

ANNUAL REPORT

QUEEN VICTORIA MUSEUM AND ART GALLERY 2017-18



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



Tasmanian
Government

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FRONT COVER IMAGE: *Necklace of maireener shells on double stranded thread, Unknown maker, QVM:1985:E:0132*
Photograph: Anjie Blair

BACK COVER IMAGE: *Bark Hut*. Photograph: Scott Gelston

PHOTOGRAPHY: Anjie Blair (inside front and back cover). PAGE 13: *The Wreck Preservation Ale*; Photograph: Scott Gelston PAGE 3: *Shells*; Photograph: Anna Halipilias. PAGE 15: *Unconscious Collective* (Michelle Boyde, Matt Warren, Richie Cyngler, David Patman), *Hypnapod* at MOFO, 2018; Photograph: Jessie Hunniford/MONA. PAGE 21: *The First Tasmanians: Our Story* exhibition; Photograph: Anjie Blair. PAGE 24: *Spider*; Photograph: David Maynard. PAGE 30: *The First Tasmanians: Our Story* exhibition. Staff photographs: Scott Gelston.



**Our world, our stories,
our ways: 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 world. 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 working with the community and peers to build and better understand this extensive and 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.

We look forward to your visit.

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MAYOR'S MESSAGE

It's been an incredibly exciting year at the City of Launceston's Queen Victoria Museum and Art Gallery.

We have been able to secure some fantastic exhibitions and have continued to deliver a range of programs and initiatives which inspire, educate and entertain.

The departure of QVMAG's respected director Richard Mulvaney, who resigned after a stellar career to spend more time with his family, was a great loss to us. We will miss Richard's energy, wit and enthusiasm, and wish him the very best for the future.

After an extensive recruitment process, we were delighted to secure the appointment of Tracy Puklowski as the City of Launceston's new Director of Creative Arts and Cultural Services.

Tracy comes to us from New Zealand, where she served most recently as the Director of the National Army Museum. She has a wealth of experience in the cultural heritage sector and has been responsible for some of New Zealand's most significant cultural programs and projects.

Tracy's appointment is a huge boon for QVMAG and for Launceston, and her passion for museums is infectious. We are thrilled she's on board and part of our team.

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 2018.

MICHAEL STRETTON
GENERAL MANAGER,
CITY OF LAUNCESTON



DIRECTOR'S REPORT

2017-18 was another great year as we consolidated the many activities and services of QVMAG. In what was a very big year, we maintained fiscal stability and have again recorded a positive variance on our operating budget, whilst completing several capital works projects.

We were able to present a comprehensive program across the organisation, with a summary of each department's activities later in this report. Overall, we delivered an impressive 20 exhibitions, 26 public programs and 22 venue hire activities. It is fabulous to see this volume of activity. It demonstrates that QVMAG matters and that we are making a difference to the lives of the many who engage with us on-site, online, and in the community.

Reflecting the increase in visitors, our commercial enterprises continued to perform well, with the shops maintaining close to their record year last year. Venue hire continues to be important – partly for the income, but also by making our spaces more accessible. This is an area for future development as we explore ways to welcome people who may not visit regularly.

People come to QVMAG for many reasons, but a major factor is the quality of our exhibitions. Without doubt the exhibition highlight of the year was *The First Tasmanians: Our Story*. It was opened by the Governor of Tasmania on 7 July 2017 as part of NAIDOC Week. Importantly, it opened on schedule despite the complexity of the project. It was funded by a generous grant of \$300,000 from the Tasmanian Community Fund,

with the balance coming from our own operating budget.

The exhibition involved many of our staff with the assistance of external curator, Greg Lehman, and the QVMAG Aboriginal Reference Group, which guided us throughout. It is a complex and detailed exhibition that celebrates more than 40,000 years that Tasmanian Aboriginal people have been here. It is sensitive and thoughtfully designed. It includes an education program, a children's trail and a smartphone app for added information. The public response has been very positive and we received three Highly Commended awards for the exhibition at the Museums Galleries Australia national conference in June 2018.

In August we opened the temporary Tasmanian furniture

exhibition, which celebrated the donation of a significant furniture and decorative arts collection by Peter and Toni Bessant well over a decade ago. Guest curator of this exhibition was John McPhee, a former QVMAG curator who knew the Bessants well. Importantly, the Bessants included a cash donation, which was used to undertake major conservation work on some of the primary objects. It was a beautiful exhibition that recognised the special status of Tasmanian colonial furniture and timbers.

We had many community exhibitions at both our sites that overlapped the financial year, including the 125th anniversary of the Launceston Art Society, the Eskleigh Collection retrospective and the exhibition that celebrated 80 years of the St Giles Centre. All demonstrated the huge community interest in art and it was pleasing to see our galleries open to them.

We had many successful events during the year. A standout every year is National Science Week, which again created a lot of interest in science. The two late nights in the Museum when we stayed open to 9pm was very popular. It is a great atmosphere, with many of the lights turned off and children armed with glow sticks and having fun in our Museum. In February we celebrated Chinese New Year at the Art Gallery, with the opening of the Wong Gallery, which features a significant donation of Chinese antiquities. It was fabulous to see our spaces, inside and out, so busy as we marked this special time in the Chinese calendar.

An exciting pilot this year was being the venue for the MONA

FOMA festival which was held in January. MONA was looking to trial Launceston as a possible future location for the full festival from 2019 onwards and it seemed like a good idea to try out the formula. What a great weekend we had with almost 6000 people coming to the Block Party, which included bands, food and wine as well as two great art installations in our exhibition spaces at our Inveresk site. It went so well that MONA and the State Government announced in June that the full festival will be based in Launceston for the next three years.

This year we formed a partnership with the Australian Wine Research Institute and national brewer Lion to produce The Wreck Preservation Ale, which was launched in May 2018 to much fanfare. It grabbed international attention with a media reach of over 250 million people and trial kegs released in the James Squire Ale Houses across Australia. It was an instant hit as people were offered a taste of the 220-year-old beer – made new under the James Squire label. QVMAG receives a royalty, which will be directed to further research on the important collection of the *Sydney Cove* housed in our Museum.

Another important development was an organisational review by the Searchlight Group that recommended several staff changes, which have been implemented. This included a change of Directorate title to Creative Arts and Cultural Services to take effect in July 2018 and the creation of the Arts and Culture Unit. QVMAG needs to have a greater reach across the region and this broader arts focus

will position QVMAG to take a lead as the primary cultural provider in the city.

In looking at the year we recognise the broad community support we continue to receive from so many. We continued to receive financial support through the Plomley Foundation, Philip Archer Trust and Turner Ralph Bequest and many individual donors, who gave generously during the year.

We received ongoing support from our QVMAG Museum Governance Advisory Board, Friends, Arts Foundation, Aboriginal Reference Group, Honorary Research Associates and volunteers. We are very fortunate indeed to have such a community of support. Museums are all about people and it has been the dedication and professionalism of the staff that have combined to make 2017-18 another memorable year.

This is my last Annual Report as I retire on 6 July 2018. I have thoroughly enjoyed heading this prestigious organisation. It has indeed been an honour and I thank you for the support that is provided to QVMAG from all quarters. ■

RICHARD MULVANEY
DIRECTOR, QUEEN VICTORIA
MUSEUM AND ART GALLERY



QVMAG ATTENDANCE TOTAL



EXHIBITIONS



PLANETARIUM VISITORS

2017-18



REGISTERED ITEMS



PUBLIC PROGRAMS



MAJOR CONSERVATION TREATMENTS



6696

FACEBOOK LIKES



VOLUNTEERS



STATS AT A GLANCE

EDUCATION ATTENDANCE



CHILDREN

PLAYGROUP ATTENDANCE

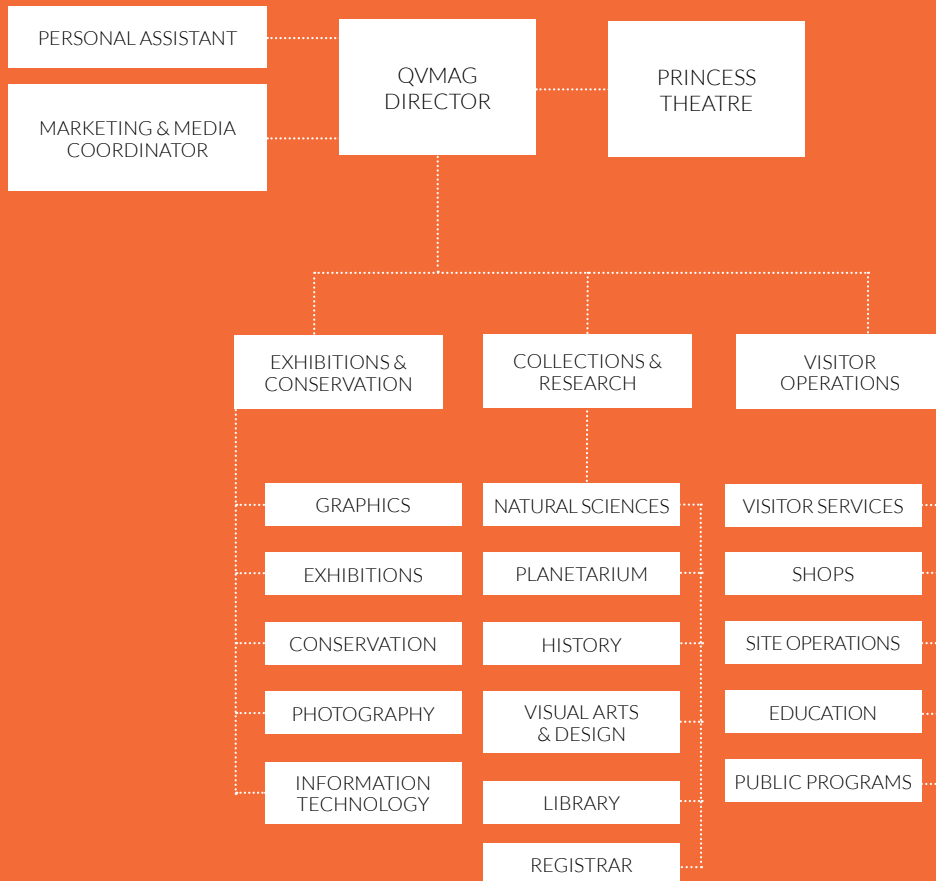


ADULTS



SCHOOL HOLIDAY PROGRAMS

ORGANISATIONAL STRUCTURE



61
TOTAL

23
PART-TIME

11
CASUAL



STAFF

27
FULL-TIME

77
VOLUNTEERS

18
HONORARY RESEARCH ASSOCIATES

MEET US



KATHERINE TAYLOR

MUSEUM ATTENDANT | AT QVMAG SINCE 2010

My role as a museum attendant is essentially to greet visitors and help them to get the most out of their visit with us.

My first experience working at QVMAG came when I was employed via a local recruitment agency to help out with a large exhibition the Museum was hosting, *Game On 2.0*. I was officially employed by City of Launceston as a casual Museum Attendant in 2011.

I like the customer-focused nature of my job and the dynamic and ever-changing work environment but it is the people I work with that make the role an enjoyable one.

There is little to rival the palpable energy and anticipation surrounding the opening of a big in-house exhibition and for that reason alone the opening of *The First Tasmanians: Our Story* was the highlight of this year.



ROSS SMITH

MUSEUM COLLECTIONS OFFICER | AT QVMAG SINCE 1987

I am a Museum Collections Officer and commenced at QVMAG in March 1987. I handle enquiries, research and cataloguing, working mornings at the History Centre desk, and after lunch, mixing time in the reading room and archive stores. I spend two days a week working with volunteers on projects.

It is true. You are always learning something new – whether it is about yourself and your family's place in history, your friends and colleagues, or an aspect of History or other collection areas.

Generally, this year I have noticed a greater awareness of colleagues and the public regarding the value of researching in-depth our own QVMAG archives and also the local government records we hold.

Specifically, the opening of *The First Tasmanians: Our Story*. We needed to have that exhibition available to share those stories with our community and the visitors who had been asking about them for a long time.



AMEILA HICKEY

VOLUNTEER AND LIVE EXHIBITION ATTENDANT | AT QVMAG SINCE 2016

I care for and maintain live spiders at the touring exhibit *Spiders*. I have been a volunteer with QVMAG for a little under two years now and developed a keen interest in community and natural sciences.

The community at QVMAG is warm and vibrant with character, which is exciting to be a part of. Being involved with education and the public has always been a passion, and along with my keen interest in collections and conservation the Museum is a place of opportunity and engagement in passion.

The highlight of 2017-18 at QVMAG for me has been becoming a part of the Natural Sciences team and having the chance to learn from people with unique and exciting interests. I feel involved and eager to learn no matter what the subject is. The Museum staff are always able to stir interest in any field.



LOUISE FRENCH

EXHIBITION AND GRAPHIC DESIGNER | AT QVMAG SINCE 2011

I work part-time alongside my full-time colleagues in a studio based at the Museum. No two days are the same, as we provide artwork for everyone across the whole of QVMAG.

Creating the look and feel of an exhibition for History, Natural Sciences, Visual Arts and Design or the Planetarium is always a highlight, but working on projects such as NAIDOC Week with the Education team, or producing merchandise for the Shop is also great fun. We also work closely with the Marketing and Media Coordinator to design flyers, posters, newsletters and adverts to help let the public know what's going on.

I particularly enjoy working with authors to produce publications. This might be an exhibition catalogue, a historical reference book, the latest in the series of Natural Sciences field guides or even the Annual Report!

The highlight of 2017-18 for me was working with local philanthropist Gus Green and our own walking archive, Ross Smith, to produce a little book called *Around Another Corner*. It features 71 photos of Launceston's street corners taken in the 1940s. Ross let me select the images from the collection and then he and Gus did detective work to come up with snippets of information about what was visible in each streetscape. I learnt so much about this city that I now call home and had a giggle with the boys in the process.



JOHN DOUGLAS

HONORARY RESEARCH ASSOCIATE | AT QVMAG SINCE 2014

I work on the spider collection, identifying, photographing and cataloguing the specimens. I also go on field trips where possible to collect new specimens, then photograph them before adding them to the collection. When there are events, such as National Science Week, I take live spiders and information to show children what the spiders are like up close and help them identify spiders they have brought in. I also do occasional public talks on spiders.

I enjoy my role at QVMAG because I have a passion for spiders. I enjoy finding new species and I find it a very great privilege and honour to be able to work on the amazing collection that QVMAG has. I also enjoy working with children, to promote an interest in spiders and creatures in general.

This year I enjoyed a week working with Dr Robert Raven, Head of Terrestrial Biodiversity and the Senior Curator at the Queensland Museum, examining the collection of funnel-web and trapdoor spiders. During this time Dr Raven also mentored me in describing a new species of spiders from the East Coast. This was a new experience for me and Robert's input gave me an insight into the complexity of describing a new spider species.

THE FIRST TASMANIANS: OUR STORY

QVMAG proudly opened a new, ongoing exhibition, *The First Tasmanians: Our Story* in July.

The exhibition offers one of the most complete accounts ever attempted of Tasmania's deep human history. With the guidance of QVMAG's Aboriginal Reference Group, the exhibition at the Art Gallery was developed to present the ancient and continuing story of Tasmanian Aboriginal culture. Archaeology, climate change, fire management, technology, art and architecture are themes explored in the exhibition, which is generously supported by the Tasmanian Community Fund.

The gallery design symbolises northern Tasmania's beautiful tea-tree forests, and includes rarely -seen objects such as basketry by Trucanini and a shell necklace by Lucy Beeton. QVMAG's renowned planetarium also has a presence in the gallery, taking visitors on a journey back through 40,000 years of changing night skies and associated creation stories. An app was developed to guide visitors through the gallery, and accompanies a comprehensive education program to complement the Australian Curriculum.



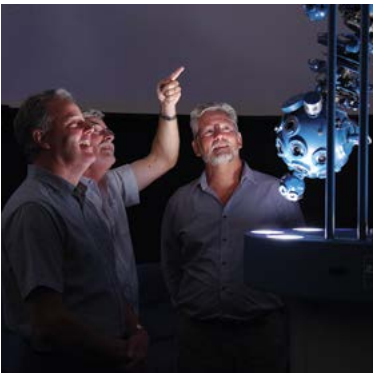
CHINESE NEW YEAR

In February, QVMAG invited the Launceston community to celebrate Chinese New Year on the lawns of the Art Gallery. We celebrated the Year of the Dog with food vans, a Lion dancer, music and Tai Chi demonstrations. The event attracted more than 600 people, many of whom also explored the Art Gallery during the evening. Coinciding with the celebration was the opening of a marvellous exhibition featuring ancient Chinese objects entitled *Our Chinese Treasures: the Wong Collection*.



CIVILISATION

A bold exhibition by internationally celebrated artist George Gittoes was exhibited at the Queen Victoria Art Gallery from November until May. *CIVILISATION* was a large installation of painted canvas panels inspired by the paintings of Pashto heroes on rickshaws seen throughout Jalalabad, Afghanistan. Gittoes, his partner Hellen Rose and film producer and director Waqar Alam presented a public program to a large crowd.



PLANETARIUM 50TH ANNIVERSARY

On 30 January 2018 the Launceston Planetarium celebrated 50 years of operation. In 1968, the 32-seat Planetarium opened at the Art Gallery at Royal Park. A six-metre diameter linen dome was used to project images of the night sky during two daily shows. Since then, technologies have changed: the Planetarium now operates a Zeiss ZKP3 star projector in conjunction with a full-dome digital system. The Planetarium is now located at QVMAG's Inveresk site, and audiences from across the globe continue to enjoy an out-of-this-world experience when they visit. To celebrate the anniversary, QVMAG was joined by Simon, Phillip and Michael Dilger, who attended the opening of the Planetarium 50 years ago.



HIDDEN MANUSCRIPT

QVMAG was pleasantly surprised to discover a fascinating secret in a Library acquisition this year. *Plutarch's Lives*, published in Germany in 1541, was itself a remarkable item and extremely hard to find on the Australian book market. The fragile book was inspected by the QVMAG Conservation team and Tasmania's foremost expert on early books and manuscripts, Emeritus Professor Rod Thomson of the University of Tasmania. They identified parchments of manuscript in the book and were reliably dated as being written sometime during the 11th century. They are the oldest examples of European manuscript confirmed as being held by a public institution in Tasmania. The book was displayed at the Museum for a month from April, attracting many interested bibliophiles.

THE WRECK— PRESERVATION ALE

This year, QVMAG partnered with the Australian Wine Research Institute (AWRI) and Lion's James Squire Brewery to develop a beer from yeast found in a ship wrecked off Tasmania more than two centuries ago.

The *Sydney Cove* was a merchant ship travelling from India to the British colony of Port Jackson when it was wrecked off Preservation Island in Bass Strait in November 1797. Following excavation of the wreck between 1977 and the 1990s, QVMAG obtained the ship's objects, including beer bottles for its collection, many of which are now on display at Inveresk. Years later the contents of the bottles were re-examined and QVMAG worked with scientists at the AWRI to isolate the yeast. The AWRI identified the yeast's genetic makeup and found it was a unique hybrid strain, which differs from modern ale strains. The yeast was then taken back to the laboratory where experimental brews were born and the journey to commercialise the product began. In May, QVMAG announced a partnership with James Squire to produce a special limited edition beer made from the 220-year-old yeast, aptly named The Wreck—Preservation Ale. A per centage of profits will come back to fund further QVMAG research into the *Sydney Cove* Collection. We celebrated the new brew at a sold-out function at Saint John Craft Beer.



MONA FOMA

The fun and frivolity of the Museum of Old and New Art rolled into town in January, when a MONA FOMA mini-festival was held around Launceston. The celebrations culminated in a Block Party in the QVMAG Courtyard, attracting visitors from around the world to eat, dance, dress up in onesies and enjoy a range of live music and art performances. We look forward to the festival returning to Tasmania's north in 2019.



DIRK HARTOG PLATE

In 1616, Dirk Hartog, captain of the Dutch East India Company ship *De Eendracht*, encountered the west coast of Australia. The ship was on a voyage to Asia, and did not turn north early enough. Hartog and his crew landed on what is now known as Dirk Hartog Island, near Shark Bay, and on 26 October became the first confirmed Europeans to see Western Australia. As proof of his presence there, Hartog nailed a flattened pewter dish to a pole with an inscription to mark his landing. It is the oldest European object ever found on Australian soil. Eighty years later, in early 1697, the Dutch explorer Willem de Vlamingh landed on the island and found the Hartog plate, which lay half-buried in sand. He replaced it with a new plate, which reproduced Hartog's original inscription and added notes of his own, and took Hartog's original with him to Batavia. It was then transferred back to Amsterdam. The plate has remained in the Netherlands since, but returned to mark 400 years since Hartog left the inscribed plate in Australia. QVMAG was the last Australian museum to exhibit the artefact, from 10 to 26 November 2017.



YARNBOMBING FOR MARJORIE

QVMAG is the proud beneficiary of a large collection of eccentric housewife Marjorie Bligh's work, and will showcase the *Marjorie Bligh: Domestic Goddess* exhibition in her honour, scheduled to open at the Queen Victoria Museum in April 2019. To celebrate Marjorie and her passion for recycling and repurposing household goods, QVMAG launched a community craft project in late April. The project called for donations of yarn, plastic bags and stockings, which a team of talented volunteers will make into decorations for the front of the Museum ahead of the exhibition.



MANAGERS' REPORTS



COLLECTIONS AND RESEARCH

The QVMAG Collections and Research Department comprises the sections of History, the Library, Natural Sciences, the Launceston Planetarium, Visual Arts and Design, and the QVMAG Registrar.

Each section, except the Planetarium, has responsibility for QVMAG's highly significant collections, and staff across the department contribute to the preparation of exhibitions.

The collections are wide-ranging, and the department is responsible for building our collections through purchases and donations. The department received many significant acquisitions during the 2017-18 financial year, which are listed on page 28. Collections and Research staff also undertake and publish research on the collections and specific topics of expertise. This continues to be particularly true in the Natural Sciences and Planetarium Sections.

The department also administers the QVMAG Honorary Research Associates, of whom there are currently 18. Their work encompasses the fields of Art, History and Science. Several of the Associates publish original research

based on the QVMAG collections.

The History Section continued to acquire new objects for its collection and to catalogue and register existing material, in particular the Truchanas Family collection. July 2017 saw the culmination of several years' work with the opening of *The First Tasmanians: Our Story* exhibition, and associated events for NAIDOC week. A major highlight was the analysis at the Australian Synchrotron in Melbourne of two early colonial paintings on board, including Governor Arthur's Proclamation Board. In April the section took part in The Kerry Lodge Archaeology Project, which investigated a convict Probation Station in collaboration with the University of Manchester and the Launceston Historical Society. Also in April, the section completed a major project to significantly improve storage for medium to large-sized objects at the Inveresk site.

The year saw the completion of the Library's five-year management and development plan of three core areas: Tasmaniana content, rare

book collections, and the addition of holdings to the Australian National Bibliographic Database (ANBD). In particular, the rare and Tasmaniana book collections have now been developed to a high standard. The Library has now established that it has 2510 unique titles in its holdings that are not held by another Australian public institution. Another major focus of collection management and development was the Library's large collections of maps and architectural and engineering drawings. A major acquisition highlight was the donation by the Central Highlands Council of the Library of the Bothwell Literary Society (established in 1834).

The Natural Sciences section saw continued intensive work on the collections. Over 2000 additional specimens were registered; these were predominantly terrestrial invertebrates, megafauna, minerals, birds and mammals. In addition, more than 84,000 digitised records were made available online through the Atlas of Living Australia, which holds biodiversity data from many sources and currently has more than 40,000 registered users.

The section continued important field work in north west Tasmania and during the year collected approximately 12,000 specimens. It continued to attract visiting scientists, with 22 researchers interested in megafauna, extant mammals, ectoparasites, spiders and insects. The important publication *Birds of Cataract Gorge and Surrounds* by Professor Nigel Forteach AM was completed with the assistance of the section, ready for launch early in the 2018-19 year.

The Launceston Planetarium celebrated its 50th anniversary on 30 January. The Planetarium had a successful year, with a total of 8531 visitors, representing an increase of 19.8 per cent over 2016-17. This included 2201 in 76 education groups, and 454 in 20 other common-interest groups. The Planetarium has a range of shows, of which two of the most popular are *We Are Aliens* and *Capturing The Cosmos*. As always, audiences continued to respond very well to the live 'tonight's night sky' segment; two completely live shows on this topic were presented during the year, attracting large

audiences. Saturday afternoon Planetarium shows continued to be run mainly by volunteers from the Astronomical Society of Tasmania (AST), who also assisted greatly with 2017 National Science Week. The Planetarium continues to receive astronomical queries of all kinds and enjoys considerable media presence.

The Art Gallery had several successful exhibitions during the year. These included *The Enigmatic Mr Strange*, which highlighted the work of artist Frederick Strange and saw the production of an associated publication. Another important exhibition opened was *The First Tasmanians: Our Story*, permanently occupying all of Gallery 3 and becoming an important drawcard for visitors to the site. The Gordon Darling Foundation has also kindly provided funding for a digital version of Volume 2 of *Catalogue Raisonné* of the work of artist Bea Maddock. The web-based presence of the section was enhanced further during the year, with the collection of botanical drawings by WB Gould being published online with funding

support from the Gordon Darling Foundation.

A new QVMAG Registrar was appointed, commencing on 12 June. This position includes the management of QVMAG's loans programs, which have continued to be standardised. Significant loans were organised for the exhibition *Colony: Australia 1770-1861* at the National Gallery of Victoria and *The National Picture* at the National Gallery of Australia in Canberra. Key areas of the collection were identified for specific projects, resulting in project proposals being commenced in collaboration with other QVMAG sections. The section continued to work on QVMAG policies and procedures, particularly in relation to the requirement to maintain best practice in collection care. ▀

MARTIN GEORGE
MANAGER OF COLLECTIONS
AND RESEARCH



EXHIBITIONS AND CONSERVATION

In July 2017 Manager of Exhibitions and Conservation, Andrew Johnson, resigned to take up new opportunities. In the period following, responsibility for the Department was shared by the Director, Richard Mulvaney, and existing managers across QVMAG. In May 2018, Kate Spinks took up the position and has been working with the team since then to deliver projects across exhibitions, permanent displays and other key areas of programming.

Over the past 12 months, the department has been busy with several major exhibitions, the most significant of these being the opening of the permanent gallery: *The First Tasmanians: Our Story* at Royal Park in July 2017. This gallery presents and explores the history and culture of the Tasmanian Aboriginal people. Teams within the Exhibitions and Conservation department worked tirelessly to deliver major elements of the exhibition, including design and installation, graphic design, photography and conservation.

In June 2018, the exhibition was nominated for Museums and Galleries National Awards (MAGNA) across several categories including Interpretation; Learning and Audience Engagement; Permanent Exhibition or Gallery Fitout; and Indigenous Project or Keeping Place. QVMAG was extremely proud to have gained Highly Commended mentions for the project across all the nomination categories. We were in prestigious company with organisations, including Museums Victoria and the National Portrait Gallery, which took out winning honours. This is wonderful industry recognition for the work that staff and community groups put into this important exhibition.

The Exhibitions team has continued to create innovative display solutions for projects large and small across the Museum and Art Gallery. One of the more unusual projects for the team this year was the installation of

the touring exhibition *Spiders*. Developed by the Australian Museum and Qwestacon—The National Science and Technology Centre, this display included more than 200 spider specimens. The exhibition opened in late June 2018 and received record visitor numbers.

This year also saw the continued success of QVMAG's community exhibitions including *The Three M's – Miniatures, Models and Memories*. This exhibition delighted visitors of all ages by showcasing the meticulous craft of model-making by 14 designers. *Celebration: Eskleigh Art Collection, Mystery Walls – Extraordinary Art* from Private Collections, and *Minds do Matter* also continued QVMAG's engagement with community organisations and commitment to supporting local initiatives.

In 2017-18 our Conservation team rehoused 860 collection items in custom-made storage systems for

long-term preservation. They also conducted intensive conservation treatments for 111 artworks and objects. Conservation staff also contributed to internationally significant research on iconic loans such as the Dirk Hartog Plate (the earliest European artefact ever found on Australian shores) which toured Australia in 2017. Conservation research was made possible with the generous support of the Dutch Embassy and the Australian Nuclear Science and Technology Organisation (ANSTO).

Our Photography section has worked on digitising and documenting a variety of collection items as well as preparing material for inclusion in exhibitions. Of particular note this year was digitisation work carried out on thousands of colour slides. The photographs, taken by Peter Sims, document the Tasmanian wilderness and feature many

Aboriginal sites (mainly rock carvings and living sites on the north and west coasts). Also of significance is the ongoing digitisation of glass plate negatives from the HJ King collection, a project that will enhance QVMAG's online images.

The Graphics team has worked on everything from major permanent displays to supporting major events, such as Science Week and Chinese New Year. A highlight among the work carried out by the team this year was the look and feel created for the new permanent display *Our Chinese Treasures: the Wong Collection*.

The Museum Information Services and Technology (MIST) team delivered support across a variety of areas, including facilitating Skype sessions for the Planetarium's 50th anniversary, improving the photography component of QVMAG's Collections Online, and uploading 17,500 photos to

this resource. Staff also provided technical support for a range of innovative digital projects, such as the display of artist-in-residence artworks, and have been busy researching the benefits and uses of 3D scanning. ▀

KATE SPINKS

MANAGER OF EXHIBITIONS
AND CONSERVATION



VISITOR OPERATIONS

The team of Visitor Operations staff had another very successful year supporting the various functions, facilities and offerings to QVMAG visitors while simultaneously continuing to support each other in what was a very productive and satisfying 2017-18.

The QVMAG Shops continue to be another attraction for many of our visitors and have enjoyed a successful trading year with income 5 per cent over the projected income set for 2017-18. The average visitor spend was \$1.98 and average spend per customer \$24.82. The highest selling categories were books, gifts, jewellery and toys. To celebrate the Sydney Cove collection and the launch of The Wreck—Preservation Ale, a range of merchandise, including T-shirts, caps and can coolers, was developed in conjunction with James Squire.

Our venue spaces at the Museum and Art Gallery continued to attract commercial hirers who hosted dinners, cocktail parties, workshops, conferences, musical performances and even a car launch! There were also numerous community and QVMAG events such as exhibition openings. In all, there were 158 events attracting many thousands of additional visitors to our sites. The three

signature events were the annual National Science Week in August at the Museum, which included two very popular Nights at the Museum; the inaugural MONA FOMA Block Party in January, which saw QVMAG partnering with MONA, in an extravaganza of art with music, food and refreshments in the Museum's courtyard; and Chinese New Year in February at the Art Gallery, which featured *Our Chinese Treasures: the Wong Collection* exhibition, a Chinese Lion Dance and families picnicking on the front lawn, with an array of food and drink stalls to choose from.

Two successful *ArtStart* exhibitions were held in 2017-18: *Beetles, Butterflies & Bees* and *Inside Out*, bringing a new demographic to the Art Gallery and promoting the art of primary school children throughout the northern region. Successful school workshops were held based on the Sydney Cove exhibit, *The First Tasmanians: Our Story*, topics on the history of Launceston in *Tasmanian Connections* and the community exhibition *The Three M's—miniatures, models and memories*, all of which explored our collections in greater depth.

A new generation of children participated in Playgroup and school holiday programs, which continued to gain popularity

with most of them fully subscribed and cleverly linked to our collections or exhibitions. Resources were developed for the *Alice's Wonderland: A Most Curious Adventure* interactive in Phenomena Factory over the summer and the Beattie Collection and Dirk Hartog Plate display, which were downloadable from our website. These initiatives encouraged self-guided visitation. Our dedicated team of QVMAG Guides supported the growing number of education and public programs.

Capital works and major operations budget allocations resulted in the replacement of another leaking and rusty roof, thereby ensuring weather protection of the structure and exhibits; additional solar panels at the Museum, which contribute to ongoing cost savings in our energy consumption; some new and improved collection storage and staff offices; new carpets and a fresh coat of paint in staff and public areas; heating and cooling in the museum education area and conservation labs; improved climate control in the touring gallery at the Art Gallery and replacement of ageing communication radios, which have improved security by providing clarity and reliability. ▀

JANET KEELING
MANAGER OF VISITOR OPERATIONS

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.

The ARG worked closely with QVMAG Director Richard Mulvaney and staff on the finalisation of the permanent exhibition, *The First Tasmanians: Our Story*, which was grandly opened on the evening of 7 July by Tasmania's Governor, Kate Warner, in the presence of the Premier, Will Hodgman, Launceston Mayor, Albert van Zetten, and dignitaries. The

opening ribbon was cut by the ARG and celebrated with Aboriginal dancers.

Since the opening, the exhibition has been very successful, with good community support and excellent visitor numbers from around Tasmania, interstate and abroad. The exhibition was nominated in three museum categories in the Museums Galleries Australia 2018 national awards and was highly commended in all three areas.

The ARG has been advising on cultural interpretations relating to the Cataract Gorge walk and other city projects.

The ARG is currently working with the National Gallery of

Australia, Canberra, on a touring exhibition coming to Queen Victoria Museum in November titled *The National picture: The art of Tasmania's Black war*, curated by Dr Gregory Lehman and Professor Tim Bonyhady.

The ARG has been working with the QVMAG Director on a specific area for the complete Tasmanian Aboriginal collection to be housed and catalogued, as well as working towards QVMAG being able to support a Tasmanian Aboriginal curator to manage the collection and *The First Tasmanians: Our Story*. ▀

DAVID MANGENNER GOUGH
CO-CHAIR ARG.

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

The primary role of the Arts Foundation is to assist in raising funds for the purpose of adding to the collections of QVMAG, and fostering its objectives by engagement with the wider community. In recent years, the Foundation undertook the establishment of the Herbert Scott Society to enable the connection of like-minded individuals with an appreciation of art, and to assist in raising funds for the Arts Foundation.

Sadly, this year saw the passing of David Henshaw, a long-standing member of the Foundation and convenor of the Herbert Scott Society. His contribution will be greatly missed. Members of the Society contributed towards the purchase of two oil paintings by Denise Campbell, presented to the QVMAG in David's memory.

THE FOUNDATION SUPPORTED THE ACQUISITION OF THE FOLLOWING WORKS FOR THE COLLECTION:

Denise Campbell <i>Aerial</i> 2017 oil and pencil on linen Purchased by the QVMAG Arts Foundation in memory of David Henshaw, 2018	Gary Greenwood <i>Ace of Spades</i> 1998-99 cow hide and exotic leathers and paint Purchased with funds from the Turner Ralph Bequest and the QVMAG Arts Foundation, 2017	Gary Greenwood <i>Moth</i> 1998-99 cow hide and exotic leathers and paint Purchased with funds from the Turner Ralph Bequest and the QVMAG Arts Foundation, 2017
Denise Campbell <i>Shared places</i> 2017 oil and pencil on linen Purchased by the QVMAG Arts Foundation in memory of David Henshaw, 2018	Gary Greenwood <i>Praxia</i> 1998-99 cow hide and exotic leathers Purchased with funds from the Turner Ralph Bequest and the QVMAG Arts Foundation, 2017	

This year we welcomed the appointment of Ashleigh Whatling as the QVMAG Curator of Visual Arts and Design. We look forward to working with Ashleigh, particularly in her role of selecting works to be considered for the Foundation's bi-annual Masterpieces for Tasmania appeal.

The Foundation relies upon its many donors to fulfil its purpose. To these we are most grateful, and particularly to Professor Coleman O'Flaherty for his continuing support.

My role as Chairman has been ably supported by fellow members of the Foundation: Mrs Carol Westmore in her role as Vice-Chairman, Mr Leigh Myers as Treasurer, Mrs Jennie Chapman, the late Mr David Henshaw, Mrs Anne Holyman, Mrs Caryl McQuestin, Mrs Janet Tomlinson and Mr Julian von Bibra.

I wish to acknowledge the support given by retiring QVMAG Director Richard Mulvaney and his administrative staff, particularly Personal Assistants Leila Wagner and Lisa Doolan. Richard's guidance and support has been critical to the success of the Foundation during the seven years of his leadership. ▀

DR KEITH ADKINS
CHAIRMAN

MUSEUM GOVERNANCE ADVISORY BOARD

During 2017-18, the Museum Governance Advisory Board (MGAB) continued to provide advice on policy, strategy and governance to QVMAG management and the Aldermen of the City of Launceston.

In the last year QVMAG has celebrated a number of significant milestones and achievements, including the Planetarium reaching its 50th anniversary, the highly successful *The First Tasmanians: Our Story* and the limited release of *The Wreck – Preservation Ale*.

This year was also marked by the announcement of Director Richard Mulvaney's retirement. The Board noted that throughout his tenure Richard was an extremely effective and responsible manager, with QVMAG flourishing under his leadership. We are grateful for Richard's hard work and proactive engagement with the MGAB committee throughout his tenure.

MGAB members this year were: James Riggall (Chair), Keith Adkins (QVMAG Arts Foundation), Caryl McQuestin (QVMAG Arts Foundation), Julian Burgess (QVMAG Friends), Louise Clark, Tom Dunning, Kim Lehman, John Cauchi and Albert Van Zetten (Mayor).

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

JAMES RIGGALL

CHAIR

QVMAG FRIENDS

Supporting Museum and Art Gallery staff in their careers is a new initiative for QVMAG Friends. The idea came from past Friends president Jill Dearing, and we are now making \$5000 available each year for the QVMAG Friends' Staff Professional Development Bursaries. The first beneficiaries are Katrina Ross, Claire Campbell, Bridget Arkless and Belinda Cotton, who used the assistance to attend the Museums Australia 2018 National Conference.

QVMAG Friends continue to organise special events and functions to add value to membership. In 2017-18 these included: Behind the Scenes, a series of visits to the Museum's vaults with Natural Sciences Curator David Maynard; and a Night in the Stars at Blenheim Gallery and Garden at Cressy with Planetarium Manager Martin George. Both events proved popular and will be repeated. A bus trip to Government House and the Tasmanian Museum Art Gallery was another highlight of the year.

Friends membership stands at 833 and promoting QVMAG and raising funds to support QVMAG projects remains our focus. I would like to thank the Friends committee for 2017-18 for their support and work: Ashley Bird (Vice President), Anne Moulden (Secretary and Public Officer), Robin Barnes (Treasurer), Jill Dearing, Prue McCausland, Lesley Reed, Susi Reid and Andrea Wild.

I would also like to acknowledge the wonderful support that the Friends received over the past seven years from QVMAG Director Richard Mulvaney. Richard's enthusiastic involvement in our activities and wise counsel played a big part in the success of QVMAG Friends over that time. I would also like to acknowledge the support of our administration officers Katrina Ross, in the first part of the year, and then Errin Chapple during the rest of the year. ▀

JULIAN BURGESS

PRESIDENT



QVMAG AT WORK WITH OTHERS

PARTNERSHIPS AND COLLABORATIONS

QVMAG continued positive and creative relationships with a wide range of organisations and community groups including:

- Bell Bay Aluminium
- CSIRO
- Launceston Historical Society
- Launceston STEMinists
- Oral History Tasmania
- Royal Society of Tasmania
- Tasmanian Museum and Art Gallery
- Museum of Old and New Art
- University of Tasmania

QVMAG IN THE COMMUNITY

QVMAG staff continued excellent engagement with the community and peers both near and far this year.

Our Conservation section staff have acted as mentors by supervising a museum studies intern, hosted tours of the lab and outreach activities to groups such as the Northern Support School, and have presented projects such as *The Wreck: Preservation Ale* to peers and the public.

QVMAG Visual Arts and Design Curator Ashleigh Whatling opened a number of exhibitions including Angela Casey's exhibition *Exit* at the Poimena Art Gallery, *Cool and Collected* at Academy Gallery, *Landscape Exhibition – celebrating the 250th anniversary of John Glover's birth* at the Handmark Gallery, Evandale.

Collections and Research Manager Martin George represented the Launceston Planetarium at a number of international astronomy conferences, including the Pleiades Planetarium Conference in St Louis, USA, in October; the conference of the Australasian Planetarium Society in Dunedin, New Zealand, in February; and the International Astronomical Union's Communicating Astronomy to the Public conference in Fukuoka, Japan, in March.

The Natural Sciences team presented at World Wetlands Day, Low Head Conference, School for Seniors, Launceston Field Naturalists Club, Tamar Discovery Day and also hosted a range of behind-the-scenes tours of the collection for local community groups and QVMAG Friends.

The Museums Galleries National Conference 2018 was attended by Collections Officers Bridget Arkless and Katrina Ross, Marketing and Media Coordinator Claire Campbell and Acting Executive Officer Arts and Culture Belinda Cotton. ▀

CITY OF LAUNCESTON QUEEN VICTORIA MUSEUM & ART GALLERY

This unaudited special purpose financial report is prepared from the accounts of the City of Launceston and should be read in conjunction with the audited financial statements for the year ended 30 June 2018.

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

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

STATEMENT OF REVENUES AND EXPENSES FOR THE YEAR ENDED 30 JUNE 2018

	2018 Actual \$	2018 Budget \$	2017 Actual \$
REVENUES			
Fees and Charges	391,377	358,701	544,867
Grants			
- State Government Operations Grant	1,415,600	1,407,216	1,382,600
- Other Operations Grants	30,000	20,402	47,500
Bequests			
- Bequests Received	126,273	178,513	158,535
- Bequests Donations	74,080	0	0
- Interest Earned on Bequests	45,708	59,378	54,219
- Bequests Fees Received	1,980	0	2,052
Donations	68,898	54,635	98,698
Other	15,431	23,441	3,026
TOTAL REVENUES	2,169,347	2,102,286	2,291,497
EXPENSES			
Facilities Maintenance and Provision of Services	5,566,895	5,454,861	5,218,456
Bequests	63,791	108,201	99,949
Depreciation and Amortisation	732,637	819,117	693,169
Competitive Neutrality	40,380	40,380	39,784
Full Cost Attribution	309,720	309,720	305,144
TOTAL EXPENSES	6,713,423	6,732,279	6,356,502
OPERATING RESULT (City of Launceston Contribution)	-4,544,076	-4,629,993	-4,065,005

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

STATEMENT OF CAPITAL EXPENDITURE FOR THE YEAR ENDED 30 JUNE 2018

	2018 Actual \$	2018 Budget \$	2017 Actual \$
Capital Expenditure (Excluding Bequests)	400,996	429,175	542,963
Capital Expenditure - Acquisitions funded from Bequests, and notional value of Artworks Donated	131,251	131,251	181,837
	532,247	560,426	724,800
Commitments for Capital Expenditure as at the Reporting Date, due for payment no later than 1 year	25,295	0	98,352
TOTAL CAPITAL EXPENDITURE AND COMMITMENTS	557,542	560,426	823,152

LOANS

This year a range of items from across the vast QVMAG collections were loaned to small local organisations, such as the Burnie Regional Museum, and major international institutions, such as California Academy of Science for research and display purposes. Likewise, QVMAG accepted inward loans, including loans from private owners and the artists themselves for shows such as *Robyn McKinnon: Disappearing into Being*, and other institutions such as the Tasmanian Museum and Art Gallery and the Tasmanian Archive and Heritage Office

DEPARTMENT	TOTAL LOANS (IN AND OUT)
History	14
Visual Arts and Design	30
Exhibitions	159
Natural Sciences	392
Library	32



GRANTS

Established in 1984, the Plomley Foundation supports a wide variety of research projects on various aspects of Tasmania's ethnographic, natural and cultural heritage.

The Foundation's Management Committee for the year consisted of the City of Launceston General Manager, Michael Stretton, QVMAG Director, Richard Mulvaney, QVMAG Library Coordinator, Andrew Parsons, and former QVMAG Director and Director, Cultural Heritage, of the Quantitative Research Group, Chris Tassell.

The Committee held its two biannual meetings on 11 October 2017 and 9 March 2018.

At the meeting of 11 October 2017, two projects were approved:

1. Dr Keith Adkins received funding for the publication of a book that examines Bishop Francis Russell Nixon's education and training in England and the almost 20 years spent in Tasmania, and also the talents role and contribution of his wife Anna Maria.
2. Graham Mulligan and Julian Burgess received funding for the publication of a directory of 300 clock and watch-makers active in Van Diemen's Land and Tasmania from 1812 to the present.

At the meeting of 9 March 2018, two projects were approved:

1. Funding was granted to the QVMAG History section to employ Caroline Heine to catalogue artefacts held by QVMAG and excavated from

Wybalenna, the Aboriginal establishment on Flinders Island.

2. Dr Cédric Crémère received funds for the production of scholarly editions in French and English versions of the original texts of two major voyages to the Pacific, and especially to Australia, namely: *The Voyage of Discovery* by Péron, Freycinet and Lesueur and *The D'Entrecasteaux Voyage* by Labillardière

During the year, one book that received funding for publication in preceding years from Plomley Foundation was published: Scott, M 2018, *Petrified Wood*, Published Event, Hobart



TEMPORARY AND TOURING EXHIBITIONS

Alice's Wonderland A Most Curious Adventure

9/12/2017 - 29/4/2018

Touring from Science Works Melbourne

ArtRage

16/12/2017 - 15/4/2018

Toured to Hobart and Burnie (QVMAG touring exhibition)

Art Start Beetles, Bugs, Butterflies

17/11/2017 to 9/6/2018

Art Start Inside/Out

20/6/2018 - 4/11/2018

Artists and the Collection

- *Material Memories*

9/6/2018 - 3/2/2019

Celebration: Eskleigh Art Collection

4/11/2017 - 3/4/2018

CIVILISATION

11/11/2017 - 13/5/2018

Community Collector - Eric Ratcliff

26/5/2018 - 26/8/2018

Dirk Hartog plate

10/11/2017 - 26/11/2017

On tour from Rijksmuseum, Netherlands with support from the Dutch Embassy and the Australian Nuclear Science and Technology Organisation

Landmarks

14/4/2018 - 7/10/2018

Minds do Matter

30/9/2017 - 12/11/2017

Mystery Walls - Extraordinary Art from Private Collections

17/3/2018 - 10/6/2018

OZ Quilt show

9/9/2017 - 22/10/2017

Spiders

30/6/2018 - 28/10/2018

Touring from Australian Museum/ Questacon

The Bessant Bequest: A Generous Gift of Tasmanian Decorative Arts

26/8/2017 - 27/5/2018

The Great War 1914-18: Sacrifice and Shadows

27/8/14 - 11/11/2018

The Three M's - Miniatures, Models and Memories

24/3/2018 - 22/7/2018

22 Tools

17/11/2017 - 8/1/2018

PERMANENT EXHIBITIONS

A Portrait of Colonial Tasmania

Blacksmith Shop

Contemporary Collection

Opened in January 2018

Guan Di Temple

Heritage Trail including weighbridge, signal box and signwriters' shop

Phenomena Factory

Our Chinese Treasures: The Wong Collection

Opened in February 2018

Southern Skies:

Astronomy in Tasmania

Tasmanian Connections:

our land, our lives, our people and our past

Tasmanian Tiger:

Precious Little Remains

The First Tasmanians: Our Story

Opened in July 2017

The Sydney Cove Collection

Transforming the Island: railways in Tasmania

■ DONATIONS

HISTORY

101 items and collections were acquired by donation.

Of these, significant items include:

Henry Crocker's 1958 Franklin River canoe, plus documentation and photographic material relating to the building of the canoe and the expedition. Donated by Henry Crocker and Susan Wilson.

A large collection of material from Halls Island hut, established in the Walls of Jerusalem by Reg Hall. Includes handmade hut-maintenance items, cooking and hiking equipment, books and clothing. Donated by Daniel Hackett.

A large valve used at the Duck Reach Power Station, made in Launceston. Donated by Hydro Tasmania.

Tasmanian Exhibition 1891-92 Gold Medal awarded to Samuel Sutton Esq. Donated by the Mattingley family.

NATURAL SCIENCES

Holotype and paratypes of Ben Lomond millipede, *Lissodesmus nivalis* new species millipede described and donated by Robert Mesibov.

VISUAL ARTS AND DESIGN

Denise Campbell
Aerial 2017
oil and pencil on linen
Purchased by the QVMAG Arts Foundation in memory of David Henshaw, 2018.

Denise Campbell
Shared places 2017
oil and pencil on linen
Purchased by the QVMAG Arts Foundation in memory of David Henshaw, 2018.

Rick Amor
Erith and Deal Island, Bass Strait 2014
etching and drypoint on copper
Gift of the artist, 2017.

Charles Condor
Untitled (Garden path - French landscape) c. 1902
oil on canvas
Gift of Jim McKay through the Federal Government's Cultural Gifts Program, 2017.

George Gittoes and the Launceston Community
Bring in the clowns, 2017
ink, pencil, pastel on paper
Gift of the artist, 2017.

Nannette Shaw
Water carrier 2016-17
bull kelp and river reed
Gift of the artist, 2017.

Nannette Shaw
Water carrier 2016-17
bull kelp and river reed
Gift of the artist, 2017.

John Roland Skemp
Caricature of NJB Plomley, John Skemp and Tom E Burns
ink and pencil on paper
Gift of Eric Ratcliff, 2018.

Geoff Tyson
The Gorge above the Suspension Bridge, 1978
watercolour on paper
Gift of James Tyson, 2017.

Hilma Tyson
Reeds c.1973
etching on paper
Gift of James Tyson, 2017.

■ PURCHASES

HISTORY

A silver salver presented to the Launceston Police Magistrate William Tarleton in 1850 by the citizens of Launceston. Made by Edward, John and William Barnard in London, 1850.

2 x Jubilee medals, 1853. From the Gillett family.

Photographic portrait by Jack Cato.

Sulky in original condition, Tullochs Auctions.

Purchase of five shell necklaces, possibly by Ida West, Armitage Auctions.

Collection from Armitage Auctions - 3 x colonial-era weights, 1 x magic lantern projector, 1 x apple crate-maker's hammer.

VISUAL ARTS AND DESIGN

Attributed to Mary Anne Friend
(View of George Town)
watercolour on board
Purchased with funds from the Turner Ralph Bequest, 2017.

Gary Greenwood
Ace of Spades 1998-99
cow hide and exotic leathers and paint
Purchased with funds from the Turner Ralph Bequest, 2017.

Gary Greenwood
Praxia 1998-99
cow hide and exotic leathers
Purchased with funds from the Turner Ralph Bequest, 2017.

Gary Greenwood
Moth 1998-99
cow hide and exotic leathers and paint
Purchased with funds from the Turner Ralph Bequest, 2017.

Robin Mayo
Ross River landscape with plants, native fuchsia (Eremophila latrobei) and wild plum (Santalum lanceolatum) 2001
watercolour and ink on paper
Purchased by the QVMAG Arts Foundation with assistance from the HH Scott Society, 2017.

Lennah Newson
(Traditional stitch Aboriginal women's string bag) 1999-2000
dyed flax
Purchased with funds from the Turner Ralph Bequest, 2017.

■ PUBLICATIONS

Fearn, S 2017, 'Two novel adult food plants for the green and gold stag beetle *Lamprima aurata* (Scarabaeoidea: Lucanidae) in coastal Tasmania', *The Tasmanian Naturalist* 139: 74-78.

Fearn, S 2017, 'Ghost fungus *Omphalotus nidiformis* (Berk.) O.K.Mill (Marasmiaceae) as a host for the fungus beetle *Thallis compta* Erichson, 1842 (Coleoptera: Erotylidae) in Northern Tasmania', *The Tasmanian Naturalist* 139: 94-98.

Fearn, S 2018, *Snakes of Tasmania*, QVMAG, Launceston.

Fearn, S and Rainbird, J 2017, 'A translocated population of the mainland Australian cockroach *Drymaplaneta semivitta* Walker, 1868 (Blattidae: Polyzosteriinae) in Launceston, Tasmania', *The Tasmanian Naturalist* 139: 88-93.

Forteach, GNR, Maynard, D and Rainbird, J (eds.) 2018, *Birds of Cataract Gorge and Surrounds*, QVMAG, Launceston.

George, M 2017-18, 'Space', *The Saturday Mercury* Newspaper (weekly throughout the year)

George, M, Orchiston, W and Wielebinski, R 2017, 'The History of Early Low Frequency Radio Astronomy in Australia. 8: Grote Reber and the 'Square Kilometre Array' near Bothwell, Tasmania, in the 1960s and 1970s', *Journal of Astronomical History and Heritage*, 20 (2):195-210.

George, M, Orchiston, W and Wielebinski, R 2018, 'The History of Early Low Frequency Radio Astronomy in Australia. 9: The University of Tasmania's Llanherne (Hobart Airport) Field Station during the 1960s-1980s', *Journal of Astronomical History and Heritage*, 21 (1): 37-64.

Hall, B and Fearn, S 2017, 'Predation on fairy penguin chick *Eudyptula minor* (Aves: Spheniscidae) by the tiger snake *Notechis scutatus* (Serpentes: Elapidae) in south-east Tasmania', *The Tasmanian Naturalist* 139: 12-15.

Maynard, D and Gordon, T 2017, c2014, *Tasmanian Tiger: Precious little remains*, QVMAG, Launceston.

QVMAG 2017, *Around another corner: The photographs of DG Wherrett*, Launceston, Tasmania in the 1940s, QVMAG, Launceston

QVMAG, 2018, *Robyn McKinnon: Disappearing into being*, QVMAG, Launceston.

Wong, SH and Wong N, 2018, *Our Chinese treasures : A catalogue of Chinese art objects donated to the Queen Victoria Museum and Art Gallery by Professor Wong Shiu Hon and Mrs Nancy Wong*, QVMAG, Launceston.



