OFFICER'S MESSAGE

The 2022/2023 financial year has been an exceptional year of growth for the Queen Victoria Museum and Art Gallery (QVMAG).

Since the endorsement of the *Futures Plan* in June 2022, the institution has experienced a considerable shift in activation, awareness, and engagement on a statewide level.

As with any long-term strategy, the first 12 months of implementation is a pivotal period for change management in both operational and programmatic direction.

During this time, the institution has not only successfully achieved a shift in strategic direction, but it has also recorded its highest level of visitation on record in over 130 years. This visitation milestone is a testament to that of the *Futures Plan*, creating a new, contemporary, and bold path forward for our iconic Tasmanian institution.

Behind this record year of visitation is a range of outstanding organisational achievements, spanning increased exhibition delivery, programmatic output, commercial growth, marketing and media reach, research outputs, and more.

During this period, the institution welcomed a **48% increase** in exhibitions on display, **32% increase** in public programs delivered, **67% growth** in commercial sales, and an **80% growth** in marketing and media reach for the QVMAG brand, and **over \$1.8 million** in donations, bequests, and grants to the institution.

Supporting these were significant achievements in taxonomic research and species identification; unprecedented advocacy and engagement with **over 200 living practitioners, scientists and educators**; alongside significant economic benefits to the City through destination experiences such as the *Archie 100: A Century of the Archibald Prize* exhibition, which injected **\$4.74 million** into our region's economy.

The value of museums and galleries to their cities and regions is well established, and through focusing on its unique collections, stories, and research, QVMAG has successfully continued to be recognised as a unique cultural destination for northern Tasmania during this period.

As outlined within the Plan, there is a social dividend in investing in the cultural and creative sectors. The institutional success of 2022/2023 has achieved exactly that for northern Tasmania through an increased focus on activation and accessibility for local, national, and international audiences.

As such, I am proud to present this year's Annual Report for QVMAG and share my congratulations to all involved in the delivery of a vibrant, innovative, and activated year for northern Tasmania and look forward to the continued partnership with both Tasmanian and Australian governments to realise the full extent of the QVMAG *Futures Plan*.

Michael Stretton
Chief Executive Officer
City of Launceston

QVMAG

OVERVIEW

From every perspective, 2022/2023 has been the most successful year in the Queen Victoria Museum and Art Gallery's (QVMAG) history. In terms of participation figures, more people visited exhibitions at both our sites, the Art Gallery at Royal Park and the Museum at Inveresk, or took part in one of the many diverse engagement experiences on offer than ever before.

In total, QVMAG engaged a staggering **158,263 guests**. This figure represents the highest visitation ever recorded in the institution's 130-year history, and as a measure, far exceeds the total population of the Greater Launceston region twice over, and in fact exceeds the population of the entire Tamar Valley region[figure 1].

The importance of this impressive milestone cannot be overstated as it places QVMAG as the most visited cultural destination in northern Tasmania, and demonstrates without any doubt, that northern Tasmanian communities value, are entitled to, and will support high quality cultural experiences. Further, it highlights the critical role the institution plays as a key contributor in Tasmania's cultural offering, establishing a distinct point of difference and cultural destination of substance as part of a broader holistic portfolio within what is recognised as a uniquely Tasmanian experience.

The successes achieved by QVMAG during the reporting period are not merely confined to the overall quantitative visitation results. Milestone records have been realised across a number of key priority areas during the year, including impressive qualitative results which will embed future creative and cultural development for our State for years to come.

Of the five strategic **Key Directions** outlined in the *Futures Plan* – governance, funding, accessibility, activation, and infrastructure renewal – we undertook a committed focus in the months following to redefine QVMAG's purpose, position, and role as Australia's largest regional cultural institution.

The strategic shifts identified during this period were holistic and transformative, embedding contemporaneous cultural management throughout every function of the institution, seeking to reposition QVMAG as an **Accessible** and **Activated** place-based cultural asset within the Launceston and northern Tasmanian experience.

It is pleasing to note that in almost every aspect, and in a mere seven months of transition, we have realised significant achievements hitherto unrealised by the institution.

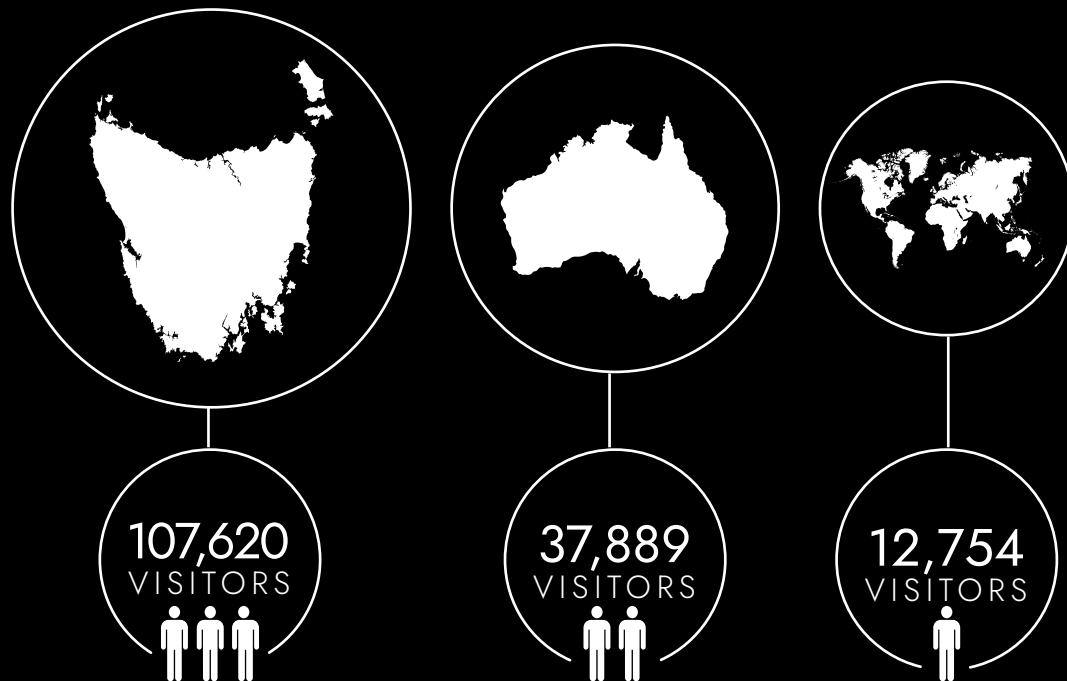
Transformation such as this does not occur by chance. The results are carefully considered, developed from demonstrable experience, and purposefully implemented strategic initiatives which are underpinned by qualitative data drawn from 12 months of review by the institution, culminating in the development and endorsement of the *Futures Plan* in June 2022.

Key among these was the in-house development, endorsement and phased implementation of a new institutional primary brand identity, outlining a contemporary vision for both the functional and public perception of our sites and collection.

OUTPUTS

	21/22	22/23
Total number of Exhibitions	29	43
Total general visitation Exhibitions	76,368	120,353
Total number Public Programs	827	1,094
Total visitation Public Programs	13,780	29,304
Total number Education Programs	399	390
Total visitation Education Programs	7,112	8,606
Total number Volunteers	53	61
Total Volunteer Hours contributed	2,679	2,442
Total Marketing and Communications reach	2,936,769	5,291,229
Total \$ Donations / Bequests / Grants	\$374,209	\$1,859,564
Total \$ Commercial Result	\$520,678	\$872,732
Total Enquiries / Inquiries	3,621	4,959
Total number Acquisitions	466	263
Total \$ Acquisitions	\$280,569	\$876,515
Grand Total number Programs	1,226	1,484
Grand Total Visitation	97,260	158,263





This brand visualised a new, refreshed and relevant path forward for the institution, creating a modern representation of the future direction of QVMAG as we embarked on a whole-of-institution strategic realignment.

The revision facilitated a modernised, unique and scalable identity for the iconic Tasmanian brand, and worked to re-position the institutional identity within local and tourism audiences of Tasmania.

Following its endorsement, the 12-month implementation period saw the strategic activation of the QVMAG brand identity to build on new and existing audience engagement and development for the institution.

While the first 12 months of branding implementation has received an overwhelmingly positive reaction from the local community and visitors alike, future momentum and strategic direction of the brand is pivotal.

Through creative and authentic activation and strategic public relations, a wide range of brand activations were deployed in-market spanning digital, legacy and grass-roots community campaign tactics.

Such tactics welcomed a total marketing and communications **reach of 5,291,229** for the institution; an **80% increase** in reach from the previous financial year.

From an exhibitions standpoint we developed and delivered a total of **43 exhibitions**, signifying an impressive increase in quantitative and qualitative outcomes respectively.

This figure represents a **48% increase** in the provision of exhibitions from the year prior and following a committed strategic focus in the development of gallery-specific programmatic activation at the Art Gallery at Royal Park. A spectacular **120% increase** was achieved, heralding the first time the Gallery has eclipsed the Museum in exhibition diversity during a reporting period.

Local artists and creative practitioners featured proudly and prominently in a total of **22 exhibitions** that showcased the rich contemporary cultural practice present within our community. Through our exhibition program a total of **125 living practitioners** were employed/engaged, demonstrating our commitment in supporting contemporary practice and cultural economic development.

26 major exhibitions were delivered during 2022/2023, of which **24 were QVMAG curated/developed** projects. That is, each of these exhibitions is a unique QVMAG product developed entirely in-house by the institution.

This achievement cannot be overstated as it represents a significant shift in leveraging the unique expertise within the institution in the development and provision of high-quality cultural experiences for our region, often through collaboration with community organisations, local practitioners and/or drawing upon the significant material culture held within the QVMAG collection.

Highlights include the hugely popular *Archie 100: A Century of Archibald Prize*, which delighted local, State and national audiences alike with a total of **16,048 visitors** recorded to the exhibition and realising an economic return to the City in excess of **\$4.74 million** through cultural tourism.

The Natural History Museum's (London) international global phenomenon *Wildlife Photographer of the Year* competition exhibition returned to our shores and proved once again to be hugely popular with audiences, attracting a total of **24,660 visitors**.

In April 2023, we farewelled the much-loved interactive exhibition *Phenomena Factory*. For over 15 years *Phenomena Factory* was recognised as a staple in the northern Tasmanian community as a destination interactive exhibition that delighted and engaged the young and young at heart, attracting in excess of over 1.5 million visitors, including intergenerational repeat visitation.

And from June 2023, we welcomed Questacon's *Australia in Space* exhibition which has proved to be popular with audiences, recording an encouraging **6,586 visitors** to the exhibition during the initial 14 days of display that fall within this reporting period.

Engagement featured heavily throughout the year with a commitment in the development and delivery of authentic, relevant and experiential initiatives throughout our education activities, public programs and events.

The reporting period saw a total of **92 practitioners and community members** from all over Tasmania engaged by QVMAG in delivering institutional programs with the focus of developing new audiences while providing local content to enhance informal learning activities and further define our place-based programs.

This increased strategic focus on engaging with living practitioners (producers) not only employed, supported and nurtured our region's creative economy but clearly resonated with audiences and the community alike.

During 2022/2023, a staggering **1,094 public programs** were delivered to **29,304 participants**, well above the 827 public programs and 13,780 participants in the year prior.

Similar results have been realised in attendance in our Planetarium reaching an historical record with over **10,134** people attending shows during the reporting period.

Qualitative investment in the Planetarium occurred during the year with the acquisition and installation of the *DigiStar 7* system.

This new system provides increased digital capability, and in partnership with the international planetariums membership groups, the *DigiStar7* system allows Tasmania access to internationally significant digital programs, including from The Smithsonian, National Aeronautics and Space Administration (NASA), and National Oceanic and Atmospheric Administration (NOAA) and other member organisations around the world.

CULTURAL BENCHMARKS

2022/2023 VISITATION

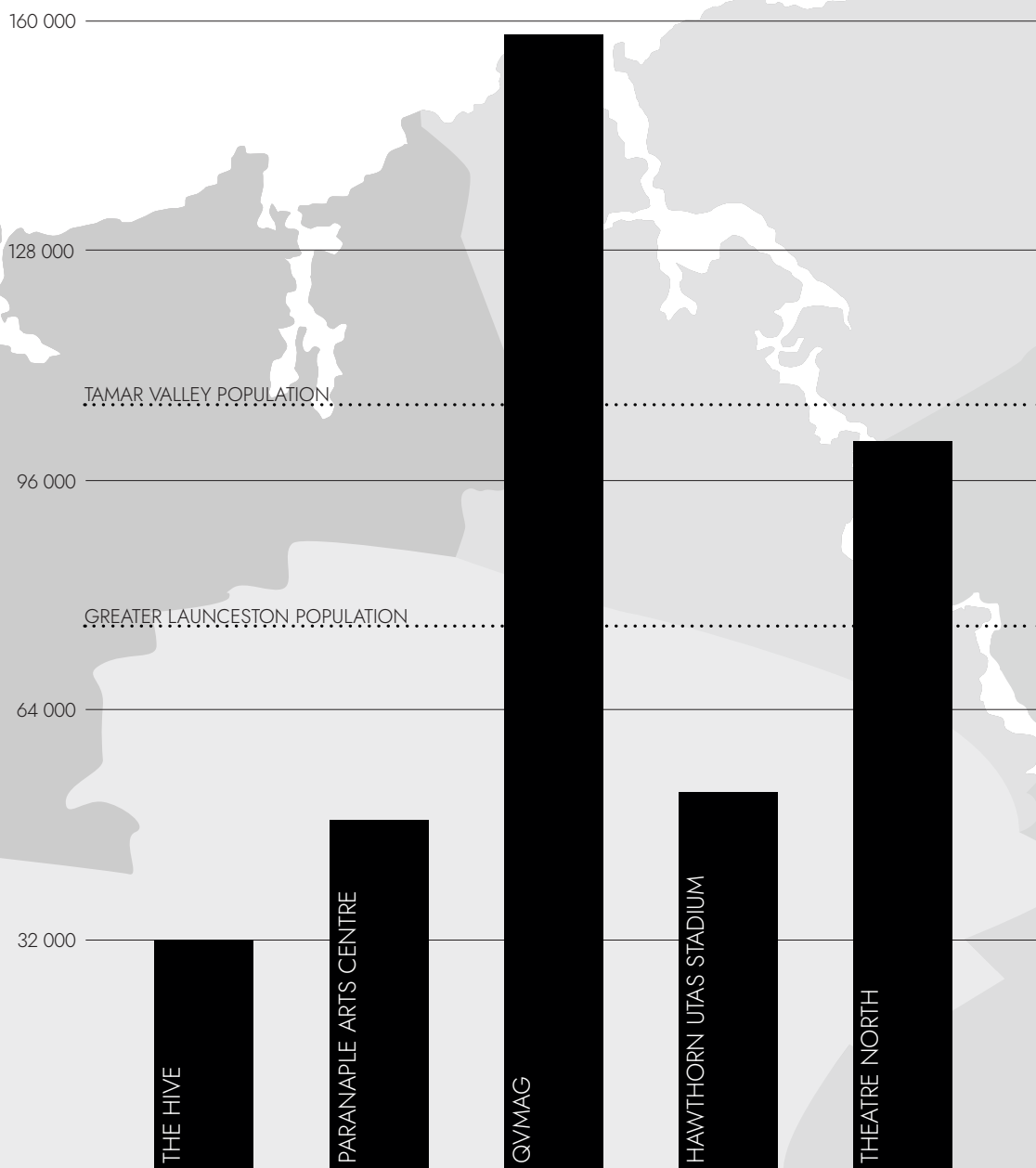


FIGURE 1



Life-long learning and STEAM-based education remained a central pillar within the strategic objectives of QVMAG, with a dedicated focus on embedding learning opportunities into all offerings as part of the institution's commitment to innovation, accessibility and excellence.

During 2022/2023, the institution delivered **390 educational programs** to **8,606 participants** across a diverse suite of programs, including student-led exhibitions, education tours, targeted classes, and workshops, to name a few.

Pleasingly, the institution broadened its appeal and reach to primary and secondary schools, colleges and universities, hosting on-site engagements with primary and secondary schools, colleges and universities across northern Tasmania, the State and southern mainland Australia. Throughout the reporting period a total **93 individual schools** participated in a QVMAG educational experience, increasing from 80 in the year prior.

Importantly, it is not solely the quantitative outcomes that determine our programmatic development. A key focus of any cultural institution is the provision, facilitation and dissemination of knowledge and qualitative experiences.

During the reporting period, QVMAG developed, delivered and supported a breadth of initiatives that showcased community, provided insights into contemporary research, provided opportunities for genuine Aboriginal cultural appreciation, or intimate insights into creative practice.

From a commercial standpoint, QVMAG realised its most successful result in its history recording a total operating result of **\$872,732**, heralding an unprecedented record for the institution.

Planetarium, education, library and public programs income totalled **\$100,794**, reflecting the record attendance figures associated with these initiatives.

Our QVMAG shop delighted visitors to the institution across both sites and returned an operating result of **\$570,295** – another historical institutional milestone.

In addition to contributing \$4.74 million into the Launceston economy, the successful staging of the popular *Archie 100: A Century of the Archibald Prize* exhibition recorded a total of **\$185,558** in ticket sales.

This is a most encouraging outcome for the institution as the exhibition signified the first major ticketed experience held at QVMAG since the onset of the COVID-19 pandemic.

Venue hire returned a modest **\$16,085** for the institution, an increase on the \$7,162 received in the year prior. Importantly, and as part of a broader cultural ecosystem, QVMAG contributes to the realisation of a culturally active, dynamic and diverse City of Launceston through its support of a number of organisations, events and community groups. In 2022/2023, we supported a total of 16 community and cultural organisations, waiving a total of **\$84,400** in venue hire fees to support their associated initiatives.

Although this represents a significant reduction in income for QVMAG, the qualitative value in contributing to the success of these initiatives far outweighs the limited fiscal benefits.

Whilst efforts continue in the development of a dedicated and focused *Advancement Strategy and Framework* for the institution, as part of the **Organisational Strategic Development Program**, the 2022/2023 period signified an impressive **396% increase** in donations, bequests and grants totalling **\$1,859,564** in financial and material culture received.

This outcome will provide unique opportunities for the institution across a number of key deliverables, including renewal of our STEAM interactive exhibitions, implementation of three-dimensional photogrammetry of the collection, targeted education and programmatic experiences, and further research development and international collaborations, just to name a few.

Research during the reporting period further positioned QVMAG as a leading research institute within the State and an important contributor within the Australian Government's *National Research Infrastructure* network.

Throughout 2022/2023, QVMAG assisted more than **120 site visitors** in their research endeavours, and the institution hosted a total of **32 formal visiting researchers** from throughout the world, each undertaking cutting-edge research projects spanning species identification, climate science studies and ecosystem function research.

At least 12 species currently undescribed by science were discovered, in addition to a further **12 species that were new records for Tasmania.**

The QVMAG collection is the largest and most diverse collection of any regional museum or gallery in Australia. Numbering more than 1.5 million items, the collection spans Aboriginal and First Nations cultures; fine, decorative and applied arts; history; technology; natural science and the natural environment; and archives and library.

During the reporting period a total of **2,418** individual objects underwent preventative or remedial conservation measures ensuring that these works are maintained in perpetuity as the city's cultural assets.

There was significant progress made during the 2022/2023 financial year in entering and correcting collection data in the Collection Management System (CMS).

More than **11,000 new records** were added, over **36,000** records were edited/updated, and more than **28,000 images** added to the CMS.

Innovations in our digitisation strategy realised a total of **28,269 objects** digitised during the 2022/2023 period.

QVMAG also contributes to major national and global databases, where users can access information across multiple collections held by many organisations.



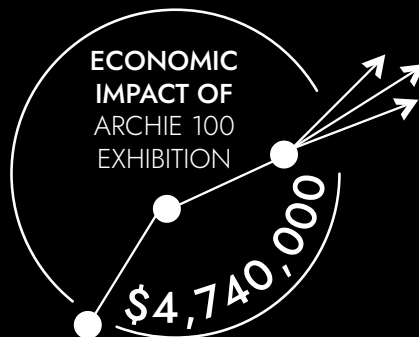
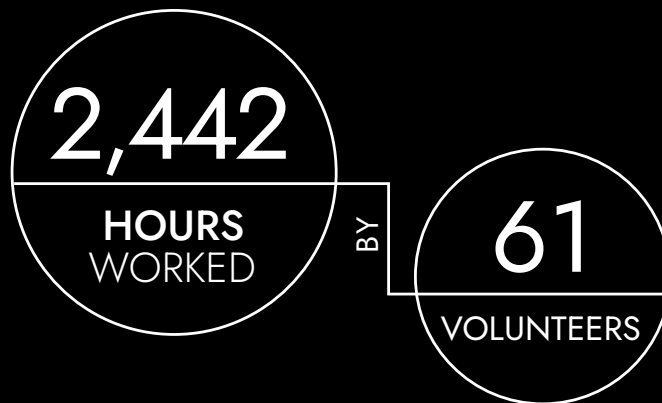
12

NEW TASMANIAN
SPECIES DESCRIBED



12

NEW SPECIES FOUND BUT
UNDESCRIBED BY SCIENCE



One such database is the *Atlas of Living Australia* (ALA), a vitally important resource for managing biodiversity and natural resources in Australia and a research tool for biosystematics researchers around the world. In 2022/2023, QVMAG entered more than **14,000 new collection records** into the ALA, bringing the number now available through ALA to over **111,000 QVMAG records**.

2022/2023 has been a year of extraordinary growth of the QVMAG collection. Whilst less objects were acquired into the collection than the year prior, the cumulative cultural, scientific, and financial value of these objects far eclipse that of previous years.

This shift in collecting prioritisation heralds a strategic repositioning in our collecting principles and methodologies, ensuring that collection growth is targeted and relevant. In 2022/2023, a total of **263 historic objects**, works of art and printed materials valued at **\$876,515**, were acquired for the QVMAG collection. Of these, a total of **246 objects** with a value of **\$751,667** were donated, and **17** objects, valued at **\$124,848** were purchased.

We offer our sincere appreciation to all of the generous donors of material culture to the collection in the 2022/2023 period. Your gifts are gratefully received, professionally cared for, and ensure the sustained growth of our region's public collection.

QVMAG is fortunate in having a number of specialist affiliates who support the strategic ambitions of the institution. Through the efforts of the Museum Governance Advisory Board, QVMAG Aboriginal Reference Group, QVMAG Friends and the QVMAG Arts Foundation, 2022/2023 has realised significant progress in strategic advancement, collections development, programmatic output and development in First Nations appreciation.

Whilst each individual affiliate report is outlined further in the Annual Report, QVMAG would like to acknowledge and express our deepest gratitude to the committed and dedicated members of each committee and their corresponding members, in advancing the institution throughout 2022/2023.

Volunteers continue to be an essential part of the institutional environment and support us in a variety of ways and across a number of areas.

A total of **61 Volunteers** contributed a total **2,442 hours** working alongside the QVMAG team and we would like to sincerely thank our Volunteers for their unwavering support and enduring commitment during 2022/2023.

2023/2024 is set to be another big year, with the delivery of a number of milestone projects that will see QVMAG further innovate and grow. To the team at QVMAG I commend and congratulate you on an outstanding year of achievement, commitment and dedication.

To our patrons, stakeholders, partners and to those members of the Launceston community who “discovered” QVMAG for the first time, we thank you for your support and look forward to seeing you at a QVMAG experience in the future.

Shane Fitzgerald

General Manager

Creative Arts and Cultural Services

QVMAG

STRATEGIC DEVELOPMENT

Transformation on the scale that QVMAG has demonstrated in 2022/2023 does not occur by chance and is developed and nurtured through purposefully implemented strategic initiatives which are underpinned by qualitative data. During 2022 we undertook a commitment to dispense with traditional archetypes within cultural practice and instead reposition the institution as a progressive and innovative destination, firmly embedded in community, and national and international networks alike.

We implemented the most comprehensive institutional review process ever undertaken in QVMAG's history, consisting of a holistic **Service Level Review**, structural realignment, collections review, external stakeholder and community surveying, and consultative deep dive sessions with internal and external participants.

The data gathered throughout this reform process provided unprecedented insights into the unique opportunities QVMAG is afforded, yet often unrealised, alongside an entirely new perspective in what we should **start**, **stop** and **continue** in our strategic priorities.

Following the development and subsequent adoption of the *Futures Plan* in June 2022, we appointed a Special Advisor, Projects and Strategy, to work closely alongside the institution in the development and implementation of the **Organisational Strategic Development Program** (OSDP). The OSDP is undoubtedly an ambitious and holistic strategic development program representing a suite of strategic instruments and supporting frameworks across every functional environment of the institution.

Visually represented in **Figure 2**, the OSDP encompasses the implementation of a QVMAG *Strategic Plan* supported by a total 15 strategic frameworks. Collectively these strategic instruments will underpin our future development and process improvements in the years ahead.

It is noted that undertaking the development of such a broad suite of strategic instruments within such a short period of time represents a massive body of work. However, we similarly recognise that developing these instruments in concert and concurrently provides. QVMAG now has a unique opportunity to ensure that these transdisciplinary and intrinsically intertwined strategies are fit for purpose, integrated, and leverage their inherent interdependencies.

We are pleased to confirm that during the 2022/2023 reporting period the QVMAG *Strategic Plan* and 13 supporting frameworks are drafted and awaiting design development.

During the 2023/2024 period QVMAG will seek endorsement and adoption of our strategic instruments and look forward to the realisation of the strategic directions contained therein.

Finally, it is important to highlight that the development of the OSDP has not been undertaken in isolation, nor exclusive to the 2022/2023 reporting period. The successes achieved by QVMAG during the reporting period are a direct result of concurrent strategic activation through the implementation of several key strategic priorities captured within the draft strategic instruments.

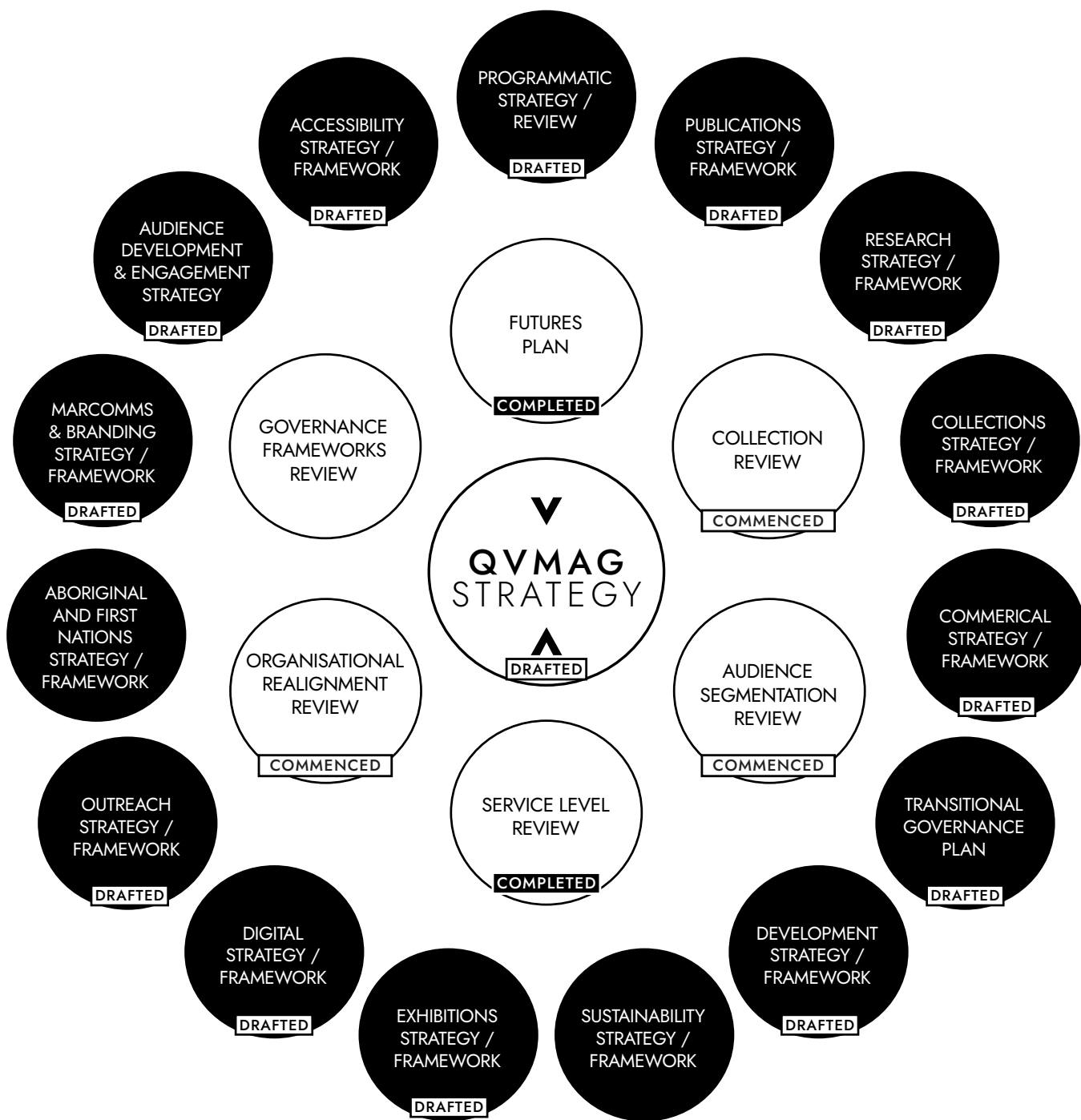


FIGURE 2

Lisa REIHANA

Born 1964, Aotearoa, New Zealand

Te Wai Ngunguru - Nomads of the Sea [still] 2019

Installation, 3-channel video, duration 20:00 mins

Dimensions variable

photo: image courtesy of the Artist and Gallery Sally Dan-Cuthbert

© Lisa Reihana





EXHIBITIONS

OVERVIEW

2022/2023 saw a total of **43 exhibitions** presented by the institution across its two sites – the Art Gallery at Royal Park and the Museum at Inveresk – and offsite at the Salamanca Arts Centre, Hobart, through the tour of QVMAG's *ArtRage* annual exhibition, and a newly developed *Showcase* situated at the City of Launceston's Town Hall.

This figure represents a **48% increase** in the provision of exhibitions from the year prior. Following a committed strategic focus in the development of art museum specific programmatic activation at the Art Gallery at Royal Park a spectacular **120% increase** was achieved. Heralding the first time the Gallery has eclipsed the Museum in exhibition diversity during a reporting period.

Increases were also achieved in all strategic exhibition content areas. Coinciding with the strategic development work being undertaken resulting from the *Futures Plan*, a dedicated focus on ensuring that our exhibitions delivered a diverse, inclusive, and relevant offer was realised during 2022/2023. This strategic approach towards programmatic development ensured that as the leading cultural destination in northern Tasmania our program was embedded with opportunities through which all audiences – local, national and international – could engage.

Most pleasing was the increase in the presentation of local content, with 22 exhibitions throughout the year being dedicated to or featuring work by artists from the region, and a total of **125 living practitioners** employed/engaged through these exhibitions.

Throughout 2022/2023, QVMAG delivered a diverse program of **26 major exhibitions**.

These major exhibitions provided a number of opportunities to celebrate the talents of our region's artists, the provision of unique cultural experiences drawn from throughout the world and showcased right here in Launceston, encouraged critical thinking and creative practice within students and our young people, or highlighted our region's rich historical legacies.

Of these 26 major exhibitions, a staggering **24 were QVMAG curated/developed** projects. Each of these exhibitions is a unique QVMAG product developed entirely in-house by the institution.

This achievement cannot be overstated as it represents a significant shift in leveraging the unique expertise within the institution in the development and provision of high-quality cultural experiences for our region, often through collaboration with community organisations, local practitioners and/or drawing upon the significant material culture held within the QVMAG collection.

A total of **six education-specific exhibitions** were presented during the reporting period, promoting the creative talents of **494 students** from throughout our region.

OUTPUTS

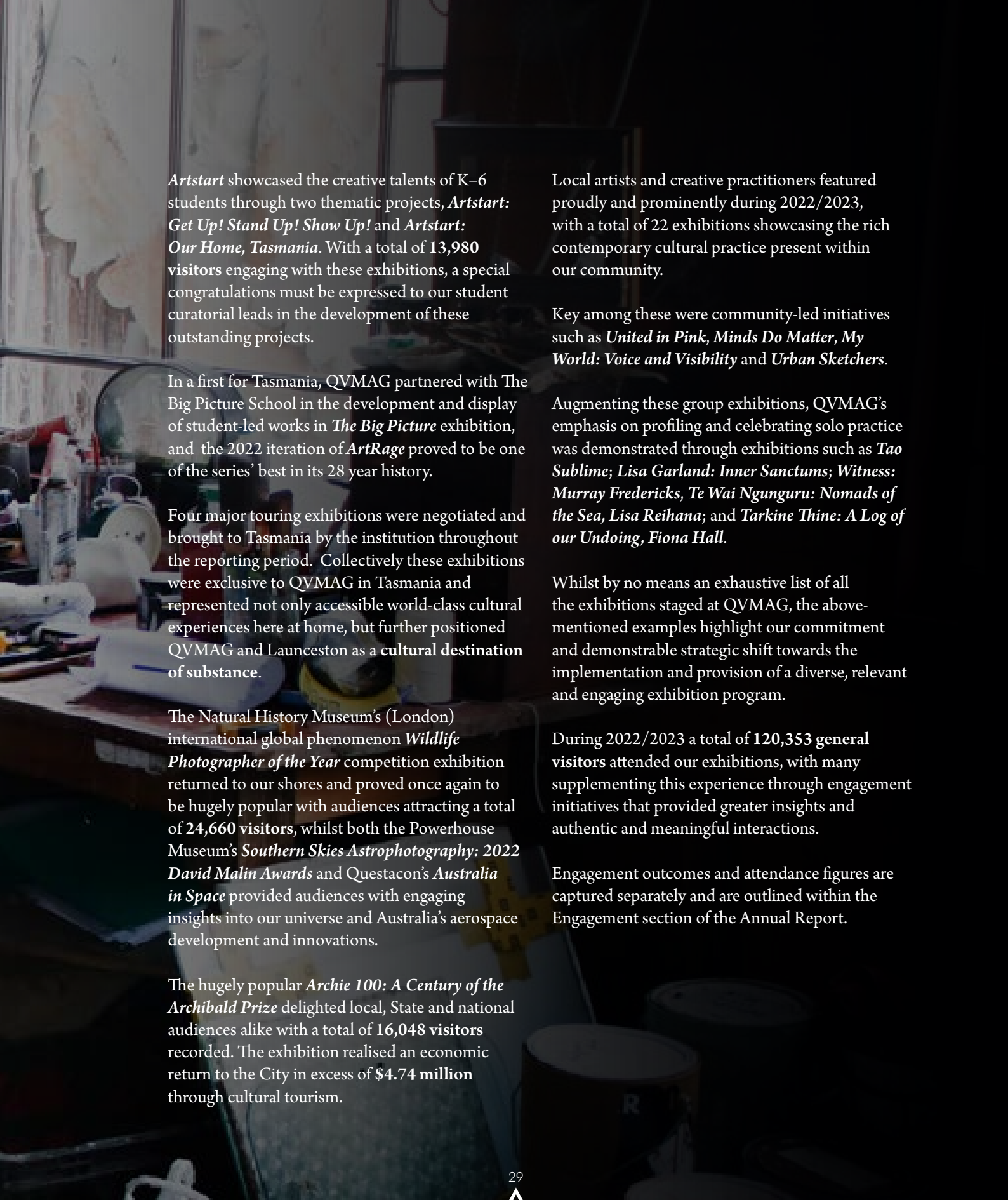
	21/22	22/23
Total number of Local Component Exhibitions	17	22
Total number of Education Exhibitions	3	6
Total number of Students Exhibited	236	494
Total number of Community Exhibitions	3	7
Total QVMAG Touring/Offsite Exhibitions	1	3
Total number Collection Exhibitions	17	17
Total number QVMAG Curated Exhibitions	6	24
Total number Touring Exhibitions received	2	4
Total number Long-Term Exhibitions	12	10
Total number Temporary Exhibitions	5	30
Total number Living Practitioners Exhibited	63	125
Total number Exhibition Refresh/Changeovers	2	5
Total Number of Exhibitions	29	43





Lisa GARLAND

SelfPortrait [detail] **2014**
silver gelatin print on Ilford paper
92.0 x 110.0 cm
photo: image courtesy of the Artist
© Lisa Garland



Artstart showcased the creative talents of K–6 students through two thematic projects, *Artstart: Get Up! Stand Up! Show Up!* and *Artstart: Our Home, Tasmania*. With a total of 13,980 visitors engaging with these exhibitions, a special congratulations must be expressed to our student curatorial leads in the development of these outstanding projects.

In a first for Tasmania, QVMAG partnered with The Big Picture School in the development and display of student-led works in *The Big Picture* exhibition, and the 2022 iteration of *ArtRage* proved to be one of the series' best in its 28 year history.

Four major touring exhibitions were negotiated and brought to Tasmania by the institution throughout the reporting period. Collectively these exhibitions were exclusive to QVMAG in Tasmania and represented not only accessible world-class cultural experiences here at home, but further positioned QVMAG and Launceston as a **cultural destination of substance**.

The Natural History Museum's (London) international global phenomenon *Wildlife Photographer of the Year* competition exhibition returned to our shores and proved once again to be hugely popular with audiences attracting a total of 24,660 visitors, whilst both the Powerhouse Museum's *Southern Skies Astrophotography: 2022 David Malin Awards* and Questacon's *Australia in Space* provided audiences with engaging insights into our universe and Australia's aerospace development and innovations.

The hugely popular *Archie 100: A Century of the Archibald Prize* delighted local, State and national audiences alike with a total of 16,048 visitors recorded. The exhibition realised an economic return to the City in excess of \$4.74 million through cultural tourism.

Local artists and creative practitioners featured proudly and prominently during 2022/2023, with a total of 22 exhibitions showcasing the rich contemporary cultural practice present within our community.

Key among these were community-led initiatives such as *United in Pink*, *Minds Do Matter*, *My World: Voice and Visibility* and *Urban Sketchers*.

Augmenting these group exhibitions, QVMAG's emphasis on profiling and celebrating solo practice was demonstrated through exhibitions such as *Tao Sublime*; *Lisa Garland: Inner Sanctums*; *Witness: Murray Fredericks*, *Te Wai Ngunguru: Nomads of the Sea*, *Lisa Reihana*; and *Tarkine Thine: A Log of our Undoing*, *Fiona Hall*.

Whilst by no means an exhaustive list of all the exhibitions staged at QVMAG, the above-mentioned examples highlight our commitment and demonstrable strategic shift towards the implementation and provision of a diverse, relevant and engaging exhibition program.

During 2022/2023 a total of 120,353 general visitors attended our exhibitions, with many supplementing this experience through engagement initiatives that provided greater insights and authentic and meaningful interactions.

Engagement outcomes and attendance figures are captured separately and are outlined within the Engagement section of the Annual Report.

MAJOR EXHIBITIONS

2022/2023

The following is a list of the **major temporary** exhibitions presented at QVMAGs' two peak venues, the **Museum at Inveresk** and the **Art Gallery at Royal Park**, during the period 2022/2023.

These exhibitions were developed by QVMAG, by community groups with the support of QVMAG for display within the galleries, or curated by and toured from regional, state, national and international cultural organisations.

The listing also notes the category within which each exhibition aligns. QVMAG has established clear Exhibition Categories to ensure considered, transparent, and equitable programming of exhibitions is undertaken to cater to the community's needs and wants, and to provide foundations towards realising an **Activated** and **Accessible** QVMAG as defined in the *Futures Plan*.

MUSEUM AT INVERESK

- + ***HJ King: Cameras and Carburettors***
28 August 2022 – 22 October 2023
QVMAG Curated Exhibitions
- + ***Suzanne Crowley***
24 July – 30 September 2022
Local Component Exhibitions
- + ***Minds Do Matter***
1 October – 11 December 2022
Local Component Exhibitions

- + ***United In Pink***
15 October – 9 November 2022
Local Component Exhibitions
- + ***Archie 100:***
A Century of the Archibald Prize
An Art Gallery of NSW Travelling Exhibition
22 October 2022 – 8 January 2023
Major Touring Exhibitions
- + ***Southern Sky Astrophotography:***
2022 David Malin Awards
A Powerhouse Museum
Travelling Exhibition
1 February – 30 April 2023
Major Touring Exhibitions
- + ***Witness: Murray Fredericks***
18 February – 21 May 2023
QVMAG Curated Exhibitions
- + ***My World: Voice and Visibility***
20 May – 13 August 2023
Local Component Exhibitions
- + ***2023 Tasmanian Art Teachers***
Association: Members Exhibition
22 May – 18 June 2023
Local Component Exhibitions
- + ***Wildlife Photographer of the Year***
A Natural History Museum, London,
Travelling Exhibition
10 June – 20 August 2023
Major Touring Exhibitions
- + ***Australia In Space***
A Questacon Travelling Exhibition
17 June – 15 October 2023
Major Touring Exhibitions



GALLERY AT ROYAL PARK

- | | |
|--|--|
| <p>+ <i>Tao Sublime</i>
4 December 2021 – 6 November 2022
QVMAG Curated Exhibitions</p> | <p>+ <i>Facetime: The Stories and Faces from St Giles 85 years</i>
18 February – 25 June 2023
Local Component Exhibitions</p> |
| <p>+ <i>JMW Turner</i>
2 July – 31 July 2022
QVMAG Curated Exhibitions</p> | <p>+ <i>Te Wai Ngunguru: Nomads of the Sea Lisa Reihana</i>
3 March – 18 June 2023
QVMAG Curated Exhibitions</p> |
| <p>+ <i>Artstart: Get up! Stand Up! Show Up!</i>
3 July – 30 October 2022
QVMAG Curated Exhibitions</p> | <p>+ <i>The Big Picture</i>
18 March – 18 June 2023
Local Component Exhibitions</p> |
| <p>+ <i>Artstart: Our Home, Tasmania</i>
27 November 2022 – 19 February 2023
QVMAG Curated Exhibitions</p> | <p>+ <i>Mason Marsden</i>
6 May – 16 July 2023
QVMAG Curated Exhibitions</p> |
| <p>+ <i>Tarkine Thine: A Log of our Undoing Fiona Hall</i>
12 November 2022 – 22 January 2023
QVMAG Curated Exhibitions</p> | <p>+ <i>Urban Sketchers</i>
27 May – 27 August 2023
Local Component Exhibitions</p> |
| <p>+ <i>Jimmy Possum: an Unbroken Tradition</i>
26 November 2022 – 28 May 2023
QVMAG Curated Exhibitions</p> | <p>+ <i>Evolution</i>
10 June – 27 August 2023
QVMAG Curated Exhibitions</p> |
| <p>+ <i>ArtRage</i>
17 December 2022 – 11 April 2023
QVMAG Curated Exhibitions</p> | <p>+ <i>RISE</i>
24 June – 15 October 2023
QVMAG Curated Exhibitions</p> |
| <p>+ <i>Lisa Garland: Inner Sanctums</i>
4 February – 14 May 2023
QVMAG Curated Exhibitions</p> | |

TAO SUBLIME

Tao Sublime

4 December 2021 – 6 November 2022

Art Gallery at Royal Park

QVMAG Curated Exhibitions

Drawing upon Tony Smibert's expertise and mastery in the representation of landscape through watercolour practice, *Tao Sublime* expanded upon Smibert's oeuvre, showcasing for the first time the artist's recent exploratory works in large scale painting.

With a creative practice spanning more than 40 years, his works are heavily influenced by European and Asian traditions, with Smibert's mastery in his chosen medium being recognised and celebrated by some of the world's most distinguished and recognised cultural institutions, such as Tate Britain, London, and the Metropolitan Museum of Art, New York. In late 2021, the Metropolitan Museum of Art engaged Smibert in the development and delivery of masterclasses to its audiences, affording the artist the opportunity to showcase to a global audience his mastery of the techniques of JMW Turner, and what is highly regarded as the British Golden Age of watercolour tradition.

In partnership with the Allport Library and Museum of Fine Art, QVMAG was pleased to loan and showcase as part of *Tao Sublime* arguably the only original Turner work held within Tasmanian collections.

Cattewater, Plymouth circa 1820s presented viewers to the exhibition with a unique opportunity to experience firsthand an original Turner watercolour, but further, offered a unique insight into the inspiration that has underpinned Smibert's creative practice.

Whilst globally renowned for his signature watercolour landscapes, *Tao Sublime* presented to audiences Smibert's recent large-scale paintings which draw heavily from Asian spirituality and ink wash brushwork. These bold, expressive and monochromatic works delighted audiences to the exhibition and herald an exciting new chapter in the artist's approach.

Smibert's practice clearly resounded with audiences with a total of **21,518 visitors** viewing the exhibition. Supporting *Tao Sublime*, QVMAG developed a dynamic and engaging suite of programs that provided participants with unparalleled access to the artist and unique experiences and insights into the artist's approach. A total of **15 programs** attracting **393 participants** were delivered, with a standout *Art + Performance* initiative that allowed participants to witness first-hand Smibert's practice live alongside interpretative music performed by solo contemporary harpist Emily Sanzaro.



Tony Smibert in his studio, Deloraine

photo: Carmencita Palermo
© QVMAG



Tony SMIBERT

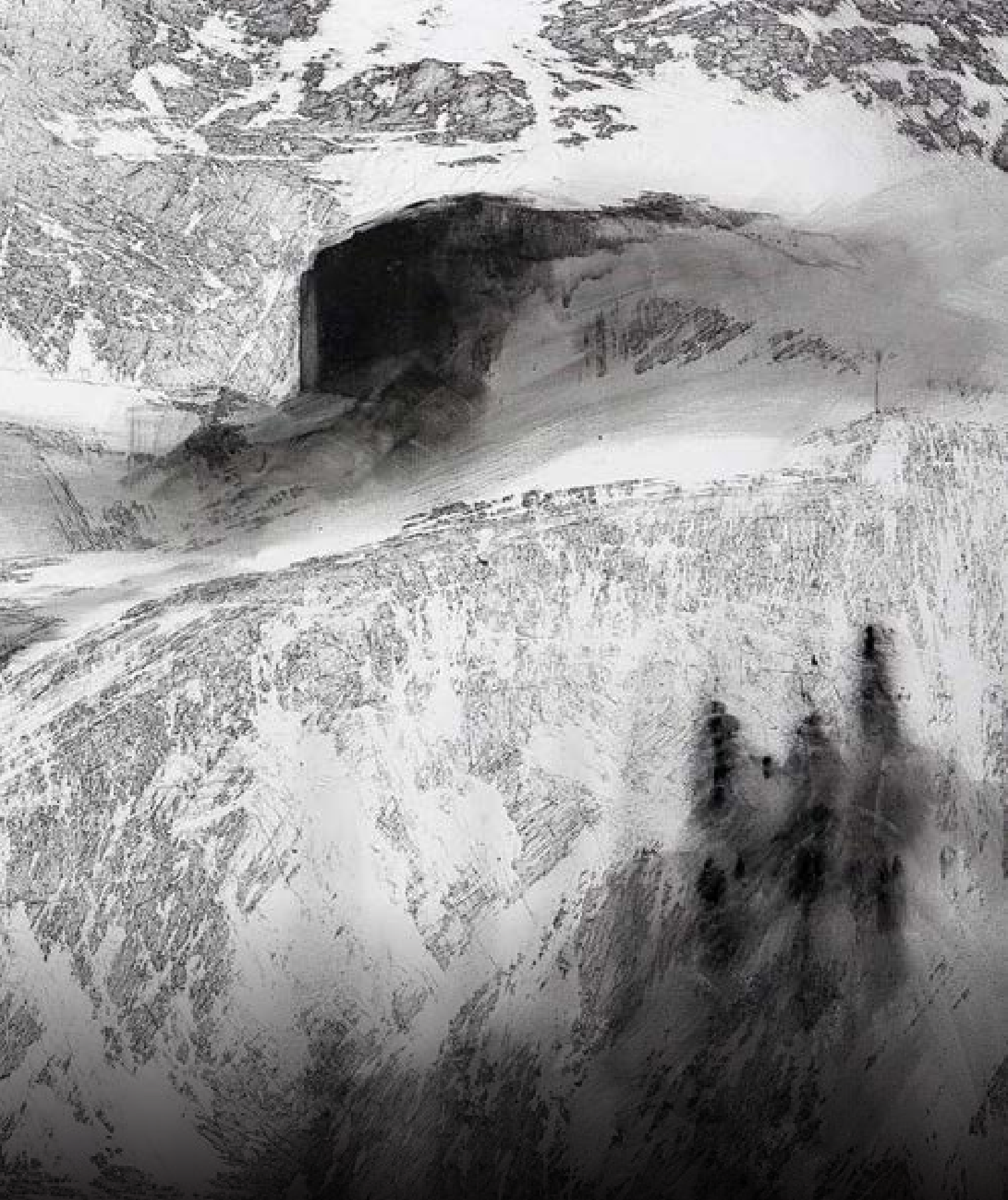
Born 1949, Melbourne, Victoria

Tao Sublime 5 [detail] 2019

acrylic on canvas

121.0 x 183.0 cm

photo: image courtesy of the Artist





Natasha BIENIEK
Born 1984, Melbourne, Australia

Wendy Whiteley [detail] 2016
oil on wood
13.5 x 18.5 cm
Collection of the Artist

ARCHIE 100

A Century of the Archibald Prize

Archie 100: A Century of the Archibald Prize

22 October 2022 – 8 January 2023

Museum at Inveresk

Major Touring Exhibitions

From 22 October 2022 to 8 January 2023

QVMAG welcomed *Archie 100: A Century of the Archibald Prize* to the Museum at Inveresk.

The exhibition tour celebrated 100 years of Australia's most renowned portrait prize, and explored the Archibald Prize across its history, revealing fascinating stories behind 100 carefully selected artworks.

Resulting from many years of searching for lost portraits, the exhibition featured works from the Art Gallery of New South Wales' collection as well as works from libraries, galleries and museums across Australia and New Zealand, and private Australian and international collections alike.

QVMAG was thrilled to receive **16,048 ticketed visitors** to the *Archie 100: A Century of the Archibald Prize* exhibition, generating an estimated **\$4.74 million** into the Launceston economy through cultural tourism and destination marketing.

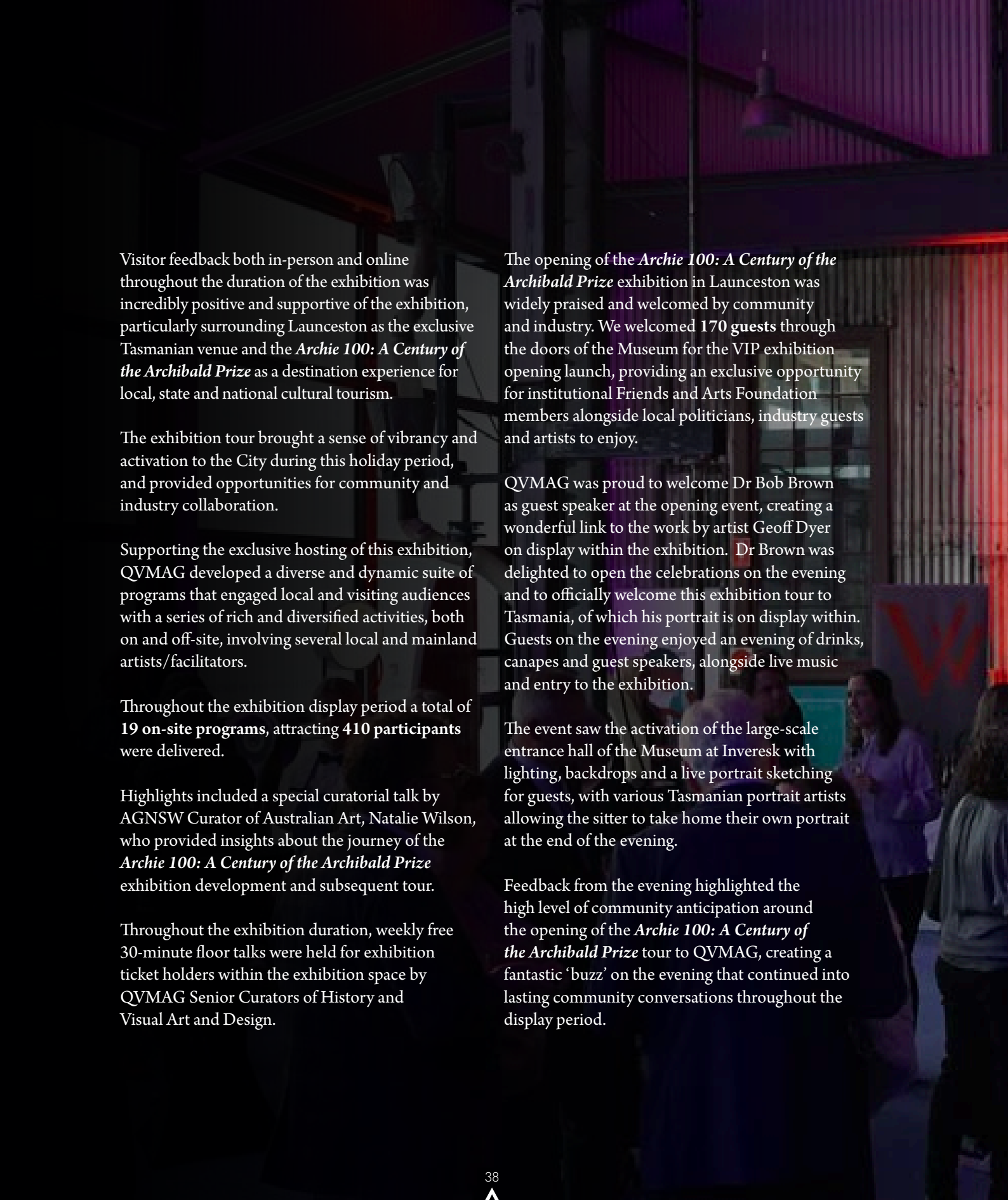
We welcomed a wonderful percentage of international visitors through the exhibition doors and saw local Tasmanian communities show their support from right across the State to visit the display.

Visitation from the Victorian market to this exhibition was a positive reflection of our marketing strategy as part of overall campaigning efforts.

QVMAG partnered with Visit Northern Tasmania, Orotan, The Examiner, 7 Tasmania and Flying Colours to develop and deliver a saturated campaign to promote the exhibition and increase local and tourism exposure to this unique experience.

The campaign was activated through a mix of owned, earned and paid mediums spanning media releases, print media activations, television promotion, billboard activations, industry platforms (i.e. Arts Hub), industry collaborations (Tourism RTO's) and digital marketing mediums.

From a top-tier messaging stance, all primary marketing collateral anchored to the outlined exhibition brand guidelines. From a content marketing standpoint, a clear focus was channelled into the storytelling of works on display and the artists behind them for use across owned social media channels.



Visitor feedback both in-person and online throughout the duration of the exhibition was incredibly positive and supportive of the exhibition, particularly surrounding Launceston as the exclusive Tasmanian venue and the *Archie 100: A Century of the Archibald Prize* as a destination experience for local, state and national cultural tourism.

The exhibition tour brought a sense of vibrancy and activation to the City during this holiday period, and provided opportunities for community and industry collaboration.

Supporting the exclusive hosting of this exhibition, QVMAG developed a diverse and dynamic suite of programs that engaged local and visiting audiences with a series of rich and diversified activities, both on and off-site, involving several local and mainland artists/facilitators.

Throughout the exhibition display period a total of **19 on-site programs**, attracting **410 participants** were delivered.

Highlights included a special curatorial talk by AGNSW Curator of Australian Art, Natalie Wilson, who provided insights about the journey of the *Archie 100: A Century of the Archibald Prize* exhibition development and subsequent tour.

Throughout the exhibition duration, weekly free 30-minute floor talks were held for exhibition ticket holders within the exhibition space by QVMAG Senior Curators of History and Visual Art and Design.

The opening of the *Archie 100: A Century of the Archibald Prize* exhibition in Launceston was widely praised and welcomed by community and industry. We welcomed **170 guests** through the doors of the Museum for the VIP exhibition opening launch, providing an exclusive opportunity for institutional Friends and Arts Foundation members alongside local politicians, industry guests and artists to enjoy.

QVMAG was proud to welcome Dr Bob Brown as guest speaker at the opening event, creating a wonderful link to the work by artist Geoff Dyer on display within the exhibition. Dr Brown was delighted to open the celebrations on the evening and to officially welcome this exhibition tour to Tasmania, of which his portrait is on display within. Guests on the evening enjoyed an evening of drinks, canapes and guest speakers, alongside live music and entry to the exhibition.

The event saw the activation of the large-scale entrance hall of the Museum at Inveresk with lighting, backdrops and a live portrait sketching for guests, with various Tasmanian portrait artists allowing the sitter to take home their own portrait at the end of the evening.

Feedback from the evening highlighted the high level of community anticipation around the opening of the *Archie 100: A Century of the Archibald Prize* tour to QVMAG, creating a fantastic 'buzz' on the evening that continued into lasting community conversations throughout the display period.



Guests at the opening launch of
Archie 100: A Century of the Archibald Prize
photo: Carmencita Palermo
© QVMAG

16,048 VISITORS



FROM



42.7%

LIVE IN
LAUNCESTON

27.4%

LIVE ELSEWHERE IN
TASMANIA



26.9%

LIVE
INTERSTATE

3%

LIVE
OVERSEAS



CONTRIBUTING

\$4.74 million

TO THE LAUNCESTON ECONOMY



Archie 100: A Century of the Archibald Prize Exhibition view

Photo: Maddie Brough
© QVMAG



Archie 100: A Century of the Archibald Prize exhibition view

Photo: Maddie Brough
© QVMAG



JIMMY POSSUM

an Unbroken Tradition

Jimmy Possum: an Unbroken Tradition

26 November 2022 – 28 May 2023

Art Gallery at Royal Park

QVMAG Curated Exhibitions

Jimmy Possum: an Unbroken Tradition realised the largest and most comprehensive exhibition ever developed in Australian history to explore, research, and highlight this uniquely northern Tasmanian tradition, affectionately known as the Jimmy Possum chair.

In partnership with Dr Mike Epworth, QVMAG curated, assembled, and showcased more than 50 unique works, drawn from 15 individual makers, enabling audiences to explore the mysterious origins of this unique chair-making tradition, alongside gaining valuable insights into the materials, techniques and aesthetics which define this often-overlooked furniture design in the national and international lexicon.

The exhibition not only showcased exemplars of this tradition, spanning 150 years of lineage and continuity, but further explored the rich and interconnected personal narratives that each work holds with makers and collectors alike.

Whilst a uniquely Tasmanian vernacular and focus, the exhibition drew broad interest and appeal from audiences nationally, with a total of **19,108 visitors** engaging with the works.

Jimmy Possum: an Unbroken Tradition was accompanied by a substantial publication which proved popular with visitors, throughout and following the close of the exhibition.

Given the unique northern Tasmanian context explored within the exhibition, QVMAG was pleased to receive and formally accept from Dr Mike Epworth and the QVMAG Arts Foundation, respectively, the donation of two works for permanent inclusion into the QVMAG Collection.

These works are exquisite examples of the tradition and herald the first works of this style to be held by QVMAG, establishing an enduring legacy resulting from the exhibition that will inspire, educate, and inform future generations.

image opposite:

Jimmy POSSUM

Jimmy Possum Chair circa 1895
timber

Courtesy of CM and KJ Bovill
photo: Angela Casey
© QVMAG





Unknown Maker

Lovejoy Chair circa 1980
timber

Courtesy of Chris Donaldson
photo: Angela Casey
© QVMAG

Mike EPWORTH

Born 1962, Roma, Queensland

This is not a Jimmy Possum Chair 2015

timber and varnished collage

Courtesy of Mike Epworth and Bronwyn Harm

photo: Angela Casey

© QVMAG



WITNESS

Murray Fredericks

Witness: Murray Fredericks
 18 February – 21 May 2023
 Museum at Inveresk
QVMAG Curated Exhibitions

Murray FREDERICKS
 Born 1970, Sydney, New South Wales

SALT 300 [detail] 2006
 digital pigment print on cotton rag
 120.0 x 250.0 cm
 photo: image courtesy of the Artist
 © Murray Fredericks



In a first for Tasmanian audiences, QVMAG proudly developed and showcased a selection of 32 works spanning three defining series, produced over a ten year period, of internationally renowned Australian photomedia artist Murray Fredericks.

Tasmanian audiences have long held an affinity with both landscape and photography, with Fredericks' works well placed to challenge preconceived notions, inspire reflection and provide a platform for engagement. Whilst undeniably beautiful, Fredericks' works transcend beyond the mere ocular and push the boundaries of photography and how we see and feel the natural world.

Typically, photographs of landscapes are conventionally perceived as mirroring something real, implying that the work requires the viewer some semblance of knowing the details of cultural, geographical or historical contexts through which to interpret the work, otherwise the subjective representation, without these contexts, merely becomes an encounter with the photographer as author, a self-portrait of its creator.

Understanding the formal rigour and discipline which underpins photomedia practice is to then truly appreciate the artistic integrity and excellence in Fredericks' works. Through his mastery of the constructs and theories of photography he produces works which redefine the language of photography, elevating his works beyond the mimetic confines normally associated with the medium.

Through the works presented in *Witness: Murray Fredericks*, audiences experienced a rare opportunity to gain an insight into the artist, his technique, commitment and how his works serve to remind us of the contradictory yet interwoven forces of nature, at once spectacular and sublime, destructive and transformative, and the spatial relationships prevalent in these regions.

Awe-inspiring... breathtaking... alien ... spectacular... sublime ... were just a few comments provided by the **19,309 visitors** to the exhibition when describing the work of Murray Fredericks as he shared with us the beauty, power and enormity of some of the most unique landscapes in the world.





Murray FREDERICKS

Born 1970, Sydney, New South Wales

SALT 21 [detail] 2005

digital pigment print on cotton rag
120.0 x 150.0 cm

photo: image courtesy of the Artist
© Murray Fredericks



HJ KING

Cameras and Carburettors

HJ King: Cameras and Carburettors

28 August 2022 – 22 October 2023

Museum at Inveresk

QVMAG Curated Exhibitions

HJ King: Cameras and Carburettors represents the culmination of years of research into the life and work of local amateur photographer Herbert John King (1892–1973).

Featuring two loan items, 59 large reproduced photographs, four oversized vinyl prints, 50 artefacts from the QVMAG collection, including original albums and objects, lantern slides, natural sciences specimens and oral history recordings, this exhibition is the first large-scale acknowledgement of the importance of the life and work of HJ King.

The exhibition is accompanied by a 160 page publication featuring essays by researcher Dr Nic Haygarth, exhibition curator Jon Addison and QVMAG General Manager Shane Fitzgerald, and 139 high quality photographs from the HJ King Collection.

The publication was launched with a talk from nationally recognised photograph and lantern slide expert Associate Professor Martyn Jolly.

HJ King was co-owner of John King and Sons - a motorcycle and bicycle shop. He was a passionate and highly talented photographer, who used motorcycles, cars and aircraft to explore his home State, and cameras to record it. He also left his mark as the photographer who undertook the first ever aerial survey of any Australian town or city. This groundbreaking image features in the exhibition, reproduced at a size that King himself would not have been able to consider, but which is testament to the quality of his work.

Although QVMAG already held a significant King collection, a further catalyst for the exhibition and publication was the donation in 2014 of over 3,500 of King's original glass plate slides and cellulose negatives, which, after scanning by QVMAG staff, allowed the reproduction of the photographs at superb quality.

This collection demonstrated the excellence and breadth of HJ King's photography; qualities that are well represented in this popular exhibition.



Champion V-twin motorcycle 1919

John King and Sons, Launceston

Exhibition view *HJ King: Cameras and Carburettors*

Museum at Inveresk

photo: Maddie Brough

© QVMAG



Herbert John (HJ) KING

Born 1892, Hobart, Tasmania
Died 1973, Launceston, Tasmania

Winners, 24 Hours Reliability Trial [detail] 1927
from glass plate negative

Gift of Richard Bracey 2014
QVM:2014:PS961







MASON | MARSDEN

Mason | Marsden

6 May – 16 July 2023

Art Gallery at Royal Park

QVMAG Curated Exhibitions

Showcasing and celebrating more than 50 years of artistic practice and creative partnership by two of Launceston's most loved and admired artists, Penny Mason and David Marsden.

Mason | Marsden proved to be immensely popular with audiences both familiar and unfamiliar with the Art Gallery at Royal Park.

More than 100 works from 19 lenders across Australia were showcased, capturing all periods of their solo and collaborative practice—from meeting at art school in the early 1970s through to works made in the past 12 months.

Mason | Marsden continues QVMAG's ongoing commitment to supporting local artists at all stages of their practice, and through the exhibition, celebrated and highlighted the profoundly significant impact and influence that both Mason and Marsden have affected within the Launceston cultural environment.

Mason and Marsden's huge impact on the growth of creative practice in Launceston is underpinned by their unwavering support of the local community and a commitment to education spanning more than 30 years of arts education and advocacy.

Individually and collectively, they have inspired generations of practitioners within our region, whilst establishing and nurturing their own individual creative practice, having worked alongside notable contemporaries such as Bea Maddock, Raymond Arnold, and Sue Henderson, with works held in major state and national collections throughout Australia.





Penny MASON
Born 1950, Hobart, Tasmania

North Esk River walks [detail] 2021
watercolour on paper
75.0 x 105.0 cm
photo: Peter Whyte Photography



David MARSDEN

Born 1949, Camberwell, Victoria

Untitled [detail] 2019

watercolour, gum bichromate, gouache, ink and pastel on paper

25.0 x 50.0 cm

photo: courtesy of the Artist

RISE

RISE

24 June – 15 October 2023

Gallery at Royal Park

QVMAG Curated Exhibitions

In a first in Tasmanian institutional cultural practice, the inaugural biennial *RISE* provides an innovative and unprecedented opportunity for artists, collectors, audiences, and students to engage and support early career creative practitioners, hitherto unrealised in the Tasmanian cultural environment.

QVMAG has a proud legacy in supporting creative practice at all stages of development; through nurturing curious minds and creative souls in primary and secondary education via *Artstart* and *ArtRage*, respectively; showcasing the creative practice of mid-career northern Tasmanian artists in group or solo exhibitions; and in partnership with our affiliates, such as the QVMAG Arts Foundation, through significant initiatives with established practitioners via major solo exhibitions and unique commissions such as the *Masterpieces for Tasmania Fund*.

RISE continues our commitment to Tasmanian cultural development and living contemporary practice advocacy, providing a unique platform for us to carefully curate a selection of the State's leading emerging practitioners, who are often overlooked and similarly drawn away from Tasmania to further develop their artistic careers on the mainland.

RISE 2023 showcases a diverse field of emerging artists heralding from all parts of the State and representing, collectively, a broad spectrum of creative practice and diverse media.

Audience responses to the *RISE* exhibition to date are extremely positive [*RISE* continues its display period until 15th October 2023] and qualitative support for the initiative has been resounding with two of the participating artists securing commercial gallery representation and six works from the exhibition being acquired by collectors.

RISE 2023 Contributing Artists

- + Katie Barron
- + Travis Bell
- + Harrison Bowe
- + Elizabeth Braid
- + Eloise Daintree
- + Katelyn Geard
- + Eddie James
- + Lorna Quinn
- + Frances Reeve-Palmer
- + Stephanie Reynolds



Katie BARRON

Born 1994, Canada

Movements: Launceston, Tasmania, Australia

Under Wraps 2023

oil on canvas

60.9 x 91.4 cm

photo: courtesy of the Artist



Stephanie REYNOLDS

Anastasia [detail] 2023
lokta paper and fine Japanese lace paper
72.0 x 170.0 cm
photo: courtesy of the Artist





Brandon GÜELL
Costa Rica / United States of America

Treefrog pool party [detail]
Courtesy Natural History Museum, London

photo: Brandon Güell
© Brandon Güell

WILDLIFE PHOTOGRAPHER OF THE YEAR

Wildlife Photographer of the Year

10 June – 20 August 2023

Museum at Inveresk

Major Touring Exhibitions

Since 1965 the Natural History Museum, London, has captivated audiences worldwide by showcasing the unique and beautiful relationship between photography, science and art through its prestigious annual *Wildlife Photographer of the Year* international photographic competition.

Now in its 58th year, QVMAG was delighted to bring this outstanding global phenomenon to Tasmania, entering a three-year partnership with the Natural History Museum to ensure the international awards grace our shores for audiences to experience first-hand, right here in Launceston.

The competition's awe-inspiring images of wild animals in their environments, captured by photographers from around the planet, are equally thought-provoking, inspiring and poignant, as a reminder of the beauty, majesty and changing natural world within which we are placed.

Although most appreciated as a photographic competition, the works entered each year serve as important visual resources, allowing researchers and scientists at the Natural History Museum greater scientific understanding and insights into the natural realm, and animal habitats and behaviour, helping to further their conservation and protection.

In the 2022 finalists exhibition, QVMAG showcased 86 entries from photographers heralding from 36 countries from around the world. Within these finalists, four Australian photographers were included in the exhibition, each receiving highly commended awards for their works.

Wildlife Photographer of the Year demonstrated once again our community's enduring interest and passion for the natural environment with a pleasing **24,660 visitors** recorded to the exhibition. Attendees at the exhibitions launch were treated to a special live stream address from Mr Brad Irwin, Head of Global Engagement, Natural History Museum, London, who shared his insights into the impact of the exhibition in worldwide conservation efforts.



Richard ROBINSON
New Zealand

The right look [detail]

Courtesy Natural History Museum, London
photo: Richard Robinson
© Richard Robinson



AUSTRALIA IN SPACE

Australia In Space

17 June – 15 October 2023

Museum at Inveresk

Major Touring Exhibitions

For well over a century, QVMAG has supported and nurtured curious minds through the development and provision of STEAM based experiences for our community and visitors alike.

Our commitment to formal and informal learning is unwavering, and as an educational institution we seek to further develop unique opportunities that inspire the next generation of critical thinkers, engineers, creative practitioners, scientists, and so forth, ensuring that through our contribution, we provide hands-on learning experiences which supplement pathways for STEAM development.

In April 2023, we farewelled the much-loved interactive exhibition *Phenomena Factory*. For over 15 years, *Phenomena Factory* was recognised as a staple in the northern Tasmanian community as a destination interactive exhibition that delighted and engaged the young, and young at heart, attracting over 1.5 million visitors, including intergenerational repeat visitation.

From June 2023, QVMAG was delighted to enter into an exclusive partnership with Questacon, The National Science and Technology Centre, Canberra, in hosting their new major travelling exhibition *Australia in Space*.

Through immersive interactives, play-based learning, and hands-on activities, visitors to *Australia in Space* can explore Australia's rich history and significant contribution to space development, exploration and technological advancement, including Tasmania's role in our nation's innovation efforts in the aerospace industry.

Australia in Space has proved to be popular with audiences, recording an encouraging 6,586 visitors to the exhibition during the initial 14 days of display that fall within this reporting period.



to be getting new space
engines to work—both on
and off-world.

Learning up with
missions around the globe to
explore deep space, and to care
for our planet and its people.

It's already touching the lives of
millions and there's more to
come—just over the horizon.

Visitors exploring the *Australia in Space* exhibition
Photo: Qwestacon
© Qwestacon



City of Launceston Mayor Matthew Garwood exploring the
Australia in Space exhibition

Photo: Maddie Brough
© QVMAG



ENGAGEMENT OVERVIEW

From the period of July – November 2022, QVMAG underwent a significant strategic shift in the development, provision and delivery of qualitative engagement opportunities throughout all aspects of the institutional environment. This strategic development work culminated from the adoption and endorsement of the *Futures Plan* in June 2022, review of the statewide community, sector and stakeholder survey results, and our own **Service Level Review** activities undertaken throughout 2022.

In responding to a need to completely overhaul and revitalise our engagement strategies, and in a first for the institution, a dedicated **Programmatic Development Group** (PDG) was convened charged with identifying and implementing a holistic suite of exhibitions, programs, education initiatives and engagement opportunities which met the institutional objectives of being an accessible and activated QVMAG defined through Key Directions Three and Four of *Futures Plan*.

We recognise that engagement is the cornerstone of institutional practice, and as a distinctly regional institution, it is essential that QVMAG enables genuine and frequent connections between community and the arts and sciences through immersive online and curated experiences.

Access to a vibrant and dynamic QVMAG which reflects the ambitions and aspirations of our stakeholders and the community, and responsive to the distinctive identity, cultural legacies and traditions of the region, is pivotal.

As a public collecting institution with a diverse portfolio spanning research, natural sciences, history, visual arts and design, cultural activation, community capacity building and education, QVMAG's scope is broad and extends far beyond that seen in other regional centres.

Through the focus and commitment of the PDG it is pleasing to note that in a mere seven months unprecedented quantitative and qualitative results have been achieved across all areas of activity throughout the institution.

These results not only provide confirmation of the initiatives developed and delivered throughout 2022/2023 but further demonstrate our community's desire for the provision of accessible and relevant creative and cultural experiences.

Within the public programs outcomes for the reporting period we have realised a staggering **112% increase**, with **1,094 public programs** delivered to **29,304 participants**, well above the 827 public programs and 13,780 participants in the year prior.

Similar results have been realised in attendance in our Planetarium reaching an historical attendance record during 2022/2023. An increase in student numbers through our education program was coupled with the realisation of QVMAG being a destination for schools not only throughout Tasmania but further afield in Victoria and New South Wales alike, and a **161% increase** in attendance to our launches, functions, and events.

OUTPUTS

	21/22	22/23
Total number of Education Programs	399	390
Total visitation Education Programs	7,112	8,606
Total number of Schools Engaged	80	93
Total number of Public Programs	827	1,094
Total visitation Public Programs	13,780	29,304
Total number Launches/Functions/Events	20	28
Total attendees Launches/Functions/Events	818	2,136
Total number of Planetarium shows	588	650
Total attendees Planetarium	7,823	10,134
Total number Lectures	25	28
Total attendees Lectures	1,258	1,783
Total number of living Producers engaged	not recorded	92
Total number all Programs	1,226	1,484
Total visitation all Programs	20,892	37,910





Lunar New Year celebrations
at the Art Gallery at Royal Park

Photo: Carmencita Palermo
© QVMAG

These significant achievements are not only a testament to the quality and relevance of our programmatic strategies. They also affirm our approach in the activation of our sites, especially the Art Gallery at Royal Park, in addition to the quality and breadth of diversity of our programmatic offer, which clearly resonated with local, state and national audiences alike.

Broadly defined, our new strategies provide unique opportunities for genuine and authentic engagement, whether that be through personal insights into the practices of living practitioners, educators, scientists and researchers; unprecedented interaction and engagement between community and QVMAG staff, including the QVMAG collection; and the development and presentation of bespoke sensory experiences through the facilitation of multi-disciplinary initiatives as realised through the *Art + Performance* series, to name a few.

Importantly, it is not solely the quantitative outcomes that determine our programmatic development. A key focus of any cultural institution is the provision, facilitation and dissemination of knowledge and qualitative experiences. During the reporting period QVMAG developed, delivered and supported a breadth of initiatives that showcased community, provided insights into contemporary research, provided opportunities for genuine Aboriginal cultural appreciation, or intimate insights into creative practice.

Highlights amongst these included the diverse suite of initiatives and experiences as part of our *Community Connections* program, which celebrated and showcased perspectives and insights from a broad cross-section of our community.

These included **Lunar New Year Celebrations** at the Art Gallery at Royal Park, **NAIDOC Week** across all QVMAG sites, **Pride Month** at the Museum at Inveresk, which included a QVMAG brand takeover during this period, the recognition and celebration of our region's inspirational women through **International Women's Day** initiatives, **May the 4th** celebrations, **Mental Health Awareness**, and Launceston's migrant community in the *United in Pink* exhibition.

Notably, QVMAG hosted two major conferences during 2022/2023. The biennial *Oral History Australia Conference* was hosted 13–15 October 2022 and the biennial *Dragon Tails Conference* (exploring the Australasian Chinese diaspora) was hosted 10–14 November 2022.

Both attracted history researchers from around the country and provided valuable connections between attendees and the seeding of further opportunities in the future.

The above-mentioned overview is but a succinct and summarised insight into the engagement outcomes that were realised by QVMAG during 2022/2023.

A selected series of highlights follow throughout this section serving to provide a more detailed overview of key highlights within our Education and Public Programs initiatives, alongside the measures of success specific to each area of activity.

EDUCATION OVERVIEW

Life-long learning and STEAM-based education is a central pillar within the strategic objectives of QVMAG, with a dedicated focus on embedding learning opportunities into all offerings as part of the institution's commitment to innovation, accessibility and excellence.

The ongoing aim of QVMAG is to develop and employ curriculum-based learning opportunities through formal education offerings, hosted sessions, classes and hands-on learning workshops and activities on-site and via educational outreach programs; with a clear focus on local content to create close connections within our community.

Throughout the year, a diverse range of novel and engaging, informal and formal, learning experiences were delivered, led by trained educators outside of a traditional educational environment. Such educational offerings allowed stakeholders to co-create with the institution to tailor programs for early-years, primary, secondary and tertiary student levels. The development of curriculum-based learning opportunities focused on STEAM education, guiding student inquiry, dialogue, and critical thinking. Programs were developed to deliver engaging content and experiential activities for students of all ages, exploring the Arts within the context of Science, Technology, Engineering and Mathematics.

During 2022/2023, the institution delivered **390 educational programs to 8,606 participants** across a diverse suite of programs, including student-led exhibitions, education tours, targeted classes, and workshops, just to name a few.

Pleasingly, the institution broadened its appeal and reach during the reporting period hosting on-site engagements with primary and secondary schools, colleges and universities across northern Tasmania, the State and southern mainland Australia. Throughout the reporting period a total **93 individual schools** participated in a QVMAG educational experience, increasing from 80 in the year prior.

As the institution continues to deliver renewed educational program delivery as outlined in the strategic priorities of the *Futures Plan*, our focus will equally be placed on developing and implementing online learning opportunities, outreach programs for schools throughout northern Tasmania, and increased off-site engagement linked with unprecedented access to our collections. In support of these initiatives, and over the next three years, QVMAG will continue to embrace ever-evolving digital culture, leading to better-connected contemporary cultural experiences for Tasmanian schools and broader education audiences, ensuring that our educational offer will become embedded within classrooms in addition to on-site engagement.

OUTPUTS

	21/22	22/23
Total onsite Education Programs	398	386
Total offsite Education Programs	1	4
Total Primary Schools participation	55	48
Total Primary Students participation	4,112	4,395
Total Secondary Schools participation	23	31
Total Secondary Students participation	1,956	3,232
Total Tertiary Students participation	60	163
Total number of School Tours	93	79
Total number Students School Tours	2,237	1,498
Total number of Science Week Programs	30	32
Total attendance Science Week	687	1,513



SCHOOL VISITATION ORIGINS

NEW SOUTH
WALES

VICTORIA

8,606

PARTICIPANTS
VISITED

FROM

93

SCHOOLS

1,513

PARTICIPANTS
ATTENDED
SCIENCE WEEK

WITH

32

PROGRAMS
DELIVERED

79
SCHOOL
TOURS
GIVEN



ARTSTART

During 2022/2023, QVMAG realised a significant achievement in the holistic provision and delivery of creative and cultural initiatives which qualitatively span the entire spectrum of creative practice.

Through the introduction of the inaugural biennial *RISE* initiative, we are now **the only public institution in Tasmania**, and one of few in Australia more broadly, supporting creative expression, critical thinking and arts-based learning throughout every stage of cultural development.

Our collective suite of initiatives – *Artstart* >> *ArtRage* >> *RISE* >> **mid-career projects** >> **established artist surveys** – provide consistent and defined pathways for creative development, which foster, support, showcase and ultimately celebrate our region's young curious minds, aspiring artists, emerging practitioners, mid-career and established practitioners.

The qualitative outcomes from our strategic and holistic approach towards cultural development is profound and demonstrable.

Over the past 28 years in the provision of *ArtRage*, QVMAG is proud to witness the professional development of student exhibitors who forge successful careers in creative practice in their adult life – many of whom return to the institution in future projects in initiatives such as *RISE* or through mid-career QVMAG developed projects.

A QVMAG initiative, *ArtStart* is the catalyst through which young curious minds commence their journey and is a K–6 art exhibition program developed and managed by QVMAG, designed to encourage children's participation in the visual arts.

Each iteration of the program is centred around a determined thematic construct which supports and fosters early critical thinking practice and student-led visual and curatorial development. Schools from northern Tasmania are invited to submit artworks around the nominated theme and a body of student-led curators are identified in the development of the exhibition, providing a unique opportunity into curatorial practice, artwork selection and exhibition management.

Each year QVMAG will develop and showcase between two to four *Artstart* initiatives with the resulting exhibition outcomes displayed in the Children's Gallery at the Art Gallery at Royal Park. During 2022/2023 QVMAG developed and delivered two *Artstart* initiatives each with their own student curatorial leads and identified thematic approaches.

5,683 visitors viewed *ArtStart: Get up! Stand Up! Show Up!* as part of QVMAG's NAIDOC Week celebrations, and from 27 November 2022 – 19 February 2023, **8,237 visitors** attended *ArtStart: Our Home, Tasmania*, a student-led visual exploration of what Tasmania represents to our youth.



Student artwork from
the 2022 NAIDOC Week
ArtStart exhibition

Photo: Maddie Brough
© QVMAG



Max EDMUNDS

Launceston College

Wandering an eternal darkness [detail] 2022
digital photograph

photo: Angela Casey

ARTRAGE

A QVMAG initiative *ArtRage* is the only annual exhibition which celebrates, promotes and recognises the outstanding achievement of art students from State and non-State secondary schools throughout Tasmania.

Over its 28-year history *ArtRage* has become an essential component in arts education in the secondary school environment, providing a platform through which student artists are able to showcase their creative practice.

Each year this exhibition shares a unique and inspiring snapshot into the creative minds of talented Tasmanian students at the height of their art-making abilities, with the 2022 iteration being no exception.

Featuring works by **167 students** studying pre-tertiary visual arts drawn from **25 schools and colleges** from around the State, more than **370 individual works** were included in the 2022 iteration of *ArtRage*, signifying the largest quantity of works selected for inclusion in this annual exhibition since its inception in 1994.

Continuing our commitment in the provision of professional cultural development within our community, QVMAG invited guest curator, Patrick Sutczak, to lead the curatorial vision and student selection for *ArtRage 2022*.

A recognised artist, educator and curator, with over a decade of arts teaching experience at the University of Tasmania, School of Creative Arts and Media, and more recently teaching pre-tertiary art units at the Newstead and Launceston colleges, Patrick's insight into the creative process of each student and his individual curatorial flair realised an exhibition unprecedented in its scale and student inclusion across the Art Gallery at Royal Park.

'The student is a powerhouse of possibility, and the teacher is a facilitator, a mentor, listener and a guide. And then we get something that drives the arts forward and into new and unexpected places... Our young artists are the next generation and that is why ArtRage is such a celebration of what is now, and what is to come.'

Patrick Sutczak, *ArtRage 2022* Guest Curator

ArtRage is one of QVMAG's most visited annual exhibitions with the 2022 exhibition attracting a total of **15,468 visitors**. In addition to the initial connection with the schools whose students' works were selected for the exhibition, all schools from the region and broader northern Tasmania visited *ArtRage 2022* as part of their arts curriculum studies for secondary and TCE college students.



Emma JORDAN

Don College

Plastered [detail] 2022
oil paint

photo: Angela Casey

PARTICIPATING SCHOOLS

2022/2023

BURNIE

Marist Regional College
Hellyer College

DEVONPORT

Don College
St Brendan-Shaw College

HOBART

Hobart College
Rosny College
Elizabeth College
Claremont College
The Friends' School
St Michael's Collegiate School
Guilford Young College
Fahan School
The Hutchins School
St Mary's College

KINGSTON

Calvin Christian School
Southern Christian School

LATROBE

Geneva Christian School

LAUNCESTON

Launceston College
Launceston Christian School
Launceston Church Grammar School
Scotch Oakburn College
Newstead College
St Patrick's College

SMITHTON

Circular Head Christian School

ULVERSTONE

Leighland Christian School

THE BIG PICTURE

Each year the institution is accessed by Tasmanian educators as an educational resource for students studying in K–12.

In 2023, a new collaboration was formed between QVMAG and the Big Picture School in Launceston in response to the development of a global photography competition, created by student Armon Caster as part of his Year 9 studies.

Armon Caster enrolled into his Year 9 studies at the Launceston Big Picture campus in 2022, and along with guidance from his teacher Robert Lewandowski, created the idea for the digital photography competition as part of an assignment within the global Big Picture School.

The concept of the competition was to create an opportunity for students within the Big Picture global school network to submit photographs, with the competition's finalists and winners to be featured in an exhibition at QVMAG.

Securing a sponsorship from photography brand Nikon to supply two cameras as competition prizes, the competition spanned five categories, including: Nature, Architecture, Photographic Art, Portraiture and Open.

The competition enabled students from the Big Picture learning network the opportunity to share their unique perspectives on the world, with Launceston students gaining the opportunity to learn in a hands-on environment about the process of developing a public gallery exhibition.

Working closely with the curatorial team, students were able to learn about the considerations and steps taken to host an exhibition while completing the project as part of their studies.

Through this initial collaboration, both QVMAG and the Big Picture School have identified a wide range of educational benefits to students, resulting in a new three-year exhibition collaboration to further continue supporting the educational outcomes of students studying at the Launceston campus.

This partnership further develops the institution's commitment to the education of visual arts to students across Tasmania in years K–12, through curriculum-linked educational tours and programs, in-classroom resources, art competitions, annual exhibitions and more.



Sienna KITCHEN

Silkwood School, QLD, Australia

Creativity fills my soul 2022

digital print

photo: courtesy of the Artist



Nannette SHAW

Born 1953, Launceston, Tasmania

Kelp water carrier 2016-17

Black bull kelp, woven handles

7.0 x 12.0 x 8.0 cm

Donated by the artist, 2017

QVMAG Collection. QVM.2017.D.0002

ABORIGINAL EDUCATION

In partnership with the Tasmanian Government's Department for Education, Children and Young People, QVMAG employs one of three **Aboriginal Learning Facilitators** (ALFs) in Tasmania.

The ALF Program is funded through the Department of Education, Children and Young People (DECYP) and the role supported by QVMAG and the City of Launceston, with each position employed at 0.6 FTE (that is, three days a week). They are Aboriginal-identified roles.

Within QVMAG, the role of the Aboriginal Learning Facilitator is to collaboratively develop and deliver a range of public and educational programs using QVMAG exhibitions and collections in order to support the Australian Curriculum on Aboriginal and Torres Strait Islander Histories and Cultures, with a primary focus on northern Tasmanian Aboriginal histories and cultures.

As an extension of this, the Facilitator supports school, local community and museum activities to close the gap in Aboriginal educational/awareness outcomes and other relevant initiatives.

During 2022/2023, the ALF program has delivered a wide variety of engagement outcomes, with a focus on children but with the intention of spanning a wide range of audiences.

The 2022/2023 program included:

- + Delivery of art workshops using traditional/contemporary materials and techniques.
- + Tours through *The First Tasmanians: our story* exhibition, enabling students the opportunity to engage with, and ask questions about, culture and cultural practices from a First Nations perspective.
- + Workshops offered to students, teachers and the general public to gain understanding of why cultural practice is important to Tasmanian Aboriginal people, and insights into cultural protocols and what constitutes culturally inappropriate use of Aboriginal art, materials and techniques.
- + Informal learning experiences for visitors in the QVMAG Aboriginal garden to gain an understanding that nature has and still does provide Aboriginal people with an abundance of foods, medicines and resources.
- + *ArtStart NAIDOC* program.

In all the offerings, attendees from culturally diverse backgrounds were encouraged to participate in open discussions, which can be challenging. Emphasis is placed on the continuity of Aboriginal culture, cultural practices and protocols. The Facilitator also assisted in ensuring Elders and the community feel culturally safe when visiting for meetings and gatherings at QVMAG.

Like all museums, QVMAG continues to be a contestable place for Aboriginal people, given past practices and the histories that were portrayed here.

Within QVMAG, the Facilitator has a role in ensuring that Aboriginal people are consulted and included in institutional decision-making. In this function, the Facilitator interlinks with QVMAG's Aboriginal Reference Group, which is discussed further in the Committee Reports section. Museums have a legacy of cultural appropriation, and the Facilitator plays an important role in ensuring that QVMAG is aware of unintentional colonial paradigms in decision-making in relation to Aboriginal people.

ArtStart is a K–6 art exhibition program developed and managed by QVMAG, designed to encourage children's participation in the visual arts. Schools from northern Tasmania are invited to submit artworks around a theme. The Aboriginal Learning Facilitator runs the June *ArtStart* based on the theme of NAIDOC Week. Three Aboriginal students are invited to guest curate and choose the works for the exhibition. A key goal is to give children from culturally diverse backgrounds an understanding of Aboriginal culture and important social and political messages.

In 2022/2023, more than 1,200 school students, teachers and family members engaged with the ALF program through formal school programs. Among this audience were 13 primary and three high schools from the greater Launceston area.

In addition, Science Week 2022 saw more than 700 people learn about Aboriginal necklace making and 180 students participated in the 2022 NAIDOC Week *ArtStart* launch. More than 100 people participated in a variety of workshops through the year in activities spanning the cultural significance of Aboriginal possum cloaks, traditional jewellery making and yarnning, and an innovative workshop on sculpturing from Tasmanian kelp.

The QVMAG Tasmanian Garden at Inveresk was used to introduce audiences to Aboriginal land stewardship and relationships with traditional food sources. An art workshop was held for young Aboriginal people as part of the Cornerstone Youth Services program. Cornerstone Youth Services deliver a range of services to young people aged 12 to 25, their families and friends, in northern Tasmania, focussing on health promotion, education, early intervention and prevention, advocacy, case management and developing help-seeking behaviours. The ALF also supported a tour by participants of Tasmanian Leaders, Tasmania's premier leadership development organisation.

The Aboriginal Learning Facilitator program has a tremendous capacity to grow and the importance of resourcing it cannot be overstated. QVMAG considers it essential to have Aboriginal perspectives and Aboriginal people delivering Aboriginal cultural business, and that all Tasmanians benefit from enhanced understanding of the history and cultures of the First Tasmanians.

Currently, the part-time status of the role impacts significantly on the number of tours and workshops that can be delivered. The demonstrated demand far outweighs the capacity to supply, and the sharing of Aboriginal culture by a single Aboriginal Learning Facilitator places undue cultural trauma on a single individual.

Increasing Aboriginal staff numbers will be a priority for QVMAG over the next few years. Ideally, QVMAG would have at least one additional ALF position (at 0.6 FTE).

This would empower the growth and diversification of the ALF program, provision of cultural support, and result in greater engagement with increased numbers of Aboriginal people, especially young Aboriginal people, and connect more community members with Aboriginal culture and history.



QVMAG Aboriginal Learning
Facilitator Vicki West hosting
possum skin storytelling
community workshops

Photo: Carmencita Palermo
© QVMAG

SCIENCE WEEK

STEAM engagement and education has been a prevailing focus for QVMAG over many decades and a cornerstone of our annual programmatic offer for families and children alike.

Through the development of diverse, immersive, hands-on and accessible activities we encourage our audiences to engage with scientific concepts through play-based initiatives.

Each year the team at QVMAG develop programs which support STEAM-based learning and critical thinking development. Often thematic in context, our programs augment national efforts in science appreciation, although with a Launceston based relevance and flavour.

Our week-long celebration of all things science culminates in QVMAG's own **Big Day of Science** which year-on-year sees attendance growing at the Museum at Inveresk to the delight of children and adults alike.

2022/2023 was no exception when in August, the institution welcomed 30 class groups from 14 schools across northern Tasmania to the annual QVMAG **Science Week for Schools** program at the Museum.

With the 2022 theme of *Glass: More Than Meets the Eye*, students engaged with a wide range of activities relating to the use of glass in everyday life.

Activities included shows in the Launceston Planetarium, a short film showcasing the science of glass blowing in the Nuala O'Flaherty Auditorium, hands-on activities using magnifying glasses and microscopes, learning about the use of glass by Tasmanian Aboriginal people and their connection to Country, and creating pendant necklaces using glass beads, kelp and thread.

As part of the institution's free public programming for Science Week, the annual **Big Day of Science** welcomed scientists from across northern Tasmania to the Museum at Inveresk.

A total of 657 visitors enjoyed a range of programs on the day, including activities to learn how prisms refract light, how double-glazing works, free films in the Nuala O'Flaherty Auditorium, shows in the Launceston Planetarium, activities with local community groups and more.



2022 Science Week for Schools program

Photo: Carmencita Palermo
© QVMAG

PUBLIC PROGRAMS OVERVIEW

Building on QVMAG's reputation as northern Tasmania's primary destination for arts, culture and natural sciences, the delivery of annual programs and experiences during the 2022/2023 period were designed to engage audiences with the institution's collections, exhibitions and research within these fields.

During the reporting period, a strategic focus was placed on the development of, and future-focused planning for, programming opportunities that enable the institution to develop and deliver fresh, exclusive and immersive experiences for the ever-evolving audiences of QVMAG.

Programming throughout 2022/2023 saw the institution engage with a broad range of producers living and working in our region. In doing so, a series of place-based programs were developed, referencing our lives – not only here in Tasmania – but throughout Australia, and around the world.

We respect that our uniquely Tasmanian stories belong in, and with, our communities through connected cultural experiences.

As such, the institution's focus during this period provided opportunity to share stories of northern Tasmania with both local, national and international audiences; creating programming experiences relevant to all age groups, allowing our diverse community to engage in lifelong learning.

The *Futures Plan* has been a pivotal instrument toward building a sustainable future for arts, culture and science in Tasmania, and in turn activating dynamic and diverse programmatic offerings for community.

This period introduced a series of program firsts, involving QVMAG collections, local artists, and specialists in the community to deliver talk series, 'in conversations', family-based STEAM activities, and skill-based masterclass opportunities, all supporting the institution's goals towards program diversification and community outreach.

The reporting period saw a total of **92 practitioners** and community members from all over Tasmania engaged by QVMAG in delivering institutional programs, with the focus of developing new audiences while providing local content to enhance informal learning activities and further define our place-based programs.

This increased strategic focus on engaging with living practitioners (producers) not only employed, supported and nurtured our region's creative economy but clearly resonated with audiences and the community alike.

During 2022/2023, **1,094 public programs** were delivered to **29,304 participants**, well above the 827 public programs and 13,780 participants in the year prior.

Provided opposite is a selection of program highlights introduced within the 2022/2023 period. Those comparative 2021/2022 figures represented by 'na' indicate that those initiatives are new strategic opportunities developed and implemented in the 2022/2023 period.

OUTPUTS

	21/22	22/23
Total <i>Make It Place</i> programs	9	14
Total attendees <i>Make It Place</i>	551	726
Total <i>Art + Performance</i> programs	na	4
Total attendees <i>Art + Performance</i>	na	251
Total <i>Holiday Program</i>	15	20
Total attendees <i>Holiday Program</i>	163	341
Total <i>Community Connections</i> programs	na	10
Total attendees <i>Community Connections</i>	na	422
Total <i>In Conversation</i> programs	na	6
Total attendees <i>In Conversation</i>	na	174
Total Exhibition programs	33	51
Total attendees Exhibition programs	827	1,620
Total General programs	234	366
Total attendees General programs	9,476	24,094



IN CONVERSATION

A key staple in any cultural institution is the provision of forums between creative practitioners and audiences.

It is through these intimate experiences that we, the audience, gain insights into creative practice, motivations, trials and triumphs and the explorations that often occur unseen within the artists' studio.

The QVMAG *In Conversation* program was developed to spark discussion, intrigue and curiosity in our community and provide access to our in-house experts and the institution's collection, alongside local and visiting researchers, scholars, identities, writers, artists, and makers.

Now in its first year, the program has grown to become a central pillar within our annual programmatic planning, supporting informal learning for both local and visitor audiences across the State.

With a long history of being recognised as a destination for sharing ideas, the 2023 *In Conversation* program continued to develop upon the 130-year-old legacy of celebrating, encouraging, and facilitating community-based conversations within the walls of QVMAG.

As this series continues to develop further so too will the format of delivery for audiences, with the future-focus of the program expanding to both in-person and online experiences in collaboration with partners and experts across Tasmania, Australia, and the globe. We will lead stimulating conversations, cultural collaboration, and bring togetherness to the fore here in Tasmania.

2022/2023 *In Conversation* Program

The QVMAG Aboriginal garden: a conversation
2 July 2022 - Museum at Inveresk

Carving conversations with Carol Russell
4 February 2023 - Art Gallery at Royal Park

Witness: in conversation with Murray Fredericks
23 February 2023 - Museum at Inveresk

Inner Sanctums: in conversation with Lisa Garland
2 April 2023 - Art Gallery at Royal Park

Mason | Marsden: in conversation with David Marsden and Penny Mason
6 May 2023 - Art Gallery at Royal Park

A New Kind of Union: in conversation with Mish Meijers and Tricky Walsh
29 June 2023 - Art Gallery at Royal Park



In Conversation event with artists
from RISE 2023

Photo: Carmencita Palermo
© QVMAG



Lunar New Year celebrations at the
Art Gallery at Royal Park

Photo: Maddie Brough
© QVMAG

COMMUNITY CONNECTIONS

A key direction during the year has been focused on the development and delivery of a diverse and accessible suite of programs for the broader Tasmanian community. Whether this is through formal or informal learning opportunities, QVMAG is committed to providing educational experiences to further enrich the cultural community engagement within northern Tasmania.

The period welcomed a range of new programming initiatives linked to exhibition offerings and cultural celebrations, providing existing and new audiences across Tasmania the opportunity to engage with community and industry in new, accessible, and creative ways.

During the year QVMAG delivered a series of events under the *Community Connections* program umbrella with the goal of facilitating community-based conversation and education opportunities. Events spanned key community celebrations, including **Pride Month**, the **Lunar New Year**, **International Women's Day**, **NAIDOC Week** and more.

During **Pride Month**, the Museum welcomed a collaboration with the Queer Artists Collective (QAC) to host community celebrations against the backdrop of the exhibition *My World: Voice and Visibility*. Held within the Community Gallery at Inveresk, visitors gathered to enjoy performances by poets, singers and drag artists while exploring works on display by members of QAC.

Lunar New Year welcomed a range of collaborations on both a local and national level, celebrating the Year of the Rabbit at the Art Gallery at Royal Park. With over 100 community members attending on the day, the Art Gallery was activated with Lion Dance displays, solo and choir singing, live music and Dharani swordplay, alongside tours of the *Guan Di Temple* exhibition.

2023 welcomed a series of **International Women's Day** programs for community at the Art Gallery, connecting community with stories of female artists and makers in northern Tasmania. Programming spanned conversations, morning tea and workshops with various Tasmanian artists, creating a vibrant week-long celebration.

June welcomed a series of Possum Skin Storytelling workshops at the Museum at Inveresk for **NAIDOC Week**, allowing attendees to pyrograph their stories onto diamond-shaped possum patches, before sewing them into a larger communal cloak.

Participants were invited to attend a series of workshops, with the final session focused on stitching all stories together over conversation placed on public display.

The year was filled with rich, immersive cultural experiences within the *Community Connections* program umbrella, and visitation to such programming has outlined the ongoing support for the continued development of this event series.

ART + PERFORMANCE

This year welcomed an immersive new program series entitled *Art + Performance*. Taking place across both the Museum at Inveresk and the Art Gallery at Royal Park, this popular evening series welcomed sold out crowds to exhibitions on display, further sharing the methodology of artists on display.

With many QVMAG visitors delighted to explore a series of feature exhibitions during this period, such as *Tao Sublime* and the *Archie 100: A Century of the Archibald Prize*, the *Art + Performance* series offered a unique opportunity for viewers to go behind the scenes with artists.

Designed to showcase a fusion of multi-disciplinary practice, each event welcomed artists and performers to collaborate for the evening while developing a new piece of art to an enthralled crowd.

As live music played, artists were led by the rhythm and sound to inspire the direction of their live work, while sharing and explaining their technique along the way.

This unique experience offered many locals the opportunity to learn from nationally recognised artists, while watching the end-to-end method of each practitioner on the evening.

The *Art + Performance* program is an example of the institution's effort to strategically shift its approach to programmatic activation, and how annual exhibitions can be layered with supplementary experiences to benefit both community engagement and ongoing activation.

This event series grew quickly into a staple program throughout the year, which in turn encouraged further afield collaboration with Tasmanian artists, musicians, and makers.

The *Art + Performance* series is focused on the activation of the institution and our contribution towards a broader night-time economic development strategy in Launceston, alongside the facilitation of behind-the-scenes experiences for locals, providing unique, exclusive, and intimate offerings for art enthusiasts across northern Tasmania.

Due to the popularity of the program in 2023, a strategic effort will be placed towards the future growth and scalability of the *Art + Performance* program as a highlight for informal learning activation for northern Tasmanians.



Imagining Deep Time performance at
the Art Gallery at Royal Park

Photo: Carmencita Palermo
© QVMAG



QVMAG Holiday Program funky
puppet creation

Photo: Carmencita Palermo
© QVMAG

HOLIDAY PROGRAM

Throughout 2022/2023, QVMAG delivered a broad range of supervised holiday programs for children aged 5 to 12 at both the Art Gallery at Royal Park and the Museum at Inveresk.

Sessions at the Museum at Inveresk included *Incredible Insects*, *Exciting Engineering*, and *It's a Pirate's Life For Me*, whilst the Art Gallery at Royal Park held activities that explored the art of Chinese calligraphy, and the Jimmy Possum chair tradition, allowing participants to make their own miniature pieces of furniture to take home in a miniature twig chair format.

Utilising QVMAG's collections and diverse exhibition program, our holiday program provided immersive and dynamic informal educational opportunities for northern Tasmanian families.

Holiday Highlight: Funky Puppets

As part of this holiday program, children delved into the wonderful world of storytelling with puppets.

As part of the program, participants made their own finger puppets, sock puppets and shadow puppets and told stories to the group in the puppet theatre.

Children were treated to a display of some early 20th century puppets from the QVMAG collection to inspire their puppet creations.

Holiday Highlight: Summer Program

Free drop-in programs for families over the summer break were on offer, with 246 participants enjoying holiday-themed crafts, jewellery making with natural found materials, learn-to-draw sessions, and fun rhythm and sound workshops.

The ever-popular *Make It Place* continued to welcome in families to create everything from elephants to rockets and miniature foosball tables using recycled materials during our *Holiday Program*.

Make It Place continued to be a well-attended offering as QVMAG works to provide fun and accessible informal education opportunities as a part of our programmatic offerings year-round.

The popularity of *Make It Place* enabled a series of activations to coincide with other public programming opportunities, such as the *QVMADNESS: a Sci-Fi takeover of QVMAG* which included a range of drop-in activities on offer, including a Space 'craft' themed *Make it Place*.

Mini engineering conundrums and pom-pom critters were also on the agenda over the summer period, with 209 people participating in the activities set up in the Object Gallery.

This series offered, and will continue to offer, a free, accessible and engaging hands-on experience for family audiences during Tasmanian school holidays.

LAUNCESTON PLANETARIUM

This year saw the Launceston Planetarium achieve its highest-ever audience attendances since its opening in 1968.

With over **10,134 people** attending shows during the reporting period, it is a testament to the quality of programs and content delivered by QVMAG and the ongoing, deep connection audiences, and society more broadly, has with the natural sciences, space exploration and the wonder of our universe.

As the institution continually looks to the future, a key strategic focus has been on boosting the Launceston Planetarium's capacity with the newly acquired **DigiStar 7** system; a benchmark lead as part of the institution's membership in the **International Planetarium Society** as the most advanced commercial system available to planetariums.

The new system provides increased digital capability, and in partnership with the international planetariums membership groups, the DigiStar7 system allows Tasmania access to internationally significant digital programs, including from The Smithsonian, National Aeronautics and Space Administration (NASA), and National Oceanic and Atmospheric Administration (NOAA) and other member organisations around the world.

During the year the Planetarium offered a range of curriculum-linked educational experiences for schools focused on earth and space sciences.

Doing so provided immersive and subject-matter specific educational experiences for students across all years of the Tasmanian curriculum, while building capacity of space science education in northern Tasmanian schools.

Alongside formal educational experiences, the Planetarium played host to a number of special programs and informal community learning experiences, including the ***QVMadness: a Sci-Fi takeover of QVMAG*** in May, welcoming sci-fi enthusiasts of all ages across northern Tasmania to the Museum for an afternoon of public programming activities, including a special public talk in the Planetarium discussing the space research.

This program is one of many examples of how the Launceston Planetarium continues to be activated and recognised as feature destination in northern Tasmania for community to celebrate, connect and share a passion for space research and education.



Visitors experiencing the
Launceston Planetarium

Photo: Tourism Australia
© QVMAG

CURATORS IN THE PUB

August saw the newly developed *Curators in the Pub* series launched across the City, offering a unique opportunity for QVMAG curators to host a series of free, informal talks for the community at pubs in the heart of Launceston.

Spanning a wide range of topics, all anchored to the collection pillars of QVMAG, the first year of the program shared talks exploring the history of sporting clubs in Launceston, artists in northern Tasmania and the history of family heirlooms.

The series created a fresh, interactive way for the institution to engage in community outreach, while sharing stories from within the collection of objects and works not on display.

Partnering with local venues, the series enabled a new programming touchpoint for audiences that may traditionally not be frequent visitors to the institution. It encouraged local conversation through curiosity and welcomed locals and industry members as part of the broader QVMAG community.

Originally developed through collaboration with industry body **Launceston Central Marketing** as part of the annual *Launceston Winterlicious* campaign, the *Curators in the Pub* program anchored around the delivery of intimate, small group talks in unique venues that promote a conversational, two-way dialogue between attendee and presenter.

This approach encouraged guests to ask questions and share their own personal experiences while hearing from industry knowledge experts.

Sitting within the *Community Connections* programming umbrella, the series supports the institution's ongoing commitment to diverse programming opportunities, enabling stories from the collection to be taken outside the institution's 'walls' and into accessible, casual community formats. Designed to be informal in nature, the talk series encouraged participation from various audience demographics within the community, allowing the institution to trial new themes and topics. In doing so it became evident that there was large-scale appeal for more informal events from QVMAG, such as this series, to take place each year across northern Tasmania.

A key driver behind the *Curators in the Pub* series has been the delivery of a free, adult-focused community outreach program to, as outlined in the *Futures Plan*, create and deliver accessible and activated programming experiences for Tasmania. Furthermore, this series forms part of our commitment in the provision of, and contribution towards, a broader night-time economic development strategy in Launceston.

Feedback from visitors in the program's inaugural year was extremely positive and encouraging for future programming, leading to further programmatic planning and program growth in 2023/2024.



2022 *Curators in the Pub* event series
at The Kingsway Bar

Photo: Maddie Brough
© QVMAG



Vicki DEWSBURY

Traverse Way Inveresk [detail]

pen and watercolour on paper

photo: courtesy of the Artist



TRAVERSE WAY INVERESK

BUSINESS SUPPORT OVERVIEW

A fundamentally vital, yet often overlooked, aspect of the institutional environment is the business support functions which underpin successful service delivery.

Collectively, these functions serve to enable all areas of operation and allow those specialist core disciplines, such as curatorial development, collections management, exhibitions and engagement, to realise their strategic objectives.

Equally, business support activities serve as a reflection of service delivery outcomes, providing valuable insights into a diverse range of success measures such as marketing and communications, commercial performance, funding, strategic development, partnerships and customer service.

Throughout the 2022/2023 reporting period, QVMAG realised significant achievements and historic milestones in business support across several key areas. These outcomes and achievements not only positively affirm our strategic shift over the past seven months, but further provide enduring legacies which will benefit the institution, and our community, well into the future.

From a commercial standpoint QVMAG realised its most successful result in its history, recording a total operating **result of \$872,732**.

Planetarium, education, library and public programs income totalled **\$100,794** and reflect the record attendance figures associated with these initiatives.

Our QVMAG shop delighted visitors to the institution across both sites and returned an operating result of **\$570,295** – another historical institutional milestone.

In addition to contributing \$4.74 million into the Launceston economy, the successful staging of the popular *Archie 100: A Century of the Archibald Prize* exhibition recorded a total of **\$185,558 in ticket sales**.

This is a most encouraging outcome for the institution as the exhibition signified the first major ticketed experience held at QVMAG since the onset of the COVID-19 pandemic.

Venue hire returned a **modest \$16,085** for the institution, an increase on the \$7,162 received in the year prior. Importantly, and as part of a broader cultural ecosystem, QVMAG contributes to the realisation of a culturally active, dynamic and diverse City of Launceston through its support of a number of organisations, events and community groups.

In 2022/2023, we supported a total of 16 community and cultural organisations, **waiving a total of \$84,400** in venue hire fees to support their associated initiatives. Although this represents a significant reduction in income for QVMAG, the qualitative value in contributing to the success of these initiatives far outweighs the limited fiscal benefits to a single institution.

OUTPUTS


	21/22	22/23
Total number Public Enquiries	3,154	3,457
Total number of Volunteers	53	61
Total Volunteer hours contributed	2,679	2,442
Total \$ Venue Hire	\$7,162	\$16,085
Total \$ Program Fees	\$129,697	\$100,794
Total \$ Exhibition Fees	na	\$185,558
Total \$ Shop Sales	\$383,297	\$570,295
Total \$ Commercial result	\$520,678	\$872,732
Total \$ Waived Fees	na	\$84,400
Total \$ Donations / Bequests / Grants	\$374,209	\$1,859,564
Total Professional Development initiatives	nil	4





Handcrafted brooches by Tasmanian
artist Monica Reeve

Photo: Maddie Brough
© QVMAG



Notable amongst these were \$17,550 waived to enable Stompin's performance at the Art Gallery at Royal Park as part of the 2022 Junction Arts Festival; \$17,420 waived to enable Tasdance's performance at the Museum at Inveresk as part of the 2022 Junction Festival; and \$ 9,150 waived to support Ten Days on the Island programmatic delivery.

QVMAG is a public collecting institution and as such is a recognised not-for-profit entity able to attract and accept donations, grants and bequests in support of our operations. Since the adoption of the *Futures Plan* in June 2022 we have undertaken a significant shift towards increasing our efforts in securing diversified support, rather than a reliance on governmental funding alone.

Whilst efforts continue in the development of a dedicated and focused **Advancement Strategy and Framework** for the institution, as part of the **Organisational Strategic Development Program**, the 2022/2023 period signified an **impressive 396% increase** in donations, bequests and grants **totalling \$1,859,564** in financial and material culture received.

This outcome will provide unique opportunities for the institution across a number of key deliverables, including renewal of our STEAM interactive exhibitions, implementation of three-dimensional photogrammetry of the collection, targeted education and programmatic experiences, and further research development and international collaborations, just to name a few.

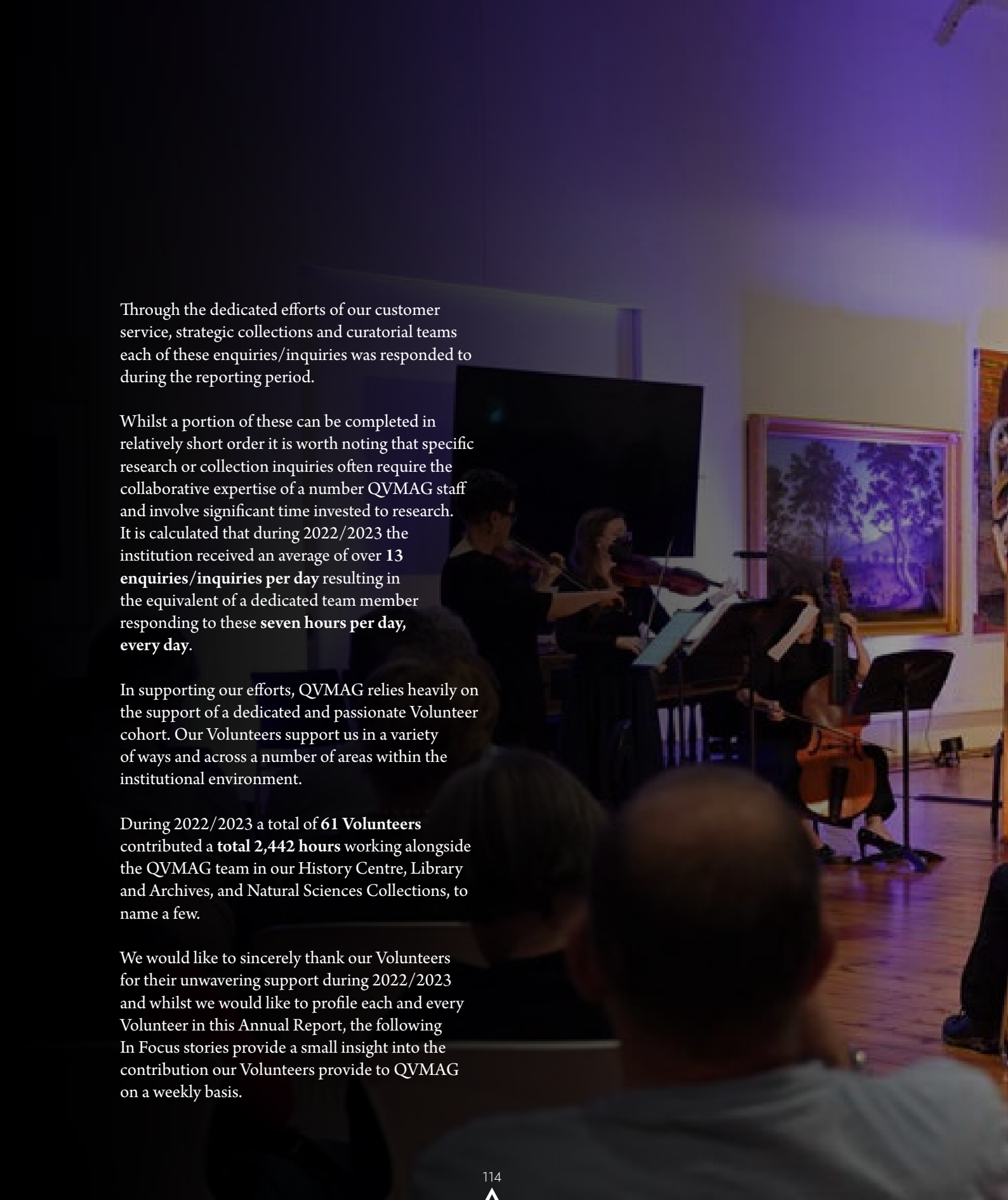
QVMAG is fortunate in having a number of specialist Affiliates who support the strategic ambitions of the institution.

Through the efforts of the Museum Governance Advisory Board, QVMAG Aboriginal Reference Group, QVMAG Friends and the QVMAG Arts Foundation, 2022/2023 has realised significant progress in strategic advancement, collections development, programmatic output and development in First Nations appreciation.

Whilst each individual Affiliate report is outlined further in the Annual Report, QVMAG would like to acknowledge and express our deepest gratitude to the committed and dedicated members of each committee and their corresponding members, in advancing the institution throughout 2022/2023.

As Australia's largest regional cultural institution with one of the country's most significant and diverse collections of over 1.5 million objects, our capacity to meet the needs of our strategic objectives coupled with increased awareness and external interest, is often difficult to manage.

Throughout the 2022/2023 period QVMAG received a total of **4,959 public enquires, and research and collection inquiries** combined, increasing on the 3,621 received the year prior.



Through the dedicated efforts of our customer service, strategic collections and curatorial teams each of these enquiries/inquiries was responded to during the reporting period.

Whilst a portion of these can be completed in relatively short order it is worth noting that specific research or collection inquiries often require the collaborative expertise of a number QVMAG staff and involve significant time invested to research. It is calculated that during 2022/2023 the institution received an average of over **13 enquiries/inquiries per day** resulting in the equivalent of a dedicated team member responding to these **seven hours per day, every day**.

In supporting our efforts, QVMAG relies heavily on the support of a dedicated and passionate Volunteer cohort. Our Volunteers support us in a variety of ways and across a number of areas within the institutional environment.

During 2022/2023 a total of **61 Volunteers** contributed a **total 2,442 hours** working alongside the QVMAG team in our History Centre, Library and Archives, and Natural Sciences Collections, to name a few.

We would like to sincerely thank our Volunteers for their unwavering support during 2022/2023 and whilst we would like to profile each and every Volunteer in this Annual Report, the following In Focus stories provide a small insight into the contribution our Volunteers provide to QVMAG on a weekly basis.



Van Diemen's Band as part of the
Ten Days on the Island at the Art
Gallery at Royal Park

Photo: Carmencita Palermo
© QVMAG

ANNE TOLSON

Legacy challenges are an ever-present impediment for curatorial and strategic collections staff working in museums, and given QVMAG's collections extend back 130 years, our Natural Sciences Collection has its own share of legacy issues.

In the early days of the institution and before the introduction of digital databases became common practice, many specimens were entered into large paper-based ledger books as they came into the collection.

Thankfully, many such entries were quite detailed and it is often possible to match specimens with paper-based records. In the early days when mechanised transport was the exception rather than the rule, specimens could arrive by mail or train from outlying districts with such accompanying correspondence.

Fortunately, much of this correspondence has been preserved and is present in paper records repositories. Matching all this vital information to specimens so they can be registered or audited requires focus and a great deal of time, and in this we are grateful for the support of our Volunteers.

Anne Tolson has been volunteering for QVMAG for ten years and her patient and methodical approach to complex problem solving has enabled her to match early 20th century ledger records to historically important bird mounts in the QVMAG collection. Furthermore, Anne has been using digital sites to identify unnamed historic bird specimens from all over the world.

Some of the bird specimens collected more than a century ago have become endangered in the intervening period and so identifying these specimens and making the data available to international researchers via the QVMAG database has been a core focus of Anne's research.

QVMAG holds bird specimens that are not only important in documenting the natural history of species occurring in Tasmania, but are also historically important from a cultural aspect.

A standout example of one of Anne's projects are Tasmanian bird mounts prepared by convict James Lee, circa 1838. These mounts became part of QVMAG's collections in 1911 when the first curator, H. H. Scott, recognised both Lee's taxidermy skills as well as the intrinsic value of the specimens to the collection.

Scott compiled detailed ledger notes on any specimens he brought into the institution and Anne has been able to match important information and accurately label and register these specimens for the first time.



Anne Tolson working on the historically valuable James Lee collection.

photo: QVMAG

MARGARET BARLOW

Margaret Barlow has been volunteering for QVMAG for ten years and during this has become an invaluable part of the History team.

Margaret currently has two volunteering roles at the institution: firstly she is QVMAG's sewing volunteer. A member of the Embroiderer's Guild and the Spinners and Weavers, Margaret has excellent skills with textiles, and she puts these to good use, sewing custom bean bags for object movement and storage.

She uses Tyvek, a one-way permeable, non-reactive and inert synthetic fabric, which can be sewn or heat sealed, to make bags, which are filled with bean-bag beans and sewn shut.

These have a myriad of uses in the collection. They can be used to cushion objects in storage boxes, support objects during movement, and to provide padding between objects that are stored together.

The more Margaret makes, the more we seem to need!

Margaret also makes custom covers for items that are too big to fit in boxes. This protects the objects on the shelves from dust and, as a worst-case scenario, leaks.

This gives her access to a large range of unusual objects, keeping her volunteer role interesting.

More recently, Margaret has taken on an additional project. QVMAG holds a very large collection of Numismatics: coins, medals and tokens.

These coins cover not just local coinage, but coins, medals and tokens from around the world. If properly identified and accessible, this collection could be of great use in interpretation and research.

However, although the items are registered, the collection is badly in need of sorting and re-housing. Margaret's project involves checking all numismatic objects against existing lists, re-writing and correcting their labels, and re-housing the coins in new 'coin flips', which protect the items from handling, and allow viewers to see both sides of the coin.

This project has so far uncovered many hidden gems in the collection, as well as ironing out old cataloguing errors. This is a long-term project, which may take several years of work to complete.

Margaret's work at QVMAG shows how many different skills can be used to help improve the storage of objects in the collection, and her long-term commitment to the institution has made it possible for her to take on extended projects that make a real difference.



Margaret Barlow inspecting and updating object records in the QVMAG Numismatics collection

photo: QVMAG

ALAN PEACOCK AND BEV WHITE

Alan Peacock and Bev White have proven themselves to be a wonderful pair of volunteers for the Library/Archives/History sections, especially their work with photographic negatives and lantern slide collections. Once a week, for two or three hours, their friendly banter (good-natured stirring) of each other and QVMAG staff has brightened the day.

Alan and Bev developed a structure to a work pattern, each using their own organisational skills to deliver progress and efficient use of time to advance whatever project was asked of them at the time.

Their efforts have undoubtedly greatly assisted QVMAG staff with the processing and registration of large quantities of objects – an outcome which would have taken many years more without Alan and Bev's skills.

In particular, the work on the HJ King collection of glass and film negatives enabled staff to scan the images, then choose photographs to suit themes aligned with exhibition development and, ultimately, publication. Clearly written registration numbers on the special archival enclosures stored within various sized boxes led to ease of cataloguing time for our History staff.

The project structure was set up as: negatives scanned by Yvonne (and John) Leeming at high-resolution and saved as individually listed registration numbers.

Every week or two a new batch of original negatives and associated digital scans were returned to Ross Smith. He then prepared A3 screenshots of 18 images, each with an ID number under each jpeg/tiff.

Alan and Bev then settled, usually on a Friday morning, at the History Centre workspace at the Museum at Inveresk with pencils and archival sleeves (these being matched to the batch of negatives and correctly sized archival storage boxes).

Using a light box, Alan and Bev would identify the image, write the registration number on an archival sleeve, which was wrapped around the negative, and then placed in the box.

Later on, and whenever the opportunity arose, History staff visited the 'glass image' store, selected a box, entered new records onto the database and identified the permanent storage location.

Because the digital scans were saved to the network which curators and collection staff could access, research and development of the *HJ King: Cameras and Carbuirettors* exhibition and publication became a much easier process than otherwise would have been the case.

HJ KING

CAMERAS & CARBURETTORS



Alan Peacock and Bev White in *HJ King: Cameras and Carburettors* exhibition

photo: Kaye Dowling



Noisy miner *Manorina melanocephala* (left) and little wattlebird *Anthochaera chrysoptera* prepared by convict taxidermist James Lee circa 1838. Note the remarkable condition of these specimens.

photo: QVMAG



MARKETING & COMMUNICATIONS

OVERVIEW

2022/2023 welcomed a period of significant growth and evolution for the QVMAG brand identity. On 30 June 2022, a new strategic direction and brand identity was endorsed for the institution, outlining a new, contemporary vision for both the operational and public perception of our sites and collection.

This brand visualised a new, refreshed and relevant path forward for the institution, creating a modern representation of the future direction of QVMAG as we embarked on a whole-of-institution strategic realignment reform process.

The revision facilitated a modernised, unique and scalable identity for this iconic Tasmanian brand, and worked to re-position the institutional identity within local and tourism audiences of Tasmania.

Following its endorsement, the 12-month implementation period saw the strategic activation of the QVMAG brand identity to build on new and existing audience engagement and development for the institution.

While the first 12 months of branding implementation has received an overwhelmingly positive reaction from the local community and visitors alike, future momentum and strategic direction of the brand is pivotal.

Through creative and authentic activation and strategic public relations, a wide range of brand activations were deployed in-market spanning digital, legacy and grass-roots community campaign tactics.

Such tactics welcomed a total marketing and communications reach of **5,291,229** for the institution; an **80% increase** in reach from the previous year.

As part of the broader Marketing and Communications strategy for QVMAG during the financial year, efforts to proactively engage local, statewide and national media coverage continued.

Through ongoing promotions of events, exhibitions and research, media calls held for the 2022/2023 financial year totalled to **47**; a **113% increase** from the previous reporting period.

During this period, a range of statewide and national campaign activations were leveraged to enhance audience engagement and brand awareness for the institution as part of the broader marketing mix.

Activations took the form of digital advertising placements, national industry editorial pitches, industry audience collaborations, television, print and radio campaigning, billboard coverage, transports activations, and more.

OUTPUTS

	21/22	22/23
Total Social Media reach	293,443	471,870
Total Facebook posts	445	398
Total Facebook followers	11,753	14,635
Total Facebook reach	248,708	423,999
Total Facebook impressions	1,692,583	3,426,139
Total Instagram posts	212	719
Total Instagram followers	2,626	3,311
Total Instagram reach	8,735	47,871
Total Instagram impressions	138,253	334,816
Total Media Calls	22	47
Total Website page views	294,172	414,530
Total Website user sessions	105,248	154,058
Total Marketing and Communications reach	2,936,769	5,291,229



ARCHIE 100 A CENTURY OF THE ARCHIBALD PRIZE



22 Oct 2022 – 8 Jan 2023

Queen Victoria
Museum
2 Invermay Road

www.qvmag.tas.gov.au

QV
MAG



Archibald Prize
The Archibald Prize is the oldest and most prestigious of the three prizes awarded by the Society of Artists in Tasmania. It is a portrait painting of a Tasmanian, or of a person who has lived in Tasmania, and is open to all artists, whether Tasmanian or not. The prize is awarded annually to the best portrait painting of a Tasmanian, or of a person who has lived in Tasmania, and is open to all artists, whether Tasmanian or not.

QV MAG

Archibald Prize



Through key industry partnerships, the institution was able to amplify brand and project campaigns to new, untapped audiences; such as interstate travel audiences who are either researching for their next holiday or are actively holidaying in Tasmania.

One example of such a collaboration was the *Archie 100: A Century of the Archibald Prize* exhibition weekend giveaway competition between QVMAG and local regional tourism operator, Visit Northern Tasmania.

This campaign offered a weekend getaway in Launceston, comprising flights, accommodation, dining vouchers, local produce, free entry to the exhibition and two luxury designer brands from the fashion house Orotan Australia.

Through this partnership, the competition attracted entries from every State and Territory in Australia, with one lucky winner from Melbourne taking out the prize.

A key focus area for the institution during this period was the review and realignment of the branded experience in response to the *Futures Plan* and new brand adoption.

This review took place in the form of audience advertising testing (A/B testing), a range of brand assets were trialled and tested to assess effectiveness in market to analyse:

- + Impact
- + Engagement
- + Content strategy
- + Content medium

Testing spanned content development (written brand tone), top-tier branded campaign development (design assets), content asset creation (website editorials, media releases, videography, photography, promotions assets), and more.

What followed from this initial testing period was a compilation of data to reflect audience engagement with the newly launched brand, while identifying marketing strategies that resonate most with new and existing audiences of the institution.

Throughout this process, key findings included:

Brand Storytelling

Audiences of the brand enjoy going behind the scenes with written content and videos showcasing collection areas, research, and community stories spanning art, history, culture and science.

Digital First

Audiences are largely engaged on the owned digital channels of the institution, and reference the institution's social media accounts as the primary channel of communication.

Videos/Reels are Priority

Many audience members are gravitating towards reels as the primary format of interaction on Instagram and Facebook, and this trend has been noticeable for audiences of QVMAG. As such, digital content generation in this period has adjusted to include a higher volume of short, educational videos for viewers, alongside static content posts and long form website editorials. In doing so, the institution has developed a rich and diverse portfolio of evergreen content capturing history, art, culture and science in Tasmania.

Frequency and Quality

Data from the twelve month reporting period has shown that the institution's owned digital channels have experienced rapid growth due to the commitment to frequency of content sharing, and the quality of this content through strategic storytelling, versus a sole focus on promotional-only advertising.

Throughout the year, the institution worked to develop an always-on marketing strategy for the ever-evolving offerings of QVMAG. In previous years, marketing for exhibitions and events was largely implemented as a reactive measure, missing the opportunity for long-lead campaigning. In doing so, opportunities to pre-pitch media coverage and generate in-market awareness of offerings had not been leveraged to its full potential.

Through a strategic effort to engage in long-term media buys and through an strategic shift to support the forward planning of exhibitions and events, the institution has since been able to engage in marketing campaigns on a statewide and national level that are either always-on, showcasing the top-tier institution brand, or long-lead exhibition campaigns to effectively drive engagement through a diverse range of market segments.

The 2022/2023 financial year has been a year of growth and success for the institution and its positioning within local, national and international tourism markets for now and into the future.

QV MAG

SHOP WITH US

INSTORE

Museum at Inveresk,
2 Invermay Road, Launceston

Art Gallery at Royal Park,
2 Wellington Street, Launceston

ONLINE

www.qvmag.shop



DIGITAL

Thanks to a renewed brand presence across Tasmania, the institution experienced strong growth in audience engagement spanning owned brand channels such as Facebook, Instagram and the institutional website.

Over the 12-month reporting period, owned social media reach totalled **471,870 users**, generating a **60.8% increase** in reach from the year prior.

Facebook followers grew by 24% and Instagram by 26%, highlighting a positive reaction to renewed content strategies across these platforms.

Notably, the institution's Facebook impressions totalled **3,426,139**, generating a **102%** increase from the previous reporting year, and Instagram impressions totalled **334,816**, generating a **142%** increase from the 2021/2022 financial year.

Audience reach on Instagram grew by a staggering **448%**, with Facebook reach also enjoying a **49%** increase during the financial year.

During the reporting period, the Marketing and Media team led a strategic focus on brand storytelling across digital platforms, with content spanning artist profiles, behind the scenes collections interviews, exhibitions installation videography and more.

This strategic focus included storytelling via static posts, video content series (reels) and website editorials, generating an evergreen storehouse of Tasmanian culture, practice and history.

Content pillars spanned Library and Archives, History, Natural Sciences, Visual Arts and Design, and collection management.

All content generated enabled online audiences to go behind the scenes of the institution with various teams to learn about various species in Tasmania, discover artists within the collection, hear stories of Tasmania's past, watch the process of exhibition installation, object conservation and more.

Through this approach, online audiences were encouraged to engage with QVMAG in diverse new ways, encouraging interaction and conversation online.

Throughout the reporting period, the institution engaged in a range of organic and paid digital marketing tactics to further enhance brand engagement and awareness.





How much is a ticket to the museum?

M

LUNAR
NEW YEAR
AT QUEEN VICTORIA ART GALLERY

QV MADNESS
THE APOLLO 11 MISSION
A FILM BY JAMES HAMILTON

QUEEN VICTORIA MUSEUM
PLANETARIUM



Strategic paid advertising took place across the Meta network, enabling the brand to interact with specific audience segments across Tasmania and Australia.

Paid campaigning on the network spanned top-tier brand awareness efforts, through to event and exhibition specific promotions as part of the marketing mix for the 2022/2023 financial year.

Doing so enabled the institution to reach active online audiences that were yet to engage with the QVMAG social media pages, alongside existing audiences, through demographic, geographic and interest-based advertising targeting.

Alongside positive audience growth on social media, the QVMAG website experienced a healthy level of growth, with page views totalling **414,530**, a **40%** increase on the previous year.

This growth can be attributed to both the renewed programmatic activation during this period, alongside a larger volume of high visibility marketing campaign assets both online and offline across northern Tasmania and the State.

Throughout the year a focus on generating evergreen, storytelling content for the institution's website was a key focus.

This took form in website editorials featuring artists on display, and the sharing of latest news through media releases online.

Presented in conversational tone, with supplementary imagery and videography, the focus of website editorial content enabled the institution to further develop a storehouse of cultural content for northern Tasmania, now and in the future.

MEDIA

Media coverage was a key strategic focus area for the institution during the 2022/2023 reporting period, welcoming a **113% growth** in media calls compared to the year prior.

A strategic focus was placed on featuring all pillars of the institution's collection and programmatic outputs during the period.

The reporting period started out strong, sharing stories of new shows to launch at the *Launceston Planetarium*, events such as the *Art + Performance* series, the inaugural *Curators in the Pub* event series, *Masterclass* workshops with local Tasmanian artist Tony Smibert, *Science Week* celebrations and a milestone research record update of 104,916 zoology records to the Atlas of Living Australia.

In October, the Museum at Inveresk welcomed the blockbuster *Archie 100: A Century of the Archibald Prize* exhibition to Launceston. As the exclusive venue for Tasmania, strategic media milestones were built into the overarching promotion of this exhibition, sharing stories of artists, curatorial information and aligned programming outputs.

Through collaboration with Visit Northern Tasmania, part of the exhibition media and marketing mix included a national campaign enticing art-lovers to enter for an exclusive weekend away in northern Tasmania to visit the exhibition.

Entries for this competition were received from Victoria (163), NSW (130), QLD (80), TAS (72), SA (38), WA (27), ACT (11) and the NT (4), generating a positive level of national audience engagement. The competition was proudly supported by the Art Gallery of NSW and Australian fashion house, Oroton.

As part of the *Archie 100: A Century of the Archibald Prize* exhibition tour, media partnerships were formed with both The Examiner and 7 Tasmania.

Such partnerships, alongside the institution-led marketing campaign, supported the statewide delivery of strong brand awareness for the exhibition tour, resulting in a total attendance of 16,048 visitors.

During November, feature media coverage was generated for the opening of the *Jimmy Possum: an Unbroken Tradition* exhibition at the Art Gallery at Royal Park. This exhibition explored the mysterious identity of a man known as Jimmy Possum and featured more than 50 Tasmanian-made chairs all linked to an Australian bush chair-making tradition that spans more than 150 years.

January saw community media coverage in support of the community *Lunar New Year* celebrations at the Art Gallery at Royal Park, welcoming over 220 visitors to free events on the day.



*Lunar New Year celebrations
at the Art Gallery at Royal Park*

Photo: Maddie Brough
© QVMAG

February was a busy month with seven media calls, featuring new exhibition openings and the identification of ten new species of Australian ground beetle within the natural sciences collection.

March celebrated the institution's **Summer/Autumn** program, welcoming a vibrant line-up of events, including new masterclasses, workshops and family-fun activities, alongside a blockbuster exhibition schedule including *Te Wai Ngunguru/Nomads of the Sea*, a digital installation by New Zealand artist Lisa Reihana; the *Southern Sky Astrophotography: 2022 David Malin Awards*; a showcase of powerful works by Tasmanian artist Lisa Garland in *Inner Sanctums*; the community exhibition *FaceTime*, celebrating 85 years of St Giles in Tasmania; and an exclusive exhibition of photography by internationally-renowned artist Murray Fredericks in *Witness*, marking the first time Fredericks' works have toured to Tasmania.

During this period, media coverage was generated for the closure of the beloved family exhibition, the *Phenomena Factory*. Since opening in 2008, the *Phenomena Factory* was a fan favourite, welcoming over 1.5 million visitors to the exhibition during its lifespan.

As part of media coverage managing the closure of this exhibition, the announcement of the institution's next family exhibition was shared, generating excitement for two beloved Australian STEAM brands *Australia in Space* (Questacon) and *Illuminate* (Museums Victoria).

In May, two feature exhibitions opened at the Art Gallery at Royal Park featuring the works of local artists Penny Mason and David Marsden in *Mason | Marsden* and the art of the Launceston chapter of the global urban sketchers art movement, in *Urban Sketchers*.

Finally, in June media coverage supported awareness for the launch of the *Wildlife Photographer of the Year* exhibition touring from the Natural History Museum, London, possum skin storytelling workshops, community *Pride Month* celebrations and the launch of the institution's inaugural, biennial exhibition *RISE*.

The 2022/2023 financial year was a positive year of media growth for the institution, supported by local and national media outlets during the period.

Coverage throughout the reporting period spanned print (newspaper and magazine), television, radio and digital media, creating a dynamic mix of coverage for local, statewide, national and international visitors.



David Marsden at work in his
Launceston studio

Photo: Maddie Brough
© QVMAG

DESIGN OVERVIEW

Throughout cultural institutions worldwide, design principles and methodologies underpin the successful development and delivery of exhibitions, publications, media and engagement and are considered fundamental in enhancing the audience experience.

Good design, by its very essence, is complementary to the project's purpose and fosters brand awareness, accessibility and an authentic exchange between the institution and its audience.

QVMAG is fortunate to have a talented and diverse design team who collectively work alongside the various functions of the institution in the development and delivery of unique material, including graphic design and publication production, web and social media management, major exhibitions and artwork displays, and numerous projects that enhance our institutional brand.

As could be expected with the delivery of 43 exhibitions across QVMAG's exhibition spaces, there were high volumes of design material produced throughout the 2022/2023 period.

These materials include supplementary resources such as digital and physical copies of invitations, flyers, activity booklets, education resources, publications, and also exhibition-related products, such as labels, didactics, signage, and banners.

Working on a diverse portfolio of projects during the reporting period, design assets spanned animation, illustration, merchandising, print collateral, publication design, advertising assets, exhibition design, 3D design, visitor-centric wayfinding design, brand identity development, and more.

Each project applied a high level of design thinking, accessibility and universal design principles to influence the development of outputs throughout the year.

Doing so enabled QVMAG to create contemporary and bold, yet minimalistic and modern representations of its brand.

Key achievements during the reporting period included the end-to-end brand development and implementation of 16 new exhibitions across the Museum at Inveresk and the Art Gallery at Royal Park sites, three feature exhibition publications, and the implementation of a new brand identity for the institution.

To ensure a seamless implementation of the new institutional brand, an asset audit was undertaken to identify existing collateral and new brand activation opportunities. This audit worked to define a strategic approach for the brand rollout, emphasising high visibility brand assets as a primary focus.

Requiring a high level of project management, the institution worked with external suppliers to prepare all assets for print and installation within a two-month go-live timeline post adoption on 30 June 2022.

OUTPUTS

	21/22	22/23
Exhibitions with original branding	12	25
Total Exhibitions worked on	29	30
New QVMAG Programmatic Brands created	8	23
New 3D Exhibition design developed	1	20
Original Publications produced	28	47
Original Merchandise developed	not recorded	6
Learning and Engagement resources developed	3	5
Original promotional collateral developed	38	63
Original Social Media assets developed	41	185
Institutional Reports developed	1	4



QVMAG BRAND

On 30 June 2022, a new brand identity was endorsed for the institution.

Through the development of the brand, key guiding pillars were referenced: adaptability, inclusivity and accessibility. These pillars were identified to lead a strategic shift in the minds of the institution's audiences, creating connection, relevance and recognition through both online and offline activations.

As an image-led brand, the identity allows for visual storytelling to take the lead and share stories of both collection and community, supporting meaningful and honest connections with audiences.

'The institutional brand is more than a five-letter logo.'

It has activation and meaning, supporting the representation of diverse narratives while supporting a wide range of design applications. This enables the brand identity to remain highly adaptable in-market as a contemporary, relevant and beloved community identity.

The new identity supports a modern representation of QVMAG in the community, and in turn, has changed existing narratives and expectations of the 130-year-old institution.

As part of the brand development process, the simple 'unboxing' of the previous logo identity allowed the opportunity to remove the visual containment of the brand and support a free and fluid representation of the brand.

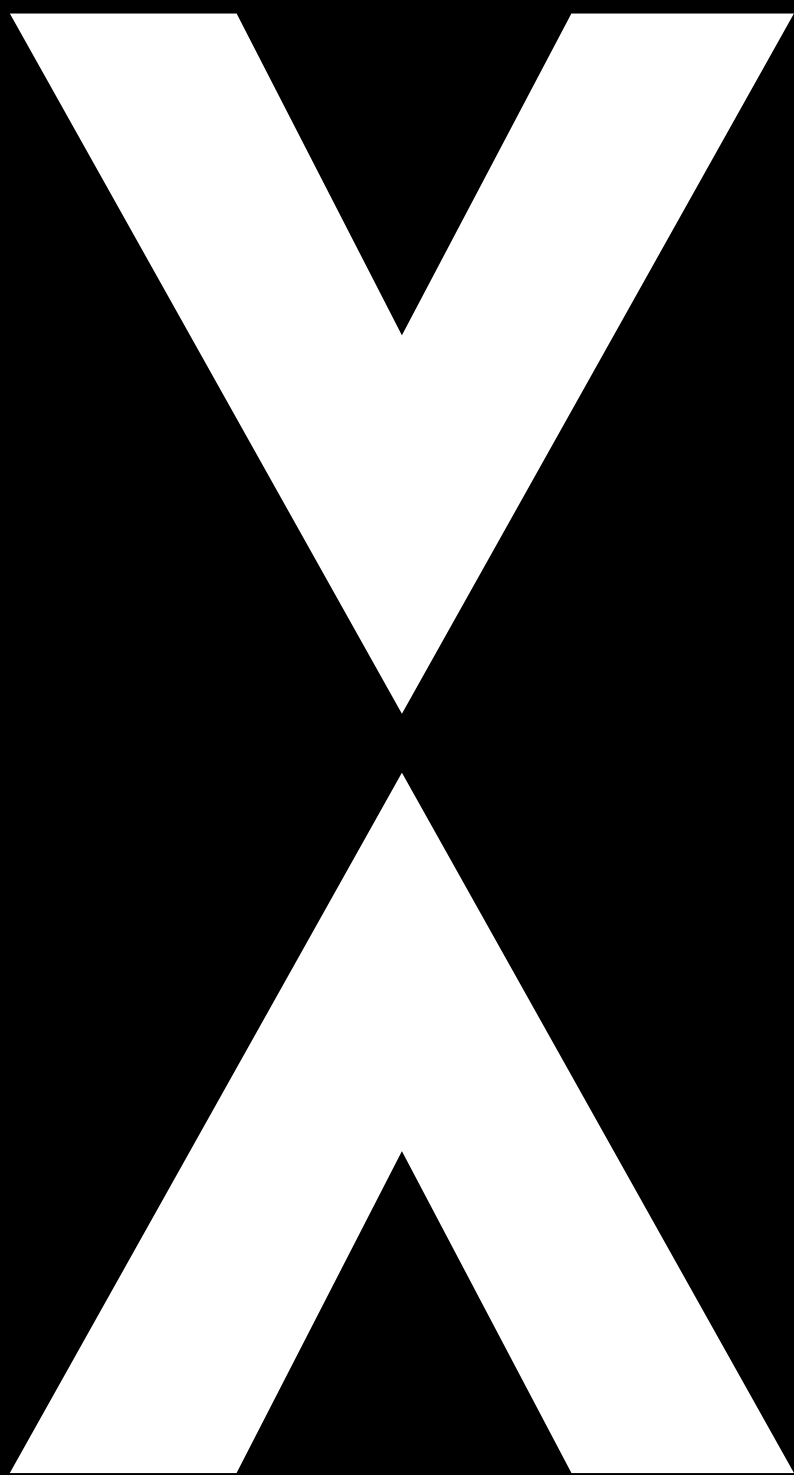
Within the logo, the 'V' and 'A' appear as a balanced set of pointers, symbolising a discussion between two ideas or paths. Be they science and history, old and new, or museum and art gallery, it is a meeting point of discovery, connection and conversation.

The simple activation of this graphic device within the logo supports visual harmony and dynamic application. Designed to be used as the brand's primary design device, the asset lends itself to a variety of aspect ratios and reinforces itself within the primary top-tier brand identity for the institution.

The brand has enabled QVMAG to visually represent itself in a competitive way on a national scale and generate consistency in the institution's public-facing and internal identity. This has been critical in the new brand.

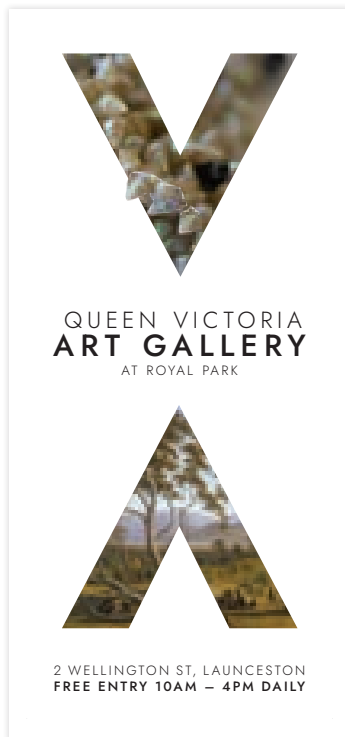
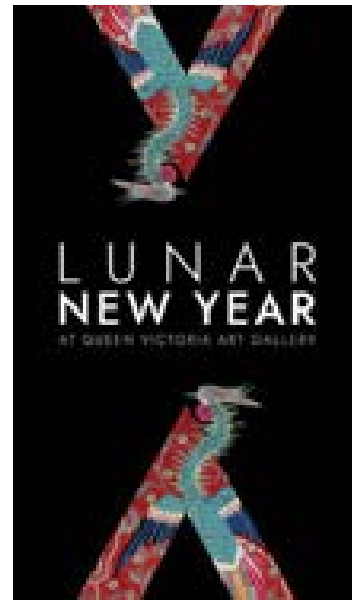
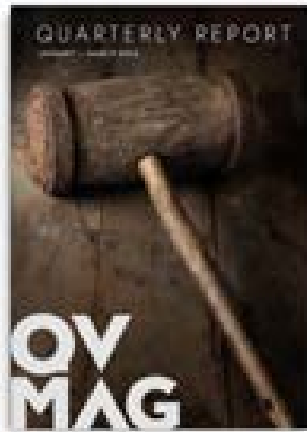
It creates a unified brand tone, voice and experience, and has reinvigorated brand interest and reach in local and statewide audiences.

Whether brand touchpoints are in the form of public advertising, or represented in the form of modern, friendly staff uniforms greeting visitors, the QVMAG brand is immersive and holistic throughout all applications.





QUEEN VICTORIA MUSEUM AND ART GALLERY



PUBLICATIONS

During the year a suite of new publications were launched by the institution, supporting research undertaken for a diverse range of exhibitions on display.

Development and design for all publications were managed in-house, crafting unique and bespoke representations of the institution's diverse collection.

Ranging from books to catalogues, publications were developed to reflect the hand-picked stories best representing the exhibitions on display. Whether this be historical research or exploring the artistic inspiration of artists and makers on display, each design welcomed creative execution and stylised printing methods.

To accompany the launch of the exhibition *Jimmy Possum: an Unbroken Tradition* at the Art Gallery at Royal Park, a 92-page, section sewn, perfect bound publication was exclusively released for retail through the QVMAG Shop.

This publication shared the history, research and community connection to 50 chairs linked to the traditional Jimmy Possum method of chair making.

Bound to the people, place and history of the Meander Valley in northern Tasmania, the Jimmy Possum chair-making tradition is unlike any other in the world.

It's defining interlocking configuration and legs that intersect the seat and housed in the arms, back rungs that intersect the arms and housed in the seat, was reputedly developed at several Meander Valley bush camps by the fringe-dweller Jimmy Possum.

Chairs were made for family and friends and reflect the dimensions of the person they were intended for, as the makers enjoyed the ultimate creative freedom of making for loved ones rather than for profit.

Inspired by the region, the creative direction for this publication anchored around natural tones and textures found within the Meander Valley.

Object photography within the publication focused on the texture, material, and method of each design, often against a muted background, allowing the design to be featured at the forefront.

Additionally, a focus of clean white space around text margins was leveraged throughout the design as a counterpoint for full page spreads of imagery throughout the design.

In the latter half of the financial year, the 160-page publication *HJ King: Cameras and Carburettors* was released for exclusive retail in the QVMAG Shop. Supporting the popular Museum exhibition, the publication offered a deep, historical representation of Tasmanian Herbert John King.



HJ KING

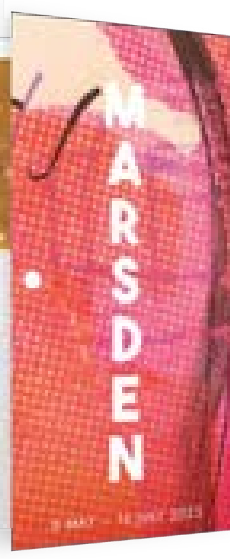
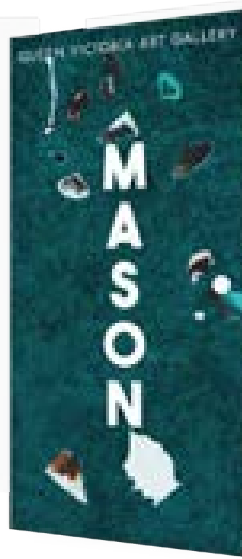
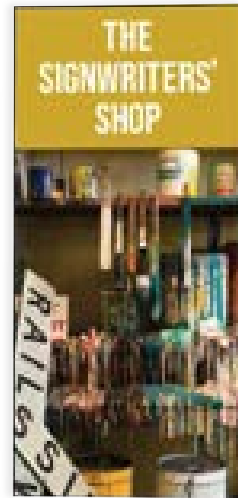
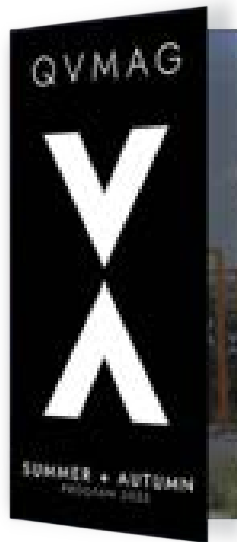
CAMERAS & CARBURETTORS

JIMMY JLOSSUM AN URBAN TRADITION

QUEEN VICTORIA ART GALLERY

RISE

QUEEN VICTORIA ART GALLERY



King ran a bicycle and motorcycle shop with his family in Launceston, and used motorcycles, cars and aircraft to reach many inaccessible parts of Tasmania.

He was an extremely talented amateur photographer and used his photographs to document his outdoor explorations. He experimented with photographic processes, won prizes for his black and white photographs, and took some of the earliest Australian examples of civilian aerial photography.

As such, the publication leveraged an elegant approach to design, allowing feature imagery by King to take the lead.

Featuring a strong collection of images from within the QVMAG Collection, alongside rich historical insight into the influence and significance of King's photography in Tasmania, the publication design offered a clean and crisp backdrop for the reader.

Utilising a matte laminate soft cover, satin stock and a section-sewn bind, the 160-page publication offers a timeless representation of the legacy left by King in Tasmania's history.

Alongside feature publications during the year, a range of exhibition catalogues were released, including:

- + *Mason | Marsden*
- + *ArtRage*
- + *Urban Sketchers*

Designed and developed in-house, each catalogue offered a branded experience for visitors while sharing supplementary content to further enhance the visitation experience and share stories of artists, makers and objects on display across the institution.

EXHIBITION DESIGN

An often overlooked, yet vitally important, aspect of how cultural institutions worldwide engage with audiences is through the highly specialised field of exhibition design.

Broadly speaking exhibition design encompasses both two-dimensional and three-dimensional human-centred design principles spanning physical (built-form), collateral (print media), and digital formats.

Collectively these elements, when expertly harnessed, coalesce to allow cultural institutions to holistically engage with audiences through immersive storytelling experiences of the material culture presented through their exhibitions.

Exhibition design is more than a simple graphical element, or brand, and serves a critical function in ensuring that our exhibitions are engaging, accessible, and identifiable.

Through our exhibition design we facilitate meaningful exchanges between our research, contributing creative practitioners, collections, education and programmatic offerings with our audiences locally, nationally and internationally.

During the reporting period a wide range of unique exhibition designs and identities were developed, supporting our audience engagement strategies and key programmatic priority areas, as identified in the *Futures Plan*.

Of the 33 temporary and off-site exhibitions developed by QVMAG during 2022/2023 reporting period, 16 exhibitions were entirely new and unique projects that realised the development and implementation of holistic exhibition design, conceived, and produced entirely in-house.

Our exhibition design approach is firmly placed within the field of human-centred design. As such, we critically review the curatorial rationale and primary intent of the projects in which we commit ourselves in developing and showcasing to our audiences.

The breadth of design development during an exhibition's production phase encompasses a broad range of applications and is successfully realised through partnerships with local industry and service providers.

In this we, as a Launceston institution, are firmly embedded in, and financially support, local businesses in diverse areas such as manufacturing, print media, signage, media, just to name a few, and as such form part of our region's innovation effort (through challenging and exploring innovation in material use and presentation) and contribute significantly to Launceston's economy.

THE JIMMY POSSUM CHAIR

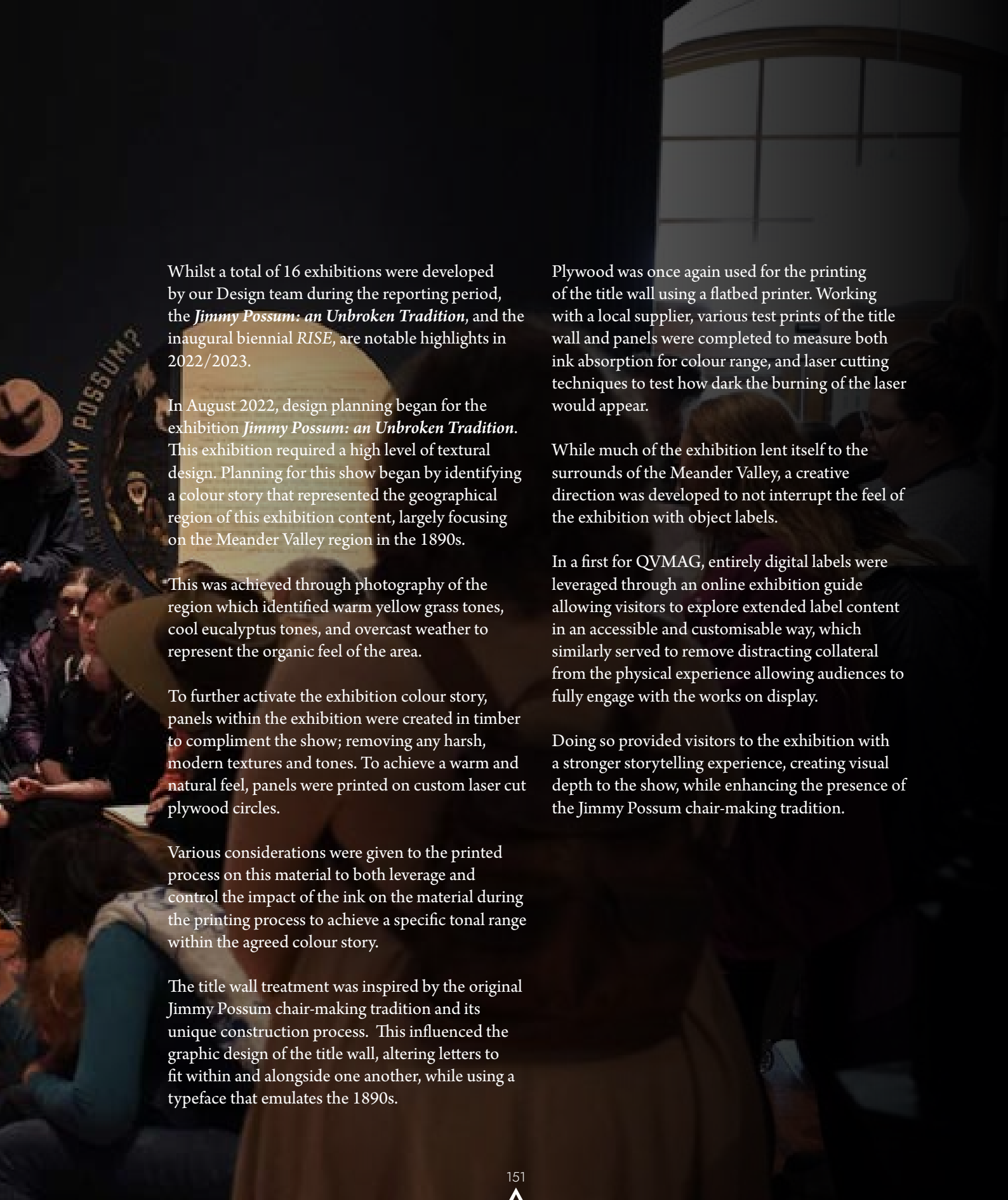


Original illustration artwork
created for *Jimmy Possum:*
an Unbroken Tradition

© QVMAG



Carving Conversations with Carol Russell at the Art Gallery



Whilst a total of 16 exhibitions were developed by our Design team during the reporting period, the *Jimmy Possum: an Unbroken Tradition*, and the inaugural biennial *RISE*, are notable highlights in 2022/2023.

In August 2022, design planning began for the exhibition *Jimmy Possum: an Unbroken Tradition*. This exhibition required a high level of textural design. Planning for this show began by identifying a colour story that represented the geographical region of this exhibition content, largely focusing on the Meander Valley region in the 1890s.

This was achieved through photography of the region which identified warm yellow grass tones, cool eucalyptus tones, and overcast weather to represent the organic feel of the area.

To further activate the exhibition colour story, panels within the exhibition were created in timber to compliment the show; removing any harsh, modern textures and tones. To achieve a warm and natural feel, panels were printed on custom laser cut plywood circles.

Various considerations were given to the printed process on this material to both leverage and control the impact of the ink on the material during the printing process to achieve a specific tonal range within the agreed colour story.

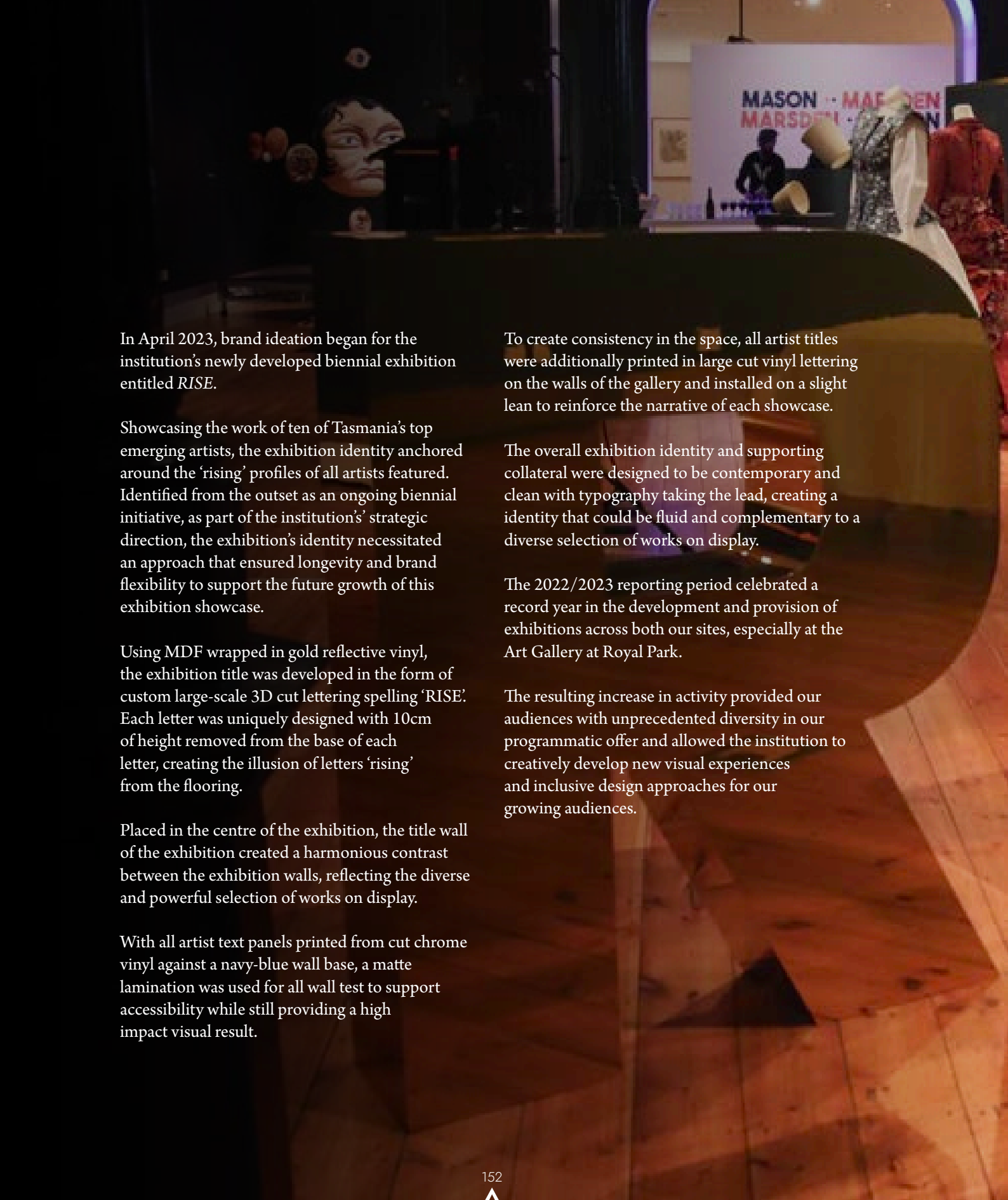
The title wall treatment was inspired by the original Jimmy Possum chair-making tradition and its unique construction process. This influenced the graphic design of the title wall, altering letters to fit within and alongside one another, while using a typeface that emulates the 1890s.

Plywood was once again used for the printing of the title wall using a flatbed printer. Working with a local supplier, various test prints of the title wall and panels were completed to measure both ink absorption for colour range, and laser cutting techniques to test how dark the burning of the laser would appear.

While much of the exhibition lent itself to the surrounds of the Meander Valley, a creative direction was developed to not interrupt the feel of the exhibition with object labels.

In a first for QVMAG, entirely digital labels were leveraged through an online exhibition guide allowing visitors to explore extended label content in an accessible and customisable way, which similarly served to remove distracting collateral from the physical experience allowing audiences to fully engage with the works on display.

Doing so provided visitors to the exhibition with a stronger storytelling experience, creating visual depth to the show, while enhancing the presence of the Jimmy Possum chair-making tradition.



In April 2023, brand ideation began for the institution's newly developed biennial exhibition entitled *RISE*.

Showcasing the work of ten of Tasmania's top emerging artists, the exhibition identity anchored around the 'rising' profiles of all artists featured. Identified from the outset as an ongoing biennial initiative, as part of the institution's strategic direction, the exhibition's identity necessitated an approach that ensured longevity and brand flexibility to support the future growth of this exhibition showcase.

Using MDF wrapped in gold reflective vinyl, the exhibition title was developed in the form of custom large-scale 3D cut lettering spelling 'RISE'. Each letter was uniquely designed with 10cm of height removed from the base of each letter, creating the illusion of letters 'rising' from the flooring.

Placed in the centre of the exhibition, the title wall of the exhibition created a harmonious contrast between the exhibition walls, reflecting the diverse and powerful selection of works on display.

With all artist text panels printed from cut chrome vinyl against a navy-blue wall base, a matte lamination was used for all wall text to support accessibility while still providing a high impact visual result.

To create consistency in the space, all artist titles were additionally printed in large cut vinyl lettering on the walls of the gallery and installed on a slight lean to reinforce the narrative of each showcase.

The overall exhibition identity and supporting collateral were designed to be contemporary and clean with typography taking the lead, creating a identity that could be fluid and complementary to a diverse selection of works on display.

The 2022/2023 reporting period celebrated a record year in the development and provision of exhibitions across both our sites, especially at the Art Gallery at Royal Park.

The resulting increase in activity provided our audiences with unprecedented diversity in our programmatic offer and allowed the institution to creatively develop new visual experiences and inclusive design approaches for our growing audiences.



RISE exhibition entry title treatment

Photo: Maddie Brough
© QVMAG

COLLATERAL

A diverse portfolio of collateral was developed throughout the year to support education, marketing, programming, exhibition, and brand engagement. From on-site wayfinding signage and event promotions through to digital assets and exhibition merchandise, a diverse catalogue of designs was developed in-house to further enhance the brand identity of the institution and its offerings.

To support the in-market awareness of the newly endorsed identity for QVMAG in June, advertising outputs such as billboards, print newspaper ads, transport advertising, posters, social media assets, and signage activations were released statewide with the goal of driving local and tourism audience awareness toward the brand. Spanning top-tier and sub-brand promotion, all assets were focused toward featuring hero imagery in high visibility placements to capture the attention and curiosity of community.

The Launceston Planetarium welcomed a full collateral overhaul during this period, including a new suite of promotional brochures, new on-site banner signage, digital advertising assets, city billboards and more, re-igniting this iconic northern Tasmanian identity to existing statewide markets.

A new initiative of a 'Highlight tour' was developed for the Museum at Inveresk to trial supplementary assets for self-guided exploration of exhibitions. This specific design featured a diverse range of objects on display throughout the site, offering additional facts and information of items for visitors.

This concept design utilised the new institutional brand while once again leaning into hero imagery to create a contemporary, bold informal educational asset for visitors of the Museum.

In May, the Art Gallery at Royal Park welcomed the *Urban Sketchers* exhibition. Alongside this exhibition, interactive print collateral was developed for visitors, encouraging their participation in the global urban sketcher's movement. Collateral included a visitor booklet sharing information about urban sketching, alongside tips and tricks to get started with sketching urban landscapes.

The booklet included a range of pages and prompts for visitors to take with them to various locations and trial the sketching tips within, ultimately encouraging visitors to return and pin their local sketches to a communal sketch art display within the exhibition.

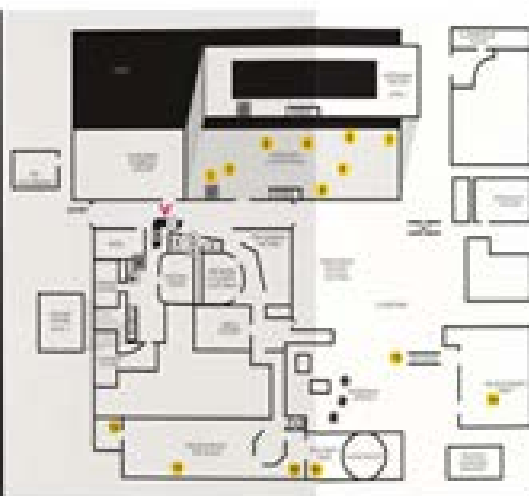
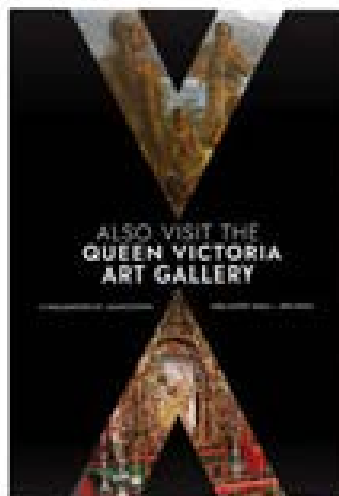
Merchandise was a key focus throughout the year, with a suite of QVMAG exhibition specific merchandise being released for retail in the QVMAG Shop. Designed in-house and exclusively for sale at QVMAG, merchandise spanned activations of key feature exhibition such as *HJ King: Cameras and Carbuettors*, and *Jimmy Possum: an Unbroken Tradition*.

Spanning can coolers, tote bags, t-shirts, mugs, gift cards and more, the range offered a dynamic and custom range of merchandise for visitors exploring QVMAG throughout the year.



*HJ King: Cameras and Carburettors
merchandise*

Photo: Maddie Brough
© QVMAG





*Jimmy Possum: an Unbroken
Tradition merchandise*

Photo: Maddie Brough
© QVMAG

RESEARCH OVERVIEW

QVMAG has a strong heritage in research dating back to its origins in 1891; in fact, dating back to the origin of its collection in 1842. This history of research is more akin to the State and Territory museums of Australia than most regional museums.

Like the size and diversity of its collections, this research legacy is a defining aspect of QVMAG. With collections and public programs as diverse as those of QVMAG, research too has spanned a broad spectrum.

The QVMAG collection is a holistic resource but for convenience in curatorial and management functions is identified as spanning **Visual Arts and Design, History, Natural Sciences, and Archives and Library**¹. Research programs align with the same disciplinary taxa, although cross-disciplinary research is increasingly encouraged.

Museum research can feed into many aspects of museum operations, particularly those related to exhibitions, public programs, publications and documenting the collection.

It can also feed into societal responses to the important issues facing local and global communities, including the management of biodiversity and biodiversity loss, climate change, inclusive societies, sustainability, and so on.

Research into the collections reveals the stories that lie within them. Without research, the collection objects are just things.

‘With research, the collections come alive.’

Research must be communicated if it is to have any impact. In the 2022/2023 financial year, QVMAG staff produced 10 publications based on their research. Of these, three were published by QVMAG: *RISE*, *H.J. King Cameras and Carburettors* and *Jimmy Possum: an Unbroken Tradition*.

These publications linked to major exhibitions and public programs developed by QVMAG in the same year and are discussed further in the **Exhibitions** and **Engagement** sections of this Annual Report.

The publications enhanced the educational impacts of the exhibitions and extended the reach of QVMAG to audiences who could not physically engage with the exhibitions. The three publications were designed in-house by QVMAG staff and are also discussed in the **Design** section of this Annual Report.

In addition to these in-house produced publications, QVMAG staff published four academic articles in external peer-reviewed journals and three popular articles for general audiences.

QVMAG encourages its research staff to communicate their research in many ways, to as diverse an audience as possible. For example, QVMAG staff communicate their research at a wide variety of public events, ranging across professional conferences, community organised events, and QVMAG exhibition and education programs.

OUTPUTS

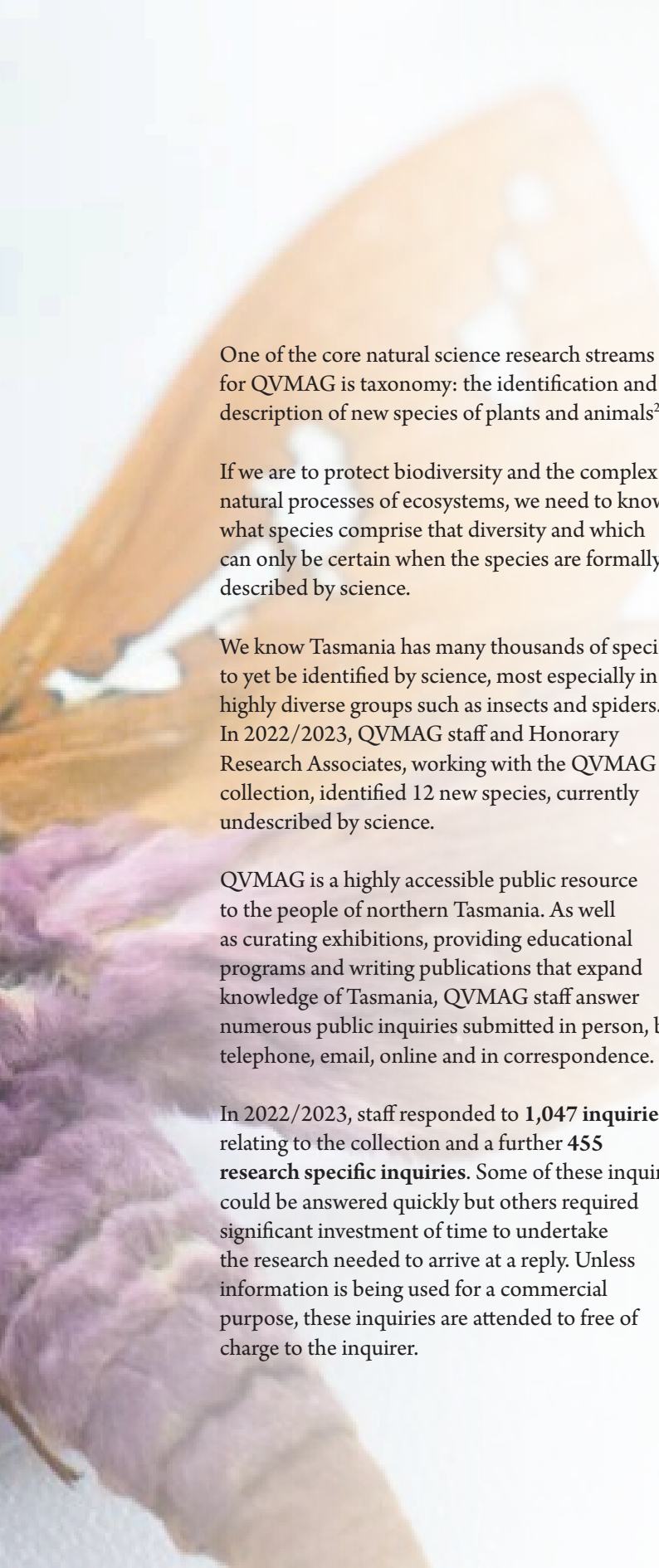
	21/22	22/23
Total onsite Research Studies	187	126
Total number visiting Researchers	not recorded	32
Total Research inquiries	187	455
Total Taxonomy records completed	4,672	5,062
Taxonomy records uploaded (ALA/OZCAM)	nil	14,182
Taxonomy records cumulative (ALA/OZCAM)	97,162	111,344
Total number Specimens collected (fieldwork)	10,000	2,000
Total new Species records Tasmania	not recorded	12
Total likely new Species – unidentified	not recorded	12
Total number Specimens digitised	5,662	18,114
Research Papers/Peer Reviewed Journals	6	4
Popular Articles/Publications produced	2	6
Total Manuscripts submitted	nil	2





Swift moth (*Abantiades hyalinatus*)
from the QVMAG Natural Sciences
collection

Photo: Maddie Brough
© QVMAG



One of the core natural science research streams for QVMAG is taxonomy: the identification and description of new species of plants and animals².

If we are to protect biodiversity and the complex natural processes of ecosystems, we need to know what species comprise that diversity and which can only be certain when the species are formally described by science.

We know Tasmania has many thousands of species to yet be identified by science, most especially in highly diverse groups such as insects and spiders. In 2022/2023, QVMAG staff and Honorary Research Associates, working with the QVMAG collection, identified 12 new species, currently undescribed by science.

QVMAG is a highly accessible public resource to the people of northern Tasmania. As well as curating exhibitions, providing educational programs and writing publications that expand knowledge of Tasmania, QVMAG staff answer numerous public inquiries submitted in person, by telephone, email, online and in correspondence.

In 2022/2023, staff responded to **1,047 inquiries** relating to the collection and a further **455 research specific inquiries**. Some of these inquiries could be answered quickly but others required significant investment of time to undertake the research needed to arrive at a reply. Unless information is being used for a commercial purpose, these inquiries are attended to free of charge to the inquirer.

The QVMAG Exhibition Program for 2022/2023 is discussed in that section of the Annual Report. Suffice to note here that staff research supports most of the exhibitions in some way or another. In fact, QVMAG exhibitions can be seen as a major form of multiformat/multimedia publication for general (= non-specialist) audiences.

Many staff are involved in sourcing information for the exhibitions but the primary research staff are those in the curatorial sections. QVMAG staff were heavily involved in research for *HJ King: Cameras and Carburettors*, one of the major curated exhibitions during the period.

Other historical research areas included the history of Chinese families in Tasmania, especially Launceston, and Tasmanian shipwreck history. The exhibition *Jimmy Possum: an Unbroken Tradition* required extensive research by QVMAG staff in concert with the exhibition's co-curator, Mike Epworth.

QVMAG is a highly multidisciplinary institution, and all curatorial areas are actively involved in research for the exhibition program. For some products, such as the forthcoming exhibition *Wetlands* (opening in September 2023), the research undertaken in 2022/2023 has been multidisciplinary, with research input from many staff and external advisors spanning natural environment studies, Aboriginal culture, history and art.

Collection acquisitions are discussed further in the Strategic Collections section. Collection objects are acquired to support the QVMAG public offering in exhibitions and as subjects for research. Primary modes of acquisition for artworks, historic artifacts, books and archives are through donations from the public and purchase.

In 2022/2023, 263 objects were acquired for these collections. Many of these objects will be the subject of future research.

In Natural Sciences, most specimens are obtained through active fieldwork, where the specimens are collected by QVMAG staff and associates using a variety of methods³. Fieldwork is also a form of research, as precise information is gathered about the locations and environmental conditions where specimens are collected. This information is recorded, including on the digital Collection Management System (CMS), and becomes a vitally important resource for researchers studying species evolution, biology and biogeography.

In the 2022/2023 financial year, approximately 2,000 specimens, mostly moths, were collected for the Natural Sciences collection by light trapping undertaken during fieldwork.

Cataloguing and storing data about the collection objects is a function of both research and collection management. For research, the data held in QVMAG digital systems, notably the CMS, is a resource to researchers around Australia and internationally.

Currently, approximately 18% of the QVMAG collections are digitised with this percentage increasing every year as we set ourselves the ambitious goal of digitising the entire 1.5 million objects held within the collection.

In addition to our own records, QVMAG enters its Natural Sciences collection data to open databases, such as the Atlas of Living Australia (ALA) and Online Zoological Collections of Australian Museums (OZCAM). The ALA is a repository of Australian biodiversity data which allows scientists, policy makers, environmental planners and land managers, industry and the general public, to access biodiversity data from many sources.

Data from the ALA feeds into the Global Biodiversity Information Facility (GBIF), which is an international network aimed at providing anyone, anywhere, with open access to data about all types of life on earth. These records are regularly used by researchers around the world. In 2022/2023, QVMAG entered **14,182** specimen records into these databases, bringing the total QVMAG records publicly available (via ALA) to **111,344**. The collection management dimension of the CMS is discussed further under Strategic Collections.

It has long been known that Australia is a mega-diverse continent with very high levels of taxonomic endemism (species and higher taxa that occur only in Australia).

Discovering Biodiversity: A decadal plan for taxonomy and biosystematics in Australia and New Zealand 2018–2027 developed by Taxonomy Australia⁴ set an ambitious target for documenting more of Australia's biodiversity but without significant investment from government, progress will continue to be slow.

A recent cost-benefit analysis of biosystematics research for the Australian Academy of Science, revealed that every \$1 spent on taxonomic research yields benefits to Australia of \$4 to \$35⁵. The analysis explores the challenges and rewards of committing to document all the species of Australia over the next 25 years. It is estimated that more than 400,000 taxa, or 70% of the biodiversity of Australia, remains unknown, so the task is daunting. Achieving this outcome over 25 years would require a 16-fold increase in funding towards taxonomic studies. By many standards, the biota of Tasmania is less well known than that of many other areas of the continent.

As a regional museum, QVMAG is highly unusual in being recognised as part of Australia's *National Research Infrastructure*, notably for its contribution to taxonomic research. QVMAG's Natural Science collection of Tasmanian species is amongst the finest in the world and QVMAG staff are focusing its development on the most diverse of all animal groups, the insects.

It is to be hoped that Australian governments at federal and state levels and industry partners will respond to the call to invest in Australia's biosystematics research. QVMAG will be well placed to benefit from that investment.

Additionally, QVMAG is the only regional institution in Australia to be a core member of the Council of Heads of Australian Faunal Collections (CHAFC) and the Council of Australasian Museum Directors (CAMD). Resulting from this unique position, and the strength of the institution's collection, QVMAG loans items from its collection to other recognised institutions with similar missions for the primary purposes of public exhibitions and research. Collection loans are discussed at greater length in the Strategic Collections section.

Here, it is important to note that collection loans connect QVMAG (Launceston and Tasmania) to the world. They are one of the most important avenues for QVMAG's support of research happening around the country and internationally. In a very real sense, every research project and publication that incorporates items from the QVMAG collection, provided on loan by QVMAG staff or studied onsite in Launceston, is a research product supported by QVMAG.

As well as loaning collection objects for research, QVMAG welcomes researchers to work onsite with the collections.

These researchers can be staff of universities and other research institutions, many of whom are foremost authorities in their fields, or they can be members of the general public who have a passion for subjects related to the QVMAG collection. In 2022/2023, QVMAG assisted more than 120 site visitors in their research endeavours; of these 32 were formal visiting researchers from institutions around Australia and the world.



Arachnologist John Douglas working within
the QVMAG Natural Sciences collection
photo: Melanie Kate Photography



**COST BENEFIT ANALYSIS OF A MISSION TO
DISCOVER AND DOCUMENT AUSTRALIA'S SPECIES***

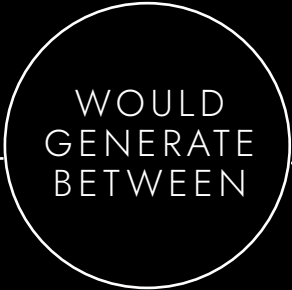


MORE THAN **70%**
OF THE BIODIVERSITY OF
AUSTRALIA IS UNKNOWN

EVERY **\$1** SPENT ON
TAXONOMIC
RESEARCH
COULD YIELD BENEFITS TO
AUSTRALIA OF **\$4–\$35**



\$824
MILLION
INVESTMENT IN
TAXONOMY AND
BIOINFORMATICS



\$3.7–28.9
BILLION
OVER 25 YEARS



*Deloitte Access Economics for the Australian Academy of Science, 2020.

AGRICULTURAL
RESEARCH &
DEVELOPMENT



HUMAN
HEALTH



**AREAS
THESE
BENEFITS
WOULD BE
ACHIEVED**

BIOSECURITY



BIODIVERSITY
CONSERVATION



FUNDING FOR
TAXONOMY
INNOVATION

INCREASING
RESEARCH
GRANTS



FUNDING
TAXONOMIC
RESEARCH
INFRASTRUCTURE



**IDENTIFIED
INVESTMENT
AREAS**

NATIONAL FIELD
CAMPAIGN
(collecting specimens
across the country)



DOUBLING
THE NATIONAL
TAXONOMY
WORKFORCE



VISITING RESEARCHERS

2022/2023

Raymond ARNOLD

researched the photography of HJ King
Queenstown, Tasmania

Matthew BAKER

reviewed the plant genus *Epilobium*
Tasmanian Herbarium, Hobart, Tasmania

Prof Renner BAPTISTA

taxonomic revision of orb weaving spiders
University of Rio de Janeiro, Brazil

Dr Diane BARTON

collected internal parasites from quolls, devils, bandicoots
Charles Sturt University, New South Wales

Dr Russell BICKNELL

examined invertebrate palaeontological collections
University of New England, New South Wales

David BOARDER

researched the Gruson Krupp field gun
Firearms Collectors Guild, Launceston, Tasmania

Dr Nicolas CAMPIONE

examined vertebrate palaeontological collections
University of New England, New South Wales

Dr Pedro CASTANHEIRA

taxonomic revision of orb weaving spiders,
University of Rio de Janeiro, Brazil

Bruce COPELAND

examined WB Gould's works esp.
Flower Study - tulips and roses
independent curator, Melbourne, Victoria

John DAVIES

reviewed the plant genus *Epilobium*
Tasmanian Herbarium, Hobart, Tasmania

Rolan EBERHARD

examined Scotchtown megafauna collection
Environment, Heritage and Land Division, Hobart, Tasmania

Rolan EBERHARD [2nd visit and project]

examined thylacine cave material
Environment, Heritage and Land Division, Hobart, Tasmania

Ely FINCH

researching the Guan Di Temple and Kaw collections,
Historical Linguist and Consultant Translator, Literary
Chinese and Cantonese, Melbourne, Victoria

Dr Lynne FORSTER

examined ground beetle collection, family Carabidae
Tasmanian Museum and Art Gallery, Hobart, Tasmania

Jane GIBLIN

examined Imants Tiller's multi-panel artwork, *Cathedral*

Anita GOWERS

worked on QVMAG picture frame collection
PhD student (Plomley Foundation grant recipient),
Australian National University, Canberra

Tobias JAHKE

researched early 20th century backpacks
and surveying equipment

Legendary Entertainment, Queensland

Roger de KEYSER

examined the collection of stag beetles, Genus *Lissotes*

Australian Museum, New South Wales

Logan KRUSHKA

researched tramway-related artefacts

Launceston Tramway Museum

MacKenzie KWAK

collected fleas from Tasmanian devils and quolls

National University of Singapore, Singapore

Dr Juanita KWOK

researched the Guan Di Temple and Kaw collections

President, Our Chinese Past Inc., Bathurst, New South Wales

Dr Paul MacGREGOR

researched the Guan Di Temple and Kaw collections

**independent Historian & Heritage Consultant,
Kerrisdale, Victoria**

Peter McQUILLAN

examined Lepidoptera (moth) collection

University of Tasmania, Hobart, Tasmania

Professor Hamish MAXWELL-STEWART

researched death masks and the
John Watt Beattie Collection

University of Tasmania, Hobart, Tasmania

Mike NASH

continuing research on Sydney Cove artefacts

Tasmanian Parks & Wildlife Service, Hobart, Tasmania

Meagan POWLEY

3D scanned sugar glider skulls

University of Wollongong, New South Wales

Maddison RANDALL

3D scanned bettong skulls

Flinders University, South Australia

Dr Richard SCHAHINGER [two visits]

examined aquatic plant genera *Ruppia* and *Lepilaena*

Botanist, Hobart, Tasmania

Michael SMITH

researched Cascades Female Factory artefacts

**Port Arthur Historic Site Management Authority
(PAHSMA), Tasmania**

Prof Kipling WILL

examined ground beetle collection, family Carabidae

University of California, United States of America

John WYLIE

examined cave material from Loongana Karstand

Saving River Caving Club, Tasmania

Irena ZDANOWICZ

continued work on Bea Maddock's

Catalogue Raisonné volume 2

University of Melbourne, Victoria





Spotted-tail Quoll

Dasyurus maculatus

Exhibition view *Tasmanian Connections*
Museum at Inveresk

photo: Maddie Brough
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TASMANIA'S AMAZING BEETLE DIVERSITY

QVMAG has one of the largest and most important Tasmanian natural sciences collections in Australia. These specimens are a physical record of Tasmania's fauna, flora and geology.

Our animal specimens number in the hundreds of thousands and range from tiny fleas to gigantic whale skeletons. The collection is essentially a library of biodiversity that informs species discovery, their distribution and the role they play in ecosystem function as well as the genes they carry.

Perhaps the greatest benefit of the collection is allowing taxonomists to classify life—identifying the evolutionary relationships that underpin all other aspects of biology.

In the past year QVMAG has been very fortunate in hosting world class beetle taxonomists to examine significant portions of our entomological collections.

In November 2022, through a joint funding arrangement between QVMAG, CHAFC, and the Tasmanian Museum and Art Gallery (TMAG), we engaged the services of Professor Kipling (Kip) Will from the University of California, Berkeley, USA to spend a week in QVMAG's collections.

Kip is the only authority (globally) on the enormously speciose and diverse predaceous ground beetles in the family Carabidae.

In the interests of fostering collaborative research as well as keeping some of Kip's skills in the State after his departure, Dr Lynne Forster (Honourary Research Associate, TMAG) was invited by QVMAG to participate in the week long taxonomic study.

Tasmania has a rich ground beetle fauna comprising more than 300 known species, and QVMAG has a large collection of specimens from field work conducted over the last decade.

Kip had three goals during his time with us:

1. Broadly reorganise the collection's linear arrangement to be consistent with the currently accepted phylogenetic classification using the Australian Beetles book series by CSIRO as the standard.
2. Identify to the lowest classification level possible as many specimens as possible in the allotted time.
3. Have a general exchange of knowledge on topics such as taxonomic practice, museum protocols, collection and curation methods, dissection techniques, and the state of knowledge for carabid beetles.

During his visit, Professor Will reorganised thousands of specimens in our collection which will make finding specimens for study and loan in future much more efficient.



Professor Kipling Will and Dr Lynne Forster
working on naming ground beetle specimens
in the QVMAG entomological collection

photo: QVMAG

Among the nearly 100 species identified, approximately a dozen represent probable new species, four are new genus-level records for the State, and six are new species records for the State.

Several prominent and diverse groups have no modern revisionary treatment and so remain a challenge to identify. Many of these are further complicated by the need to reference type specimens and comparative material held in European or mainland Australian collections, further reinforcing the need to have comprehensive, local collections for Tasmanian research and biosecurity.

To accelerate future study of such groups, specimens were sorted into morphospecies. Having morphospecies and potentially undescribed species sorted also helps in prioritising collecting efforts and Bioblitz events.

Following on from the success of Kip's visit, CHAFC funds supported QVMAG in enlisting the expertise of beetle taxonomist Roger de Keyzer from the Australian Museum. Roger is a recognised global expert on Australian stag beetles (Family Lucanidae).

The stag beetle genus *Lissotes* is the most species rich in the family, comprising 29 species of which a remarkable 25 are endemic to Tasmania. Many of these species have restricted distributions in different parts of the State and almost nothing is known about precise distribution boundaries and biology of most species.

Roger spent two days in the collection and was able to identify to species level nearly a thousand specimens. The QVMAG specimens have greatly helped in clarifying species boundaries, and identifying considerable regional variation in taxonomic characters across the range of more widespread species.

These specimens reinforced Roger's suspicion that some of these species may in fact represent a species complex. The morphological variation can be quite considerable within males of some species and DNA sequencing will be required to determine how different some of the populations are. To get a better idea on relationships between taxa a more comprehensive DNA sequencing project is required for all taxa in Tasmania and on the Australian mainland.

Additional specimens of an undescribed but recognised species were noted by Roger as well as new locality records for four poorly collected species.

Both Kip and Roger's visits to QVMAG were a resounding success. Having reliably named specimens by the world's leading experts is one of the most critical aspects of any natural history collection.

So, why is this so important?

There are more species of insects than any other group of animals, and beetles are the most diverse group of insects.

Insects are sensitive to environmental changes such as habitat loss, pollution and climate change, making them important ‘bioindicators’- meaning that changes in their abundance and distribution can indicate changes in the environment that we might not notice until that change had become much greater.

Such changes cannot be quantified without the powerful research tool of well named, base line collections.

Each and every one of the beetles named by Kip and Roger receive a unique registration identification number that is entered into the QVMAG database and then migrated to both national and international databases such as the **Atlas of living Australia (ALA)** and **Online Zoological Collections of Australian Museums (OZCAM)**. This enables specialists and researchers anywhere in the world to interact with QVMAG’s collections.

Collaborations arising from such awareness identifies potential research projects, funding opportunities, and important information for networking in the entomological and museum community.

The visits by Kip and Roger have provided unprecedented development within our collection in addition to paving the way for future international and national collaborations and research directions based on the material held within the QVMAG collection.



Roger de Keyzer examining *Lissotes* stag beetles in the QVMAG entomology collection

photo: QVMAG



Chlaenius darlingensis

This colourful predatory ground beetle is a new species record for Tasmania and the only Tasmanian specimen represented in any faunal collection.

photo: QVMAG





Post graduate PhD researcher Meagan Powley collecting morphometric data from QVMAG's collection of sugar glider skeletal material

photo: QVMAG

BIZARRE TALE OF TASMANIA'S SUGAR GLIDERS

QVMAG is internationally recognised as having the most important collection of Tasmanian mammals anywhere in the world.

This collection comprises whole mounts, study skins, skeletal material as well as whole spirit preserved animals and internal organs. Our specimens span 150 years of collecting and are constantly being used in ground-breaking biological research.

In October 2022, post graduate PhD researcher Meagan Powley from the University of Wollongong visited QVMAG to work on our extensive sugar glider collections.

Until 2021, it was thought that sugar gliders represented a single widespread species (*Petaurus breviceps*) from Tasmania, up the entire east coast and across Australia's top end.

Recent genetic studies have confirmed that a species complex of three species is involved. The species in Tasmania is Krefft's sugar glider *Petaurus notatus*.

Krefft's sugar gliders are an introduced species to Tasmania, becoming established around 1835. How they got to Tasmania is not certain but they could have been deliberately released, escaped pets or stowaways on sailing ships or (most likely) a combination of all those. Genetic research has shown that the Tasmanian population originated from Victorian populations.

Sugar gliders spread rapidly across Tasmania and are now common throughout the State.

Sugar gliders have been identified as a major causative agent in the rapid decline of the endangered swift parrot (*Lathamus discolor*) through eating eggs, hatchlings and even adult birds.

Sugar gliders and swift parrots both compete for hollows in large, mature eucalypts. Swift parrots only breed in Tasmania so sugar glider predation is of major conservation concern.

Sugar glider diets are typically omnivorous—including nectar, tree sap, insects and occasionally larger animals such as birds. However, sugar gliders in Tasmania may be evolving away from their mainland relatives to develop a more carnivorous diet.

Megan's research examined the cranium and mandible of sugar gliders and compared the mainland Australian Krefft's glider population with the gliders from Tasmania.

Morphological variation in skull and mandible structure resulting from the Tasmanian gliders diet of endangered swift parrots could be reflected in mandible changes to that of a more typical carnivore.

Specifically, typical carnivore mandible shape is an approximate right angle (or closer to 90 degrees) whilst an omnivore typically has a 30-60 degree angle of the ramus to the insertion direction of the molar teeth.

Meagan's research was quantified using 3D scans, 2D photographs and linear measurements of glider skulls and analysed using geometric morphometrics to compare morphological variation.

QVMAG has a very good collection of sugar glider skeletal material and Meagan was delighted with the quantity and quality of the material in our collections from which she generated 3D scans.

If Meagan's research does demonstrate that Tasmanian sugar gliders have skulls and mandibles more specialised for a carnivorous diet compared to their Victorian source populations, it will be an amazing example of selective adaptation in only a few centuries.

Such important research based on museum specimens collected across long time periods, highlights both the dangers of introduced species and their ability to rapidly thrive in novel habitats through selective adaptation but also the amazing science that is conducted through collaborations with museums and external stakeholders such as universities.



Examples of skeletal material, skulls and a study skin of Tasmanian Krefft's sugar gliders in the QVMAG Natural Sciences collection

photo: QVMAG

ECOSYSTEM FUNCTION RESEARCH

A key component of the natural sciences collections are specimens preserved 'wet' - that is specimens permanently stored in 80% ethanol.

This includes many thousands of invertebrates (especially soft-bodied forms such as worms and spiders), the bulk of our reptile, amphibian and fish collections as well as small mammals under a kilo in weight.

In addition, the internal organs and/or gut contents of animals prepared as study skins or mounts are also stored in ethanol.

Wet specimens in the QVMAG collection are used in a wide variety of molecular, taxonomic and ecological studies.

In June 2023, a study on fungal spore dispersal was published based on QVMAG's collection of wet preserved brown bandicoots (*Isodon obesulus*) and barred bandicoots (*Perameles gunnii*).

More than 500 species of mammals around the world are known to contribute to ecosystem health through their consumption of fungi and subsequent spore dispersal.

These ecological interactions are poorly studied in Australia even though fungi are an important dietary item for a range of small mammals, particularly potoroos.

Post Graduate PhD researcher Todd Elliott from the University of New England, NSW, exclusively used QVMAG's collection to investigate the level of mycophagy (fungus eating) in Tasmania's two bandicoot species and thus the level to which they contribute to ecosystem function and health through digging over soil to find subterranean fungi.

Such digging disturbance is known to promote decomposition of organic material as well as improving water penetration and soil hydration. The health and resilience of plant and fungal communities may depend in part on digging mammals such as bandicoots for these ecosystem services.

Before mammal specimens are placed in ethanol, an incision is made exposing the body cavity to the preservative. This museum practice allowed Todd to make a small incision directly into the stomach of the bandicoots to extract a small amount of stomach contents for analysis. In addition, any faecal material from the digestive tract was collected and examined.

The research clearly demonstrated that fungi are a significant component of bandicoot diets and that both Tasmanian species likely play a key role in ecosystem function through their dispersal of fungal spores.



Post graduate PhD researcher Todd Elliott
with a brown bandicoot

photo: courtesy of Todd Elliott

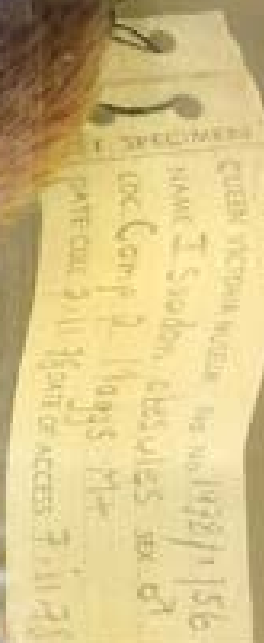


photo: QVMAG

Obtaining such information by trapping wild bandicoots is time consuming, expensive and requires permitting and ethics approvals. Museum specimens can answer many dietary questions in a quick and cost effective manner.

Todd stated:

“The Queen Victoria Museum and Art Gallery maintains a priceless natural history collection that has been instrumental to my research of vertebrate ecology. I was fortunate enough to be able to study a range of mammal specimens in this collection.

Some specimens were relatively recently collected and others had been carefully curated by the QVMAG staff for more than half a century.

Museum collections and curators are often the unsung heroes behind the work that myself and other scientists do, and I am grateful to add QVMAG to the list of those that have helped make my research possible!”

While museums generally no longer actively collect vertebrate animals, we encourage the public to bring in good quality road kill. Such specimens can provide valuable scientific information in all sorts of unexpected ways.



Professor Renner Baptista, QVMAG Honorary Research Associate John Douglas and Dr Pedro Castanheira with field collected spider specimens

photo: QVMAG

FOSTERING NATIONAL AND INTERNATIONAL COLLABORATION

Tasmania has a rich spider fauna that is not well documented. Thanks to the work of QVMAG's very own spider expert, Honorary Research Associate John Douglas, and the rate at which he is discovering new species of spiders in our collection, it appears that only around a third of all Tasmanian spider species have been described and named by taxonomists.

Recent advances in molecular research have resulted in a reappraisal of the precise evolutionary relationships between lineages of spiders.

Australian orb weaving spiders in the family Araneidae are a recent example. In the early days of Australian spider research many specimens were sent to pioneering taxonomists in the major European museums for naming.

An unintentional northern hemisphere bias saw many Australian species placed in genera that was inappropriate considering what we now know about the Gondwanan origins of many Australian spiders.

For example, around 100 species of orb weaving spiders were placed in the genus *Araneus* but it is becoming clear that this genus does not occur in Australia.

A joint research program through the University of Rio de Janeiro and Murdoch University, Western Australia, is using mitochondrial DNA as well as traditional morphological taxonomy to define the status of Australian orb weavers in the genus *Araneus*.

QVMAG has become involved in this project through John's collaborations with Australian spider expert Volker Framenau.

In January 2023, QVMAG was delighted to host visiting spider researchers from the University of Rio de Janeiro, Professor of Arachnology Renner Baptista and Dr Pedro Castanheira who is working under the supervision of Dr Framenau in Western Australia.

Renner and Pedro were working under permits to collect spiders in National Parks all over Tasmania for a week. Areas that suited their field work and locations where specimens had been collected in the past were priorities.

It was important to have fresh material for the DNA studies and more than 2,000 spider specimens were collected in the field and brought to QVMAG for sorting, preserving and labelling before returning to Murdoch University with Pedro for detailed study and DNA sequencing.

While they were at QVMAG they took the opportunity to examine and name specimens in our collection.

QVMAG is both fortunate and delighted to help facilitate such research. All the spiders collected by Renner and Pedro will be returned to QVMAG on the completion of their studies.

This will include any holotypes identified (the holotype is a single physical example of an organism used when the species was formally described). Such specimens are the most important and valuable that a museum can hold and so far three new Tasmanian species have been identified from Renner and Pedro's samples.

Through liaising with experts from around the world, QVMAG is developing an important and well named Tasmanian spider collection.

Accurate identifications by experts are vital in registering specimens and getting them onto regional, national and international databases ensuring that researchers and land managers everywhere can have access to the best possible information on species occurrence and distribution.



A male *Dolophones conifer*. One of the many species of orb weavers occurring in Tasmania

photo: QVMAG

RESEARCH PUBLISHED WORKS 2022/2023

ACADEMIC / SCIENTIFIC

**Grove, SJ, Byrne, CJ, Forster, LG, Bonham, KJ,
Fearn, S, Douglas, J, Maynard, D & McMahon, A 2022**

'Invertebrate fauna of the Stony Head Area, Tasmania,
Australia: findings from an intensive survey, summer
2020-21'

Papers and Proceedings of the Royal Society of Tasmania
156: 121-133.

Maynard, D & Fearn, S 2022

'A new adult eucalypt food plant and western Bass Strait
distributional records for the golden stag beetle *Lamprima
aurata* (Scarabaeoidea: Lucanidae) in Tasmania'

The Tasmanian Naturalist
144: 29-34.

**See, Z, Ledger, S, Goodman, L, Matthews, B, Jones,
D, Fealy, S, Ooi, W & Amin, M 2023**

'Playable Experiences Through Technologies: Opportunities
and Challenges for Teaching Simulation Learning and
Extended Reality Solution Creation'

*Journal of Information Technology Education: Innovations
in Practice*
22: 67-90.

Elliott, TF, Rainbird J & Vernes K 2023

'Tasmanian bandicoots as fungal dispersers: A comparison
in mycophagy between the southern brown bandicoot
(*Isodon obesulus*) and the eastern barred bandicoot
(*Perameles gunnii*)'

Australian Mammalogy
Online early publication

POPULAR / GENERAL

Addison, J, Haygarth, N & Fitzgerald, S 2023

HJ King: Cameras & Carburettors
Queen Victoria Museum and Art Gallery,
Launceston, Tasmania.

Epworth, M, Bird, A & Fitzgerald, S 2022

Jimmy Possum: an Unbroken Tradition
Queen Victoria Museum and Art Gallery,
Launceston, Tasmania

Bird, A & Fitzgerald, S 2023

RISE
exhibition catalogue
Queen Victoria Museum and Art Gallery,
Launceston, Tasmania.

Fearn, S 2022

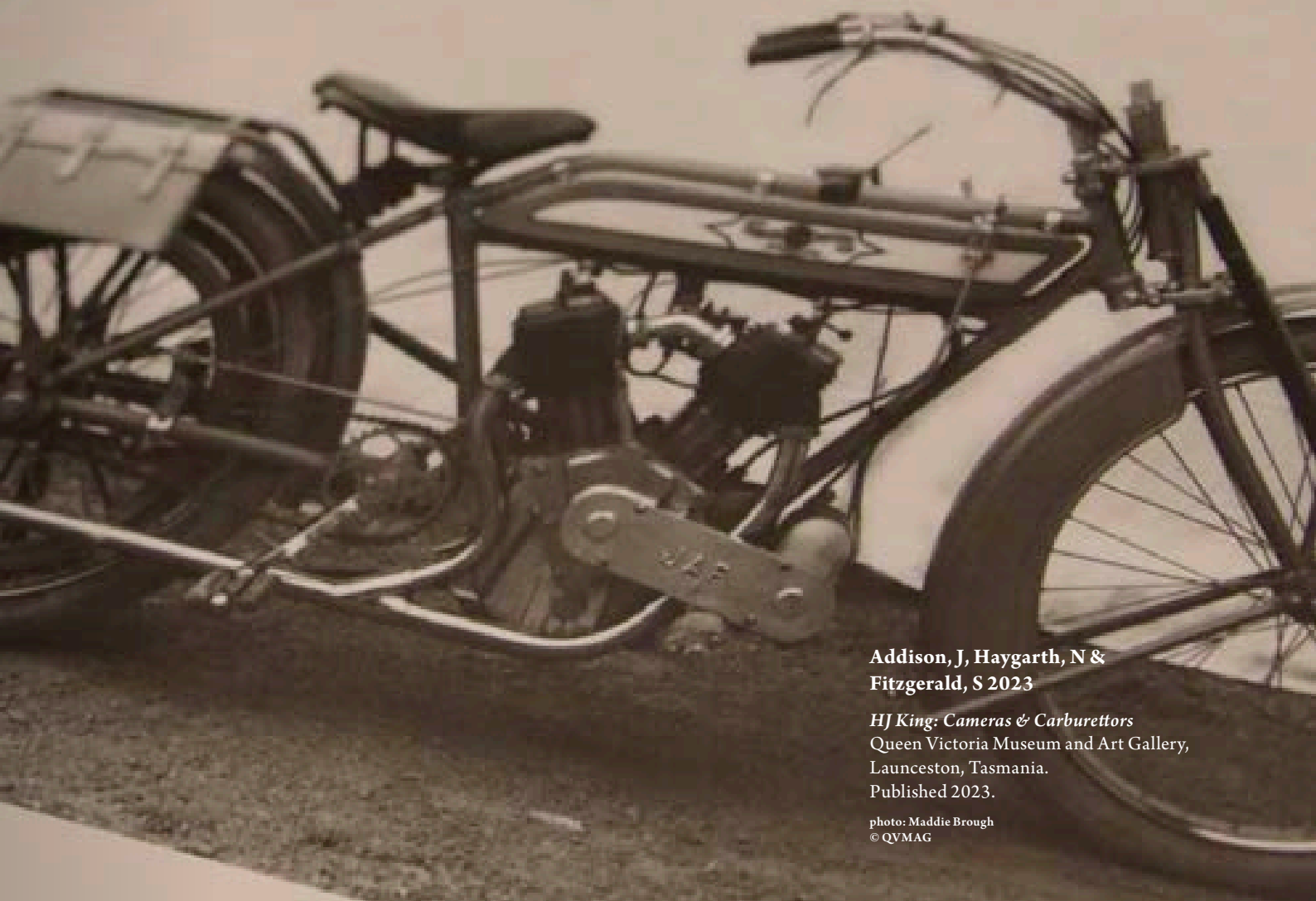
'The Lambkin/Knight collection'
Moths and butterflies Australia Inc. (MABA) newsletter
2: 4-6.

Fearn, S 2022

'Northern Tasmanian moth collection'
Moths and butterflies Australia Inc. (MABA) newsletter
2: 17-18.

Fearn, S 2022

'Member profile - Simon Fearn'
Moths and butterflies Australia Inc. (MABA) newsletter
2: 25-26.



Addison, J, Haygarth, N &
Fitzgerald, S 2023

HJ King: Cameras & Carburettors
Queen Victoria Museum and Art Gallery,
Launceston, Tasmania.
Published 2023.

photo: Maddie Brough
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STRATEGIC COLLECTIONS OVERVIEW

The QVMAG collection is the largest and most diverse collection of any regional museum or gallery in Australia. Numbering more than 1.5 million items, the collection spans Aboriginal and First Nations cultures; fine, decorative and applied arts; history; technology; natural sciences and the natural environment; and archives and library.

The collection is at the heart of everything that QVMAG does and is a foundation to the exhibition, educational and research programs. It is a priceless resource to the people of Launceston, Tasmania, Australia, and indeed the world.

As the collection is ever expanding, preventative conservation measures ensure the collection is secure, accessible and environmentally balanced, and the monitoring, maintenance and cleaning of the collection and the Collections Rooms are conducted frequently.

During the reporting period a total of **2,418 individual objects** underwent preventative or remedial conservation measures, ensuring that these works are maintained in perpetuity as the city's cultural assets.

Work continued towards the re-cataloguing of the entire collection through the **Collection Audit Project**. The ongoing high level image capture of all works in the QVMAG collection has undertaken an exciting new development as we commence three-dimensional image capture of our material culture and natural sciences specimens.

This innovation in our digitisation strategy was realised through a substantial funding gift which has enabled QVMAG to acquire equipment relative to specialised image capture processes. A total of **28,269 objects** were digitised during the 2022/2023 period.

Throughout 2022/2023, Strategic Collections staff worked closely with the QVMAG Leadership Team to enable greater public access to the collection, resulting in the display of **7,958 works** drawn from the collection during the reporting period.

Acquisitions included notable historical objects and works of art by established local artists such as Raymond Arnold, and objects with inherent significance to the Tasmanian region and its history, such as John Glover's *Bill of Exchange* (1840), Tony Smibert's *Torrent: Gorge in Flood* (2017), Anne Zahalka's *Birds of a Feather Flock Together* (2021), and Krohne & Sesemann's late 19th century *Dr Siegel's Steam Spray Inhaler*.

The following section within the Annual Report provides greater insight into the achievements of this critical aspect of cultural institution management, providing insights into specialised expertise being undertaken by the QVMAG team on a daily basis, ensuring that the collection remains an enduring legacy and resource for our community.

OUTPUTS

	21/22	22/23
Total Collection Objects audited	2,946	7,568
Total new and updated catalogue records	132,717	48,138
Total Collection inquiries	280	1,047
Total Collection objects conserved	not recorded	2,418
Total Objects prepared for exhibition	not recorded	359
Total Collection objects exhibited	11,865	7,958
Total number Loans (outward)	10	17
Total Collection objects loaned	30	94
Total Collection objects digitised	14,310	28,269
Total number Objects donated	367	246
Total \$ Objects donated	\$44,390	\$751,667
Total number Acquisitive purchases	99	17
Total number Deaccessions	nil	782
Total \$ Deaccessions	na	\$4,300
Total number Acquisitions	466	263
Total \$ Acquisitions	\$ 280,569	\$ 876,515



REGISTRATION

Broadly defined, registration in a museum and gallery context includes oversight and management of primary core functions, such as collection auditing, movement control, outward and often inward loans of collection items, collection-related contracts and insurance, and the Collection Management System (CMS) and digitisation.

Significant achievements across the reporting period include the comprehensive location mapping of both QVMAG sites as part of the staged implementation of a new object barcoding system. The aim of this initiative was to establish an accurate and consistent location tracking system across QVMAG's highly diverse collections and sites.

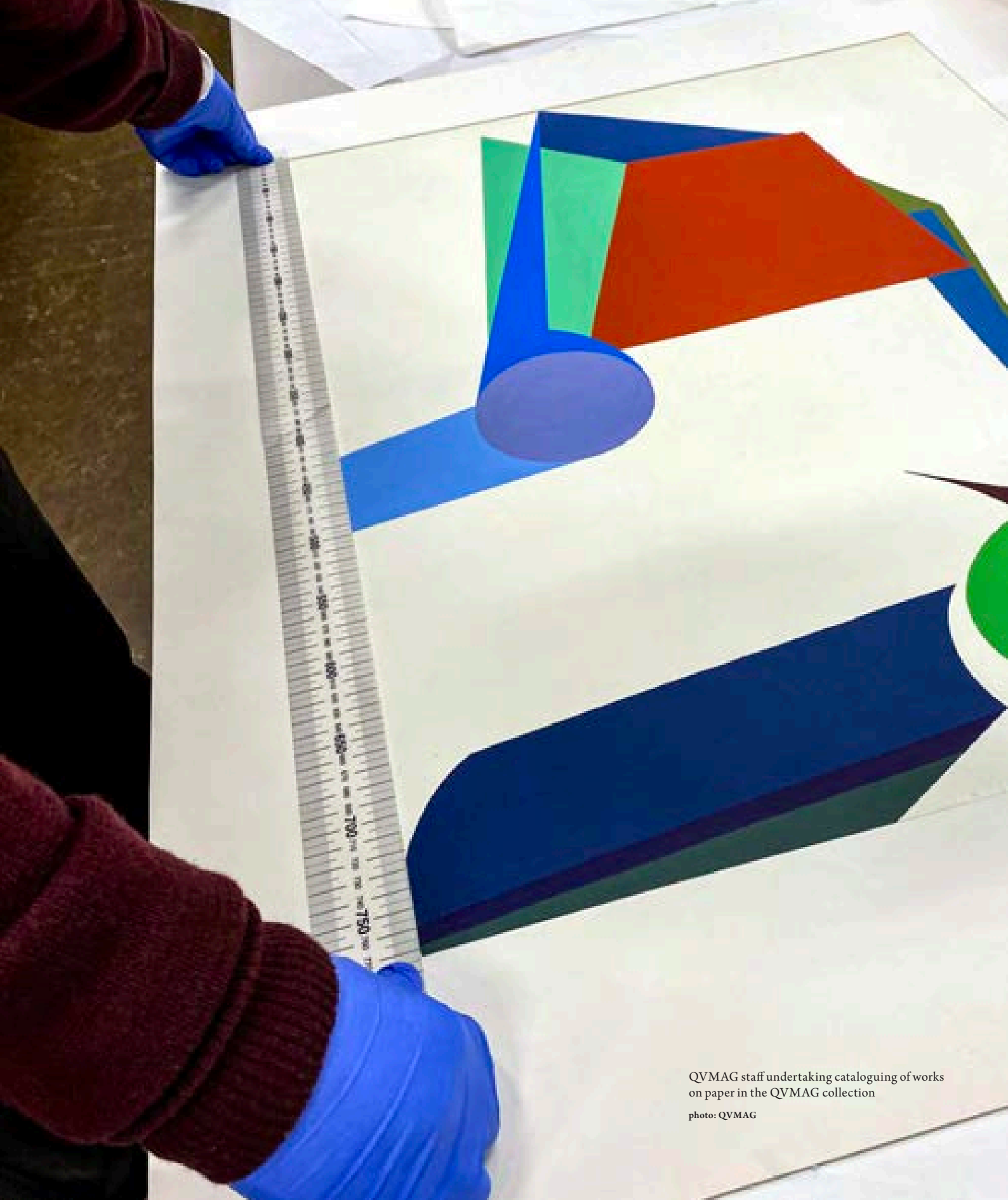
Every object and storage location is assigned a unique barcode, enabling all collection movements to be tracked and updated via portable barcode scanners. The implementation of this system represents a notable advance in the ability to efficiently and reliably manage object movements and brings QVMAG into alignment with museum best practice standards.

Supporting these efforts, QVMAG outsourced the digitisation of approximately 20,000 pages of QVMAG's earliest original collection records dating from the early 1900s to the late 1960s. Comprising accession registers, donation and loan books, and donor index cards, these handwritten records provide fascinating insights into how our collections were acquired, shaped and managed in QVMAG's founding years.

Preserving digital copies of institutional records is an important means of providing access for researchers and staff to historic collection documentation, while also reducing unnecessary handling of fragile registers. The digitisation of these records has provided the Registration Team with ready access to accession details and provenance information that ultimately inform the cataloguing process, and enrich the research value and significance of an object.

Resulting from improved digital access to archival institutional records, output in the **Collection Audit Project** more than doubled from the previous financial year, with a total of **7,568 objects audited** in 2022/2023, compared to 2,946 objects in 2021/2022. This increase has been largely due to the institution undertaking process reform in cataloguing standards and workflows, preventive conservation measures and improved collection storage and access. The **Collection Audit Project** currently encompasses a broad range of collection areas, including History, Photography, Archives, Ceramics, Jewellery, Works on Paper, and First Nations. Unique and fascinating objects have been revealed along the way.

Some of the standouts from this past year include a bracelet made of human hair, a 'do-it-yourself' enema kit, a sword made from shark teeth, and a chilling photograph of a child ghost. Other highlights were rarely seen artworks of various notable artists such as Patricia Giles, Hugh Ramsay, and John Olsen.



QVMAG staff undertaking cataloguing of works
on paper in the QVMAG collection

photo: QVMAG

As a leading public collecting cultural institution, QVMAG regularly loans items from its collection to other recognised institutions with similar missions, for the primary purposes of public exhibitions and research. Loaning collection objects for exhibitions at other institutions means that people remote from QVMAG can benefit from the QVMAG collection.

Loaning objects for research enables researchers who are unable to visit Launceston are able to integrate the objects into their research. In 2022/2023, a total of **17 outward loans** were approved and processed by QVMAG.

Throughout 2022/2023, QVMAG continued the collection review begun in the previous financial year. This involved review of all collection policies, procedures and documentation, with a continued focus on digitisation of the collection.

Key to managing the collection is holding accurate information on the collection items, information that can be readily accessed for storing, conserving, moving, exhibiting, researching and loaning the items. Historically, that information has been held in multiple formats including a wide variety of written registers and cards.

Today, the focus is on digitising collection records and holding them on the CMS. All newly acquired collection items are entered directly to the CMS.

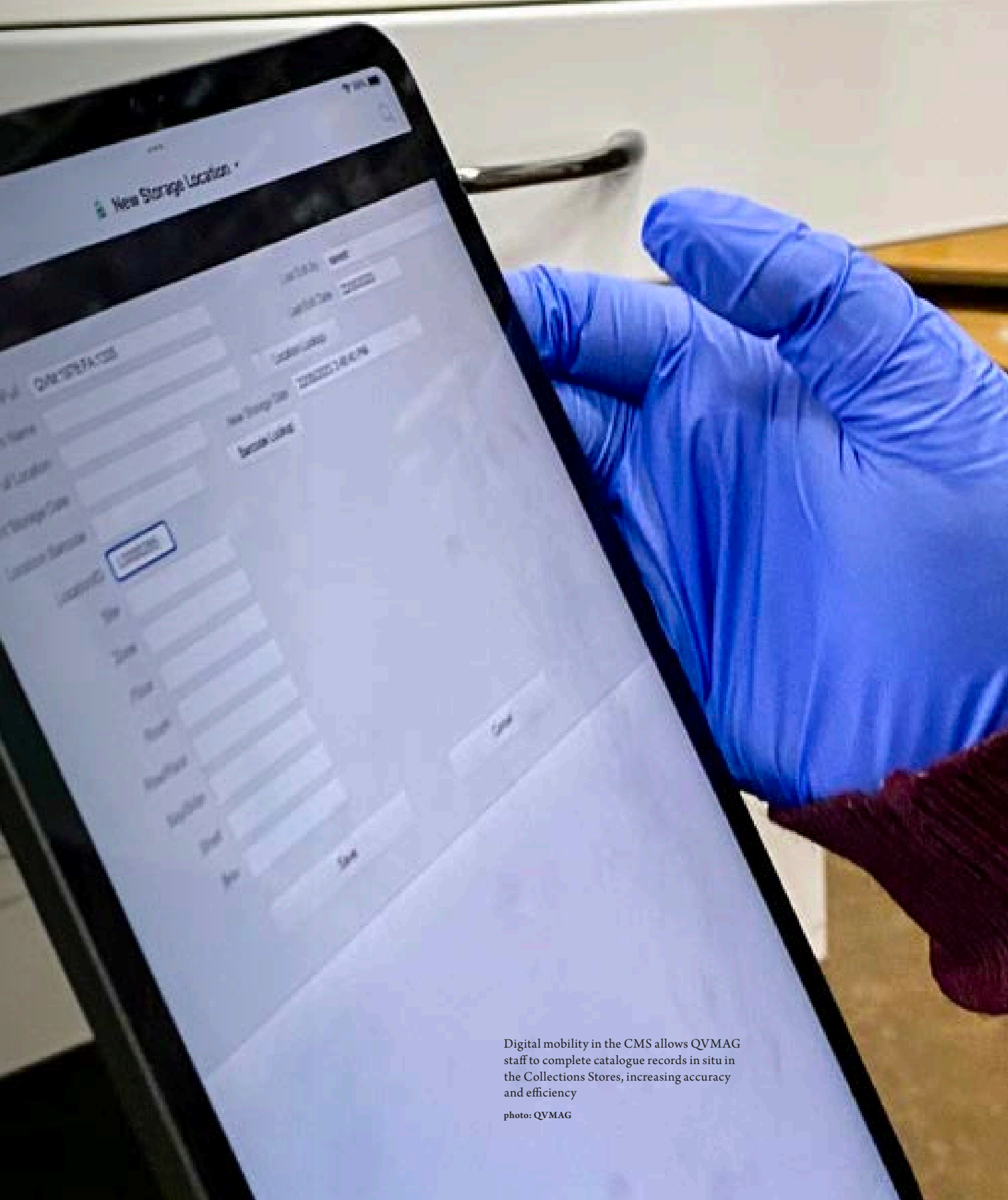
As well as entering data about new collection items and transferring data from written to digital storage, many of the records held on the CMS require checking and editing to ensure their accuracy and comprehensiveness, and confirming the location of the item.

There was very significant progress made during the 2022/2023 year in entering and correcting collection data in the CMS. More than **11,000 new records** were added, over **36,000 records** were **edited/updated**, and more than **28,000 images** added to the CMS.

QVMAG also participates in major national and global databases, where users can access information across multiple collections held in many organisations.

One such database is the Atlas of Living Australia (ALA), a vitally important resource to managing biodiversity and natural resources in Australia and a research tool for biosystematics researchers around the world.

In 2022/2023, QVMAG entered more than **14,000 new collection records** to the ALA, bringing the number now available through ALA to over **111,000 records**.



Digital mobility in the CMS allows QVMAG staff to complete catalogue records in situ in the Collections Stores, increasing accuracy and efficiency

photo: QVMAG



Conservation assessments of objects in the collection are undertaken regularly to monitor condition and storage provisions

photo: Maddie Brough
© QVMAG

CONSERVATION

Caring for the QVMAG collection requires ongoing attention to the housing, environmental conditions, handling and treatment of objects that vary from works on paper to whale skeletons.

Conservation is the process of preserving the structural integrity and authenticity of objects in the collection. There are two main areas of conservation: preventive and remedial conservation.

Preventive conservation is focused on the environment surrounding an object and aims to prevent or reduce damage to objects by environmental factors such as light and ultraviolet radiation, incorrect temperature and relative humidity and museum pests.

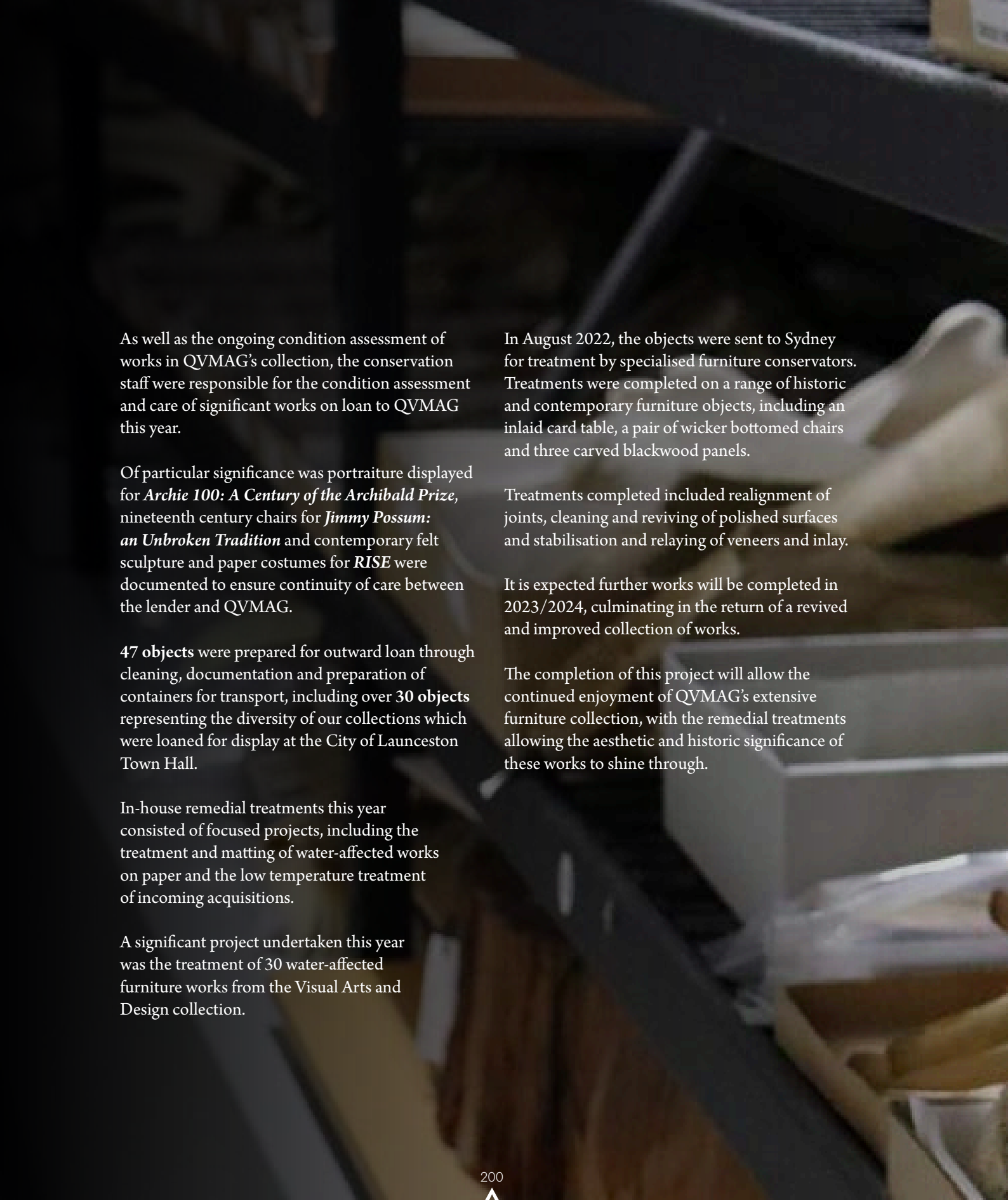
Staff at QVMAG contribute to preventive conservation by monitoring the environment, documenting the condition of collection material and rehousing and relocating objects to improved storage environments.

Remedial conservation focuses on the repair and treatment of collection material to mitigate deterioration and improve aesthetics and interpretation. QVMAG conducts remedial conservation treatments on objects in the collection to ready them for display and ensure their longevity.

There was a strong focus in 2022/2023 on preventive conservation, including rehousing and relocation of objects to improved storage conditions alongside regular monitoring and reporting activities, culminating in **1,142** preventive conservation improvements plus a further **1,233** objects rehoused in the History collection.

A significant project was the rehousing of a collection of leather sculptures and costumes by acclaimed leather sculptor Garry Greenwood, which took place from July through October 2022 following the closure of the exhibition *Skin: Garry Greenwood*. Objects were fitted with custom boxes and tailored supports, which will aid in their safe storage and transport.

Also in October, several hundred objects were relocated from the Old Archaeology store to more optimal storage conditions, based on an assessment of environmental monitoring data. These improvements will help arrest the deterioration of new acquisitions and historic objects alike.



As well as the ongoing condition assessment of works in QVMAG's collection, the conservation staff were responsible for the condition assessment and care of significant works on loan to QVMAG this year.

Of particular significance was portraiture displayed for *Archie 100: A Century of the Archibald Prize*, nineteenth century chairs for *Jimmy Possum: an Unbroken Tradition* and contemporary felt sculpture and paper costumes for *RISE* were documented to ensure continuity of care between the lender and QVMAG.

47 objects were prepared for outward loan through cleaning, documentation and preparation of containers for transport, including over **30 objects** representing the diversity of our collections which were loaned for display at the City of Launceston Town Hall.

In-house remedial treatments this year consisted of focused projects, including the treatment and matting of water-affected works on paper and the low temperature treatment of incoming acquisitions.

A significant project undertaken this year was the treatment of 30 water-affected furniture works from the Visual Arts and Design collection.

In August 2022, the objects were sent to Sydney for treatment by specialised furniture conservators. Treatments were completed on a range of historic and contemporary furniture objects, including an inlaid card table, a pair of wicker bottomed chairs and three carved blackwood panels.

Treatments completed included realignment of joints, cleaning and reviving of polished surfaces and stabilisation and relaying of veneers and inlay.

It is expected further works will be completed in 2023/2024, culminating in the return of a revived and improved collection of works.

The completion of this project will allow the continued enjoyment of QVMAG's extensive furniture collection, with the remedial treatments allowing the aesthetic and historic significance of these works to shine through.



Specimens in the
QVMAG collection

photo: Maddie Brough
© QVMAG

ARCHIVE & LIBRARY

The priority for Library collection work in 2022/2023 was the acquisition and registration of 78 new titles. Most of the acquisitions for the year were, unusually, donations for two of the Library's special collections: books donated by Daniel Thomas for the (Bea) Maddock Collection and by (Peter) Sims for his own collection. In addition, holdings for 138 titles were added to the national union catalogue, Libraries Australia (Trove).

The 4th of June 2023 marked the third anniversary of the launch of *Operation Transform*, an initiative of the unified Library and Archives section (merged in December 2019) to address the inconsistencies within the collection relating to storage, organisation and registration in QVMAG Archives and provide all of the collections with improved standards for inclusivity, robust structures and a strategic focus.

A key priority during the reporting period was the restructuring, compactus reorganisation and rehousing of the Manuscripts, Community History Series, Cosmic Ray (data recorded by Cosmic Ray observatories in Australia, Antarctica and Papua New Guinea), and QVMAG (administrative records) collections that form part of QVMAG Archives.

Over an eight-month period from early July 2022 to late February 2023, 852 shelves totaling 1,014 linear metres, or the equivalent of 5,112 archival Type 1 boxes, were processed and finalised.

This also included hundreds of kilos of material previously stored on the floor having been transferred onto shelves or removed from the Archives store entirely. Included amongst the latter were un-registered State records, with the last transfer back to Tasmanian Archives of (unregistered) State records held out of custody by QVMAG Archives taking place in December.

With these tasks completed, the focus of collection management efforts from March 2023 centred on resolving registration backlogs and collection structures within the audio-visual (AV) collections. Work on the AV collections has been ongoing for a number of years in conjunction with the Collection Audit, focusing on the registration and auditing of glass plate negatives and photographs. From March 2023, attention was also directed towards the Oral History collection.

The small army of Archives volunteers continued to assist with collection management tasks. Five volunteers worked on photographic material, including re-boxing glass plate negatives and photographs and preparing un-registered collections of photograph donations for addition to the Collection Management System.

Three volunteers assisted with the sorting of ephemeral material, preliminary stocktaking of the Community History Series as a lead-in to a full audit of those collections, and reorganization of the Oral History collection.

PASTOR'S FIRE-SIDE,

A NOVEL,

BY

JANE PORTER.

VOL. I.



Jane PORTER

Pastor's fire side. Vol. I 1832

Purchased QVMAG

In one of these fearful moments, a huge wave, rolling towards the island, raised the man and horse upon its immense bosom, to a height almost level with the rock.



Unknown maker.
Used, Launceston, Tasmania
paper, details hand-stitched or painted

photo: QVMAG

As part of her Rural Launceston Heritage Study (published in May 2000 and available via the QVMAG website), Margaret Tassell took over 1,400 colour slides. Auditing of this material began during mid 2023. Margaret almost always recorded the Tasmap grid references of each photograph and already there has been public feedback using those reference points to match 2023 Google map markers.

Other milestones included **341** manuscripts being registered and audited during the reporting period, with this collection completely restructured during this process. **653** individual oral history recordings, comprising **868** cassette tapes and **180** discs (CD-ROM and DVD), were registered and audited. These collection objects (recordings and transcriptions) were individually assessed, categorised and rehoused.

A further **1,959** photographs were newly registered as part of a total of **3,007** photographic works audited in 2022/2023.

A SURPRISE DISCOVERY

As part of an ongoing assessment and review of the Community History Series (CHS) collection in the Archives store, staff discovered a large rectangular package that had been leaning up against a wall for many years, hidden behind a multitude of other objects.

With the turnover of staff during the preceding years, any knowledge of the package's contents was lost in time. When unwrapped, the contents of the package astonished all those present. It contained a map of Tasmania measuring 1.73 metres wide and 1.65 metres high.

The map is now itemised as part of the Coats Patons Collection. Coats Patons was a textile company and significant employer in Launceston until the mill closed on 31 July 1997. The map is presumed to have come to QVMAG in the late 1990s, after the mill closed.

Little is known about the object, other than it was probably produced during the 1930s by Patons Baldwins (the precursor to Coats Patons) as a publicity piece. The map is exquisite and has an olde worlde charm to it, exhibiting a Tasmania of yesteryear.

The map is mostly hand painted with many features, such as roads and rail lines, sewn in with wool. Although the work does not follow formal cartographic traditions, through its colloquial representations technical structure, it is now considered as an iconic object within the Archives collection due to its unique qualities and subject matter.



Chinese Figurines from the Guan
Di Temple Collection, 1880s

Donated by Jee Harm on behalf of the
north east Chinese community, 1934
Made Guangdong, China
silk, papier-mâché, wood, cotton

photogrammetric scans by Haireena Ooi
© QVMAG



DIGITISATION

The core strength of QVMAG lies in the vast and deep collections which traverse all subject areas and media.

These collections represent the past knowledge of Launceston and the surrounding region, the natural world within which we live, and contemporary arts practice, intersecting with the local community, Tasmania, Australia and the world, providing both critical historic reference points and springboards to new ideas.

Through the curation, interpretation, and access to our collections, our galleries and museums build and disseminate knowledge while at the same time fostering the confidence, critical thinking, creativity and problem solving abilities which provide the basic prerequisites for new ways of thinking, and innovations across a number of sectors and industries.

QVMAG's cultural collections provide a critical resource for researchers and also generate in-house research projects and collaborations with other research agencies and academies, across the sciences and humanities, between disciplines and with regional, national and international partners.

QVMAG is recognised as part of the Australian Government's *National Research Infrastructure* and plays a key role in leading and supporting science, technology, engineering, arts and mathematics (STEAM) based research and education.

As part of an increasingly connected global network of cultural institutions, which collectively represent a vast repository of our collective knowledge and data, the emphasis and impetus in the provision of access to our material cultural collections in the digital realm has never been so crucial.

With advancements in technology, image capture processes and consolidated databases ensuring that the 1.5 million objects within the collection are available online is a key strategic focus for the institution.

During 2022/2023, significant advancements were achieved in this area of activity. A total of **63,066 objects and specimens** from the collection were digitised and processed for publishing online, many of which have hitherto been inaccessible to our global community.

Supporting these efforts, we achieved a substantial milestone during the reporting period through the publishing (cumulative) in excess of **100,000 taxonomic records** from the collection to notable online databases: Atlas of Living Australia, and the Online Zoological Collections of Australian Museums.

This milestone cannot be overstated as it represents unprecedented inclusion in, and access to, internationally recognised data repositories of Australia's biodiversity.



A significant highlight during the reporting period was a notable strategic shift in our ability and capacity to digitally represent material from the collection, specifically through the introduction and implementation of photogrammetry.

Through the generosity of a substantial private gift of funding, QVMAG has incorporated within its digital strategies an ongoing program of three-dimensional visual capture of our objects and specimens.

This innovation in our core operations represents a profound opportunity in the provision of virtual access to our collection, enabling unprecedented research, species identification, education, and access to the collection for stakeholders worldwide.

As we finalise the data repository systems required to support the acquisition of such vast visual material, we look forward to welcoming the development of new projects, partnerships and outcomes that this innovation will realise.





from left to right:
Death masks of Richard Copping,
Martha Needle and Napoleon Bonaparte

John Watt Beattie Collection, purchased 1927
plaster

photogrammetric scans by Haireena Ooi
© QVMAG

ACQUISITIONS

The QVMAG collection is far from a static entity and continues to grow. As a leading public collecting institution with a diverse material cultural collection which spans natural sciences, visual and fine arts, history, archives and library, QVMAG applies a stringent process of assessment to identify those collection acquisitions that will strategically enhance the collection for the purposes of public education and research.

Our core collecting policy emphasises a particular focus upon material culture that has a strong association with the history, culture and environment of Tasmania, especially northern Tasmania, and with those people who have made Tasmania home.

All objects taken into the collection must be adequately provenanced, meaning there must be substantial information about the origins and history of the object.

This requirement is for two primary reasons. Firstly, QVMAG must ensure that it can accept the object legally and ethically, and that there are no uncertainties about its legal ownership.

Secondly, without adequate data, the objects are of much-diminished value for exhibition and research purposes.

In some cases, retrospective research can fill in the provenance gaps, but often that is not possible. This is especially true for natural science specimens, where if information about their origins (such as where and when they were collected) is lacking, it is typically impossible to retrofit those data and the specimens are of little value for research purposes.

In 2022/2023, a total of **263** historic objects, works of art and printed materials valued at **\$876,515⁶**, were acquired for the QVMAG collection.

To be defined as acquired, the objects are those that were registered into the QVMAG collection following a rigorous process of critical review through QVMAG's own internal **Collections Committee** and, finally, following formal review and endorsement by the institution's **Museum Governance Advisory Board**.

QVMAG acquires its material culture through purchase, donations and active fieldwork (the last being most relevant to natural science specimens). The figures above do not include field-collected natural science specimens. These are discussed on the following pages.



Rodney POPLÉ

Born 1952, Launceston, Tasmania

Duck Reach [detail] 2017

Oil and tempera on linen

234.0 x 184.0 cm

Donated through the Australian Government's
Cultural Gifts Program

photo: courtesy of Felicity Fenner

Budget constraints severely restrict the capacity of QVMAG to purchase more than a small number of collection objects each year. In 2022/2023, **17 objects** were purchased, comprising works of art, books and one archival record.

The value of objects purchased by QVMAG in the last year was **\$124,848**.

Museums and art galleries rely heavily on donations from the public to enhance their collections and most of QVMAG's acquisitions other than in natural science were donations. A total of **246 objects** with a value of **\$751,667** were donated to the QVMAG collection in 2022/2023.

Donations were made by members of the public, researchers, and, very importantly, by the QVMAG Arts Foundation who supported the acquisition of 10 artworks in the past year, valued at **\$24,100**.

The QVMAG Arts Foundation is a long-time partner of QVMAG supporting the growth and development of the Visual Arts and Design collection, and is discussed further in the QVMAG Affiliates section of this Annual Report.

Fieldwork is an important method for acquiring natural science specimens and is both a collection acquisition tool and a form of active research.

In 2022/2023, natural science fieldwork focused on collecting Tasmanian insects especially moths, with approximately **2,000 specimens** collected by light trapping.

These specimens will be registered as they are identified, at least to morphospecies. As that level of identification can require a very high level of taxonomic expertise, with in some cases only a handful of individuals worldwide capable of the task, the registration process can take months or years with the specimens not being formally accepted into the QVMAG collection until such time as that taxonomic identification has occurred.

The research dimension of fieldwork is discussed in the Research section of this Annual Report.

The value of acquisitions in 2022/2023 of \$876,515 compares to the acquisitions value of \$280,569 in 2021/2022. This increase reflects the emphasis that QVMAG has placed upon strategic acquisitions in meeting the strategic realignment of the institution as outlined in the *Futures Plan*.

It is not the number of new collection objects that best manifests a strategically growing collection, but rather the value of the objects – value identified in monetary, cultural and scientific terms, respectively.

As part of this strategic approach towards managing the QVMAG collection, a number of items were proposed for deaccession during the reporting period.

Deaccessioning is an important aspect of collections management and follows the same rigour and process as acquisitions in that they are carefully considered, reviewed and require a mandatory six-month cooling-off period to allow for further information to come to light which may impact the proposed deaccession.

Two objects from the History collection and 780 items from the Archives were proposed for deaccessioning during the reporting period. A full list of the proposed deaccessioned objects can be requested by contacting QVMAG.

ACQUISITION HIGHLIGHTS

In 2022/2023, the QVMAG Arts Foundation purchased and donated a suite of eight prints from the highly acclaimed Tasmanian born printmaker, Milan Milojevic. Milojevic combines his Yugoslavian heritage with Australian flora and fauna to create a unique, multi-referenced visual language while combining traditional etching and modern digital printing techniques.

Flora Terra Incognita (after WB Gould) is a significant contemporary study of the botanical work of William Buelow Gould and was created in direct response to the QVMAG collection for the 2018 *Undercurrents* exhibition.

Two exceptional donations were made of Tasmanian artist and printmaker, Raymond Arnold, a *Glover Prize* winning artist with an international reputation. Arnold's works speak of the western Tasmanian landscape like no other, masterfully describing the ongoing processes of restoration, resurrection and relief.

One of the donations of 69 etchings and silkscreens formed the single largest gift of Arnold's works to any institution in Australia and gives an unparalleled catalogue of the artist's work.

The second donation was *Synecdoche*, a 40-panel oil on canvas composition. These acquisitions have established QVMAG as the leading institution to represent one of Tasmania's and Australia's most celebrated artists.

A diptych and several works on paper by the artist Tony Smibert were added to the collection. The acrylic on canvas diptych, *Torrent: Gorge in Flood*, references Cataract Gorge in Launceston and was featured in the *Tao Sublime* exhibition, where Smibert's works combined the awe-inspiring power of nature with the delicate wisdom and thought behind Taoism.

The watercolours reflect Smibert's interest in British, Japanese and Chinese watercolours, inspired by sites around the world, as he seeks to share a universal experience of lakes, mist, and waterfalls of The Sublime, a concept that has influenced artists for centuries.

Following the successful *Jimmy Possum: an Unbroken Tradition* exhibition, QVMAG acquired two chairs by Mike Epworth. Best known for his collecting and promotion of the Jimmy Possum bush chair making style in northern Tasmania, Epworth uses his furniture making practice to embed the social fabric of this 150-year furniture tradition.

His contemporary chairs are unique pieces that craft an ongoing conversation around the Jimmy Possum tradition, furniture design and modern bush carpentry. The *Re Examine Chair* uses timbers to chart the development of the different facets of Jimmy Possum chair making among the people of the Meander Valley who helped keep this tradition alive.


The *Miniature Jimmy Possum Chair* is made in the same design of the first Jimmy Possum chairs, using wood from a bed thought to have been made by Jimmy Possum.

A highlight acquisition for the History collection during the reporting period was a collection of 19th century personal medical items from the Greenhill family of Westbury, Tasmania. The collection relates directly to the life and activities of Augusta ('Gussie') Sophia Greenhill (née Wright). Objects include a steam spray inhaler for the administration of 'artificial sprays', a double-action breast reliever, and a Carboloc Smoke Ball, marketed as a cure for influenza and a number of other diseases.

Domestic items such as these, with known provenance and use history, are rare. These items provide an excellent insight into a number of concerns of women in the late 19th Century in Tasmania.

Augusta Greenhill is also significant as at the time of her death in 1954 she was the State's oldest resident, at 104 years old. The steam spray inhaler was used in the treatment and prevention of diseases of the throat, larynx, trachea and lungs, including the early treatment of asthma.

The Carboloc Smoke Ball reflects concern about influenza, particularly given the incidence of the 1889–90 influenza pandemic.



This item also tells a story of quackery and legal cases, as it was the subject of the well-publicised 1892-93 case of *Carlill v Carbolic Smoke Ball*, relating to an advertisement by the company offering £100 to anyone who contracted influenza while using the smoke ball.

Mrs Carlill did catch the flu while using the smoke ball, but the company refused to pay up, arguing that their advertisement was a contract with the world, and thus not legally enforceable.

The judge found otherwise, and an important legal precedent was set. An extensive search did not turn up any Carbolic Smoke Balls in any other known museum collections, although many held copies of the advertisement.

This item may be one of the few surviving examples of this short-lived device in the world.

Also significant was the acquisition of six items of clothing and a company-branded plastic bag from Tamar Knitting Mills, a Launceston business operating from 1926 to approximately 2002.

The founder was JE Thyne, who migrated from Scotland in 1890, and set up a textile and knitting mill in Victoria.

When his business partner left, he moved to Launceston and established a new company, Thyne Bros. Pty. Ltd. with his two sons. He chose Launceston because of its ample supply of soft, clean water, and cheap hydroelectricity (from Duck Reach Power Station).

This collection was all produced by the company around 1982 when the factory was based at premises on Hobart Road, Youngtown. These examples were company samples, machine knitted on the premises.

They have been donated to QVMAG by the previous owner of the business. They represent a time when the company was expanding its range of products and running factory tours to increase sales.

The items are significant because Launceston was previously a major manufacturing centre for textile industries, with weaving mills including Waverley Woollen Mills, Coats Patons and Kelsall and Kemp all operating here. Thyne Brothers/Tamar Knitting Mills was the only knitting mill.

Anne ZAHALKA

Born 1957, Sydney, New South Wales

As The Crow Flies [detail] 2020

Archival pigment on paper

145.0 cm x 170.0 cm

Purchase QVMAG

photo: courtesy of the Artist

© Anne Zahalka





Donations of books to the QVMAG Library by Daniel Thomas and Peter Sims saw the completion of the Bea Maddock Collection and Peter Sims Collection.

A special purchase was the recently published *Birds of Tasmania* by Sue Lester, significant not only for its exquisite illustrations of Tasmania's birds but also for the fact that Sue worked closely on the illustrations with then QVMAG zoology curator Bob Green in the 1980s.

An interesting acquisition was a handwritten bill of exchange dated 1 May 1840 for £350, signed by John Glover (1767–1849) to Gamaliel Butler (1783–1852), crossed and accepted payable at the Commercial Bank.

Glover, a significant Tasmanian artist, utilised bills of exchange to fund his trips to England in order to sell the paintings and sketches he produced in Tasmania.

Butler was an English barrister and banker residing in Hobart. This is one of two known private bills of exchange from Glover to Butler created in the 1840s.

In our natural sciences collection fieldwork focussing on light trapping in northeast Tasmania yielded approximately 2,000 moth and other insect specimens. The majority of the moth specimens are new records for the north of the State. Several species were new Tasmanian records and after a preliminary assessment, moth taxonomist Professor Peter McQuillan flagged a number of likely new species. Also collected was a new species of wolf spider that will be named after QVMAG staff member, Judy Rainbird.

A number of vertebrates including quolls and Tasmanian devils were donated to the collection by researcher MacKenzie Kwak.

A full itemised list of all acquisitions entering the QVMAG collection in 2022/2023 are outlined in the following pages.

Shane FITZGERALD

Born 1973, Hobart, Tasmania

Selûne [detail] 2016

Archival pigment print

120.0 cm x 176.0 cm

Donated through the Australian Government's

Cultural Gifts Program

photo: courtesy of the Artist

© Shane Fitzgerald

ACQUISITIONS

2022/2023

VISUAL ARTS

Raymond ARNOLD

Born 1950, Melbourne, Victoria

***Iron blow re-excavation – justify the line* 1991**

Etching on paper

88.0 x 218.0 cm

Edition AP

**Donated through the Australian Government's
Cultural Gifts Program by Stuart Purves AM**

***Mt. Lyell II* 2012**

Etching on paper

20.0 x 20.0 cm

Edition 1/20

**Donated through the Australian Government's
Cultural Gifts Program by Stuart Purves AM**

***Eastern Curlew* [PRI] 2017**

Multi panel etching on paper

152.0 x 40.0 cm

Edition 7/10

**Donated through the Australian Government's
Cultural Gifts Program by Stuart Purves AM**

***Sun breaking over Cathedral I* 1982**

Screenprint

81.0 x 101.0 cm

Edition 2/15

**Donated through the Australian Government's
Cultural Gifts Program by Stuart Purves AM**

***Dream of absolutes* 1978**

Screenprint

71.0 x 99.0 cm

Edition AP

**Donated through the Australian Government's
Cultural Gifts Program by Stuart Purves AM**

***Figure-ground, Valentine River* 1980**

Silkscreen

68.0 x 100.0 cm

Edition 18/20

**Donated through the Australian Government's
Cultural Gifts Program by Stuart Purves AM**

***Eye saw / I saw / eye sore* 1990**

Etching on paper

80.0 x 121.0 cm

Edition 2/20

**Donated through the Australian Government's
Cultural Gifts Program by Stuart Purves AM**

***Source* [Round] 1997**

Etching on paper

68.0 x 67.5 cm

Edition 4/10

**Donated through the Australian Government's
Cultural Gifts Program by Stuart Purves AM**

***Spectacle of Nature* 1994**

Etching on paper

186.0 x 186.0 cm

Edition EA/5

**Donated through the Australian Government's
Cultural Gifts Program by Stuart Purves AM**

***Mr Natural* 1995**

Screenprint

214.0 x 154.0 cm

Edition AP3/10

**Donated through the Australian Government's
Cultural Gifts Program by Stuart Purves AM**

***To Refuge* [triptych] 1982**

Silkscreen

81.0 x 321.5 cm

Edition 2/20

**Donated through the Australian Government's
Cultural Gifts Program by Stuart Purves AM**

***Footprint to grid* 1980**

Colour etching on paper

75.5 x 75.5 cm

Edition 2/20

**Donated through the Australian Government's
Cultural Gifts Program by Stuart Purves AM**



Dr Siegel's Steam Spray Inhaler

Late 19th Century

Krohne & Sesemann. Invented, Germany, 1864.

Used at Egmont, Westbury, Tasmania.

Steel, tin, cork

12.4 x 13.6 x 87.6 cm

Gift of Christine Minchin

photo: QVMAG

Source – Walking into Courbet's shadow 1997

Installation (etchings, sculpture and light)
280.0 x 200.0 x 300.0cm

Donated through the Australian Government's
Cultural Gifts Program by Stuart Purves AM

Surfaces 1980

Etching and aquatint on handmade paper
82.0 x 114.0 cm
Edition 10/20

Donated through the Australian Government's
Cultural Gifts Program by Stuart Purves AM

Le chevalier inexistant/d'apres Calvino 2004

Etching on paper
20.0 x 15.0 cm
Edition 6/20

Donated through the Australian Government's
Cultural Gifts Program by Stuart Purves AM

Bayeux soldat I (study) 2004

Etching on paper
34.5 x 19.5 cm
Edition 1/20

Donated through the Australian Government's
Cultural Gifts Program by Stuart Purves AM

Bayeux soldat II (study) 2004

Etching on paper
34.5 x 19.5 cm
Edition 1/20

Donated through the Australian Government's
Cultural Gifts Program by Stuart Purves AM

Bayeux soldat IV (study) 2004

Etching on paper
34.5 x 20.0 cm
Edition 1/20

Donated through the Australian Government's
Cultural Gifts Program by Stuart Purves AM

Somme haystack (a new dawn) 2005

Two-plate etching on paper
34.5 x 49.5 cm
Edition TP/5

Donated through the Australian Government's
Cultural Gifts Program by Stuart Purves AM

Orange/Blue, Flinders Island 1988

Screenprint
42.0 x 52.0 cm
Edition 2/8

Donated through the Australian Government's
Cultural Gifts Program by Stuart Purves AM

Nocturne – Entre Ginchy et Fleurs/Delville wood in the distance 2006

Etching and aquatint on paper
25.0 x 79.0 cm

Donated through the Australian Government's
Cultural Gifts Program by Stuart Purves AM

Register 2006

Etching on paper
18.5 x 13.0 cm
Edition 5/10

Donated through the Australian Government's
Cultural Gifts Program by Stuart Purves AM

Caen soldier field study 8 2005

Two-plate etching on paper
34.5 x 29.5 cm

Donated through the Australian Government's
Cultural Gifts Program by Stuart Purves AM

Caen soldier field study 7 2005

Two-plate etching on paper
34.5 x 29.5 cm

Donated through the Australian Government's
Cultural Gifts Program by Stuart Purves AM

Bayeux soldat V 2005

Two-plate etching on paper
69.5 x 69.5 cm
Edition TP1

Donated through the Australian Government's
Cultural Gifts Program by Stuart Purves AM

Bayeux soldat VI Plate 1 (Blue horizon) 2005

Etching on paper
69.5 x 69.5 cm
Edition TP1

Donated through the Australian Government's
Cultural Gifts Program by Stuart Purves AM

Orient blue 1980

Silkscreen
88.0 x 60.0 cm
Edition 1/20

**Donated through the Australian Government's
Cultural Gifts Program by Stuart Purves AM**

Forty views to Mt. Oberon 1980

Silkscreen
56.0 x 89.5 cm
Edition AP1/14

**Donated through the Australian Government's
Cultural Gifts Program by Stuart Purves AM**

Western Tasmanian Paintings 2010

Book and editioned etching on paper
Variable dimensions
Edition 46/50

**Donated through the Australian Government's
Cultural Gifts Program by Stuart Purves AM**

Bank line 1978

Silkscreen
75.0 x 115.0 cm
Edition AP/10

**Donated through the Australian Government's
Cultural Gifts Program by Stuart Purves AM**

Memorial Figure 2010

Etching on paper
29.5 x 20.0 cm
Edition 3/21

**Donated through the Australian Government's
Cultural Gifts Program by Stuart Purves AM**

Zone V, Rocky Valley 1981

Silkscreen
96.0 x 66.0 cm
Edition 10/10

**Donated through the Australian Government's
Cultural Gifts Program by Stuart Purves AM**

Cubist Conservationist – Queenstown

3AM January 1983

Multiplate etching on paper
129.0 x 70.0 cm
Edition AP1

**Donated through the Australian Government's
Cultural Gifts Program by Stuart Purves AM**

***Snowy Mountains Identikit – Self Portrait on Mt Twynam,
Mt Kosciusko on Skyline – Atomic Theatre*** 1982

Silkscreen on rag board
97.0 x 118.5 cm
Edition 8/12

**Donated through the Australian Government's
Cultural Gifts Program by Stuart Purves AM**

Exquisite corpse 1979

Etching on paper
40 x 60.5 cm
Edition AP2/10

**Donated through the Australian Government's
Cultural Gifts Program by Stuart Purves AM**

Iron Blow – Mine/My 1991–2008

Multipanel etching on paper
168.0 x 120.0 cm

**Donated through the Australian Government's
Cultural Gifts Program by Stuart Purves AM**

Definitions 2 1977

Etching on paper
50.0 x 63.0 cm
Edition 1/10

**Donated through the Australian Government's
Cultural Gifts Program by Stuart Purves AM**

***Where can it be found again,
an elsewhere world beyond*** 2012

Etching on paper
34.0 x 65.5cm
Edition AP

**Donated through the Australian Government's
Cultural Gifts Program by Stuart Purves AM**



Murray FREDERICKS
Born 1970, Sydney, New South Wales

Salt 404 2015
Digital pigment print
140.0 cm x 240.0 cm

Purchase
photo: courtesy of the Artist
© Murray Fredericks





Tony SMIBERT

Born 1949, Melbourne, Victoria

The Great Tower [detail] 2017

Watercolour on paper

120.0 x 38.0 cm

**Donated through the Australian Government's
Cultural Gifts Program**

photo: courtesy of the Artist



***Henri IV – Le cuissard gauche* 2002**

Etching on paper
70.5 x 63.5 cm
Edition 15/15

**Donated through the Australian Government's
Cultural Gifts Program by Stuart Purves AM**

***Henri IV – Le renfort de l'épaulière* 2002**

Etching on paper
92.0 x 63.0 cm
Edition 15/15

**Donated through the Australian Government's
Cultural Gifts Program by Stuart Purves AM**

***Henri IV – Le cuissard droit* 2001**

Etching on paper
91.0 x 59.0 cm
Edition 15/15

**Donated through the Australian Government's
Cultural Gifts Program by Stuart Purves AM**

***Henri IV – Le renfort de l'épaulière* 2002**

Etching on paper
92.0 x 63.0 cm
Edition AP/15

**Donated through the Australian Government's
Cultural Gifts Program by Stuart Purves AM**

***Henri IV – Le jambière* 2001**

Etching on paper
91.0 x 59.0 cm
Edition 15/15

**Donated through the Australian Government's
Cultural Gifts Program by Stuart Purves AM**

***Henri IV – La cubitière gauche* 2002**

Etching on paper
92.0 x 63.0 cm
Edition 15/15

**Donated through the Australian Government's
Cultural Gifts Program by Stuart Purves AM**

***Henri IV – L'épaulière droite* 2001**

Etching on paper
91.0 x 59.0 cm
Edition 15/15

**Donated through the Australian Government's
Cultural Gifts Program by Stuart Purves AM**

***Henri IV – Le plastron arrière* 2002**

Etching on paper
92.0 x 63.0 cm
Edition 15/15

**Donated through the Australian Government's
Cultural Gifts Program by Stuart Purves AM**

***Henri IV – Le casque* 2001**

Etching on paper
69.3 x 58.5 cm
Edition 15/15

**Donated through the Australian Government's
Cultural Gifts Program by Stuart Purves AM**

***Henri IV – La deuxième cubitière* 2003**

Etching on paper
69.5 x 62.5 cm
Edition 15/15

**Donated through the Australian Government's
Cultural Gifts Program by Stuart Purves AM**

***Henri IV – Le plastron* 2002**

Etching on paper
92.0 x 63.0 cm
Edition 15/15

**Donated through the Australian Government's
Cultural Gifts Program by Stuart Purves AM**

***Henri IV – Mainfaire* 2003**

Etching on paper
69.5 x 63.0 cm
Edition 15/15

**Donated through the Australian Government's
Cultural Gifts Program by Stuart Purves AM**

***Henri IV – La deuxième gant* 2003**

Etching on paper
69.5 x 63.0 cm
Edition 15/15

**Donated through the Australian Government's
Cultural Gifts Program by Stuart Purves AM**

***Henri IV – Volante* 2003**

Etching on paper
69.5 x 63.0 cm
Edition 15/15

**Donated through the Australian Government's
Cultural Gifts Program by Stuart Purves AM**

***Henri IV – La jambière droit* 2002**

Two-plate etching on paper
92.0 x 63.0 cm
Edition 15/15

**Donated through the Australian Government's
Cultural Gifts Program by Stuart Purves AM**

***Henri IV – Cut your cloth* 2004**

Etching on paper
69.0 x 63.0 cm
Edition 1/16

**Donated through the Australian Government's
Cultural Gifts Program by Stuart Purves AM**

***Henri IV – Cut your cloth* 2004**

Etching on paper
69.0 x 63.0 cm
Edition 2/16

**Donated through the Australian Government's
Cultural Gifts Program by Stuart Purves AM**

***Henri IV – Cut your cloth* 2004**

Etching on paper
69.0 x 63.0 cm
Edition 3/16

**Donated through the Australian Government's
Cultural Gifts Program by Stuart Purves AM**

***Henri IV – Cut your cloth* 2004**

Etching on paper
69.0 x 63.0 cm
Edition 4/16

**Donated through the Australian Government's
Cultural Gifts Program by Stuart Purves AM**

***Henri IV – Cut your cloth* 2004**

Etching on paper
69.0 x 63.0 cm
Edition 5/16

**Donated through the Australian Government's
Cultural Gifts Program by Stuart Purves AM**

***Henri IV – Cut your cloth* 2004**

Etching on paper
69.0 x 63.0 cm
Edition 6/16

**Donated through the Australian Government's
Cultural Gifts Program by Stuart Purves AM**

***Henri IV – Cut your cloth* 2004**

Etching on paper
69.0 x 63.0 cm
Edition 7/16

**Donated through the Australian Government's
Cultural Gifts Program by Stuart Purves AM**

***Henri IV – Cut your cloth* 2004**

Etching on paper
69.0 x 63.0 cm
Edition 8/16

**Donated through the Australian Government's
Cultural Gifts Program by Stuart Purves AM**

***Henri IV – Cut your cloth* 2004**

Etching on paper
69.0 x 63.0 cm
Edition 9/16

**Donated through the Australian Government's
Cultural Gifts Program by Stuart Purves AM**

***Henri IV – Cut your cloth* 2004**

Etching on paper
69.0 x 63.0 cm
Edition 10/16

**Donated through the Australian Government's
Cultural Gifts Program by Stuart Purves AM**



Milan MILOJEVIC

Born 1954, Hobart, Tasmania

Flora Terra Incognita

(after WB Gould) 5 [detail] 2018

Multilayered digital, etching, unique state
23.0 cm x 19.0 cm

Gift of the QVMAG Arts Foundation

Sue PEDLEY

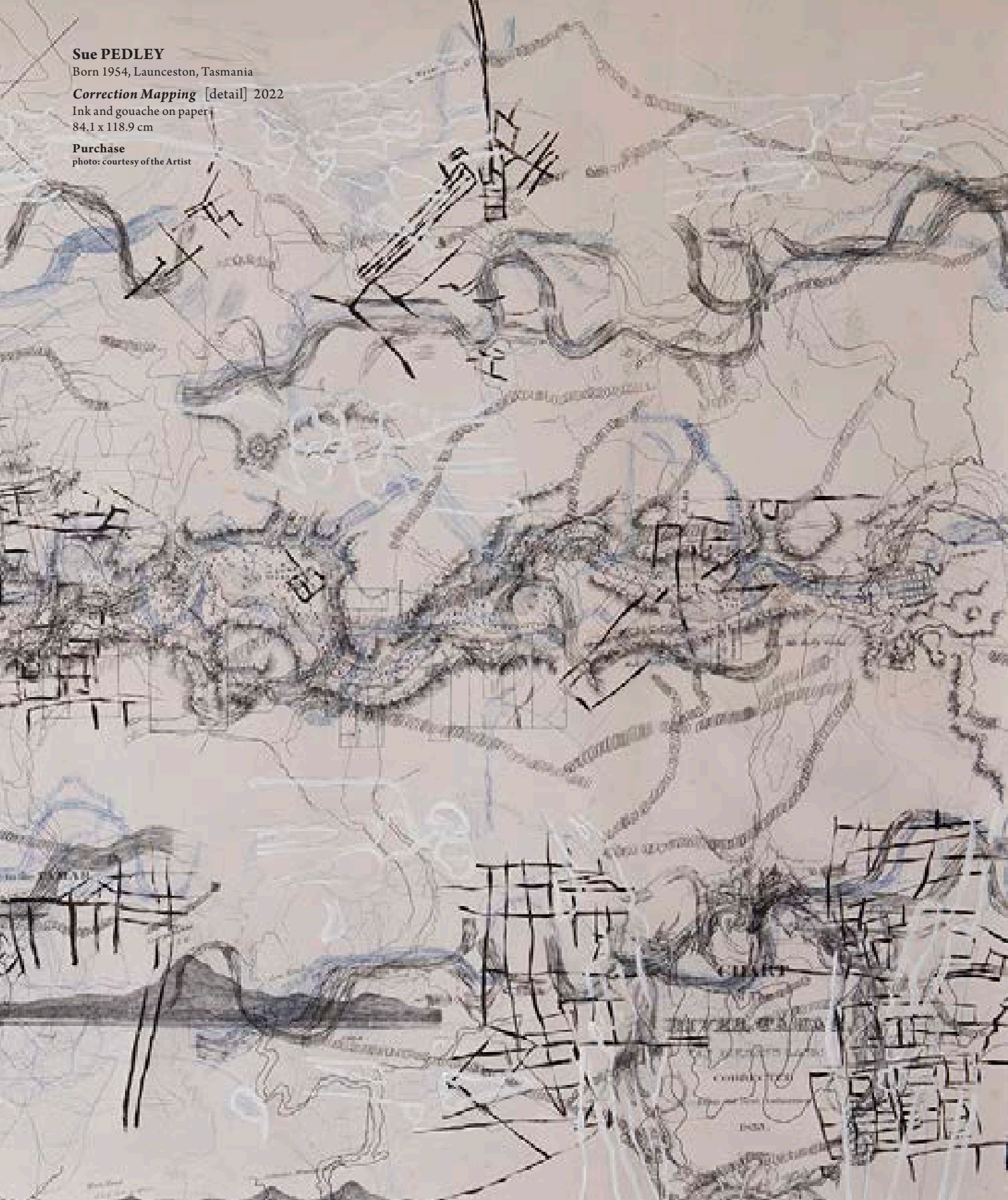
Born 1954, Launceston, Tasmania

Correction Mapping [detail] 2022

Ink and gouache on paper
84.1 x 118.9 cm

Purchase

photo: courtesy of the Artist



***Henri IV – Cut your cloth* 2004**

Etching on paper
69.0 x 63.0 cm
Edition 11/16

**Donated through the Australian Government's
Cultural Gifts Program by Stuart Purves AM**

***Henri IV – Cut your cloth* 2004**

Etching on paper
69.0 x 63.0 cm
Edition 12/16

**Donated through the Australian Government's
Cultural Gifts Program by Stuart Purves AM**

***Henri IV – Cut your cloth* 2004**

Etching on paper
69.0 x 63.0 cm
Edition 13/16

**Donated through the Australian Government's
Cultural Gifts Program by Stuart Purves AM**

***Henri IV – Cut your cloth* 2004**

Etching on paper
69.0 x 63.0 cm
Edition 14/16

**Donated through the Australian Government's
Cultural Gifts Program by Stuart Purves AM**

***Henri IV – Cut your cloth* 2004**

Etching on paper
69.0 x 63.0 cm
Edition 15/16

**Donated through the Australian Government's
Cultural Gifts Program by Stuart Purves AM**

***Henri IV – Cut your cloth* 2004**

Etching on paper
69.0 x 63.0 cm
Edition 16/16

**Donated through the Australian Government's
Cultural Gifts Program by Stuart Purves AM**

***Synecdoche* 1988**

oil on canvas
193.0 x 779.0 cm

Donation

Robert Anning BELL

Born 1863, London, England; Died 1933, London, England

***Seated nude study* 1908**

Conté crayon on paper
33.6 x 22.7 cm

Donation

Les BLAKEBROUGH

Born 1930; Kingston upon Thames, Surrey, England; Arrived
Australia 1948; Died 2022 Coledale, New South Wales

***Case and mould for cup handles #1* 1990s**

Plaster
Dimensions variable

Donation

***Case and mould for cup handles #2* 1990s**

Plaster
Dimensions variable

Donation

***Case and mould for cup handles #3* 1990s**

Plaster
Dimensions variable

Donation

***Case and mould for cup handles #4* 1990s**

Plaster
Dimensions variable

Donation

***Case and mould for cup handles #5* 1990s**

Plaster
Dimensions variable

Donation





Anne ZAHALKA

Born 1957, Sydney, New South Wales

Birds of a Feather Flock Together [detail] 2021

Archival pigment on paper

145.0 cm x 170.0 cm

Purchase QVMAG

photo: courtesy of the Artist

© Anne Zahalka

Case and mould for flared vase 1990s

Plaster
Dimensions variable

Donation***Case and mould for double walled bowl*** 1990s

Plaster
Dimensions variable

Donation***Case and mould for sugar bowl*** 1990s

Plaster
Dimensions variable

Donation***Case and mould for teacup #1*** 1990s

Plaster
Dimensions variable

Donation***Case and mould for teacup #2*** 1990s

Plaster
Dimensions variable

Donation***Case and mould for bowl*** 1990s

Plaster
Dimensions variable

Donation***Moulds for spherical box*** 1990s

Plaster
Dimensions variable

Donation***Case for teapot spout*** 1990s

Plaster
Dimensions variable

Donation***Case and base model for spherical box***

(Royal Copenhagen Pottery) 1990s

Plaster
Dimensions variable

Donation***Case for top of cylindrical box***

(Royal Copenhagen Pottery) 1990s

Plaster
Dimensions variable

Donation**Jo CHEW**

Born 1978, Hobart, Tasmania

Mended frame 2019-20

Oil on canvas, steel eyelets, vintage guy ropes and wood
216.0 x 170.0 cm

**Donated through the Australian Government's
Cultural Gifts Program**

Fernando DO CAMPO

Born 1987, Mar del Plata, Argentina; Arrived Australia 1997

Call to non-verbal action #1 2020

Handled fabric banner (mixed fabric, thread, timber poles)
180.0 x 120.0 cm

Donation***Who's Laughing Jackass*** 2017

Acrylic on board
20.0 x 390.0 cm

Purchase***The Kookaburra Self-relocation Project –******Performance*** 2020

Time based media
Duration: 12 mins

Purchase

Mike EPWORTH

Born 1962, Wallumbilla, Queensland

***Miniature Jimmy Possum Chair* 2016**

Timber
19.0 x 11.0 x 12cm

Donation

***Re Examine Chair* 2016**

Various timbers
113.0 x 66.0 x 68.0 cm

Gift of the QVMAG Arts Foundation

Shane FITZGERALD

Born 1973, Hobart, Tasmania

***Incendiary II: Incandescere* 2017**

Archival Pigment Print
146.0 cm x 75.0 cm

**Donated through the Australian Government's
Cultural Gifts Program**

***Benthic II: Dusk* 2017**

Archival Pigment Print
110.0 cm x 157.0 cm

**Donated through the Australian Government's
Cultural Gifts Program**

***Benthic rhythm II* 2017**

Archival Pigment Print
150.0 cm x 225.0 cm

**Donated through the Australian Government's
Cultural Gifts Program**

***Capricornia requiem* 2017**

Archival Pigment Print
120.0 cm x 199.0 cm

**Donated through the Australian Government's
Cultural Gifts Program**

***Central Desert, mirage* 2014**

Archival Pigment Print
110.0 cm x 161.0 cm

**Donated through the Australian Government's
Cultural Gifts Program**

***Incendiary I: Canefire* 2016**

Archival Pigment Print
153.0 cm x 225.0 cm

**Donated through the Australian Government's
Cultural Gifts Program**

***Incongruous landscape I* [vista] 2016**

Archival Pigment Print
120.0 cm x 398.0 cm

**Donated through the Australian Government's
Cultural Gifts Program**

***Incongruous landscape II* [monolith] 2017**

Archival Pigment Print
120.0 cm x 447.0 cm

**Donated through the Australian Government's
Cultural Gifts Program**

***Moonrise requiès* 2016**

Archival Pigment Print
120.0 cm x 179.0 cm

**Donated through the Australian Government's
Cultural Gifts Program**

***Orpheus (Goolboddi requiem)* 2017**

Archival Pigment Print
120.0 cm x 186.0 cm

**Donated through the Australian Government's
Cultural Gifts Program**

***Paluma* 2014**

Archival Pigment Print
110.0 cm x 308.0 cm

**Donated through the Australian Government's
Cultural Gifts Program**

Selune 2016

Archival Pigment Print
120.0 cm x 176.0 cm

**Donated through the Australian Government's
Cultural Gifts Program**

River 2012

Archival Pigment Print
120.0 cm x 935.0 cm

**Donated through the Australian Government's
Cultural Gifts Program**

Murray FREDERICKS

Born 1970, Sydney, New South Wales

Icesheet #5133 2013

Digital pigment print
161.0 cm x 200.0 cm

**Donated through the Australian Government's
Cultural Gifts Program**

Salt 404 2015

Digital pigment print
140.0 cm x 240.0 cm

Purchase

Lisa GARLAND

Born 1970 Wynyard, Tasmania

Matthew 2022

Giclée print from large format film
95.0 cm x 120.0 cm

Purchase QVMAG

Garry GREENWOOD

Born 1943, Erith, Kent, England; Arrived 1962 Australia;
Died 2005, Mount Barrow, Tasmania

Purple Dom 1999

Sculpted leather
Body suit: 100.0 x 45.0 x 15.0 cm;
wrist gauntlets: 24.0 x 9.0 x 7.0 cm;
ankle guards: 32.0 x 15.0 x 10.0 cm

Donation

Neil HADDON

Born 1967, Epsom, Surrey, England; Arrived Australia 1996

We'll Make Our Own Mistakes 2017

Acrylic and oil on canvas painting
137.5 x 122.0 cm

Donation

Amber KOROLUK-STEPHENSON

Born 1988, Hobart, Tasmania

Australian Painted Ladies at Mills Plains 2017

Oil on linen
142.5 x 42.5 cm

Gift of the QVMAG Arts Foundation

Bea MADDOCK

Born 1934, Hobart, Tasmania; Died 2016, Launceston, Tasmania

Plaster mould for ceramic platter 1974

Plaster cast
3.5 x 26.7 x 26.7 cm

Donation

Milan MILOJEVIC

Born 1954, Hobart, Tasmania

***Flora Terra Incognita (after WB Gould) 1* 2018**

Multilayered digital, etching, unique state
23.0 cm x 19.0 cm

Gift of the QVMAG Arts Foundation

***Flora Terra Incognita (after WB Gould) 2* 2018**

Multilayered digital, etching, unique state
23.0 cm x 19.0 cm

Gift of the QVMAG Arts Foundation

***Flora Terra Incognita (after WB Gould) 3* 2018**

Multilayered digital, etching, unique state
23.0 cm x 19.0 cm

Donation / Purchase Foundation

***Flora Terra Incognita (after WB Gould) 4* 2018**

Multilayered digital, etching, unique state
23.0 cm x 19.0 cm

Gift of the QVMAG Arts Foundation

***Flora Terra Incognita (after WB Gould) 5* 2018**

Multilayered digital, etching, unique state
23.0 cm x 19.0 cm

Gift of the QVMAG Arts Foundation

***Flora Terra Incognita (after WB Gould) 6* 2018**

Multilayered digital, etching, unique state
23.0 cm x 19.0 cm

Gift of the QVMAG Arts Foundation

***Flora Terra Incognita (after WB Gould) 7* 2018**

Multilayered digital, etching, unique state
23.0 cm x 19.0 cm

Gift of the QVMAG Arts Foundation

***Flora Terra Incognita (after WB Gould) 8* 2018**

Multilayered digital, etching, unique state
23.0 cm x 19.0 cm

Gift of the QVMAG Arts Foundation

Sue PEDLEY

Born 1954, Launceston, Tasmania

***Correction Mapping* 2022**

Ink and gouache on paper
84.1 x 118.9 cm

Purchase

Rodney POPE

Born 1952, Launceston, Tasmania

***Duck Reach* 2017**

Oil and tempera on linen
234.0 x 184.0 cm

Donated through the Australian Government's Cultural Gifts Program

Tony SMIBERT

Born 1949, Melbourne, Victoria

***Tao Sublime Watercolours #1* 2017**

Watercolour on paper
38.0 x 28.5 cm

Donated through the Australian Government's Cultural Gifts Program

***Tao Sublime Watercolours #2* 2017**

Watercolour on paper
38.0 x 28.5 cm

Donated through the Australian Government's Cultural Gifts Program

***Tao Sublime Watercolours #3* 2017**

Watercolour on paper
38.0 x 28.5 cm

Donated through the Australian Government's Cultural Gifts Program

***Tao Sublime Watercolours #4* 2017**

Watercolour on paper
38.0 x 28.5 cm

Donated through the Australian Government's Cultural Gifts Program



Shane FITZGERALD

Born 1973, Hobart, Tasmania

Orpheus (Goolboddie requiem) [detail] 2017

Archival pigment print

120.0 cm x 186.0 cm

**Donated through the Australian Government's
Cultural Gifts Program**

photo: courtesy of the Artist

© Shane Fitzgerald



Tao Sublime Watercolours #5 2017

Watercolour on paper
38.0 x 28.5 cm

**Donated through the Australian Government's
Cultural Gifts Program**

Tao Sublime Water colours #6 2017

Watercolour on paper
38.0 x 28.5 cm

**Donated through the Australian Government's
Cultural Gifts Program**

Tao Sublime Watercolours #7 2017

Watercolour on paper
38.0 x 28.5 cm

**Donated through the Australian Government's
Cultural Gifts Program**

Tao Sublime Watercolours #8 2017

Watercolour on paper
38.0 x 28.5 cm

**Donated through the Australian Government's
Cultural Gifts Program**

Tao Sublime Watercolours #9 2017

Watercolour on paper
38.0 x 28.5 cm

**Donated through the Australian Government's
Cultural Gifts Program**

Tao Sublime Watercolours #10 2017

Watercolour on paper
38.0 x 28.5 cm

**Donated through the Australian Government's
Cultural Gifts Program**

The Great Tower 2017

Watercolour on paper
120.0 x 38.0 cm

**Donated through the Australian Government's
Cultural Gifts Program**

Torrent: Gorge in Flood 2017

Acrylic on canvas
Diptych: 91.5 cm x 183.0 cm (ea)

Purchase

Anne ZAHALKA

Born 1957, Sydney, New South Wales

Birds of a Feather Flock Together 2021

Archival pigment on paper
145.0 cm x 170.0 cm

Purchase QVMAG

As The Crow Flies 2020

Archival pigment on paper
145.0 cm x 170.0 cm

Purchase QVMAG

A Colony of Boffins 2020

Archival pigment on paper
130.0 cm x 265.0 cm

Purchase QVMAG

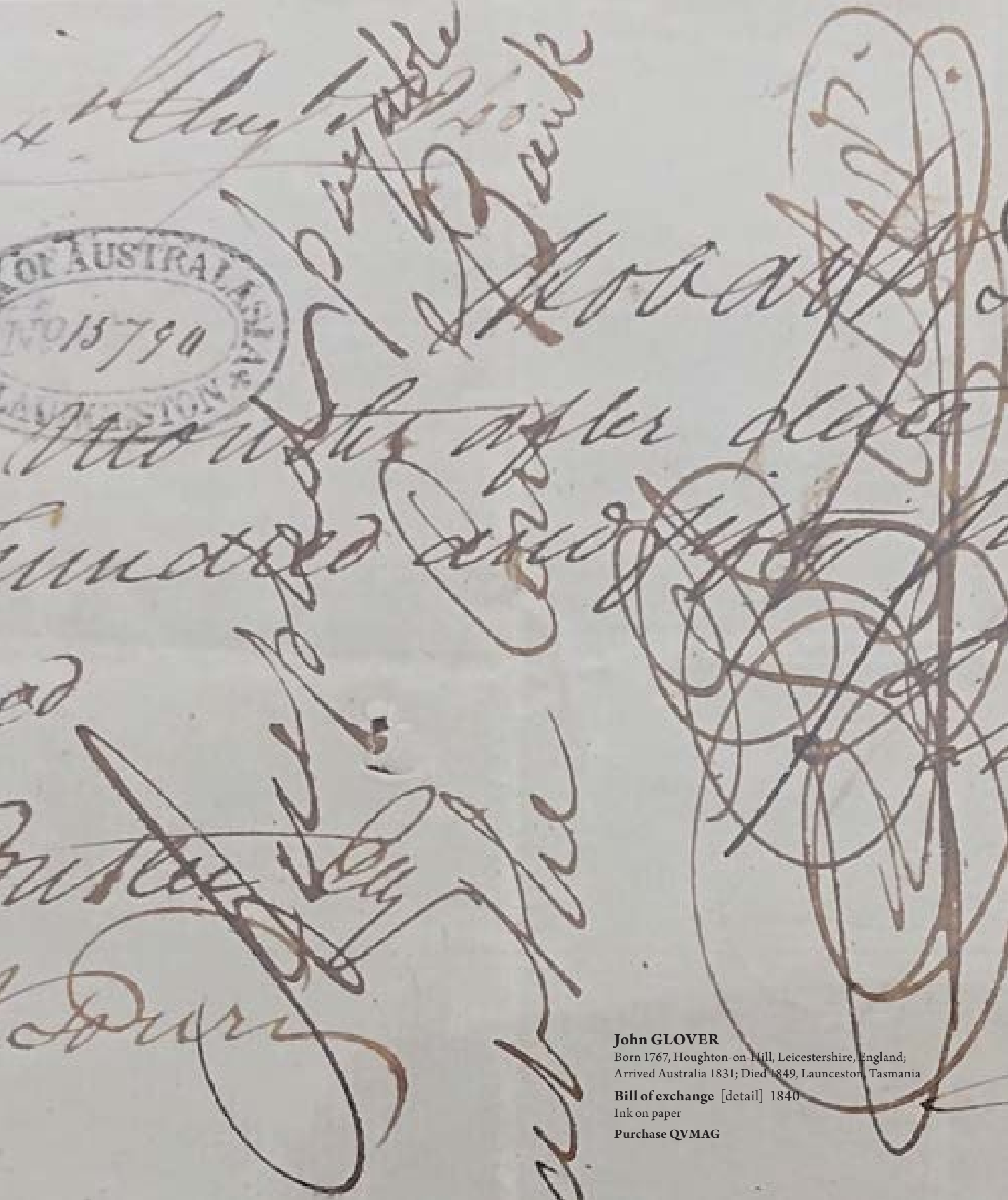
A R C H I V E S**John GLOVER**

Born 1767, Houghton-on-Hill, Leicestershire, England; Arrived
Australia 1831; Died 1849, Launceston, Tasmania

Bill of exchange 1840

Ink on paper

Purchase QVMAG



John GLOVER

Born 1767, Houghton-on-Hill, Leicestershire, England;
Arrived Australia 1831; Died 1849, Launceston, Tasmania

Bill of exchange [detail] 1840

Ink on paper

Purchase QVMAG



Neil HADDON

Born 1967, Epsom, Surrey, England
Arrived Australia 1996

We'll Make Our Own Mistakes [detail] 2017

Acrylic and oil on canvas painting
137.5 x 122.0 cm

Donation

photo: courtesy of the Artist

L I B R A R Y

A G Webster and Sons

Webster's Tasmanian agriculturist & machinery gazette
vol. 4, no. 41 1891

Donated by Judith Christie

Julie AULT

Come alive! : the spirited art of Sister Corita 2006

Donated by Daniel Thomas

Helene BARTLESON

Golden leaves 2008

Donated by Jon Addison

Thomas BOASE

St. Francis of Assisi 1968

Donated by Daniel Thomas

Nicholas BONHAM

The Philip Morris Arts Grant 1982

Donated by Daniel Thomas

Russell BRADDON

Naked island 1952

Purchased QVMAG

Barry BRIMFIELD

The Aboriginal children at the
Kings/Queens Orphan School 2020

Putalina 2022

Donated by Barry Brimfield

Graeme BROXAM

Shipwrecks of King Island 2023

Shipwrecks of the Furneaux Group 2023

Donated by Mike Nash

Alisa BUNBURY

Bea Maddock 2013

Donated by Daniel Thomas

Janine BURKE

Field of vision 1990

Donated by Daniel Thomas



J H BURRIDGE

Science, miracles and inspiration Circa 1890s

Purchased QVMAG

Charles DALEY

The history of South Melbourne 1940

Donated by Daniel Thomas

Roger BUTLER

Place made : Australian print workshop 2004

Donated by Daniel Thomas

John Lloyd DAVIES

Atlas of Tasmania 1965

Donated by Peter Sims

Graeme CALDER

Levee, line and martial law 2010

Donated by Peter Sims

Dinah DYSART

Art Bank : Australian art in public spaces 2001

Donated by Daniel Thomas

Thomas Evans CHAPMAN

Six views of Hobart Town 1967

Donated by Peter Sims

Dietmar ELGER

Expressionism : a revolution in German art 2007

Donated by Daniel Thomas

Thomas CROW

The rise of the sixties 2004

Donated by Daniel Thomas

Janet FENTON

Win & Clyde 2011

Donated by Peter Sims

Simon CUBIT

A high country heritage 1988

Donated by Peter Sims

George B GALLOWAY

History of the United States House of Representatives 1962

Donated by Don Peck

Dave manguenier GOUGH

Luwa tara luwa waypa 2022

Donated by Peter Sims

Jill JOHNSTON

Jasper Johns : privileged information 1996

Donated by Daniel Thomas

Sarah C HAYES

A forgotten landscape 2004

Donated by Daniel Thomas

Deidre KESSLER

Afternoon horses 2009

Donated by the City of Launceston

Geoffrey HINDS

The Hinds family of Holwell 1991

Donated by Don Peck

Melissa KEYS

Between appearances: the art of Louise Weaver 2019

Donated by Louise Weaver

Gertrude HOLLIS

A scholar of Lindisfarne Circa 1902

Purchased QVMAG

Kevin KIERNAN

Eroding the edges of nature 2018

Donated by Peter Sims

Walter HOPPS

Robert Rauschenberg : a retrospective 1997

Donated by Daniel Thomas

Jane KINSMAN

The prints of R. B. Kitaj 1994

Donated by Daniel Thomas

Karl Gunnar HULTEN

*Malevitch: [exposition retrospective],
14 mars-15 mai 1978* 1978

Donated by Daniel Thomas







**Collection of 28 painted toy soldiers
and cannon**

Circa 1890

Unknown maker. Used, Launceston, Tasmania

Lead alloy

25 x 25 cm

Donated by Christine Minchin

photo: QVMAG

Simon KLEINIG

Frenchmans Cap, [rev. ed.] 2022

Frenchmans Cap 2012

Jack Thwaites 2008

Rambles in Western Tasmania 2010

Donated by Peter Sims

John LENDIS

Legends of the mountain 2000

Donated by Peter Sims

Sue LESTER

Birds of Tasmania 2023

Purchased QVMAG

Ronald LIGHTBROWN

Piero della Francesca 1992

Donated by Daniel Thomas

Gareth LINNARD

Thylacine : the history, ecology and loss of the Tasmanian tiger 2023

Donated by Gareth Linnard

Chris LONG

Tasmanian photographers 1840-1940 1995

Donated by Peter Sims

Bea MADDOCK

Bea Maddock : prints, 1960-1982 1982

Paintings, drawings, prints : Bea Maddock, April 18 - May 2 1964 1964

Donated by Daniel Thomas

Christobel MATTINGLEY

King of the wilderness 2001

Donated by Peter Sims

Liz MCQUISTON

Graphic agitation 1995

Donated by Daniel Thomas

Nick MITZEVICH

Vision: art, architecture and the NGA 2022

Donated by Daniel Thomas



Victorian children's toy tea set

1880s-1950s

Unknown maker. Used, Launceston, Tasmania

Ceramic in wooden box

40 x 30 x 6 cm [box size]

Donated by Christine Minchin

photo: QVMAG

Henry MOORE

Henry Moore : sculpture 1950-1960 1960

Donated by Daniel Thomas

Sarina NOORDHUIS-FAIRFAX

Cressida Campbell 2022

Donated by the National Gallery of Australia

Gilles NERET

Kazimir Malevitch 1878-1935 and suprematism 2003

Donated by Daniel Thomas

Fred ORTON

Figuring Jasper Johns 1994

Donated by Daniel Thomas

NO NAMED AUTHOR

The Book of Psalms 1858

Purchased QVMAG

Sue PAINE

*The story of Paine's carriage works
and the family Buick* 2021

Donated by Michael Paine

Eleven British artists 1949

Donated by Daniel Thomas

Humorist 1st ed. 1989

Donated by Kim Lehman

Felix R PATURI

Prehistoric heritage 1979

Donated by Peter Sims

Larrikin nos. 4-7 1986-1987

Donated by Kim Lehman

Patricia PICCININI

Every heart sings 2020

Donated by the National Gallery of Australia

Parsons family scenic journey 1877-1879 2022

Donated by Jon Addison

*Rouault : an exhibition of paintings,
drawings and documents* 1966

Donated by Daniel Thomas

Vision splendid 2010

Donated by the City of Launceston

Jane PORTER

Pastor's fire side. Vol. I 1832

Pastor's fire side. Vol. II 1832

Purchased QVMAG

Ron RADFORD

John Glover : Patterdale farm 2022

Donated by Ron Radford

Anne ROBBINS

Cezanne in Britain 2006

Donated by Daniel Thomas

James RONDEAU

Jasper Johns: gray 2007

Donated by Daniel Thomas

Barbara ROSE

Monochromes 2006

Donated by Daniel Thomas

Theresa SAINTY

taypani milaythina-tu = Return to country 2023

Donated by the Tasmanian Museum and Art Gallery

Aimee SELBY

Art and text 2009

Donated by Daniel Thomas

Kelly SLATER

Residence : pinmatik/Rocky Cape 2019

Donated by Daniel Thomas

Garrett STEWART

The look of reading 2006

Donated by Daniel Thomas

TASMANIAN ARCHIVES

Tasmanian Archives 2002

Donated by Tasmanian Archives



Breast reliever

Late 19th Century

S Maw, Son & Thompson. Made in London,
used at Egmont, Westbury, Tasmania

Glass, rubber
14.2 x 7 x 5 cm

Donated by Virginia and Bill Greenhill

photo: QVMAG



Kirk VARNEDOE

Jasper Johns: a retrospective 1996

Jasper Johns: writings, sketchbook notes, interviews 1996

Donated by Daniel Thomas

Carbolic smoke ball

Late 19th Century

Carbolic Smoke Ball Co. Made in London, used at Egmont, Westbury, Tasmania. Rubber, Bakelite, cardboard 6.7 x 5 x 5 cm

Gift of Christine Minchin

Rohan WILSON

The roving party 2011

Donated by Peter Sims

Breast reliever

Late 19th Century

S Maw, Son & Thompson. Made in London, used at Egmont, Westbury, Tasmania Glass, rubber 14.2 x 7 x 5 cm

Donated by Virginia and Bill Greenhill

Irena ZDANOWICZ

Masters of emotion 2007

Donated by Daniel Thomas

Green dress pullover jumper

1982

Tamar Knitting Mills. Made in Launceston, Tasmania Wool, nylon 70 x 60 cm [approx. unfolded]

Donated by Peter Thyne

H I S T O R Y

Dr Siegel's Steam Spray Inhaler

Late 19th Century

Krohne & Sesemann. Invented, Germany, 1864. Used at Egmont, Westbury, Tasmania. Steel, tin, cork 12.4 x 13.6 x 87.6 cm

Gift of Christine Minchin

Beige v-neck dress pullover

1982

Tamar Knitting Mills. Made in Launceston, Tasmania Wool 70 x 60 cm [approx. unfolded]

Donated by Peter Thyne

White pullover with blue and gold stripes

1982

Tamar Knitting Mills. Made in Launceston, Tasmania Wool 70 x 60 cm [approx. unfolded]

Donated by Peter Thyne

Sample ribbed pullover

1982

Tamar Knitting Mills. Made in Launceston, Tasmania
Wool
70 x 60 cm [approx. unfolded]

Donated by Peter Thyne**Baton, Legion of Frontiersmen**

Circa 1920

Unknown maker. Used, Launceston, Tasmania
Wood, metal
55 x 20 cm [diameter]

Donated by Christine Minchin**Thermal singlet knitted**

1982

Tamar Knitting Mills. Made in Launceston, Tasmania
Wool
70 x 60 cm [approx. unfolded]

Donated by Peter Thyne**Collection of 28 painted toy soldiers and cannon**

Circa 1890

Unknown maker. Used, Launceston, Tasmania
Lead alloy
25 x 25 cm

Donated by Christine Minchin**Work pullover**

1982

Tamar Knitting Mills. Made in Launceston, Tasmania
Wool
70 x 60 cm [approx. unfolded]

Donated by Peter Thyne**Victorian manicure set**

1880s-1950s

Unknown maker. Used, Launceston, Tasmania
Steel, silver, ivory, wood, velvet
15 x 8 x 6.5 cm

Donated by Christine Minchin**Plastic shopping bag**

1982

Tamar Knitting Mills. Made in Launceston, Tasmania
Plastic
50 x 40 cm [approx. unfolded]

Donated by Peter Thyne**Victorian children's toy tea set**

1880s-1950s

Unknown maker. Used, Launceston, Tasmania
Ceramic in wooden box
40 x 30 x 6 cm [box size]

Donated by Christine Minchin**Plastic shopping bag**

1982

Tamar Knitting Mills. Made in Launceston, Tasmania
Plastic
50 x 40 cm [approx. unfolded]

Donated by Peter Thyne**A-frame hiking backpack**

Circa 1950s

Paddy Pallin. Purchased, Hobart, used in Tasmania
Canvas, leather, steel
80 x 65 x 80 cm

Donated by John Berry



Milan MILOJEVIC

Born 1954, Hobart, Tasmania

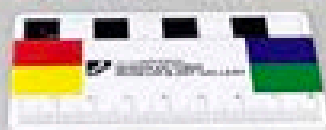
Flora Terra Incognita

(after WB Gould) 2 [detail] 2018

Multilayered digital, etching, unique state

23.0 cm x 19.0 cm

Gift of the QVMAG Arts Foundation



Jointed flail (threshing stick)

19th century

Unknown maker. Made and used in Tasmania

Wood, leather

180 cm

Donated by Robert Pennington

Alexander tennis racquet, Spede model

Circa 1945

Alexander Patent Racquet Company.

Varnished ash, leather

Donation

Dennis Wooley's 1962 Schoolboy Champion jersey

1962

Polyester

Approx. 70 x 50 cm

Donation

Philips valve radio

1946

Ricketts & Thorp Ltd

Band spread console in highly polished walnut veneer cabinet

88 x 21 x 71 cm

Donation

image opposite:

A-frame hiking backpack

Circa 1950s

Paddy Pallin. Purchased, Hobart, used in Tasmania

Canvas, leather, steel

80 x 65 x 80 cm

Donated by John Berry

photo: QVMAG

Victorian children's toy tea set

1880s-1950s

Unknown maker. Used, Launceston, Tasmania

Ceramic in wooden box

40 x 30 x 6 cm [box size]

Donated by Christine Minchin

photo: QVMAG





MUSEUM GOVERNANCE ADVISORY BOARD CHAIR'S REPORT

This has been a watershed year for QVMAG.

The strategic shift that has been underway over the past 12 months has led to a record-breaking year for the institution on just about any measure that you could imagine.

It has been fantastic to experience the results of this shift firsthand. Over the past year, when I have attended exhibition openings and other QVMAG events, I have been impressed by the diverse range of people from our local community in attendance.

It has felt as though the local community has been re-engaging with this renewed institution and seeing the Museum and Art Gallery as their institutions; places where exhibitions and events will speak to their local life and their lived experience.

I have been particularly impressed by the high quality and diversity of exhibitions on display, where exhibitions have showcased local creative practitioners in exhibitions such as *Urban Sketchers*, LGBTIQ+ artists and community in *My World: Voice and Visibility*, our region's students in *The Big Picture*, and celebrated Tasmanian artists with well-established careers in initiatives such as *Mason | Marsden*, alongside innovative advocacy projects supporting emerging Tasmanian artists in the inaugural *RISE* biennial.

Supporting these diverse and considered exhibitions of our Tasmanian creative communities were blockbuster exhibitions sourced from around the country and the world, providing unique opportunities for local audiences to engage with high quality cultural and education experiences right here at home.

Notable amongst these were the *Wildlife Photographer of the Year* 2022 finalist's exhibition direct from United Kingdom's Natural History Museum, Questacon's interactive and immersive education focused *Australia in Space*, and the hugely popular *Archie 100: A Century of the Archibald Prize*, which delighted audiences from throughout Australia and contributed an impressive \$4.74 million into our local economy.

As I have attended these exhibitions and openings, I have been struck by the diverse community of people who have explored these exhibitions, which to me represent the breadth of our community in Tasmania.

With this diversity of exhibitions, QVMAG has reminded us that the arts, culture and sciences belong to everybody. It has been particularly exciting to see so many of these exhibitions being installed in the Art Gallery at Royal Park, which has seen a real injection of energy over the past twelve months.



Portrait of Tasmanian artist Leoni Duff by artist Sally Ryan
at the Museum at Inveresk

photo: Maddie Brough



Installation of the *Urban Sketchers* exhibition
at the Art Gallery at Royal Park

photo: Maddie Brough

CHALMERS CHURCH
Foundation stone laid in 1859
by Mrs William Henry
due to

This year has also marked an expansion of the role of the Museum Governance Advisory Board (MGAB).

The Board now serves as an acquisitions committee for the institution, with acquisitions and deaccessions being submitted by the institution as part of best practice in the governance, transparency and management of the strategic direction of the collection.

With the support of the MGAB through this process, the QVMAG collection welcomes 263 significant strategic acquisitions valued at \$876,515.

Each of these acquisitions has gone through a rigorous process, which begins with the QVMAG Collections Committee and then is reviewed and ratified by the MGAB.

The MGAB as a whole has been impressed with the quality of acquisitions that were proposed in the past financial year and the hard work that the institution has undertaken to carefully evaluate each potential donation or purchase for the collection.

During the past year, we farewelled Dr Kim Lehman as Chair and member of the MGAB, and also Dr Varuni Kulasekera. Both Kim and Varuni provided valued advice and wisdom to the committee and we wish them well for their future projects.

The outstanding results that have been achieved by QVMAG this year are testament to the hard work, enthusiasm and enormous dedication shown by the entire QVMAG team.

We commend the team for their efforts and we recognise that the kinds of transformation and strategic shifts that have occurred over the past year do not happen by chance, nor without a lot of effort from a lot of people.

We are excited to see where the institution will go over the coming year, as this strategic shift continues to take shape and bear fruit, and we look forward to continuing to play a role to support the institution along the way.

James Riggall

Chair

Museum Governance Advisory Board

QVMAG ABORIGINAL REFERENCE GROUP CHAIR'S REPORT

2022/2023 has realised an unprecedented period of growth, change and cultural shift in the institution.

The endorsement of the *Futures Plan* in late June 2022 highlights the initiatives and aspirational strategies through which to further develop an accessible institution for Aboriginal Tasmanians and First Nations peoples more broadly.

These key initiatives, which include the establishment of Australia's first cultural institutionally aligned **Centre for Aboriginal Science and Education** at the Art Gallery at Royal Park, represent a major shift in how public collecting institutions are transforming archetypal practice from traditional European constructs in favour of a consultative and culturally inclusive institution.

During the reporting period the QVMAG Aboriginal Reference Group (ARG) continued to work closely alongside the new QVMAG Director, Shane Fitzgerald, in the repatriation of the Tasmanian Aboriginal petroglyphs that were held at the museum. The petroglyphs' repatriation from the institution had been a long ongoing process and focus of the ARG in managing and guiding the sensitivity of the repatriation with Aboriginal staff and community statewide, and working with the Aboriginal Land Council to enable them to be taken back to Country, from which they were taken some 60 years earlier at preminghana - the indigenous protected area on the west coast of Tasmania.

In November 2022, the petroglyphs were removed from the institution and welcomed back to Country by community.

Further developments in realising the repatriation of First Nations material included the ARG welcoming Te Herekiele Herewini, Head of Repatriation, Te Papa Tongarewa, Aotearoa, New Zealand to Launceston.

Te Herekiele was joined by the ARG in the planning and development of the repatriation of Māori ancestral remains held within the QVMAG collection.

Planning continues with this culturally sensitive initiative and we look forward to working alongside Te Herekiele in realising a positive outcome in 2023/2024.

Throughout 2022/2023 the ARG continues to guide the institution on Aboriginal sensitivities and advises where required on developing stronger policies and procedures in relation to first peoples collections and materials. The Chair of the ARG is additionally a member of the Museum Governance Advisory Board and meets on a regular basis.

Dave mangelner Gough

Chair

QVMAG Aboriginal Reference Group



Detail of *taymi ningina never ceded* by Darryl Rogers,
Vicki West and Dave mangenner Gough at the Art Gallery
at Royal Park

photo: Maddie Brough

QVMAG ARTS FOUNDATION

YEAR IN REVIEW

It gives me great pleasure in providing a summary of achievements and outcomes of the QVMAG Arts Foundation for 2022/2023, during which we have witnessed, and contributed to, a significant year of progressive strategic development, unprecedented in scope and scale in recent memory, that has repositioned the institution as a cultural destination of substance, diversity and excellence.

Supporting the institution, the QVMAG Arts Foundation's mission is the development, growth and promotion of the fine arts collection, ensuring that the collection remains at the forefront of cultural practice. Whilst the QVMAG Arts Foundation does not itself choose the works for acquisition into the collection, we play a pivotal role in supporting those recommendations that are identified by the QVMAG Director, as part of a broader strategic approach in building on the collection.

In 2022/2023, the QVMAG Arts Foundation proudly supported, purchased and subsequently donated, a total of ten outstanding works that now form part of the collection. These works are highlighted in detail within the Acquisitions section of the Annual Report. In summary, these ten works included an exquisite series of etchings by Milan Milojevic, a captivating oil on canvas by Amber Koroluk-Stephenson, and an outstanding contemporary example of a Jimmy Possum chair by artist Mike Epworth.

Further initiatives included a significant contribution towards the commissioning of a major work by Tasmanian-based, internationally significant artist, Fiona Hall; supporting the institution's new biennial

initiative *RISE* with funding towards the acquisition of works from the exhibition, all of which will enter the collection in 2023/2024.

The 2022/2023 period proved to be one of heightened activity and engagement for our membership with a significant number of events, experiences and social gatherings that assist the Committee in engaging potential donors and further promote the mission of the QVMAG Arts Foundation.

Key among these was the inaugural *Nuala O'Flaherty Memorial Lecture*. Through the gracious support and professional reputation of QVMAG Director, Shane Fitzgerald, the QVMAG Arts Foundation welcomed Dr Nick Mitzevich, Director National Gallery of Australia, as he shared with us insights as to how the National Collection has defined and influenced Australian culture over the past 40 years.

Other notable events included a special guest lecture by John McPhee, a former Senior Curator at QVMAG, as he reminisced on his contribution in building the collection from 1974-1978; a special event for Foundation Members as part of the successful *Archie 100: A Century of the Archibald Prize* exhibition; and the presentation of the Art Foundation Medallion Award to *ArtRage* exhibitor Annabelle Zeeman from Fahan School, just to name a few.

Brian Hartnett
Chairman
QVMAG Arts Foundation



Exhibition view of Stephanie Reynolds's works in the inaugural biennial *RISE* exhibition at the Art Gallery at Royal Park

photo: Maddie Brough

QVMAG FRIENDS

YEAR IN REVIEW

Supporting the institution's strategic objectives through the provision of authentic and engaging experiences for the QVMAG Friends' membership remained a core focus throughout the reporting period.

2022/2023 realised a period of unprecedented growth and transformation for QVMAG, which in turn provided a dynamic and diverse suite of initiatives for the Friends membership being delivered.

As a result of this heightened activity the Friends membership almost doubled during the year with an additional **78 new memberships**, comprising **119 individual members**, recorded.

This is a pleasing outcome for our membership base as it surpasses the 42 new memberships, comprising 72 individual members, received the year prior, demonstrating the impact of the dynamic new approaches being undertaken in the institution.

A number of key institutional objectives were supported by the QVMAG Friends over the course of the year and included significant support in the collection's development, visitor experiences and advocacy.

Working in partnership with the various teams from QVMAG, the Friends donated a total of \$3,710 to assist QVMAG in the engagement of a qualified significance assessor to document and assess a proposed donation from the Jenny Gill Estate.

The proposed donation comprises one of Australia's richest and most diverse collection of several thousand matchboxes, matchbooks and matchbook covers.

QVMAG's History Team have identified that a qualified assessment is required to critically review the proposed donation. Working in partnership with the Friends, a suitably qualified historian will be engaged to undertake this significance assessment.

As part of the institution's **Organisational Strategic Development Program (OSDP)**, in particular the development of the supporting *Audience Development and Engagement Strategy and Framework*, the QVMAG Friends and the institution partnered in the financial support and provision of three delegates in the attendance to the national *2023 Australian Art Gallery Guides Organisation National Conference*.

Representation at the national conference, in August 2023, with delegates comprising QVMAG and Friends members, will allow unprecedented insights into contemporaneous best practice in institutional guiding, tours and engagement, which will assist in the development of QVMAG's new *Audience Development and Engagement Strategy and Framework*.




Kaye Dowling, President QVMAG Friends at the opening of the *Australia in Space* exhibition at the Museum at Inveresk
photo: Maddie Brough



Visitors exploring the *Archie 100: A Century of the Archibald Prize* exhibition

Photo: Maddie Brough



Throughout 2022/2023, the Friends Members were provided, and participated in, a broad and diverse programmatic offer from the institution and the QVMAG Friends Committee: including exhibition launches, guest lectures, workshops, in conversation artist talks, and much more.

A highlight excursion for our Membership included the *Source to Sea* run by Tamar NRM for QVMAG Friends members and their guests as we explored the journey of the Kings Meadows Rivulet and its place in the Tamar Estuary Catchment in early November 2022.

In addition, QVMAG Friends together with Tamar NRM, were successful in an application to Inspiring Tasmania, receiving a grant of \$1,000 to develop and present the Community Science activity *Investigating Microplastics* at **National Science Week** in August.

The QVMAG Friends continued to present our public event program *Our people their stories: oral histories of Northern Tasmania* at the Museum at Inveresk throughout 2022/2023.

Guest presenters during the period were diverse, engaging and authentic, once again affirming the broad appeal and popularity of this much loved annual lecture series and we look forward to bringing further stories to our community in the 2023/2024 .

Kaye Dowling
President
QVMAG Friends

Our people their stories: oral histories of Northern Tasmania 2022/2023 Program

- + 27 July 2022
Australia's Foreign Aid Program: Successes and Challenges
Catherine Walker – foreign aid worker
- + 24 August 2022
Of Wine and Women
Tony Walker – marketer, historian
- + 27 September 2022
Flight and Flying: The Royal Flying Doctor Service in Tasmania
Malcolm White – engineer, pilot and Board Member and Chair RFDS
- + 26 October 2022
Art by Chance and Design
Penny Mason – artist and university lecturer
- + 23 November 2022
A life in, around and beside the theatre
Dr Donald Pulford – actor, director and university lecturer
- + 22 March 2023
The Power of Prayer
Albert van Zetten – chartered accountant, former CEO of City Mission, former Mayor of Launceston
- + 26 April 2023
What's Stella Got to Do with It
Danielle Blewett – journalist and General Manager Profile and Engagement St Giles
- + 26 May 2023
Stories of a Boy from the Bush
Ivan James – former General Manager Repco Bearing Co and CEO ACL Group
- + 28 June 2023
From Nursing in Launceston to Caring in Africa
Diana Butler OAM – Co-founder and CEO of Care for Africa Foundation, and After-Hours Manager Launceston General Hospital



Laura HEATH and Eddy HERRINGSON

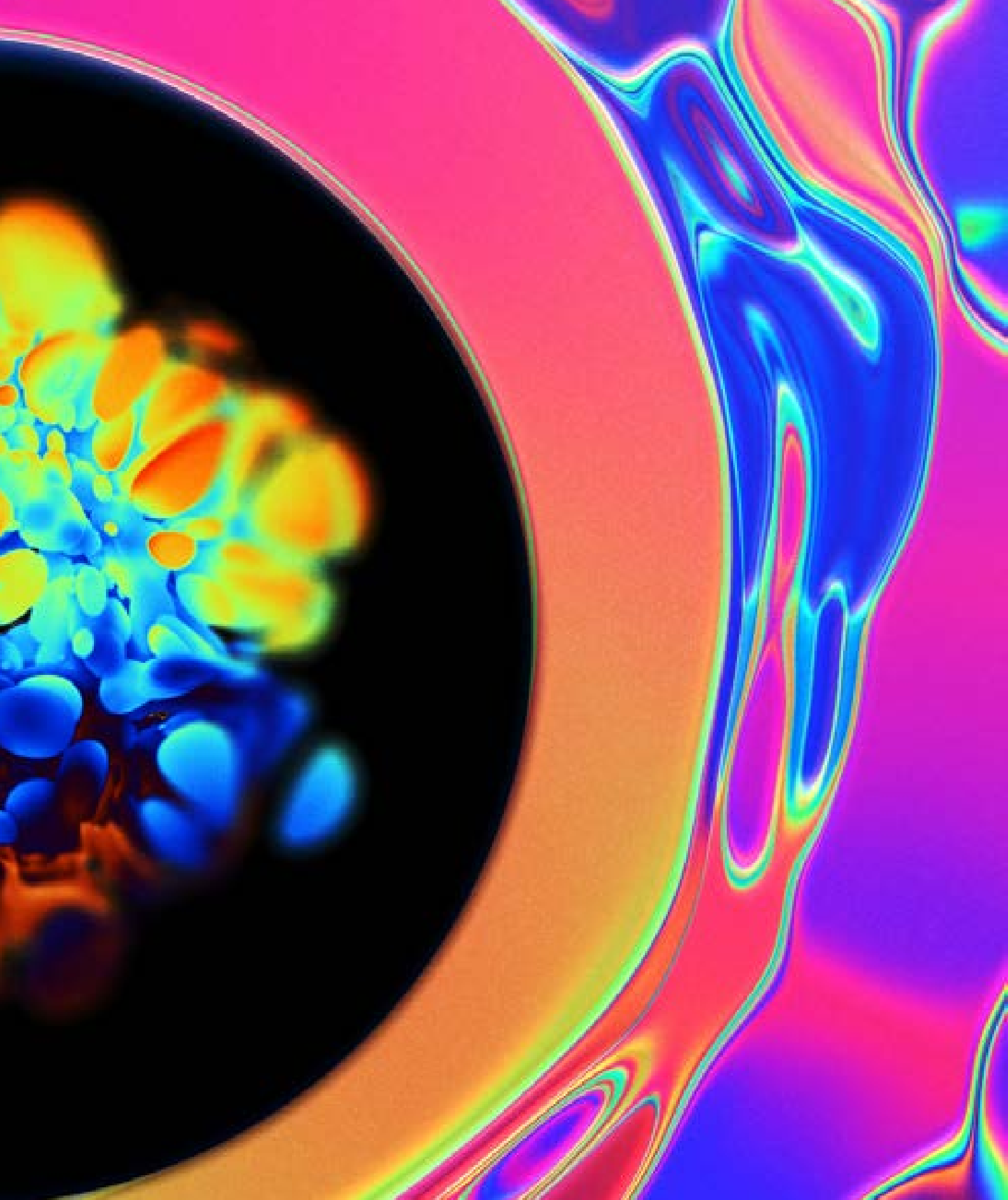
Laura Heath 1985 Sydney, Eddy Herringson 1976

Evolution [still] 2023

Time based media, duration: 3:30 mins

Dimensions variable

photo: courtesy of the Artists



ENDNOTES

1. The First Nations collection is currently curated and managed across Visual Art and Design and History. This arrangement is under review.

2. QVMAG also holds an important herbarium collection that is being digitised but the institution does not actively pursue a research program in plant sciences.

3. QVMAG holds internationally important collections of Tasmanian mammals and birds but is not actively collecting in those areas.

Some specimens are acquired through road kills. Active strategic collecting is occurring only in invertebrate taxonomic groups, most notably insects, a taxonomic area of speciality and focus for QVMAG.

4. Taxonomy Australia is a program of the Australian Academy of Science, with input from biosystematics research and collection institutions across Australia.

5. *Cost benefit analysis of a mission to discover and document Australia's species*, Deloitte Access Economics for the Australian Academy of Science, 2020.

6. Financial value is only one value of the QVMAG collection. Some collection items have readily assigned financial value.

This is particularly true for artworks and rare books and archives, and can be true for some history and cultural objects and some natural science specimens.

Some parts of the collection are very hard to assign a monetary value (such as field-collected natural science specimens) and it is generally not appropriate to assign monetary value to some cultural collections, especially First Nations collections.

All of the collection has cultural, educational and research value, and as such, collection valuations inherently under-value the true societal worth of heritage collections.



QUEEN VICTORIA MUSEUM & ART GALLERY

LEADERSHIP

Shane Fitzgerald

General Manager Creative Arts and Cultural Services

Louise Towns

Executive Assistant
General Manager Creative Arts and Cultural Services

Jon Addison

Senior Curator History

Ashley Bird

Senior Curator Visual Arts and Design

Maddie Brough

Leader Marketing and Communications

Alisanne Butler

Leader Exhibitions

Sumeena Keshow

Leader Learning and Engagement

Fiona Lehman

Team Leader Visitor Operations (acting)
Museum Attendant

Gary Morgan

Advisor Special Projects and Strategy

Andrew Parsons

Archivist / Librarian

BUSINESS SUPPORT

Errin Chapple

Business Support Officer

Christine Gleeson

Shop Coordinator

Anna Wilkins Heeps

Coordinator Visitor Operations

CURATORIAL

Katie Davies

Assistant Curator Visual Arts and Design

Simon Fearn

Museum Collections Officer Natural Sciences

Burcu Keane

Assistant Curator History

Yvonne Leeming

Museum Collections Officer History

Judith Rainbird

Museum Assistant Natural Sciences

Ross Smith

Museum Collections Officer History

EXHIBITIONS

Mathew Carey
Exhibitions Officer

Paul Eggins
Exhibitions Officer

Louise French
Graphic Designer

Renee Singline
Graphic Designer

Louise Thrush
Graphic Designer

LEARNING AND ENGAGEMENT

Christopher Arkless
Senior Planetarium Officer

Carmencita Palermo
Public Programs Officer

Georgina Perkins
Education Officer (acting)
Museum Attendant

Vicki West
Aboriginal Learning Facilitator

Evelyn Williams
Education Officer (acting)
Museum Attendant

STRATEGIC COLLECTIONS

Imogen Colton
Conservation and Registration Technician

Tallulah Eaves
Assistant Registrar QVMAG Collection Audit

Sarah Farquhar-Still
Registrar QVMAG Collection Audit

Aaron Humphries
Assistant Registrar QVMAG Collection Audit

Jayne McPhee
Registrar QVMAG Collection Audit

Wooi Har Ooi
Collections Database Administrator

Antoinette Smith
Assistant Registrar QVMAG Collection Audit

Rebecca Stephenson
Assistant Registrar QVMAG Collection Audit

Cindy Thomas
Assistant Registrar QVMAG Collection Audit

Katherine Turner
Assistant Registrar QVMAG Collection Audit



VISITOR SERVICES

Pauline Black
Museum Attendant

Victoria Boulton
Museum Attendant

James Britton
Museum Attendant

Andrew Brooks
Museum Attendant

ShuHan Chen
Museum Attendant

Melanie Do
Museum Attendant

William Evans
Museum Attendant

Paul Farrell
Museum Attendant

Christine Gorjup
Museum Attendant

Darryn Greene
Museum Attendant

James Harrison
Museum Attendant

Jye Horan
Museum Attendant

Lesley Ikin
Museum Attendant

Karen Jenkins
Museum Attendant

Donald Keddle
Museum Attendant

Emma Magnusson-Reid
Museum Attendant

Patricia Marshall
Museum Attendant

Heather McInnes
Museum Attendant

Karen Murgatroyd
Museum Attendant

Joanne Myers
Museum Attendant

Kristen Potts
Museum Attendant

John Read
Museum Attendant

Isabel Shapcott
Museum Attendant

Jane Taylor
Museum Attendant

Katherine Taylor
Museum Attendant

Dominique Tempone-Wiltshire
Museum Attendant

Robyn Thomas
Museum Attendant

Jo-Anne Worsfold
Museum Attendant

QVMAG ANNUAL REPORT

With a collection in the making since 1842, the Queen Victoria Museum and Art Gallery is proud to care for significant donations and acquisitions from across the globe.

It is northern Tasmania's home of art, natural science and history, where our community is inspired to explore and connect with the Collections.

QVMAG spans two locations—the Art Gallery at Royal Park and the Museum at Inveresk—both of which are open 363 days of the year and offer an immersive, educational and fun experience for all ages to enjoy.

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Queen Victoria Museum and Art Gallery
Creative Arts and Cultural Services | City of Launceston

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To read the full 2022-23 *City of Launceston Annual Report*, alongside annual financial reports, please visit www.launceston.tas.gov.au/Council/Strategies-and-Reports

Queen Victoria Museum and Art Gallery

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Art Gallery at Royal Park
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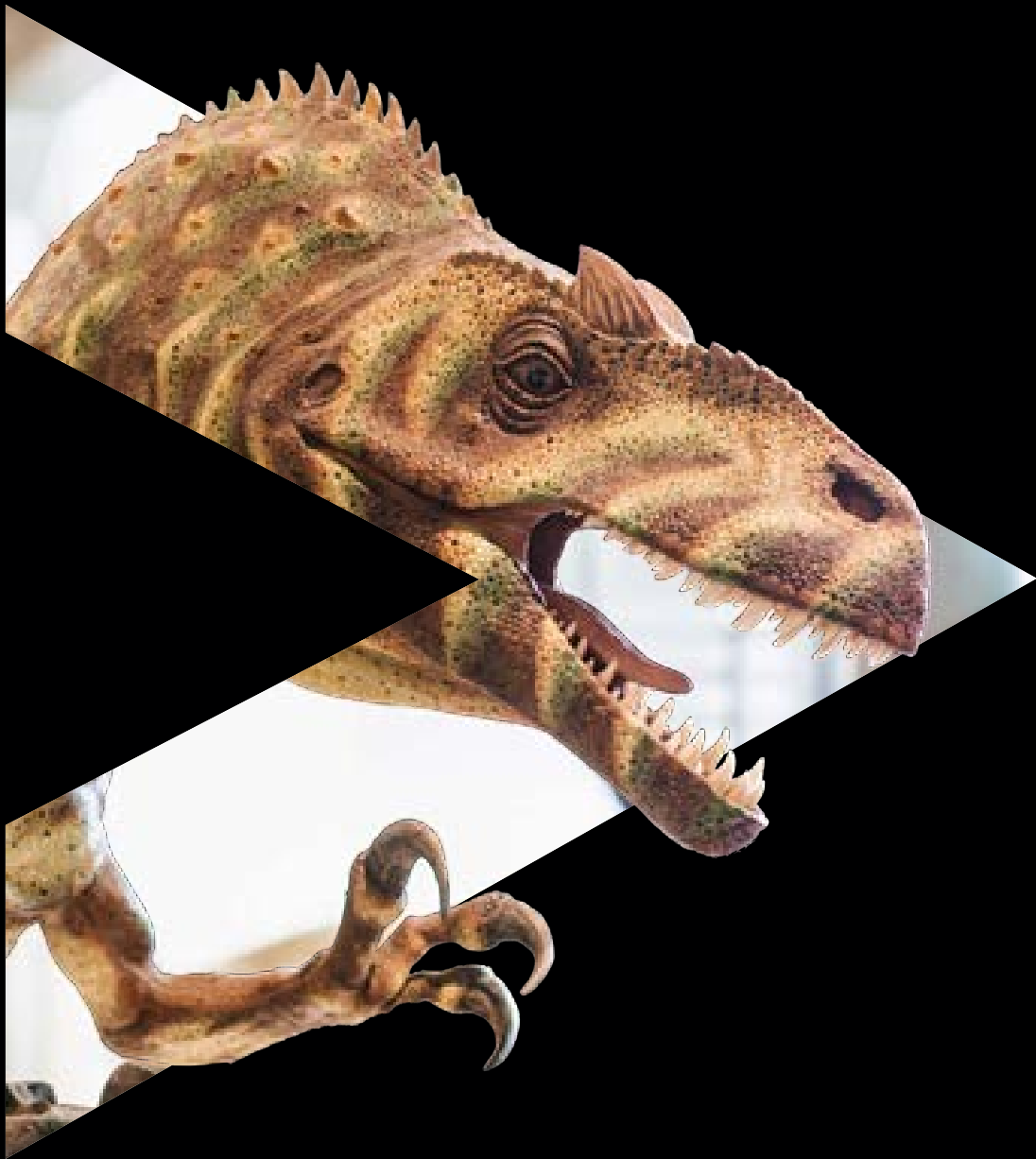
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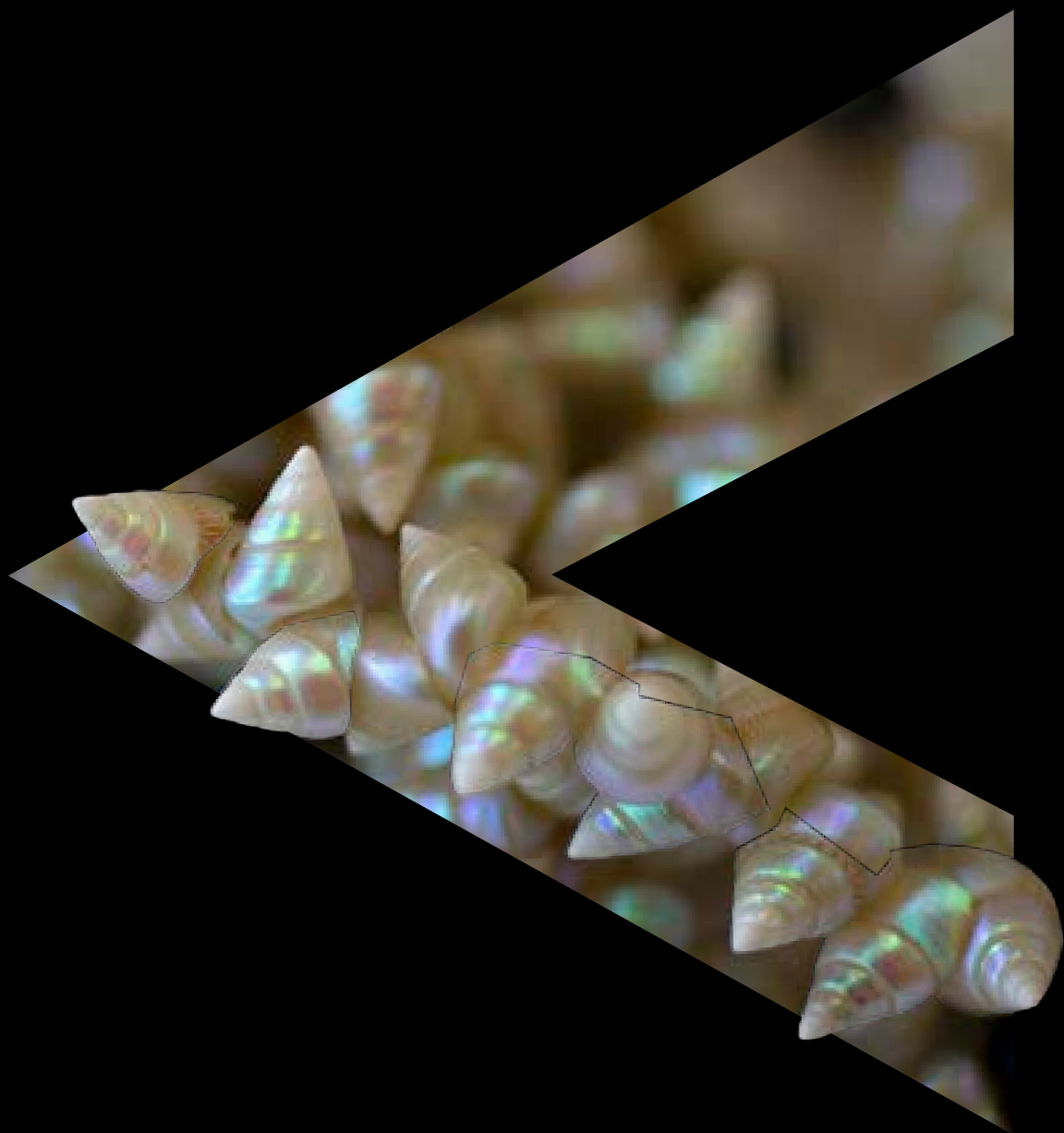


City of
LAUNCESTON



Tasmanian
Government





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