

A workshop scene with various paint cans on a shelf at the top. Some cans are labeled 'Brolite SYNFLUOR', 'Dulux AUTOMOTIVE PRODUCTS', and 'Brolite'. Several paintbrushes are hanging vertically from the shelf. In the foreground, a large sculpture is covered in thick, multi-colored paint drips. To the left, a white sign with black text is partially visible, showing the letters 'RAILS' and 'O'.

ANNUAL REPORT

QUEEN VICTORIA MUSEUM
AND ART GALLERY 2018-19



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



Tasmanian
Government

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**Our Country, Our
People, Our Stories:
QVMAG is a place where
our community explores,
connects and is inspired.
We are northern
Tasmania's authority
on art, biodiversity
and history.**

The Queen Victoria Museum and Art Gallery (QVMAG) is the leading destination for art, history and natural sciences in northern Tasmania.

QVMAG is owned and operated by the City of Launceston with ongoing support from the Tasmanian Government. QVMAG has two sites in Launceston: the Art Gallery at Royal Park and the Museum at Inveresk. Our collection has been in the making since 1842 and includes significant acquisitions and donations from across the globe. History, Natural Sciences and Visual Arts and Design are our key collection areas, cared for and exhibited for the community of northern Tasmania.

We are continually collaborating with the community and peers to build, and better understand, this extensive, diverse collection, as well as undertaking new research into both existing and new collections and research areas.

Open 363 days of the year, QVMAG offers fun, educational and intriguing experiences for learners and adventurers of all ages. Explore the world with QVMAG—we look forward to your visit.

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A Queen Victoria Museum and Art Gallery
PO Box 403 Launceston TAS 7250



MAYOR'S MESSAGE

Significant steps have been taken towards the release of the City of Launceston's inaugural Cultural Strategy, which is expected to be released to the public in late 2019.

This will be a substantial piece of work and one that will ultimately shape the arts and cultural landscape for Tasmania's northern region for years to come.

And while it is critical that we continue to look to the future for the Queen Victoria Museum and Art Gallery, it is equally important to acknowledge the incredible work that has taken place over the past 12 months.

The signature exhibition for the Museum over the past financial year was of course *Dinosaur rEvolution*. The launch was a distinct highlight, with the special appearance of New Zealand actor Sam Neill, who starred in the Hollywood blockbuster *Jurassic Park* and later *Jurassic Park III*.

This visually spectacular experience proved to be hugely popular with children and adults alike, and featured Hollywood-grade animatronic dinosaurs, as well as a number of artworks that offered a unique insight into the life of these prehistoric giants.

The much-lauded Planetarium continued to break new ground in terms of visitation numbers, boasting a 6% increase across the last financial year. This was underpinned by the addition of two extremely popular new shows – *We Are Stars* and *Capcom Go!* – the latter featuring the Apollo missions to the Moon.

It was fitting too that another major highlight of the year was the exhibition that paid tribute to the life of Tasmania's own lifestyle icon Marjorie Bligh, which was aptly titled *Marjorie Bligh: Domestic Goddess*.

MAYOR ALBERT VAN ZETTEN
CITY OF LAUNCESTON



TO THE MINISTER FOR THE ARTS

In accordance with the requirements of the Local Government Act 1993, the Mayor and Aldermen of the City of Launceston are pleased to submit the Annual Report of the Queen Victoria Museum and Art Gallery for the year ending 30 June 2019.

MICHAEL STRETTON
GENERAL MANAGER, CITY OF LAUNCESTON

FROM THE MAKERS OF "WE ARE ASTRONOMERS" & "WE ARE ALIENS"

WE ARE STARS

NARRATED BY
ANDY SERKIS

NSC
creative

EXPLORE THE SECRETS OF OUR COSMIC CHEMISTRY AND OUR EXPLOSIVE ORIGINS.

Now showing here at the QVMAG Planetarium

 City of LAUNCESTON
**QUEEN VICTORIA
MUSEUM** Inveresk





DIRECTOR'S REPORT

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

It is a great pleasure to write my first Director's Report for the QVMAG Annual Report. It has been a year of journeys, exploration and discovery that has taken us from the smallest of spiders in our backyards, to the secrets of dinosaurs, and even to the Moon as we prepared to celebrate the 50th anniversary of the Apollo 11 Mission.

This is the essence of what

museums are about – holding a mirror up to ourselves and our stories, but also opening a window to a world of experience and opportunities.

During 2018-19, we celebrated local stories and creativity through senior art students (*Artrage*), miniaturists (*The Three M's*), Wellways (*Minds do Matter*), and many more. Crafty participants in our Yarn Bombing for Marjorie project brought bursts of colour to unexpected places through knitted and crocheted panels, providing a fitting lead-in to the delightful exhibition *Marjorie Bligh: Domestic Goddess*. I shall leave it to you to speculate as to whether Marjorie really was the inspiration for another well-known Housewife Superstar, but Marjorie certainly left her mark on Tasmania, as well as leaving us with some interesting aphorisms:

"Let me have my way exactly in everything, and you will find that a pleasanter creature does not exist."

Our talented design team found Marjorie's wisdom so inspiring that they created a range of tea towels, mugs and aprons for sale in our shop!

Threads of other kinds featured throughout the year in various forms; during plastic free July 2018 we got creative with plarn (look it up), we celebrated the creativity of the Australian Lace Guild with a triennial exhibition and we also learned more about spiders – nature's most talented weavers and spinners.

The *Spiders* exhibition was a joint project between the Australian Museum and Questacon – the National Science and Technology Centre. It was an honour to host the exhibition, where visitors came face-to-face with real spider specimens, including live

Australian tarantulas, giant water spiders and deadly funnel-webs and redbacks. Love them or hate them, these critters are a vital element of our ecosystem, and might also help save lives: this year we sent live funnel-web specimens to Brisbane for inclusion in venom research. The venom has potential applications for heart disease, epilepsy and weight control.

When they are not helping with venom research, our Natural Sciences team is working to help us better understand the biodiversity of northern Tasmania. In January 2019 two staff members travelled to King Island to survey the terrestrial invertebrate life. Supported by the QVMAG Friends, this project aimed to develop a baseline collection of insects and spiders; prior to this, only one limited survey had occurred (in 1906), meaning that the invertebrate fauna were largely unknown.

I am enormously proud of the contribution that we make to knowledge locally, across the state, and even internationally, and grateful to the supporters without whom trips like King Island would not be possible.

QVMAG is extremely fortunate to have a wonderful 'support crew', which includes the Aboriginal Reference Group, the Museum Governance Advisory Board, Friends of the Museum, the Arts Foundation and HH Scott Society, the Plomley Foundation, donors, various trusts, Honorary Research Associates and our wonderful volunteers. In 2018-19 our volunteers helped to update databases, digitise and rehouse collections, curate displays, identify specimens and

even transcribe hard-to-read documents. We are immensely grateful for their generosity with their time and knowledge.

In 2018-19 the Arts Foundation successfully continued the *Masterpieces for Tasmania* appeal, culminating in the purchase of a very significant painting by Ben Quilty, *Development Application* (John Glover). Inspired by a visit to Patterdale, Glover's residence, this powerful work adds new context to one of the most important aspects of our art collection, and speaks strongly to the artistic and cultural history of this area. Getting to know the strengths of our collection has been one of the highlights of my time here to date, and I am passionate about adding new perspectives by building our collection in well-considered ways.

The power and joy of art certainly came to the fore in January 2019 when QVMAG Inveresk became the primary venue for MONA FOMA, a three-day celebration of music and art – and onesies! Repurposing our Museum for three days was no mean feat but thanks to the flexibility and a 'can-do' attitude on the part of QVMAG staff, it worked beautifully. It was thoroughly inspiring to see our spaces and surroundings activated in new ways, and I look forward to working with the MONA FOMA team for the 2020 event, which again will use QVMAG as one of its prime spots.

No mention of 2018-19 would be complete without talking about Launceston's Cultural Strategy. A major stakeholder survey went out in late 2018, yielding wonderfully rich and deep responses. As I write this, the

strategy is nearing completion. I applaud the City of Launceston for recognising that a thriving arts and cultural scene not only brings vibrancy and energy to a city but can also deliver long-lasting social, cultural and economic benefits. The Cultural Strategy will see us keeping excellent company with other visionary cities in Australia, and beyond.

2019 saw the Museum begin the first-ever audit of the collection. The audit has already uncovered an assortment of forgotten treasures, including a convict vest in superb condition and an early 20th century abacus from Launceston's Chung Gon family. The entire Margaret Stones collection has been digitised, and much more has been done. The audit project will generate a database of QVMAG collections that will allow our archives to be accessible online, showcasing the collections not just to the Launceston community but on a global scale.

Finally, I would like to recognise the ongoing and significant support that QVMAG receives from the City of Launceston and from the Tasmanian Government. As I moved here from New Zealand, I shall end by finishing with a saying from there that I think sums up the spirit of our partnership perfectly:

Naku te rourou nou te rourou ka ora ai te iwi.

With your food basket and my food basket the people will thrive.

TRACY PUKLOWSKI
DIRECTOR, CREATIVE ARTS
AND CULTURAL SERVICES



QVMAG ATTENDANCE TOTAL



PUBLICATIONS



EXHIBITIONS



VALUE OF NEW
ITEMS DONATED
OR FUNDED BY BEQUESTS



MUSEUM
COLLECTION
VALUATION



PLANETARIUM
VISITORS



VOLUNTEERS



NEWLY REGISTERED ITEMS



TOTAL ITEMS IN DATABASE



MAJOR
CONSERVATION
TREATMENTS



EVENTBRITE
EVENTS



REGISTERED ATTENDEES



PUBLIC
PROGRAMS
ATTENDEES

FACEBOOK PAGE REACH

965,000 USERS



9600
FOLLOWERS

9200
PAGE LIKES



277,155
WEBSITE
PAGE VIEWS

187

INSTAGRAM POSTS



1442
FOLLOWERS

2018-19 SNAPSHOT

EDUCATION ATTENDANCE



CHILDREN



ADULTS

PLAYGROUP ATTENDANCE



449
ADULTS



462
CHILDREN

SCHOOL
GROUP
VISITS



419

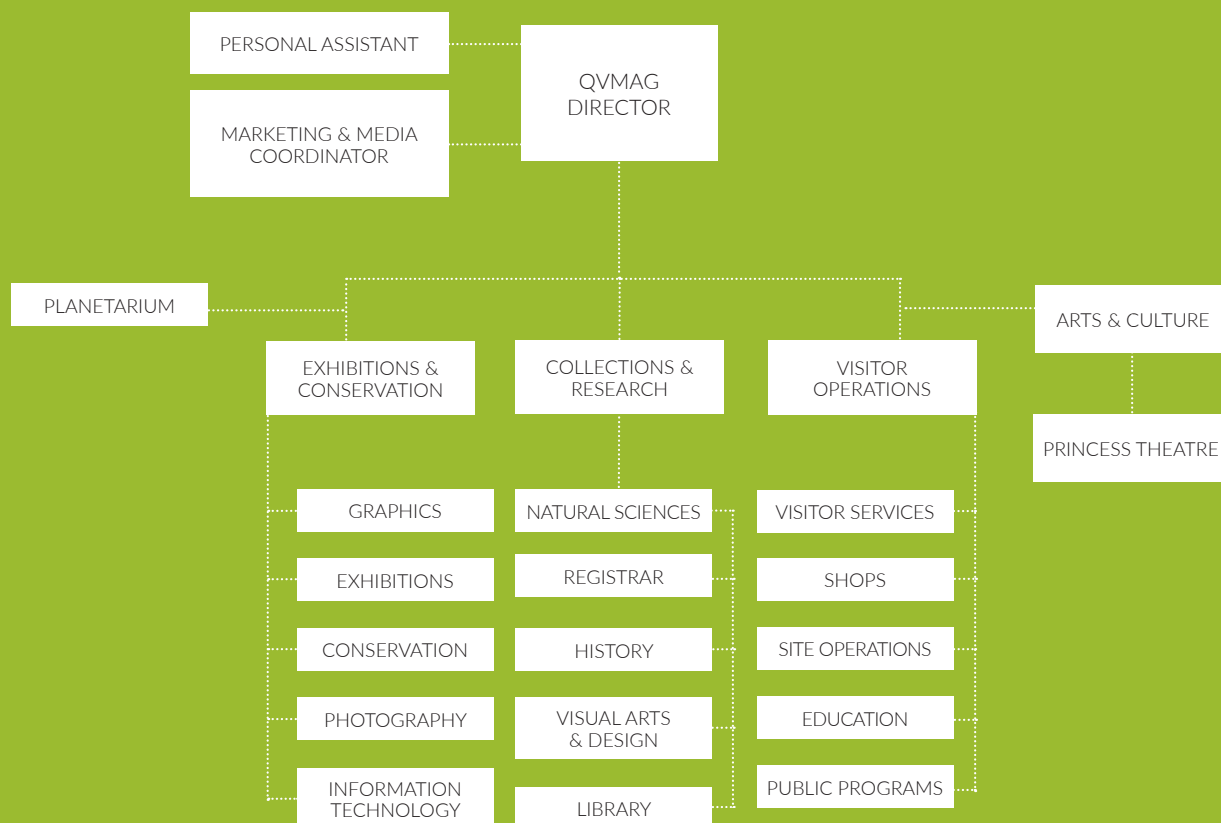
19

DAYS OF SCHOOL
HOLIDAY
PROGRAMS

310

ATTENDEES

ORGANISATIONAL STRUCTURE



STAFF

62
TOTAL

21
PART-TIME

14
CASUAL

27
FULL-TIME

66
VOLUNTEERS

18
HONORARY
RESEARCH
ASSOCIATES

MEET US



ASHLEIGH WHATLING

CURATOR OF VISUAL ART AND DESIGN | AT QVMAG SINCE 2017

My role is diverse! I am currently working closely with our Registrar, Amy Cavanough, on QVMAG's first universal audit. We have decided to start with works on paper, which means that on a couple of days each week you can find me entering data about our gorgeous Margaret Stones botanical drawings into our database. I also curate the permanent and temporary exhibitions at Royal Park. My main focus in exhibitions right now is a refreshed hang of our permanent galleries to showcase our varied and precious visual art collection. I oversee the care of the Visual Art and Design Collection as well as propose new acquisitions to add meaning and depth to our impressive existing holdings. An important aspect of my role is engaging with our audiences and stakeholders through public speaking opportunities, committee memberships and artist and curator floor talks and events.



ANDREW PARSONS

LIBRARY COORDINATOR | AT QVMAG SINCE 2013

Along with managing the Library, I am also responsible for coordinating the activities of QVMAG's publications program and the Plomley Foundation.

After a little over five-and-a-half years, in September 2018, the auditing and re-organisation of the Library's collections and the processing of cataloguing backlogs came to a conclusion.

The past year saw the Library and History sections continue to integrate and these steps will realise greater efficiencies over time.

During 2018-19 QVMAG's publications program produced quality offerings in the form of books, QVMAG Records and online exhibition catalogues. The Plomley Foundation continued to fund research into into Tasmania's Aboriginal history and Tasmania's natural and cultural history.

Perhaps the most important achievement of the year was the preparation of the draft of the book *Launceston Revealed*, which is set to be published in September 2019. The book's content primarily consists of items held by the QVMAG Library and explores Launceston's history.



MINETTE BREWIN

ADMINISTRATION OFFICER AND ATTENDANT | AT QVMAG SINCE 2017

Both my roles at QVMAG are front-facing, where I am often the first point of contact for the public; this affords me a unique opportunity to impact and unpack personal and relevant stories.

The front-of-house work in communicating QVMAG's collections is a valuable tool for the preservation of the human connection to cultural heritage. The front-of-house team are the people with whom the majority of visitors will interact; they are, for many, the human face of the Museum or Art Gallery. Being in a front-facing role at QVMAG offers the chance to make an impact on how every visitor sees and experiences our heritage and collections — it really is a privilege.



RENEE SINGLINE

EXHIBITION AND GRAPHIC DESIGNER | AT QVMAG SINCE 2001

I currently work part-time, having just returned from maternity leave. During my time at QVMAG I have worked in other departments, which I feel gives me a greater understanding of how we fit together.

Our department is unique in that we work with almost everyone within QVMAG. Our projects range from exhibitions, branding, marketing and publications, to signage and wayfinding, which in turn makes for interesting work.

I have seen a lot of change over my time with the organisation, and have worked on a great number of projects. Some standouts would include exhibitions such as *Tasmanian Connections* and *The First Tasmanians: Our Story*, which were equally challenging and rewarding to work on. Publication highlights would include *Into the Wild* and *Robinson's Cup*; the latter won the small catalogue category at the Museums Australia Multimedia and Publication Design Awards.

I enjoy the collaborative nature of design and feel fortunate to work at a Museum and Art Gallery where the projects are so varied. Hopefully the work that we play a part in adds to the community that we live in.



MITCH KEYS

ACTING BUILDING ASSETS COORDINATOR | AT QVMAG SINCE 2017

My role is focused on maintenance of the QVMAG buildings. This encompasses a wide range of duties, such as cleaning and rubbish removal, security, fire protection, electrical, plumbing and air conditioning.

The last six months have been an amazing experience and I get to work with some truly wonderful people. Every day a new challenge or learning experience presents itself, and while it can be quite challenging at times, it is very rewarding when it all comes together and a seemingly insurmountable problem gets resolved.

We have a great group of contractors to help look after QVMAG. In fact, quite a few of our regular contractors were apprentices back in the 1970s and 1980s when the Inveresk site was the railyards. They now return to help maintain buildings in which they began their careers.




LAUREN EKLOM

ACTING VISITOR OPERATIONS COORDINATOR | AT QVMAG SINCE 2013

My journey started almost six years ago in Visitor Operations as a Museum Attendant. I feel very lucky that this was the starting point to my career, as it gave me the opportunity to engage with our visitors and understand what QVMAG means to our community. I then moved into an administrative position, and am currently the Acting Visitor Operations Coordinator.

In this role, I support the front-of-house team in day-to-day operations. There are more than 30 staff members in Visitor Operations, and I love working with such a friendly and dynamic team. We never know what each day will bring.

As a somewhat recent denizen of Tasmania, working at QVMAG has given me the opportunity to learn more about the state, its history, art and environment. When I arrived here, I did not know a single soul; the friendships I have now made will last forever.

A still life artwork by Angela Casey. The composition is set against a black background. In the center, a human skull is placed on a dark, worn book. To the left of the skull is a small crocodile. Above the skull is an owl. A lit candle in a glass holder is positioned to the left of the owl. The entire arrangement sits on a large, crumpled black plastic bag. A red string is visible on the right side of the bag. In the bottom right corner, there are some orange peels and sticks of incense.

THE ENQUIRING LIGHT: ANGELA CASEY

2019 saw the Queen Victoria Art Gallery cross the threshold into a world where museum objects emerged from their cases to tell tales of love, spiritualism, death and the paranormal with Angela Casey's exhibition *The Enquiring Light*.

Born and raised in Launceston, Casey was mesmerised by the displays at the Queen Victoria Museum and Art Gallery, a fascination that never faded as an adult. She found the objects and dioramas irresistible and wanted to know more about what went on behind the scenes. Throughout an art practice that has spanned 25 years, Casey has shone her enquiring light upon the secret lives of objects from private and public collections around Tasmania.

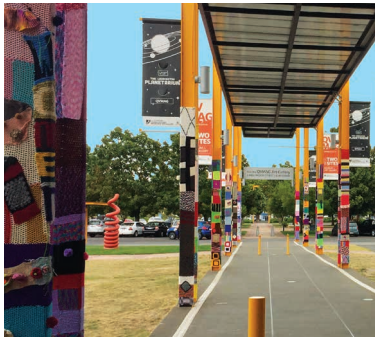
Emerging from a mysterious black space, the artist's witty and careful still life compositions elevate these objects to take on new identities and meanings. Casey reimagined some of Tasmania's oldest and most valuable collections to remind us that our objects have more than one story to tell.



NEW DIRECTOR WELCOMED

The new Director of Creative Arts and Cultural Services (including QVMAG), Tracy Puklowski, was given a Traditional Welcome in October.

Co-Chair of the Aboriginal Reference Group, David Gough, led guests and staff in the Welcome to Country, Smoking and Ochre Ceremony. Reciprocating greetings from the Ngāti Rangi, the custodians of the land of Ruapehu, and Ngāti Tūmataunga, the New Zealand Army, Tracy provided the mihi, the laying down of a ceramic koha (poppy) in recognition of the ANZAC connection. She lead everyone in singing a waiata - Te Aroha (traditional Maori song), ending in hongi to the Tasmanian Aboriginal Elders and other dignitaries present. It was a moving and symbolic start to Tracy's time at QVMAG.



YARNBOMBING FOR MARJORIE

2019 saw the opening of the major new exhibition *Marjorie Bligh: Domestic Goddess*. Yarn Bombing for Marjorie was a community project coordinated by QVMAG Conservator, Amy Bartlett, which covered the external and internal columns and other fittings of the Inveresk Museum site in knitted and crocheted panels, made by a dedicated team of volunteers from recycled wool, plastic bags and stockings. Also complementing the exhibition was an artists' response to Marjorie Bligh's legacy at the UTAS Academy Gallery, entitled *Causes of Failure in Jam*, curated by Dr Karen Hall.



HISTORICAL COLLECTION STORAGE UPGRADE

An ongoing highlight of this financial year has been a major overhaul of the storage of historical collections. Our team have been systematically storing collections in new custom-designed boxes, enabling faster retrieval and identification of collections, and considerable improvement in the condition in which the items are housed. Objects are also checked and photographed during this process, improving the quality of the Museum's records.

Considerable work has also been completed on the Museum's archaeological collections, with the bulk of the *Sydney Cove* collection now photographed and records updated. Similar work has been completed on the significant Wybalenna Collection, which documents the 'Aboriginal Establishment' on Flinders Island. This work was funded by the Plomley Foundation. These projects will make these important collections considerably more accessible to researchers.



DINOSAUR rEvolution: OFFICIAL CAMPAIGN LAUNCH WITH A JURASSIC PARK TWIST

For the launch of the 2019 exhibition *Dinosaur rEvolution* at the Museum, staff were thrilled to invite *Jurassic Park* star, Sam Neill, on site in May 2019 to launch the official exhibition opening to media stations state-wide. This grand opening saw a fantastic media launch for the Museum and its latest exhibition, creating a great deal of excitement within the community once the coverage was launched on television, print media and online mediums.

MARJORIE BLIGH: DOMESTIC GODDESS

This year QVMAG paid tribute to the life of Tasmanian lifestyle icon Marjorie Bligh, with the launch of *Marjorie Bligh: Domestic Goddess* — illuminating the triumphs, struggles and phenomenal craft output of this unique woman.

The Museum exhibition showcases many of Marjorie's handmade items, collections, travel mementos, scrapbooks, personal photographs, signed editions of her books and numerous awards. In particular, the show focusses on her thrift and use of recycled materials. Included in the exhibition are a reproduction of her guest bedroom, digitised diaries and a craft space, allowing Museum visitors a glimpse into the life of Marjorie.

Through her 96 years, Marjorie had a lasting impact on generations of Tasmanians and even had an effect on Barry Humphries' famous housewife Dame Edna Everage. *Marjorie Bligh: Domestic Goddess* explores Marjorie's life, from her early years in Ross and home-making in Campbell Town, to her later celebrity in Devonport— uncovering what life looked like behind the curtains of the polished and public life of Marjorie Bligh.





SPIDERS: THE EXHIBITION

Specimens from the touring exhibition *Spiders* were escorted to Launceston Airport in September 2018 as they left QVMAG to start the journey to their next showing at the Museum and Art Gallery of the Northern Territory. The live exhibits received an enormous local following with an outstanding total of 26,383 visitors joining us to view the exhibition at the Museum, across the four-month period! A great success for QVMAG in 2018.



MOFO 2019

MONA FOMA again lit up Launceston with a busy schedule of performances, art and parties over three days in 2019. The unforgettable *Man* by Amanda Parer featured in the Cataract Gorge's First Basin for the duration of the festival.

As the festival hub, the Museum at Inveresk was wrapped in pink and dotted with vibrating cushions, DIY onesies and a huge crowd celebrating the good vibes. We can't wait to do it all again in 2020!



BOFA FILM FESTIVAL: INDONESIAN STORIES COCKTAIL PARTY

In June 2019, QVMAG worked in collaboration with the Breath of Fresh Air Film Festival (BOFA) to host its colourful Indonesian Stories Cocktail Party as part of the festival event line-up. This event took place in the Queen Victoria Art Gallery at Royal Park and offered the opportunity for attendees to meet Indonesian dignitaries attending the event. On the night, a stand-out speech was delivered by Ibu Nani Zulminari, founder and director of PEKKA, a women's empowerment Civil Society Organisation (CSO) that collaborates with more than 50,000 female heads of household across 20 provinces in Indonesia.



THE REDISCOVERY OF PERON'S STAG BEETLE

In 1800 Napoléon Bonaparte sent French explorer Nicolas Baudin on a voyage of discovery to the southern lands. Over two years, the accompanying zoologists, including François Péron, accumulated over 18,000 animal specimens, of which 2542 were new to science.

One of these new species was a small, flightless stag beetle that was eventually described and named *Lissotes crenatus*. Unfortunately the type location was simply recorded as Nova Hollandia - hindering the identification of the beetle's actual habitat for the past six decades.

In 2017, whilst sampling invertebrates in remote north-west Tasmania, QVMAG staff identified four male *L. crenatus*! After studying the charted movements of the original French voyage, the QVMAG researchers travelled to King Island in early 2019 and found *L. crenatus* in large numbers near the location at which Peron camped.

The rediscovery of this beetle will help shape conservation management on the north-west islands of Tasmania, where habitat-loss has been significant since European settlement.

Dinosaur rEvolution: SECRETS OF SURVIVAL

In 2019, visitors were able to walk amongst the dinosaurs at the Museum with *Dinosaur rEvolution*, an interactive experience that saw Hollywood grade animatronic dinosaurs take up temporary residency at the Museum.

To launch the opening of *Dinosaur rEvolution*, QVMAG was thrilled to have Hollywood star Sam Neill, a cast member from the original *Jurassic Park* film, tour the Museum site and marvel at the life-like animatronic dinosaur creations designed by Gondwana Studios. Media platforms from across the state joined the private tour to report on the exhibition, officially open to the public from 1 June through to 20 October 2019.

The *Dinosaur rEvolution* exhibition is rich in natural history specimens and has a large number of colourful artworks to illustrate scenes or 'windows' into dinosaur life.

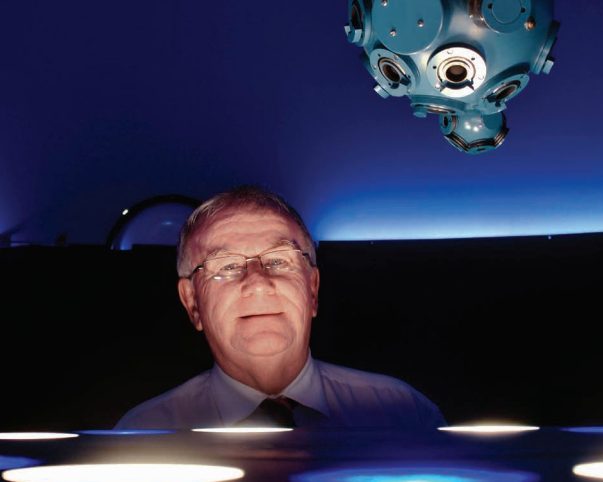
The exhibition includes many casts of fossilised objects. The use of casts aids in the interactive nature of the show, and allows visitors to touch and get close to the specimens. More than 30 different dinosaurs and five animatronics are represented in the exhibition.

This two-tier exhibition offered an immersive experience like no other for dinosaur enthusiasts of all ages across Launceston.





DEPARTMENT REPORTS



LAUNCESTON PLANETARIUM

The Launceston Planetarium has had a successful year, becoming a standalone part of QVMAG in July. The total visitation was 9057, representing a 6.2% increase over 2017-18.

Saturday afternoon Planetarium shows continued to be run mainly by volunteers from the Astronomical Society of Tasmania (AST), who also assisted greatly with the Planetarium's involvement in 2018 National Science Week.

The Planetarium continues to receive astronomical queries of all kinds and to enjoy considerable media exposure.

The Planetarium purchased licences for two highly popular new shows — *We Are Stars*, and *CAPCOM GO!* Both were produced by NSC Creative in the United Kingdom.

We Are Stars, which opened on 3 January, is a show explaining where all but the lightest elements in the Universe came from: they are produced inside stars as they burn their fuel into heavier elements. Audiences are fascinated to learn that much of the material that makes up their bodies and most things they use every day were formed through the reactions taking place inside the stars.

CAPCOM GO! is a show about the Apollo missions to the Moon. This

was especially timely this year, as 2019 is the 50th anniversary year of the Apollo 11 mission, during which people walked on the Moon for the first time.

As always, every Planetarium show includes a live segment to explain the sights of the current night sky. Questions are taken from school audiences and assistance is given to teachers in explaining the subject in the classroom.

The Planetarium's projection equipment was well-maintained and improved during the year by Chris Arkless. Notably, a new dome lighting system was installed, providing an effective horizon-based illumination using light-emitting diodes (LEDs).

The Planetarium was involved in several other activities:

Science Week 2018 was a great success, and included mini-shows in the Planetarium and stargazing in the Museum courtyard. During Science Week, several hundred school students visited for 'taster' shows.

During the MOFO event in January, the Planetarium showcased artwork produced by Helene Weeding and Jen Brown on the dome on three consecutive evenings to several hundred visitors. This was a new use of the Planetarium, and the artwork and associated music

were of high quality. It is hoped that further such events can be held in the future.

I presented several talks outside the Planetarium during the year. These included addresses at an ICOMOS Conference and an Order of Australia Conference, to Rotary and Probus clubs, and to high school and primary school students.

Amongst other activities, volunteer Karenne Barnes and I conducted a stargazing evening for the QVMAG Friends on 14 September at Blenheim Farm, near Cressy, and the Planetarium hosted a meeting of the Astronomical Society of Tasmania on 30 September.

National and International activities continued. The Planetarium continued its involvement with the Australasian Planetarium Society (APS): as APS Secretary, I visited the Melbourne Planetarium on 16 October, and both myself and Chris Arkless attended the annual APS Conference in Adelaide in February. I also attended the United Nations Association of Australia's Space Development Conference on 9 November; the inaugural meeting of the Thai Planetarium Society in Bangkok on 30 November; and the International Planetarium Society.

MARTIN GEORGE
PLANETARIUM MANAGER



AUDIENCE ENGAGEMENT

The Audience Engagement team has worked collaboratively to deliver 13 temporary and touring exhibitions. Responsible for the planning, production, installation, graphics, interactives and learning opportunities for each exhibition, the team delivered the annual program to a high standard, on time and within budget.

The live spiders from the touring exhibition *Spiders* were escorted to the airport in September 2018. The live exhibits received a massive following with 26,383 visitors coming to see them during the four month exhibition.

The Marketing team's campaign to promote *Dinosaur rEvolution* was realised with creative solutions by the Graphics team, which saw key sites such as shop fronts and car parks in Launceston's CBD 'invaded' by dinosaurs.

In June 2019, our temporary Public Programs Officer, Sue Street, delivered a *Dinosaur Fun Day* for the community. The day was packed with family-friendly activities and attracted 1,119 people to visit the exhibition.

The Audience Engagement team, curator Ashleigh Whatling and artist Angela Casey worked together to create a striking

gallery space for *The Enquiring Light*. Black walls, heavy black curtains, backlit display boxes and information panels provided a theatrical backdrop for visitors to experience.

Our Education Officers developed seven curriculum-linked education resources and six new workshops and guided tours. These resources enable teachers to connect classroom learning with QVMAG programs, adding value to their excursion program and enhancing student experiences.

Students from five schools in northern Tasmanian were invited to curate *ArtStart*. Under the guidance of our Art Education Officer, primary school students enjoyed learning how to curate an art exhibition.

Playgroup and School Holiday Programs continue to provide fun, engaging and fulfilling experiences for our younger audiences, reflected in the warm and positive feedback from parents and carers.

Our Conservation team carried out treatments on 290 artworks and objects, and 202 items were prepared for display. Preventative conservation projects contributed to the preservation of the

collection with 1170 collection items repackaged to improve their storage conditions.

A significant project to resolve long term storage issues and update workshop facilities at the Museum and Art Gallery was addressed by our Exhibitions Officers and progressed well. The project will continue into 2019/20 and when complete, will result in improved site function.

Our Museum Information Services and Technology team provided extensive support within QVMAG including digital exhibition interactives, IT support, audio visual set-ups, auditorium bookings and database development. Significant work has been undertaken to facilitate the upcoming collection audit, which has resulted in improved systems to record and manage object location. The introduction of iPads has created efficiencies for quicker data entry to assist object tracking.

2018/19 has been a productive year for the team, and the year ahead promises to build on this progress.

SARAH McROBBIE
ACTING MANAGER



COLLECTIONS AND RESEARCH

In December 2018, I arrived from Sweden to take on the role of Manager for Collections and Research at QVMAG.

On arrival I initiated the first full audit of the collections since the inception of the museum in 1891. The audit is aimed at creating a database of the museum's 1.5 million artworks and objects, most of which are natural science specimens. The temporary exhibitions gallery located on the ground floor at Royal Park has been repurposed as the 'window gallery', for the duration of the audit, and it's here that the collections are worked on – in full view of the public. Each artwork or object is briefly removed from its storage area, details entered into the database, a basic ID photograph taken and a barcode allocated, before being returned to its spot on the shelves in storage. People walking past the 'window' can watch the process and catch a glimpse of QVMAG's rarely exhibited treasures.

The audit is part of a wider project begun this year that aims to bring QVMAG's collections into the digital world. As the collections are entered into the

database, they can be uploaded to an online catalogue so that audiences anywhere can research and engage with our wonderful material. Once this digital information is created, it can be used in exciting new ways.

The idea of doing this work in view of the public reflects a new direction for QVMAG audience engagement, bringing 'back of house to front of house'. Museums are complex places and their workings can sometimes seem mysterious. Through the 'window', the public can see curators and the registrar at work and understand a little more about their roles.

Future generations were the subject of another project of the Collections and Research team this year, with a new initiative funded by the Plomley Foundation: The Plomley Emerging Scholars Program. Under this banner, QVMAG has offered internships to seven young scholars from Australia and abroad who will spend four weeks in the collections undertaking specific research tasks related to the Garry Greenwood, Chin Kaw and the Ross Female Factory

collections. Not only will these emerging professionals learn about our wonderful material, they will take news of Launceston and Tasmania back to their communities and perhaps inspire others to follow. We're hoping that this becomes an annual program.

CHRISTINE HANSEN
MANAGER



VISITOR OPERATIONS

In January 2018 Janet Keeling, Manager of Visitor Operations resigned after leading the team for nine years. Janet made a significant contribution to QVMAG and the City of Launceston and her ongoing support is missed. We also farewelled Tim Bunton, Building Assets Coordinator. His tireless work with the building and maintenance of the Museum and Art Gallery was always greatly appreciated. We have been fortunate to have Mitch Keys step into these shoes, and his support is gratefully received.

The Visitor Operations (VO) department's workload was distributed to other areas of QVMAG at the end of 2018. This allowed an opportunity for members of the VO team to step up into other roles, to provide QVMAG with the operational core duties required to ensure continuity in daily business.

Our 24 Museum Attendants work tirelessly to ensure that the Museum and Art Gallery are shown in the best light, providing a safe, welcoming and informative experience to our visitors. The Attendants help to support many events throughout the year such as the regular community events of the Friends of QVMAG and their coffee mornings, along with the Royal Society, the Launceston Historical Society and the Oral

History Society who hold regular lectures and workshops.

A trip to the Museum and Art Gallery would not be complete without a visit to their shops. They contain jewellery, books, soft toys, scientific games and much more. The shops continue to go from strength to strength with their gross profit increasing each year, up 4.5% from last year. In 2018, the spider merchandise was crawling out of the shop thanks to the *Spiders* exhibition. This year, with the *Dinosaur rEvolution* exhibition, dino mementos have taken the lead.

The Museum and Art Gallery provide iconic venues unique to Launceston, whether for a wedding, workshop, book launch, concert, cocktail party or a QVMAG signature event such as National Science Week or one of our many exhibition openings. We cannot forget MONA FOMA, where the Museum becomes the festival hub in January. This significant event for Launceston celebrates the Museum and the Inveresk Precinct with the wonderful eclectic spaces it provides.

The Education section has delighted children (and parents) throughout the year with Playgroup, the very popular School Holiday program and with school visits and workshops. Education is instrumental in

managing many school children and visitors during National Science Week to ensure that each visit is fun, with some additional learning thrown into the mix. Education also host *ArtStart* twice a year at the Art Gallery, where primary school children's artworks are selected to be exhibited after working towards a particular theme, with last year's being *Inside Out* and *Cobwebs, Tangles and Networks*. The opening event is always very popular for all participants and their families. There were more than 4000 enquiries throughout the year, which makes for a very busy bookings and enquiries line! The services provided by Education have increased a whopping 14.3% – a testament to their great work.

The Museum and Art Gallery had more than 150,000 visitors last year. April to June 2019 is the busiest time of the year at the Museum and Art Gallery with 37,450 visitors. Tasmanians are the largest visitor demographic with China, United Kingdom, USA and New Zealand topping the list of overseas visitors.

Visitor Operations continues to provide support to our external and internal customers, with customer service as our common goal.

ANNA WILKINS
ACTING MANAGER

ABORIGINAL REFERENCE GROUP

The Queen Victoria Museum and Art Gallery Aboriginal Reference Group (ARG) provides guidance and advice on all matters regarding Tasmanian Aboriginal representation, including exhibitions, collections, materials, protocols and cultural appropriations.

In October 2018 the ARG welcomed Tracy Puklowski as the new Director and we look forward to working together with Tracy

to advance Aboriginal cultural perspectives across the City of Launceston.

The most recent touring exhibition entitled *The National Picture: The Art of Tasmania's Black War*, curated by Dr Greg Lehman and Professor Tim Bonyhady, was a resounding success with visitors. This exhibition worked together with the permanent exhibition *The First Tasmanians: Our Story* to give visitors an opportunity to view

diverse perspectives of Tasmanian Aboriginal history and European interpretations.

The ARG provided advice to the Director and the Manager of Aboriginal Education Services, Dr Christopher Riley, to establish the identified position of Aboriginal Learning Facilitator within QVMAG. We look forward to this role coming to fruition in the near future.

DR AUNTY PATSY CAMERON AO
CO-CHAIR

■ QVMAG ARTS FOUNDATION (*incorporating the Herbert Scott Society*)

It is my pleasure to present to you the QVMAG Arts Foundation (incorporating the Herbert Scott Society) Annual Report for 2018-2019. The year has held many important opportunities, the foremost being the decision to undertake a strategic review. It is hoped the review will help to strengthen the financial base of the organisation, with the long-term aim of building membership and ongoing bequests.

The strategic review was timely, given the commencement of Tracy Puklowski as the Director of Creative Arts and Cultural Services, including QVMAG, and myself as Chair.

Programs for the Foundation have continued to raise funds, with the primary objective of acquiring works for the QVMAG collection. The Foundation has fostered ongoing support for QVMAG and engaging the community has been critical in achieving the Foundation's outcomes.

The Foundation looked to secure two John Glover works at a Launceston auction, which had been stored at QVMAG for some time. Although unsuccessful, the experience assisted us in realising the purchasing power of the organisation needs to be greater. It is important that significant works of this nature at the end of the day are held within the state.

2018-19 OUTCOMES

- 2019 saw a '30 Year Celebration' newsletter published highlighting the work and acquisitions of the QVMAG Arts Foundation over that period.
- A Masterpieces for Tasmania Fund launch was held with a contemporary work by Australian artist Ben Quilty, *Development Application - John Glover* being proposed for acquisition. This work was recommended by QVMAG Curator of Visual Arts and Design, Ashleigh Whatling, and endorsed by the foundation's committee with enthusiasm.
- Ben Quilty kindly donated an etching *Last Supper*, which was auctioned at the launch for the Masterpieces for Tasmania Fund.
- Very generous local and interstate donors have supported the Masterpieces for Tasmania Fund. A fundraising dinner is to be held in November 2019 to complete the acquisition.
- We thank Professor Coleman O'Flaherty for his ongoing bequest contribution towards the Nuala O'Flaherty Memorial Lecture Series. We acknowledge David McEwan and family for their donation in memory of Jennifer McEwan.
- The Hon. Elise Archer MP, Minister for the Arts, has provided QVMAG Arts Foundation matching donor funds to the level of \$50 000 from the Tasmanian Government Philanthropic Support Fund.
- The Foundation resolved to support the Bea Maddock catalogue raisonné Thirty Days and Forty Nights project.

I wish to thank my fellow Arts Foundation Committee for their knowledge and experience. They are: Mr Keith Adkins (former Chair), Mrs Carol Westmore (Vice-Chair), Mr Leigh Myers (Treasurer), Mr John Cauchi AM, Mrs Anne Holyman, Ms Vivienne Gale, Mrs Caryl McQuestin (QVMAG Arts Foundation representative - Governance Committee), Mrs Janet Tomlinson and Mr Julian von Bibra.

I personally wish to single out Treasurer Leigh Myers, who has worked diligently in what has been a changing administrative process, and the sub-committees for Strategic Review and Events.

We hope to continue to foster and work with Tracy Puklowski and her team to build common goals.

Finally, I wish to thank QVMAG Arts Foundation members and donors for their ongoing generosity.

JENNIE CHAPMAN CASWELL

CHAIR

■ QVMAG FRIENDS

Adapting and responding to change has been the outstanding feature of the year for both QVMAG and its Friends, with new staff, new organisational structures, new visions and the ever-expanding demands of changing communication technology; in particular, social media.

In September, Jill Dearing retired from The Friends' Committee after many years of dedicated service in a variety of roles including President and Treasurer. Jill was awarded Honorary Life Membership and has accepted the role of Patron of the QVMAG Friends. We also farewelled from the Friends' Committee Ashley Bird (Vice President), Anne Moulden (Secretary and Public Officer), Robin Barnes (Treasurer), and Susi Reid and sincerely thank them all for their contributions.

I wish to thank members of the QVMAG Friends committee for 2018-19: Vice-President Julian Burgess, Treasurer Lesley Reed, Secretary Prue McCausland and Committee members: Kim Anderson, Pauline Cartwright, Vicki Dewsbury, Sarah Fisher, and Andrea Wild. Their support and contributions to the work of the committee and presentation of events and activities has been invaluable.

In October, we welcomed Tracy Puklowski to the new position of Director of Creative Arts and Cultural Services for the City of Launceston and head of QVMAG. She has been working with the QVMAG team to develop a new vision for the Museum and Art Gallery.

We are keen to work with QVMAG to ensure that it remains a key destination and extraordinary resource for our community, our students and their teachers, and visitors to Launceston - whether they are from Tasmania, other parts of Australia or from around the world.

SPECIAL EVENTS AND ACTIVITIES INITIATED BY THE QVMAG FRIENDS IN 2018-19

- The QVMAG Friends last year successfully sought funding from Inspiring Australia to run three events in this year's *Ask the Expert* program for QVMAG Friends members and the general public: *Species Diversity and Zonation in the Rocky Intertidal Zone*, a family excursion to Low Head; *Reptiles of Our Region* held at the Museum at Inveresk and *Spiders and Insects of our Northern Region*, an excursion to the Launceston Field Naturalists' Club's John Skemp Field Centre at Myrtle Bank. More than 385 people attended these events.
- The QVMAG Friends were happy to support the QVMAG's National Science Week Program again last year by funding and running a free gold panning activity for children and their families.
- Members and their guests enjoyed a day excursion to Bothwell in October.
- Friends members, QVMAG staff, honorary research associates and QVMAG volunteers celebrated the Christmas season and the achievements of the year at the Christmas Cocktail Party in December.
- Our Morning Coffee Lecture Series continued to be popular with members and their guests. Presentations by Lorraine Wootton, Peter Milne, Peter Rae, Kaye Pickett, Dr Frank Madill, Tim Holder, Christina Holmdahl and Ian Norton added new perspectives of our understanding of life in Launceston and our northern region of Tasmania and were added to QVMAG's extensive collection of oral histories.

QVMAG Friends Membership for 2018-19 stands at 465 memberships, including 759 individual people.

Financial support for various activities this year brings the total contribution to QVMAG by the QVMAG Friends to more than \$700,000.

Our sincere thanks go to all those staff and volunteers who have supported the activities of the QVMAG Friends this year.

KAYE DOWLING
PRESIDENT

CITY OF LAUNCESTON QUEEN VICTORIA MUSEUM & ART GALLERY

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

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

The below information as extracted from the Audited Financial Statements of the City of Launceston for the Year Ending 30 June 2019.

	2019 \$000	2018 \$000
Museum Collection		
Opening Balance	237,624	237,491
Additions	194	133
Revaluation Increase/(Decrease)	-	-
Collection Carrying Value	<u>237,818</u>	<u>237,624</u>

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

This amount has been disclosed as a separate asset class in the Statement of Financial Position.

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

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

	2019 \$000	2018 \$000
Results from Operations		
Revenue		
Fees and Charges	572	393
State Government Operations Grant	1,451	1,416
Other Grants	28	30
Bequests and Donations	207	269
Interest	49	46
Other Income	43	15
	<u>2,350</u>	<u>2,169</u>
Expenses		
Provision of Services	5,786	5,605
Bequest Expenditure	-	34
Depreciation	957	733
Full Cost Attribution	357	350
	<u>7,100</u>	<u>6,722</u>
Operating Surplus / (Deficit)	<u>(4,750)</u>	<u>(4,553)</u>
Add Capital Grants	194	-
Surplus / (Deficit)	<u>(4,556)</u>	<u>(4,553)</u>

Source: Note 8.5 (Queen Victoria Museum and Art Gallery) as disclosed in the City of Launceston Financial Statements for the Year Ended 30 June 2019.

▀ LOANS

This year we loaned the Bothwell Cup to the Tasmanian Museum and Art Gallery for the major exhibition of Julie Gough's work, *Julie Gough: Tense Past*. The artist made a ceramic lid to sit atop the cup which references Governor Arthur's Proclamation Boards.

We anticipate the return of the cup to QVMAG with fresh interpretation inspired by Julie.

TOTAL LOANS IN

History	4
Visual Arts and Design	268
Exhibitions.....	35
Natural Sciences	0
Library.....	29

TOTAL LOANS OUT

History	2
Visual Arts and Design	2
Exhibitions.....	346
Natural Sciences	193
Library.....	27

▀ GRANTS

The Management Committee of the Plomley Foundation met on 28 August 2018 and 12 March 2019.

The committee consists of Mr Michael Stretton, General Manager of the City of Launceston, Tracy Puklowski, Director of CACS, Mr Andrew Parsons, QVMAG Library Coordinator and Mr Chris Tassell, Director of Cultural Heritage and former Director of QVMAG.

At the meeting of 28/8/2018, funding for two projects was approved:

- 1 The employment of Caroline Heine by QVMAG History to photograph objects from QVMAG's Wybalenna Collection.
- 2 Research by Dr Di Barton into infections of parasites in snakes, using specimens held by QVMAG.

At the meeting of 12/3/2019, the funding of two projects was approved:

- 1 The establishment of the QVMAG Emerging Scholars program by Dr Christine Hansen.
- 2 The part-funding of the publication of a book, *Spiders of Tasmania*, authored by John C Douglas and published by QVMAG.



■ TEMPORARY AND TOURING EXHIBITIONS

Art Gallery

*Artist and the Collection:
Material Memories*

Susan Buchanan, Janine Combes,
Penelope Davis, Eli Giannini,
Robyn Phelan and Sarah Stubbs.
To 3 February 2019.

*The National Picture: The Art of
Tasmania's Black War.*

24 November 2018 to
17 February 2019.

An exhibition shining a light
on two enthralling yet under-
examined figures in Australian
history: colonial artist Benjamin
Duterrau and the 'Conciliator'
George Augustus Robinson.
Touring from the National
Gallery of Australia.

The Midlands: Whimsy and Pathos.
Mandy Hunniford.

10 November 2018 to
24 February 2019.

The artist's interrogation of
the Tasmanian landscape along
the Midland Highway.

I hope you get this.

Raquel Ormella.

18 January to 24 March 2019.

A unique display of works
reflecting on the intersections
of art and activism, by one
of Australia's leading
contemporary artists.

A Nets Victoria touring show.

Artist and the Collection:

Undercurrents.

Barbie Kjar, Jennifer Marshall,
Milan Milojevic.

16 February to 19 May 2019.

This iteration of the *Artist
and the Collection* exhibition
series focussed on three
Tasmanian artists, all well-known
printmakers. Each artist created
a new body of work inspired by,
and often directly referencing,
works from the Visual Art and
Design collections.

I shed my skin.

Jane Giblin.

9 March to 7 July 2019.

An exploration of the artist's
family history and the cultural
and working lives of the
inhabitants of Flinders Island.

The Enquiring Light.

Angela Casey.

20 April to 22 September 2019.

A survey of Angela Casey's
recent photographic works,
made in response to private
and public collections across
Tasmania.

The exhibition shines a light
on significant cultural objects
rarely seen by the public.

Lace Guild.

22 September 2018 to

28 October 2018.

The 2018 Australian Lace Guild
Triennial Award.

ArtStart is an exhibition program
designed to encourage children's
participation in the visual arts
and is open to kindergarten to
grade six students in northern
Tasmania.

*ArtStart: Cobwebs, Tangles
and Networks.*

13 November 2018
to 26 May 2019.

ArtStart: Inside Out.

Until November 2019.

Museum

ArtRage 2018.

15 December to 23 April 2019.

A unique and inspiring snapshot
into the creative minds of
talented Tasmanian students.
A QVMAG touring show.

Yarn Bombing for Marjorie.

From 26 March 2019.

A community project to
remember Marjorie Bligh
featuring a colourful display of
crocheted and knitted panels
created from recycled materials.

Marjorie Bligh: Domestic Goddess.

13 April to 29 March 2020.

An exhibition celebrating the
original 'Housewife Superstar'.
Through a mixture of talent,
self-belief, self-publicity, and
determination, this remarkable
Tasmanian was able to turn her
passion for craft and domesticity
into celebrity.

Minds Do Matter 2018:

Do you see what I see?

6 October to 5 November 2018.

This exhibition explores the
powerful relationship between
art and well-being. Sponsored by
mental health support service -
Wellways.

■ PERMANENT EXHIBITIONS

Art Gallery

The First Tasmanians: Our Story.
A must-see ongoing exhibition presenting the history and culture of the Tasmanian Aboriginal people.

Our Chinese Treasures: The Wong Collection.
Professor Wong Shiu Hon and Mrs Nancy Wong kindly gifted their collection, which represents a history of the development of Chinese culture from the earliest Neolithic pottery to outstanding works from the early 20th Century.

Guan Di Temple.
Formerly known as the Joss House, the temple holds the contents of six Chinese temples from north-eastern Tasmanian mining towns, dating from the mid to late 1800s.

Contemporary Collection.
This changing exhibition space showcases highlights from QVMAG's collection.

A Portrait of Colonial Tasmania.
Features a collection of works by colonial artists including John Glover and Henry Dowling.

Federation Gallery.
Features a range of paintings from the time of Australia's Federation including works by Hugh Ramsay and Tom Roberts.

20th Century Gallery.
A selection of works from our 20th Century collection featuring Peter Booth and Richard Wastell.

Jasperware.
A showcase of the most recognisable and iconic ceramic made by Wedgwood. From 23 August 2018.

Museum

Tasmanian Connections.
An exhibition of Tasmanian natural science and history. Discover colonial and bushranger artefacts, animals, geological timelines, transport history (bicycles, carriages and planes) and even dinosaurs!

The Sydney Cove Collection.
Representing significant

examples of excavated material from the wreck of the Sydney Cove, including parts of the ship, material used on board by the officers and crew, cargo and the story of 'Preservation Ale'.

Southern Skies.
Presents the story of Tasmanian astronomy, featuring many telescopes and other pieces of equipment that have been used for research in the state.

The Blacksmith Shop.
Consists of a series of buildings built between 1909 and 1937. Blacksmiths and other tradesmen worked in this area, shaping heated metal with hand tools and a variety of mechanical hammers.

Tasmanian Tiger: Precious Little Remains.
All that survives of this remarkable and misunderstood animal are photographs, old film footage, stories and recollections, together with a few treasured Museum specimens.

Phenomena Factory.
A fun and interactive Museum experience for all ages.

■ DONATIONS

History

The Marjorie Bligh Collection. Objects include craft items, belongings, collections and clothing. Documentary material includes scrapbooks, books and other material. Photographic material includes prints, framed works and slides. All material a Bequest of Marjorie Bligh, donated by Ross Blackwell.

The Birchalls Train.

A large-scale train set assembled by the staff of Birchalls bookshop, Launceston, while the shop was under the ownership of Patrick Tilley. The train was an attraction for the shop, running

continuously between the fiction shelves and the back of the store on a raised track. Donated by the Lovitt Family.

Gold intaglio seal originally owned and used by Adye Douglas (1815-1906). Donated by Don Triffett.

Collection of objects, archives and ephemera relating to the campaign by the group originally called the Tamar Residents Action Committee, subsequently TAP (Tasmanians Against the Pulp Mill) and TAP into a Better Tasmania.

Collection includes badges, T-shirts, stickers, and documentary material. Donated by Estelle Ross and Jill Cassidy.

Collection of small Ancient Egyptian antiquities retained and passed down through the family of Estelle Ross, originally via Augustus Pitt-Rivers.

Natural Sciences

King Island Terrestrial Invertebrate Survey material - \$37 000.

Visual Arts and Design

\$31,768 received from the Gordon Darling Foundation for the Bea Maddock Catalogue *Raisonné* volume 2.

■ PURCHASES

History

A set of Board of Ordnance issue iron weights with broad arrows.

A miniature magic lantern projector.

An apple crate-maker's hammer.

Visual Arts and Design

Ben Quilty
Development Application (John Glover), 2018

Ricky Maynard
Saddened were the hearts of many men, 2015

Joseph Forrester
Silver salver, 1838



■ PUBLICATIONS

Addison, J 2018, '...Desperate when raw: the life and times of burglar Mark Jeffrey in QV Magazine 4, pp. 3-5.

Addison, J and Weston, T 2018, 'Illuminating the Gorge' in QV Magazine 4, pp. 16-19.

Addison, J 2019 'John Watt Beattie and the presentation of convict history' in Marchant, Alicia (editor) *Historicising heritage and emotions: the affective histories of blood, stone and land*, Routledge Abingdon, Oxon; New York, NY.

Addison, J and Bartlett, A 2019, 'Marjorie Bligh: crafting a legacy for Tasmania' in QV Magazine 5, pp. 4-6.

Casey, A 2019 *The Strange Case of Angela Casey - The Enquiring Light*, Queen Victoria Museum and Art Gallery, Launceston, Tasmania.

Douglas, JC & Australian Museum 2018, *A new turreted spider of the genus Arkys (Araneae: Arkyidae) from Tasmania*, Queen Victoria Museum and Art Gallery, Launceston, Tasmania.

Fearn, S 2018, 'An established population of the mainland Australian false garden mantis *Pseudomantis albobimbrata* (Stål, 1860) (Mantodea: Mantidae) in Northern Tasmania', *The Tasmanian Naturalist*, no. 140, pp. 42-45. [Edited journal].

Fearn, S & Maynard, D 2018, 'A new eucalypt host plant and ecological notes for adult green and gold stag beetle *Lamprima aurata* (Scarabaeoidea: Lucanidae) in North-West Tasmania', *The Tasmanian Naturalist*, no. 140, pp. 82-86. [Edited journal].

Fearn, S & Maynard, D 2018, 'New adult host plant and distributional data for the Slender Red Weevil *Rhinotia Haemoptera* in North-West Tasmania', *The Tasmanian Naturalist*, no. 140, pp. 94-97. [Edited journal].

Forteath, N & Rainbird, J. L, (editor.) & Maynard, D, (editor.) & Queen Victoria Museum and Art Gallery (Launceston, Tas.) 2018, *Birds of Cataract Gorge and Surrounds*, Nigel Forteath and Queen Victoria Museum and Art Gallery, Launceston, Tasmania.

Glaudas, X, Glennon, KL, Martins, M, Luiselli, L, Fearn, S, Trembath, DF, Jelic, D and Alexander, GJ 2019 'Foraging mode, relative prey size and diet breadth: a phylogenetically explicit analysis of snake feeding ecology', *Journal of Animal Ecology*, pp. 1-11.

Gordon, T, Moloughney, H, & Maynard, D 2019. 'The huia: an unexpected treasure' in QV Magazine 5, pp. 8-12.

Harris, S & Elliott, C (author) & Woolnough, A (author) & Barclay, C (author) & Queen Victoria Museum and Art Gallery (Launceston, Tas.) 2018, *A heuristic framework for invasive species research species research planning and measurement. Developing an invasive species research strategy in Tasmania*, Queen Victoria Museum and Art Gallery, Launceston, Tasmania.

Hunniford, M 2018, *The Midlands - Whimsy and Pathos*, Queen Victoria Museum and Art Gallery, Launceston, Tasmania.

Maynard, D, Fearn, S & Gates, G 2018, 'Novel host associations for the fungus beetles *Cnecosa insueta* and *Thallis vinula* (Coleoptera: Erotylidae: Erotylinae) in Tasmania',

The Tasmanian Naturalist, no. 140, pp. 21-26. [Edited journal].

Maynard, D, & Douglas, J 2018, 'The St Andrews Cross spider (Araneidae *Argiope keyserlingi*, Harsch 1878) breeding in Northern Tasmania', *The Tasmanian Naturalist*, no. 140, pp. 46-51. [Edited journal].

Maynard, D, & Fearn, S 2018, First Tasmanian Record in 80 years: *Achthosus westwoodi* Pascoe, 1863 (Coleoptera: Tenebrionidae: Ulomini) from Three Hummock Island, Western Bass Strait with Ecological Notes', *The Tasmanian Naturalist*, no. 140, pp. 147-155. [Edited journal].

Maynard, D, Fearn, S & Douglas, J 2018. 'Natural sciences in the field: Woolnorth', QV Magazine 4, pp. 27-29.

Wood, D & White, M 2011, *Housewife Superstar: The very best of Marjorie Bligh*, Text, Melbourne and Queen Victoria Museum and Art Gallery, Launceston, Tasmania (Reprinted in partnership with Text Publishing).

