


QUEEN VICTORIA MUSEUM AND ART GALLERY

2023 – 2024
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.



Ballawinne stone and ochre,
Tomahawk, Tasmania.

Photo: David mangenner Gough
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MAYOR'S MESSAGE

2023/24 has been another significant year of progress and achievement for the Queen Victoria Museum and Art Gallery (QVMAG).

Now into the second year of implementing the *QVMAG Futures Plan* endorsed by the City of Launceston in June 2022, we can see that the effort put into strategic development is paying dividends. By almost any measure, the institution is succeeding in its charter.

During the reporting period, 153,803 people came through the doors at the Art Gallery at Royal Park and the Museum at Inveresk, the second-highest visitation number on record.

Through its innovative exhibitions, incredible collection and exciting events, QVMAG has delivered another year of great experiences for the Launceston community and for people visiting the region.

Beyond the physical location, access to the new 3D collection online, social media and video content has extended the institution's reach even further.

This year, I was lucky to enjoy so many of the offerings in the QVMAG program first-hand. The brilliant *Wetlands* exhibition explored the important role of the kanamaluka/Tamar Estuary in the local ecosystem, supporting our community's active and ongoing conversation around these issues.

The annual student art exhibitions *ArtStart* and *ArtRage* continued to encourage young people to pursue their talents and develop their art practice through the experience of having their work on show to the public. And audiences flocked to the Planetarium for the long-running *Dark Side of the Moon*, celebrating 50 years since Pink Floyd's iconic album launch.

Touring exhibitions exclusive to QVMAG were a major drawcard for Tasmanians and visitors to the island, including the blockbuster interactive family experience *Illuminate: How Science Comes to Light* and *Action! Film and War* on tour from the Australian War Memorial, an eye-opening look behind the lens of journalism in war-torn regions.

Community outreach was also a key focus, with QVMAG programming supporting Lunar New Year, NAIDOC Week, Pride Month and more, helping to create "an accessible cultural institution of, by and for all culture", a key objective identified in the *Futures Plan*.

There is a deep relationship between QVMAG and the community of northern Tasmania that will continue to grow for generations to come. It is our cultural heart and I encourage everyone to make the most of it and experience what's on offer.

Congratulations to everyone involved in achieving a milestone year on many fronts. I look forward to seeing what's next for this iconic Tasmanian institution.

Matthew Garwood

Mayor
City of Launceston



Tom SAMEK

Hummy tiger

tiger myrtle

39 x 27 x 3cm

[On loan from Tracy Samek]

Photo: Carmencita Palermo

© QVMAG



Exhibition image of *Illuminate:
How Science Comes to Light* at the
Museum at Inveresk

Photo: Tash McCulloch
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CHIEF EXECUTIVE OFFICER'S MESSAGE

The 2023/24 financial year has been an exciting year of growth for the Queen Victoria Museum and Art Gallery (QVMAG).

During the reporting period, QVMAG achieved its second-highest level of visitation on record. Behind these top line results is a range of organisational achievements.

In 2023/24, the institution delivered more exhibitions, engaged more schools, recorded more new species in Tasmania, attracted more visitors to its website and benefitted from more volunteer hours.

However, QVMAG's value to the community goes beyond the numbers in the Annual Report.

Since joining the City of Launceston as CEO at the start of the new financial year, my early conversations with leadership, elected officials of the City and the wider community reveal that everyone has a story of connection to QVMAG.

As the largest cultural institution located in regional Australia – and the third oldest in the country – QVMAG has a unique responsibility to deliver great outcomes for its community.

The City of Launceston recently endorsed the *QVMAG Strategic Plan 2023-28*, along with the 15 strategic frameworks that underpin it, covering all aspects of the institution's operations, from accessibility and inclusion to sustainability. These important documents define the way forward, ensuring that QVMAG will be well positioned to meet its challenges and capitalise on opportunities. They also focus on measurable outcomes, setting out the milestones to be reached over the next five years. I have every confidence that these outcomes can be delivered.

Cultural institutions are vital for the health and vibrancy of our community. We want the City of Launceston to be the best possible place to live, work and do business – and to be recognised as a unique destination for Tasmanian, Australian and international visitors.

The last financial year's results show that QVMAG continues to play a critical role in supporting the City's *Cultural Strategy 2020-2030*.

This is a good news story, and I commend the entire QVMAG team, volunteers and partners who have delivered these outstanding results for the community. I am delighted to present this year's Annual Report and look forward to the year ahead.

Sam Johnson

Chief Executive Officer
City of Launceston

QVMAG

OVERVIEW

Following from the historically significant results attained in the 2022/23 reporting period, QVMAG has realised another highly successful year of achievement across all areas of activity marking it as both a continuance of the strategic shift in programmatic and artistic direction undertaken in the past two years, but further establishes the 2023/24 outcomes as the second highest on record for visitation, and in some areas of activity eclipsing all records to date.

A total of 153,803 participants engaged with a QVMAG experience during the reporting period across several initiatives spanning exhibitions, public programs, education, research and physical outreach activities.

QVMAG remains the premier cultural destination in northern Tasmania attracting and engaging more visitation than the total population of the Greater Launceston region twice over, and more than 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.

This is further supported when considering that whilst falling 4,460 visitors short of the record achievement of the year prior, in every aspect the 2023/24 visitation result signifies a profound shift in the development and delivery of high quality and relevant programming that clearly resonated with audiences, and community, like never before.

The 2023/24 visitation result was achieved without the inclusion of an annual blockbuster exhibition such as the *Archies 100* which attracted 16,048 visitors, and in the support of community initiatives such as the Niche Markets which attracted over 5,000 visitors during the two museum hosted iterations of the markets in 2022/23.

Of the 45 exhibitions presented during 2023/24 (an increase from the 43 presented in the year prior) the QVMAG developed *Wetlands* exhibition proved popular with a staggering 50,291 visitors recorded to the exhibition during its display period.

Complex multidisciplinary projects, such as *Wetlands*, require twelve to twenty-four months in development and the realisation of these projects during the reporting period provide a demonstrable achievement in the institution's commitment in the delivery of high-quality cultural experiences that engage and inspire audiences - be they local, national or international visitors.

They are also deeply satisfying to present as they not only represent stories of our region, they're also a testament to the professionalism of the QVMAG team in the provision of local content, local product and local creative/cultural practice.

OUTPUTS

	22/23	23/24
Total number of Exhibitions	43	45
Total general visitation Exhibitions	120,353	118,207
Total number Public Programs	1,094	1,026
Total visitation Public Programs	29,304	27,713
Total number Education Programs	390	348
Total visitation Education Programs	8,606	7,883
Total number Volunteers	61	64
Total Volunteer Hours contributed	2,442	2,770
Total Marketing and Communications reach	5,291,229	12,363,927
Total \$ Donations / Bequests / Grants	\$1,859,564	\$567,203
Total \$ Commercial Result	\$872,732	\$655,198
Total Enquiries / Inquiries	4,959	2,666
Total number Acquisitions	263	135
Total \$ Acquisitions	\$876,515	\$208,592
Grand Total number Programs	1,484	1,374
Grand Total Visitation	158,263	153,803





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 several key priority areas during the year, including impressive qualitative results which will embed future creative and cultural development through initiatives that spanned governance strategies, institutional structural realignment, collections management and facility renewal.

Key among these was the development and delivery of a holistic suite of strategic instruments that underpin the institution's development initiatives from 2023 to 2028.

Representing 18 months of research, consultation and engagement the completion of the *QVMAG Strategic Plan 2023-28*, and the supporting *15 Strategic Frameworks*, provide the institution with a platform through which to develop relevant and best practice strategies and processes across all areas of activity within the cultural environment.

The *Strategic Instruments* are a contemporary and innovative institutionally focused suite of initiatives that complement, and are aligned with, the objectives of the *Futures Plan*, respond to the findings of the QVMAG Service Level Review, and meet the aspirations of community, industry and the cultural sector as outlined in the Audience Segmentation and Surveying undertaken.

Further detail on the *Strategic Instruments* is outlined further in the Annual Report.

2023/24 represented the second reporting period implementation of the QVMAG brand as we focused on embedding QVMAG through identified key market audiences locally, nationally and internationally, with a suite of highly visible, always on creative campaign activations.

The past 12 months have celebrated a wide range of audience and brand growth goals and milestones being achieved by the institution, with all media, marketing and communication activations throughout this period ensuring clear alignment to the strategic objectives outlined in the endorsed *Futures Plan*.

Total reach for QVMAG marketing and communications programs more than doubled from 5.3 million to 12.3 million in 2023/24, a 132% increase from the year prior and an historical milestone for the institution.

Momentum in the development and delivery of a diverse exhibitions program continued throughout the reporting period with pleasing results realised across a number of key milestones. A total of 45 exhibitions were delivered across our two sites, the Museum at Inveresk and the Art Gallery at Royal Park, with a continued focus in showcasing, supporting and celebrating living practitioners.

Through the exhibitions program 175 living practitioners were engaged throughout 2023/24 representing a 40% increase. Significant increases across temporary exhibitions, education exhibitions, Collection exhibitions and local component exhibitions were similarly realised during the reporting period and are discussed further in the Exhibitions section of the Annual Report.

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 68 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 continued 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 2023/24, a staggering 1,026 public programs were delivered to 27,713 participants.

Similar results were realised in our Planetarium, reaching another historical record with over 13,532 people attending shows during the reporting period. Key amongst the Planetarium programming for 2023/24 proved to be the popular *Dark Side of the Moon: A Pink Floyd Experience*, commemorating the 50th anniversary release of Pink Floyd's iconic album with a limited global Planetarium experience of which QVMAG selected as one of only 100 international venues to host this unique experience.

QVMAG is an extraordinary cultural institution actively engaged in the development of creative, cultural, research, and educational initiatives throughout our community, Tasmania, Australia and globally. The institution is part of, and participates in, a global network of sectors, industries and communities in an ever-increasingly connected global community.

A key focus of development for QVMAG during the reporting period included strengthening and delivering bona fide outreach programs across our services to enable increased access to the institution for those who are unable to physically visit our sites.

Whilst not measured as a visitation metric in this Annual Report, it is important to note that in a contemporaneous global community, cultural institutions worldwide emphasise genuine and authentic outreach engagement as a measure of visitation and accessibility. These measures span a diverse suite of platforms including digital, research, and off-site physical engagements.

As QVMAG further refines and implements outreach programs to broader audiences world-wide we will summarise and measure these achievements in future reports. Outreach is discussed further as a special In Focus section summarising the significant developments achieved during 2023/24.

There is much to celebrate through the outcomes attained during the reporting period, and from every perspective 2023/24 proved to be another year of historical record-achieving success across the institution and I wish to congratulate the team at QVMAG for their collective passion, professionalism and commitment.

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

CULTURAL BENCHMARKS

2023/2024 VISITATION

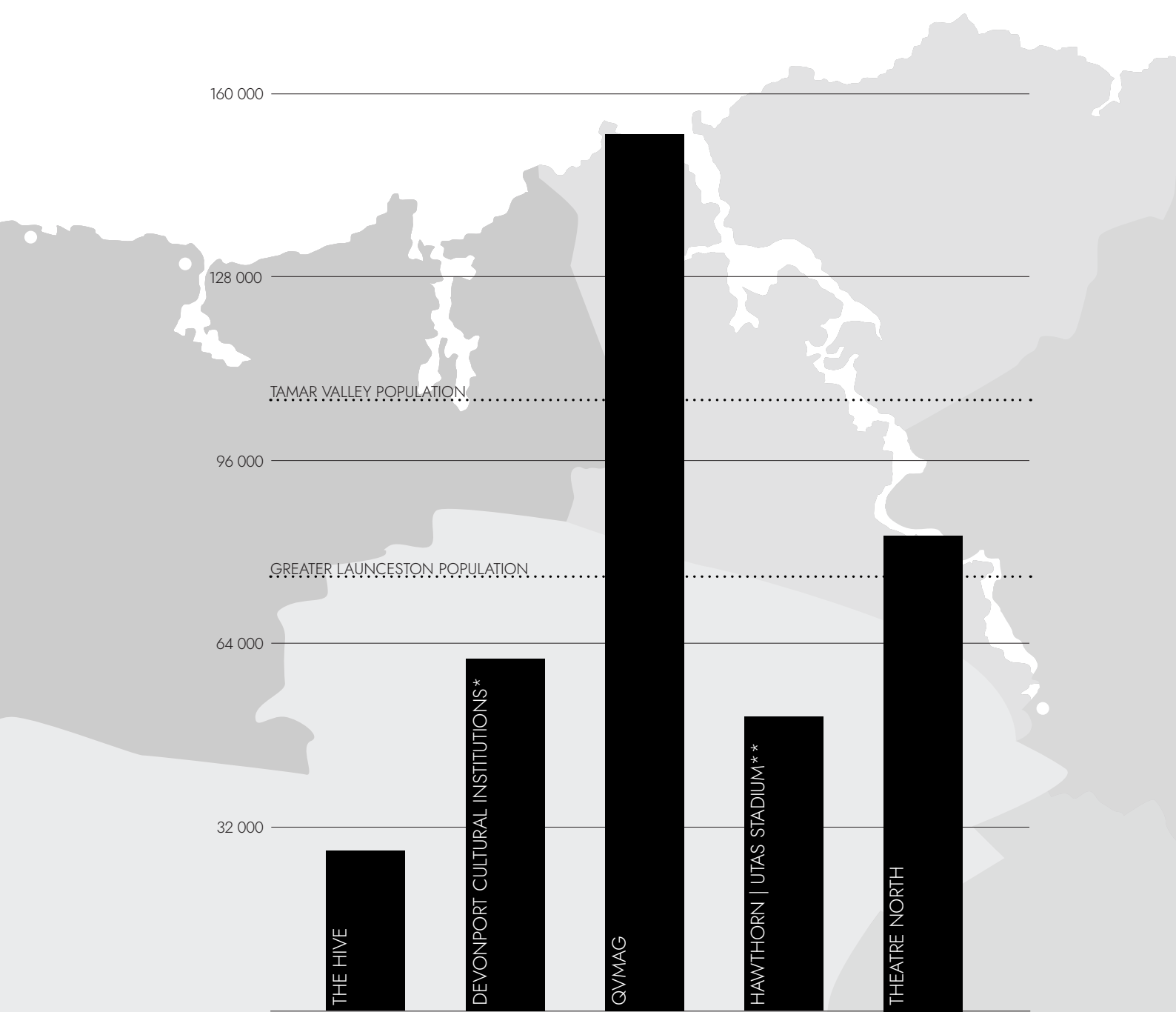


FIGURE 1

* Devonport Regional Gallery, Town Hall Theatre, Bass Strait Maritime Centre and Creative Space Workshop
**Hawthorn football games, cricket matches, AFLW games and live Matilda's World Cup screenings





Vanessa Newton-
Brown in her studio.

Photo: Richard Harmey
© QVMAG



Artwork from the *Make
and Create: Strange
Nature Embroidered
Beetles* workshop

Photo: Carmencita Palermo
© QVMAG

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NEW SPECIES
RECORDS FOR TASMANIA



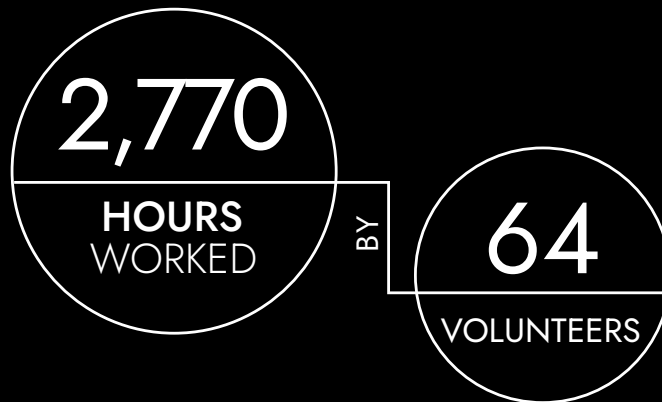
30

NEW SPECIES FOUND BUT
UNDESCRIBED BY SCIENCE



2,082

PUBLIC ENQUIRIES





Work experience student Harry Lillywhite from Scotch Oakburn College assists QVMAG Curatorial and Strategic Collections teams at the Museum at Inveresk.

Photo: Maddie Brough
© QVMAG

QVMAG

STRATEGIC DEVELOPMENT

In June 2022, the City of Launceston endorsed a strategic transformation for QVMAG, as described in the vision document, *QVMAG Futures Plan: a paradigm shift*. In the 2022/23 reporting year, substantial progress was made on a holistic *Organisational Strategic Development Program (OSDP)*, comprising multiple interconnected strategic instruments, each of them informing and supporting the others. Key elements of the *OSDP* are a *QVMAG Strategic Plan* and a suite of 15 *Strategic Frameworks*.

During 2023/24, the draft instruments were refined and completed. The *QVMAG Strategic Plan 2023-28* aligns from and is informed by the *QVMAG Futures Plan*. The *Strategic Plan* defines the Vision, Purpose, Values and priority Goals of QVMAG for the five years of the *Strategic Plan*.

The eight Goals of the *Strategic Plan* are set to deliver on strategic directions of the *Futures Plan*.

Those Goals are:

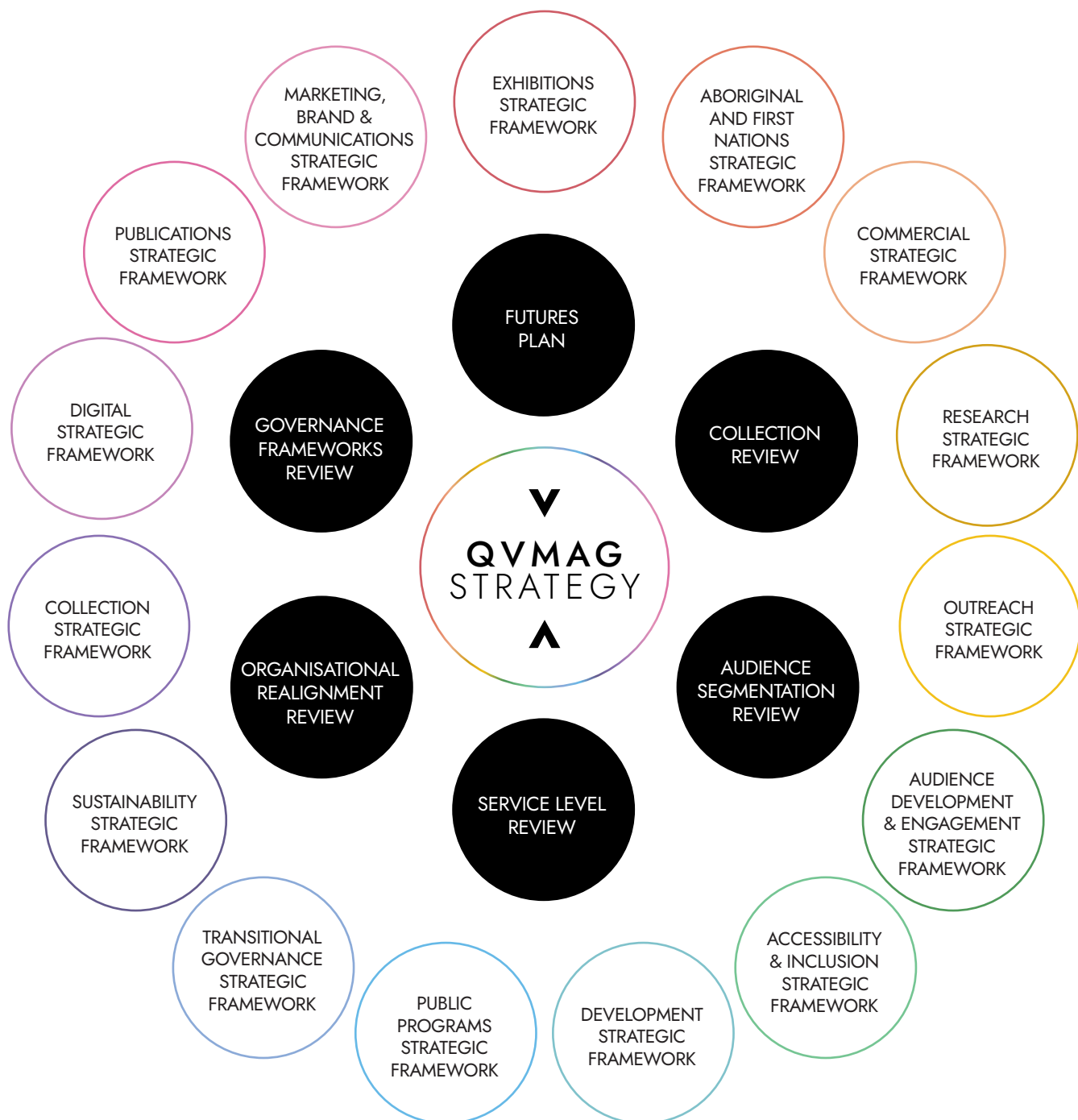
- + Fit-for-purpose governance
- + Sustainable funding
- + An accessible and well-managed collection
- + Engaging with audiences, communities and partners
- + Engaging with First Nations people and communities
- + A powerful brand
- + Priority capital projects
- + A strong organisational culture.

The *Strategic Plan* in turn informs all aligning strategic instruments such as the 15 *Strategic Frameworks*.

The *Frameworks* span all areas of QVMAG operations:

- + *Aboriginal and First Nations Framework*
- + *Accessibility and Inclusion Framework*
- + *Audience Development and Engagement Framework*
- + *Collection Framework*
- + *Commercial Framework*
- + *Development Framework*
- + *Digital Framework*
- + *Exhibitions Framework*
- + *Marketing, Brand and Communications Framework*
- + *Outreach Framework*
- + *Public Programs Framework*
- + *Publications Framework*
- + *Research Framework*
- + *Sustainability Framework*
- + *Transitional Governance Framework*.

The 15 *Frameworks* present as focused discussions of how QVMAG will achieve its strategic ambitions. Each *Framework* identifies a suite of policies, plans and operational instruments that will be developed and implemented. It is extremely rare for an institution to review and develop all its major strategic instruments concurrently. Concurrent development has allowed the holistic connections between *Frameworks* to be well explored. The *Frameworks* are closely interconnected, so that delivery of each *Framework* advances on delivery of the others.



The QVMAG *Futures Plan*, *Strategic Plan* and *Strategic Frameworks* align with and contribute to delivery of several of the City of Launceston strategies and action plans including:

- + *City of Launceston Cultural Strategy 2020-2030*
- + *Aboriginal Partnership Plan*
- + *Access Framework for Action 2020-24*
- + *Living as a Senior in Launceston*
- + *City of Launceston Sustainability Strategy and Action Plan.*

Further, the QVMAG Strategic Instruments align with Arts Tasmania's *Cultural and Creative Industries Recovery Strategy: 2020 and Beyond* in manifesting the social and economic impacts of cultural and creative programs and in exploring options for sustainable development.

The *Strategic Plan 2023-28* and the *Strategic Frameworks* were designed in-house at QVMAG and printed as a boxed set. Each strategic instrument in the set has been written as a stand-alone document, so that it is not necessary to read others to understand any one of them.

They are extensively cross-referenced, however, so that the multiple links between the *Frameworks* and the *Strategic Plan*, and their relationship to the *Futures Plan*, are clearly illustrated.

Stakeholder endorsement of the strategic instruments was advanced in 2023/24, with the QVMAG Museum Governance Advisory Board endorsing the instruments in April 2024. The *Aboriginal and First Nations Framework* was developed to draft stage for further consultation with key stakeholders, including the QVMAG Aboriginal Reference Group (ARG).

Consultation with the ARG took place in June, resulting in a range of amendments to the draft framework. Following incorporation of those amendments, the *Aboriginal and First Nations Framework* was endorsed by the ARG in late June 2024.

Also in June 2024, the instruments were discussed with the City of Launceston Executive Leadership Team and subsequently presented to a Pre-Council workshop of the City of Launceston Council where they were discussed at length and some amendments recommended. The amended QVMAG *Strategic Plan 2023-28* will be conveyed to Council early in the next reporting period (2024/25) for formal approval.

In 2024/25, the QVMAG *Futures Plan*, *Strategic Plan 2023-28* and *Strategic Frameworks* will be available for public access on the QVMAG website at <https://www.qvmag.tas.gov.au/About/Reports-and-policy>.



QUEEN VICTORIA MUSEUM AND ART GALLERY

STRATEGIC PLAN



2023-28



EXHIBITIONS OVERVIEW

In 2023/24, 45 exhibitions were presented by QVMAG across the two sites (the Art Gallery at Royal Park and the Museum at Inveresk), the two tour venues for *ArtRage* (the Salamanca Arts Centre and Devonport Regional Gallery) and the Showcase at the City of Launceston's Town Hall.

This number is in line with the record number of exhibitions (43) presented in 2022/23, which in turn was a 48% increase on the previous year. This increase in the last two years reflects a committed strategic focus on the delivery of art museum programmatic activation at the Art Gallery at Royal Park. This enhanced programming means that audiences are engaging with more of the QVMAG collection and with more, and more diverse, products from around Australia.

This continued strategic approach towards programmatic development and diversity 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.

In 2023/24, QVMAG presented 33 exhibitions with local content representing 175 living practitioners, even more than were delivered in the 2022/23 year (22). These exhibitions continued to feature, engage or employ the practitioners through these exhibitions.

Key among these were community-led projects such as *Minds do Matter*, *Australia Wide Eight*, *Flying by the Seat of their Pants* and *Urban Sketchers*.

These exhibitions provided 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, and highlighted our region's rich historical and environmental legacies.

Out of the 45 presented exhibitions, 28 were QVMAG curated/developed projects. Each of these exhibitions is a unique QVMAG product developed entirely in-house by the institution. Through these curated exhibitions, QVMAG commits to engaging audiences with the full diversity of its extremely large and varied collection.

Some exhibitions, for example *Wetlands*, were highly multidisciplinary, drawing on all areas of the QVMAG collection (natural science, history, art, Aboriginal culture, library and archives), and the expertise of staff from across all curatorial disciplines as well as external experts and collaborators. Following its run at the Museum at Inveresk, elements of the exhibition were donated to the Tamar Island Wetlands Centre.

Eight education-specific exhibitions were presented during the reporting period, promoting the creative talents of 468 students from throughout our region.

ArtRage showcased the creative talents of students who were studying art as part of the Tasmanian Certificate of Education. 108 students were featured in the 29th version of the show.

OUTPUTS

	22/23	23/24
Total number of Local Component Exhibitions	22	33
Total number of Education Exhibitions	6	8
Total number of Students Exhibited	494	468
Total number of Community Exhibitions	7	6
Total QVMAG Touring/Offsite Exhibitions	3	3
Total number Collection Exhibitions	17	18
Total number QVMAG Curated Exhibitions	24	28
Total number Touring Exhibitions received	4	10
Total number Long-Term Exhibitions	10	9
Total number Temporary Exhibitions	30	33
Total number Living Practitioners Exhibited	125	175
Total number Exhibition Refresh/Changeovers	5	3
Total Number of Exhibitions	43	45





Illustration from the Arts on
Site: Action! Film and War
Sketching with Vicki Dewsbury
at the Museum at Inveresk.

ArtStart showcased the creative talents of K - 6 students with two specially themed exhibitions throughout the reporting period, *ArtStart My Imaginary World* and *ArtStart - Naidoc Week - For our Elders*. Student curators worked with the QVMAG Learning team in the development of these projects.

The second year of partnership with The Big Picture School resulted in the exhibition *The Big Picture: Mythical Whimsical* with 24 students taking part.

In 2023/24, 10 touring exhibitions were negotiated and brought to Tasmania by QVMAG.

Mariw Minaral (Spiritual Patterns) from the Australian National Maritime Museum was based on works from the museum's Collection by Zenadth Kes (Torres Strait Islands) artist Alick Tipoti. *Mariw Minaral* brought together some of the finest examples of Tipoti's unique and intricate linocut printmaking practice. The exhibition showcased his award-winning sculptural works, contemporary masks and film.

Action! Film and War from the Australian War Memorial continued the ongoing relationship between QVMAG and the Australian War Memorial. Since the First World War, Australians have been filmed in every conflict zone they have found themselves in – usually with fellow Australians behind the camera. The experiences of the men and women behind the lens – as shown through the equipment they used, the records they kept and the stories they tell – reveal determination, resilience, ingenuity and courage in the face of danger. These are stories that illuminate the action, unveiling what lies beyond the screen.

Fascinating Science and *Science on the Move* from Questacon was made up of two smaller exhibitions which were combined to fill the new STEAM space at Inveresk. Both exhibitions offered interactive experiences including topics such as light, music, force, logic, balance, illusions, and mathematical puzzles.

Women's Art Prize Tasmania from RANT Arts celebrated the talent and diversity of women artists practicing throughout Tasmania. The *Women's Art Prize Tasmania* is the State's only female art competition which provides an important platform to showcase their work. The 2024 prize had 25 living practitioners in the exhibition.

Illuminate: How Science Comes to Light from Scienceworks explored the science behind the fastest traveller in the universe—light. The exhibition took the visitor on an adventure where they learnt how light behaves, where it came from, how it reflects and refracts. They bent the light, blended colour, danced with shadows and danced to the drumming beats of invisible laser sensors.

Australia Wide Eight from OzQuilt is a touring exhibition showcasing the work of OzQuilt Network Members. QVMAG has hosted exhibitions from OzQuilt in the past and this exhibition featured work by 36 artists. The small-scale contemporary art quilts, each 40x40cm, showcased innovation in the art quilt movement and is the latest exhibition in a series that have toured the nation since 2008. The works highlighted the scope and variety of the 'stitched and layered textile medium'.

Wildlife Photographer of the Year from the Natural History Museum (London) was presented at the Inveresk site and is the fifty ninth year of the competition. Seen by millions of people all over the world, the images spark reaction and encourage us all to think differently about our impact on the natural world. Owned and run by the Natural History Museum in London, England, *Wildlife Photographer of the Year* celebrates the very best nature photography and photojournalism, using the unique emotive power of photography to inspire wonder and create advocates for the natural world.



Flying by the Seat of their Pants from the Tasmanian Aviation History Society and Furneaux Museum marked the 90th anniversary of the first flights by *Miss Flinders* and *Miss Currie*. It told the story of Bass Strait pioneering aviation, from the very first flight in 1919 up to the outbreak of the Second World War in 1939 – the aviators, the aircraft, the triumphs and tragedies.

QVMAG continued its emphasis on profiling and celebrating solo practitioners through exhibitions such as *Tracing a Line* (Melissa Smith), *Ingesting the Island* (Sarah Rhodes), (*Mariw Minaral*) *Spiritual Patterns* (Alick Tipoti), *Faces of Launceston* (Philip Kuruvita), and *Mind Blown* (Dan Marshall).

While by no means an exhaustive list of all the exhibitions presented 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.

Very importantly, in 2023/24 QVMAG completed its *Exhibitions Strategic Framework* as part of the holistic **Organisational Strategic Development Program** informed by the QVMAG *Futures Plan* (discussed at greater length in the Strategic Development section of this Annual Report).

The *Exhibitions Strategic Framework* identifies a range of strategic initiatives and actions that will further activate the QVMAG exhibition program and make it more accessible to a growing and ever-more diverse audience.

In 2023/24, a total of 118,207 general visitors attended our exhibitions, with many augmenting their experience via engagement initiatives and related events.

Engagement outcomes and attendance figures are reported separately in the Engagement section of this Annual Report.

Exhibition image from
*Illuminate: How Science Comes to
Light* at the Museum at Inveresk.

Photo: Tash McCulloch
© QVMAG

MAJOR EXHIBITIONS

2023/2024

The following is a list of the **major temporary exhibitions** presented at QVMAG's two peak venues, the Museum at Inveresk and the Art Gallery at Royal Park during the period 2023/24.

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

The listing also notes the category within which each exhibition aligns, based on a suite of Exhibition Categories developed by QVMAG. The intention is to deliver a diverse array of audience experiences across the various categories.

MUSEUM AT INVERESK

- + *HJ King: Camera and Carburettors*
28 August 2022 - 29 October 2023
QVMAG Curated Exhibition
- + *My World: Voice and Visibility*
20 May - 13 August 2023
Local Component Exhibition
- + *Wildlife Photographer of the Year 58*
A Natural History Museum, London, Travelling Exhibition
10 June - 20 August 2023
Major Touring Exhibition
- + *Australia in Space*
A Questacon Travelling Exhibition
17 June - 15 October 2023
Major Touring Exhibition
- + *Flying by the Seat of their Pants*
2 September 2023 - 19 November 2023
Local Component Exhibition
- + *Wetlands*
16 September 2023 - 14 April 2024
QVMAG Curated Exhibition
Multidisciplinary Exhibition
- + *Minds do Matter*
30 September - 10 October 2023
Local Component Exhibition
- + *Illuminate: How Science Comes to Light*
A Museums Victoria Travelling Exhibition
18 November 2023 - 28 April 2024
Major Touring Exhibition
- + *Soma Lumia - Lacunae*
27 November 2023 - 28 April 2024
Local Component Exhibition
- + *Botanica*
2 December 2023 - 3 March 2024
QVMAG Curated Exhibition
Multidisciplinary Exhibition
- + *OzQuilt Australia Wide Eight*
3 February - 21 April 2024
Major Touring Exhibition
- + *Mind Blown*
23 March - 23 June 2024
QVMAG Curated Exhibition
Multidisciplinary Exhibition

- + *Women's Art Prize Tasmania*
4 May - 7 July 2024
Local Component Exhibition
- + *Action! Film and War*
An Australian War Memorial Travelling Exhibition
25 May - 25 August 2024
Major Touring Exhibition
- + *Fascinating Science | Science on the Move*
A Questacon Travelling Exhibition
2 June - 24 November 2024
Major Touring Exhibition
- + *ArtStart NAIDOC Week 2023: For Our Elders*
1 July - 26 November 2023
QVMAG Curated Exhibition
- + *Precious: Excellence in Contemporary Jewellery*
8 July - 1 October 2023
QVMAG Curated Exhibition
- + *Mariw Minaral (Spiritual Patterns)*
5 August - 29 October 2023
A National Maritime Museum Travelling Exhibition
Major Touring Exhibition

GALLERY AT ROYAL PARK

- + *Mason | Marsden*
6 May - 16 July 2023
QVMAG Curated Exhibition
- + *Urban Sketchers*
27 May - 27 August 2023
Local Component Exhibition
QVMAG Curated Exhibition
- + *Evolution*
10 June - 27 August 2023
QVMAG Curated Exhibition
- + *RISE*
24 June - 15 October 2023
QVMAG Curated Exhibition
- + *Tracing a Line*
2 September - 12 November 2023
QVMAG Curated Exhibition
- + *Ingesting the Island*
2 September - 26 November 2023
Local Component Exhibition
- + *Miniature Worlds*
14 October 2023 - 4 February 2024
QVMAG Curated Exhibition
- + *Strange Nature*
28 October 2023 - 14 April 2024
QVMAG Curated Exhibition
Multidisciplinary Exhibition
- + *Making Space*
25 November 2023 - 18 February 2024
QVMAG Curated Exhibition
- + *Lacunae*
27 November 2023 - 28 April 2024
Local Component Exhibition

- + *ArtStart 2023 - My Imaginary World*
9 December 2023 - 3 March 2024
QVMAG Curated Exhibition
- + *ArtRage 2023*
17 December 2023 - 2 April 2024
QVMAG Curated Exhibition
- + *Faces of Launceston*
2 March - 15 September 2024
QVMAG Curated Exhibition
- + *Big Picture School Whimsical and Mystical*
16 March - 16 June 2024
Local Component Exhibition
QVMAG Curated Exhibition
- + *Vast and Varied: Ceramics from the Collection*
30 March - 27 October 2024
QVMAG Curated Exhibition
- + *ArtStart NAIDOC Week 2024: Keep the Fire Burning*
29 June - 20 October 2024
QVMAG Curated Exhibition



PROD. "GALLIPOLI"

DIRECTOR

P. WEIR

CAMERAMAN

K. BOYD

SLATE

44

TAKE

1

DATE



Exhibition image of
Action! Film and War at
the Museum at Inveresk.

Photo: Tash McCulloch
© QVMAG

BOTANICA

Botanica

2 December 2023 - 3 March 2024

Museum at Inveresk

QVMAG Curated Exhibition

Multidisciplinary Exhibition

Tasmanian audiences have demonstrated a long-held affinity with the flora that populates the terrestrial and maritime landscape. The natural world provides both physical or source material and a wellspring of inspiration for any number of disciplines and practices. *Botanica* explored this creativity and innovation with artworks, objects and specimens from QVMAG's Collection, as well as artworks from contemporary Tasmanian artists.

The works presented in *Botanica* were grouped into three key themes: *Curiosity, Creativity, Consumption*. Although many works intersect or relate to all three themes, these frameworks provided an insight into how humans investigate, are inspired by, and use flora in all its forms.

Tasmania's unique biodiversity presents an abundance of source material for artists and makers to utilise, continuing a long creative tradition where botany is the focus. Over two centuries of Tasmanian artworks were on display, from WB Gould's delicate watercolour studies to works by contemporary artists working with sculpture or digital print.

This creativity is not limited to arts and crafts but interwoven through other areas of our lives. The botanically curious were offered a vibrancy of plants for scientific knowledge, for economic benefit, or for the wonder of flora itself. *Botanica* sampled from an incredible diversity of decorative elements of ceramic tableware or weaponry to the practical uses of botany beyond their aesthetic uses. *Botanica*, in conjunction with the *Wetlands* exhibition, was a timely reminder of the importance of the plant world to our lives.

With this important idea in mind, *Botanica* proffered two large and fully populated natural sciences object cases containing intriguing specimens and stories of Earth's plant pollinators. In a natural environment increasingly fragmented by human activities, many of our pollinators are in decline, which presents profound implications for all life. Through a rich, colourful and diverse presentation, *Botanica* highlighted the need for each of us to witness, learn, appreciate and understand our role in preserving our precious and precarious botanical world.

Audience responses to the *Botanica* exhibition were extremely positive with 27,772 visitors to the Museum during its three-month display.



Olegas TRUCHANAS

Hewardia tasmanica
(renamed *Isophysis*
tasmanica), yellow form,
Tasmania, late 1960s.
Kodachrome colour slide

QVM:2014:P:1845



Jemima IRVINE

Born 1822 Scotland; arrived Australia 1826;
died 1919 Hobart, Tasmania

'Unidentified specimen from her pressed
seaweed album, collected from Brighton,
Victoria, about 1890'

QVM:2023:B:0001



Jemima IRVINE

Born 1822 Scotland; arrived Australia 1826;
died 1919 Hobart, Tasmania

'Unidentified specimen from her pressed
seaweed album, collected from Brighton,
Victoria, about 1890'

QYM:2023:B:0001



Exhibition image of *Making Space*
at the Art Gallery at Royal Park.

Photo: Tash McCulloch
© QVMAG

MAKING SPACE

Making Space

25 November 2023 - 18 February 2024

Art Gallery at Royal Park

QVMAG Curated Exhibition

The exhibition *Making Space* celebrated subtractive sculpture and wood carving combining objects from across QVMAG's collection with artworks skilfully executed by seven contemporary artists in local wood and stone materials.

The depth of material drawn from the collection ranged from classical marble bust carvings to intricate wooden screens and panels of Tasmanian endemic timbers. Several objects featured were linked to the Launceston and Hobart technical colleges, each historically playing a significant role in Tasmanian arts and crafts education. Works from this period included those by Sarah Squire Todd and Ellen Payne, two well-known wood carvers in Tasmania.

A feature item in the exhibition was a signature work by Australian sculptor Trevor Weekes, *Pelican Flyer*, having been stored since coming into the collection in the 1980s. In addition, many pieces of fine Japanese ivory carving from the collection were exhibited for the first time in several decades. These intricate works highlight the timeless beauty of this specialised carving technique while reminding audiences of the ecological cost that many legacies of cultural practice have had through the hunting of animals for artmaking material.

Artworks by contemporary artists offered QVMAG audiences a window into the ways that traditional methods of carving continue to be relevant, with a spotlight on spoon and utensil carving. Carol Russell, Hape Kiddle and Chi Ling Tabart crafted intricate and beautiful pieces that transformed Tasmanian timbers into extraordinarily creative works, while Launceston-based artist Alistair Mooney returned to QVMAG with a suite of works that demonstrated his love of Tasmanian birds and popular culture.

8,491 visitors attended the exhibition, supported by Carol Russell's sold-out carving workshops and Alastair Mooney returning to the Art Gallery at Royal Park conducting a well-attended artist *In Conversation*.

The contemporary artists in *Making Space* were:

- + Hape Kiddle
- + Alistair Mooney
- + Carol Russell
- + Tom Samek
- + Helmet Schwab
- + Chi Ling Tabart
- + Trevor Weekes

MIND BLOWN

Mind Blown

23 March - 23 June 2024

Museum at Inveresk

QVMAG Curated Exhibition

Did you know that the combined weight of all the ants on Earth is greater than the weight of all living humans? Or that the largest organism on the planet is a 2,400-year-old fungus?

On 22 March 2023, QVMAG launched a new and innovative collaborative exhibition, *Mind Blown*. This exhibition drew inspiration and imagery from a popular publication of the same name by author and graphic designer Dan Marshall and featured stories on everything from space to microscopic life-forms, and all 'mind-blowing'.

Mind Blown the exhibition took 27 of the published stories and transformed them into large scale immersive graphic installations. Many were also illustrated by objects from the QVMAG Collection alongside some strategically chosen props.

Each carefully selected object demonstrated a Tasmanian link to stories with national or international contexts and further brought to life Dan's incredible collection of facts.

This provided QVMAG a chance to showcase infrequently displayed items as well as interesting or quirky objects. These included a selection of pinned cockroaches (including examples of the world's heaviest), a taxidermy Bengal tiger mount from 1908, antique playing cards, a collection of replica diamonds and a sugar cube!

Mind Blown was yet another QVMAG exhibition activated for audiences in a number of ways throughout its showing with events and workshops. *In Conversation with Dan Marshall* proved very popular, with the author speaking about the inspiration for the book and how it came to be published. Here visitors had the opportunity to ask questions of the author and to have their own copies of his book signed with further signed copies available in the QVMAG shop.



Exhibition view of *Mind Blown*
Museum at Inveresk.

Photo: George Perkins
© QVMAG

MINIATURE WORLDS

Miniature Worlds

14 October 2023 - 4 February 2024

Art Gallery at Royal Park

QVMAG Curated Show

Presenting a spotlight on the global miniature art movement, *Miniature Worlds* offered audiences a journey through tiny hand-built scenes where we each became giant observers peering into the spaces and places of human occupation.

Miniature Worlds was co-curated with Joshua Smith, a miniature artist from Adelaide, whose own work was also on display. Through this exhibition QVMAG connected with a global community of miniature artists around the world and the result was a rich and diverse showcase of international works. More than 30 works were displayed, each one illustrating the talent and creativity involved in making everything in a tiny scale. Visitors marvelled at Miami sandwich shops, abandoned hotel buildings, delicious food, and detailed indoor plants.

Miniature Worlds also displayed one of Furneaux Island born artist Dean Greeno's powerful works, *Generational Mutton bird Sheds*. Melbourne-based David Hourigan and Sydney-based Mylyn Nguyen were invited to visit Launceston in the months leading up to the exhibition. Inspired by the local architecture of Launceston, Hourigan made a new work for the exhibition depicting the Vertical Retort House building in the iconic gasworks site, a source of gas for the city from 1932 to 1977.

Nguyen, who works exclusively in paper and cardboard at a much smaller scale, was inspired by the Crabtree Building on the corner of St John and York streets. Hourigan and Nguyen visited Launceston again for the opening, and gave well-attended artist talks and videos capturing how they embraced the artform.

Also on display was a detailed miniature of the row of Victorian terraces opposite Brickfields Park in central Launceston created by the Launceston branch of the Miniature Enthusiasts of Tasmania (MET).

Countries represented by the artists in *Miniature Worlds* included:

- | | |
|--------------------------|---------------|
| + Australia | + India |
| + Bosnia and Herzegovina | + Malaysia |
| + Brazil | + New Zealand |
| + Canada | + Philippines |
| + Chile | + Slovakia |
| + Germany | + Sweden |
| + Greece | + USA |



TINKY

Britney wasn't peeling well after her slip up. After breaking her leg and skinning her knee, she felt like giving everyone the lady finger

mixed media

26.0 x 14.0 (dia.) cm

Collection of the artist





Miniaturist David Hourigan with
Gasworks featured in *Miniature
Worlds* at the Art Gallery at Royal Park

Photo: Richard Harmey
© QVMAG



IN FOCUS

PRECIOUS: EXCELLENCE IN CONTEMPORARY JEWELLERY

Precious: Excellence in Contemporary Jewellery

8 July - 1 October 2023

Art Gallery at Royal Park

QVMAG Curated Exhibition

QVMAG's first dedicated contemporary jewellery exhibition in more than 20 years, *Precious: Excellence in Contemporary Jewellery* highlighted the thriving and innovative contemporary jewellery practice of Tasmania.

QVMAG has a remarkable collection of works by Australian contemporary jewellers dating from the 1970s through to the late 1990s, a period when both artists and collectors of contemporary jewellery flourished.

This exhibition sought to demonstrate that Tasmania continues to be home to an incredibly creative contemporary jewellery community.

The beautiful pieces displayed not only illustrated the excellence of the individual artist's practice but also demonstrated that jewellery was not relegated to a singular role of ornamentation but provided the means for artists to share stories, ideas, and experiences through an intimate and 'embodied' conversation between artist, wearer and viewer.

Precious: Excellence in Contemporary Jewellery provided visitors with the opportunity to learn more about a diverse range of techniques, materials, skills and creativity through each artist's personal explorations of symbol, landscape and history.

Audience responses were extremely positive with 4,528 visitors to the exhibition during its three-month display. The exhibition's activation through engagement programs such as Sean O'Connell and Carl Noonan's *In Conversation* were well attended, and Shauna Mayben's masterclass workshop held at the gallery was sold out.

Precious: Excellence in Contemporary Jewellery showcased a field of artists from across Tasmania and represented work across a broad spectrum of jewellery making practice.





Gabbee STOLP

Soft Shell Collar – Scallop 2021

King scallop shells, lambskin leather,
cotton thread.

Photo: Nina Hamilton



STRANGE NATURE

Strange Nature

28 October 2023 - 14 April 2024

Art Gallery at Royal Park

QVMAG Curated Exhibition

QVMAG houses one of the oldest and most significant natural sciences collections in Australia. *Strange Nature* connected with this unique QVMAG collection via contemporary and creative re-envisioning of the methods of study and capturing of nature.

Prominent Victorian-based artists Troy Emery and Kate Rohde were invited to exhibit examples of their iconic strangeness captured in their brightly exotic sculptural works. More than ten life-sized, animal-based artworks were on display, ranging from domesticated cats and dogs to wild tigers and bears, with their signature Emery pelts of vibrantly colourful, tactile textiles.

Rohde's curious contemplations of exotic animal collections in Victorian parlour domes perfectly complemented the taxidermy study skins of birds and animals from the QVMAG collection.

Each of the six Tasmanian artists in *Strange Nature* brought their own unique and creative use of materials, aesthetics and narrative for a fun yet thought-provoking display.

Tom O'Hern's playful road signs addressed the issue of roadkill whilst the detailed miniature glass fungi by Launceston artist Helene Boyer offered intricate glimpses into other-worldly manifestations of our strange mycelium neighbours.

Showcasing drawing, embroidery, painting, sculpture, printmaking and jewellery, *Strange Nature* engaged audiences in a compelling and provocative visual conversation with contemporary objects and historical practices of specimen collection.

Artists Troy Emery, Kate Rohde, Samantha Dennis and Helene Boyer each shared their practice as part of well-attended *In Conversation* public programs, alongside a successful workshop of textile beetle making inspired by the embroidery work of Vanessa Newton-Brown.

Troy EMERY

big blue 2022

polyester, polyurethane,
epoxy, adhesive, screws, pins
92 x 154 x 49 cm

Courtesy of Martin Browne
Contemporary





Kate Rohde as featured in *Strange Nature*
at the Art Gallery at Royal Park

Photo: Richard Harmey
© QVMAG

TRACING A LINE

Tracing a Line

2 September - 12 November 2023

Art Gallery at Royal Park

QVMAG Curated Show

As part of QVMAG's commitment to current contemporary arts practice in Tasmania, September 2023 saw the continuation of our series of solo surveys with *Tracing a Line*. This exhibition at the Art Gallery at Royal Park featured the beautiful works on paper by master printmaker Melissa Smith.

For over 30 years, the Launceston-based artist has consistently produced delicate and evocative prints, teasing the boundaries of landscape, flora and narrative.

Her prolific practice is constantly informed by the artist listening to the landscape, with observations reflected in marks etched and printed; indelible lines that echo the delicate details of remote, distant and evocative places in the state.

Tracing a Line shared Smith's passion for the creative process of printmaking through an immersive selection of prints in deep greens and pale blues that collectively traced three decades of her practice. The exhibition was a reflection of Smith's contemplation of the geography and history of the Tasmanian landscape through an ever-evolving, unique printmaking career.

Smith's practice clearly resonated with visitors: 5,014 attendees to the exhibition. The official opening in September was one of the best attended launches for the year with over 140 in attendance. The artist also held a popular and informative *In Conversation* about her practice and the works selected for the exhibition.

Melissa SMITH

Born 1964, Gawler, South Australia

Longing 2017

intaglio collagraph

34.0 x 114.0 cm (diptych)

Edition 3/5

Private collection



WETLANDS

Wetlands

16 September 2023 - 31 March 2024

Museum at Inveresk

QVMAG Curated Exhibition

Multidisciplinary Exhibition

The *Wetlands* exhibition was a major multidisciplinary exhibition involving all areas of QVMAG's curatorial expertise and collections. The exhibition examined wetlands of the world, and in particular the wetland areas of the kanamaluka/Tamar Estuary, from the perspective of natural sciences, art and history.

Presented in the large TEG at the Museum at Inveresk, the exhibition revealed the importance of wetland environments to the natural world and to humans. It also had a major focus on the impact of humans on wetlands and explored ways that we can lessen this impact.

In the last 300 years, humans have removed over 87% of the world's wetlands ... and the rate of loss is increasing. Australia and Tasmania have removed large areas of wetlands to allow for agriculture, industry and urban settlements.

Launceston has always been a place of wetlands. The city has evolved to be a dynamic regional centre, and in doing so, significant areas of wetlands have been lost and transformed. While wetlands were and still are valued by Tasmanian Aboriginal peoples, wetlands today tend to be under-valued by the larger community. To many people, they are swamps that need to be drained.

The aim of *Wetlands* the exhibition was to enhance people's awareness of the complexity, richness, potency, value and beauty of wetlands.

The exhibition featured a re-created boardwalk, clumps of *Phragmites* reeds, and a swan nest with swans and eggs. Mounted specimens from QVMAG's Natural Sciences collection were used to illustrate adaptations to life in wetlands. The importance of the kanamaluka/Tamar Estuary wetlands to globally endangered migratory shorebirds was emphasised.

Also on display were Tasmanian Aboriginal materials and art including a part-sized traditional reed canoe made by artist and elder Uncle Rex Greeno and a large canoe sculpture by his son Dean Greeno. These contrasted with two large-scale ship models of the ship *Nairana* and the dredge *Ponrabbell II* displayed nearby. Contemporary art from the QVMAG Collection explored wetlands as a place of creative inspiration.

Wetlands proved popular with audiences recording a staggering 50,291 visitors during the display period, highlighting the resonance and relevance of this much loved icon of our natural environment.



Exhibition view of *Wetlands*
Museum at Inveresk.

Illustration: Louise Thrush
© QVMAG





Uncle Rex GREENO
Part-sized (model) reed canoe 2022
Photo: Tash McCulloch
© QVMAG



ILLUMINATE: HOW SCIENCE COMES TO LIGHT

Illuminate: How Science Comes to Light

18 November 2023 - 28 April 2024

Museum at Inveresk

Major Touring Exhibition

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.

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.

Developed by Scienceworks, the brand-new exhibition *Illuminate: How Science Comes to Light* ignited the senses of the young, and the young at heart, providing hands-on interactive play exploring the science behind the fastest traveller in the universe – light.

Vibrant and festival-themed, the exhibition encouraged visitors to explore visual perception and illumination through colour, sound and action. How light behaves, where it comes from, how it reflects, refracts and what tools we have invented to understand it.

Visitors to the exhibition composed luminous symphonies, manipulated mirrors encountering surprising views of themselves and danced to the drumming beats of the invisible laser sensor chamber.

Illuminate: How Science Comes to Light was another exclusive partnership with Scienceworks, Victoria, with QVMAG being the first touring venue to present this exciting new exhibition, and Launceston being the only exclusive Tasmanian city to host.

Proving to be a popular experience with audiences, the exhibition received a total of 42,028 curious minds during its display period.





Exhibition view of *Illuminate:
How Science Comes to Light*
Photo: Museums Victoria





Exhibition view of *Illuminate:
How Science Comes to Light*.

Photo: Museums Victoria

ENGAGEMENT OVERVIEW

Engagement with our diverse community is truly at the heart of all that QVMAG is and aspires to be.

QVMAG is an extremely diverse institution, by far the most disciplinary and programmatically varied of any regional museum in Australia.

The *Futures Plan* advocates that this intrinsic diversity must be harnessed to deliver programming for a comparably diverse audience and that QVMAG must be:

"An accessible cultural institution of, by and for, all culture."

This intrinsic diversity of the institution and the extrinsic diversity of its potential audiences must reflect in its programming, as the *Futures Plan* observes:

"As the primary cultural institution representing northern Tasmania, it is critical to ensure a true reflection of our diverse communities and audiences are represented through annual programming at QVMAG."

Community and audience engagement refers to the nature of the relationships and connections between QVMAG and its many communities and audiences. This engagement applies across its programs in collection acquisition and care, exhibitions, public programs, outreach, and research.

Engagement is addressed in many of the *Strategic Frameworks* developed in the 2023/24 year as part of the holistic *Organisational Strategic Development Program*.

In particular, engagement is manifested in the:

- + *Aboriginal and First Nations Framework*, through better engaging with Aboriginal and First Nations people and communities in developing and delivering programming
- + *Accessibility and Inclusion Framework*, which aims to ensure that QVMAG can be engaged with by all people regardless of their backgrounds or situation
- + *Audience Development and Engagement Framework*, which considers the ways in which QVMAG can grow the number, diversity and reach of its audiences
- + *Collection Framework*, to maximise the engagement with our collection for the largest possible audience
- + *Digital Framework*, recognising that more and more of our audiences will engage with QVMAG and its collection, expertise and products through digital technologies
- + *Exhibitions Framework*, recognising that many people engage with QVMAG through its exhibitions program delivered at the Royal Park and Inveresk sites and remotely through travelling products and online
- + *Outreach Framework*, which considers all the ways in which QVMAG engages with audiences beyond its two main sites
- + *Public Programs Framework*, which addresses the diverse array of educational programming and public events delivered by QVMAG to expand audience engagement at our sites and through outreach
- + *Research Framework*, which considers how our research can connect with the maximum number of users and communities to have maximum impact.

OUTPUTS

	22/23	23/24
Total number of Education Programs	390	348
Total visitation Education Programs	8,606	7,883
Total number of Schools Engaged	93	134
Total number of Public Programs	1,094	1,026
Total visitation Public Programs	29,304	27,713
Total number Launches/Functions/Events	28	46
Total attendees Launches/Functions/Events	2,136	3,123
Total number of Planetarium shows	650	747
Total attendees Planetarium	10,314	13,532
Total number Lectures	28	29
Total attendees Lectures	1,783	1,319
Total number of living Producers engaged	92	68
Total number all Programs	1,484	1,374
Total visitation all Programs	37,910	35,596





Participant of the Cosplay Competition
at the QVMadness event held at the
Museum at Inveresk

Photo: Carmencita Palermo
© QVMAG

QVMAG's engagement with audiences is reflected in all sections of this Annual Report and engagement impacts are reflected in the Output measures tabled throughout this document.

This Engagement section concentrates on those activities that relate to public programming, education, events and lectures/workshops. Other aspects of engagement are reported in the other sections of the Annual Report.

Annually, the *Community Connections* program is a highlight of both on-site and outreach activity for QVMAG. During the year, QVMAG collaborated with the broader Tasmanian community to develop and deliver a diverse programmatic offering focused on engagement experiences that support and celebrate the community QVMAG operates within here in Tasmania. The program delivered a higher number of programs for the period and saw an increase in participation at a staggering 429% increase on the previous year.

Significant events in 2023/24 included *Lunar New Year Celebrations* at the Art Gallery at Royal Park, *Pride Month*, *mannalargenna Day*, a three-week program for *International Women's Day* and the ongoing *QVMadness Sci-Fi takeover* at the Museum at Inveresk.

The *Community Connections* program continues to attract large audiences, with over 2,234 participants taking part in programs and activities during 2023/24. This highlights QVMAG's commitment to create, support and deliver accessible and relevant creative and cultural experiences.

Building on outstanding results from the previous year, in 2023/24 the Planetarium has again achieved growth in participation with a 31% increase this year, making this reporting period its highest ever for visitation. Audiences were attracted by the renewed program offerings such as the successful *Dark Side of the Moon: a Pink Floyd experience*, along with updated screening schedule and the new digital capabilities of the Digistar7 system.

Expanding on the diverse exhibition programming across both sites, *Art + Performance* explored various multidisciplinary themes ranging from unique and spiritual sound performances linking to our Pacific Island communities, to a musical exploration of our wetlands. There was also the evermore popular *In Conversation* program, with more than 400 participants attending events across both QVMAG sites as well as off-site within the local community. Another highlight for 2023/24 was the *Curators in the Pub* outreach program, with over 200 participants braving the mid-winter of Launceston for five events at venues such as back lane bars to brew houses, right across the CBD.

QVMAG consistently delivers a diverse range of engaging learning experiences and this year saw 134 schools engage directly with programs and content across both sites, an increase of 44% in participating schools, with schools visiting from across the State, interstate and internationally. Education programs ranged across Aboriginal education art-making workshops, to sessions in the gallery spaces, to STEAM-based hands-on learning activities.

Public Program and Educational highlights are discussed further in their own sections of this Annual Report.



Participants of the Cosplay Competition
at the QVMadness event, held at the
Museum at Inveresk

Photo: Carmencita Palermo
© QVMAG





Fran Reeve-Palmer for *RISE*
on QVMAG's digital platforms.

Photo: Richard Harmey
© QVMAG

OUTREACH

Outreach programs for QVMAG include any QVMAG product that can be engaged with by any person at any location beyond the Royal Park and Inveresk sites.

The QVMAG *Futures Plan* (page 114) observes:

"... the representation of Tasmania through the QVMAG collection should no longer be bound to the geographical location of the Museum at Inveresk or the Art Gallery at Royal Park; with our stories, culture and histories having the capacity to drive national and international engagement ...".

In the recently completed *Organisational Strategic Development Program*, outreach is assigned its own *Outreach Strategic Framework*. This reflects the importance that QVMAG entrusts with growing its delivery of products and services to a growing, and ever-more diverse, audience around Tasmania, the nation, and internationally. QVMAG recognises a particular obligation to delivering products across northern Tasmania but also operates in a global cultural ecosystem.

While growing and diversifying audiences who visit QVMAG sites remains a priority for the institution, we recognise that there is far greater capacity to grow our remote audiences, through contact with our 'real' and virtual products delivered at other sites and into people's homes and schools.

This Annual Report records achievements in outreach under all the other section headings. This reflects the fact that outreach can relate to all areas of QVMAG outputs.

This section provides a summary snapshot of some of the major outreach programs that QVMAG has advanced over the reporting period. It is far from exhaustive.

Exhibitions curated or organised by QVMAG are mostly delivered at the Art Gallery and Museum sites, where environmental conditions are suitable for delicate objects and artworks. However, each year QVMAG delivers a number of exhibitions at other sites in Tasmania.

A vital Aboriginal Education outreach initiative continued in 2023/24 for the meenah neenah Program with Port Dalrymple School, South Georgetown Primary School and the Georgetown Child and Family Learning Centre. This program is part of a mentoring initiative that offers First Nations communities the opportunity to learn about the culture and history of Tasmania with the support of the QVMAG Aboriginal Learning Facilitator.



Performers at *mannalargenna*
Day 2023, held at tebrakunna
/ Little Musselroe Bay

Photo: Carmencita Palermo
© QVMAG

As a multidisciplinary educational and research institution, QVMAG is a source of information for extremely varied audiences. Over the past year, QVMAG staff responded to 2,666 public enquiries, including questions relating to the collections and areas of QVMAG expertise across all its disciplines. The majority of these enquiries are made via telephone and email, from people around the State, country and even overseas. It can require significant investment of time to research and respond to some of these queries.

QVMAG staff participate in many offsite events through the year. Some of these events are QVMAG organised; others are events where QVMAG is contributing its expertise. An example of the first is the *Curators in the Pub* series, where QVMAG curators deliver informal talks on a wide range of topics in venues outside of the QVMAG sites. An example of the second is *mannalargenna Day* held at Tebrakunna (Little Musselroe Bay) each year, where for the past five years QVMAG staff members have coordinated and helped deliver the art program alongside community members and local artists.

We don't keep a consolidated record of all the offsite staff engagements. We should.

Publications written by QVMAG staff, and those published by QVMAG, are a major component of outreach, disseminating information about QVMAG collections, exhibitions and research. In 2023/24, QVMAG staff and associates had seven publications published in professional and popular journals. QVMAG produced three publications issued.

Like all contemporary institutions, QVMAG is highly active in online marketing and through social media products. These have the capacity to reach people anywhere in the world. In 2023/24, QVMAG developed 158 social media assets.

QVMAG loans items from its collection to accredited institutions for exhibition and research purposes. This takes the collection beyond the walls of the institution – sometimes to the other side of the world - thus much increasing its access to a global public and researchers. In 2023/24, over 150 collection items were loaned to other institutions.

Museums and galleries around the world are delivering ever more of their public programs through online services. The QVMAG website attracted over 150,000 active users exploring site content in the 2023/24 year. People are visiting online to learn more about what is happening at the Royal Park and Inveresk sites, to access information on the collection, to utilise online educational packages, and to browse or purchase in the online shop.

Each year, QVMAG adds more of its collection to its digital Collection Management System (CMS). The CMS allows QVMAG to better manage its collection and to provide better digital access to very diverse users. In 2023/24, over 32,000 collection records were entered or updated in the CMS. Collection data entered to national databases are discussed below.

More and more, researchers in Australia and internationally rely on information made available online by research institutions such as QVMAG. This information can include textual data, maps and digital images held on collection databases. QVMAG is making more of its collection accessible through its own website, and in addition, places data on national databases such as the Atlas of Living Australia and OZCAM. In 2023/24, QVMAG uploaded 9,890 collection records to these national databases, where they are used by researchers around the world.

ATLAS OF LIVING AUSTRALIA

3,759,218

QVMAG DATA
RECORDS
DOWNLOADED



FROM

17,737

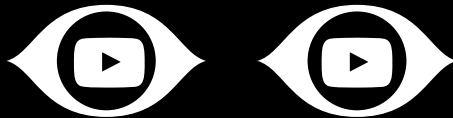
SEPARATE
ONLINE VISITS

24
OFFSITE
EDUCATION
PROGRAMS

39,114
VIEWS

472,046
IMPRESSIONS

QVMAG



YOUTUBE
CHANNEL

EDUCATION OVERVIEW

At the heart of QVMAG's strategic goals lies a commitment to continuous learning and STEAM-based (Science, Technology, Engineering, Arts, and Mathematics) education. Throughout the year, QVMAG consistently delivered a diverse range of engaging learning experiences, led by educators outside the traditional classroom setting.

QVMAG's innovative approach allows for curriculum-based learning embedded in education programming that emphasises life-long learning. Within program offerings, STEAM-based disciplines are central in fostering inquiry, conversation, and critical thinking among students when on site at the Art Gallery and Museum, and when they return to the classroom.

QVMAG develops and implements curriculum-based learning experiences through programs offering a mix of formal and informal education programs, hosted sessions, hands-on workshops, teacher and student resources, and educational outreach programs. As outlined in the *Futures Plan*, it is key for the institution to maintain a clear focus on local content, fostering strong connections within our community, along with the opportunity to include local practitioners in the production of programs for schools, children and families.

QVMAG's education offerings are continuously reviewed and renewed and now link holistically across all QVMAG's outputs. This year, QVMAG proved the commitment to embedding learning opportunities across all our offerings, with collaboration across internal working groups to develop and deliver new and unique experiences, especially for young people, within the exhibitions at both sites.

Throughout the 2023/24 year, there were play-based learning interactives and family-friendly educational modules embedded within exhibitions, curriculum-based teaching resources and play-based learning collateral for families. Reflecting QVMAG's dedication to continually produce and deliver diverse educational experiences for varied audiences, this year QVMAG focused on connected opportunities for employing innovative formats with inclusivity at its core.

As noted by the Australian Curriculum Version 9.0, curriculum-based learning linkages are crucial for creating meaningful and effective educational programs that cater to the diverse needs of students and prepare them for lifelong learning.

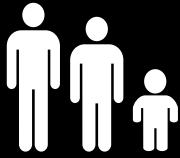
In the 2023/24 period, QVMAG presented 348 educational initiatives, reaching 7,883 students and individuals through a wide array of offerings, including educational programs held within the gallery spaces, specialised hands-on art-making sessions, STEAM-based learning workshops and exhibitions developed by students.

QVMAG has successfully expanded its education outcomes by engaging with educational institutions ranging from primary schools to universities - locally in northern Tasmania, and state-wide. During this period, 134 schools participated in QVMAG's educational programs. There were also three visiting schools from mainland Australia and one school from Japan.

OUTPUTS

	22/23	23/24
Total onsite Education Programs	386	324
Total offsite Education Programs	4	24
Total Primary Schools participation	48	59
Total Primary Students participation	4,395	4,156
Total Secondary Schools participation	31	53
Total Secondary Students participation	3,232	1,895
Total Tertiary Students participation	163	180
Total number of facilitated School sessions	79	43
Total number Students facilitated sessions	1,498	891
Total number of Science Week Programs	32	46
Total attendance Science Week	1,513	2,015





**SCHOOL
VISITATION
ORIGINS**

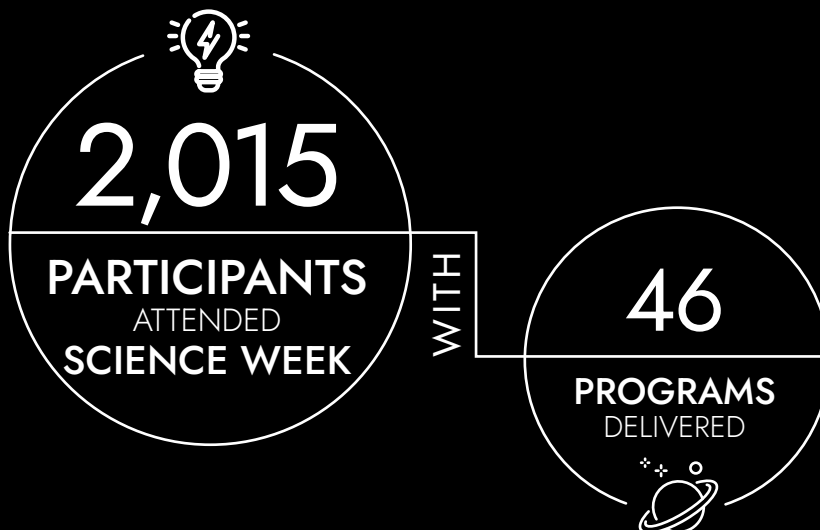
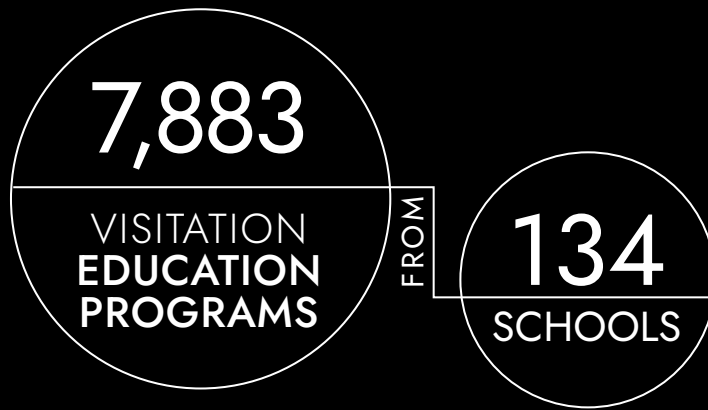
JAPAN

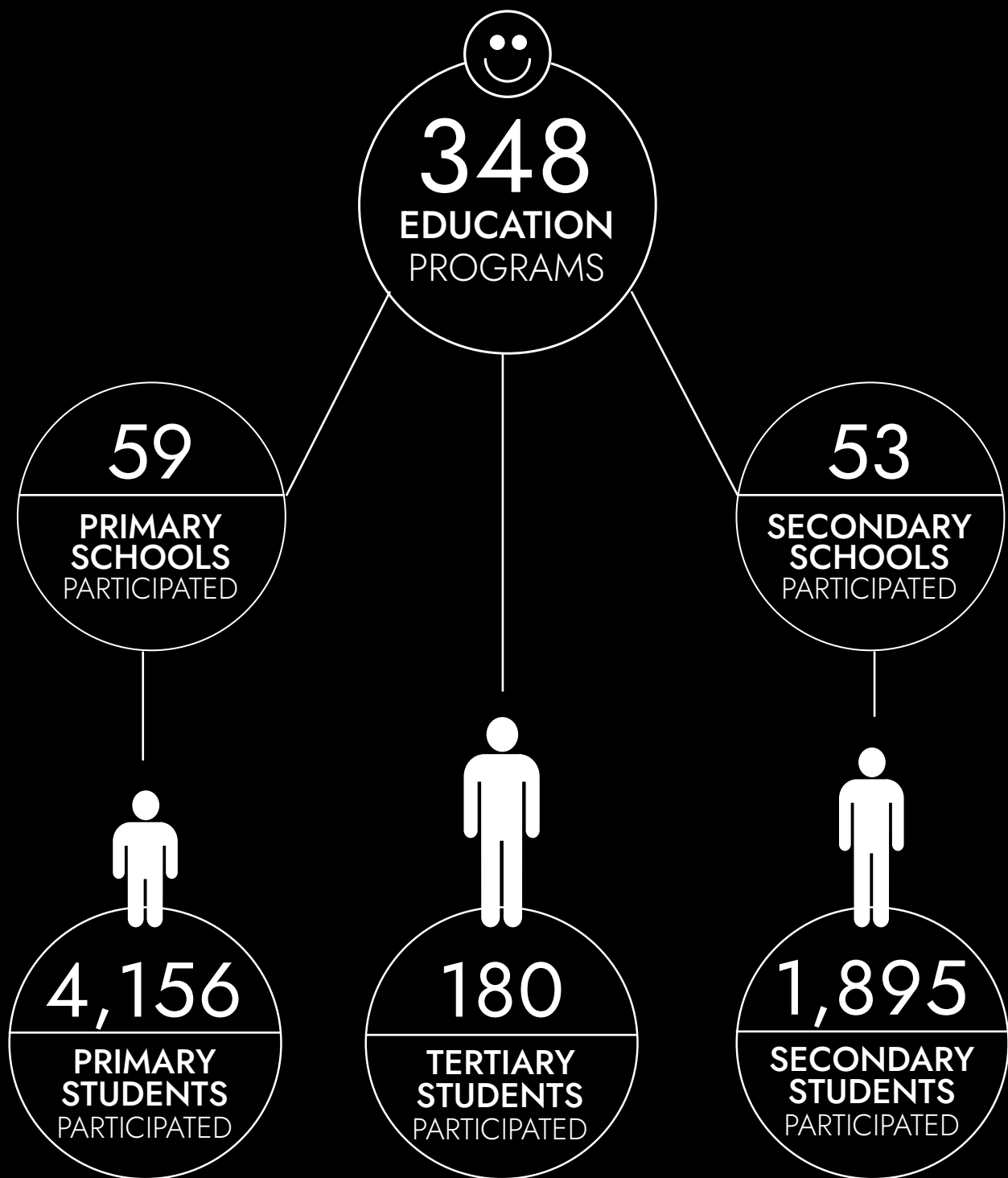
NORTHERN
TERRITORY

SOUTH
AUSTRALIA

VICTORIA







A highlight for this year was the research, development and delivery of an ongoing format for printed educational resources for both schools and families alike, with two wonderful **activity books**, one featuring *Strange Nature* at the Art Gallery, and the other for *Wetlands* at the Museum. These activity books were hugely popular with visitors right through until the close of each exhibition. Featured activities from both these books were made available digitally to schools, teachers and families learning at home online.

There was also the renewal of the 'kid trails' activities which are available ongoing at both sites, and this year featured the exhibitions of *Miniature Worlds* at the Art Gallery and *Mind Blown*, *Botanica* and *Tasmanian Connections* at the Museum.

In June, there were broader education offerings being piloted, as the Aboriginal Education program flows on to focus on educational resource development. During 2024, the suite of programmatic offerings in this area will be redefined and strengthened, as QVMAG continues to focus on developing renewed programming, along with establishing stronger partnerships in the sector.

In the later part of 2023/24, QVMAG launched further new education offerings, focused on hands-on learning workshops linked with Aboriginal Education, specialised art-making and new live presentations in the Planetarium that build on the popular 'night sky' sessions concentrating on curriculum topics for secondary school students focused on the seasons in nature.

QVMAG is continuing the assessment of the current and future collection of programs, with an emphasis on further curriculum-based links that can be shared in QVMAG informal learning settings, along with teaching resources.

To assist the development of QVMAG's education program, in June 2024 the first phase was undertaken for introducing the new **QVMAG Educators Reference Group**, which will be operational later in 2024.

This advisory group will be made up of teachers, educators in the public sector, informal learning practitioners, literacy and early-years specialists and STEAM-based educator groups.

The *QVMAG Educators Reference Group* will assist program co-design that is relevant and contemporary for various stakeholders and ensure that QVMAG continues to cater to different educational stages, from early childhood right through to tertiary education levels.

As a key deliverable from the *Futures Plan*, QVMAG places equal emphasis on crafting and executing digital learning platforms, extending outreach to schools across northern Tasmania and enhancing off-site interactions with unparalleled access to its collections. This will be enhanced by the new 3D online collection capabilities that are being developed in 2024 (and are discussed further elsewhere in this Annual Report).

With this, QVMAG will continue to adapt to the dynamic digital landscape, fostering more connected and modern cultural experiences for Tasmanian educational institutions and a wider audience.

This approach ensures that QVMAG's educational offerings embody a commitment to digital culture for delivering better-connected contemporary cultural experiences for schools and broader education audiences, both within classrooms and through on-site engagement.



Participants of the *Holiday Program: Strange Nature inkblot creatures* workshop at the Art Gallery at Royal Park.

Photo: Tash McCulloch
© QVMAG

ARTSTART

In the 2023/24 period, the *ArtStart* program and exhibition continued to be a key program for QVMAG's integrated education-focused initiatives that ignite the creative journey for young, inquisitive minds. Through this K–6 art exhibition program, QVMAG is fostering children's engagement with the visual arts. Each program cycle revolves around a specific thematic framework that promotes early critical thinking and student-driven visual and curatorial growth.

Schools right across northern Tasmania are invited to create works in class during the school terms and then encouraged to contribute artworks aligned with the chosen theme. A group of student curators are selected from one of the participating schools to lead the exhibition's development, offering a rare insight into curatorial practices, artwork selection and exhibition management.

'During the period, in addition to 12 local Launceston schools, artwork was submitted from these further afield schools: Mountain Heights School, Queenstown; St Mary's District School; Bicheno Primary School; and for the first time, truwana/Cape Barren Island School.

This year saw three *ArtStart* shows, the first being *ArtStart: For Our Elders* as part of QVMAG's NAIDOC Week celebrations. This NAIDOC Week theme recognised and celebrated the history, culture and achievements of Aboriginal and Torres Strait Islander people, and students responded to this by depicting the people and stories of Tasmania's community.

ArtStart: My Imaginary World, which highlighted students' interpretations and re-imaginings of their worlds, featured the works of 40 students from eight schools from around northern Tasmania, including Flinders Island.

The Mayor of Launceston opened the exhibition, which included a live stream of the event for the regional schools to be able to participate in the launch. There were also three new Student Curators for this show, joined by three Student Mentors assisting in the selection of the artworks to be hung from over 100 submissions.

The third element, *ArtStart: Keep the Fire Burning*, opened on 29 June and closed out the 2023-24 *ArtStart* program. The theme of fire honoured the enduring strength and vitality of First Nations culture, with fire a symbol of connection to Country, to each other, and to the rich tapestry of traditions that define Aboriginal and Torres Strait Islander peoples.

ArtStart nurtures, endorses, exhibits and ultimately honours the creative talents of our community's budding artists, who can go on to become today's emerging and seasoned professionals.

The *ArtStart* program continues to be a highlight of both the education and exhibition program at the Art Gallery, consistently reaching new audiences and bringing the Children's Gallery to life.



Ellie Pennington
Rainbow Land
Paint and pen
Grade 2
Bicheno Primary School

School

ary School

aeschke
land

ry School

Attendees of the opening of
ArtStart: My Imaginary World
Art Gallery at Royal Park.

Photo: George Perkins
© QVMAG

THE BIG PICTURE

Again in 2024, QVMAG held *The Big Picture* exhibition at the Art Gallery at Royal Park as part of ongoing partnership with the Launceston Big Picture School. This collaborative program nurtures student learning embedded in real-world industry practices, facilitated by the mentorship and insights provided by QVMAG's expert teams. This initiative imparts crucial knowledge about the intricacies of developing, curating and delivering art exhibitions.

Through this educational journey, students are empowered to conceptualise an exhibition theme and produce artworks, which are then showcased to the diverse audiences of QVMAG, spanning local, national, and global visitors. In late 2023, 24 Year 9 students volunteered to be involved in the exhibition and met with QVMAG staff to discuss the upcoming 2024 exhibition.

The students spent time at the Art Gallery, becoming familiar with the space the exhibition would be held in, then worked together at school to create and develop the theme for their exhibition, settling on the title and theme of *Mythical Whimsical*.

"The idea behind this is for artists to respond to the theme in any way they feel comfortable. From emotional responses in abstract representation, to nostalgic references from childhood, Mythical Whimsical aims to represent the make believe and the playful."

Katherine Kahl, Year 9 Art Teacher,
Launceston Big Picture School

The students set about creating new artworks during the later part of 2023, including throughout their summer holidays and into early 2024. The students then curated the show at school, showcasing their unique talents, employing diverse media and demonstrating their unique and individual ideas around the theme. Works included both two dimensional and sculptural works and embraced varied materials and media such as ceramics, textiles, digital works and sculptures created from mixed media.

The current partnership between QVMAG and the Big Picture School extends benefits to the broader community in several impactful ways. By showcasing student artworks, QVMAG provides a platform for young artists to contribute to the cultural landscape, enriching the community's artistic diversity.

The collaboration offers real-world learning experiences, bridging the gap between academic concepts and practical application, which can inspire other educational institutions to adopt similar hands-on approaches. A key feature of the program is the involvement of local students in creating and curating an exhibition that fosters a sense of ownership and pride within the community, encouraging residents to engage more deeply with the Art Gallery.

The *Big Picture* program is a feature for QVMAG, drawing 4,932 visitors in 2023/24. It strengthens the role of the institution as an invaluable educational asset for Tasmanian teachers and schools, enhancing the learning experience of K-12 students.



Lily BROWN
Digital artwork, 2024
computer software



ARTRAGE 2023

Celebrating the outstanding achievements by Tasmanian art students, the annual touring exhibition *ArtRage* is a QVMAG initiative now in its 29th year. Each year this exhibition shares an eclectic and inspiring glimpse into the creative minds of talented year 11 and 12 Tasmanian Certificate of Education (TCE) students from around the State.

With a state-wide reputation for fostering the artistic growth of students and sharing a multitude of perspectives, stories, and experiences, *ArtRage* has become an essential component in arts education, providing a platform through which student artists from colleges and secondary schools are able to showcase their creative practice.

As a part of the *ArtRage* exhibition development, our QVMAG curator travelled around Tasmania to view over 1,000 art portfolios presented for the Art Studio Practice and Visual Art 3 examinations. The resulting *ArtRage 2023* featured more than 150 works by 108 students studying pre-tertiary visual arts, drawn from 26 schools and colleges. These works include the exemplary portfolios selected as the *Examiner's Choice* for each subject and, in a first for 2023, a further four students who were awarded High Recommendations.

One of QVMAG's most visited annual exhibitions, *ArtRage 2023* attracted a total of 13,891 visitors to the Art Gallery at Royal Park. Schools from across Tasmania visited *ArtRage* in Launceston and at the Salamanca Arts Centre in Hobart, with secondary and TCE students exploring the exhibition as part of their 2024 arts curriculum studies.

Lachie SNELL
Launceston College | Art Studio Practice
Depth
digital print
273.0 x 110.0 cm

PARTICIPATING SCHOOLS

2022/2023

LAUNCESTON

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

BURNIE

Hellyer College
Marist Regional College

DEVONPORT

Don College
St Brendan-Shaw College

HOBART

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

LATROBE

Geneva Christian College

PENGUIN

North West Christian School

SMITHTON

Circular Head Christian School

ULVERSTONE

Leighland Christian School



ABORIGINAL EDUCATION

During 2023/24, QVMAG strengthened collaboration with the Tasmanian Government's Department for Education, Children and Young People (DECYP) on the Aboriginal Education program and support for the Aboriginal Learning Facilitator program initiative.

As an important program partnership maintained between DECYP and the City of Launceston, QVMAG continues to work together with stakeholders to foster a role that is integral to Aboriginal Education and community engagement—specifically, the employment of one of the State's four Aboriginal Learning Facilitators—within QVMAG's operations.

This year saw the renewal of the important three-year agreement for the Aboriginal-identified role to continue to be provided within QVMAG through until December 2026.

With a great capacity to grow, this strategic partnership enables the institution to have Aboriginal perspectives and Aboriginal people delivering Aboriginal cultural business. As a result, all Tasmanians will benefit. Offered as a 0.6 full-time employment status, the role is critical in devising and implementing a diverse array of Aboriginal Education programming both on site across QVMAG and through outreach activities. The Aboriginal Learning Facilitator initiative is designed to enrich public and educational experiences through the utilisation of QVMAG's extensive exhibitions and collections.

The primary aim is to enhance understanding and appreciation of Aboriginal and Torres Strait Islander histories and cultures as per the Australian Curriculum, with a special emphasis on northern Tasmania.

Along with incorporating the creation and implementation of educational programs, the role of the Aboriginal Learning Facilitator extends to providing assistance to the activities of local education groups and a range of QVMAG initiatives. The Aboriginal Learning Facilitator plays a key role in overcoming inherent cultural barriers and helps to close the gap in Aboriginal education and awareness within the institution and the wider community.

The past year has seen the Aboriginal Education program successfully engage with participants across a broad range of education offerings, with a focus on schools, children and their families.

The delivery of QVMAG's Aboriginal Education program is growing to include the development and delivery of outreach programs for schools throughout northern Tasmania, by implementing online learning opportunities where possible and increasing off-site engagement linked with online access to the collection. In support of these initiatives, over the next three years as a feature of the Aboriginal Education program, QVMAG will embrace ever-evolving digital learning opportunities, leading to better-connected contemporary cultural experiences for Tasmanian schools and broader education audiences, ensuring that our educational offer will become embedded within classrooms and in addition to on-site engagement.



Immersed in Country: earth dyeing workshop led by Aunty Vicki West, held as part of the 2024 International Women's Day program.

Photo: Carmencita Palermo
© QVMAG

As part of QVMAG's overall programming, the Aboriginal Learning Facilitator role is furthering development of workshops that offer insights into Tasmanian Aboriginal ongoing culture, cultural practices, and protocols. These sessions cater to the general public, culturally diverse groups, and students at school and tertiary levels.

The 2023/24 program included:

- + Development and delivery of art-based workshops focused on knowledge sharing, and skills-based learning by employing traditional/contemporary materials and practices
- + Support for self-guided school groups visiting *The First Tasmanians: our story* exhibition
- + Delivering key annual programs including the *ArtStart* education program and exhibition, *NAIDOC Week 2023* celebrations and supporting the outreach program for *mannalargenna Day 2023*
- + Producing new and innovative programs that provide students an opportunity to engage with, and talk about, culture and cultural practices from a First Nations perspective
- + Continuing to present informal learning experiences using the resources of the QVMAG Aboriginal Garden to share the importance nature has in continuing to provide Aboriginal people with an abundance of foods, medicines and resources
- + Designing resources for educators and the public to learn about and understand why cultural practice is important to Tasmanian Aboriginal people
- + Providing insights into cultural protocols and what constitutes culturally inappropriate use of Aboriginal art, materials and techniques.

During these programs, participants engage in open discussions, converse with a variety of speakers, and learn artistic techniques and media to express their own stories.

The workshops have a dual purpose: fostering cultural awareness and encouraging appreciation among attendees. Additionally, the Aboriginal Learning Facilitator develops and delivers ongoing specialised sessions, aimed at delving into the significance of cultural practices for Tasmanian Aboriginal people.

QVMAG's Aboriginal Garden continues to play a key role for the Aboriginal Learning Facilitator to acquaint visitors with the Aboriginal approach to land care, bush foods and other traditional cultural practices. This year in January, the creative workshop with Cornerstone Youth Services was continued. Cornerstone operates this initiative to link young members of the Aboriginal community with culture. With eight participants returning in 2024, the group furthered their art-making skills, working with their hands as part of knowledge sharing.

As the Aboriginal Education program continues to provide opportunities for the wider Tasmanian public to engage with Aboriginal learning programs, the participation of the Aboriginal Learning Facilitator will proceed with developing and delivering select QVMAG public program events. In all these offerings, attendees including those from culturally diverse backgrounds, are encouraged to participate in open discussions, which can be challenging.

Emphasis is placed on the continuity of Aboriginal culture, cultural practices and protocols. This also links with the Aboriginal Learning Facilitator assisting with ensuring Elders and the community feel culturally safe when visiting for meetings and gatherings at QVMAG.

Moving into a new year, broader education offerings are being piloted as QVMAG works closely with support from DECYP and the Aboriginal Education Services team.



A participant at the *Immersed in Country: earth dyeing* workshop led by Aunty Vicki West, held as part of the 2024 *International Women's Day* program.

Photo: Carmencita Palermo
© QVMAG

SCIENCE WEEK

Each year, QVMAG participates in National Science Week and develops extensive programming. The annual program has become a key event on the calendar for families and students across northern Tasmania.

In 2023, the Tasmanian National Science Week Coordinating Committee and Inspiring Australia (Tasmania) awarded QVMAG one of 12 grants to assist with the delivery of public programs as part of National Science Week.

The institution welcomed 30 class groups from 12 schools across northern Tasmania in August for the annual QVMAG *Science Week for Schools* program at the Museum.

In line with the 2023 Science Week theme of *Innovation: powering future industries*, students engaged with activities relating to technologies that have transformed global industries, including artificial intelligence, 3D printing, facial recognition, autonomous vehicles and more.

Six class groups per day moved through a series of engaging sessions, including a robotics demonstration and hands-on activity, a mini Planetarium show, interactive activities in the *Australia in Space* exhibition and hands-on engineering challenges involving the creation of bridges, towers and robot claws.

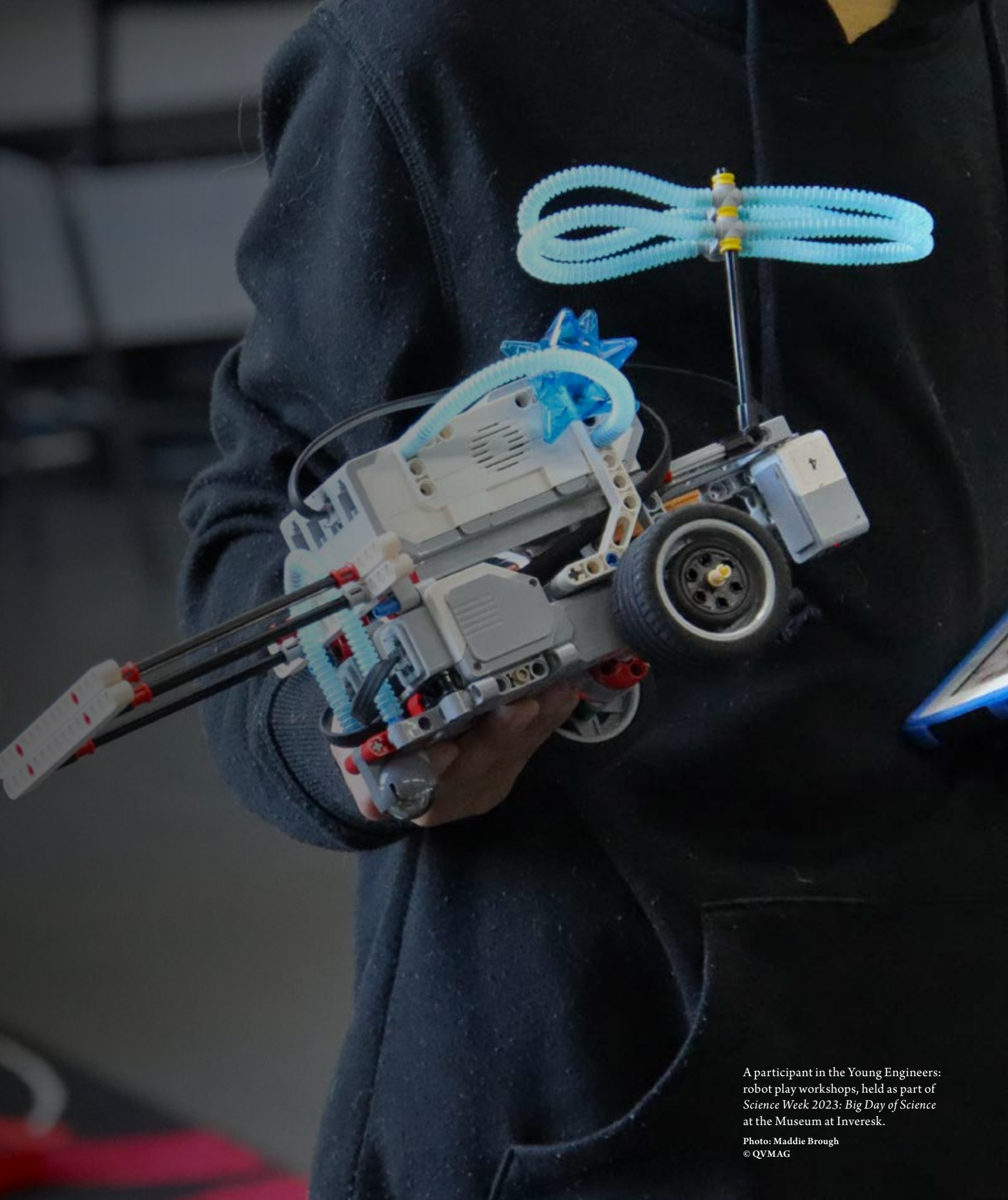
The week-long celebration of all things science at QVMAG culminated in the annual *Big Day of Science*, which each year attracts families from across the region.

A record total of 1,100 **visitors** attended onsite at the Museum at Inveresk on Saturday 19 August, enjoying a range of interactive activities. As well as attending live science spectacular shows in the Nuala O'Flaherty auditorium, visitors were able to dig for microplastics, play with robots, code a videogame and make a spacecraft.

For adults, the *Science in the Pub* trivia night at Du Cane Brewing was again a great success with 89 attendees. Teams tested their knowledge on everything from molecular biology and chemicals to space and extreme science.

Free talks on the fusion of 3D printing and art, careers in technology and the science of jewellery making – plus free tickets to the Planetarium for Seniors - rounded out the week's program across both QVMAG sites.

STEAM engagement and education remains a core focus for QVMAG and a cornerstone of its annual programmatic offer, especially for families and schools. The institution's programs augment national efforts in science education and appreciation, with a Launceston relevance and flavour.



A participant in the Young Engineers:
robot play workshops, held as part of
Science Week 2023: Big Day of Science
at the Museum at Inveresk.

Photo: Maddie Brough
© QVMAG

PUBLIC PROGRAMS OVERVIEW

The public experience at QVMAG is defined by much more than just its exhibitions. QVMAG public programs expand on the exhibitions and provide stand-alone experiences relating to the collections and all of the myriad of connections that can be made around the collections. Our programs invite visitors to experience art, connect with makers, challenge and share ideas, discover the natural world and make and create as they join a community in conversation.

Reflecting the need to see a dynamic and diverse QVMAG as outlined in the *Futures Plan* and the newly developed *Public Programs Strategic Framework*, the 2023/24 year saw the development and presentation of a vast array of programming that also successfully furthers the institution's 130-year tradition of supporting the exchange of ideas, and hosting meaningful dialogue, within the Tasmanian community, and builds upon QVMAG's storied tradition of being a cultural hub for the region.

Also reflecting the importance of working with our local community and local creative individuals, in 2023/24 QVMAG collaborated with a wide spectrum of local creators, culminating in the creation and delivery of place-based programs that reflect life here in Tasmania, linking to mainland Australia and internationally through our community.

The *Futures Plan* sets a framework for QVMAG becoming a vibrant and innovative hub for the arts, cultural expression and scientific discovery in Tasmania, supported by a dynamic and varied array of community-centric public programs.

In 2023/24, QVMAG has further developed the offerings such as *In Conversation*, *Community Connections*, *Make and Create*, *Art + Performance*, and the *Holiday Program*.

Through *Community Connections*, the stories that are distinctly Tasmanian are woven into the fabric of our communities through shared cultural experiences. A key focus on collaborating with community as well as active creators, artists and producers has developed and lively programs and events. Highlights were *NAIDOC Week 2023*, *International Women's Day 2024*, and *Lunar New Year Celebrations 2024* for the Year of the Dragon.

Make And Create and the *Holiday Program* provide family-oriented STEAM-based activities and workshops designed to enhance skills and connections with the collection and exhibitions. These activities support the institution's objectives of broadening its programming scope and extending its community reach to build new audiences.

The *In Conversation* program has successfully and deeply connected audiences with the institution's vast collections, insightful exhibitions and scholarly pursuits throughout the year.

In the 2023/24 period, a total of 1,026 public programs were conducted, engaging 27,713 participants. The following *In Focus* stories represent a selection of QVMAG's programs delivered within the engagement focus themes during 2023/24.

OUTPUTS

	22/23	23/24
Total <i>Make and Create</i> programs	NA	22
Total attendees <i>Make And Create</i>	NA	332
Total <i>Make It Place</i> programs	14	16
Total attendees <i>Make It Place</i>	726	1,486
Total <i>Art + Performance</i> programs	4	4
Total attendees <i>Art + Performance</i>	251	86
Total <i>Holiday Program</i>	20	21
Total attendees <i>Holiday Program</i>	341	360
Total <i>Community Connections</i> programs	10	33
Total attendees <i>Community Connections</i>	422	2,234
Total <i>In Conversation</i> programs	6	17
Total attendees <i>In Conversation</i>	174	471
Total Exhibition programs	51	60
Total attendees Exhibition programs	1,620	1,800
Total General programs	366	326
Total attendees General programs	24,094	20,089





Philip Kuruvita preparing
for the *Faces of Launceston*
exhibition at the Museum
at Inveresk.

Photo: Carmencita Palermo
© QVMAG



IN CONVERSATION

In 2023/24, the *In Conversation* program evolved into a key feature of QVMAG's strategic programming, enhancing informal learning for all audiences, local and visiting, with 17 sessions delivered across both sites.

The *In Conversation* program was first offered in 2023 as an identified initiative that would foster curiosity among our community, granting it access to our resident specialists and offering insights into QVMAG's collection. It is also a format that allows for a diverse group of guests, including local and visiting scholars and researchers, notable figures, authors, artists, and other creatives, to engage directly with QVMAG's audiences.

During this second year, with the significant increase in programs, it became apparent that one of the most intriguing aspects of the *In Conversation* series was its unpredictability. It is not always possible to foresee how each conversation will unfold, or where it will lead, providing both the facilitators and the audiences with unforeseen discoveries.

As the *In Conversation* program has developed, today it offers audiences an opportunity to engage in the art of observation and collective learning at the same time. In doing so, it empowers visitors to QVMAG to delve deeper, to engage more intimately, and to explore the exhibitions on a deeper level alongside the artists, creatives and curators as they disclose their narratives and insights.

The sessions often illuminate the interplay between contemporary art and the fabric of our daily lives. They also prompt audiences to reflect on their interactions with the natural world. They encourage us to ponder the current state of our environment, our diverse species, and the climate, fostering a deeper understanding of the world we inhabit.

In some cases, the question has become self-reflexive, in that – do arts and culture hold the key to promoting greater social interaction? During the year, members of the audience stated how they observe that at the heart of an engaged cultural organisation, like QVMAG, there is the essential service of hosting dialogues between creatives and their audience, and there is a co-benefit where this starts to influence and build community.

While face-to-face program delivery is a key feature, this year the *Miniature Worlds* exhibition supported the development of more digital interactions, with its vast international audiences online, particularly linked with social media and live streaming. As the *In Conversation* program design moves forward and new digital capabilities are established, QVMAG's program will be reaching more online audiences.



Aunty Patsy Cameron during the
*Land Water Sky: Stories from First
Tasmanians* session *In Conversation*
held 22 October 2023 in the
Spiritual Patterns show.

Photo: Maddie Brough
© QVMAG

COMMUNITY CONNECTIONS

Now in its second year, the *Community Connections* program at QVMAG continues to focus on the creation and delivery of a varied and inclusive array of programs aimed at the wider community here in Tasmania. The program has enabled QVMAG to dedicate efforts to offering programs that enhance engagement with the cultural sector and communities right across the northern region of the State.

This year saw innovative programmatic ventures tied to QVMAG's exhibitions and collection, inviting both existing and new audiences throughout Tasmania to partake in creative, accessible and imaginative interactions with the community and various sectors.

Working together with community partners, there were 33 co-created *Community Connections* programs presented in 2023/24. QVMAG coordinated a variety of activities within the framework of the *Community Connections* initiative, aspiring to catalyse community-centric dialogues and family-based, hands-on learning opportunities linked to creative cultural experiences.

Three of the major *Community Connections* programs are discussed separately in this Annual Report (*Curators in the Pub*, *Science Week* and *International Women's Day*).

NAIDOC Week 2023

Two special programs were presented for NAIDOC Week. The first program was an open but intimate offering where QVMAG, through the Aboriginal Education program and the Aboriginal Learning Facilitator, hosted a morning tea at the Museum to celebrate family stories within a community possum skin cloak, with 25 people in attendance. Possum skin cloaks are a continuing tradition to many Aboriginal families and are often inscribed with personal and family stories.

The second program launched the NAIDOC Week-themed *ArtStart: For Our Elders* exhibition at the Art Gallery. School students from kindergarten to Grade 6 participating in the show were invited to the opening event with their families to view their artwork on display and share what NAIDOC Week means to them and the community.

mannalargenna day 2023

mannalargenna Day, held at tebrakunna (Little Musselroe Bay) on Saturday 2 December, was again a highlight for the year. The event was officially opened by the Governor of Tasmania, the Honourable Barbara Baker, and attracted another record turn-out from the community, friends and supporters. This was the fifth year that QVMAG has supported the community event with an outreach program that facilitates the community art exhibition. QVMAG staff members coordinated and helped deliver the art program alongside community members and local artists.



Seniors Week and Children's Week 2023

Workshops for young and old were offered as a part of *Seniors Week and Children's Week* during October. The drop-in sessions for *Children's Week* had 166 children aged up to six and their parents participating in science and art activities during *Science Play for Toddlers* at the Museum, and *Art Play for Toddlers* at the Art Gallery. During *Seniors Week*, the Art Gallery welcomed 96 participants over five programs, one with an intergenerational focus where grandparents and their grandchildren joined together in a hands-on workshop creating 'suminigashi' (Japanese paper with ink-marbling). Other sessions included the workshop *Water Colouring with Coffee* led by local artists, a miniature-making workshop *My Story, My Suitcase*, and a meditation-practice in the Art Gallery through *Mindful Movement* sessions.

Lunar New Year 2024 Celebrations

A highlight of the summer was the *Community Connections* program, *Lunar New Year 2024 Celebration* at the Art Gallery. This continuing program is a key feature on the community calendar of Launceston, featuring the Guan Di Temple and family-focused activities to celebrate this auspicious time of the year. Over 111 visitors tested their skills with the Chinese calligraphy station, made dragon lanterns and crafts with *Make It Place*, took part in Tai Chi classes in the gallery spaces, and participated in tours of the Guan Di Temple with the History curators. QVMAG also launched its new feature, the 3D collection online with objects from the History collections and complemented by a display of 'dragon' objects within the Art Gallery.

QVMadness 2024

In its third iteration at the Museum, the *QVMadness* science fiction program took over the site on Saturday 4 May. This year's program welcomed over 524 visitors who participated in many family-friendly activities such as 'space craft' for the kids in *Make It Place*. Audiences could visit the Planetarium for a special presentation, *Astronomer Q&A: Faster Than Light travel - science fiction or fact?*—an event filled with mind bending facts and figures on the concept of space travel. The day also saw back-to-back feature screenings in the Planetarium of *'Dark Side of the Moon: a Pink Floyd experience*, out-of-this-world Photo *'Space' Stations* photo booths and live demonstrations from the *Tasmanian Litesabre Alliance*. And for what is a now the program crowd-favourite, over 50 people entered the *QVMadness Cosplay Competition*, where participants brought out their best sci-fi or fantasy cosplay to share in the fashion parade. Over 200 community members viewed the parade, with the winners of the adult, kids and 'up-cycled' categories receiving some way-out prize packs from the QVMAG Shop.

Pride Month 2024

In the spirit of *Pride Month 2024*, QVMAG forged a partnership with Interweave Arts, focusing on a community-based collaboration. A series of six art-making workshops titled *Progressive Wearable Art: A Diva Gown, diverse & drop-dead gorgeous* were held at the Museum, led by two local artists, to create a wearable-art piece for the 2024 *REMADE Sustainable Art Gala* held at Government House in Hobart.





Artist Enya Arsenal displays the results of the *Progressive Wearable Art: A Diva Gown* workshop series, held in collaboration with InterWeave Arts as part of Pride Month 2024, Government House, Hobart.

Photo: Carmencita Palermo
© QVMAG

ART + PERFORMANCE

Since 2022, the *Art + Performance* program series has evolved as a feature offering for QVMAG. From its first editions of showcase evening events, the programs highlight artists' collaborative performances with behind-the-scenes experiences for audiences. The series continues to transform as it builds new connections, with wider engagement across the community.

This year *Art + Performance* again concentrated on the development and delivery of immersive, improvised live music experiences within exhibition spaces. QVMAG invited two internationally renowned artists to initiate, develop and deliver their own individual and unique performances during afternoon sessions for all ages.

A continued focus on inviting individual, multidisciplinary artists and producers to engage and respond to exhibitions across both QVMAG sites, *Art + Performance* is designed to showcase a fusion of arts practice. The program series demonstrates the organisation's strategic shift to producing live performance experiences that complements the exhibition program and provides further creative linkages for Tasmanian and visiting artists by employing site-specific performances. In turn, this offers the broader community new and innovative opportunities to participate with QVMAG exhibitions.

In October, audiences were treated to *Immersive soundscape and storytelling from Pacific Islands*, a stirring performance from Tasmanian Samoan musician, interdisciplinary artist and educator, Lila Meleisea. Performed alongside the diverse touring exhibition *Mariw Minaral (Spiritual Patterns)* at the Art Gallery at Royal Park, Lila led an interactive session inspired

by the stories and narrative links within Zenadth Kes (Torres Strait Islands) artist, Alick Tipoti's artworks. Meleisea responded with her own unique experience of the Pacific, her musical creations interfaced with Tipoti's to explore nature and the universe. Through Meleisea's traditional music practices, participants connected to culture through the storytelling within the exhibition.

In December, the *Wetlands* exhibition hosted a contemporary sound performance. Musician Karlin Love performed *The sounds of the Wetlands: a musical exploration* where the audience was transported through the different ecosystems of the wetlands. Karlin guided the audience through sound, sharing stories about wetland creatures and invited the audience to participate in responding to the continuous soundscape with musical instruments, creating a multilayered sound experience.

On Friday 2 February, the Museum at Inveresk hosted a celebration for *World Wetlands Day*. Within the *Wetlands* exhibition Karlin presented an updated iteration of the interactive soundscape experience especially for family audiences.

The *Art + Performance* program allows visitors exclusive art experiences, while activating the gallery spaces and public areas of the institution, providing unique informal learning opportunities for the wider community. As the program continues to grow, so will the cultural and economic co-benefits to the creative community of northern Tasmania.



Wetlands are endangered

Marsh is a place of light, where the grass grows in water, and water flows into the sky.
Rita Dove, *Where the Grasses Grow*

Wetlands are places where water and land meet. They are home to many plants and animals, and they are important for the environment. They help to filter water, and they are a source of food for many birds and animals. They are also a source of water for many people. They are a source of life.



Healthy wetlands mean a healthy environment. They are a source of life and a source of water. They are a source of food for many birds and animals. They are a source of water for many people. They are a source of life.

Musician Karlin Love at *The Sounds of the Wetlands: a musical exploration*, held as part of the Art + Performance program at the Museum at Inveresk.

Photo: Carmencita Palermo
© QVMAG

HOLIDAY PROGRAM

During the 2023/24 period, QVMAG successfully presented an extensive array of family-focused programming across both the Art Gallery at Royal Park and the Museum at Inveresk.

Leveraging the rich collections and varied exhibition program of QVMAG, the holiday programs provided northern Tasmanian families with engaging educational experiences. The ever-popular Holiday Program underscores QVMAG's ongoing dedication to offering free, engaging and hands-on learning for families. A wide variety of workshops for all ages featured in the program, which for the first time since 2019 were delivered across both sites. In 2023/24, the 21 holiday programs attracted over 357 children and their families.

Programs were delivered for winter, spring, summer and autumn. Activities in October covered a diverse range of topics such as planes and travel, printmaking, botanical investigation and mask making.

The summer holiday season was packed with activities. The programs featured at both the Museum and the Art Gallery were a huge success, with all programs fully subscribed. Sessions focused on having children and their care-givers getting their hands dirty creating fun objects, imagining stories and producing pictures in a wide range of mediums. Participants greatly enjoyed the play-based sessions together, with one parent observing that by working together with their child

in the activity, it had given them the confidence to continue similar activities at home. This is evidence that these programs are building capacity for people to learn how to use regular, every-day items to up-cycle into creative learning projects at home with their children. Highlights were the *Exquisite Creatures* workshops for *Strange Nature* at the Art Gallery and the ever-popular drop-in activities of *Make It Place* for *Wetlands* and *Botanica* at the Museum, and *Miniature Worlds* at the Art Gallery.

The autumn Holiday Program in April focused on family-friendly art-making activities, where hands-on learning featured for light-play with the *Illuminate* exhibition, crafty facts with *Mind Blown* at the Museum and clay creations for *Vast & Varied* at the Art Gallery. A total of 129 people took part in six sessions during the two-week period.

Throughout the year, *Make It Place* remained a popular feature, inviting families to construct a diverse range of items from recycled materials. The success of *Make It Place* also facilitated a series of activations aligned with other public programs, notably the *Community Connections* with *Lunar New Year Celebration* and *QVMadness: a Sci-Fi takeover of QVMAG*.



A participant presents their art
at the *Holiday Program: Strange
Nature Pom-pom Critters* workshop
at the Art Gallery at Royal Park.

Photo: Carmencita Palermo
© QVMAG

LAUNCESTON PLANETARIUM

In 2023/24, the Launceston Planetarium's new Digistar-7 Projection System has made a dramatic improvement to the Planetarium's capabilities. Now with true 4K resolution and 5.1 surround sound, it offers a much brighter, sharper, smoother and more immersive experience. With the first months focused on updating programs, screening content and training staff and volunteers, by September the new digital system was fully operative and running brilliantly. Looking forward, the Planetarium can now embrace more dynamic digital programming.

Excitingly, this year these new capabilities have allowed QVMAG's Planetarium to participate as one of 100 international venues to host a special season screening of the *Dark Side of the Moon: A Pink Floyd Experience* to commemorate the 50th anniversary of the release of Pink Floyd's iconic album, *Dark Side of the Moon* in the London Planetarium in 1973.


Commencing in December, throughout the summer the *Dark Side of the Moon* program began building new audiences and this continues into 2024, with great feedback from visitors, such as:

"Thank you very much for making this Planetarium Project (Dark Side of the Moon) available to experience at the QVMAG. I enjoyed it more than anything I have seen for years. It has reignited my interest in prog-rock. I remembered the words of the songs which I first heard on the album (1973) when I was twenty-four years old. You have supported science and the arts in one mind blowing show. Congratulations!"

By offering feature program series like *Dark Side of the Moon: A Pink Floyd Experience* annually, the Planetarium is generating new, diverse audiences, and as defined in the *Futures Plan*, delivering on building a more dynamic and diverse QVMAG.

Throughout the year, the Planetarium has continued to provide a suite of educational programs linked to the curriculum concentrating on physical and space sciences. As part of QVMAG's renewal of educational programming this year, the first new series of live presentations have been delivered in the Planetarium. These first presentations build upon the popular 'night sky' sessions and are curriculum-linked for secondary school students with a focus on the night sky with seasons in nature.

These new programming initiatives link to QVMAG's strategic commitment to continuous learning and STEAM-based (Science, Technology, Engineering, Arts and Mathematics) education. The programs offer immersive, topic-specific learning opportunities for students and in future this will lift to cover all levels of the curriculum, which will in turn reinforce the Planetarium as a key resource for education in northern Tasmania.

A full-page background image of an astronaut in a white spacesuit floating in space. The astronaut's arms are outstretched, and their reflection is visible in the visor. The background is a deep blue space filled with numerous bright stars and a nebula. The astronaut is positioned on the right side of the frame, facing away from the viewer.

Throughout the year, the Planetarium offered special programming as part of QVMAG's *Community Connections* featured series *QVMadness*, with the Planetarium delivering to QVMAG's strategic aim of linking and integrating educational experiences to all programmatic offerings. As part of the science fiction program take-over of the Museum site on the 4th of May, this year's presentation was *Astronomer Q&A: Faster Than Light travel - science fiction or fact?* Participants learnt about time, light speed and the bending of light, and how we currently consider space travel in 2024 and into the future. The back-to-back feature program screenings for *Dark Side of The Moon Planetarium Experience* were a huge success, with all shows fully booked.

The impressive result of over 13,532 individuals attending 747 sessions at the Planetarium during 2023/24 reflects the high calibre of offerings by QVMAG and the continued engagement of the public with the disciplines of natural and physical sciences, the intrigue of space, and the marvels of the cosmos.

AFTER DARK

In August 2023, as part of Tourism Tasmania's *The Off-Season* promotion, QVMAG developed and conducted a series of exclusive *After Dark* tours as a unique offering at the Museum at Inveresk.

These one-off events gave visitors a behind the scenes chance to see the darker side of QVMAG's collections. Featuring objects and stories from the collection relating to death, murder and violence, the tours were restricted to adults only.

QVMAG's collections experts; curators and archivists and museum officers alike, each donned costumes and took visitors on a night-time torch-lit tour of the museum at Inveresk, including exclusive access to some collection stores.

Tour participants were regaled with tales of murderers and their hangings from within the depths of the dark Library collection. QVMAG's death masks of famous people and hanged criminals presented as dark props to historical narratives, peppered with references to Napoleon Bonaparte and Martha Needle the 'Richmond poisoner'.

The grisly tour explored the dark paths of 19th century infant mortality, convict incarceration at Port Arthur, and the brutal practice of penguin harvesting and processing on Macquarie Island. Visitors saw a range of weapons and items relating to warfare from many cultures, before finishing with a look at the 1930s polio epidemic through the Museum's iron lung.

QVMAG *After Dark* demonstrated a demand in the community for different forms of activation of Museum collections and spaces. The positive response to this inaugural program measured beyond any possible prediction, with the sessions selling out almost immediately and enthusiastic feedback received from participants.

These responses provide evidence that it is possible to tap into a cultural zeitgeist desire for 'dark tourism' without compromising on ethical and well-researched content.

This program aligns with the QVMAG *Futures Plan* and *Strategic Plan 2023-28* by creating and delivering accessible and activated programming experiences that cater to new audiences. It is also a contribution towards activating the cultural sector after hours, and collaboration with other parts of the tourism sector in Launceston.



Death mask of Napoleon Bonaparte
Copy made from original cast taken
by Dr Burton and Dr Antommarchi
(Napoleon's private doctor), 1821

Bequest of Mr Roy Scott McArthur, 1976

QVM:1976:70:0020

Photo: Carmencita Palermo
© QVMAG

CURATORS IN THE PUB

In 2023/24, the *Curators in the Pub* series was delivered for a second year as part of the *Community Connections* programming umbrella. For two years, the series has increased its audience and is now confirmed as a key outreach activity as part of QVMAG's annual calendar of events.

The series has continued to enable additional access to QVMAG collections and exhibitions, particularly for older audiences and people who may traditionally not visit either of QVMAG's sites. The program delivers on the strategic outcome from the *Futures Plan* to develop and present accessible and motivating place-based programming experiences in Tasmania. *Curators in the Pub* encourages local conversation, with content embracing the history and environment of northern Tasmania, referencing local arts and culture over the years. The program encourages new friendships, and fosters networking opportunities for local cultural and tourism industry members, welcoming them as part of the broader QVMAG community.

Similarly to the first year, in 2023 there was a wide variety of subjects covered, from community history, contemporary arts practice and archaeology to art theory. This series had over 200 people engaging in five after-hours, off-site programs. There was a lot of fun had getting out and about in Launceston city, with a 'pub crawl' through the CBD.

Over the five evenings in August, audiences came out across Launceston, braving the winter nights to gather for a series of entertaining, engaging programs that provided insight, behind-the-scenes knowledge of current QVMAG exhibitions, features from the collection and topical culture conversations.

As the audiences warmed up in the cosy confines of back street bars and in the roaring family-friendly spaces of brew houses with crackling fires, QVMAG's Curatorial team set about sharing their craft and telling tales of intrigue.

This season's program kicked off with *Gems or Junk?* As deep winter set in, the *Strange Archaeology* feature presentation had 40 participants learning about different archaeology dig sites and some strange, unique and fascinating discoveries as they time-travelled through the Middle East and Europe. The stories revealed gruesome finds and rare objects through the millennia. Over 30 people congregated in a back street bar for *A History of Skulls in Art*. The audience sipped mulled wine as they learnt how the skulls dating from Middle Ages featured prominently in Christian artwork as a reminder of the transient nature of life on Earth.

Curators in the Pub program has confirmed there is also an economic value to cultural programming, inspiring locals and visitors to the region to venture out in the evenings to engage in life-long learning and make new friends and connections in the region. The series will continue to be a feature outreach program of mid-winter in Launceston.

"...thank you for delivering the Curators in the Pub series over August 2023. I made it to two evenings - Strange Archaeology and Skulls in Art. Both were delightful, engaging and I definitely learnt a few things. Please run similar events again."



Promotional graphic for the
Curators in the Pub series.

Illustration: Louise Thrush
© QVMAG

INTERNATIONAL WOMEN'S DAY 2024

A highlight for *Community Connections* for the year was the *International Women's Day* program. This year's theme, *Inspire Inclusion*, encouraged the development of a series of progressive collaborative workshops where participants worked together to reinterpret an artwork from the QVMAG collection by incorporating a range of media and processes of art making, including textiles, painting, Aboriginal art-making and knowledge-sharing.

Through February and into March, participants enjoyed multiple workshops that allowed participants to spend time making and talking together as they created a collective, community artwork. The project titled *The International Women's Day progressive artwork project* was presented and delivered at the Museum at Inveresk over 15 days. Participants worked together to reinterpret an artwork from the QVMAG collection, Vera Zulumovski's *The Recluse*.

These artist-led workshops involving seven local producers and artists saw over 100 community members from more than 15 countries create a new version of Zulumovski's artwork using various techniques. The enlarged reproduction of *The Recluse* was divided into a grid of 126 squares, each of which was meticulously made by a participant.

Over 130 participants and their family members and friends subsequently attended the *Sharing and Celebrating - International Women's Day* morning tea celebration on International Women's Day on Friday 8 March at the Museum, to see the final artwork revealed and on display for the first time.

During the morning tea celebration, the artwork was draped with the natural-dyed silk scarves created in the *Immersed in Country* workshop series noted above, that were lifted by participants to reveal the artwork. This act symbolised how different we all are, and also how we come together to share our stories. The scarves were then exchanged between participants to take home.

As part of broadening the reach of the *International Women's Day 2024* program, QVMAG launched an online editorial series that explored QVMAG's collection to uncover historical objects and artefacts that belonged to significant Launceston women who embody the ideal of inclusion. The stories were shared far and wide online with a concurrent social media storyline that highlighted the QVMAG collection's artefacts.

One storyline shared the life of an extraordinary local physician, Dr. Geraldine Archer, who spent countless hours helping the Launceston community, not only through her services as an obstetrician and gynaecologist but also in her volunteer work. This included assistance and advocacy for the homeless, conservation and land preservation, support for the arts, and so much more.

Another storyline featured the life of Ann Chung Gon, of the well-known local Tasmanian Chinese family. Ann arrived in Australia from China in the early years of Second World War, as an observant and seasoned traveller. As a gifted orator and confident presenter, Ann gave talks and lectures of her travels. *The Mercury* newspaper contributor Sonja described Ann as "one of the most entertaining lecturers who has appeared before the [Country Women's] Association" (*The Mercury*, 1938).



Participants at the *Immersed in Country:*
earth dyeing workshop, held as part of
International Women's Day 2024.

Photo: Carmencita Palermo
© QVMAG





Attendees at the *Sharing and Celebrating* morning tea, held as part of International Women's Day 2024.

Photo: Tash McCulloch
© QVMAG

BUSINESS SUPPORT OVERVIEW

QVMAG Business Support functions serve to empower the institution's executive and specialist core disciplines, such as curatorial development, research, collections management, exhibitions, public programs and engagement, to realise their strategic objectives.

Operationally, Business Support manages front of house, visitor and commercial operations, site maintenance and infrastructure, IT/visual media and data collection for reporting and development activities, such as grants, donations and bequests. The coordination of volunteers and membership and representation on the QVMAG Friends committee complete this area's focus.

In a similar vein, Business Support activities link with and reveal results for benchmarking service delivery and offer insightful information on a wide range of success metrics, including partnerships, funding, commercial performance, marketing and communications, and customer service.

Throughout the 2023/24 reporting period, QVMAG realised significant achievements in Business Support across the key areas. These achievements reflect the continued strategic shift of the institution, as defined in the *Futures Plan* and the newly developed *Strategic Plan 2023-28* and *Strategic Instruments*.

In 2023/24, *Development* and *Commercial Strategic Frameworks* were refined as part of the holistic *Organisational Strategic Development Program*. These Frameworks will guide the wide-ranging own source revenue generation and partnership initiatives of QVMAG into the future.

With an overall commercial result of \$655,198, QVMAG continues to achieve encouraging outcomes from a commercial perspective. The combined revenue from the Launceston Planetarium, education, Library, and public programs totalled \$131,574, which is indicative of the continued high attendance figures linked to these initiatives.

The QVMAG Shop continues to enjoy community and visitor support with strong retail sales of \$514,069 for the financial year, engaging 67 Tasmanian businesses and makers, including 19 new Tasmanian suppliers in the last 12 months.

The success of the *Wetlands* and *Botanica* exhibitions and the accompanying QVMAG branded merchandise, developed by QVMAG, has been one of the many highlights for the QVMAG Shop.

Wetlands merchandise included adult and children T-shirts, *wetlands* tote bag, children colour-in backpack with crayons, magnetic postcards with envelopes and badges.

Botanica merchandise included interesting and unique pieces specifically curated to reflect the range of the QVMAG collection, such as pressed seaweed images reproduced as beautifully designed spiral-bound notebooks.

This QVMAG-specific merchandise based on collections and exhibitions provide great mementos and are a low-cost touch point for visitors, as well as acting as effective marketing tools for the institution. Every visitor wearing a QVMAG article of clothing or carrying a QVMAG tote bag is a promotion for the institution.

OUTPUTS

	22/23	23/24
Total number Public Enquiries	3,457	2,082
Total number of Volunteers	61	64
Total Volunteer hours contributed	2,442	2,770
Total \$ Venue Hire	\$16,085	\$9,555
Total \$ Program Fees	\$100,794	\$131,574
Total \$ Exhibition Fees	\$185,558	NIL
Total \$ Shop Sales	\$570,295	\$514,069
Total \$ Commercial result	\$872,732	\$655,198
Total \$ Waived Fees	\$84,400	\$68,690
Total \$ Donations / Bequests / Grants	\$1,859,564	\$567,203
Total Professional Development initiatives	4	11





QVMAG Shop merchandise
developed for the *Botanica* exhibition
at the Museum at Inveresk.

The institution received a modest \$9,555 in revenue from venue hire. Significantly, and as a component of a larger cultural ecosystem, QVMAG supports numerous organisations, events and community groups that help to realise the culturally active, dynamic and diverse community fabric of the City of Launceston.

In supporting a culturally diverse and activated Launceston QVMAG waived a total of \$68,690 in venue fees, supporting the successful realisation of a number of community led projects.

Even though this represents a significant reduction in revenue for QVMAG, the qualitative value of contributing to the success of these community and cultural organisations' initiatives far outweighs the limited financial benefits to a single institution.

QVMAG is fortunate in having a number of affiliate and reference groups who support the strategic ambitions of the institution. Through the efforts of the Museum Governance Advisory Board, the QVMAG Aboriginal Reference Group, QVMAG Friends and the QVMAG Arts Foundation, 2023/24 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 2023/24.

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 2023/24 period QVMAG received a total of 2,666 public enquires, and research and collection inquiries. Through the dedicated efforts of QVMAG staff across many areas of activity, each of these enquiries/inquiries were 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 2023/24 the institution received an average of over 10 enquiries/inquiries 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 2023/24, 64 Volunteers contributed a total 2,770 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 2023/24.

JO OSBORNE

In 2020, QVMAG was donated one of the largest private butterfly collections in Australia: The *Trevor Lambkin/Ian Knight collection*. Comprising more than 16,000 Australasian specimens collected over 50 years, this priceless and nationally significant gift needs a lot of work for it to be registered and made accessible.

Our incredible volunteer of 10 years, Jo Osborne, brings her academic knowledge into a range of projects, from sorting bulk field samples of invertebrates into orders and families, to specimen registration. In recognition of Jo's skills and diligence in completing tasks, she was specifically selected to begin the enormous task of registering the *Lambkin/Knight butterfly collection*.

Jo's challenging job is made more difficult by having to conduct online research to interpret place names on old labels. Many of these specimens were collected before technology such as GPS was readily available, and many tropical archipelagos' island names have changed throughout the Asia Pacific region.

It was common practice for collectors to swap or trade specimens with other prominent collectors and so the Lambkin/Knight collection has already gifted surprising finds of specimens from historically famous lepidopterists. All this information has to be researched, collated and added to the data set. It is a daunting task but a vital one, and rich with research information. Every specimen registered is a win!

In the past year, Jo has registered more than 1,000 butterflies - a monumental achievement given the complexity of the task. These registrations are provided to external digital platforms such as OZCAM (Online Zoological Collections of Australian Museums) and ALA (Atlas of Living Australia) where researchers and the public can access this important data from anywhere in the world.

To us, Jo has become "Queen of the Butterflies".

Alongside this work, Jo has supported QVMAG outreach programs such as *Science Week* and assisted natural sciences in ways too numerous to detail in this short report.

The key story that Jo and our other dedicated volunteers illustrate every day, is that without this loyal resource of reliable volunteers, the outputs from natural sciences and QVMAG more broadly would be greatly reduced.



Jo Osborne patiently registering
Lambkin/Knight butterflies.

Photo: QVMAG
© QVMAG

HANNAH WATERHOUSE

The QVMAG Natural Sciences collection contains many treasures, including the most extensive collection of Tasmanian bird species in the world. One subset of this collection is 2,500 Australian bird eggs donated by local amateur ornithologists Trevor Singline and Harry Leonard. Collected in Tasmania between 1960 and 1980, this significant collection also includes many clutches exchanged with mainland collectors. Whilst collecting and study of the eggs of wild birds by amateurs was a valued scientific pursuit in the 1900s and early 20th century, from the mid-20th century onwards it was regarded as more 'hobby' than a scientific discipline.

When universal laws governing the collection and trade of Australian wildlife were introduced from 1974, prominent private egg collectors were encouraged to donate their collections to museums. Former QVMAG Natural Sciences Curator, Bob Green, formed a close relationship with Trevor and Harry and offered to officially house their collection when it became illegal to privately own. QVMAG received the collections of eggs as well as a unique collection of 800 nests in 1998. The eggs arrived in the collector's wooden cabinets along with egg data cards containing all the core collection data, such as locality and date. While all this information was collated and entered into the QVMAG database quite quickly, the opportunity to register the individual labels and numbers for each clutch of eggs has begun largely through the efforts of QVMAG Volunteer, Hannah Waterhouse.

Hannah works for Aboriginal Heritage Tasmania (AHT) but arranges her time to give one afternoon a week volunteering with Natural Sciences. Hannah also has a Zoology degree and her work at QVMAG keeps her actively engaged in her field.

Hannah works hard sourcing the database information for each clutch of eggs to generate labels, including the registration number, number of eggs and core collection data, all of which are placed with each clutch. Flowing on from this work will be rehousing the collection to modern standards and digitising each clutch of eggs. Photographing each clutch and linking the image to the database information means that the images are uploaded to international databases, such as the Atlas of Living Australia (ALA), where they are readily available to researchers and members of the public all over the world.

Eggs with quality collection data are important voucher specimens, just as relevant as a whole bird specimen. Egg collections today are used in a wide range of disciplines, including the evolution of egg colours, patterns and morphology, as well as avian breeding biology. Eggs are also useful for phylogenetic and taxonomic studies as they often contain material from the inner shell membranes, embryos or shell powder that is useful for genetic analyses. Long gone is the notion that the world of eggs remains the designation of hobbyists. The isotope analysis of eggshells of seabirds alone has expanded what we know about foraging habits, geographic distribution and differential use of marine and freshwater ecosystems.

The value of historical egg collections to avian conservation is increasingly being utilised in long-term environmental biomonitoring and documenting the effects of chemical pollutants on eggshells. Through the efforts of volunteers such as Hannah, QVMAG continues to make its valuable collections accessible and relevant into the 21st century.



QVMAG Natural Sciences
volunteer Hannah Waterhouse
with the bird egg clutches she
is producing data labels for.

Photo: QVMAG
© QVMAG

ANN POWER AND DI WOOLNOUGH

Each Tuesday morning, Ann Power and Di Woolnough are readily spotted in the History Centre at the Museum at Inveresk busily attending to a given task. Presently they are working on the W Penry Saward negatives collection, counting and selecting example negatives for digitisation by QVMAG staff.

Ann commenced as a volunteer in 2001 and Di in 2013. Ann's father was interested in history; when she heard of a volunteering opportunity at QVMAG via another volunteer she decided to take up the challenge. For Di, it was reading an article in the local newspaper about volunteering opportunities with QVMAG.

When Di commenced volunteering, the couple worked separately on different tasks. It was in 2014 that Ross Smith paired them together and they began working as a dynamic team, conquering any task given to them. It was only during this partnership that they realised they are distantly related: their great-great-grandfathers were brothers!

During their time as volunteers with QVMAG Archives, Ann and Di have individually, or as a team, completed an impressive number of tasks:

- + Transcribed oral history interviews
- + Summarised Uniting Church and Holy Trinity Church marriage and baptismal records
- + Transcribed/summarised Clifford Craig and Phillip and Georgiana Oakden correspondence
- + Sorted and organised Coats Patons employee cards
- + Listed City of Launceston inter-war job applications

- + Created a wedding index for the W Penry Saward collection
- + Created a QVMAG exhibitions index from annual reports (Di)
- + Transcribed J&T Gunn (builders) jobbing books.

Despite some significant changes in 2019/2020 (the Library and Archives merger and the Covid-19 pandemic and lockdown), Ann and Di thrived on new tasks and challenges:

- + Sorting of ephemera as part of a restructure of the Manuscripts and Ephemera collections (the apple labels being a highlight)
- + Stocktaking and item-checking of 126 Community History Series (CHS) collections
- + Sorting and organising of the Radio 7EX collection community events photographs
- + Sorting and organising of HJ King negatives
- + Sorting and organising of negatives collected when the History Centre operated out of the Johnston and Wilmot building.

Library and Archives staff hold Ann and Di in the highest esteem and enjoy catching up with them each week. For Ann and Di, meeting each other and establishing a great friendship has been an undoubted highlight. Both have enjoyed the experience of volunteering and working together on many and varied tasks. A high point for both was the work done on the marriage and baptismal records and the Clifford Craig correspondence—the latter was so enjoyable that they both now regularly attend The Friends of Clifford Craig functions.



Volunteers Di Woolnough and Ann Power in the History Centre at the Museum at Inveresk.

Photo: QVMAG
© QVMAG

MARKETING AND COMMUNICATIONS OVERVIEW

The 2023/24 financial year welcomed yet another great year of brand growth for the institution.

A suite of 'always-on' brand campaign assets were live in market throughout the year, with the goal of championing brand awareness of the institution through frequent and consistent top-tier messaging.

This approach enabled the institution to engage with identified key market audiences statewide, whilst reinforcing essential information about the institution that can often be forgotten.

Top-tier messaging included clear communication of the institution spanning two sites, each offering its own unique and curated experience for visitors, alongside core operational details to promote QVMAG being open 363 days per year from 10am to 4pm with free entry.

The always-on marketing assets sought to ensure that the overarching QVMAG brand was not only highly visible in-market, but additionally provided an in-market response to the high volume of queries often asked by visitors whilst exploring the institution's offerings.

Alongside this overarching messaging and brand campaign, a high volume of sub-campaigns were activated throughout the year to promote exhibitions, educational offerings and public programs.

Total reach for QVMAG marketing and communications programs more than doubled from 5.3 million last financial year to 12.3 million in 2023/24.

Following endorsement of the institution's new brand in June 2022, it continued delivering innovative, highly visible and creative campaign activations for the 2023/24 reporting period.

Through strategic sponsorship partnerships with *The Examiner* newspaper and 7 Tasmania, a range of always-on campaign assets were highly publicised both across the greater Launceston region (print media), and to statewide audiences (broadcast media), monthly front page advertising placements through print media, and a blend of top-tier institution and program specific television commercials promoted to new and existing audiences statewide.

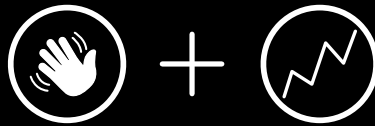
Coupled with the above partnerships, the institution continued coverage through a range of legacy marketing platforms, including bus advertising across Launceston, billboard advertising statewide, always-on radio campaigns for the Launceston Planetarium, QVMAG Shop and general programmatic promotion, alongside the continuation of statewide seasonal programs as focal point for the institution, offering a physical summary of what is on offer at QVMAG.

The past 12 months have celebrated a wide range of audience and brand growth goals and milestones being achieved by the institution, with all media, marketing and communication activations throughout this period ensuring clear alignment to the strategic objectives outlined in the endorsed *Futures Plan*.

OUTPUTS

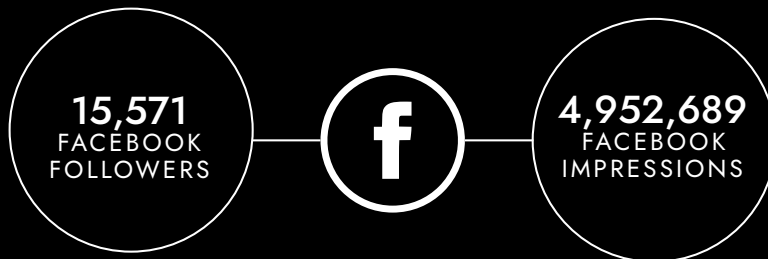
	22/23	23/24
Total social media reach	471,870	2,166,215
Total Facebook posts	398	405
Total Facebook followers	14,635	15,571
Total Facebook reach	423,999	1,091,005
Total Facebook impressions	3,426,139	4,952,689
Total Instagram posts	719	751
Total Instagram followers	3,311	4,614
Total Instagram reach	47,871	182,949
Total Instagram impressions	334,816	645,072
Total media calls	47	30
Total website page views	414,530	420,736
Total website user sessions	154,058	152,887
Total Marketing and Communications reach	5,291,229	12,363,927

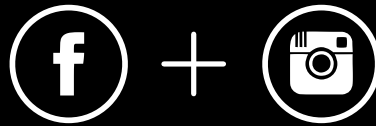




12,363,927

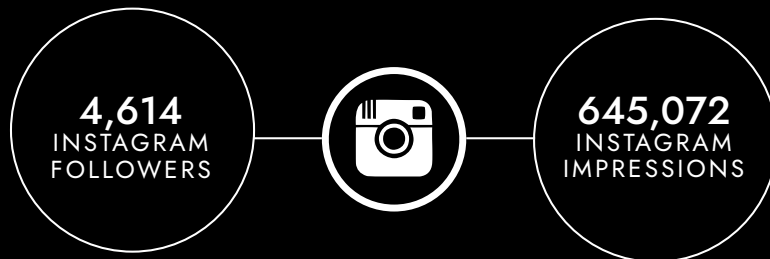
TOTAL MARKETING AND
COMMUNICATIONS REACH





2,166,215

SOCIAL MEDIA
REACH



DIGITAL

Increasingly, audiences are engaging with the institution's offerings virtually or online, greatly expanding the reach of its collection, exhibitions and programs.

In addition to physical visitors at QVMAG sites, digital visitors are exploring the collection and Library and Archives on the institution's website, downloading educational resources available online, and consuming video content via YouTube.

Strategic efforts for this period were focused on further enhancing the digital marketing presence of the QVMAG brand state-wide, through both paid and organic tactics across social media, website and search engine marketing.

Content campaigns continued to expand upon diversification of messaging, spanning image-based posts, reels, online competitions, stories, and engagement-driven content to facilitate online discussion about the institution's collection and its local, national and global significance.

WEBSITE

During the 2023/24 period, the institution's website maintained a positive trend of visitation growth and engagement, with over 150,000 active users exploring site content. Over 95,000 users visited www.qvmag.tas.gov.au via organic search engine result pages, 32,000 via direct URL link (via promotions), 19,000 via referral links, 13,000 via social media links and the remaining via display advertising, email promotions and paid search results. Total pageviews grew 4.9% from the previous reporting period.

Whilst general visitation remained high in site landing page results for the period, three feature program pages took out the top placements for the 2023/24 period: *Dark Side of the Moon: a Pink Floyd experience*, *Illuminate: How Science Comes to Light* and *Miniature Worlds*.

Website user geo-location analysis saw the top 10 audiences for the reporting period located across Australia (97,798), United States (3,260), United Kingdom (918), Philippines (543), Canada (540), New Zealand (501), France (366), Singapore (341), Ireland (288) and India (286). Within Australia, website visitors came from Melbourne (38,863), Hobart (21,171), Sydney (8,193) and Launceston (6,462).

PAID PROMOTION

Using targeted Google advertising campaigns, the institution encouraged over 2,600 website click-throughs for the promotion of *Illuminate: How Science Comes to Light* and the QVMAG top-tier destination campaign. Cumulatively, both campaigns welcomed 222,000 impressions, resulting in a low-cost, yet highly effective, campaign activation for the institution across the Google display network and YouTube.



SOCIAL MARKETING

Through a blended organic content and paid advertising strategy primarily across the Meta network (Facebook and Instagram), the institution achieved a cumulative audience reach of 12,363,927 — a 133% increase from the year prior, impressions totaling 5,597,761—a 48% increase, audience engagement of 120,139, link clicks totaling 11,366—a 21.8% increase, and video views of 236,702—an increase of 193.7% from the previous reporting period.

The QVMAG Instagram page welcomed a total of 645,072 impressions for the period, celebrating an outstanding increase of 92%, while organic engagements reached 16,056, up by 47% compared to the prior period. Average daily reach for this channel totaled 1,295 users—an increase of 134% in daily audience reach from the previous year.

Additionally, the institution enjoyed an increased level of engagement with Instagram users. Organic shares on the platform increased by 110.1%, post saves by 122.7%, likes by 42.6% and comments by 15.5%.

The QVMAG Facebook page celebrated a total of 4,952,689 impressions for the reporting period, a 44% increase from the year prior. Engagements totaled 104,083, post click-throughs reached 11,366, new followers for the period totaled 1,237 (creating a following of 15,571 users on Facebook as at 30 June) and the average daily reach for this brand page totaled 11,495—a 59.7% increase from the year prior.

Top performing content campaigns across both platforms included promotions of exhibition, collection and program offerings throughout the year. From collection object profiles and the announcement of the 2023 *ArtRage* Medallion recipient to the family-fun grand opening of Questacon's *Illuminate*, the popular *Miniature Worlds* exhibition and the launch of the Tasmanian exclusive *Dark Side of the Moon: a Pink Floyd experience* show at the Launceston Planetarium, audiences remained highly engaged with the institution during the reporting period.



MEDIA

The 2023/24 financial year was a positive year of media growth for the institution, supported by local and national media outlets.

Throughout the reporting period, 30 media releases were issued to promote the institution's diverse operations, spanning exhibitions, research, collection development, programs, partnerships and more.

The institution placed a strategic focus on featuring all pillars of its collection and programmatic outputs during the period.

To start the new financial year, the discovery, identification and naming of a new species of spider generated significant media coverage for QVMAG collections in July. The institution also heralded the return of the popular *Curators in the Pub* series of free events covering a range of subjects in the fields of art, history and science.

August welcomed the launch of QVMAG's multidisciplinary *Wetlands* exhibition, which explored the importance of wetlands, their vital role within our ecosystem and how we can protect precious local and global biodiversity. A focus on the role of the kanamaluka/Tamar Estuary provided topical subject matter and local relevance, ensuring a high level of media interest.

Further activations for *World Wetlands Day* in February 2024 and a new community art installation launched in March at the Tamar Island Wetlands Information Centre increased local engagement with this wonderful exhibition.

Since its opening at the Museum at Inveresk in June 2023, the blockbuster exhibition *Australia in Space* had proven to be a favourite for families across northern Tasmania and statewide. A media release was issued to drive visitation in the final weeks before the successful touring exhibition closed.

During this period, media coverage was also generated to mark the final days of the popular local history exhibition, *HJ King: Cameras and Carburettors* at the Museum at Inveresk.


October was a busy month, with the opening of two major exhibitions at the Art Gallery at Royal Park.

Strange Nature brought together a brilliant line-up of contemporary artists to deliver a unique creative experience for both locals and visitors exploring Tasmania. The vibrant fusion of natural sciences and contemporary art presented older specimens from the institution's Natural Sciences collection, alongside bright and engaging interpretations of the natural world from Tasmanian artists, and two headline artists from Melbourne, Troy Emery and Kate Rohde.



Strange Nature featured
artist Tom O'Hern in his
Hobart studio.

Photo: Richard Harmey
© QVMAG



The institution also welcomed the feature exhibition *Miniature Worlds* in October, with top miniature creations from Tasmanian, Australian and internationally recognised artists capturing the imagination of audiences.

QVMAG announced the arrival of the latest shipment of butterfly specimens from the Lambkin-Knight collection, emphasising the importance of the fundraising appeal that raised funds for new entomology cabinets to store the collection, preserving it for future generations of researchers.

In November, QVMAG welcomed a new blockbuster family exhibition *Illuminate: How Science Comes to Light* in November, exploring the science behind the fastest traveller in the universe – light. The launch demonstrated delivery on a core commitment to develop, and host, leading STEAM education experiences for Tasmanian communities. The use of vibrant photography supported extensive media coverage of the exhibition's opening.

The hot new Planetarium show release, *Dark Side of the Moon* was also announced, celebrating 50 years since Pink Floyd's iconic album launch. Strong media coverage laid the foundation for the show's long and successful season at the Museum at Inveresk, attended by music lovers from across the State.

During December, feature media coverage was generated for the opening of the latest exhibition at the Museum at Inveresk titled *Botanica*, a display of the institution's rich and diverse collections spanning natural science, social history and creative practice.

A highlight in February was the launch of the institution's new 3D collections database, accessible via the QVMAG website.

Designed to connect the institution's collection with researchers, schools and community, the 3D collection shows a range of objects in 360-degree clarity, alongside information about each item. At the time of launch, the 3D catalogue explored more than 50 objects spanning the Guan Di Temple, scrimshaws, Tasmanian bird nests, and more, with more images added every month.

With community activation an important objective for the institution, Lunar New Year celebrations featured in February media coverage. Additional media releases promoted a free floor talk with popular Launceston woodcarving artist Alastair Mooney, and earth dyeing workshops with QVMAG Aboriginal Learning Facilitator, Aunty Vicki West.

Also in February, the Art Gallery at Royal Park welcomed *Faces of Launceston*, a new series of works by Tasmania's only Grand Master of Photography, Philip Kuruvita. In this exhibition, Kuruvita's black and white portraits captured the diverse people and personalities of his hometown.



In March, amazing and bizarre facts attracted media attention for the launch of *Mind Blown*, an exhibition based on the book of the same name by graphic designer and author Dan Marshall.

Accompanied by stylish black-and-white graphics and objects from the QVMAG collection, the exhibition appealed to a broad audience to the Museum at Inveresk between March and June 2024.

In April, the 2023/24 *ArtRage* Medallion was awarded to student Tegan Mateman from the Don College, Devonport, for their work titled, *Waddamana* (2023) and QVMAG was delighted to promote their success.

The QVMAG Arts Foundation introduced the award in 2020 to acknowledge emerging student artists who significantly contribute to the fine arts in Tasmania.

In May, media coverage supported the opening of the Australian War Memorial touring exhibition *Action! Film and War*, an eye-opening look behind the lens of journalism in war-torn regions.

The release of the new 3D Natural Sciences collection, specifically the ornithological collection of bird skins, eggs and nests, made the news in June. Importantly, the development of the QVMAG 3D collection was achieved through the generous support of a private donation.



This allowed the institution to procure high end microscopic 3D photography equipment for the digitisation of the institution's vast and nationally significant Natural Sciences collection.

This has been pivotal in supporting online access to the natural sciences collection of Australia's largest regional museum, placing the institution at the forefront of specimen research and identification in Australia, while enhancing collection records for global databases such as the Atlas of Living Australia.

To close out the reporting period, a media announcement heralded the arrival of not one, but two touring exhibitions from Questacon Australia. With both exhibitions free to enter, *Science on the Move* and *Fascinating Science* promised interactive discovery for the whole family.

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

Alongside an earned media presence statewide for the period, a range of ongoing radio interview placements provided in-depth insight into the diverse collection of QVMAG, spanning History, Library and Archives, Visual Art and Design and Natural Sciences.

Exhibition image of *Lacunae* at the Art Gallery at Royal Park.

Photo: Tash McCulloch
© QVMAG

DESIGN OVERVIEW

Good design creates an authentic connection between a cultural institution and its audience. It underpins the successful development and delivery of exhibitions, public and education programs, publications, marketing and all facets of visitor engagement.

QVMAG is fortunate to have a talented in-house design team, supported by trusted external suppliers, producing best practice design across a diverse portfolio of projects.

In the 2023/24 reporting period, the institution accomplished a range of major achievements spanning design and production.

A high volume of material was produced to support the delivery of 45 exhibitions across the two sites, including 32 exhibitions with original branding.

Design assets created during the period included animation, illustration, merchandising, print collateral, publication design, advertising assets, exhibition design, 3D design, visitor-centric wayfinding design, brand identity, and more.

This work is highly collaborative in approach. Working together with the curatorial, marketing and communications, visitor operations, education and public programming and commercial sales teams, numerous assets were created throughout the year.

Each project applied a high level of design thinking, accessibility considerations and universal design principles to develop a range of outputs.

Key achievements during the period included the production of a large range of merchandise, large scale illustrations for exhibitions and the ongoing implementation of the institution's new brand identity.

Activation of the brand in-market enabled QVMAG to position itself competitively on a national scale, through advertising, digital presence and media. At the Museum and Art Gallery sites, branded signage, staff uniforms, exhibition design and merchandise created a unified and consistent experience for visitors.

A significant project this year was the design and production of QVMAG's strategic instruments, incorporating the *Strategic Plan 2023-28* and 15 supporting *Strategic Frameworks*.

The design values of this cohesive, comprehensive and interconnected set of documents reflects its importance to the institution and its stakeholders, as work continues towards the goals outlined in the *QVMAG Futures Plan*.

Design and brand will remain critically important to the institution as it moves towards a new governance model. A strong, deliberately managed and clearly communicated identity will help QVMAG to engage audiences, secure funding and partners and unify and energise the team.

OUTPUTS

	22/23	23/24
Exhibitions with original branding	25	32
Total Exhibitions worked on	30	45
New QVMAG Programmatic Brands created	23	14
New 3D Exhibition design developed	20	42
Original Publications produced	47	58
Original Merchandise developed	6	36
Learning and Engagement resources developed	5	25
Original promotional collateral developed	63	134
Original Social Media assets developed	185	158
Institutional Reports developed	4	21





QUEEN VICTORIA MUSEUM AND ART GALLERY



FREE ENTRY | 10AM–4PM DAILY | LAUNCESTON | www.qvmag.tas.gov.au

MAG



EXHIBITION DESIGN

The *Wetlands* exhibition was an opportunity for QVMAG to showcase the beauty and diversity of our local wetlands. Originally conceived as a photographic exhibition, it was soon agreed by the project team that there was an opportunity to expand and create a showcase exhibition that was far more comprehensive, incorporating soundscapes, interactives and interpretation.

The design elements, such as the colour palette, were lifted directly from wetland environment — blues for the water and sky, greens for the vegetation, brown for the mudflats, grey for the paperbark trees and cream and gold for the Phragmites (native reeds). This also flowed through to the wider space, such as the paint colours. This enabled the identification of different sections of the exhibition, both through the didactics and wall colours.

On entering the exhibition space, the flooring was adapted to be like the timber boardwalks that meander through our local wetlands. A visually stunning sunset photograph featuring deep reds, oranges and golds inspired the design for the main entry title wall—highly reflective chrome vinyl in deep orange mounted to letters cut from thick acrylic, paired with silhouettes of animals commonly found in our local wetlands, such as a cormorant, spoonbill, dragonfly and frog, which were wrapped in bronze chrome vinyl.

The animals were mounted at different distances from the title wall using acrylic rods to create a 3D display which was enhanced with lighting to create shadows and reflections.

Collaboration was key—after establishing that we could safely use living material from the wetlands within the space, we contacted the City of Launceston Parks Team who were swift to help by delivering bags full of paperbark and Phragmites. The bark was reimagined (with the help of a staple gun) into trees framing the Wetland title letters and giving perspective to the animal silhouettes.

Clusters of swaying Phragmites were utilised throughout the space by creating custom designed bases, added to the overall wetland atmosphere. The reeds were also fashioned into a full-size swan nest to the right of the entry, completed by swan eggs and a taxidermy black swan from the Natural Sciences team. The whole experience was completed with a soundscape recorded in the wetlands and a welcome to country video filmed by a local Aboriginal videographer.

The rich collection of photographic imagery was used as large format vinyl graphics throughout the gallery and were complemented by three metre tall illustrations drawn on a specially purchased iPad Pro, which had the capacity and software to manage the task in the hands of our in-house artist.

The strong community involvement was through the many photographs of the wetlands, birds and animals taken by the Camera Club of Northern Tasmania. Over 90% of the images in the collateral were from that source. Every image was used in a projection, acknowledging each photographer.

Wetlands

Wetlands are
transition zones
between land
and water.

Wetlands are dynamic
ecosystems with complex
relationships between the many
organisms that live within them.

They have been important
places for humans and
human settlements and have
inspired artists as
places of great beauty.

Wetlands have shaped the
Launceston we know today.

Exhibition image of the *Wetlands*
title wall at the Museum at Inveresk.

Photo: Tash McCulloch
© QVMAG

The Curatorial team had over 50 stories they wanted to communicate within the exhibition, and through much thought and consideration, the design team were able to convert this information into 19 information panels utilising more black acrylic as a substrate.

The other stories were transformed into animated films, buttons with different frog sounds, a cutaway disc to turn and reveal information, an oversized flip book, a sectional rotating tower, floor stickers, a multi-headphone listening station, lift-up wall hung flaps and a huge touchscreen linked to a projection.

Each of these hands-on interactives posed graphic design challenges. In some cases specialists, such as a cartoon animator, and sound technicians were brought onto the team to assist.

The finished exhibition was atmospheric, stimulating, and full of activity and learning opportunities for visitors over its six-month life at QVMAG. Upon closure, many elements of the exhibition were gifted to the Tasmanian Parks and Wildlife Department for use throughout their interpretation centres for years to come.





Wall graphic illustration from the *Wetlands* exhibition at the Museum at Inveresk.

Illustration: Louise Thrush
© QVMAG



STRANGE
STRANGE
STRANGE



NATURE
NATURE
NATURE

Exhibition image of *Strange Nature*
at the Art Gallery at Royal Park.

Photo: Tash McCulloch
© QVMAG

COLLATERAL

A diverse portfolio of collateral was developed during the reporting period to support education, exhibitions, programming, marketing and brand engagement.

To activate new and long-term exhibitions for a young audience, learning and engagement activity books were developed for the *Botanica*, *Mind Blown*, *Strange Nature*, *Tasmanian Connections* and *Wetlands* exhibitions. These interactive booklets were distributed directly to families by the welcome desk team at the Museum and Art Gallery locations. They delivered an elevated on-site experience for families, offering additional facts and fun challenges for people to complete during their visit.

Accompanying catalogues were created for the student art exhibition *ArtRage 2023* and the intimate solo exhibition of printmaker Melissa Smith, *Tracing a Line*, acting as both an on-site guide and a take-home reminder of the experience. A series of artist profile cards were developed for *Precious*, QVMAG's first exhibition dedicated to contemporary jewellery artists in more than 20 years.

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

Merchandise was a key focus throughout the year, with a suite of exhibition-related merchandise designed in-house and exclusively available at the QVMAG Shop. For the *Botanica* exhibition, beautiful images of the wonders of the plant world graced materials

including bookmarks, notebooks, pens, bags, tea towels and magnetic postcards. Creatures featured in the multidisciplinary *Wetlands* exhibition appeared on a range of children's t-shirts, and other items.

The 2023/24 financial year saw a wide range of brand content delivered in physical and digital form. Artwork created to support QVMAG brand marketing campaigns during the reporting period included newspaper advertisements, digital billboard advertising, printed season programs and TV commercials.

To ensure a consistent on-site experience, brand activations included glass decals, outdoor banners and wall vinyl signage for the welcome desk and the QVMAG Shop at the Art Gallery, a new foyer window wrap at the Museum, and car park signage across both sites. General brand collateral produced included brand posters, directional signage and staff business cards.

QVMAG's community engagement and programmed events were also supported with high-quality design assets. Calendar highlights including *International Women's Day*, *Lunar New Year*, *Science Week*, *After Dark* and the popular *Curators in the Pub* series were promoted using a suite of programs, banners, posters, quiz sheets and digital assets.

On May 4th, the return of the *QVMadness: sci-fi takeover* of QVMAG presented opportunities for playful design elements including 3D cut outs and branded photo stations that enhanced the visitor experience on the day. For *NAIDOC Week*, a set of themed window, door and desk wraps along with digital assets encouraged visitors to engage with displays and events.

The institution's in-house design team also created branded collateral for the QVMAG Arts Foundation, to support its fundraising and membership drive. The striking new posters and brochures are displayed and distributed at the Art Gallery at Royal Park and the Museum at Inveresk.

LEARNING AND ENGAGEMENT ACTIVITY BOOKS

- + *Mind Blown*
- + *Tasmanian Connections*
- + *Wetlands*
- + *Strange Nature*
- + *Botanica*.

CATALOGUES

- + *ArtRage*
- + *Tracing a line*
- + *Precious Artist Cards*.

MERCHANDISE

- + *Botanica* bookmarks
- + *Botanica* magnetic postcards
- + *Botanica* notebooks
- + *Botanica* pens
- + *Botanica* bags
- + *Botanica* tea towels
- + *Wetlands* t-shirts
- + *Wetlands* magnetic postcards
- + *Wetlands* colouring in bags with pencils
- + *Wetlands* badges.

BRAND COLLATERAL

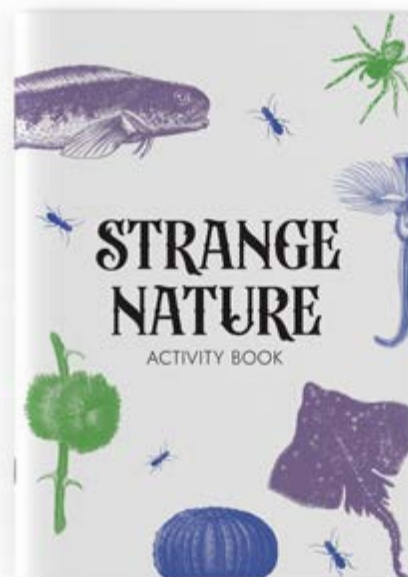
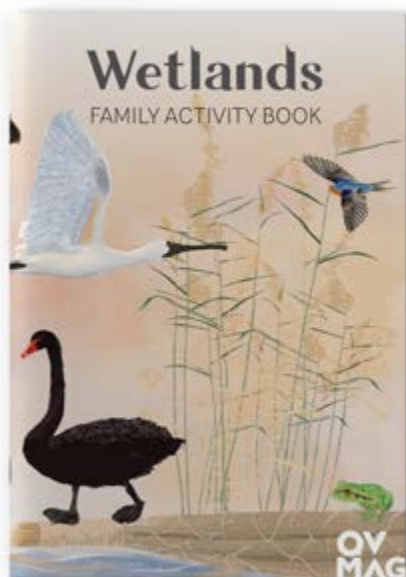
- + QVMAG Programs
- + Foyer window wrap
- + General carpark signage
- + Art Gallery desk and shop vinyl
- + Art Gallery glass decals
- + Art Gallery outdoor banners
- + TV Commercial x 2
- + Newspaper adverts
- + Digital adverts (billboards/airport, etc.)
- + Staff business cards
- + Generic A2 poster.

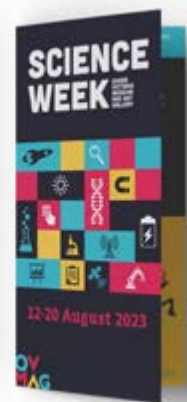
EVENT COLLATERAL

- + QVMADNESS – flyer, poster, banners, photo-stations, 3D cut outs, digital assets
- + *Lunar New Year 2024* – program, banners, digital assets
- + *International Women's day Celebrations 2024* – program, banners, digital assets
- + *Science Week 2023* – brochure, poster, program, banners, digital assets
- + *Curators in the Pub* – banners, quiz sheets, digital assets
- + *After Dark* – digital assets
- + *NAIDOC Week 2023* – Window, door and desk wraps, digital assets.

AFFILIATE COLLATERAL

- + Arts Foundation Commission fund brochure and poster
- + Arts Foundation Membership Drive brochure and poster.









QVMAG brand activation
in the foyer windows at the
Museum at Inveresk.

Photo: Tash McCulloch
© 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. Being an active research institution empowers QVMAG to participate in and contribute to many areas of public discourse based on the new knowledge being generated by museum researchers.

Most QVMAG research undertaken by our staff is informed by the QVMAG collection. With collections and public programs as diverse as those of QVMAG, research too has spanned a broad spectrum.

The QVMAG collection is an expansive and holistic resource that relates to research across all disciplines, but for convenience in reporting and management functions it is identified as spanning: Visual Art and Design, History, Natural Sciences, Archives and Library¹. Research programs often align with the same disciplinary taxa, although cross-disciplinary research is increasingly becoming more prevalent in today's increasingly diverse knowledge building frameworks.

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

It can also connect 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, albeit often beautiful things. Even though there are instances of museums in Australia and elsewhere diluting their research commitments QVMAG has committed to strengthening its research outputs.

In 2023/24, QVMAG published its first holistic research strategic document, the *Research Strategic Framework* of the interconnected strategic instruments comprising the *Organisational Strategic Development Program*. This Framework confirms the vital place of research in the programming and outputs of QVMAG.

The *Research Strategic Framework* identifies a range of strategic initiatives that will empower research in QVMAG and enhance its application to important societal and environmental issues.

Some of these initiatives are already in place. For example, the elevation of Research to its own reporting section in the 2022/23 Annual Report and the designation of both Curatorial and Strategic Collections teams has set the stage for better recognising research as a core function of the institution.

1 The First Nations collection is currently curated and managed across Visual Art and Design and History. This arrangement is under review.

OUTPUTS

	22/23	23/24
Total research inquiries	455	278
Total onsite research studies	126	113
Total visiting Researchers	32	36
Total taxonomy records completed	5,062	7,762
Taxonomy records uploaded (ALA/OZCAM)	14,182	9,890
Taxonomy records cumulative (ALA/OZCAM)	111,344	121,234
Total specimens collected (fieldwork)	2,000	9,351
Total new species records Tasmania	12	20
Total likely new species - unidentified	12	30
Number newly described species acquired (Holotypes)	0	3
Total specimens digitised	18,114	1,440
Total number Research Papers/Peer Reviewed Journals	4	3
Total number popular articles/publications	6	4
Total number manuscripts submitted	2	0

In addition, key personnel were recruited in 2023/24 who will have critical roles in research programs at QVMAG. A new Leader of Curatorial will coordinate QVMAG's strategic research priorities across the disciplines and a new Senior Curator in Natural Sciences will fill a void in the research program relating to biodiversity and the environment. A new Leader of Strategic Collections will ensure that the collections are an even more accessible resource for research and will oversee the implementation of a new digital Collection Management System that will enhance access to collections for researchers and the greater public alike.

The many other actions noted in the Framework will be implemented progressively from 2024/25.

Research must be communicated if it is to have any impact. In the 2023/24 financial year, QVMAG staff and Honorary Research Associates (see below) produced five publications based on their research. Of these, three were academic articles in external peer-reviewed journals and two popular articles for general audiences.

QVMAG also facilitates and actively supports research on its collection being undertaken by outside (non-staff) researchers. These researchers can be based across Australia and around the world.

They are assisted to access the collection on-site, through visits to the collection areas where they can examine the objects. 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 public who have a passion for subjects related to the QVMAG collection. In 2023/24, QVMAG assisted with 36 visiting researchers and more than 113 on-site research studies.

Researchers can also access increasing numbers of the collection through online portals, that are discussed further later in this section.

As an investment into oral history research, QVMAG staff recorded two new oral histories on Chinese descendant memories of growing up in Chinese families in Tasmania's northeast. These are the first new oral history recordings to be conducted in recent years, marking a renewed focus on 'Oral History' practice as a unique research resource.

QVMAG loans items from its collection to other recognised institutions with similar missions, for the primary purposes of public exhibitions and research. Here, it is important to note that collection loans connect QVMAG 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 or online, is a research product supported by QVMAG.

In 2023/24, external researchers published 23 papers that incorporated research on QVMAG collections.

QVMAG encourages its research staff to communicate their research in many ways in addition to publications, to reach 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. In 2023/24, curatorial staff addressed audiences at 36 events on QVMAG sites and a further 62 events offsite.

As is noted above, QVMAG research spans all disciplines of the collection. 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, research is required to understand the particularities that make up that diversity and that can only be certain when the species are formally described by science.

When a new species is described, the specimens used by the researcher to describe that species become known as 'types' for the species. Those types are invaluable scientific references, as all future identifications of that species are set against the type specimens. Holotypes are the most important types as they are the single name holder for the species.

We know that Tasmania has many thousands of species yet to be identified, most especially in highly diverse groups such as insects and spiders. In 2023/24, QVMAG staff and Honorary Research Associates, working with the QVMAG collection, identified more than 30 new species of invertebrates that are currently undescribed by science and yet to be published and 20 new species records for Tasmania.

2 QVMAG also holds an important herbarium collection that is being digitised but does not actively pursue a research program in plant sciences.



Gu Vase in Shang-Zhou style

Ming Dynast (1368-1644)

unglazed Stoneware

31cm H x 16cmW x 16cm D

QVM:2013:DA:0016

Donated by Professor Shiu Hon Wong and Mrs Nancy Wong, 2012

Photo: Scott Gelston

One new species of wolf spider was collected and described: *Venator judyrainbirdae* Framenau & Douglas, 2023. Additionally, two new beetle (Coleoptera) holotypes were deposited into the collection for study and classification.

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 2023/24, staff responded to 210 inquiries relating to the collection and an associated 233 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 enquirer.

The QVMAG Exhibition program for 2023/24 is discussed in that section of the Annual Report. Staff research supports most of the exhibitions. 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 exhibitions, but the primary research staff are those in the curatorial sections. QVMAG is a highly multidisciplinary institution, and all curatorial areas are actively involved in research for the exhibition program. For some exhibitions, such as *Wetlands* (September 2023 – April 2024), the research undertaken was truly multidisciplinary, with research input from

many staff and external advisors spanning taxonomy and natural environment studies, Aboriginal culture, history and art. QVMAG is almost uniquely placed to explore multi- and transdisciplinary research and programming, as its knowledge base is the most diverse of any regional Australian museum.

Collection acquisitions are discussed further in the Acquisitions section of this Annual Report. 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 2023/24, an additional 9,351 Natural Science collection specimens were added through active fieldwork. In natural sciences, most specimens are acquired through fieldwork, with the specimens 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. Cataloguing and storing data about the collection objects is a function of both research and collection management. The important data held in QVMAG digital systems, notably the CMS, is a resource to researchers around Australia and internationally.

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.



The Victor Jackson butterfly collection and donated entomological cabinets installed at QVMAG.

Photo: QVMAG
© QVMAG

In 2023/24, planning advanced on the acquisition of a new fit-for-purpose CMS that will much enhance management of the collection and access to it. The new system will be implemented in the 2024/25 reporting year.

As well, QVMAG enters its natural science 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 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 2023/24, QVMAG entered 9,890 specimen records to these databases, bringing the total QVMAG records publicly available (via ALA) to 120,886.

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 could yield benefits to Australia of \$4 to \$35⁵.

It is estimated that more than 70% of the biodiversity of Australia remains unknown, so the task of documenting that biodiversity is daunting. 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 terrestrial arthropods, notably insects and spiders.

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.

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.



QVM:2006:2:2206
Australian magpie
Gymnorhina tibicen
Chicken, W NSW 1976
Eggs: 3 Set Mark: 705
HM LEONARD COLLECTION

Detail of a data label prepared by Hannah.
Note the tiny number (set mark) written
on the egg in ink by the original owners
that relates to an entry on an egg data
card containing all relevant information
applying to the specimens.

HISTORY RESEARCHER

RAQUEL CALDAS NOLASCO

For a week in June 2024, QVMAG hosted La Trobe University PhD candidate, Raquel Nolasco. Raquel is studying archaeology, focussing on 19th century hunting of seals, whales and penguins on sub-Antarctic islands.

QVMAG holds the archaeological material from work done on Macquarie Island, an Australian sub-Antarctic territory; and represents a previously untapped research resource. The collection was rehoused and the cataloguing revised in 2015, and this has proved invaluable to Raquel's research.

Titled: *Symmetry, Actors and Action: New Characters in the Narratives of the Marine Species Hunting during 19th Century*, Raquel's research studies the relationships between the people, objects, marine species and landscapes of 19th century sealing activities in Australia and New Zealand's sub-Antarctic islands: Macquarie, Heard, Auckland and Campbell Islands.

Working with existing archaeological collections and historical records located in different institutions in Australia and New Zealand, this is a comparative study with focus on how each actor played a role in the activities of these places, and consequently in their history.

The research is innovative in its approach, not only by trying to understand a broader aspect of the relations and actions of an archaeological context, but also by being the first to make a comparative analysis from the archaeology and history of the four islands in the study.

This research demonstrates the value of such archaeological collections in building a clearer picture of the history of less-studied regions and is yet another example of the richness of scope for study within the QVMAG collections.



Phd Researcher Rachel
Caldas Nolasco working
with QVMAG collection.

Photo: QVMAG
© QVMAG

IMPORTANT DONATIONS TO THE NATURAL SCIENCES ENTOMOLOGY COLLECTION

In November 2023, QVMAG received the latest consignment of butterflies from the nationally significant *Lambkin/Knight butterfly collection*. Trevor Lambkin and the late Ian Knight donated their remarkable 16,000 specimen collection to QVMAG in 2020.

Alongside butterflies, Trevor collected cicadas and stick and leaf insects from all over eastern Australia. Our country has a large and diverse stick insect fauna of around 150 described species, with a significant number awaiting description. The vastness of this continent, the rarity and/or cryptic habits of many stick insects as well as the scarcity of collectors have conspired to severely limit knowledge on species diversity and distribution.

As part of the last consignment, Trevor Lambkin sent down his stick insect collection comprising some 150 specimens. A number of these were new or poorly documented species, particularly from the Torres Strait islands between Queensland and New Guinea.

Many of the stick insects received by QVMAG were not identified so were sorted into species groups, housed in entomological cabinets and photographed. These digital images were then sent to Dr Paul Brock, the world's leading stick insect specialist, associated with the Natural History Museum, London.

Paul identified all the specimens, at least to genus level, just from the supplied images and in only weeks the whole collection had been housed, photographed, named and registered into the QVMAG database. This information was uploaded to the Atlas of Living Australia (ALA) to be accessed by anyone, anywhere in the world.

During the same period a significant collection of more than 100 longhorn beetles was donated to QVMAG. These specimens were all in the subfamily Prioninae within the family Cerambycidae—AKA longhorn beetles. This subfamily consists of large to very large black to reddish brown beetles characterised by relatively short annual nocturnal flight times. They are often poorly represented in field collections.

Before being lodged with QVMAG, the collection was used in a major taxonomic revision of this group of beetles by taxonomists at the Australian National Insect Collection (ANIC) in Canberra. It turned out the collection contained some important and rare material, including several new species. QVMAG is now the new home of this important collection that contains the Holotypes⁶ and Paratypes⁷ of the newly described species.

- 6 Holotype is the single specimen designated as the type of a species by the original author at the time the species name and description were published. It defines the characteristics of the species. Holotypes are the most valuable natural history specimens that a museum can hold.
- 7 Paratypes are 'supporting' specimens used in species descriptions to accurately describe variations in body size, structures, colour/markings or differences between the sexes.

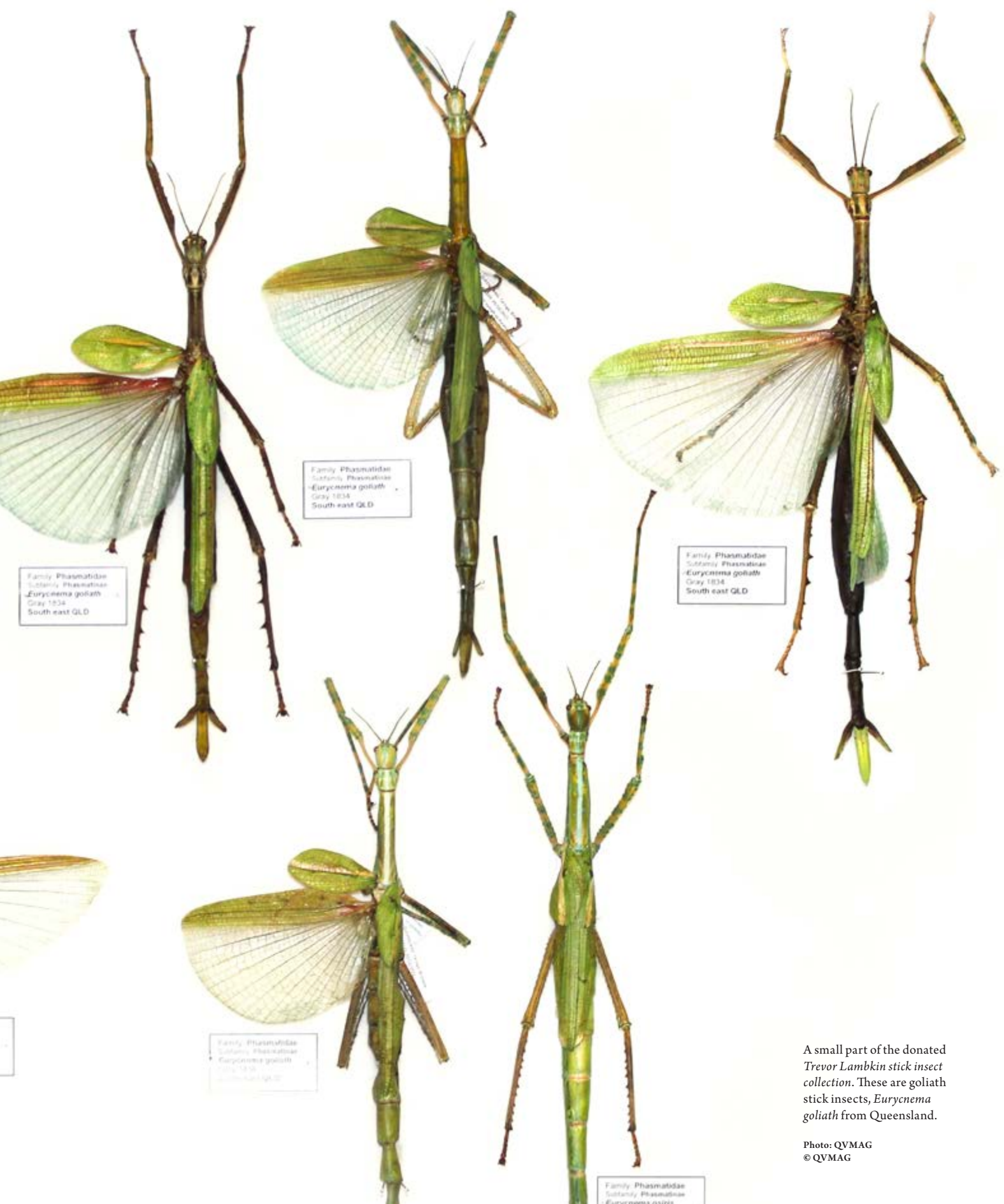


A female red-winged stick insect *Podacanthus viridiroseus* from Queensland. The wings of stick insects contain important taxonomic structures so in order to save valuable space in museum collections, only the left hand side wings are generally spread.

All the research originating from this collection has recently been published in the major CSIRO publication—*Australian longhorn beetles (Coleoptera: Cerambycidae) Volume 3: Subfamily Prioninae of the Australo-Pacific Region*. This large and spectacular book features QVMAG and its contribution throughout.

Both these important donations are recent examples of QVMAG's engagement in collaborative research to document and preserve our amazing biodiversity. By liaising with specialists across the globe, QVMAG continues to provide up to date and accurate information to stakeholders, researchers and fascinated members of the public.





Family Phasmidae
Subfamily Phasmatinae
Eurycnema goliath
Gray 1834
South east QLD

Family Phasmidae
Subfamily Phasmatinae
Eurycnema goliath
Gray 1834
South east QLD

Family Phasmidae
Subfamily Phasmatinae
Eurycnema goliath
Gray 1834
South east QLD

Family Phasmidae
Subfamily Phasmatinae
Eurycnema goliath
Gray 1834
South east QLD

Family Phasmidae
Subfamily Phasmatinae
Eurycnema goliath

A small part of the donated
Trevor Lambkin stick insect
collection. These are goliath
stick insects, *Eurycnema*
goliath from Queensland.

Photo: QVMAG
© QVMAG

WHY IS THERE SO MUCH WEEVIL IN THE WORLD?

The British biologist JBS Haldane is attributed the famous quote: “If there is a Creator, He must have an inordinate fondness for beetles”.

Beetles are the most speciose and diverse order of insects and weevils are the most diverse group of beetles.

To date, around 65,000 species of weevils in 5,800 genera have been described worldwide but it is estimated that at least three times that many await formal description by taxonomists. Many undescribed species are ‘recognised’ as existing in museum collections, but entirely new, previously unknown species continue to be found in vast numbers each year across the globe. They are a notoriously complex group taxonomically and getting reliable names for specimens is challenging.

QVMAG has entomology cabinets full of thousands of pinned weevils, some dating back to 1900, with many of them unnamed. Over four days in January 2024, the remarkable Otto and Bruno Bell, AKA the ‘weevil twins’, catalogued and named the bulk of the QVMAGs weevil collection.

Otto and Bruno are University of Tasmania undergraduate students with a bright future in invertebrate taxonomy. They are making a name for themselves in taxonomy circles and have developed a remarkable knowledge base of the Tasmanian weevil fauna. Otto is the primary weevil fanatic with Bruno’s interest being Tasmanian land snails alongside shared proficiency with weevils.

Otto and Bruno flagged dozens of potentially new species in the collection and identified a range of new Tasmanian records of named weevils that had previously only been documented on mainland Australia.

One of the most interesting was a specimen of the Crown weevil, *Mogulones larvatus*, collected from a Launceston garden. The species was introduced into South Australia in 1995 from southern Europe to control the toxic weed Paterson’s Curse (also called Salvation Jane). This weevil spread throughout southern mainland Australia but had never been previously recorded in Tasmania. *So how did it get here?* This research outcome and its responding questions once again reinforces the enormous value of our Natural Sciences collections in documenting the incredible and still today under-researched invertebrate diversity in our state.

QVMAG’s weevil collection has benefited enormously from Otto and Bruno’s working visit. They named hundreds of species and over the last few months their determinations have been registered and added to the QVMAG database to be uploaded to the Atlas of Living Australia (ALA) so that weevil enthusiasts all over the world can access and learn from this data.



One of Tasmania's large flightless weevils *Leptopius duponti*. Commonly called 'wattle pigs' they can be seen feeding on coast wattle or boobialla (*Acacia sophorae*) in beach scrub all around the Tasmanian coastline in the summer months.

Photo: QVMAG
© QVMAG





Otto (right) and Bruno Bell working on the QVMAG weevil collection in the Natural Sciences lab at Royal Park.

Photo: Simon Fearn
© QVMAG

NEW SPIDER SPECIES NAMED IN HONOUR OF NATURAL SCIENCES STAFF MEMBER, JUDY RAINBIRD

Natural Sciences fieldwork often results in the discovery of new species of invertebrates. This is particularly common among Tasmania's insect and spider faunas.

Approximately 400 species of spider have been described from Tasmania, yet conservative estimations posit that at least two thirds of the State's spider fauna remain undescribed by taxonomists.

While light trapping for moths and other insects at Beechford on the north east coast in the summer of 2022/23, QVMAG Natural Sciences staff made a unique discovery. While hunting around with a head torch, the distinctive shine of spider eyes glittering on the ground revealed an unfamiliar species of wolf spider with a leg diameter of a 10c piece. Several were collected and passed onto QVMAG Spider Honorary Research Associate, John Douglas.

John could not identify the spider so specimens were sent to wolf spider expert Dr Volker Framenau at Murdoch University, Western Australia. Dr Framenau confirmed the spider was a new species. This news coincided with a remarkable milestone for Natural Sciences Judy Rainbird - 45 years employment at QVMAG!

QVMAG and John Douglas suggested to Dr Framenau that the new spider be named in Judy's honour in recognition of her 45 years of dedication to the preservation of the Natural Sciences collection. He readily agreed and described the new spider with the name *Venator judyrainbirdae*.

This honour is a fitting acknowledgement of the positive impact Judy has had during her ongoing 45-year tenure working with the QVMAG collection. The amazing condition of the Natural Sciences collections reflects her stewardship over the past four decades, and this was deemed a fitting way to acknowledge her significant contribution.

So far, *Venator judyrainbirdae* is only known from the original male specimens collected at Beechford. Further QVMAG fieldwork will attempt to locate females which are probably quite sedentary and live in a burrow like many other wolf spider species do.

This unusual and wonderful case study also highlights the importance of liaising with taxonomists and experts across Australia and internationally, to accurately research, document and keep specimens in perpetuity in the best condition possible.



New wolf spider species
Venator judyrainbirdae.

Photo: John Douglas
© QVMAG



Close up of the new wolf spider species *Venator judyrainbirdae*. Note the eight large, mammal like forward facing eyes of this fast predator.

Photo: John Douglas
© QVMAG



THE VICTOR JACKSON BUTTERFLY COLLECTION AT QVMAG

The ways in which important collections find their way to public institutions such as QVMAG are often filled with unlikely encounters and coincidences. The Victor Jackson butterfly collection that arrived at QVMAG in June 2024 is a stunning example.

Victor Henry Jackson (1924-2005) had a lifelong interest in butterflies after becoming fascinated with species he observed around his childhood home in Kingsgrove, Sydney. Collecting butterfly specimens as a hobby began during his posting as a Leading Aircraftsman to No. 112 Mobile Fighter Support at Torokina, Bougainville in late 1944. After the war, Victor moved with his wife Dorothy and three young children to Mylestom, a small coastal town in central northern New South Wales on the Bellinger River, to operate the local general store. Once again, he began collecting butterflies in the local area as well as learning how to rear specimens from eggs or caterpillars to adult butterflies. This developed Victor's field skills and expertise and he became a local authority on butterfly biology and larval food plants.

In late 1971, Victor and Dorothy moved to Townsville to take care of Dorothy's aged father. His collecting activities focussed on the Townsville environs of Mt Spec and Paluma as well as collecting trips further north to Innisfail and Mission Beach. Victor's Townsville home was close to the Townsville Botanical Gardens and the Strand Park and his garden was visited by the spectacular Cairns birdwing (*Ornithoptera euphorion*) and the electric blue Ulysses butterflies (*Papilio ulysses*).

Victor responded to their visits by planting many of the food plants for both species and rearing hundreds of specimens in a greenhouse built in his back yard. While some were retained for his collection, the bulk of these beautiful specimens were released into the wild. Inspired by his efforts, local residents began to plant butterfly gardens as well—the population of birdwings and Ulysses butterflies across the area increased dramatically.

Victor passed away in 2005 leaving a collection of some 670 butterflies that were handed down to one of his sons, Philip Jackson, who was living in Sydney.

One of the most remarkable aspects of the collection is a series of 23 Australian fritillary butterflies (*Argynnis hyperbius inconstans*) that Victor collected at Mylestom in 1970. This butterfly is currently listed as 'Critically Endangered' under Federal legislation and was only known from several small, discreet populations in northern New South Wales and southeast Queensland. Some authorities believe the Australian fritillary butterfly is already extinct. The Mylestom population sampled by Victor 54 years ago had not been officially documented and due to land use changes affecting the butterfly's sensitive larval food plant, also appears to be extinct. Victor's series of specimens, in perfect condition with full collecting data, is not only an incredible record of a lost population but it also contains a unique 'aberrant' individual with very unusual markings.

It is through Victor's unique series of Australian fritillaries that resulted in his collection coming to QVMAG.



Male birdwing butterflies (*Ornithoptera euphorion*) reared from eggs laid by wild females in Victor Jackson's Townsville garden.

Photo: QVMAG
© QVMAG

VISITING RESEARCHERS

2023/2024

Greg ANDERSON

Studied the taxonomy of spiders (Theridiidae)

Imogen ANDREWARTHA

Examined the Guan Di Temple collection
Tasmanian Museum and Art Gallery, Hobart

Bruno and Otto BELL

Named species and arranged collection of weevils into taxonomic order
University of Tasmania

David BOARDER

Researched 'Velo Dog' pocket pistols
Firearms Collectors Guild

Julian BUSH

Researched the Port Arthur Bassoon
Independent instrument-maker

Laura COOK and Jonathan LINEEN

Researched Heard Island artefacts
National Museum of Australia, Canberra

Bob CHUNG GON

Researched collections relating to the Chung Gon family

Rolan EBERHARD

Examined Loongana thylacine cave material and *Zygomaturus* material
Environment, Heritage and Land Division, Hobart

Denis GOJAK

Researched clay pipes in the Wybalenna archaeological collection
Archaeologist and heritage practitioner, Senior Heritage Specialist, Transport for New South Wales

Anita GOWERS

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

Christopher 'Gus' GREEN

Researched Alexander Racket Company tennis racquets

Dr Showtaro KAKIZOE

Studied and photographed invertebrates, mainly Scarabaeoidea specimens
National Museum of Nature and Science, Tokyo, Japan

Peter KALDOR

Researched the Truchanas family collection

Kawinwit (Ink) KITTIPALAWATTANAPOL, Bridgette BARDEN and Baily McCULLOCH

Sampled ear tissue of bandicoots, cat and rat specimens
University of Tasmania, PhD students

Dr Michael KLUNZINGER and Dr Hugh JONES

Prepared and lodged freshwater mussels (*Hyridella* spp.) collected in north Tasmania
Griffith University

Logan KRUSHKA

Researched tramway and electrical power generation artefacts
Launceston Tramway Museum

Dr Trevor LAMBKIN

Assisted in sorting the donated insect donation
University of Queensland

Dr Paul MacGREGOR

Researched material relating to Chinese mining in northeast Tasmania

Independent Historian and Heritage Consultant, Our Chinese Past Inc.

Rosalind MEARNS

Researched knitted convict caps on behalf of Dr Jane Malcolm-Davies,

Director, The Tudor Tailor

General Manager, Waddesdon Manor, Buckinghamshire, UK

Colin MAZENGARB

Investigated 3D modelling of HJ King aerial photographs

Nicole MONKS

Researched museum holdings of Yamaji / Yamatji objects material

Black and White Creative, Perth, Western Australia

Raquel CALDAS NOLASCO

Researched the Macquarie Island archaeological collection

PhD Candidate, Archaeology, La Trobe University, Melbourne

Jai PATERSON

Researched the artist Richard Godfrey Rivers

On behalf of Derwent Valley Council

Dr Nicholas PORCH

Toured entomological collection

School of Life and Environmental Sciences, Deakin University

Dr Karen RICHARDS

Confirmation of identification of *Ancylastrum* (freshwater mussel) and sex of *Catadromus lacordairei* (Carabidae) specimens

Threatened Species, Environment, Heritage and Land Division, Hobart.

Paul RICHARDS

Researched Frank Littler's role in museum collections

University of Tasmania, Honorary Researcher Queensland Museum, Honorary Researcher in Arachnology

Keren RUKI

Researched Māori cultural objects

Māori artist/weaver

Tony SCOTT

Researched the Wong and the Kaw collections

China Art Projects

Anne Von STIEGLITZ

Examined Campbells pottery collections

Dr Ron THRESHER

Examined the wet collection of mayflies

CSIRO Marine and Atmospheric Research

Olegas Truchanas 100 group

Examined collections relating to Olegas Truchanas
Lithuanian Travel Journalists Club

Andrew WESTWOOD

Examined *Curlew*, boat in QVMAG collection

RESEARCH

PUBLISHED WORKS 2023/2024

ACADEMIC / SCIENTIFIC

Fearn, S 2023

'New exotic host plants for the golden stag beetle *Lamprima aurata* (Scarabaeoidea: Lucanidae) in northern Tasmania'

The Tasmanian Naturalist
145: 67-72

Fearn, S, Bounday, C & Leong, D 2023

'An investigation of species of *Phoracantha* longhorn beetles (Coleoptera: Cerambycidae: Cerambycinae) occurring in Tasmania and observations on the life history and habits of *Phoracantha mastersi* and *Phoracantha lata*'

The Tasmanian Naturalist
145: 23-36

Framenau, VW & Douglas, J 2023

'The first species in the wolf spider genus *Venator* from Tasmania (Araneae, Lycosidae)'

Australian Journal of Taxonomy
28: 1-5

POPULAR / GENERAL

Addison, J 2023

'Launceston a leader in dual-income households'
Lume Magazine, New Creative Group Australia,
14:19

Bird, A 2023

'Melissa Smith - Tracing a Line'

Print Council of Australia
September 28, 2023
<https://www.printcouncil.org.au/melissa-smith-tracing-a-line/> last accessed July 2024



WILLIS
THE
PILOT

WILLIS
The
PILOT

TWO YEARS
OF
SCHOOL LIFE
BY THE AUTHOR
OF THE
HEIR OF REDCLIFFE
ILLUSTRATED

THERESA'S
JOURNAL

M^{ME} DE SÈGUIN
MEMOIRES
D'UN AN

TWENTY
THOUSAND
LEAGUES
UNDER
THE SEA
—
VERNE

RE-
COLLECTIONS
OF A
LITERARY
MAN.
A. DAUDET

Books from the Library's
Bookplates Collection at
the Museum at Inveresk

Photo: Tash McCulloch
© QVMAG

STRATEGIC COLLECTIONS OVERVIEW

QVMAG houses the largest and most diverse collection among regional museums and galleries in Australia. With over 1.5 million items, this collection encompasses Aboriginal and First Nations cultures, fine arts, decorative arts, history, technology, natural sciences, along with a substantial library and archive. QVMAG's collection serves as the cornerstone for its exhibitions, educational initiatives and research programs, making it an invaluable resource for the people of Launceston and beyond.

The collection is ever expanding and requires an active conservation program to ensure the collection is kept secure, accessible and well looked after in accordance with the appropriate national standards for collections of significance. For the long-term preservation of the collection, QVMAG ensures that the environmental conditions are monitored and maintained and that objects in the collection are progressively housed in improved conditions.

A total of 5,640 individual objects underwent either preventative or remedial conservation during the 2023/24 reporting period to either halt or prevent deterioration in the condition of objects or to carry out sensitive repairs.

The Collection Audit Project located, documented and stored a total of 14,460 objects during this reporting period, adding to the substantial number of collection objects that have been located and documented as part of this targeted project.

A major function of the Strategic Collection team is to provide access to the collection. This occurs in a variety of ways, including through loans, digitisation of collection objects and providing access to collection records online. QVMAG also provides access by responding to collection inquiries and through exhibitions. As is discussed further in the Research section of this Annual Report, researchers and those who have cultural links to the collection objects are also provided access to the collection on site.

In 2023/24, QVMAG digitised 12,218 objects, including 119 objects that were digitised in 3D and made available online. Online records were accessed/downloaded 5,561 times through QVMAG's online collection portal between 1 March - 30 June 2024. The 3D collection had 20,300 views between 1 February - 30 June 2024. QVMAG Natural Science records, available through the Atlas of Living Australia database, were viewed 17,737 times during 2023/24 and a staggering 3,759,218 records were downloaded during this period.

QVMAG responded to 306 collection inquiries.

A total of 8,624 objects drawn from the collection were on display during the reporting period.

QVMAG loans objects from its collection to cultural and research organisations primarily for the purposes of exhibition and research. By doing so, QVMAG extends the accessibility of its collection. In 2023/24, 157 collection objects were loaned through 10 separate loans.

OUTPUTS

	22/23	23/24
Total Collection objects audited	7,568	14,460
Total new and updated catalogue records	48,138	32,079
Total Collection inquiries	1,047	306
Total Collection objects conserved	2,418	5,640
Total objects prepared for exhibition	359	2,185
Total Collection objects exhibited	7,958	8,624
Total number loans (outward)	17	10
Total Collection objects loaned	94	157
Total Collection objects digitised	28,269	12,218
Total number Objects donated	246	30
Total \$ Objects donated	\$751,667	\$191,440
Total number Acquisitive purchases	17	48
Total number Deaccessions	782	2
Total \$ Deaccessions	\$4,300	\$1,000
Total number Acquisitions	263	135
Total \$ Acquisitions	\$876,515	\$208,592





36

HALMATURUS BILLARDIERII.

The QVMAG collection is an evolving resource. Objects are acquired to enhance the quality and representation of the collection, for all aspects of public engagement, including research and exhibitions. Collection acquisitions in 2023/24 included notable historical objects, rare books and works of art by established local artists, with a total of 135 objects/ collections acquired through generous donations and available funding. A significant collection of some 670 butterflies collected by amateur lepidopterist Victor Jackson is among the gems acquired during this reporting period. The acquisitions for 2023/24 are fully listed later in this Annual Report.

The following In Focus stories provide deeper insights into the accomplishments achieved over the past year in relation to the collection and its management. They shed light on the specialised expertise carried out by the QVMAG team on a daily basis to ensure that the collection remains a lasting legacy and a valuable resource for our community ... and the community of the world.

Henry Constantine RICHTER

Born 1821 Brompton, England Died 1902,
Hammersmith, England

Halmaturus billardieri [Tasmanian wallaby]
hand-coloured lithograph on paper
36.6 x 54.3cm

Gift of the Friends of the Queen Victoria Museum & Art
Gallery through the Launceston Art Foundation, 1998.
QVM:1998:FG:0005

THE FURNITURE STORE

A particular collection focus for QVMAG this year was on the large Furniture Store. This store was formerly part of the gallery space at Royal Park but was converted to create much needed storage as the collection grew beyond the limited storage capacity at the time.

While the Art Gallery building on the fringe of Royal Park provides a magnificent setting for the display and enjoyment of the many varied exhibitions staged by QVMAG, the heritage listed building does have its challenges when dealing with growing collections.

During this reporting period, it was identified that the floor of the Furniture Store was not built to store a large quantity of heavy objects on it. Consequently, the floor had to be reinforced and this became an ideal opportunity to undertake some much needed collections management tasks.

In order for works to begin, the entire store was emptied and the collection objects moved into two galleries which had been closed temporarily to facilitate this work. In the meantime, the Collections team finished the audit of the furniture collection.

This included rehousing many of the objects, assessing their long-term storage needs and developing safer and more efficient methods of storage to optimise the limited space available.

Smaller objects, such as chairs, were placed on pallets and gently strapped in place to prevent them shifting when being moved. Locations were identified for very large or oddly shaped objects that had very particular storage needs and customised storage supports were prepared for many of the objects.

The Furniture Store was also mapped and storage locations barcoded to enable more accurate location records in the QVMAG Collection Management System.

The furniture collection was returned to the store in time for the next exhibition to be staged and QVMAG now has a well-documented and well organised Furniture Store.



QVMAG furniture store at the
Art Gallery at Royal Park.

Photo: Tash McCulloch
© QVMAG

COLLECTION ACCESS

In the world of museums, collection access refers to the ways in which the community can engage with and utilise museum collections. There are a multitude of ways in which museums can share and provide access, particularly now with online avenues continuously becoming more and more innovative and creative.

Traditionally, QVMAG has provided access to its extraordinary collections for more than 130 years through engaging exhibitions and visitor programs. It has also supported access for researchers to delve into the stores and records held here. In more recent times, new opportunities have arisen with the advance of technology, enabling QVMAG to make its collection records available online for anyone to access at their leisure. QVMAG continues to embrace this and in the past year we have thoroughly enjoyed taking it to the next level with our online 3D collection. For the first time, visitors to our website get to digitally pick up and examine collection objects from any angle and in ways they would never be able to at the Museum itself!

In 2023/24, a total of 8,624 collection objects were made accessible through exhibitions staged across QVMAG sites at Royal Park and Inveresk. That equates to just 0.6% of the overall QVMAG collection. A further 157 collection objects were out on loan to other institutions, taking a little of QVMAG elsewhere temporarily.

An alternative way of engaging with and utilising the extensive QVMAG collections is through online portals. Scholars, researchers, students and others with a thirst for knowledge access collections for academic study, analysis, documentation and sheer curiosity.

We currently provide access to 27,309 records of collection objects through our website. This includes a very large database of 26,328 photographs. The QVMAG Photographs Collection contains more than 34,000 individual records so the number of photographs currently accessible represents a very large proportion of the collection. The number accessible online continues to grow as our team documents and uploads more every week.

During this reporting period, an extra 12,218 collection objects were digitised. This will greatly enhance future access to those objects.

The online collection portal has so far been popular. Over the last four months of this reporting period, the Photographs Collection was accessed 4,826 times, the small online collection of 143 Works on Paper was accessed 90 times and the collection of 679 Paintings was viewed 357 times. The 3D digitised collection was viewed 288 times through the QVMAG website and more than 20,000 times through Sketchfab.

The substantial and highly significant Natural Sciences collections held by QVMAG are accessible online via the Atlas of Living Australia (ala.org.au). QVMAG regularly uploads its records into this platform.



A staff member digitising QVMAG Collection material, a miniature Jimmy Possum Chair gifted to QVMAG by Dr Mike Epworth and Bronwyn Harm, 2023.

Photo: QVMAG
© QVMAG

AUDITING THE COLLECTIONS

In a museum context, collection auditing involves systematically checking the accuracy and completeness of information about the collections in a museum's care. At its most basic level, the procedure ensures that records match the physical reality: confirming that all objects are present, correctly numbered and located where they should be. Collection audits help maintain accurate records, improve management practices and align museums with best standards.

At QVMAG, staff have meticulously assessed, rehoused, and photographed every object audited - from tiny native fleas to large industrial equipment. Despite each object's unique conservation and cataloguing needs, they all receive equal care and respect. The audit process also focuses on preventive conservation measures to protect objects from damage.

This year, efforts intensified to improve storage conditions, resulting in new archival enclosures for fragile items. Collection auditing remains an ongoing, essential activity for QVMAG to ensure proper care and access to its collection.

During this reporting period, the number of objects audited almost doubled with a total of 14,460 objects located and updated compared to 7,568 objects in 2022/23. The breakdown across the three collection areas targeted for the year was quite even.

The audit of the Fine Arts Store is close to being complete with all artworks identified, documented and accounted for. Part of this work has included creating a visual inventory to help make more efficient use of our limited storage space.

In other areas, Indigenous bark paintings, boomerangs and clubs were rehoused into custom archival boxes, protecting them from future deterioration and creating additional storage space. The Furniture Store was fully audited and all shelving mapped, enabling more accurate records of object locations.

The audit process invariably uncovers many exciting things that were hitherto not properly documented or identified. This year was no different and items of note included an invitation commissioned by Lady Franklin for the opening of 'Ancanthe' in 1843 featuring an engraving by convict artist Thomas Bock; a collection of late Victorian wedding dresses; and snake vertebrae necklaces from Queensland.

Long term, this detection work and the preservation of digital copies of institutional records are an important means of providing access for researchers and staff to the collection and collection documentation.



5,222
VISUAL ART &
DESIGN OBJECTS
AUDITED



3,375
HISTORY
OBJECTS
AUDITED



5,863
ARCHIVES &
PHOTOGRAPHIC
OBJECTS
AUDITED

CATALOGUING TASMANIA'S SHIPWRECKS

QVMAG holds several collections of material relating to shipwrecks in Tasmanian waters. Thirteen ships are represented in the collection, including the *Asterope* and the *Cambridgeshire*. Identifying, sorting, cataloguing and photographing these items has been a huge task.

By far the most significant collection is that of the *Sydney Cove*, as it notably contains items excavated from the wreck of the ship *Sydney Cove* and from the survivors' camp ashore. The ship is Australia's oldest merchant shipwreck, meaning that it is the first ship to be wrecked en route to Australia, as opposed to accidentally running into the continent.

The *Sydney Cove* left Calcutta in 1796, heading for Port Jackson (modern day Sydney). It was early 1797, after facing storms across the Indian Ocean, that the ship ran aground on Preservation Island in Bass Strait; a time before any Europeans knew of the existence of Bass Strait.

Some material of these collections was confiscated by Tasmanian Parks and Wildlife when laws on shipwreck salvage changed, and it was donated to QVMAG.

Thanks to ongoing Federal Government shipwrecks funding administered and allocated by Tasmanian Parks and Wildlife, the Museum has been able to employ archaeologist Caroline Heine since 2015 to work on projects relating to these collections.

The work involved scanning over 6,000 photographs and slides, sorting and improving and creating a total of 3,825 records of *Sydney Cove* collection items and 441 miscellaneous shipwreck records. Items included ceramics, glass, metal items, fibre, bone, wood and special items such as hourglasses, clay pipes and tools.

Caroline has spent over 3,060 hours on these collections over the past nine years, and as a result, the *Sydney Cove Maritime Archaeology Collection*, the *Miscellaneous Shipwrecks Collection* and the *Preservation Island Survivors' Camp Collection* are now entirely catalogued, photographed and re-housed.

This commitment to these unique collections has made these precious and unique items some of the best documented shipwreck-related items in the country.



Sydney Cove Collection.

QVM:1986:P:1611

Photo: Carmencita Palermo
© QVMAG

ARCHIVES AND LIBRARY

For financial year 2023/24, the focus of work in QVMAG Library and Archives remained retrospective collection management of the Archives collection (the registration of donation backlogs, etc.).

This work was part of QVMAG Archive's five year plan (2020-2025), often informally referred to as *Operation Transform*. This plan commenced on 4 June 2020 with the return of staff from the COVID lockdown. The plan concluded on 6 June 2024 with the completion of the four main objectives flagged at the plan's commencement: 1. The rehabilitation and tidy-up of the Archives store (Room 101); 2. Improvements to the organisation and storage of collections; 3. The elimination of the donations registration backlog; 4. The inclusion of all Archives collections (other than QVMAG administrative records and State records held out of custody) in QVMAG's Collection Management System (CMS).

The decision to conclude *Operation Transform* was made in the knowledge that registration and digitising work on a number of donated photograph collections (including W Penry Saward, Ken Flood, Jane Craig and 7EX Radio) is under effective control and being dealt with on a weekly basis by Ross Smith and QVMAG Archive's wonderful team of volunteers.

Most importantly, the conclusion of *Operation Transform* meant that the four-year freeze on the acquisition of donations by QVMAG Archives ended. From July 2024 onwards, the collection will develop at a prudent and graduated pace.

Some highlights for QVMAG Archives for 2023/24 include:

- + The completion of the organisation (sorting and tidying) of Community History Series (CHS) collections items in late 2023, which were bagged or sleeved to assist in their future auditing and barcoding
- + The tidying, organisation, registration and auditing of the Oral History collection, which concluded in late July 2023. The first planning steps were then put in place in co-operation with the Friends of QVMAG for the eventual digitisation of oral history cassette tapes
- + Three CHS collections were fully registered during the course of the year: CHS 133, the Bea Maddock Collection; CHS 134, the Launceston Walking Club collection; CHS 135, the Theatre North collection
- + From July to December 2023, all photographic material was re-organised under one classification scheme, with the Photographs Collection re-arranged by item registration number only (the decades-old in-house numerical subject classification scheme was retired). This initiative involved the shuffling of 120 shelves of material. At the same time, all oversized photographs were transferred from cardboard boxes into horizontal cabinets, thereby removing an ad hoc storage practice and achieving savings in compactus shelf space.



Double exposure - main image being outdoors garden setting, portrait of Alan Masters as a young boy (born 1907), Launceston, Tasmania, taken during the 1910s. The other more diffuse image includes a young girl, and a stand of tall trees.

A TIMELY FIND

As part of ongoing registration and audit work in the QVMAG Archives collection, staff have for the last year been processing items which have sat in the registration backlog, some items for many years.

In October 2023, staff registered a colour photograph of the first Tasmanian (Australian Rules) football team to tour mainland Australia in 1887. For the record, the team acquitted itself very well, winning three matches, losing two and drawing one.

Its discovery and registration proved timely, happening at a moment when Tasmania was at long last granted a team licence to join the Australian Football League (AFL).

The original image was produced by Heirloom Studios of Hobart. What is unique about this particular photograph is that it was hand-painted and might be the only colour copy of the team in existence. (QVMAG already holds a black and white photograph of the team in its Photographs Collection.)

A result of the manual painting of the photograph is that skin imperfections are literally glossed over, body parts, such as fingers, are poorly defined, and all individuals have the same eye colour: black.

In 2017, to mark the 130th anniversary of the team's tour, Adrian Collins and David Allen published research in issue 62 (Autumn 2017) of the *The Yorker: journal of the Melbourne Cricket Club Library*. Interestingly, a colour photograph of the team did not appear in their exhaustive and meticulous article, which drew on resources scattered around Australia. This underlines how important it is for institutions such as QVMAG to process their acquisition backlogs and actively manage their collections.



The first Tasmanian (Australian Rules) football team to tour mainland Australia in 1887.

A WORTHY CONTENDER

QVMAG's oldest book is an incunabulum which was printed in 1485.

But which QVMAG Library book has the longest association with Launceston?

During the year, the Library acquired a curious book that, on first appearances, was a bit of an enigma.

The book is the 13th edition of *A companion for the aged: consisting of meditations, devotions, and proper instructions, for the use of those, who, by the infirmities of old age, or otherwise, are disabled from attending the public service of God*, was authored by Richard Peers and published in London by R. & R. Gilbert for C. and J. Rivington in 1818.

It bears a bookplate inscribed: *Parochial Lending Library, under the sanction of the Society for Promoting Christian knowledge. In the Parish of Launceston. In the Diocese of Calcutta*. The number 20 [probable stock number] is pressed into the book's spine.

The riddle of the bookplate is solved when it is realised that the Anglican Church in Van Diemen's Land, including the Launceston Parish, was part of the Calcutta Diocese, India, from 1814 to 1835.

The early stock number (20) indicates this book was one of the earliest books to be acquired by the Launceston Parochial Lending Library. The Anglican Church's intention to establish parochial lending libraries throughout Van Diemen's Land was reported in March 1826 in *The Hobart Town Gazette*.

The book in all likelihood arrived in Launceston sometime in the late 1820s (1826 or after): the precise year cannot be established when matters such as purchasing, freightage and bureaucratic planning are considered as part of the establishment process. The book therefore exhibits the earliest possible association with Launceston.

Its credentials as Launceston's oldest book is rivalled by a book acquired by QVMAG Library in 2020 that exhibits the earliest probable association with Launceston: *Essays on the most important subjects in religion*, authored by Thomas Scott and printed in London for L. B. Seeley in 1822.

It bears a bookplate inscribed: *Rev. W. H. Browne, 1825*.

William Henry Browne (1800-1877) took over parochial duties at St John's, Launceston, on 1 November 1828. With the bookplate inscribed 1825 (that is, the year from which the book is established as being in Browne's possession), and Rev. Browne's arrival in Launceston established as late 1828, this book indicates the earliest probable association with Launceston.

So, which book has the longest association with Launceston?

Both books are worthy contenders but with so much detail lost to time, the result is considered a tie. This case does however indicate that detective work is an integral part of the registration process at QVMAG when it comes to some older and more puzzling objects in the collections.

A
COMPANION FOR THE AGED:
CONSISTING OF
MEDITATIONS, DEVOTIONS,
AND
PROPER INSTRUCTIONS,

FOR THE USE OF THOSE,
WHO, BY THE INFIRMITIES OF OLD AGE,
Or otherwise, are disabled from attending
THE PUBLIC SERVICE OF GOD.

BY
RICHARD PEERS, A. M.
VICAR OF FARINGDON, BERKS.

THE THIRTEENTH EDITION.

~~~~~

*While I live will I praise the Lord: I will sing Praises unto  
my God, while I have any Being. Psalm cxlvi. 2.*

~~~~~

London:
PRINTED FOR F. C. AND J. RIVINGTON,
Booksellers to the Society for Promoting Christian Knowledge,
NO. 62, ST. PAUL'S CHURCH-YARD;
By R. & R. Gilbert, St. John's Square, Clerkenwell.

1818.

A companion for the aged...
by Richard Peers,
published 1818.

ID 39187; Bookplates Rare
242.3 PEE

ACQUISITIONS

QVMAG continues its long history of receiving and caring for important and unique items that have a strong association with Tasmanian history, culture, people and place, especially northern Tasmania. Object donations, alongside parallel acquisition methods such as purchases, and active fieldwork are the foundational pathways for museums to develop their collections.

As part of the *Strategic Plan* for the resiliency and development of QVMAG's unique and large collection, 2023/24 saw further efforts directed towards the planning and administering of processes for the care and activation of these special items and their associated stories.

Some collection donations are easily identified as relating to the QVMAG core collecting policy whilst others can prove more difficult, and the process of reviewing, researching, identifying and assessing all donation offers made to QVMAG is a rigorous one. This process involves assessment by QVMAG's internal Collections Committee followed by formal endorsement for acquisition by the Museum Governance Advisory Board. This year, QVMAG has continued to refine and improve its systems and documentation to ethically receive and safely house these unique items.

In 2023/24, a total of 135 objects and collections, valued at over \$208,000, were formally acquired by QVMAG. Those objects donated to QVMAG were valued at over \$191,000; those purchased were valued at over \$17,000.

Collection donations were made throughout 2023/24 by members of the public, artists and researchers, alongside acquisitions resulting from key support by the QVMAG Arts Foundation. The Foundation is a long-time partner of QVMAG and this key relationship is discussed further in its own section of this Annual Report.

One of the highlights for 2023/24 that QVMAG received is a significant addition to the decorative arts collection through a generous donation by Dr Russell Cope, who offered a significant collection of contemporary studio-made pottery. Some of these included significant examples from Australian potters Martin Boyd, Gwyn Hanssen Pigott, Milton Moon and Reg Preston. In addition to these are rare mid-century German folk ceramics from Karl Scheid, Margarete Schott and Gotlind Weigel.

Through the generous assistance of the QVMAG Arts Foundation, QVMAG continued to support emerging artists by acquiring selected works from the successful *RISE* exhibition held between June and October in 2023. One example are works by Stephanie Reynolds, *Off to the Opera*, 2023 and *Sugar and Spice, ribbons and lace*, 2023. Both works respond directly to QVMAG's textile collection and are emblematic of an emerging local artist exploring histories of people and place whilst also generating new and topical conversations around sustainability and wearable art.



Lorna QUINN

Born 1995, East Melbourne, Victoria

Twin stars 2023

oil on board

38.0 x 30.0 x 8.0 cm

Purchase

Photo: Richard Harmey

© QVMAG

Big histories and tall tales of people and place in the QVMAG collection were manifested in one of the smallest of objects to be donated. The 2023 *Miniature Worlds* exhibition of diorama-style artworks from around the work resulted in QVMAG receiving an offer of donation of an exquisitely crafted miniature work by its creator, David Hourigan.

At only twelve centimetres, *Launceston rubbish bin miniature*, 2023 is a study of 'uniquely Launceston' detritus. A beautifully crafted 'Boags Red' beer bottle and a dated *Examiner* newspaper in magical lilliputian scale, evoke both historic significance and nostalgic sentiment, charming all who view the artwork.

From the tiny to the titanic, the sheer diversity of objects that represent Tasmanian histories also extends to the largest end of scale. Launceston is home to the first publicly owned hydro-electric plant in the southern hemisphere, and in 2023/24 QVMAG added a large turbine and generator set (1903) from the Duck Reach Power Station officially to the collection.

These items were originally part of a set of four installed in the Duck Reach Power Station and QVMAG has for many years been the custodian and safekeeper of this turbine and generator set, that previously were on display at the Trevallyn Dam. Despite housing the equipment, these pieces were never added to the collection, as the intention was to preserve them until they could be returned to their original location in the historic power station.

In 2021, the Duck Reach Heritage Group secured funding for the relocation of the turbines, but due to their size and weight, the turbines were not able to be re-installed in the Duck Reach Power Station building. Instead, as part of this project they underwent conservation and restoration and have now been donated as an official part of the collection.

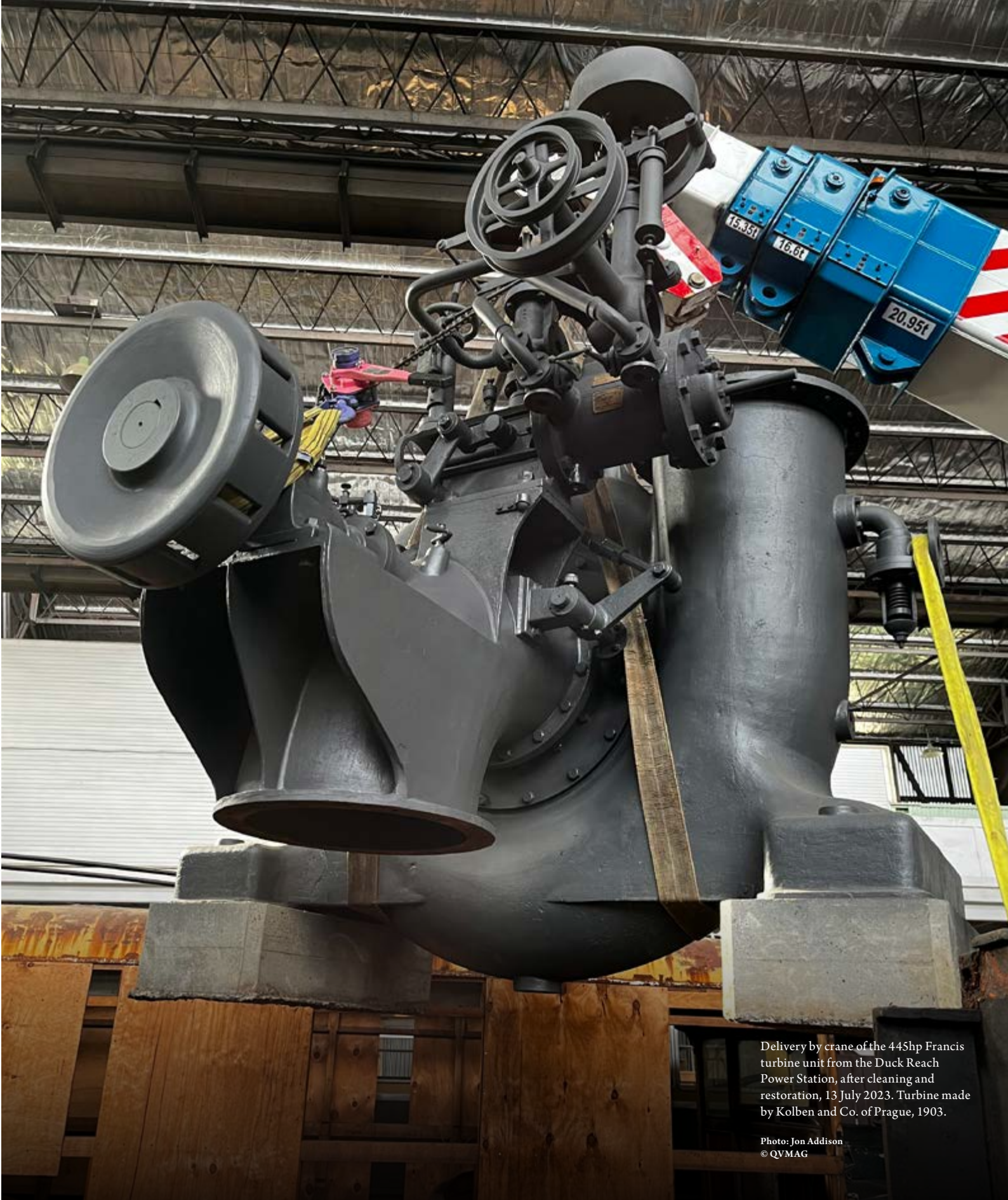
Donated along with the turbine and generator was a large gate valve used to control water flow into the Duck Reach Power Station. This was locally made by the WH Knight Foundry in 1909, specifically for the Duck Reach site.

The early 1900s saw ever-increasing demand for electricity and these unique objects demonstrate the scale of the hydro-electric power generation at Duck Reach, and the capacity of a local business to manufacture for this large-scale engineering project.

QVMAG already holds an example of one of the smaller, 21hp units from the first era of power generation on the site and together these items represent a major heritage aspect of Launceston's history and tell the story of the beginning of hydro-industrialisation in the state.

In natural science, an acquisitions highlight was the Victor Jackson butterfly collection. Comprising over 600 specimens collected across Queensland and New South Wales, this collection includes very rare species and expands the nationally significant QVMAG butterfly collection. More is said about this collection in an In Focus story in this Annual Report.

It should be noted that in addition to collection donations and purchases processed through the formal acquisitions process, natural science collections grow through targeted strategic field collecting. These specimens may take many years to be processed and identified, as there are often new species amongst them. In 2023/24, over 9,000 invertebrate specimens were collected in the field. Fieldwork collecting is discussed further in the Research section of this Annual Report.



Delivery by crane of the 445hp Francis turbine unit from the Duck Reach Power Station, after cleaning and restoration, 13 July 2023. Turbine made by Kolben and Co. of Prague, 1903.

Photo: Jon Addison
© QVMAG

ACQUISITIONS

2023/2024

VISUAL ARTS

Katie BARRON

Born 1994, Ontario, Canada

***Arm candy* 2022**

oil on canvas

50.0 x 60.0 cm

Gift of the QVMAG Arts Foundation

Travis BELL

Born 1991, Port Macquarie, New South Wales

***A drunk Tasmanian krater* 2023**

mid-fire clay

40.0 x 35.0 x 33.0 cm

Gift of the QVMAG Arts Foundation

***Stuck on the brink without shoes* 2023**

mid-fire clay

39.0 x 36.0 x 29.0 cm

Gift of the QVMAG Arts Foundation

Keith Owen BLIGHT

Born 1933, New Zealand; died 2017, Auckland, New Zealand

Slab vase

stoneware

31.0 x 35.0 x 8.0cm

Gift of Dr Russell Cope

Square vase

stoneware

38.0 x 10.0 x 10.0 cm

Gift of Dr Russell Cope

Triangular vase

stoneware

29.0 x 11.0 x 11.0 cm

Gift of Dr Russell Cope

Gillian BOVILL

Born 1928, Longford, Tasmania; died 2007, Tasmania

Bottle with lion face 1960s–1980s

stoneware, hand built and wheel thrown

15.4 x 10.0 x 11.5 cm

Gift of Jane Beckitt

Bottle with stopper 1960s–1980s

hand built and wheel thrown stoneware, cork

12.2 x 9.5 (dia) cm

Gift of Jane Beckitt

Bottle with stopper 1960s–1980s

stoneware, hand built and wheel thrown

12.8 x 5.8 x 5.8 cm

Gift of Jane Beckitt

Bud vase [black] 1960s–1980s
stoneware, hand built and wheel thrown
9.0 x 5.2 (dia) cm

Gift of Jane Beckitt

Bud vase [green] 1960s–1980s
stoneware, hand built and wheel thrown
8.1 x 4.8 (dia) cm

Gift of Jane Beckitt

Bud vase [white] 1960s–1980s
stoneware, hand built and wheel thrown
6.3 x 4.2 (dia) cm

Gift of Jane Beckitt

Bug bottle with stopper 1960s–1980s
hand built and wheel thrown stoneware, cork
12.9 x 6.0 (dia) cm

Gift of Jane Beckitt

Cheese plate with tree cover 1960s–1980s
stoneware, hand built and wheel thrown
16.5 x 17.8 x 17.8 cm

Gift of Jane Beckitt

Egg cup with bird lid 1960s–1980s
stoneware, hand built and wheel thrown
13.2 x 8.0 (dia) cm

Gift of Jane Beckitt

Egg cup with bird lid 1960s–1980s
stoneware, hand built and wheel thrown
12.6 x 8.9 x 8.9 cm

Gift of Jane Beckitt

Ewer with stopper 1960s–1980s
stoneware, hand built and wheel thrown
25.4 x 12.0 x 12.0 cm

Gift of Jane Beckitt

Ewer with stopper 1960s–1980s
stoneware, hand built and wheel thrown
19.4 x 11.7 x 9.3 cm

Gift of Jane Beckitt, 2023

Flower bud vase 1960s–1980s
1960s–1980s
stoneware, hand built and wheel thrown
8.4 x 9.8 (dia) cm

Gift of Jane Beckitt

Frog bowl 1960s–1980s
stoneware, hand built and wheel thrown
13.4 x 19.1 x 19.1 cm

Gift of Jane Beckitt

Goblet 1960s–1980s
stoneware, hand built and wheel thrown
17.2 x 13.3 (dia) cm

Gift of Jane Beckitt

House 1960s–1980s
stoneware, hand built
6.7 x 5.9 x 5.7 cm

Gift of Jane Beckitt

Jar with vine leaves 1960s–1980s
stoneware, hand built and wheel thrown
12.3 x 9.3 (dia) cm

Gift of Jane Beckitt



Travis BELL

Born 1991 Port Macquarie

A Drunk Tasmanian Krater 2023

mid-fire clay

Purchase by the QVMAG and the QVMAG Arts Foundation

QVM:2024:D:0146



Travis BELL

Born 1991 Port Macquarie

Stuck on the Brink Without Shoes 2023

mid-fire clay

Purchase by the QVMAG and the QVMAG Arts Foundation

QVM:2024:D:0147

Jug 1960s–1980s
stoneware, hand built and wheel thrown
12.0 x 9.8 x 8.0 (dia) cm

Gift of Jane Beckitt

Jug 1960s–1980s
stoneware, hand built and wheel thrown
22.5 x 13.8 x 16.0 cm

Gift of Jane Beckitt

Jug with bearded man 1960s–1980s
stoneware, hand built and wheel thrown
16.5 x 14.0 x 16.0 cm

Gift of Jane Beckitt

Jug with stopper 1960s–1980s
hand built and wheel thrown stoneware, cork
12.4 x 6.8 (dia) cm

Gift of Jane Beckitt

Leaf urn with lid 1950s
stoneware, hand built and wheel thrown
19.4 x 20.0 x 20.0 cm

Gift of Jane Beckitt

Leaf vase 1960s–1980s
stoneware, hand built and wheel thrown
13.7 x 15.5 (dia) cm

Gift of Jane Beckitt

Lidded dish with frog 1960s–1980s
stoneware, hand built and wheel thrown
7.6 x 15.0 (dia) cm

Gift of Jane Beckitt

Lidded dish with lizard 1960s–1980s
stoneware, hand built and wheel thrown
8.9 x 14.5 (dia) cm

Gift of Jane Beckitt

Lidded jar 1960s–1980s
stoneware, hand built and wheel thrown
15.8 x 15.5 (dia) cm

Gift of Jane Beckitt

Lidded jar with flora 1960s–1980s
stoneware, hand built and wheel thrown
19.1 x 14.0 (dia) cm

Gift of Jane Beckitt

Lidded jar with frog 1960s–1980s
stoneware, hand built and wheel thrown
21.0 x 13.3 (dia) cm

Gift of Jane Beckitt

Lion 1960s–1980s
stoneware, hand built
8.5 x 13.0 x 9.0 cm

Gift of Jane Beckitt

Maker's mark seals 1960s–1980s
stoneware, hand built
various dimensions

Gift of Jane Beckitt

Mug 1960s–1980s
stoneware, hand built and wheel thrown
6.2 x 5.7 (dia) cm

Gift of Jane Beckitt

Pitcher 1960s–1980s

stoneware, hand built and wheel thrown
18.8 x 9.0 (dia) cm

Gift of Jane Beckitt

Relief study 1960s–1980s

stoneware, hand built
14.5 x 15.2 x 4.7 cm

Gift of Jane Beckitt

Sugar bowl 1960s–1980s

stoneware, hand built and wheel thrown
6.5 x 6.2 (dia) cm

Gift of Jane Beckitt

Teapot 1960s–1980s

stoneware, hand built and wheel thrown
12.0 x 11.0 x 18.0 cm

Gift of Jane Beckitt

Teapot 1960s–1980s

stoneware, hand built and wheel thrown
8.5 x 14.2 x 8.5 cm

Gift of Jane Beckitt

Katelyn GEARD

Born 2000, Latrobe, Tasmania

(Be) longing 2023

graphite on paper
200.0 x 100.0 cm

Gift of the QVMAG Arts Foundation

Kurt HAMMER

Born 1926, Tettau, Bavaria, Germany; died 2010, Schorndorf, Baden-Württemberg, Germany

Plate undated

stoneware
3.0 x 23.0 (dia) cm

Gift of Dr Russell Cope

Gwyn HANSSEN PIGOTT

Born 1935, Ballarat, Victoria; died 2013, London, United Kingdom

Small bowl undated

porcelain
10.0 x 12.0 (dia) cm

Gift of Dr Russell Cope

Anton HOLZNER

Born 1935, Innsbruck, Austria; arrived Australia 1955

Hellenic Seascape with Apparition of Cross 1993

oil on canvas
209.0 x 171.0 cm

Donated through the Australian Government's Cultural Gifts Program

David HOURIGAN

Born 1978, Brisbane, Queensland

Launceston rubbish bin miniature 2023

mixed media sculpture
12.0 x 9.0 x 9.0 cm

Gift of the artist

Bea MADDOCK

Born 1934, Hobart, Tasmania; died 2016 Launceston, Tasmania

Life Drawing of Karin Lettau 1986

pencil on paper

Purchase

David MARSDEN

Born 1949, Camberwell, Victoria

***home: body* undated**

two colour lithographs on paper

28.9 x 26.95 x

Gift of the artist

Marsden Paintings and Prints [Sawtooth] 2015

colour woodcut on paper

39.7 x 28.3 x

Gift of the artist

***Nothing over fifty* undated**

screenprint on paper

41.9 x 29.6 cm

Gift of the artist

***Snakepit* 1994**

hand painted stencil on paper

63.2 x 50.0 cm

Gift of the artist

***Salamanca Festival* undated**

multi-coloured layered linocut on paper

75.9 x 52.95 cm

Gift of the artist

David Marsden @ Sidespace

acrylic on paper

70.1 x 50.1 cm

Gift of the artist

Exhibition of recent work [Age Gallery] undated

ink and embossed print on paper

66.5 x 50.8 cm

Gift of the artist

Martin Boyd Pottery

1946–1963, Sydney, New South Wales

Vase undated

earthenware

16.0 x 8.0 (dia) cm

Gift of Dr Russell Cope

Susie McMEEKIN

Born 1954 Mittagong, New South Wales

Vase undated

porcelain

24.0 x 12.0 (dia) cm

Gift of Dr Russell Cope

Milton MOON

Born 1926, Melbourne, Victoria; died 2019, Adelaide, South Australia

Platter undated

earthenware

3.0 x 41.0 (dia) cm

Gift of Dr Russell Cope

Lorna QUINN

Born 1995, East Melbourne, Victoria

***Twin stars* 2023**

oil on board
38.0 x 30.0 x 8.0 cm

Purchase

Jimmy POSSUM (attributed)

Bush chair before 1910

split timber
92.5 x 55.0 x 60.0 cm

Purchase

Reg PRESTON

Born 1917, Bellevue Hill, New South Wales; died 2000, Bass, Victoria, Australia

Plate undated

stoneware
5.0 x 38.0 (dia) cm

Gift of Dr Russell Cope

Stephanie REYNOLDS

Born 1953, New Zealand

***Off to the Opera* 2023**

Thai mulberry paper, embossed Indian paper and patterned lokta paper features with a dual layer crepe skirt, bodice crepe with stencilled black pattern
120.0 x 62.0 x 34.0 cm

Purchase

***Sugar and spice, ribbons and lace* 2023**

two layers of pearlised tissue, Japanese momi paper, paper flowers and Japanese lace paper
143.0 x 60.0 x 31.0 cm

Purchase

Käthe RUCKENBROD

Born 1905, Pforzheim, Baden-Württemberg, Germany; died 1989, Ziegelhausen, Baden-Württemberg, Germany

Cloisonné plate with tree

copper and polychrome enamel
3.0 x 29.0 (dia) cm

Gift of Dr Russell Cope

Karl SCHEID

Born 1929, Lengfeld, Thuringia, Germany; died 2019, Düdelsheim, Hesse, Germany

Bowl undated

porcelain
10.0 x 9.0 (dia) cm

Gift of Dr Russell Cope

Open jar undated

porcelain
13.0 x 16.0 (dia) cm

Gift of Dr Russell Cope





Katie BARRON
Born 1994, Ontario, Canada
Arm candy 2022
oil on canvas
50.0 x 60.0 cm
Gift of the QVMAG Arts Foundation

Margarete SCHOTT

Born 1911, Berlin-Charlottenburg, Germany; died 2004

Tea bowl undated

porcelain

11.0 x 8.0 (dia) cm

Gift of Dr Russell Cope**Schramberger Majolika-Fabrik GmbH**

1918–1989, Schramberg, Baden-Württemberg, Germany

Tirol plate 1970s

stoneware

4.0 x 40.0 (dia) cm

Gift of Dr Russell Cope**UNKNOWN*****Portrait of John Charles von Stieglitz*** 1890s

oil on canvas

82.0 x 102.0 cm

Gift of Juanita von Stieglitz**UNKNOWN (Handarbeit)****Plate** undated

earthenware

3.0 x 18.0 (dia) cm

Gift of Dr Russell Cope**Plate** undated

earthenware

3.0 x 23.0 (dia) cm

Gift of Dr Russell Cope**Gotlind WEIGEL**

Born 1932, Georgenburgkehlen, Ostpreussen, Germany

Vase undated

porcelain

32.0 x 13.0 x 20.0 cm

Gift of Dr Russell Cope

ARCHIVES**Gillian BOVILL**

Born 1928, Longford, Tasmania; died 2007 Tasmania

Collection of ephemera, catalogues and books20th century

photographs drawings and printed materials

Gift of Jane Beckitt

LIBRARY***The adviser: a book for young people*** 1901**Purchase****J ASHDOWNE*****The churchwarden's and overseer's guide and director...*** 1820**Purchase**

Keith ATKINSON

Railway tickets of Tasmania 1991

Purchase

Alexander CHALMERS

The Guardian: a corrected edition; with a preface, historical and biographical. Vol. I 1808

Purchase

Sarah S BAKER

The fisherman's grandchildren: a story of Swedish life 1896

Purchase

Amy Key CLARKE

The Roskerry treasure [191-?]

Purchase

John George BARTHOLOMEW

The pocket gazetteer of the world 1888

Purchase

JRS CLIFFORD

Homes and home-life in Bible lands [1910?]

Purchase

Bogatzky's golden treasury for the children of God: consisting of devotional and practical observations for every day in the year 1896

Purchase

COUNSELLOR (Psued.)

Everybody's pocket lawyer: a popular legal handbook for the United Kingdom 1895

Purchase

Charlotte BRONTE

Shirley. A tale 1858

Purchase

Mary DAVISON

Shadow and shine [c. 1890]

Purchase

HA BRYDEN

The gold kloof 1907

Purchase

Edward Sylvester ELLIS

Footprints in the forest 1897

Purchase

Joseph BUTLER

The analogy of religion, to the constitution and course of nature [c. 1865?]

Purchase

Mary E GELLIE

The venturesome twins 1886

Purchase

Glimpses of the Dark Ages; or, Sketches of the social condition of Europe, from the fifth to the twelfth century [c. 1840?]

Purchase

John GUNN
The boys of Hamnavoe 1898

Purchase

Margaret Scott HAYCRAFT
At Aunt Verbena's [190-?]

Purchase

Thomas HUGHES
Tom Brown's school days 1890

Purchase

Alexander von HUMBOLDT
John RUSKIN
David LIVINGSTONE
The wonders and beauties of creation [1880?]

Purchase

Ronald KING
Turn over, darling 1990

Purchase

Emma LESLIE
Bertie Danby's training [1890]

Purchase

Bessie MARCHANT
Hope's tryst: a story of the Siberian frontier [190-?]

Purchase

Phebe F MCKEEN
Theodora Cameron: a home story 1885

Purchase

LT MEADE
How it all came round 1903

Purchase

Richard NEWTON
The Reformation and its heroes 1886
Rills from the fountain of life [189-?]

Purchase

Robert PATTERSON
Introduction to zoology, for the use of schools
1857

Purchase

Richard A PEERS
A companion for the aged 1818

Purchase

Stefan PETROW
A priceless gift: the Launceston Mechanics' Institute and Public Library 1906 to 1948 2023

Purchase

Tom PHILLIPS

The humument: a treated Victorian novel 1980

Purchase

Eugene SUE

Matilda, or; the misfortunes of virtue 1845

Purchase

Eliza F POLLARD

A girl from the eighteenth century [190-?]

Purchase

Lucy TAYLOR

Through peril, toil and pain 1899

Purchase

STA RADCLIFFE

The giant's cradle: and other stories [c. 1898]

Purchase

Mary Catherine ROWSELL

Traitor of patriot?: a tale of the Rye-house plot 1885

Purchase

Rural scenes; or, A peep into the country. For youth

1848

Purchase

LC SILKE

Surly Bob [1881?]

Purchase

Gordon STABLES

From pole to pole: a tale of the sea 1893

Purchase

Richard STEAD

The lads of Little Clayton [1912?]

Purchase

HISTORY

445 hp Francis turbine from Duck Reach Power Station 1903

Kolben and Co. of Prague
cast steel, brass, glass, concrete
300.0 x 275.0 x 330.0 cm

Gift of the City of Launceston

Generator set from Duck Reach Power Station
1903

Siemens Bros. and Co.
cast steel, brass, concrete
229.0 x 196.0 x 130.0 cm

Gift of the City of Launceston

Gate valve from Duck Reach Power Station 1909

W H Knight, Launceston
cast steel, brass
371.0 x 150.0 x 77.0 cm

Gift of the City of Launceston

Baby apnoea monitor (with sensory pads)

1940s–1960s

Dr Jim Frost (designer)
McIlwraith Instrumentation Pty Ltd (manufacturer)
wood, metal, plastic
12.5 x 21.5 x 21.5 cm (box size)

Gift of COMA (Collection of Medical Artefacts) Tasmania

Baby apnoea monitor with wooden casing

1940s–1960s

Dr Jim Frost (designer)
Tenby Instruments (Manufacturer)
wood, metal, plastic
9.0 x 17.4 x 13.5 cm

Gift of COMA (Collection of Medical Artefacts) Tasmania

Baby apnoea monitor no.1 (with sensory pads)

1940s–1960s

Dr Jim Frost (designer)
Tenby Instruments (Manufacturer)
metal, plastic
6.0 x 10.2 x 15.0 cm

Gift of COMA (Collection of Medical Artefacts) Tasmania

Baby apnoea monitor with test indicator (with sensory pads)

1940s–1960s

Dr Jim Frost (designer)
Tenby Instruments (Manufacturer)
metal, plastic
6.0 x 10.2 x 15.0 cm

Gift of COMA (Collection of Medical Artefacts) Tasmania

Baby apnoea monitor no. 4001 (with sensory pads)

1940s–1960s

Dr Jim Frost (designer)
Tenby Instruments (Manufacturer)
metal, plastic
11.5 x 20.0 x 14.0 cm (box)

Gift of COMA (Collection of Medical Artefacts) Tasmania

Baby apnoea monitor (with dial)

1940s–1960s

Dr Jim Frost (designer)
Tenby Instruments (Manufacturer)
metal, plastic
9.0 x 15.8 x 5.0 cm

Gift of COMA (Collection of Medical Artefacts) Tasmania

Self-administering enema syringe (with case)

Early 1900s

S. Maw Son & Thompson, London
metal, paint, leather, felt
7.5 x 25.5 x 12.5 cm (case)

Gift of COMA (Collection of Medical Artefacts) Tasmania

Badges from Queen Victoria Hospital, Launceston
1900–1937

Unknown maker
metal, enamel
3.0 x 3.0 x 0.8 cm

Gift of COMA (Collection of Medical Artefacts) Tasmania

Key badge presented to Mrs. R J Sadler 1997

Unknown maker
gilt metal
4.8 x 1.4 x 1.0 cm

Gift of COMA (Collection of Medical Artefacts) Tasmania

Key presented to the Hon E E Reece 1964

Unknown maker
gilt metal
5.4 x 2.5 x 0.1 cm

Gift of COMA (Collection of Medical Artefacts) Tasmania

KX250 x-ray tube and components 1956

General Electric
glass, metal
95.0 x 15.0 x 21.0 cm

Gift of COMA (Collection of Medical Artefacts) Tasmania

XPT 220 x-ray tube and components 1953

General Electric
glass, metal
50.0 x 15.0 x 18.0 cm

Gift of COMA (Collection of Medical Artefacts) Tasmania

Metalix portable x-ray machine no. 2742
(with case and components) Circa 1930s

Philips Industries Ltd
metal, leather, glass, plastic
54.0 x 40.0 x 18.0 cm (case)

Gift of COMA (Collection of Medical Artefacts) Tasmania

Updegrave synchronizer no. 4 (with case)
Early 1900s

Padman & Padman, Launceston
wood, leather, metal, cardboard, textile
54.0 x 21.0 x 22.0 cm (case)

Gift of COMA (Collection of Medical Artefacts) Tasmania

Artificial pneumothorax machine
(with wooden case) 1940s–1950s

Unknown maker
metal, rubber, glass, wood
23.5 x 18.3 x 10.6 cm (case)

Gift of COMA (Collection of Medical Artefacts) Tasmania

Souvenir china plate

1920s

Florentine China

transfer-printed bone china, gold paint

16.0 (dia) cm

Gift of Helena Iredell

‘Baby’ oak-cased reed pump organ, Style 110, No 2

19th century

Mason & Hamlin, Boston USA

Used at Nabowla, Tasmania

wood, leather, metal

82.0 x 80.0 x 30.0 cm

Gift of Mrs Ruth McCausland

NATURAL SCIENCES

Victor Jackson Butterfly Collection

1963-2000

640 pinned butterfly specimens collected various
locations in NSW and Queensland Australia

Donated by Philip Jackson



UNKNOWN
*Portrait of John Charles von
Stieglitz* 1890s
oil on canvas
82.0 x 102.0 cm
Gift of Juanita von Stieglitz

MUSEUM GOVERNANCE ADVISORY BOARD CHAIR'S REPORT

Over the past twelve months, the team at QVMAG has continued to make substantial progress on the strategic shift that was started through the development of the QVMAG *Futures Plan* in 2022.

This year, the strategic vision outlined in the *Futures Plan* has been developed into a suite of strategic instruments that will help guide the institution through the implementation phase of the Plan.

I have been pleased to see that the strong community support for QVMAG that we saw last year has continued to grow. The exhibition program has continued to deliver for a wide cross-section of the community in northern Tasmania, as well as visitors from further afield.

The updated science gallery for children and families has proven to be popular, and while many locals will miss their favourite *Phenomena Factory* interactives from previous years, there can be no doubt that hosting travelling galleries in this space has led to more fun science-themed activities for kids and families, and more excuses for locals to return and see what has changed.

At the time of writing, I have just returned from the launch of *This Vanishing World: Photography of Olegas Truchanas*, who migrated to Tasmania in 1949. This exhibition, which celebrates the life and work of a central figure both in the history of Tasmanian wilderness photography, as well as the history of environmental activism in the State, was a strong reminder of the importance of local cultural institutions like QVMAG.

At the launch, the Museum at Inveresk was filled with members of the local community, friends and family of Truchanas himself, and over 150 people who were excited to experience this important survey exhibition.

Through the past year, the QVMAG Museum Governance Advisory Board (MGAB) has continued to serve in our role as an Collections Committee for the institution.

In the past year, we have received 135 new objects into the collection with a total value of \$208,592. Of course, in the case of historical and cultural artefacts monetary values can be difficult to determine.

Some items, while worth little in financial terms, might have enormous cultural or historic significance. Likewise, sometimes objects have a financial value assigned but are ultimately irreplaceable at any price.

We thank the QVMAG Collection Committee for its dedicated and diligent work in the consideration of each change to the institution's collection. There are substantial efforts undertaken to ensure that each proposed acquisition (even those offered through donation) is subject to rigorous collection standards. Before a proposal is brought to the MGAB for consideration, the item in question has already been carefully vetted, and consideration given to questions such as its provenance, storage requirements, alignment with the wider collection, exhibition potential and historic or scientific importance.

This is some of the ordinary work of collecting institutions such as QVMAG that is often invisible to museum and gallery visitors.

In 2024, the MGAB said farewell to Kaye Dowling, who was a long-term member of the Board, where she represented the QVMAG Friends.

Those who know Kaye will know that she has been a tireless champion and supporter of QVMAG for many years and anyone who has interacted with the QVMAG Friends has likely encountered Kaye in her travels. We wish Kaye well in the next chapter of her life and will miss her insightful and considered perspective around the board table. The QVMAG Friends will continue to be represented on the MGAB by their incoming President, Vicki Dewsbury.

The *Futures Plan* has set an ambition for the institution that is of generational significance. To achieve the goals outlined will take many years and the efforts of many people.

While this is true, it has been remarkable to see the incredible progress that has been made across various dimensions of the Plan over the past twelve months. The QVMAG team has risen to the challenge set by the *Futures Plan*, and I have been pleased to see the wider community noticing the increase in momentum, and doing their part to help support the Museum, the Art Gallery and the QVMAG team.

QVMAG is our cultural institution, and the team will need the support of the wider community to realise the exciting future that the *Futures Plan* has outlined for all of us.

James Riggall

Chair

Museum Governance Advisory Board

Shauna MAYBEN

The Things You Own End Up
Owning You earrings 2023

Salt and pepper diamond,
sterling silver oxidized, 18ct gold,
Australian currency printed on
24ct gold leaf plastic

Collection of the artist

Photo: Maddie Brough
© QVMAG







RISE artist Elizabeth Braid
in her studio.

Photo: Richard Harmey
© QVMAG

QVMAG ARTS FOUNDATION

YEAR IN REVIEW

On behalf of the QVMAG Arts Foundation, it gives me great pleasure to present a summary of activities for 2023/24, a year during which QVMAG has continued its reinvigoration. The institution has transformed into a dynamic place with many exciting activities and exhibitions. Members of the Foundation participate in these activities and greatly enjoy the improved experience.

It is gratifying to see the increased numbers of visitors across all age groups and including many from interstate and overseas. QVMAG greatly contributes to making Launceston a desirable place to live, work and visit.

The Foundation contributes by organising and sponsoring events for local community members to encourage donations of funds for purchases by the QVMAG to enhance and build its collection. It does not make choices or select items for purchase but can choose to support the acquisition program. There is a high level of accord and understanding in the Foundation's work with QVMAG, which is highly collaborative.

Since its inauguration, the Foundation has collected and contributed more than \$2 million in donations.

The Foundation continues to participate in the Museum Governance Advisory Board and contribute to the positive strategic building of the institution. We look forward to contributing to future growth and development.

At the August 2023 annual general meeting of the Foundation, the current committee was re-elected and we thank them for their continued contribution.

Jon Addison, QVMAG Senior Curator of History, gave a most interesting lecture on the Australasian League flag of 1851 held in the QVMAG collection and thought to be the origin of the current national flag.

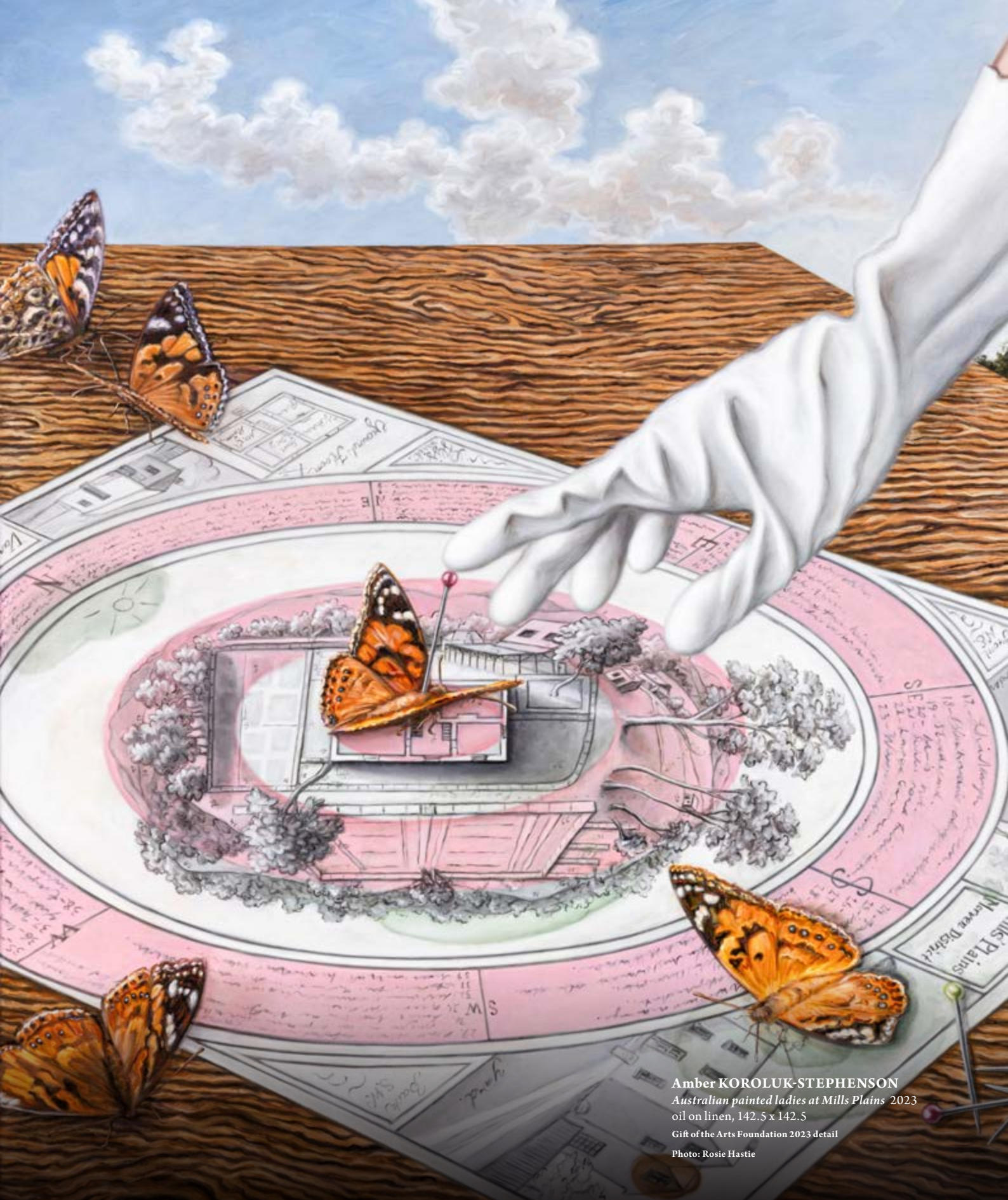
In December, the Foundation launched its next appeal for a Masterpiece for Tasmania, which will be a commissioned work from well-known local artist Michael McWilliams. A target has been set of \$60,000 and we are well advanced in achieving this goal. Launched in 2013, the Masterpieces for Tasmania appeal has brought together individual donors from not only the immediate Launceston region but all over Tasmania to build a wonderful legacy for future generations.

An event will be organised later in 2024 to reveal the new, keenly anticipated Masterpiece, linking to the major exhibition of McWilliam's art, *The Gentle Protagonist*, opening at the Art Gallery at Royal Park in December 2024.

During the year, the Foundation proudly funded a significant number of acquisitions to enhance and grow the QVMAG collections.

These include:

- + An Amber Koroluk-Stephenson painting, *Australian Painted Ladies at Mills Plains*, a painting of butterflies pinned to a drawing of John Glover's Patterdale home and studio; for \$10,500.
- + A Mike Epworth Jimmy Possum-style chair made from timbers significant to the tradition; for \$10,000.
- + *RISE* artworks purchased from the very successful exhibition of works from emerging Tasmanian artists; totalling \$5,000.



Amber KOROLUK-STEPHENSON
Australian painted ladies at Mills Plains 2023
oil on linen, 142.5 x 142.5

Gift of the Arts Foundation 2023 detail

Photo: Rosie Hastie

ArtRage is a statewide art exhibition for grade 11 and 12 students held each year at QVMAG. In 2020, the Foundation created a new award, the ArtRage Medallion, to acknowledge emerging student artists who significantly contribute to the fine arts in Tasmania.

Each year, one student is chosen by the exhibition curator to be awarded a medallion, featuring a limited-edition artwork donated by Tasmanian artist Michael McWilliams. The winner this year was Tegan Mateman from the Don College with a thoughtful work on loneliness inspired by the abandoned houses in the hydro village of Waddamana. The ArtRage Medallion 2023 was presented to Tegan in a ceremony attended by the Mayor of Launceston and received widespread media publicity.

The Foundation is currently preparing for the second of the Nuala O’Flaherty Memorial Lectures which will be delivered by an outstanding international speaker. These public lectures are free and open to several hundred people, creating a significant event for Launceston, attracting attention to the city and QVMAG.

Members of the Arts Foundation thank the Launceston City Council for supporting QVMAG, which is by far the leading such institution in Australia outside the capital cities. We look forward to many more stimulating and interesting events and exhibitions making Launceston a great place to live, work and visit.

Brian Hartnett
Chairman
QVMAG Arts Foundation



Katelyn GEARD

Born 2000, Latrobe, Tasmania

(Be) longing 2023

graphite on paper

200.0 x 100.0 cm

Purchased with funds from the
QVMAG Arts Foundation, 2024

QVMAG FRIENDS

YEAR IN REVIEW

This past year has seen consolidation and continued growth in membership numbers and activities for the QVMAG Friends.

Early responses to the QVMAG Membership Survey 2024 indicate that members are predominantly joining the association in support of QVMAG as a cultural institution that serves their historical and cultural aspirations for northern Tasmania, with a sense of community ownership for QVMAG.

Whether via annual subscription fees leading directly to donations, members' engagement with programmed events and exhibition offerings, or through personal advocacy of key institutional objectives outlined in the *Futures Plan*, in 2023/24 the QVMAG Friends have maintained support and continue to present as a cherished and vital group affiliated with QVMAG.

In 2023, the QVMAG Archives identified an urgent need to digitise QVMAG's Oral History collection as many recordings are currently stored on cassette tapes. The National Film and Sound Archive has set a nominal deadline of 2025 for the redundancy of magnetic tape and film media. This year, QVMAG Friends committed \$15,000 towards the Oral Histories Digitising Project and sourced additional funding to address this conservation. The collection includes over 300 stories of the QVMAG Friends oral history starting in 1990 as *Morning Coffee*.

Now known as *Our people, their stories: Oral histories of Northern Tasmania*, the Friends' monthly talk series continues to appeal to the membership, capturing stories from local communities.

The themes of the presentations over the past year included the resilience of rural families, the thrill of sporting achievements, a passion for visual arts and design, and one person's vision for the unexpected: a gallery showcasing an iconic artist from a time and place apart from Launceston.

Social opportunities are also considered important, with faithful local members joined by people new to Launceston and surrounding areas seeking social connection with and within our creative and cultural spaces.

QVMAG Friends have renewed *The Welcome Project initiative*, which invites various community groups into QVMAG to meet, socialise and explore the current offerings at each site. QVMAG's repositioning as an active, accessible and inclusive space has encouraged the committee to envision a vital and engaged membership that sees QVMAG as a 'third space'; a place apart from home or work where one can experience acceptance, inclusivity and a sense of belonging.

The Friends Committee thanks the fantastic QVMAG team which has supported the Friends throughout the year and looks forward to future endeavours and opportunities to engage with staff, curators and the wider collection.

Vicki Dewsbury
President
QVMAG Friends



Exhibition image of visitors in
Phenomena factory at the Museum
at Inveresk.

Photo: Tourism Australia

QUEEN VICTORIA MUSEUM & ART GALLERY

LEADERSHIP

Shane Fitzgerald

General Manager Creative Arts and Cultural Services

Daniel McWilliams

Executive Assistant
General Manager Creative Arts and Cultural Services

Malene Bjørnskov

Leader Strategic Collections

Maddie Brough

Leader Marketing and Communications

Alisanne Butler

Leader Exhibitions

Jules Clements

Leader Business Support

Sumeena Keshow

Leader Learning and Engagement

Susan Moore

Leader Marketing and Communications (acting)

Gary Morgan

Advisor Special Projects and Strategy

Kellie Wells

Leader Curatorial

BUSINESS SUPPORT

Errin Chapple

Business Support Officer

Christine Gleeson

Shop Coordinator

Patricia Marshall

Shop Officer

Isabel Shapcott

Business Support Officer

Louise Towns

Bookings and Administration Officer

Adam Van Peelen

Digital Media and IT Officer

Anna Wilkins Heeps

Coordinator Visitor Operations

EXHIBITIONS

Paul Eggins

Exhibitions Officer

Louise French

Graphic Designer

Jye Horan

Exhibitions Officer

Tobias Jahke

Senior Exhibitions Officer

Renée Singline

Graphic Designer

Louise Thrush

Graphic Designer

CURATORIAL

Jon Addison

Senior Curator History

Alfonsina Arriaga Jimenez

Senior Curator Natural Sciences

Ashley Bird

Senior Curator Visual Arts and Design

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

Judy Rainbird

Museum Assistant Natural Sciences

Ross Smith

Museum Collections Officer History

LEARNING AND ENGAGEMENT

Christopher Arkless

Senior Planetarium Officer

Carmencita Palermo

Public Programs Officer

George Perkins

Education Officer

John Read

Planetarium Officer

Vicki West

Aboriginal Learning Facilitator (Jun-Apr)

Evelyn Williams

Education Officer

STRATEGIC COLLECTIONS

Elizabeth Adkins

QVMAG Registrar

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 (Haireena) Ooi

Collections Database Administrator

Andrew Parsons

Librarian/Archivist

Antoinette Smith

Assistant Registrar QVMAG Collection Audit

Rebecca Stephenson

Assistant Registrar QVMAG Collection Audit

Cindy Thomas

Assistant Registrar QVMAG Collection Audit

Kate Turner

Assistant Registrar QVMAG Collection Audit

Jo Willey

QVMAG Registrar

MARKETING AND COMMUNICATIONS

Tash McCulloch

Marketing and Communications Officer

VISITOR SERVICES

Pauline Black

Museum Attendant

Victoria Boulton

Museum Attendant

Jimmy Britton

Museum Attendant

Andrew Brooks

Museum Attendant

ShuHan Chen

Museum Attendant

Bill Evans

Museum Attendant

Paul Farrell

Museum Attendant

Christa Gorjup

Museum Attendant

Darryn Greene

Museum Attendant

Jimmy Harrison

Museum Attendant

Aaron Humphries

Museum Attendant

Lesley Ikin

Museum Attendant

Karen Jenkins

Museum Attendant

Don Keddle

Museum Attendant

Heather McInnes

Museum Attendant

Emma Magnusson-Reid

Museum Attendant

Trish Marshall

Museum Attendant

Karen Murgatroyd

Museum Attendant

Joanne Myers

Museum Attendant

Kristen Potts

Museum Attendant

Isabel Shapcott

Museum Attendant

Judy Rainbird

Museum Attendant

Johnny Read

Museum Attendant

Jane Taylor

Museum Attendant

Katherine Taylor

Museum Attendant

Dominique Tempone-Wiltshire

Museum Attendant

Robyn Thomas

Museum Attendant

Allan Thrush

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 2023-24 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

Museum at Inveresk
2 Invermay Road, Launceston, Tasmania 7250

Art Gallery at Royal Park
2 Wellington Street, Launceston, Tasmania 7250

(03) 6323 3777
enquiries@qvmag.tas.gov.au

City of Launceston

Town Hall, 18-28 St John Street
Launceston, Tasmania 7250
(03) 6323 3000
contactus@launceston.tas.gov.au

QVMAG is proudly owned and operated by the City of Launceston and supported by the Tasmanian Government.



City of
LAUNCESTON



Tasmanian
Government





Two dragons fighting for a pearl

Qing Dynasty 1644-1911

gilt wood carving

47cm H x 24cm W x 20cm D

QVM:2016:DA:0007

Donated by Professor Wong Shiu Hon, 2016

Photo: Scott Gelston

