

## **ORDINARY COUNCIL - 31 October 2024 Attachments**

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**From:** "Jim Dickenson" [REDACTED]  
**Sent:** Mon, 21 Oct 2024 13:45:32 +1100  
**To:** "Contact Us" <contactus@launceston.tas.gov.au>  
**Subject:** Public Questions on Notice. Albert Hall Renewal

Sam Johnson CEO  
City of Launceston

The Examiner 6 September 2024 reported the mayor Matthew Garwood as saying we expect to advertise a minor planning amendment for changes to the northern foyer facade.

What are these changes and when will the application to council and advertisement be made for these amendments ?

Jim Dickenson  
[REDACTED]

**From:** [REDACTED]  
**Sent:** Mon, 21 Oct 2024 21:23:15 +1100  
**To:** "Contact Us" <contactus@launceston.tas.gov.au>  
**Subject:** Chief Executive Officer- Questions on Notice

[You don't often get email from [REDACTED]. Learn why this is important at <https://aka.ms/LearnAboutSenderIdentification> ]

What is happening in regards to the Lilydale toddler pool?  
When are works due to commence?  
What local organisations and residents will CoL be engaging with to ensure the best suited service be provided.

## QUESTION 1:

**CONTEXT NOTE:** Clearly the City of Launceston management team is wedded to the idea that *'essentially'* housing and people experiencing the loss of safe and secure shelter is not the business of Local Govt beyond redirecting *'the homeless'* to one or other of the city's charities.

Given that this position has been arrived at against the evidence that a significant cohort of constituents are experiencing housing stress due to the city's housing stock, arguably, being not fit-for-purpose in way too many cases please consider the following:

- Predominantly, the mindset that sees *'housing as an 'investment'* essentially advocates the post WW2 *'ideal'* of *'the quarter acre block, three-bedroom dwelling'* that provides *'investment housing'* prevails; and
- In the most part, *'building codes and planning regulations'* typically result in over engineered, relatively expensive common denominator **HOUSING**structures that are often inadequately heated/cooled, and designed for the Eurocentric nuclear family; and
- Largely, these *'structures'* are machinations that result in the McBurbian *'inside out stick-tin-and-brick'* structures that contribute to unsustainable cultural landscapes cum urban precincts; and
- Albeit that *'building codes'* are what they are and that likewise *'planning regulations'* uncritically interpreted them as they are by Local Govt. together set in place largely unsustainable status quoism.

Against, this backgrounding it is unsurprising that the inadequacies of *'status quo design mindsets'* more, and more and more deeply embed the inadequacies in the cultural landscaping. As Albert Einstein said, *"The definition of insanity is doing the same thing over and over and expecting different results"*. There are compelling reasons to take careful note of this in the here and now.

In Launceston/Tasmania/ Australia the current manifestation of 'status quoism' on display here is compounded by Councillors' support for management's antithesis towards and disinclination to appoint a City Architect or Consultant Architect clearly on the premise that it would disrupt the mindset where comfortable managerialism can prevail and deliver its largess it relies upon.

Local Govt, needs to be proactive in challenging the status quo and one way this might be done is to proactively engage with architects and building designers in order build *'a larder'* of:

- Housing designs that better fit the circumstances of a more diverse cohort **HOME**makers; and
- Housing designs that do not contribute to precincts that are not **Lowest Common Denominator** expressions of the current unsustainable cultural landscapes cum urban precincts; and
- Housing models cum strategies that are designed to feed on and maintain the status quo.

## QUESTION:

Given all that is at stake will the City of Launceston's Councillors now take a leadership role in its *'planning authority role'* by initiating a transparent housing strategy that is:

- Facilitated, by a **CITIZENS**jury, **COMMUNITY**forum or like committee; and
- Open to contributors from anywhere in Australia; and
- Initiated collaboratively with adjoining Councils and say the Institute of Architects, a university Faculty of Architecture and/or any other interested parties; and
- Is directed towards engaging with Council's constituency towards achieving more sustainable and more amenable urban landscapes and housing strategies?

## QUESTION 2:

**CONTEXT NOTE:** Against, the backgrounding set out above it is unsurprising that the inbuilt redundancies and inadequacies of *'status quo design mindsets'* become more, and more deeply embed the inadequacies in the municipality's cultural landscaping.

Moreover, in Launceston, the city' status quoism on display here is compounded by Councillors' blind support for management's increasing antithesis over time and its disinclination to appoint a City Architect (*Licensed & practicing*) apparently on the premise that such a professional can be consulted on an ad hoc basis.

Local Govt, needs to be proactive in challenging the status quo and one way this might be done is to proactively engage with private and corporate *'developers'* to champion:

- Building designs that better fit the circumstances of a more diverse community; and
- Placemaking that fits the 21<sup>st</sup> C cultural realities of the city and its geography; and
- Building designs that do not contribute to Lowest Common Denominator expressions of the outmoded and unsustainable cultural landscaping cum urban precinct infrastructure.

## QUESTION:

Will Council seriously now reconsider its role in its *'planning authority role'* by appointing a certified practicing City Architect who can:

- Operate at arm's length from Council's management structure; and
- Is open to receiving from and providing advice to the city's developers – *private and corporate*; and
- Is one who works collaboratively with Council's management; and
- Is directed towards engaging with Council's constituency towards achieving more sustainable and more amenable urban landscapes and cultural landscapes?

## QUESTION 3:

**CONTEXT NOTE:** Against the background of:

- The Tasmanian EPA insisting upon *'waste'* deemed to be potentially toxic and thus insisting upon its removal to landfill at Copping; and
- Launceston having contentiously invested many millions of ratepayer funds in landfill cells at the city's *'Waste Management Centre'*; and
- Apparently that these cells are fit-for-purpose in regard accepting the class of *'waste'* such as asbestos that does not need to be removed to Copping.
- Apparently that these cells are not-fit-for-purpose in regard appropriately accepting the class of *'waste'* that has now been removed to Copping because it is deemed to be *"putrefying waste"*.
- The City of Launceston's Waste Management Centre being disinclined to require local *'producers'* of *"petrifying waste"* being required to deliver the waste encapsulated in a way that would avoid it being consigned expensively to Copping to putrefy in landfill at the risk of it compromising best practice in maintaining environmental protection.

On the evidence it seems that ratepayer's funds here have been, and are being, rather poorly invested quite aside from the fact that landfill is no longer an appropriate methodology for dealing with waste that is in fact a resource.

Indeed, the very notion that city harbours the notion that landfill is a viable option for the treatment of the resources citizens regard as being redundant is unsustainable.

**QUESTION:**

Will Council please explain how and why ratepayers' fund have been, and are being, expended on a landfill facility that does not meet Tasmanian EPA standards at the ever-present risk of environmental degradation and moreover why the folly of landfill is being used to deal with apparently something in excess 50% of the regions "waste steam" AKA recoverable resources consigned to the city's WASTE MANAGEMENT CENTRE ... The place where resources and opportunities are ultimate 'wasted'?

Ray Norman

<zingHOUSEunlimited>

The lifestyle design enterprise and research network



[gmail.com](#)

WEBSites

"A body of men holding themselves accountable to nobody ought not to be trusted by anybody." Thomas Paine

"The standard you walk past is the standard you accept" David Morrison

**RAY NORMAN**

Local Governance Advocate

Helping you to help yourself



*We acknowledge the First Peoples – the Traditional Owners of the lands where we live and work, and recognise their continuing connection to land, water and community. We pay respect to Elders – past, present and emerging – and acknowledge the important role Aboriginal and Torres Strait Islander people continue to play within the research zingHOUSEunlimited undertakes.*

**TITLE:** DA0312/2024 - 55 Sandown Road, Norwood - Sports and Recreation - Construction of an outdoor Recreation Facility Including Sauna, Spa and Ice Bath

**FILE NO:** DA0312/2024

**AUTHOR:** Fintan Langan-Clarke (Senior Town Planner)

**GENERAL MANAGER:** Chelsea van Riet (Community and Place Network)

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**ATTACHMENT ONE:**

**PLANNING APPLICATION INFORMATION:**

Applicant:	BVZ Designs
Property:	55 Sandown Road, Norwood
Zoning:	Rural
Receipt Date:	17/07/2024
Validity Date:	3/09/2024
Further Information Request:	06/09/2024
Further Information Received:	20/09/2024
Deemed Approval:	1/11/2024
Representations:	8

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**3. PLANNING SCHEME REQUIREMENTS**

**3.1 Zone Purpose**

20.0 Rural Zone

The purpose of the Rural Zone is:

20.0.1 To provide for a range of use or development in a rural location:

- (a) where agricultural use is limited or marginal due to topographical, environmental or other site or regional characteristics;
- (b) that requires a rural location for operational reasons;
- (c) is compatible with agricultural use if occurring on agricultural land;
- (d) minimises adverse impacts on surrounding uses.

20.0. To minimise conversion of agricultural land for non-agricultural use.

20.0.3 To ensure that use or development is of a scale and intensity that is appropriate for a rural location and does not compromise the function of surrounding settlements.

**Consistent**

The application proposes the construction of an outdoor recreation facility including a sauna, spa, ice bath and unisex bathroom which is categorised as a Sports and Recreation use. Sports and Recreation uses are discretionary use within the zone.

The purpose of the Rural zone is to provide for a range of uses and development in a rural location, including where agricultural use is limited due to site and regional constraints. In this instance, the Rural zoned land at 55 Sandown Road is a remanent zoning that has historically been used for agricultural uses however no longer is viable within the surrounding residential and community purpose context. Further, the site is largely flood prone which limits the agricultural viability of the land.

The proposed development is not dissimilar to existing uses at the site and adjoining properties at 53A Sandown Road and is considered a minor increase to the intensity of development at the site. The proposed development is generally consistent with the purpose of the Rural Zone.

20.3.1 Discretionary use

That the location, scale and intensity of a use listed as Discretionary:

- (a) is required for operational reasons;
- (b) does not unreasonably confine or restrain the operation of uses on adjoining properties;
- (c) is compatible with agricultural use and sited to minimise conversion of agricultural land; and
- (d) is appropriate for a rural location and does not compromise the function of surrounding settlements.

**Consistent**

The proposed Sports and Recreation development is identified as a discretionary use within the Rural Zone. The application proposes a building footprint covering approximately 49m<sup>2</sup> of the 19.17ha site. The proposed development would be located within the northern portion of the site, built towards the lowest part of the site, screened by existing vegetation and limited to four (4) visitors per hour, between 6am and 9pm, seven days per week.

The location, scale and intensity of the proposed development is considered relatively minor within the context and is appropriate for this rural location as it would not comprise the function of existing uses on the site and in the surrounding settlements. It is also noted that there are no existing agricultural uses directly adjoining the site due to established flooding constraints, neutralising concerns with impacts on any agricultural operations in adjoining properties.

The application is generally consistent with the objectives of Clause 20.3.1.

A2 No Acceptable Solution.

**Relies on Performance Criteria**

P2 A use listed as Discretionary must not confine or restrain existing use on adjoining properties, having regard to:

- (a) the location of the proposed use;
- (b) the nature, scale and intensity of the use;
- (c) the likelihood and nature of any adverse impacts on adjoining uses;
- (d) whether the proposed use is required to support a use for security or operational reasons; and
- (e) any off site impacts from adjoining uses.

**Complies**

The proposed development will not confine or restrain existing uses on the existing or adjoining properties. The application has been considered within regard to the above criteria as follows:

- (a) The proposed use will be located within the northern portion of the site, built towards the lowest part of the site and screened by existing vegetation.
- (b) The proposed use is for a minor outdoor recreation facility which includes an outdoor sauna, ice bath and spa and enclosed unisex bathroom with a 3.5m maximum building height. The number of visitors will be limited to four (4) per hour, between



- 6am and 9pm, seven days per week. Based on the parameters of the proposed development, impacts on existing uses on adjoining properties is negligible.
- (c) ) It is unlikely that the proposed development will have any adverse impacts on adjoining uses due to the size, use and limitations on hours of operation and number of visitors.
  - (d) The proposed use is not required to support a use for security or operational reasons.
  - (e) There are no off site impacts anticipated upon adjoining uses.

The application generally complies with Performance Criteria P2.

A4 No Acceptable Solution.

**Relies on Performance Criteria**

P4 A use listed as Discretionary, excluding Residential, must be appropriate for a rural location, having regard to:

- (a) the nature, scale and intensity of the proposed use;
- (b) whether the use will compromise or distort the activity centre hierarchy;
- (c) whether the use could reasonably be located on land zoned for that purpose;
- (d) the capacity of the local road network to accommodate the traffic generated by the use; and
- (e) whether the use requires a rural location to minimise impacts from the use, such as noise, dust and lighting.

**Complies**

The proposed use is appropriate for this rural location within the broader context of the surrounding area. The application has been considered within regard to the above criteria as follows:

- (a) The proposed use is for a minor outdoor recreation facility which includes an outdoor sauna, ice bath and spa and enclosed unisex bathroom with a 3.5m maximum building height. The number of visitors will be limited to four (4) per hour, between 6am and 9pm, seven days per week. Based on the low intensity nature of the proposed use, it is considered appropriate for this rural location.
- (b) The proposed use for a minor outdoor recreation facility utilises the scenic views over a watercourse and within a relaxed, rural setting. The closest activity centres are located at St Leonards local business area, approximately 1.9km to the south-east, and Kings Meadows business area, approximately 2.3km to the south-west. The proposed development would not be appropriate in either of these activity centres and as such, would not compromise or distort the activity centre hierarchy.
- (c) A Sports and Recreation use is a discretionary use in all zones except for the Village, Central Business and Major Tourism zones. The closest one of these zones is Central Business zoned land at Kings Meadows, approximately 2.3km to the south-west and is surrounded by more sensitive uses that could be negatively impacted. Based on the type of proposed development and surrounding land use context, the use is appropriate for this Rural zoned site.
- (d) The proposed use will have a negligible impact on the local road network as visitors will generally be either using passenger vehicles, be existing visitors to the site or access the development by foot from adjoining properties. As a result, the vehicle generation from the proposed development would be within an acceptable increase in annual average daily traffic of less than a 20% or 40 vehicle movements per day to and from the site.
- (e) The use does not require a rural location to minimise the impacts from the use, as it is considered to be a relatively low impact development based on its nature, size and intensity.

The application complies with Performance Criteria P4.

#### 20.4.1 Building height

To provide for a building height that:

- (a) is necessary for the operation of the use; and
- (b) minimises adverse impacts on adjoining properties.

#### **Consistent**

The proposal complies with Acceptable Solution A1 and is generally consistent with the objectives of Clause 20.4.1.

A1 Building height must be not more than 12m.

#### **Complies**

The proposed outdoor recreation facility includes 3.5m high enclosed unisex bathroom within the northern corner of the development, with a 1.8m high vertically slated fence surrounding the remaining outdoor facilities.

The proposed development complies with Acceptable Solution A1.

#### 20.4.2 Setbacks

That the siting of buildings minimises potential conflict with use on adjoining sites.

#### **Consistent**

The application complies with Acceptable Solution A1 and is generally consistent with the objectives of Clause 20.4.2.

A1 Buildings must have a setback from all boundaries of:

- (a) not less than 5m; or
- (b) if the setback of an existing building is within 5m, not less than the existing building.

#### **Complies**

The application proposes an approximate 90m northern boundary setback, a 55m eastern boundary setback, 212.3m southern boundary setback and 183.3m western boundary setback to the development.

The application complies with Acceptable Solution A1.

A2 Buildings for a sensitive use must be separated from an Agriculture Zone a distance of:

- (a) not less than 200m; or
- (b) if an existing building for a sensitive use on the site is within 200m of that boundary, not less than the existing building.

#### **Complies**

The proposed development is for a sensitive use and is located over 1,535m away from the closest Agricultural zoned land.

The application complies with Acceptable Solution A2.

#### C2.0 Parking and Sustainable Transport Code

The purpose of the Parking and Sustainable Transport Code is:

C2.1.1 To ensure that an appropriate level of parking facilities is provided to service use and development.

C2.1.2 To ensure that cycling, walking and public transport are encouraged as a means of transport in urban areas.

C2.1.3 To ensure that access for pedestrians, vehicles and cyclists is safe and adequate.

C2.1.4 To ensure that parking does not cause an unreasonable loss of amenity to the surrounding area.

C2.1.5 To ensure that parking spaces and accesses meet appropriate standards.
C2.1.6 To provide for parking precincts and pedestrian priority streets.
<b>Consistent</b> The application proposes a sufficient amount of parking facilities to service the needs of the use and development and complies with all applicable Acceptable Solutions for the Code.  The application is generally consistent with the purpose of the Parking and Sustainable Transport Code.

C2.5.1 Car parking numbers

That an appropriate level of car parking spaces are provided to meet the needs of the use
<b>Consistent</b> The application proposes the appropriate level of car parking space for a Sports and Recreation use and complies with the Acceptable Solution A1.
A1 The number of on-site car parking spaces must be no less than the number specified in Table C2.1, less the number of car parking spaces that cannot be provided due to the site including container refund scheme space, excluding if: (a) the site is subject to a parking plan for the area adopted by council, in which case parking provision (spaces or cash-in-lieu) must be in accordance with that plan; (b) the site is contained within a parking precinct plan and subject to Clause C2.7; (c) the site is subject to Clause C2.5.5; or (d) it relates to an intensification of an existing use or development or a change of use where: (i) the number of on-site car parking spaces for the existing use or development specified in Table C2.1 is greater than the number of car parking spaces specified in Table C2.1 for the proposed use or development, in which case no additional on-site car parking is required; or (ii) the number of on-site car parking spaces for the existing use or development specified in Table C2.1 is less than the number of car parking spaces specified in Table C2.1 for the proposed use or development, in which case on-site car parking must be calculated as follows: N = A + (C - B) N = Number of on-site car parking spaces required A = Number of existing on site car parking spaces B = Number of on-site car parking spaces required for the existing use or development specified in Table C2.1 C = Number of on-site car parking spaces required for the proposed use or development specified in Table C2.1.
<b>Complies</b> The application proposes the construction of an 49m <sup>2</sup> outdoor recreation facility including a sauna, spa and ice bath with shared unisex bathroom. Table C2.1 requires 5 spaces for each 100m <sup>2</sup> of site area for a swimming pool within a Sports and Recreation use class. Based on size of the development and provisions of Table C2.1, the proposed development requires a total of two (2) car parking spaces to satisfy Acceptable Solution A1.  The site currently contains approximately fifty (50) car parking spaces that serves existing uses, including 22 dedicated car parking spaces for the approved restaurant use (Apricus). The application proposes to utilise space within the existing overflow parking area for two (2) car parking spaces (one (1) accessible and one (1) standard car parking space) with a shared space between to be accommodated within the existing overflow parking located

to the west of the development. The existing overflow parking area has sufficient capacity to accommodate the dedicated car spaces for the proposed use.

The application complies with Acceptable Solution A1.

#### C2.5.2 Bicycle parking numbers

That an appropriate level of bicycle parking spaces are provided to meet the needs of the use.

##### **Consistent**

The application does not propose any bicycle parking spaces as it is not required to meet the needs of the use and complies with Acceptable Solution A1.

The application is generally consistent with the objectives of Clause C2.5.2.

A1 Bicycle parking spaces must:

- (a) be provided on the site or within 50m of the site; and
- (b) be no less than the number specified in Table C2.1.

##### **Complies**

The application proposes the construction of an 49m<sup>2</sup> outdoor recreation facility. Table C2.1 requires 1 space for each 100m<sup>2</sup> of site area for a swimming pool within a Sports and Recreation use class. Based on size of the development and provisions of Table C2.1, no bicycle parking space is proposed or required as part of the development.

The application complies with Acceptable Solution A1.

#### C2.5.3 Motorcycle parking numbers

That the appropriate level of motorcycle parking is provided to meet the needs of the use.

##### **Consistent**

The application does not propose a motorcycle parking space as it is not required to meet the needs of the use and complies with Acceptable Solution A1.

The application is generally consistent with the objective of Clause C2.5.3.

A1 The number of on-site motorcycle parking spaces for all uses must:

- (a) be no less than the number specified in Table C2.4; and
- (b) if an existing use or development is extended or intensified, the number of on-site motorcycle parking spaces must be based on the proposed extension or intensification, provided the existing number of motorcycle parking spaces is maintained.

##### **Complies**

The application proposes the construction of two (2) car parking spaces to satisfy the parking requirements of the sports and recreation use. Table C2.4 does not require a motorcycle parking space for a use that requires between 0-20 car parking spaces. Based on the use and provisions of Table C2.4, no motorcycle parking space is proposed nor required.

The application complies with Acceptable Solution A1.

#### C2.6.1 Construction of parking areas

That parking areas are constructed to an appropriate standard.

##### **Consistent**

The application proposes to construct two (2) car parking spaces within an existing overflow parking area on site. The existing overflow parking area is constructed from a compacted gravel that is of an appropriate standard for rural zoned land.

<p>The application is generally consistent with the objectives of Clause C2.6.1.</p>
<p>A1 All parking, access ways, manoeuvring and circulation spaces must:</p> <ul style="list-style-type: none"> <li>(a) be constructed with a durable all weather pavement;</li> <li>(b) be drained to the public stormwater system, or contain stormwater on the site; and</li> <li>(c) excluding all uses in the Rural Zone, Agriculture Zone, Landscape Conservation Zone, Environmental Management Zone, Recreation Zone and Open Space Zone, be surfaced by a spray seal, asphalt, concrete, pavers or equivalent material to restrict abrasion from traffic and minimise entry of water to the pavement.</li> </ul>
<p><b>Complies</b></p> <p>The application proposes to utilise the existing parking, access ways, manoeuvring and circulation spaces within the site to service the proposed development. These existing areas are constructed from either asphalt or compacted gravel and contain stormwater on the site. These existing areas are considered to be sufficient in servicing the proposed development on rural zoned land.</p> <p>The application complies with Acceptable Solution A1.</p>
<p><b>C2.6.2 Design and layout of parking areas</b></p> <p>That parking areas are designed and laid out to provide convenient, safe and efficient parking.</p>
<p><b>Consistent</b></p> <p>The application proposes to utilise existing space within the overflow parking area on site that is designed to provide convenient, safe and efficient parking.</p> <p>The application is generally consistent with the objectives of Clause C2.6.2.</p>
<p>A1.1 Parking, access ways, manoeuvring and circulation spaces must either:</p> <ul style="list-style-type: none"> <li>(a) comply with the following: <ul style="list-style-type: none"> <li>(i) have a gradient in accordance with <i>Australian Standard AS 2890 - Parking facilities, Parts 1-6</i>;</li> <li>(ii) provide for vehicles to enter and exit the site in a forward direction where providing for more than 4 parking spaces;</li> <li>(iii) have an access width not less than the requirements in Table C2.2;</li> <li>(iv) have car parking space dimensions which satisfy the requirements in Table C2.3;</li> <li>(v) have a combined access and manoeuvring width adjacent to parking spaces not less than the requirements in Table C2.3 where there are 3 or more car parking spaces;</li> <li>(vi) have a vertical clearance of not less than 2.1m above the parking surface level; and</li> <li>(vii) excluding a single dwelling, be delineated by line marking or other clear physical means; or</li> </ul> </li> <li>(b) comply with <i>Australian Standard AS 2890-Parking facilities, Parts 1-6</i>.</li> </ul>
<p><b>Complies</b></p> <p>The application proposes to utilise the existing parking area, access ways, manoeuvring and circulation spaces contained within the site. All of these areas have previously been assessed under various development applications for the site and have been deemed to generally comply with the appropriate Australian Standards for parking facilities.</p> <p>The application complies with Acceptable Solution A1.</p>
<p>A1.2 Parking spaces provided for use by persons with a disability must satisfy the following:</p>

- (a) be located as close as practicable to the main entry point to the building;
- (b) be incorporated into the overall car park design; and
- (c) be designed and constructed in accordance with *Australian/New Zealand Standard AS/NZS 2890.6:2009 Parking facilities, Off-street parking for people with disabilities.*

**Complies**

The application proposes the construction of an accessible parking space, as one of the two parking spaces for the development, within the existing overflow area located east of the proposed development. The proposed accessible parking space is located as close as practicable (within the context of the constraints of the site), incorporated into the existing car park design of the site and designed and constructed in accordance with the appropriate Australian Standards.

The application complies with Acceptable Solution A1.2.

**C2.6.3 Number of accesses for vehicles**

That:

- (a) access to land is provided which is safe and efficient for users of the land and all road network users, including but not limited to drivers, passengers, pedestrians and cyclists by minimising the number of vehicle accesses;
- (b) accesses do not cause an unreasonable loss of amenity of adjoining uses; and
- (c) the number of accesses minimise impacts on the streetscape.

**Consistent**

The application proposes to use the existing access to the site off Sandown Road, which is safe and efficient for all land and network users, and complies with Acceptable Solution A1.

The application is generally consistent with the objectives of Clause C2.6.3.

A1 The number of accesses provided for each frontage must:

- (a) be no more than 1; or
- (b) no more than the existing number of accesses, whichever is the greater.

**Complies**

The application proposes to use the existing single vehicle access from Sandown Road to service the development.

The application complies with Acceptable Solution A1.

**C2.6.5 Pedestrian access**

That pedestrian access within parking areas is provided in a safe and convenient manner.

**Consistent**

The pedestrian access proposed between the car parking spaces and main entry point to the development is safe and convenient and complies with Acceptable Solution A1.2.

The application is generally consistent with the objectives of Clause C2.6.5.

A1.2 In parking areas containing accessible car parking spaces for use by persons with a disability, a footpath having a width not less than 1.5m and a gradient not steeper than 1 in 14 is required from those spaces to the main entry point to the building.

**Complies**

The application includes the construction of one (1) accessible car parking space with a concrete, asphalt or solid paving footpath between the parking spaces and main entry point to the development that has a maximum grade of 1 in 20 and a maximum cross fall of 1 in 40. A condition has been imposed for amended plans to identify the minimum footpath width of 1.5m along the full extent.

The application complies with Acceptable Solution A1.2.

C3.0 Road and Railway Assets Code

The purpose of the Road and Railway Assets Code is:

C3.1.1 To protect the safety and efficiency of the road and railway networks; and

C3.1.2 To reduce conflicts between sensitive uses and major roads and the rail network.

**Consistent**

The application proposes a development of a minor intensity and nature that is able to protect the safety and efficiency of the road networks, reduce conflicts between sensitive uses and major roads and complies with all applicable Acceptable Solutions for the Code.

The application is generally consistent with the purpose of the Road and Railway Assets Code.

C3.5.1 Traffic generation at a vehicle crossing, level crossing or new junction

To minimise any adverse effects on the safety and efficiency of the road or rail network from vehicular traffic generated from the site at an existing or new vehicle crossing or level crossing or new junction.

**Consistent**

The application proposes to use an existing vehicle crossing to service the new development, with traffic generation anticipated to be minimal due to the size, intensity, proposed operation of the development and existing complimentary uses on site. Adverse effects on the safety and efficiency of the road network from the vehicular traffic generated from the site at an existing crossing are considered to be minor in this instance.

The application is generally consistent with the purpose of Clause C3.5.1.

A1.4 Vehicular traffic to and from the site, using an existing vehicle crossing or private level crossing, will not increase by more than:

(a) the amounts in Table C3.1; or

(b) allowed by a licence issued under Part IVA of the *Roads and Jetties Act 1935* in respect to a limited access road.

**Complies**

The application proposes to use the existing vehicular crossing at the site to serve the new use and development. Table C3.1 outlines the amount of acceptable increase in annual average daily traffic to and from the site for vehicles up to 5.5m long to be 20% or 40 vehicle movements per, whichever is the greater, and for vehicles longer than 5.5m long to be 20% or 5 vehicle movements per day, whichever is the greater.

It is acknowledged that vehicles movements may increase to and from the site due to the proposed development, however due to the limited size and intensity of the development and use, proposed operational hours, visitor number limits, as well as existing uses on site and adjoining the site, the additional traffic generated would likely be minimal and less than an additional 40 vehicles (up to 5.5m long) movements or 5 vehicles (over 5.5 long) per day.

To ensure that vehicle movements to and from the site are limited to 40 vehicles or less, a use condition has been imposed limiting the maximum number of available sessions at the development to ten (10) per day. This limitation is based on two vehicles using the two dedicated car parking spaces per session (i.e. two vehicle movements to and from the site per session multiplied by ten sessions per day).

It is further noted that several representations were received in response to the proposed development noting concerns with traffic use and parking along Queechy Road, particularly in relating to caravans accessing the adjoining property at 53A Sandown Road. This concern is acknowledged, however the traffic generation by the proposed development is deemed to not noticeably exacerbate this existing issue along Queechy Road.

The application complies with Acceptable Solution A1.4.

#### C7.0 Natural Assets Code

The purpose of the Natural Assets Code is:

C7.1.1 To minimise impacts on water quality, natural assets including native riparian vegetation, river condition and the natural ecological function of watercourses, wetlands and lakes.

C7.1.2 To minimise impacts on coastal and foreshore assets, native littoral vegetation, natural coastal processes and the natural ecological function of the coast.

C7.1.3 To protect vulnerable coastal areas to enable natural processes to continue to occur, including the landward transgression of sand dunes, wetlands, saltmarshes and other sensitive coastal habitats due to sea-level rise.

C7.1.4 To minimise impacts on identified priority vegetation.

C7.1.5 To manage impacts on threatened fauna species by minimising clearance of significant habitat.

#### **Consistent**

The application proposes the construction of an outdoor recreation facility located approximately 26m from the edge of a Class 2 watercourse at the site. No vegetation and minimal land modifications are proposed to accommodate the development. As such, the proposed design, location, size and intensity of the development assists in minimising impacts on the natural assets of the site and allows the natural ecological function of the adjacent watercourse.

The application is generally consistent with the purpose of the Natural Assets Code.

#### **C7.5.1 There are no Use Standards in this code.**

C7.6.1 Buildings and works within a waterway and coastal protection area or a future coastal refugia area

That buildings and works within a waterway and coastal protection area or future coastal refugia area will not have an unnecessary or unacceptable impact on natural assets.

#### **Consistent**

The proposed development is for the construction of a 49m<sup>2</sup> outdoor recreation facility and minor land modifications which are partially located within the waterway protection area of a Class 2 watercourse on the site. The size, design and location of the development is relatively minor within the context of the site and would not have an unacceptable impact on the natural asset at the site.

The application is generally consistent with the objectives of Clause C7.6.1.

A1 Buildings and works within a waterway and coastal protection area must:

- (a) be within a building area on a sealed plan approved under this planning scheme;
- (b) in relation to a Class 4 watercourse, be for a crossing or bridge not more than 5m in width; or



<p>(c) if within the spatial extent of tidal waters, be an extension to an existing boat ramp, car park, jetty, marina, marine farming shore facility or slipway that is not more than 20% of the area of the facility existing at the effective date.</p>
<p><b>Relies on Performance Criteria</b> The proposed development is not located within a building area on a sealed plan, not related to a Class 4 watercourse, or within the spatial extent of the tidal waters.</p> <p>Reliance on performance criteria is identified.</p>
<p>P1.1 Buildings and works within a waterway and coastal protection area must avoid or minimise adverse impacts on natural assets, having regard to:</p> <ul style="list-style-type: none"> <li>(a) impacts caused by erosion, siltation, sedimentation and runoff;</li> <li>(b) impacts on riparian or littoral vegetation;</li> <li>(c) maintaining natural streambank and streambed condition, where it exists;</li> <li>(d) impacts on in-stream natural habitat, such as fallen logs, bank overhangs, rocks and trailing vegetation;</li> <li>(e) the need to avoid significantly impeding natural flow and drainage;</li> <li>(f) the need to maintain fish passage, where known to exist;</li> <li>(g) the need to avoid land filling of wetlands;</li> <li>(h) the need to group new facilities with existing facilities, where reasonably practical;</li> <li>(i) minimising cut and fill;</li> <li>(j) building design that responds to the particular size, shape, contours or slope of the land;</li> <li>(k) minimising impacts on coastal processes, including sand movement and wave action;</li> <li>(l) minimising the need for future works for the protection of natural assets, infrastructure and property;</li> <li>(m) the environmental best practice guidelines in the <i>Wetlands and Waterways Works Manual</i>; and</li> <li>(n) the guidelines in the <i>Tasmanian Coastal Works Manual</i>.</li> </ul>
<p><b>Complies</b> The proposed development is partially within a waterway protection area and generally avoids or minimises any adverse impacts on the natural assets at the site. The application has been considered with regard to the above criteria as follows:</p> <ul style="list-style-type: none"> <li>(a) The proposed development is for a 49m<sup>2</sup> outdoor recreation facility has a combination impervious paved areas with a small roofed unisex bathroom in the northern corner. Stormwater runoff collected from the roof or in drainage pits at the development site will be directed via a drainage pipes to a new culvert pipe within the access footpath and exiting into an existing artificial waterbody minimising the impacts of runoff from the development. The impacts of erosion and sedimentation during construction will be managed in accordance with the Soil and Management Plan identified in the endorsed plans.</li> <li>(b) The application locates the proposed development within a cleared portion of the site which is currently being used for the storage of horses. As the application does not propose the removal of any vegetation to accommodate the proposed development, it is considered that impacts on riparian or littoral vegetation would be negligible.</li> <li>(c) The proposed development is located partial within a 30m buffer zone for a watercourse and would not impact the natural streambank or streambed conditions of the adjacent watercourse as identified within Council's mapping system.</li> <li>(d) The proposed development does not impact on any existing in-stream natural habitat, including fallen logs, bank overhangs, rocks and trailing vegetation, as it is</li> </ul>

- not located within the watercourse and is located approximately 25m from the edge of the adjacent watercourse.
- (e) The proposed development is located within a relatively flat portion of the site, however the proposed development is slightly elevated above the natural flow or drainage that would be situated in the surrounding area.
  - (f) The proposed development is located approximately 25m from the edge of the adjacent watercourse and would not impact on any existing fish passages within the adjacent watercourse.
  - (g) The proposed development includes minimal land modifications and is not located within an identified wetland area.
  - (h) The site does not contain any existing facilities within the identified waterway protection area, however there are several buildings at a higher elevation to the north and west of the development site. In this instance, it is considered reasonable to locate an outdoor recreation facility of this type away from the existing uses on site to allow for privacy that would be provided by existing screening vegetation within the development location and ease of access to the proposed parking area.
  - (i) Due to the topography of the site, the application proposes minor landform modifications to accommodate the proposed development, including approximately 1.2m of cut to the north-western elevation and approximately 500mm of fill to the south-eastern elevation. This amount of cut and fill is considered relatively minor within the context of the size of the proposed development and broader site.
  - (j) The proposed 49m<sup>2</sup> development is relatively minor in scale with a maximum building height of 3.5m, particularly within the context of the overall 19.18ha site at 55 Sandown Road. The development has been situated within a flatter, low elevation portion of the site and screened by the existing vegetation surrounding the location. The development design provides a sympathetic response within the context of the existing site conditions.
  - (k) The proposed development is not located within a coastal protection area.
  - (l) The proposed development is for an outdoor recreation facility with no habitable buildings and a finished floor level of 7.8m AHD. Based on the design, size and intensity of the proposed development, it is considered that future works would be relatively limited if needed to protect any natural assets, infrastructure or property.
  - (m) To address this part of the performance criteria, a condition has been imposed to ensure consideration and compliance with best practice guidelines in the Wetlands and Waterways Works Manual.
  - (n) The proposed development is not located within a coastal protection area.

The application complies with Performance Criteria P1.1.

A3 Development within a waterway and coastal protection area or a future coastal refugia area must not involve a new stormwater point discharge into a watercourse, wetland or lake.

**Complies**

The application proposes to direct stormwater from the development to a culvert pipe within the new footpath that traverses an artificial water feature and would not discharge into a watercourse, wetland or lake.

The application complies with Acceptable Solution A3.

**C8.0 Scenic Protection Code**

The purpose of the Scenic Protection Code is:

C8.1.1 To recognise and protect landscapes that are identified as important for their scenic values.

**Consistent**

The proposed development is for a 49m<sup>2</sup> outdoor recreation facility with a 3.5m maximum building height which is sensitively located within a low elevation portion of the site and set within existing vegetation that recognises and protects the scenic value of the rural setting.

The application is generally consistent with the purpose of the Scenic Protection Code.

**C8.5.1 There are no Use Standards in this code.**

C8.6.1 Development within a scenic protection area

That:

- (a) destruction of vegetation does not cause an unreasonable reduction of the scenic value of a scenic protection area; and
- (b) buildings and works do not cause an unreasonable reduction of the scenic value of a scenic protection area.

**Consistent**

The application does not propose to remove any vegetation to accommodate the development and is located sensitively within the existing landscape at the site which will not result in an unreasonable reduction of the scenic value of the area.

The application is generally consistent with the objectives of Clause C8.6.1.

A1 Buildings or works, including destruction of vegetation, within a scenic protection area must:

- (a) be on land not less than 50m in elevation below a skyline; and
- (b) not total more than 500m<sup>2</sup> in extent.

**Relies on Performance Criteria**

The proposed development would be a maximum of 49m<sup>2</sup> in extent, however is located approximately 34m below the dominant skyline to the north-west of the development site.

Reliance on performance criteria is identified.

P1.2 Buildings or works within a scenic protection area must not cause an unreasonable reduction of the scenic value of a scenic protection area, having regard to

- (a) the topography of the site;
- (b) the location of, and materials used in construction of, driveways or access tracks;
- (c) proposed reflectance and colour of external finishes;
- (d) design and proposed location of the buildings or works;
- (e) the extent of any cut or fill required;
- (f) any visual impact on a skyline;
- (g) any existing or proposed screening; and
- (h) the purpose of any management objectives identified in the relevant Local Provisions Schedule.

**Complies**

The proposed development is within a scenic protection area and would not cause an unreasonable reduction in the scenic value of the area. The application has been considered with regard to the above criteria as follows:

- (a) The topography of the site has a fall of 41-48m from the north-north-western boundary to the watercourse within the south-eastern portion of the site. The maximum elevation of the dominant skyline along the north-western fringe is 41.5m, not allowing any development within the scenic protection area to comply the

- acceptable solution of being located 50m below a skyline. The proposed development is located in a suitable area of the site within the context of other existing constraints including flooding and natural assets, and the topography of the site.
- (b) The proposed car parking spaces would be accommodated within an existing overflow parking area constructed from a neutral-coloured compacted gravel. The proposed access footpath to the development is located to provide a direct access between the parking spaces and development and would also be constructed from a compacted gravel material generally consistent with the existing overflow parking area. Both the location and material of the parking spaces and footpath are considered suitable in this instance and to not deter from the scenic value of the scenic protection area.
  - (c) The construction of the proposed development includes a combination of solid material for surrounding pool fence and James Hardie cement sheet cladding, Colourbond guttering and obscure glazing for the bathroom. A condition has been imposed to ensure that neutral colours are used for any finishes as part of the development and to minimise impacts on the scenic value of the scenic protection area.
  - (d) The small 49m<sup>2</sup> outdoor recreation facility contains a sauna, ice bath and spa within a fenced outdoor area and an enclosed unisex bathroom in the northern corner. The development is surrounded by a 1.2-1.8m high solid fence and would be embedded into the lower, flat portion of the rising topography within this portion of the site. The location would also be surrounded by existing vegetation to the north and east allowing the development to be recessed within the landscape and to minimise any perceived reduction in scenic value.
  - (e) The application proposes minor landform modifications to accommodate the proposed development, including approximately 1.2m of cut to the north-western elevation and approximately 500mm of fill to the south-eastern elevation. This extent of cut and fill proposed is considered minor within the context and any reduction in scenic value would be negligible.
  - (f) The proposed development would be located approximately 34m below the dominant skyline to the north-west of the development site and would not have a visual impact on the skyline.
  - (g) The proposed development would be surrounded by a solid 1.2-1.8m high pool fence to provide privacy and safety for users. The proposed development is located on the lowest suitable portion of the site and is surrounded by existing vegetation to the north and east of the development site. The existing and proposed screening would allow the development to blend into the existing site and would have a negligible impact on the scenic value of the scenic protection area.
  - (h) The site is not identified as having any applicable local provisions schedules.

The application complies with Performance Criteria P1.2.

LEGEND  
 PAGE 1# COVER PAGE  
 PAGE 2# TITLE PLAN WITH BOUNDARY DIMENSIONS  
 PAGE 3# SITE PLAN  
 PAGE 4# SITE PLAN ENLARGEMENT  
 PAGE 5# SITE PLAN ENLARGEMENT 2  
 PAGE 6# SOIL AND WATER MANAGEMENT  
 PAGE 7# FLOOR PLAN  
 PAGE 8# FLOOR PLAN WITH DIMENSIONS  
 PAGE 9# ELEVATIONS  
 PAGE 10# ROOF PLAN

COUNCIL – CITY OF LAUNCESTON  
 ZONE – RURAL  
 CODE – SAFEGUARDING OF AIRPORTS  
 – PRIORITY VEGETATION AREA  
 – SCENIC PROTECTION AREA – NORTH ESK  
 – BUSHFIRE PRONE AREA  
 LANDSLIDE BAND – LOW

TITLE REF. = 178643/2

WIND CLASSIFICATION N2  
 DESIGN GUST SPEED (VU) 40M/S

SITE CLASS H1 AS PER AS2870

BUSHFIRE-PRONE AREA BAL RATING N/A

CORROSION ENVIRONMENT – MEDIUM

# PROPOSED SPA AREA FOR BATHE TASMANIA AT 55 SANDOWN ROAD NORWOOD 7250

ALPINE AREA – N/A LESS THAN 900m AHD

OTHER HAZARDS – N/A

ALL DIMENSIONS SHOWN ARE TO OUTSIDE OF BRICKWORK CLADDING OR TIMBER FRAMING ON CLAD HOUSES UNLESS NOTED OTHERWISE

CONFIRM ALL DIMENSIONS AND SERVICES ON SITE PRIOR TO COMMENCEMENT OF WORKS

IF IN ANY DOUBT ABOUT BEARING AND BOUNDARIES THEN THESE MUST BE CONFIRMED ONSITE BY A SURVEYOR PRIOR TO SETOUT

ENSURE DRAWINGS USED ONSITE ARE STAMPED 'APPROVED' PLANS BY BUILDING SURVEYOR AND PERMIT AUTHORITY

H409 CONDENSATION MANAGEMENT TO BE COMPLIANT WITH NCC PART 10.8 CONDENSATION MANAGEMENT.

NOTES

(1)REFER TO THE GUIDANCE IN THE "CONDENSATION IN BUILDINGS TASMANIAN DESIGNERS' GUIDE" – CURRENT VERSION AVAILABLE AT WWW.CBOS.TAS.GOV.AU. THIS GUIDE MUST BE READ IN CONJUNCTION WITH THE NCC.

IF ANY DISCREPANCIES, APPARENT ERROR, ANOMALY OR AMBIGUITY WITHIN THE DOCUMENTATION IS FOUND, THE DESIGNER IS TO BE CONTACTED PRIOR TO ANY MORE CONSTRUCTION CONTINUING.


ENSURE THAT DRAWINGS ARE NOT SCALED AND THAT THE NOTED DIMENSIONS ARE USED FOR ACCURACY. IF IN ANY DOUBT CONTACT DESIGNER

REVISION NUMBER	DATE
REVISION 1	12 / 05 / 2024
REVISION 2	10 / 06 / 2024
REVISION 3	09 / 07 / 2024
REVISION 4	15 / 07 / 2024
REVISION 5	03 / 08 / 2024
REVISION 6	19 / 09 / 2024

BRADLEY VAN ZETTEN 2024

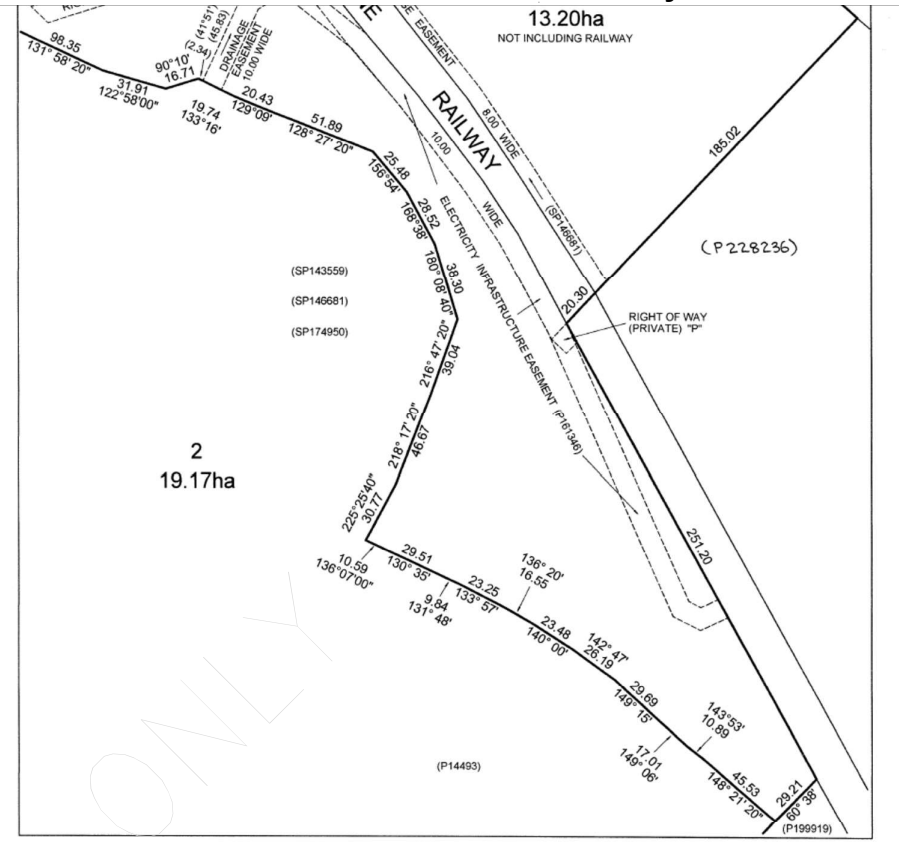
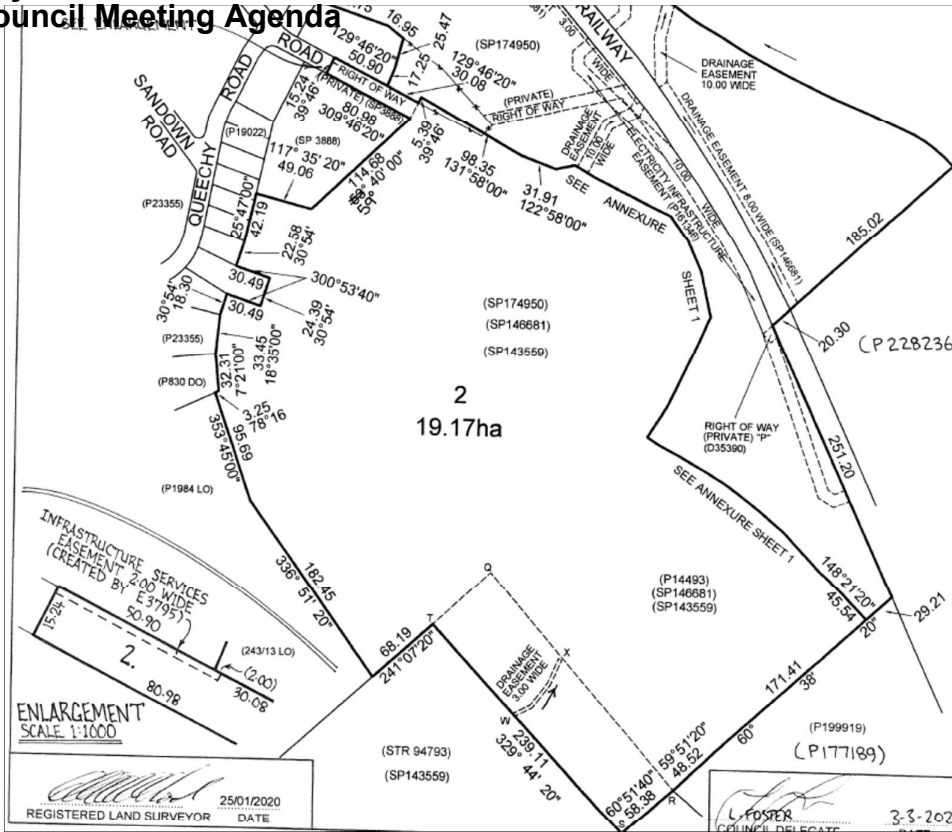
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**TITLE PLAN WITH BOUNDARY DIMENSIONS**



REVISION NUMBER	DATE
REVISION 1	12 / 05 / 2024
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REVISION 3	09 / 07 / 2024
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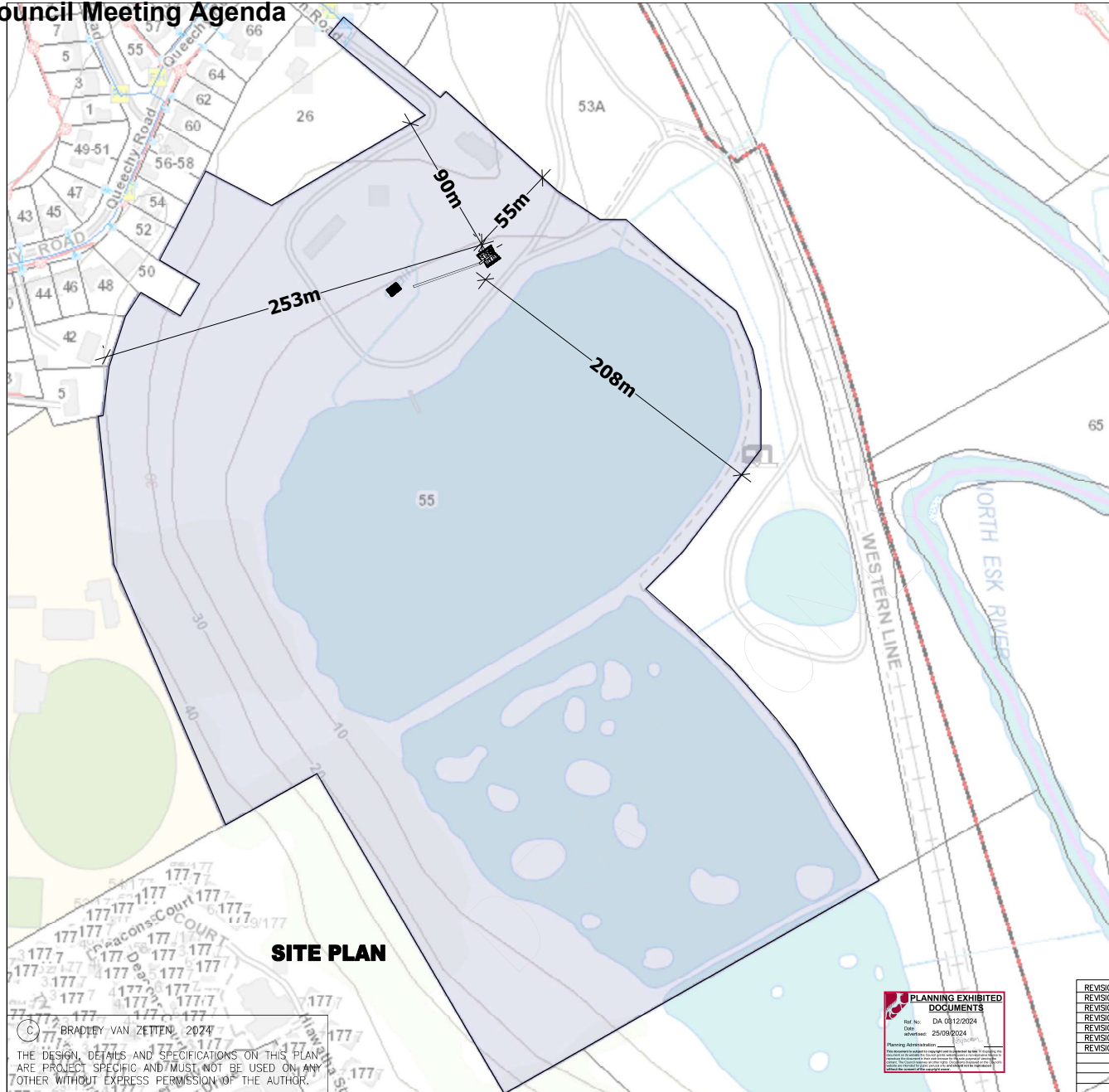
PROJECT: PROPOSED SPA AREA FOR BATHE TASMANIA AT 55 SANDOWN ROAD NORWOOD 7250

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DRAWING: TITLE PLAN WITH BOUNDARY DIMENSIONS

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DESIGNED: B. v. Z.	APPROVED:
DRAWN: B. v. Z.	DATE: 19 / 09 / 24
SCALE: N.T.S.	DRAWING No.: A3, BATHE0524 - 2/10



UN-RETAINED BULK EARTHWORKS – SITE CUT AND FILL PART 3.2.1

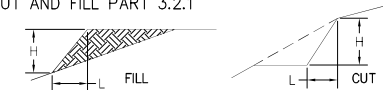


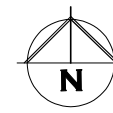
TABLE 3.2.1: SOIL TYPE		EMBANKMENT SLOPES H:L	
		COMPACTED FILL	CUT
STABLE ROCK		3: 3	8: 1
		1: 2	1: 2
SAND		1: 2	1: 2
		1: 2	1: 1
CLAY	FIRM CLAY	1: 2	1: 1
	SOFT CLAY	NOT SUITABLE	2: 3
SOFT SOILS		NOT SUITABLE	NOT SUITABLE

EMBANKMENTS THAT ARE TO BE LEFT EXPOSED AT THE END OF THE CONSTRUCTION WORKS MUST BE STABILISED BY VEGETATION OR SIMILAR TO PREVENT SOIL EROSION

- (1) A SITE CUT USING AN UN-RETAINED EMBANKMENT MUST BE—  
 (A) WITHIN THE ALLOTMENT; AND  
 (B) NOT WITHIN THE ZONE OF INFLUENCE OF ANY EXISTING STRUCTURE ON THE PROPERTY, OR THE ALLOTMENT BOUNDARY AS DEFINED IN TABLE 3.2.1 AND FIGURE 3.2.1A; AND  
 (C) NOT DEEPER THAN 2 M FROM THE NATURAL GROUND LEVEL AT ANY POINT.

- (2) FILL, USING AN UN-RETAINED EMBANKMENT MUST—  
 (A) BE PLACED WITHIN THE ALLOTMENT; AND  
 (B) BE PLACED AT A GRADIENT WHICH COMPLIES WITH TABLE 3.2.1 AND FIGURE 3.2.1B; AND  
 (C) BE PLACED AND MECHANICALLY COMPACTED IN LAYERS NOT MORE THAN 150 MM; AND  
 (D) BE NOT MORE THAN 2 M IN HEIGHT FROM THE NATURAL GROUND LEVEL AT ANY POINT; AND  
 (E) WHERE USED TO SUPPORT FOOTINGS OR SLABS, BE PLACED AND COMPACTED IN ACCORDANCE WITH PART 4.2; AND  
 (F) HAVE SURFACE WATER DIVERTED AWAY FROM ANY EXISTING STRUCTURE ON THE PROPERTY OR ADJOINING ALLOTMENT IN ACCORDANCE WITH 3.5.3.

SITE AREA TABLE		
	SQUARE METER	PERCENTAGE OF LOT
SITE AREA	191700	
NEW SPA AREA EXCLUDING EAVES UP TO 0.6m WIDE (AS PER PLANNING SCHEME)	49	0.0
NEW DRIVEWAY AREA (INCLUDING UNDER EAVES, EXCLUDING AREA INCLUDED IN CELL ABOVE)	250	0.1
AREA FREE FROM IMPERVIOUS SURFACES	191401	99.8



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PROJECT: PROPOSED SPA AREA FOR BATHE TASMANIA AT 55 SANDOWN ROAD NORWOOD 7250

DRAWING: SITE PLAN

DESIGNED: B. v. Z. APPROVED: DATE: 19 / 09 / 24  
 DRAWN: B. v. Z.

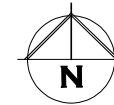
SCALE: 1:2500. DRAWING No.: A3, BATHE0524 – 3/10

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REVISION 1	12 / 05 / 2024
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**SITE PLAN ENLARGEMENT**

**PROPOSED SPA AREA  
F.L. 7.5m**

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REVISION 1	12 / 05 / 2024
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**DESIGNS**

PROJECT: PROPOSED SPA AREA FOR BATHE TASMANIA AT 55 SANDOWN ROAD NORWOOD 7250

DRAWING: SITE PLAN ENLARGEMENT

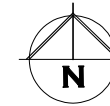
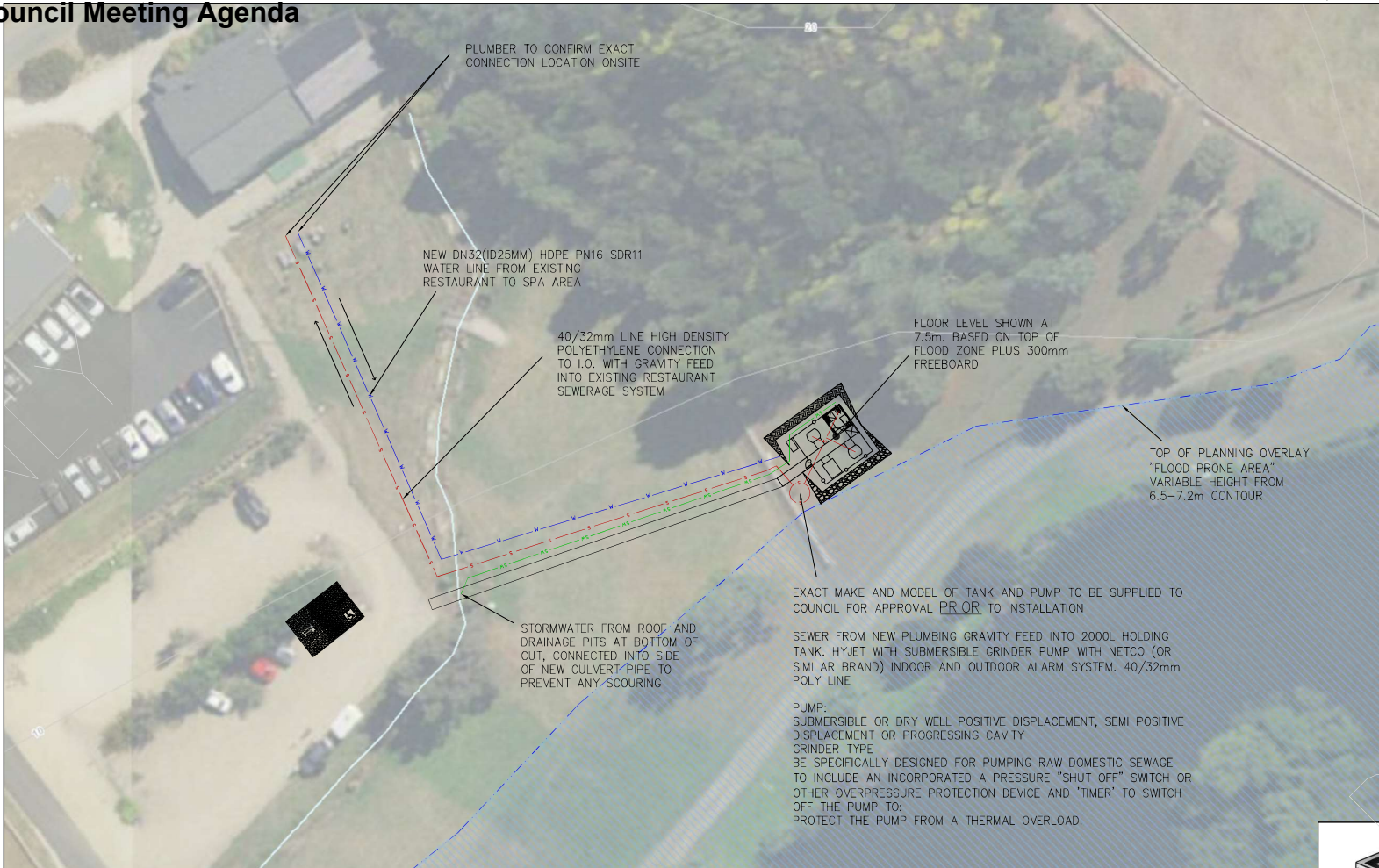
DESIGNED: B. v. Z. APPROVED: B. v. Z.  
DRAWN: B. v. Z. DATE: 19 / 09 / 24

SCALE: 1:500. DRAWING No.: A3, BATHE0524 - 4/10

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REVISION 6	19 / 09 / 2024

EXACT MAKE AND MODEL OF TANK AND PUMP TO BE SUPPLIED TO COUNCIL FOR APPROVAL PRIOR TO INSTALLATION

SEWER FROM NEW PLUMBING GRAVITY FEED INTO 2000L HOLDING TANK. HYJET WITH SUBMERSIBLE GRINDER PUMP WITH NETCO (OR SIMILAR BRAND) INDOOR AND OUTDOOR ALARM SYSTEM. 40/32mm POLY LINE

PUMP:  
SUBMERSIBLE OR DRY WELL POSITIVE DISPLACEMENT, SEMI POSITIVE DISPLACEMENT OR PROGRESSING CAVITY GRINDER TYPE  
BE SPECIFICALLY DESIGNED FOR PUMPING RAW DOMESTIC SEWAGE TO INCLUDE AN INCORPORATED A PRESSURE "SHUT OFF" SWITCH OR OTHER OVERPRESSURE PROTECTION DEVICE AND "TIMER" TO SWITCH OFF THE PUMP TO:  
PROTECT THE PUMP FROM A THERMAL OVERLOAD.

STORMWATER FROM ROOF AND DRAINAGE PITS AT BOTTOM OF CUT, CONNECTED INTO SIDE OF NEW CULVERT PIPE TO PREVENT ANY SCOURING

**SITE PLAN ENLARGEMENT 2**

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PROJECT: PROPOSED SPA AREA FOR BATHE TASMANIA AT 55 SANDOWN ROAD NORWOOD 7250

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DRAWING: SITE PLAN ENLARGEMENT 2

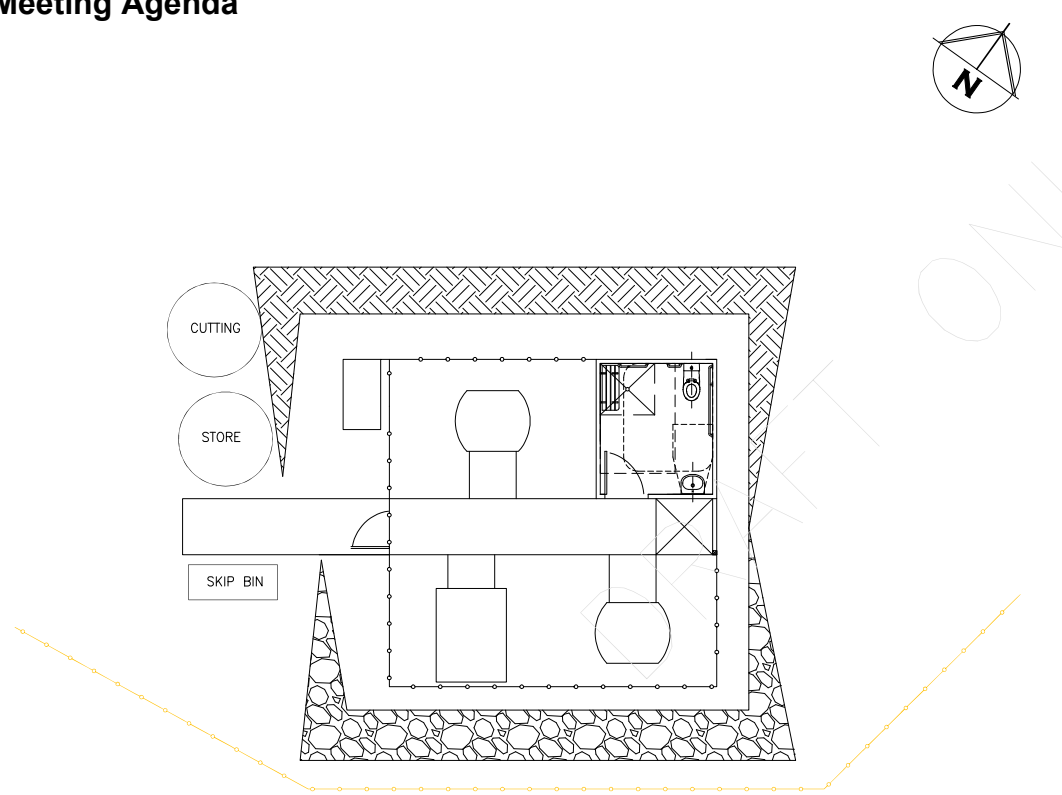
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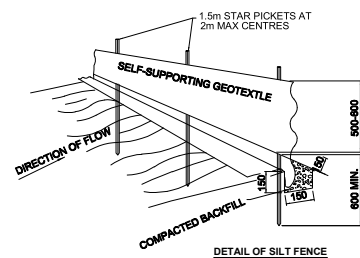


- BUILDING SITE DURING CONSTRUCTION TO COMPLY WITH EPA TASMANIA, SOIL AND WATER MANAGEMENT ON BUILDING SITES WHERE POSSIBLE. REFER TO FACT SHEETS 1-19  
EPA.TAS.GOV.AU/ENVIRONMENT/WATER/STORMWATER/SOIL-AND-WATER-MANAGEMENT-ON-BUILDING-SITES
- FACT SHEET 3 – SOIL AND WATER MANAGEMENT.  
PLAN TO BE KEPT ONSITE AND ALL TIMES AND ALL WORKERS UNDERSTAND THE SWMP
- FACT SHEET 4 – DISPERSIVE SOILS, NOT APPLICABLE.
- FACT SHEET 5 – MINIMISE SOIL DISTURBANCE.  
DO TRACK MACHINERY UP AND DOWN THE SLOPE TO CREATE GROOVES FROM THE WHEELS/ OR TRACKS THAT WILL CATCH RAINFALL. THE GROOVES WILL ROUGHEN THE SURFACE IN A WAY THAT WILL SLOW RUNOFF. AS PER FACT SHEET CLEARING FOR WORKS TO BE LIMITED TO WITHIN 5 METRES FROM THE EDGE OF ANY ESSENTIAL CONSTRUCTION ACTIVITY. NO TOPSOIL SHALL BE REMOVED FROM LAND OUTSIDE THE AREAS OF GROUND DISTURBANCE SHOWN. ALL AREAS OF GROUND DISTURBANCE MUST BE DRESSED WITH TOP SOIL AND WHERE APPROPRIATE REVEGETATED AND STABILISED TO PREVENT FUTURE EROSION OR SILTATION.
- FACT SHEET 6 – PRESERVE VEGETATION.  
WHERE EXISTING TREES ARE TO REMAIN ON THE SITE, ESTABLISH NO GO AREA AROUND TREES OF BRIGHT TAPE ON STAR PICKETS MINIMUM 1m AWAY FROM BASE OF TREE. EXISTING GROUND VEGETATION TO BE RETAINED WHEN EVER POSSIBLE. MINIMUM 400mm WIDE GRASS STRIPS TO BE RETAINED ON BACK OF KERB FOR FILTERING RUNOFF. INSTALLED AS PER FACT SHEET
- FACT SHEET 7 – DIVERT UP-SLOPE WATER  
DIVERSION CHANNEL TO BE CONSTRUCTED ON HIGHSIDE OF SITE MINIMUM 150MM DEEP WITH 10% MAX FALL WITH A CURVED SHAPE WITH EXCAVATED SOIL FROM THE CHANNEL ON THE DOWN-SLOPE SIDE TO INCREASE DIVERSION CHANNEL CAPACITY. LEVEL SPREADER TO END OF DIVERSION CHANNEL TO ENSURE WATER DISCHARGE IS SLOW MOVING MINIMUM 4M WIDE. INSTALLED AS PER FACT SHEET
- FACT SHEET 8 – EROSION CONTROL MATS AND BLANKETS  
WHERE FINISHED BATTERS ARE PROPOSED TO BE STEEPER THAN 1:3 EROSION CONTROL BLANKETS TO BE INSTALLED ON BATTER FOR SITE REHABILITATION. INSTALLED AS PER FACT SHEET
- FACT SHEET 9 – PROTECT SERVICES TRENCHES AND STOCKPILES  
ALL STOCKPILES TO BE POSITIONED CLEAR OF WATER COURSES AND TO ENSURE THAT NO SILT RUNOFF CAN ENTER A WATER COURSE.  
TOP SOIL TO BE STOCKPILED SEPARATELY AND SPREAD OVER BACKFILLED AREAS. SPOIL TO BE STOCKPILED IN A NARROW CORRIDOR ON THE UPSTREAM SIDE OF ALL EXCAVATION. TEMPORARY CATCH DRAINS TO BE CONSTRUCTED ON THE UPSTREAM SIDE OF STOCKPILES AND EXCAVATED AREAS, DIRECTING RUNOFF TO EXISTING STORMWATER SYSTEM.  
SERVICE TRENCHES TO HAVE SOIL PLACED ON TOPSIDE OF TRENCH TO DIVERT WATER FLOW AWAY FROM THE TRENCH LINE.
- FACT SHEET 10 – EARLY ROOF DRAINAGE CONNECTION  
DOWNPIPES TO BE CONNECTED INTO STORMWATER SYSTEM AS SOON AS THE ROOF IS INSTALLED.  
TEMPORARY DOWNPIPES TO DIRECT WATER TO TUFTED AREAS.
- FACT SHEET 11 – SCOUR PROTECTION  
NOT APPLICABLE AS NO NEW DAMS/ CULVERTS
- FACT SHEET 12 – STABILISED SITE ACCESS  
DIVERSION HUMP INSTALLED ON ROAD ACCESS WITH WATER DIRECTED TO SEPARATE SILT FENCE.  
INSTALLED AS PER FACT SHEET
- FACT SHEET 13 – WHEEL WASH  
EVERY EFFORT TO BE MADE TO MINIMISE SPREADING SEDIMENT ON TO SEALED AREAS WHEN VEHICLES LEAVE THE SITE, INCLUDING THE WASHING DOWN OF TYRES.
- FACT SHEET 14 – SEDIMENT FENCES  
SEDIMENT FENCE INSTALLED AS PER DETAIL AND FACT SHEET
- FACT SHEET 15 – PROTECTION OF STORMWATER PITS  
PITS INSTALLED ONSITE TO BE CONSTRUCTED WITH DRIVEWAY AT END OF JOB AFTER FINISHED CONSTRUCTION OF BUILDING. THEREFORE NO REQUIREMENTS FOR PITS.
- FACT SHEET 16 – PROTECTED CONCRETE, BRICK AND TILE CUTTING  
ALL CUTTING TO BE INSIDE NOMINATED AREA AS PER SWMP WITH FILTER SOCKS INSTALLED ON LOW SIDE. SLURRY TO BE DISPOSED OFF IN GEOTEXTILE LINED DITCH OR DRUMS
- FACT SHEET 17 – SEDIMENT BASINS  
NOT REQUIRED DUE TO SCALE OF WORKS.
- FACT SHEET 18 – DUST CONTROL  
DURING EXTENDED PERIODS OF DRY WEATHER, DAMPEN THE SITE SLIGHTLY WITH A LIGHT APPLICATION OF WATER DURING EXCAVATION OR WHEN DUST IS BEING RAISED
- FACT SHEET 19 – SITE REVEGETATION  
ALL OF SITE THAT IS NOT FINISHED IN HARD SURFACES TO BE REVEGETATION WITH GRASS OR MULCH AS PER LANDSCAPING PLAN OR TO OWNERS DETAILS

**SOIL AND WATER MANAGEMENT PLAN**

—●—●—●— SILT FENCE AS PER DETAIL

- SKIP BIN SKIP BIN
- STORE MATERIAL STORAGE
- CUTTING CONCRETE, BRICK AND TILE CUTTING AREA



- SEDIMENT FENCE NOTES:
1. SURVEY AND MARK OUT LOCATION OF SEDIMENT FENCE, ENSURE IT IS PARALLEL TO THE CONTOURS OF THE SITE AND TO DRAIN IN THE CORRECT DIRECTION
  2. DIG A 150 MM TRENCH IMMEDIATELY ABOVE THE PROPOSED FENCE LINE.
  3. PLACE THE BOTTOM OF THE FABRIC TO THE BASE OF THE TRENCH AND RUN FABRIC UP THE DOWN-SLOPE SIDE OF THE TRENCH.
  4. BACKFILL THE TRENCH AND COMPACT TO SECURE ANCHORAGE OF THE FABRIC.
  5. DRIVE 1.5 M STAR PICKETS INTO GROUND, 2 M APART TO SUPPORT THE SEDIMENT FENCE FABRIC. TENSION AND FASTEN FABRIC TO PICKETS USING UV STABILISED ZIP TIES OR WIRE TIES.
  6. JOIN SECTIONS OF FABRIC AT A SUPPORT POST WITH A 2 M OVERLAP.
  7. ANGLE THE ENDS OF THE SEDIMENT FENCE UPSLOPE TO REDUCE SCOURING



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DRAWING: SOIL AND WATER MANAGEMENT PLAN

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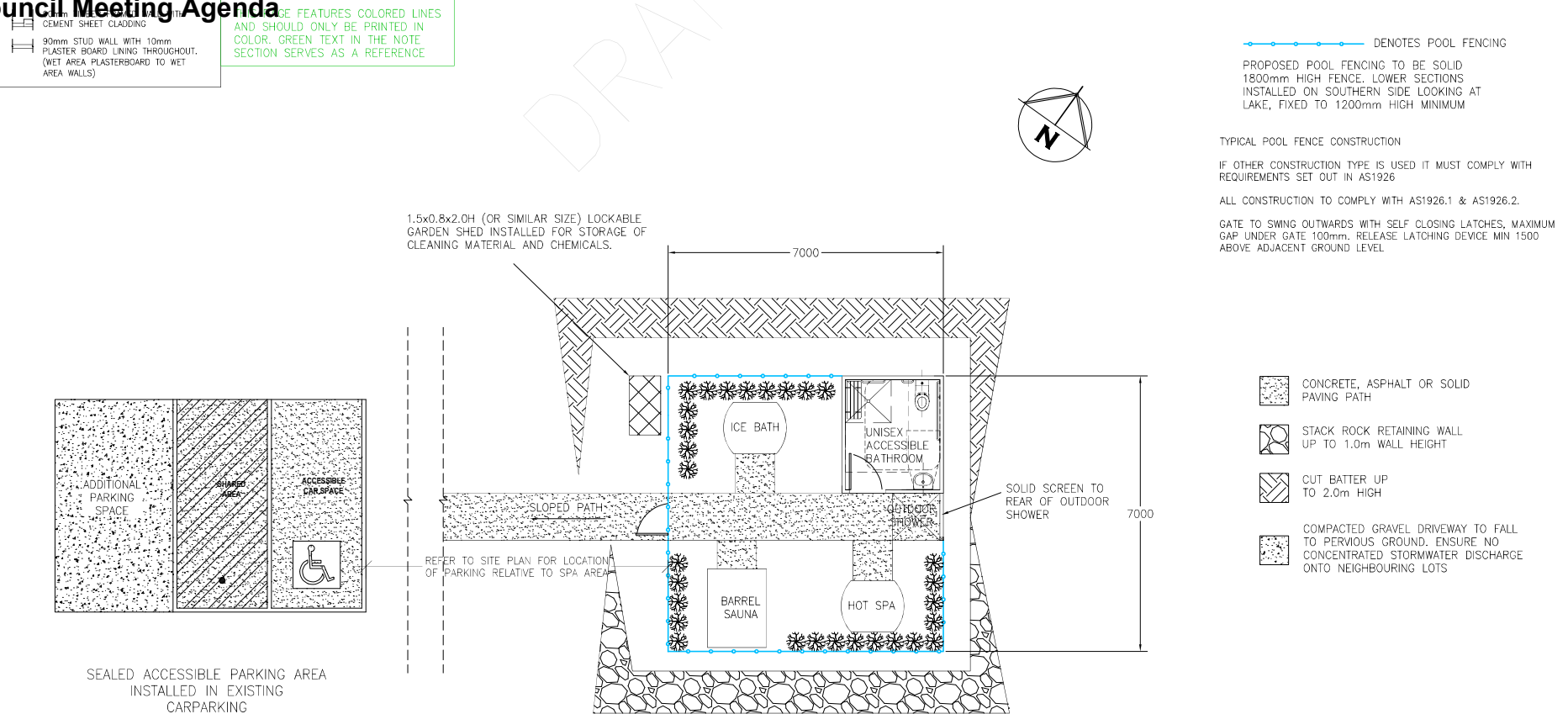
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DOWNPIPES TO BE CONNECTED INTO STORMWATER SYSTEM AS SOON AS THE ROOF IS INSTALLED


INSTALL AG DRAIN (IF SHOWN) PRIOR TO FOOTING EXCAVATION

EXCAVATED MATERIAL PLACED UP SLOPE OF CUT OFF DRAIN. TO BE REMOVED WHEN BUILDING WORKS ARE COMPLETE AND USED AS FILL ON SITE FOR ANY LOW POINTS. INSTALL A SEDIMENT FENCE ON THE DOWNSLOPE SIDE OF MATERIAL



**FLOOR PLAN**

CLAD FRAME – DIMENSIONS AND AREA TO OUTSIDE OF TIMBER FRAMING. CLADDING IN ADDITION TO DIMENSIONS  
ALL DOORS TO BE 920mm UNLESS OTHERWISE NOTED



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PROJECT: PROPOSED SPA AREA FOR BATHE TASMANIA AT 55 SANDOWN ROAD NORWOOD 7250

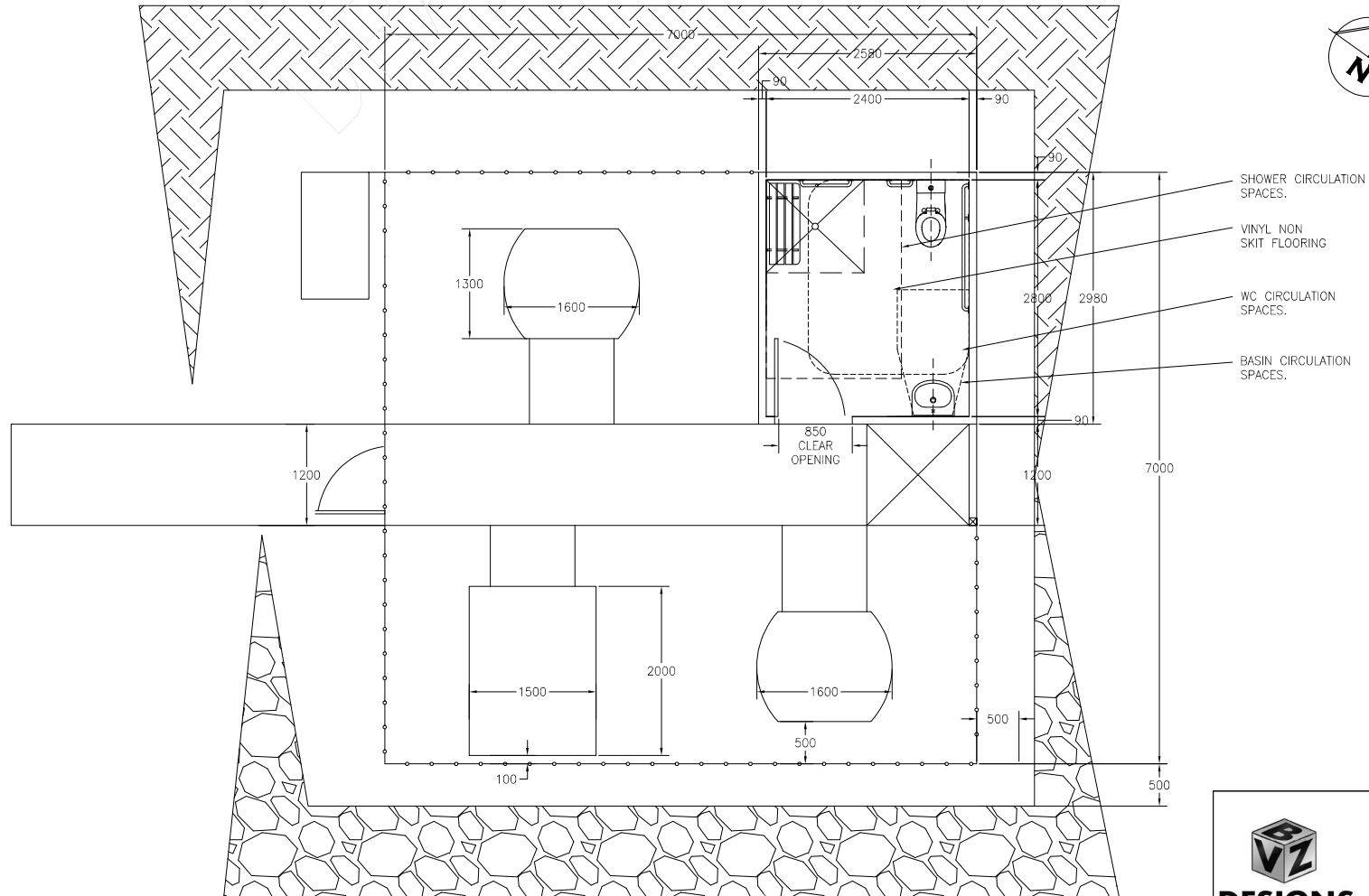
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AREA TABLE		
	SQUARE METER	BUILDING SQUARES
BATHROOM AREA	7.7	0.8
TOTAL POOL FENCE AREA	49.0	5.3



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PROJECT: PROPOSED SPA AREA  
FOR BATHE TASMANIA  
AT 55 SANDOWN ROAD  
NORWOOD 7250

DRAWING: FLOOR PLAN WITH DIMENSIONS

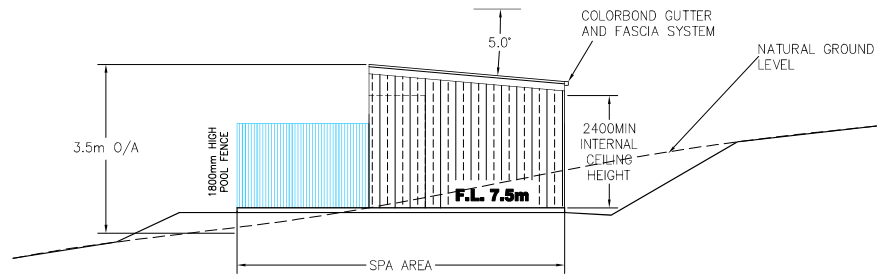
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**FLOOR PLAN WITH DIMENSIONS**



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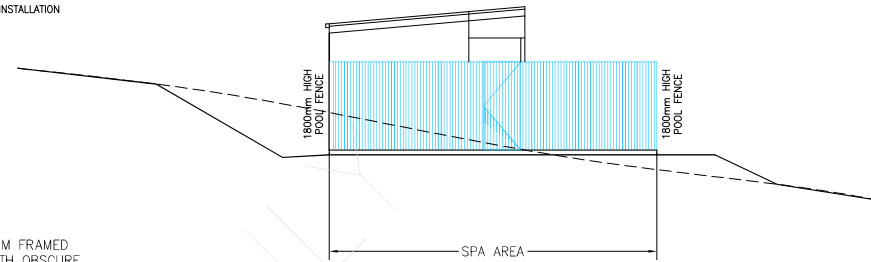
THIS PAGE FEATURES COLORED LINES AND SHOULD ONLY BE PRINTED IN COLOR. GREEN TEXT IN THE NOTE SECTION SERVES AS A REFERENCE



**NORTH EAST ELEVATION**

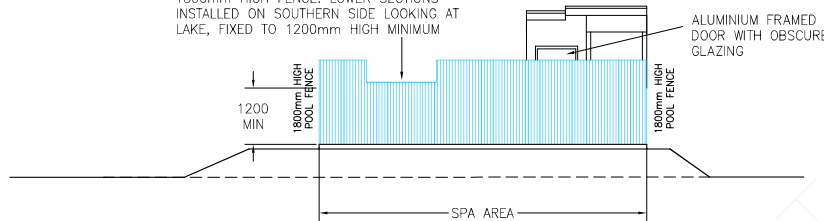
POOL FENCING AS PER NOTES  
MINIMUM 1200mm HIGH

JAMES HARDIES CEMENT SHEET  
CLADDING (AXON)  
INSTALLED AS PER JAMES HARDIES INSTALLATION  
MANUAL WITH CAVITY FIXING

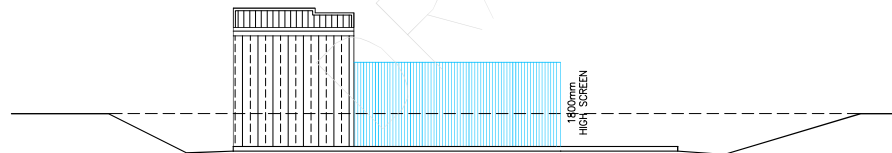


**SOUTH WEST ELEVATION**

PROPOSED POOL FENCING TO BE SOLID  
1800mm HIGH FENCE. LOWER SECTIONS  
INSTALLED ON SOUTHERN SIDE LOOKING AT  
LAKE, FIXED TO 1200mm HIGH MINIMUM




**SOUTH EAST ELEVATION**



**NORTH WEST ELEVATION**

COLORBOND CUSTOM ORB  
SHEET ROOFING



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PROJECT: PROPOSED SPA AREA  
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DRAWING: ELEVATIONS

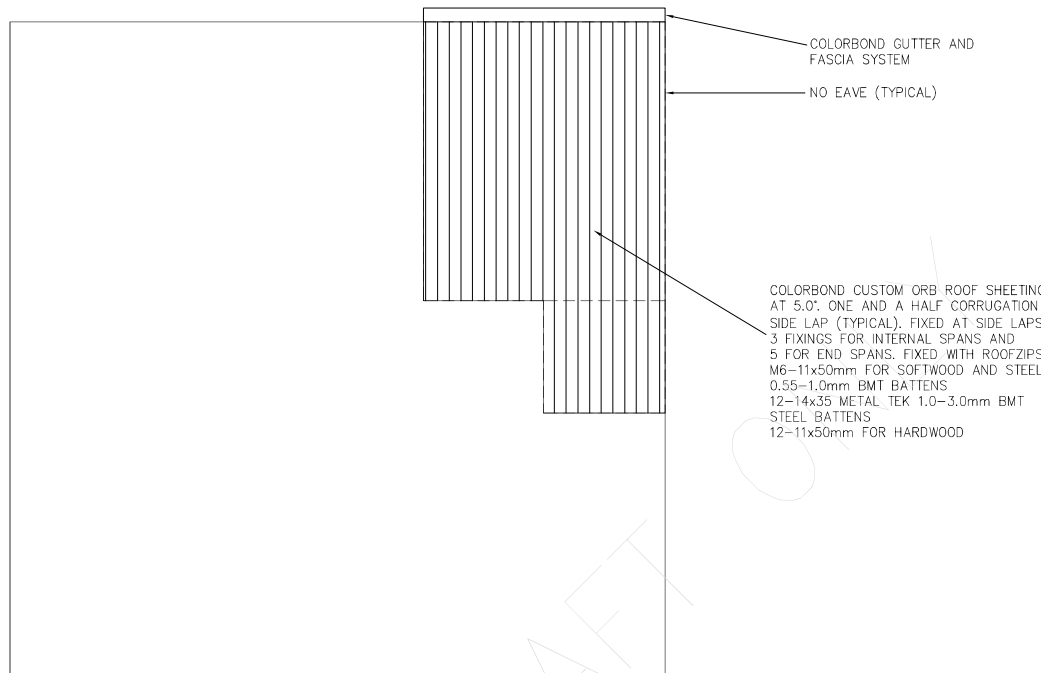
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ROOF CLADDING TO COMPLY WITH NCC PART 7.1-7.5

GUTTERS AND DOWNPIPES INSTALLED AS PER NCC PART 7.4

GUTTER MUST BE INSTALLED WITH A FALL NOT LESS THAN

- 1:500 FOR EAVES GUTTERS, UNLESS FIXED TO METAL FASCIAS
- WHERE HIGH FRONTED GUTTERS ARE INSTALLED, PROVISION MUST BE MADE TO AVOID ANY OVERFLOW BACK INTO THE ROOF OR BUILDING STRUCTURE BY INCORPORATING OVERFLOW MEASURERS OR THE LIKE

DOWNPIPES MUST--

- (A) NOT SERVE MORE THAN 12 M OF GUTTER LENGTH FOR EACH DOWNPIPE; AND
- (B) BE LOCATED AS CLOSE AS POSSIBLE TO VALLEY GUTTERS; AND
- (C) BE SELECTED IN ACCORDANCE WITH THE APPROPRIATE EAVES GUTTER SECTION AS SHOWN IN TABLE 7.4.3A, TABLE 7.4.3B AND TABLE 7.4.3C.

FOR ROOF CATCHMENTS UP TO 50SQ/M PER DOWNPIPE MEDIUM RECTANGULAR GUTTERS OR 115MM 'D' GUTTERS MAY BE USED WITH 90MM DOWNPIPES

EAVE AND GUTTER OVERFLOW MEASURE TO BE INSTALLED FOR 1% ANNUAL EXCEEDANCE PROBABILITY

BOX GUTTERS AS PER AS3500.3

7.4.6 ACCEPTABLE CONTINUOUS OVERFLOW MEASURE

(1) FOR A FRONT FACE SLOTTED GUTTER WITH--  
A MINIMUM SLOT OPENING AREA OF 1200 MM<sup>2</sup> (A) PER METRE OF GUTTER; AND

(a) THE LOWER EDGE OF THE SLOTS INSTALLED A MINIMUM OF 25 MM BELOW THE TOP OF THE FASCIA,

THE ACCEPTABLE OVERFLOW CAPACITY MUST BE 0.5 L/S/M, CONSTRUCTED IN ACCORDANCE WITH FIGURE 7.4.6A.

(2) FOR A CONTROLLED BACK GAP WITH--

(a) A PERMANENT MINIMUM 10 MM SPACER INSTALLED BETWEEN THE GUTTER BACK AND THE FASCIA; AND

(b) ONE SPACER PER BRACKET, WITH THE SPACER NOT MORE THAN 50 MM WIDE; AND

(c) THE BACK OF THE GUTTER INSTALLED A MINIMUM OF 10 MM BELOW THE TOP OF THE FASCIA,

THE ACCEPTABLE OVERFLOW CAPACITY MUST BE 1.5 L/S/M, CONSTRUCTED IN ACCORDANCE WITH FIGURE 7.4.6B.

(3) FOR THE CONTROLLED BACK GAP OPTION, THE SPACER CAN BE A PROPRIETARY CLIP OR BRACKET THAT PROVIDES THE REQUIRED OFFSET OF

THE GUTTER FROM THE FASCIA.


**ROOF PLAN**

SHEET ROOF  
75x38mm HARD WOOD OR 70x35mm MGP12  
BATTENS AT 900mm MAX 900mm CRS AND SPAN.

RANGEHOOD AND BATHROOM EXTRACTION FANS  
DUCTED TO EAVE/WALL VENT



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PROJECT: PROPOSED SPA AREA FOR BATHE TASMANIA AT 55 SANDOWN ROAD NORWOOD 7250

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DRAWING: ROOF PLAN

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## Mobile Food Vendors Guidelines and Specifications



### Contents

1	Introduction	2
2	Applying for a Permit	4
3	Locations	5
4	Maintenance and Management	6
5	Compliance	7

1. Introduction

1.1 Purpose of the guidelines

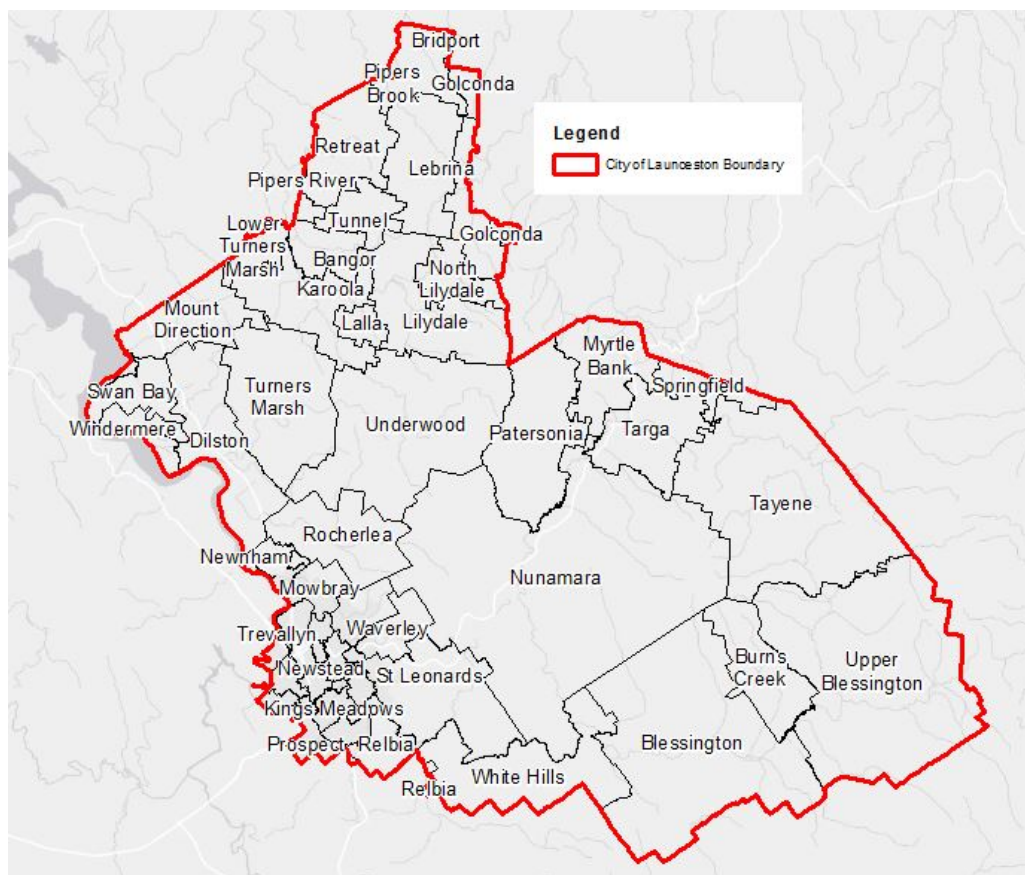
These guidelines have been developed to assist mobile food vendors in Launceston by providing a framework for assessing requests for operating on council owned and managed land in the municipal area.

These guidelines must be read in conjunction with Council's Mobile Food Vendor Policy (18-Plx-022) which can be obtained by contacting Council's Customer Service Centre on (03) 6323 3000 or accessing Council's website: [www.launceston.tas.gov.au](http://www.launceston.tas.gov.au)

1.2 Guideline application areas

These mobile vendor guidelines apply to all public roads, parks, car parks or other land managed by the City of Launceston.

The mobile vendor is responsible for ensuring the guidelines are always adhered to.





### 1.3 Definitions

(To be read in conjunction with the definitions in the Mobile Vendor Policy 18-Plx-022)

***Authorised officer***

A person employed by the Council in the position of General Manager Assets Network or an investigations officer.

***Council***

The City of Launceston.

***Established business***

Any business that offers products and services to its customers face-to-face in an office, store or building that the business owns or rents.

***Mobile food vendor***

Any business selling food, beverages and/or produce from a stationary vehicle. This includes registered vehicles (such as cars, vans or trailers) and non-registered vehicles (such as carts).

***Waste bins***

A receptacle provided for the disposal of single service food containers and implements for use by patrons using the licenced area.

## 2. Applying for a permit

### 2.1 Eligibility

To be eligible for a mobile food vendor permit the operator must:

- have a current Australian Business Number (ABN) or an Australian Company Number (ACN)
- have a vehicle registered in accordance with the *Vehicle and Traffic Act 1999*
- if the business is selling food and/or beverages, have a current state-wide food business registration certificate, issued by a local council under the *Food Act 2003*
- hold a current public liability insurance policy with cover of not less than \$20 million
- Indemnify Council against any liability that may arise as a direct result of the mobile food vendors trading within an approved site.

### 2.2 Process

Applications can be made online via the Council website, or through Customer Service via post, email, phone or in person. To be valid, an application must be accompanied with the application fee and a copy the following documentation:

- Relevant licences and registrations as listed above
- Current Public Liability insurance and Product Liability insurance
- Details of the type of products to be sold (i.e. menu)
- Details of the size of the vehicle
- Details on the intended trading locations, frequency and hours of operation.

Failure to submit all of the above details may result in the trader not receiving a permit.

### 2.3 Limitations

Permits are issued for a period of either 1 day, 6 months or 12 months. Permits are not automatically renewed: a new application will be required for each permit period. Mobile food vendor permits are issued for one vehicle only and are not able to be shared or transferred.

### 3. Locations

Once a vendor has received a mobile food vending permit, they may choose to trade from several locations throughout the city that are pre-approved for mobile vending (see Appendix A). There is a maximum space of one vendor per location unless otherwise specified.

#### 3.1 Booking system

A booking system accessible via the Council website will enable vendors to book locations, dates and session times (subject to availability). The booking system will ensure all vendors have fair and equitable access to their preferred location/s. Bookings can be made up to two months in advance. The booking system is accessible via Council's website. Alternatively, bookings can be arranged through Customer Service via email, phone or in person.

If it is found that vendors are regularly making bookings that are not used, thus preventing other vendors from being able to book locations, then Council reserves the right to cancel the mobile food vending permit.

#### 3.2 Time restrictions

Mobile food vendors, unless granted written approval from Council, may:

- book either one morning OR evening session per approved trading location, per day;
- not operate at the same approved trading location for more than two days per calendar week (from Sunday to Saturday).

Unless otherwise specified, two booking sessions are available per space, per day:

- Morning session - business hours 8am to 2pm
- Evening session - business hours 4pm to 10pm

Mobile food vendors may be parked at the location up to one hour before and one hour after the booked session to allow for setting up and pack down. Vendors must only sell during the booked session times and are prohibited at all other times unless otherwise specified.

## 4. Maintenance and management

A mobile food vendor must:

- display their valid mobile food vendor permit and applicable business registrations while operating;
- ensure that the preparation, handling and serving of food and drinks is conducted in accordance with the requirements under the *Food Act 2003*;
- trade wholly from within their vehicle;
- ensure they are legally parked at all times;
- Operate in a location where a 1500mm (minimum) wide access is available to access the serving hatch;
- keep their vehicle well presented, clean and in roadworthy condition;
- where possible use power sources that generate low or no noise and/or air pollution;
- ensure that all noise associated with trade, including customer activity and music, is kept to a minimum and cannot be heard inside an adjacent building;
- not use public address systems;
- ensure lighting complies with Australian Standards and the *Traffic Act 1925*, and does not cause a hazard to drivers;
- not receive deliveries while trading;
- not erect any free-standing sign or provide any furniture, shade structures or similar infrastructure for patrons, without prior Council approval;
- ensure that they and their customers do not hinder public access to parking, loading, taxi and bus zones, footpaths, roads, driveways and wheelchair access points;
- ensure that they and their customers do not commandeer or modify public infrastructure, including public seats, bike racks and rubbish bins;
- provide their own water and power sources;
- not run leads across pedestrian or motoring areas;
- provide separate waste receptacles for waste and recyclables, each with a capacity of not less than 50 litres, immediately adjacent to the food truck for use by patrons, and ensure the site is always kept clean of litter and rubbish;
- ensure that all containers and utensils provided to customers are certified compostable (plastic packaging is not permitted);
- remove and dispose of all waste responsibly at the conclusion of each trading period (Council rubbish bins or gardens must not be used to dispose of the vendor's waste);
- ensure no wastewater and waste liquids, including cooking oil, are discharged, and that all wastewater or liquid wastes are contained within the food truck;
- not wash down a vehicle or its interior, or any other article, on a road or on Council managed land;
- not leave the vehicle from which they conduct their business parked unattended at an approved site for a period longer than one hour; and
- follow any and all instructions issued by a duly authorised officer of Council.

## 5. Compliance

The operator is responsible to make good any damage caused to Council assets or infrastructure, to the satisfaction of General Manager Infrastructure and Assets, in connection with their mobile vending activity.

Where Council is required to undertake extra cleaning, rubbish removal, maintenance or replacement as a direct correlation to a vendor's activity, the mobile food vendor may be required to reimburse Council for these costs.

Council reserves the right to:

- alter, add to or remove any of these requirements or approved locations at any time, which will be communicated to the operator as soon as possible; and
- suspend or cancel a mobile food vendor permit at any time if the trading restrictions or conditions of operation are not followed, or if the trade contravenes any regulatory requirement or condition of the permit.

CITY OF LAUNCESTON - Mobile Food Vendors Guidelines and Specifications

**RELATED POLICIES & PROCEDURES:**

- Mobile Food Vendors Policy (18-Plx-022)
- On Street Dining: Guidelines & Specifications (18-HLPrx-002)
- Facilities and Highways By-Law 1 of 2021
- Appendix A - Mobile Food Vendor Locations

**RELATED LEGISLATION:**

- Vehicle and Traffic Act 1999
- Food Act 2003
- Land Use Planning and Approvals Act 1993

**REFERENCES:**

N/A

**DOCUMENT INFORMATION**

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<b>Review</b>	--/--/2029
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<b>System</b>	
<b>Document type</b>	High Level or Detail Procedure
<b>Responsible Directorate</b>	Infrastructure and Engineering
<b>Approved by</b>	Manager Infrastructure and Engineering
<b>Action Officer</b>	Manager Infrastructure and Engineering
<b>Text search key words</b>	Mobile food vendors public roads guidelines specifications

<b>To be communicated to</b> <i>(To be identified by Approver)</i> (Insert ✓ in relevant row)		Department/Area only
		Directorate via Director and Managers
	✓	Specific Areas: <ul style="list-style-type: none"> <li>• Roads &amp; Hydraulics</li> <li>• Parks &amp; Recreation</li> <li>• Parking &amp; Carr Villa</li> <li>• Environmental Services</li> <li>• Planning Services</li> <li>• Community, Tourism &amp; Events</li> </ul>
		Council-wide
	✓	Council Website
	Intranet	

<b>Hard copy distribution</b>	N/A
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**NOTE:** Always check to ensure you have the latest version of the document.  
Printed: 25/10/2024

***APPENDIX A - MOBILE FOOD VENDOR LOCATIONS***

There are currently 11 locations for mobile trading identified within Launceston, including:

1. Riverbend Park, Invermay (subject to planning approval)
2. Lindsay Street West, Invermay
3. Heritage Forest, Invermay (subject to planning approval)
4. Community Park, West Launceston (subject to planning approval)
5. High Street, East Launceston
6. Picnic Grounds, St Leonards (subject to planning approval)
7. Ravenswood Skate Park, Ravenswood
8. Machens Reserve, Kings Meadows (subject to planning approval)
9. Lilydale Falls, Lilydale (subject to planning approval)
10. The Shed, Rocherlea
11. Youngtown Regional Park, Youngtown

**NOTE:** Do not print and **store** a copy of this document.  
Always use the Intranet copy to make sure that you have the latest version.

Document Information Page 1 of 1

Maximum 4 vehicles. Hatched area denotes permitted parking for mobile vendor, subject to availability. Mobile vendors are only permitted to operate between the hours of 2pm and 10pm, with 1 hour before and after for set-up/pack-up. Mobile vendors are prohibited at all other times. Vendor to be provided individual pin for gate at booking. Pin will only work for the nominated time.

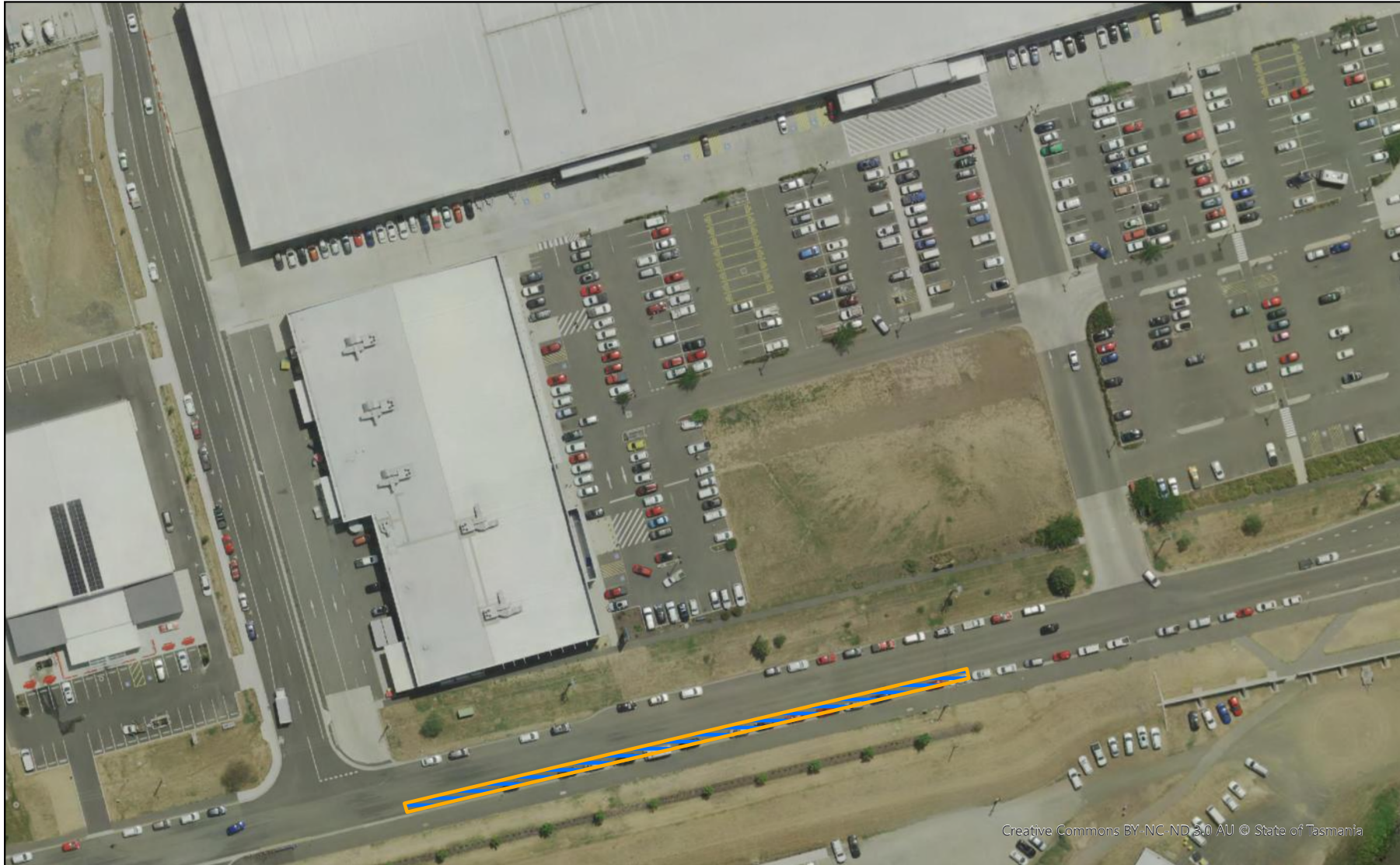




**City of Launceston  
Council Meeting Agenda  
LINDSAY STREET WEST, INVERMAY**

**Thursday 31 October 2024**

Maximum 2 vehicles. Hatched area denotes space in which mobile vendor can pick their parking spot, subject to availability. Mobile vendors are only permitted to operate between the hours of 2pm and 10pm, with 1 hour before and after for set-up/pack-up. Mobile vendors are prohibited at all other times.



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Maximum 1 vehicle. Hatched area denotes permitted parking for mobile vendor, subject to availability.



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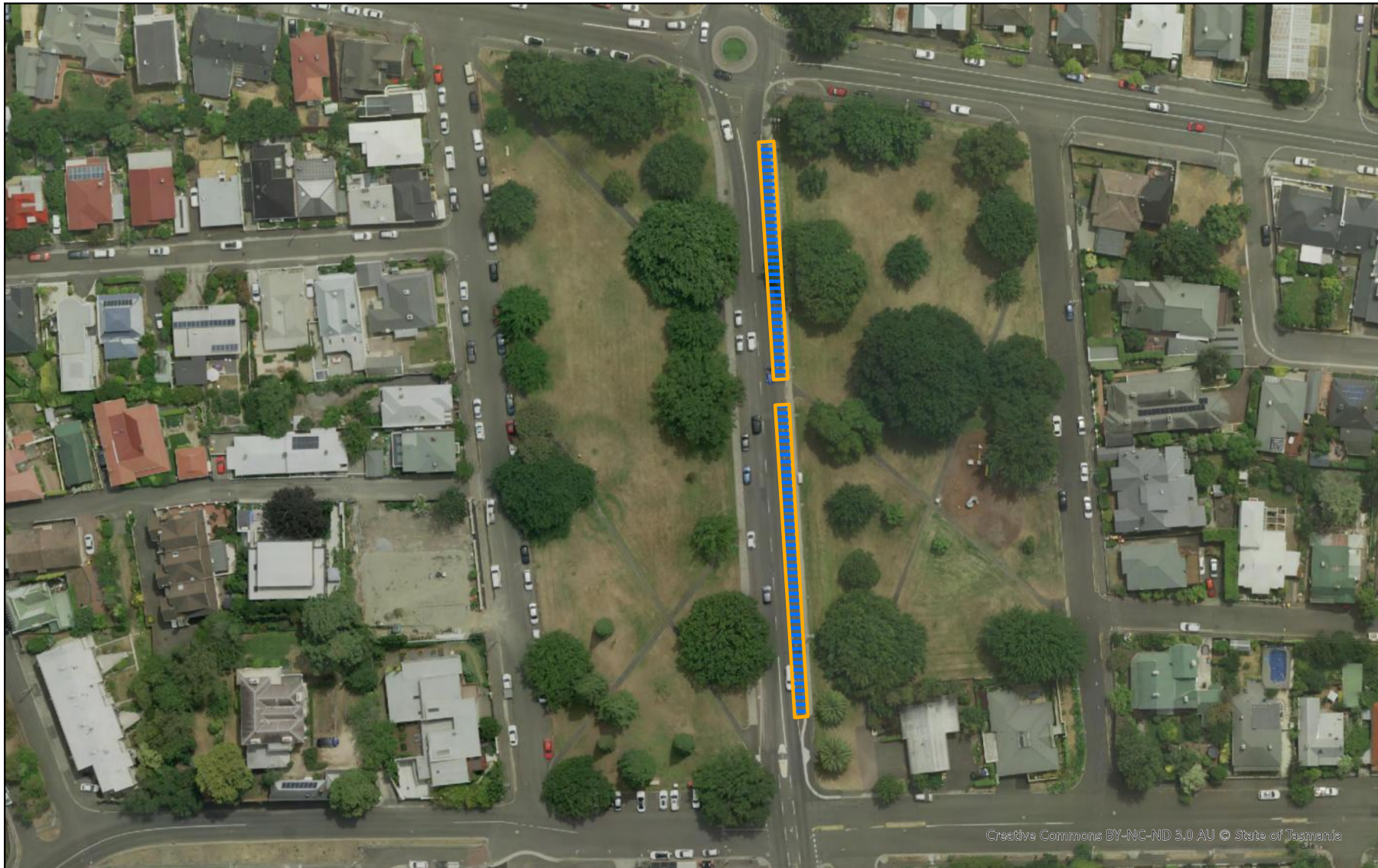


Maximum 1 vehicle. Hatched area denotes space in which mobile vendor can pick their parking spot, subject to availability.





Maximum 4 vehicles. Hatched area denotes permitted parking for mobile vendor, subject to availability. Mobile vendors are only permitted to park between the hours of 4pm and 9pm, with 1 hour before and after for set-up/pack-up. Mobile vendors are prohibited at all other times.





Maximum 1 vehicle. Hatched area denotes permitted parking for mobile vendor, subject to availability.





Maximum 1 vehicle. Hatched area denotes space in which mobile vendor can pick their parking spot, subject to availability.





Maximum 1 vehicle. Hatched area denotes space in which mobile vendor can pick their parking spot, subject to availability.



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Maximum 1 vehicle. Hatched area denotes permitted parking for mobile vendor, subject to availability.





Maximum 1 vehicle. Hatched area denotes space in which mobile vendor can pick their parking spot, subject to availability.



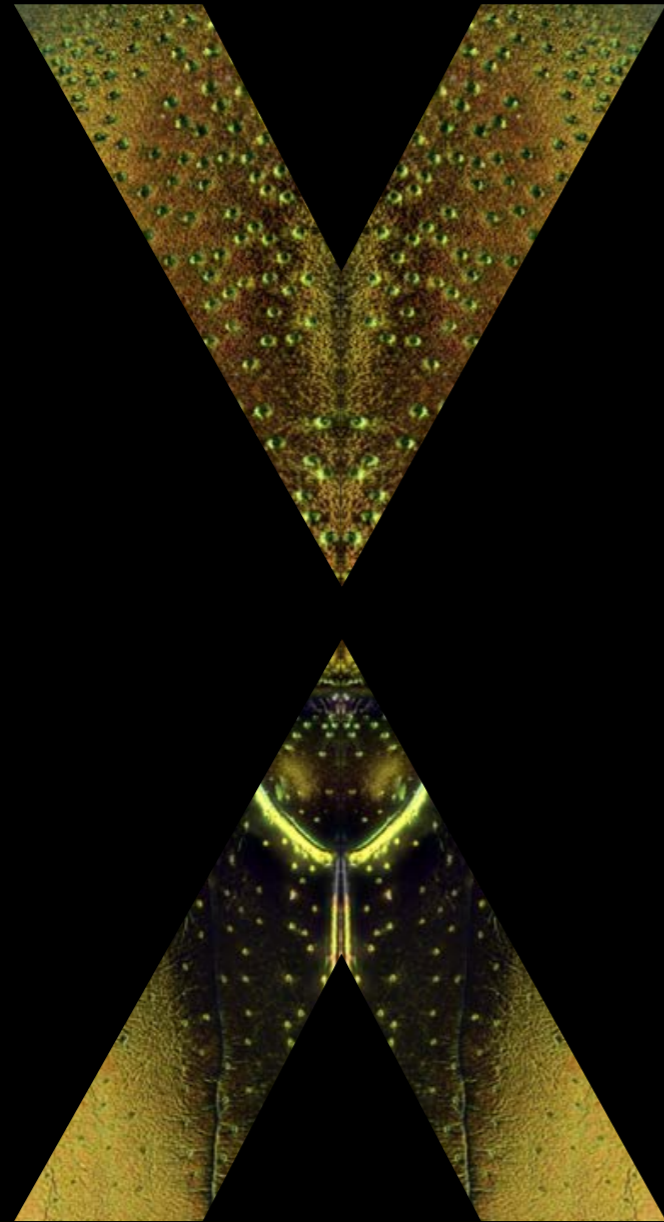


Maximum 1 vehicle. Hatched area denotes permitted parking for mobile vendor, subject to availability.









QUEEN VICTORIA MUSEUM AND ART GALLERY

**2023 – 2024**  
ANNUAL REPORT



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

*The Stoney Creek Nation clans lived along the riverways in harmony with the seasons for several thousand generations, and today they are remembered as the Traditional Owners of this land.*

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

Ballawinne stone and ochre,  
Tomahawk, Tasmania.

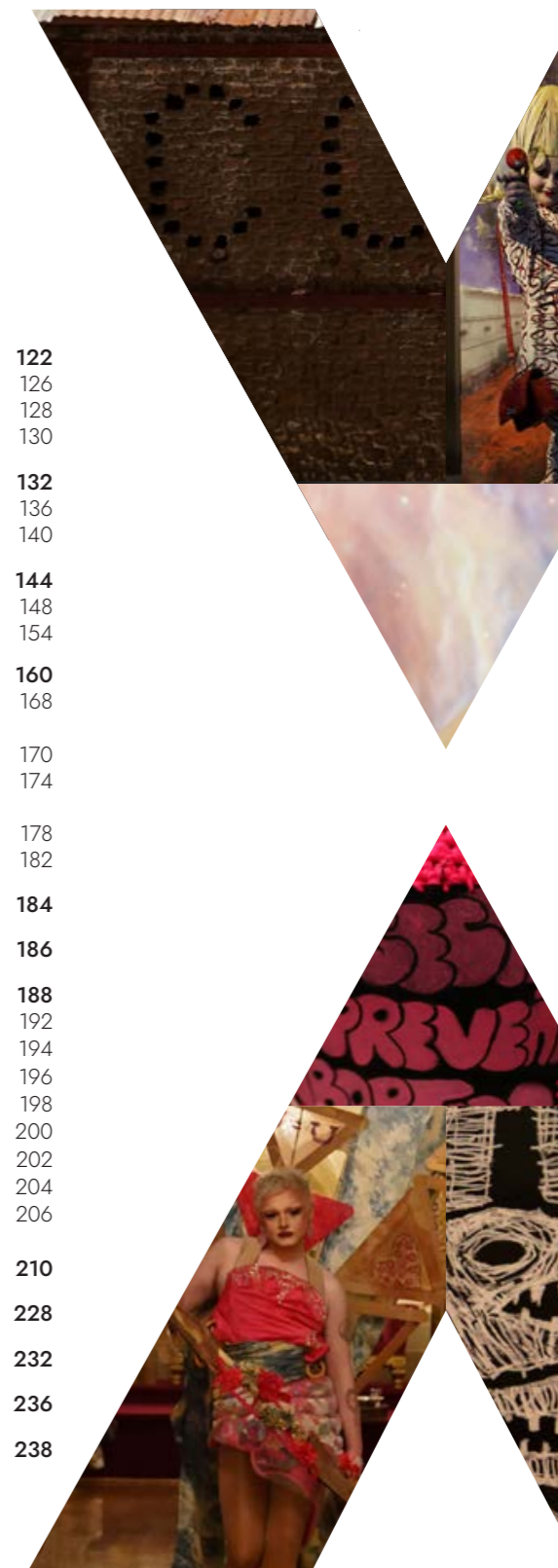
Photo: David Mangenner Gough  
© QVMAG



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## MAYOR'S MESSAGE

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

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

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

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

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

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

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

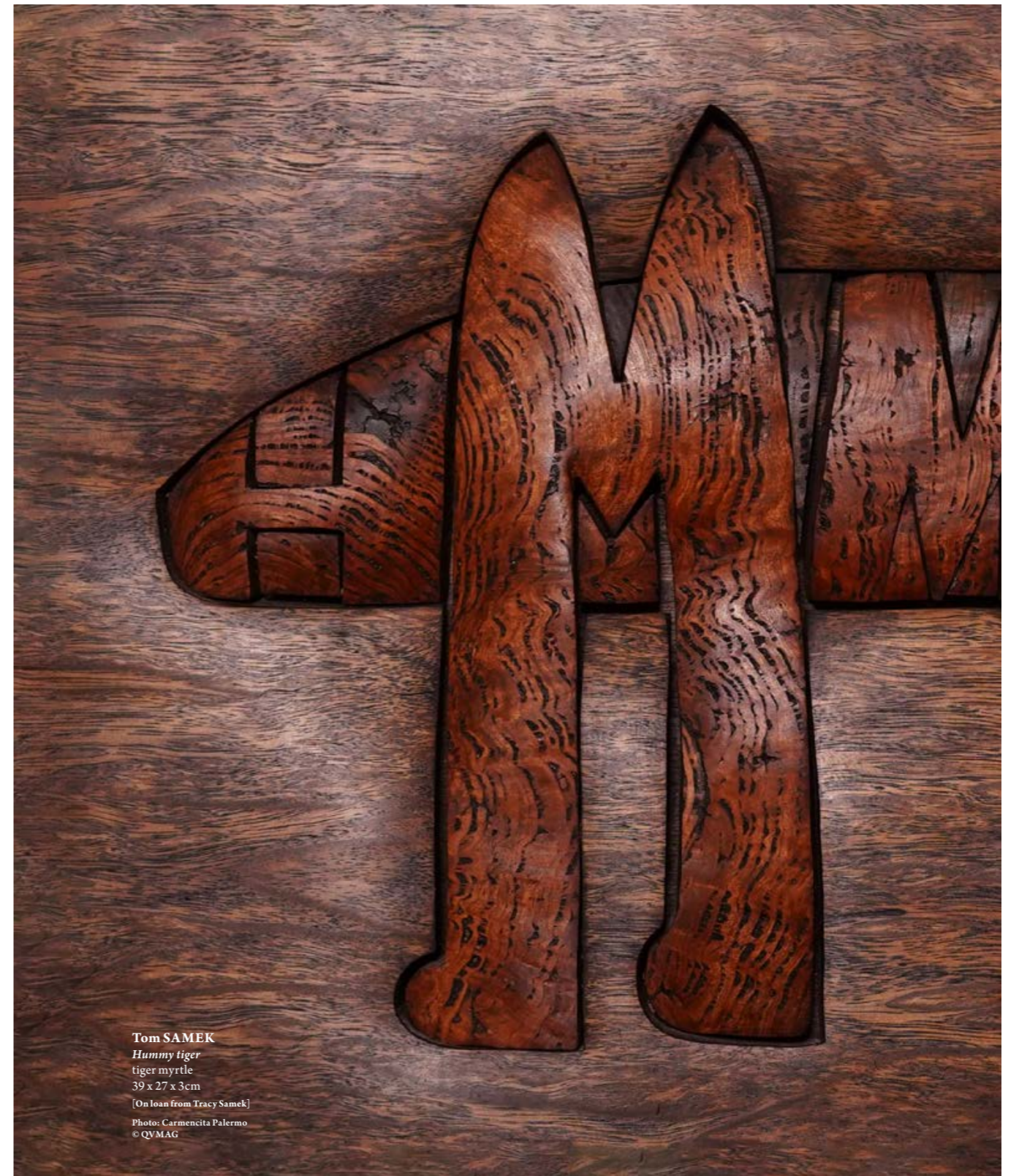
Touring exhibitions exclusive to QVMAG were a major drawcard for Tasmanians and visitors to the island, including the blockbuster interactive family experience *Illuminate: How Science Comes to Light* and *Action! Film and War* on tour from the Australian War Memorial, an eye-opening look behind the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

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

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

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

**Matthew Garwood**  
Mayor  
City of Launceston



Tom SAMEK  
*Hummy tiger*  
tiger myrtle  
39 x 27 x 3cm  
[On loan from Tracy Samek]  
Photo: Carmencita Palermo  
© QVMAG





Exhibition image of *Illuminate: How Science Comes to Light* at the Museum at Inveresk  
Photo: Tash McCulloch  
© QVMAG

## CHIEF EXECUTIVE OFFICER'S MESSAGE

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

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

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

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

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

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

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

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

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

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

**Sam Johnson**

Chief Executive Officer  
City of Launceston

## QVMAG OVERVIEW

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

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

QVMAG remains the premier cultural destination in northern Tasmania attracting and engaging more visitation than the total population of the Greater Launceston region twice over, and more than the population of the entire Tamar Valley region [figure 1].

The importance of this impressive milestone cannot be overstated as it places QVMAG as the most visited cultural destination in northern Tasmania, and demonstrates without any doubt, that northern Tasmanian communities value, are entitled to, and will support high-quality cultural experiences.

Further, it highlights the critical role the institution plays as a key contributor in Tasmania's cultural offering, establishing a distinct point of difference and cultural destination of substance as part of a broader holistic portfolio within what is recognised as a uniquely Tasmanian experience.

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

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

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

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

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

## OUTPUTS

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



The successes achieved by QVMAG during the reporting period are not merely confined to the overall quantitative visitation results. Milestone records have been realised across several key priority areas during the year, including impressive qualitative results which will embed future creative and cultural development through initiatives that spanned governance strategies, institutional structural realignment, collections management and facility renewal.

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

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

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

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

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

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

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

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

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

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

The reporting period saw a total of 68 practitioners and community members from all over Tasmania engaged by QVMAG in delivering institutional programs with the focus of developing new audiences while providing local content to enhance informal learning activities and further define our place-based programs.

This continued strategic focus on engaging with living practitioners (producers) not only employed, supported and nurtured our region's creative economy but clearly resonated with audiences and the community alike. During 2023/24, a staggering 1,026 public programs were delivered to 27,713 participants.

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

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

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

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

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

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

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

**Shane Fitzgerald**  
General Manager  
Creative Arts and Cultural Services

## CULTURAL BENCHMARKS 2023/2024 VISITATION

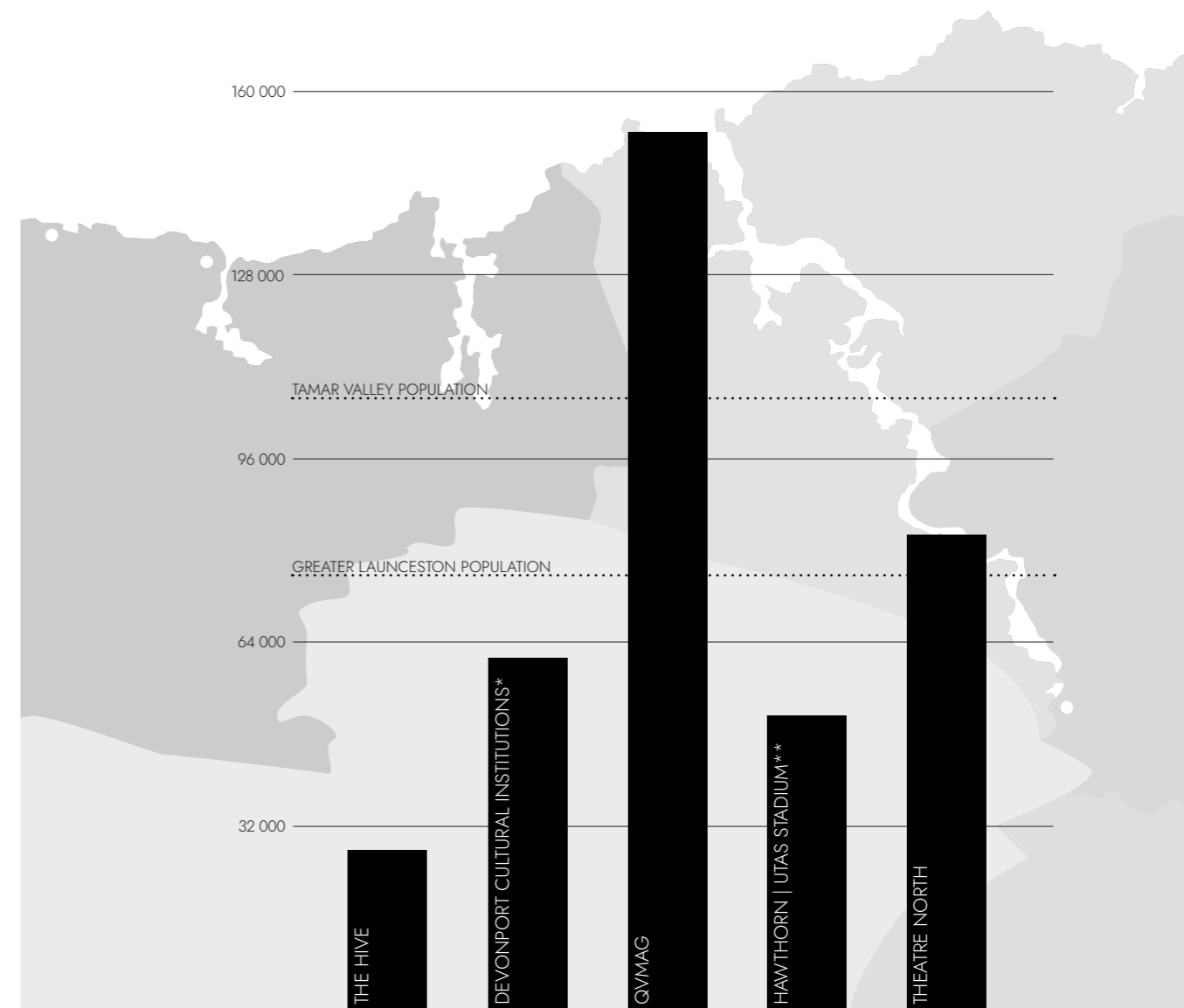


FIGURE 1

\* Devonport Regional Gallery, Town Hall Theatre, Bass Strait Maritime Centre and Creative Space Workshop

\*\*Hawthorn football games, cricket matches, AFLW games and live Matilda's World Cup screenings





8,624  
COLLECTION  
OBJECTS  
EXHIBITED



12,218  
COLLECTION  
WORKS DIGITISED



COMMERCIAL  
OUTCOME  
\$655,198



DONATIONS,  
BEQUESTS  
& GRANTS  
\$567,203



Vanessa Newton-Brown in her studio.

Photos: Richard Harmey  
© QVMAG



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

Photo: Carmencita Palermo  
© QVMAG

20  
NEW SPECIES  
RECORDS FOR TASMANIA

9,890  
UPLOADS  
TO  
ATLAS OF  
LIVING  
AUSTRALIA

30  
NEW SPECIES FOUND BUT  
UNDESCRIBED BY SCIENCE

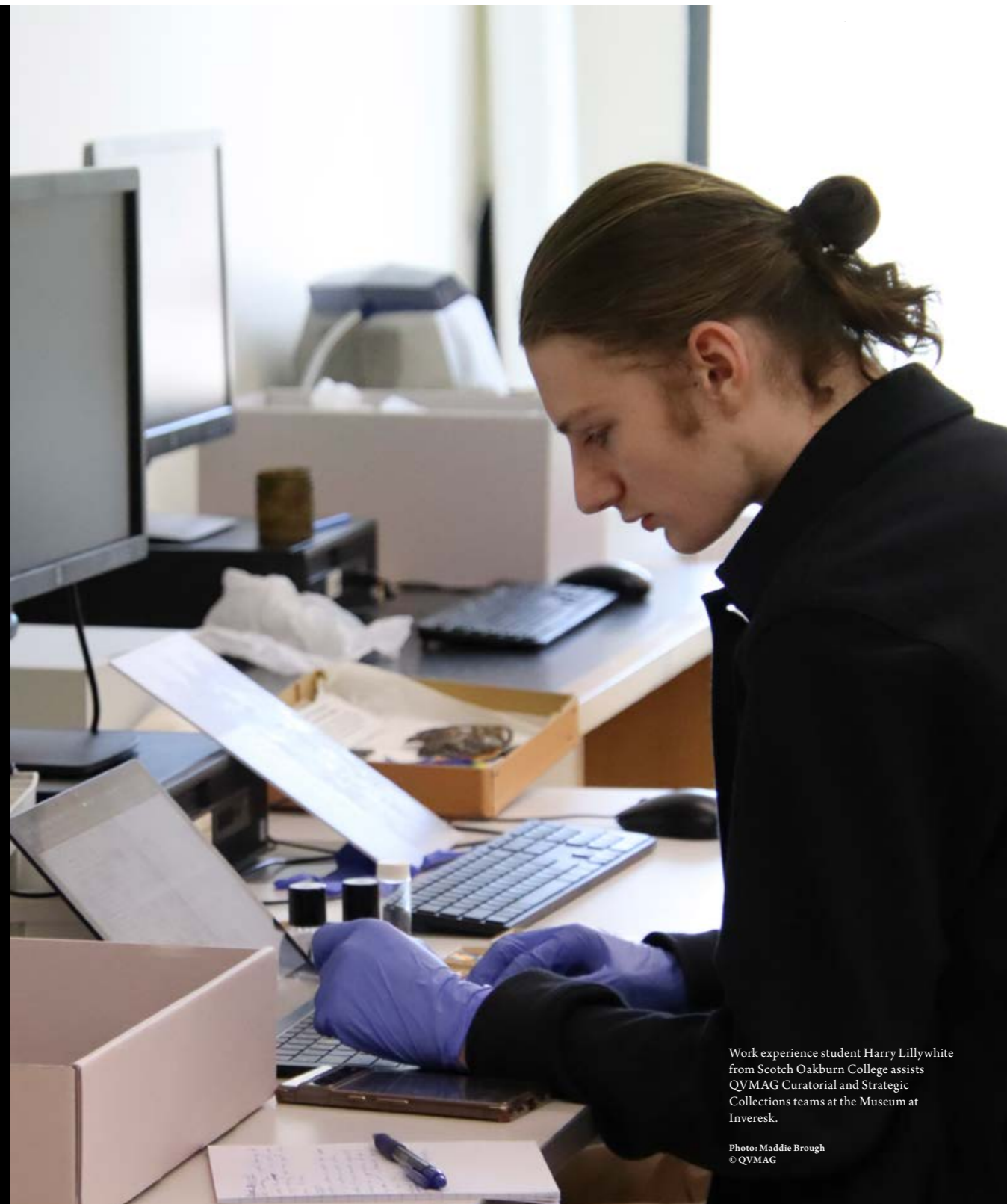


📞 + ✉️  
**2,082**  
PUBLIC ENQUIRIES

**2,770**  
HOURS  
WORKED

BY

**64**  
VOLUNTEERS



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

Photo: Maddie Brough  
© QVMAG

# QVMAG STRATEGIC DEVELOPMENT

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

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

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

Those Goals are:

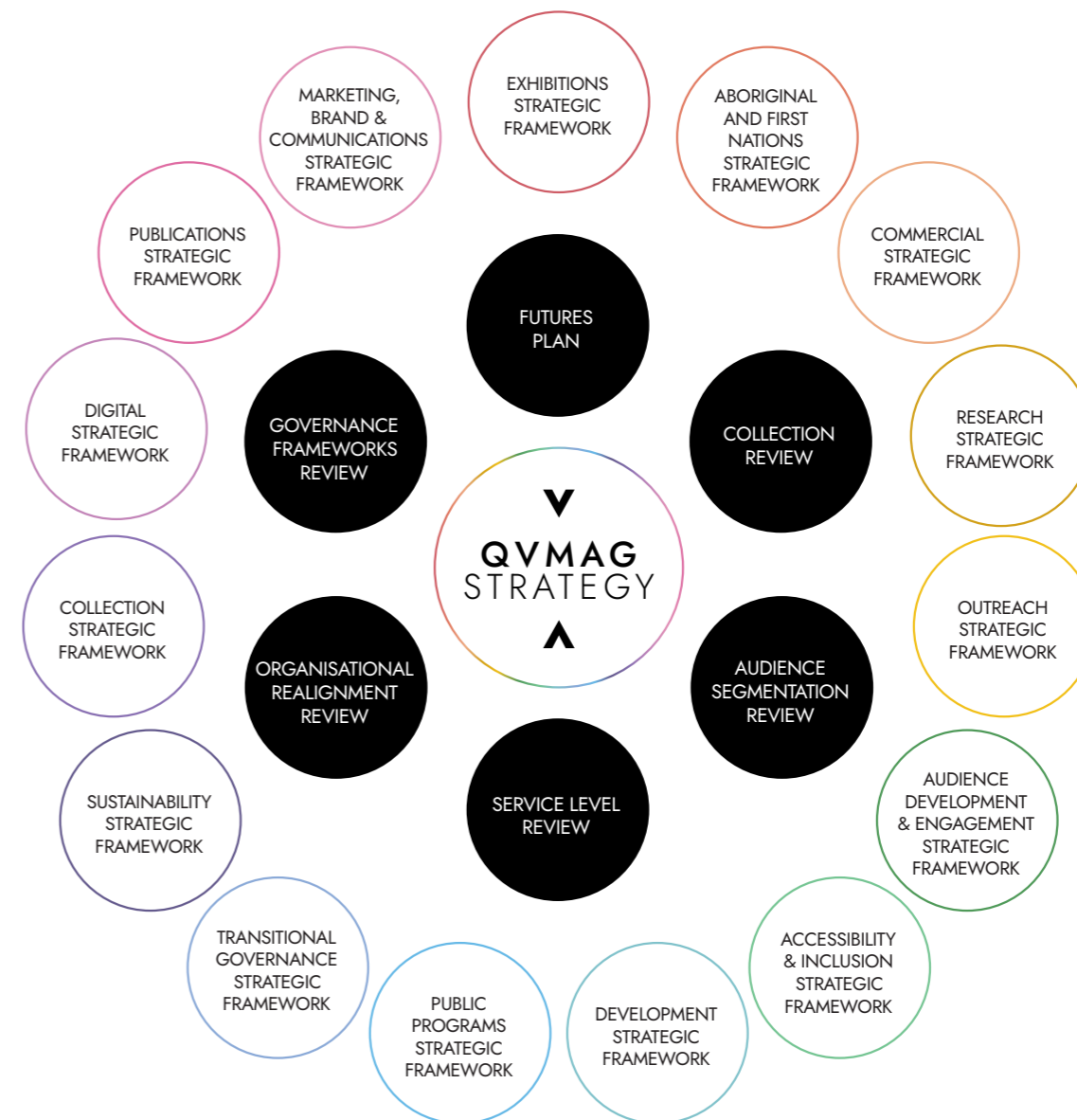
- + Fit-for-purpose governance
- + Sustainable funding
- + An accessible and well-managed collection
- + Engaging with audiences, communities and partners
- + Engaging with First Nations people and communities
- + A powerful brand
- + Priority capital projects
- + A strong organisational culture.

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

The *Frameworks* span all areas of QVMAG operations:

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

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





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

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

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

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

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

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

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

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

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



QVMAG's Strategic Frameworks

Photo: Louise Thrush  
© QVMAG

## EXHIBITIONS OVERVIEW

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

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

This continued strategic approach towards programmatic development and diversity ensured that, as the leading cultural destination in northern Tasmania, our program was embedded with opportunities through which all audiences - local, national and international - could engage.

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

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

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

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

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

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

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

## OUTPUTS

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



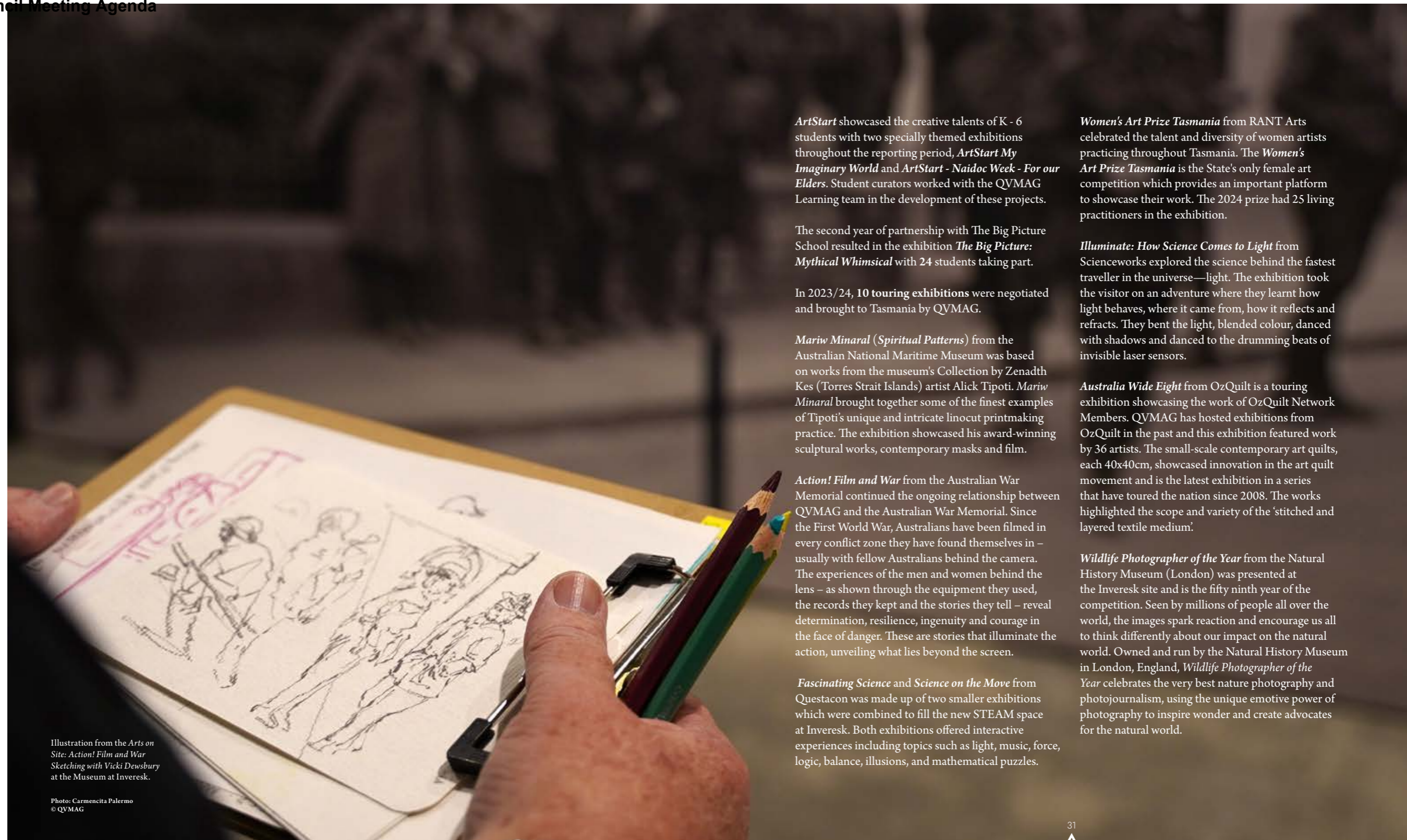


Illustration from the Arts on Site: *Action! Film and War* Sketching with Vicki Dewsbury at the Museum at Inveresk.

Photo: Carmencita Palermo  
© QVMAG

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

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

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

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

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

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

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

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

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

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





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

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

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

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

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

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

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

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

Photo: Tash McCulloch  
© QVMAG

## MAJOR EXHIBITIONS 2023/2024

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

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

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

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### MUSEUM AT INVERESK

- + *HJ King: Camera and Carbuettors*  
28 August 2022 - 29 October 2023  
QVMAG Curated Exhibition
- + *My World: Voice and Visibility*  
20 May - 13 August 2023  
Local Component Exhibition
- + *Wildlife Photographer of the Year 58*  
A Natural History Museum, London, Travelling Exhibition  
10 June - 20 August 2023  
Major Touring Exhibition
- + *Australia in Space*  
A Questacon Travelling Exhibition  
17 June - 15 October 2023  
Major Touring Exhibition

- + *Flying by the Seat of their Pants*  
2 September 2023 - 19 November 2023  
Local Component Exhibition
- + *Wetlands*  
16 September 2023 - 14 April 2024  
QVMAG Curated Exhibition  
Multidisciplinary Exhibition
- + *Minds do Matter*  
30 September - 10 October 2023  
Local Component Exhibition
- + *Illuminate: How Science Comes to Light*  
A Museums Victoria Travelling Exhibition  
18 November 2023 - 28 April 2024  
Major Touring Exhibition
- + *Soma Lumia - Lacunae*  
27 November 2023 - 28 April 2024  
Local Component Exhibition
- + *Botanica*  
2 December 2023 - 3 March 2024  
QVMAG Curated Exhibition  
Multidisciplinary Exhibition
- + *OzQuilt Australia Wide Eight*  
3 February - 21 April 2024  
Major Touring Exhibition
- + *Mind Blown*  
23 March - 23 June 2024  
QVMAG Curated Exhibition  
Multidisciplinary Exhibition

- + *Women's Art Prize Tasmania*  
4 May - 7 July 2024  
Local Component Exhibition
- + *Action! Film and War*  
An Australian War Memorial Travelling Exhibition  
25 May - 25 August 2024  
Major Touring Exhibition
- + *Fascinating Science | Science on the Move*  
A Questacon Travelling Exhibition  
2 June - 24 November 2024  
Major Touring Exhibition

- + *ArtStart NAIDOC Week 2023: For Our Elders*  
1 July - 26 November 2023  
QVMAG Curated Exhibition
- + *Precious: Excellence in Contemporary Jewellery*  
8 July - 1 October 2023  
QVMAG Curated Exhibition
- + *Mariw Minaral (Spiritual Patterns)*  
5 August - 29 October 2023  
A National Maritime Museum Travelling Exhibition  
Major Touring Exhibition
- + *Tracing a Line*  
2 September - 12 November 2023  
QVMAG Curated Exhibition
- + *Ingesting the Island*  
2 September - 26 November 2023  
Local Component Exhibition
- + *Miniature Worlds*  
14 October 2023 - 4 February 2024  
QVMAG Curated Exhibition
- + *Strange Nature*  
28 October 2023 - 14 April 2024  
QVMAG Curated Exhibition  
Multidisciplinary Exhibition
- + *Making Space*  
25 November 2023 - 18 February 2024  
QVMAG Curated Exhibition
- + *Lacunae*  
27 November 2023 - 28 April 2024  
Local Component Exhibition

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### GALLERY AT ROYAL PARK

- + *Mason | Marsden*  
6 May - 16 July 2023  
QVMAG Curated Exhibition
- + *Urban Sketchers*  
27 May - 27 August 2023  
Local Component Exhibition  
QVMAG Curated Exhibition
- + *Evolution*  
10 June - 27 August 2023  
QVMAG Curated Exhibition
- + *RISE*  
24 June - 15 October 2023  
QVMAG Curated Exhibition



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



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

Photo: Tash McCulloch  
© QVMAG

IN FOCUS

## BOTANICA

### *Botanica*

2 December 2023 - 3 March 2024

Museum at Inveresk

QVMAG Curated Exhibition

Multidisciplinary Exhibition

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

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

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

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

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

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



**Olegas TRUCHANAS**  
*Hebardia tasmanica*  
(renamed *Isophysis tasmanica*), yellow form,  
Tasmania, late 1960s.  
Kodachrome colour slide  
QVM:2014:P:1845





**Jemima IRVINE**  
Born 1822 Scotland; arrived Australia 1826;  
died 1919 Hobart, Tasmania  
'Unidentified specimen from her pressed  
seaweed album, collected from Brighton,  
Victoria, about 1890'  
QVM:2023:B:0001



**Jemima IRVINE**  
Born 1822 Scotland; arrived Australia 1826;  
died 1919 Hobart, Tasmania  
'Unidentified specimen from her pressed  
seaweed album, collected from Brighton,  
Victoria, about 1890'  
QVM:2023:B:0001





IN FOCUS

## MAKING SPACE

### *Making Space*

25 November 2023 - 18 February 2024

Art Gallery at Royal Park

QVMAG Curated Exhibition

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

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

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

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

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

The contemporary artists in *Making Space* were:

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

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

Photo: Tash McCulloch  
© QVMAG

IN FOCUS

## MIND BLOWN

### *Mind Blown*

23 March - 23 June 2024

Museum at Inveresk

QVMAG Curated Exhibition

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

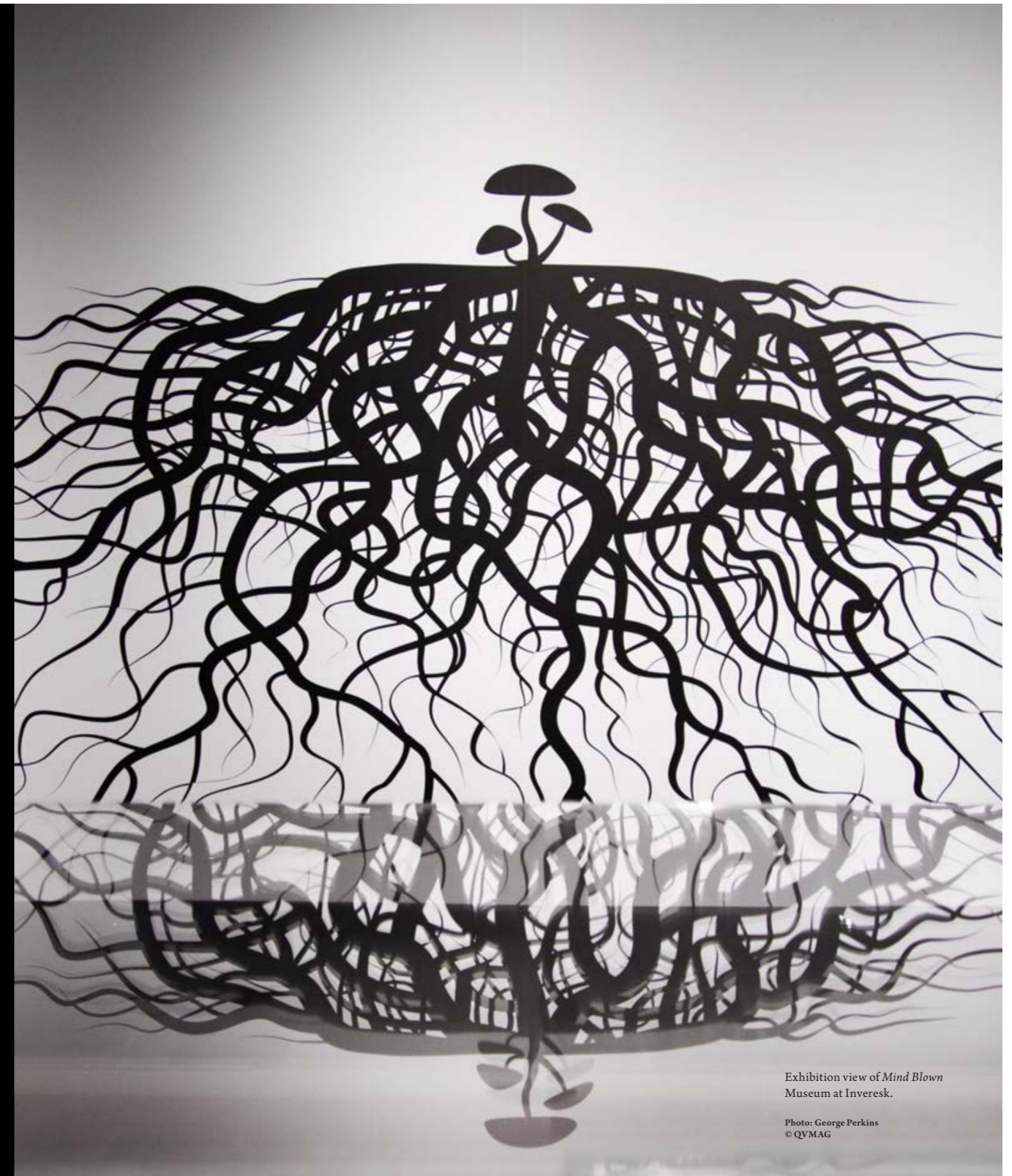
On 22 March 2023, QVMAG launched a new and innovative collaborative exhibition, *Mind Blown*. This exhibition drew inspiration and imagery from a popular publication of the same name by author and graphic designer Dan Marshall and featured stories on everything from space to microscopic life-forms, and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

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

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

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

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



Exhibition view of *Mind Blown*  
Museum at Inveresk.

Photo: George Perkins  
© QVMAG



IN FOCUS

## MINIATURE WORLDS

### *Miniature Worlds*

14 October 2023 - 4 February 2024  
Art Gallery at Royal Park  
QVMAG Curated Show

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

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

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

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

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

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

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



**TINKY**  
*Britney wasn't peeling well after her slip up. After breaking her leg and skinning her knee, she felt like giving everyone the lady finger*  
mixed media  
26.0 x 14.0 (dia.) cm  
Collection of the artist





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

Photo: Richard Harmey  
© QVMAG



IN FOCUS

## PRECIOUS: EXCELLENCE IN CONTEMPORARY JEWELLERY

*Precious: Excellence in Contemporary Jewellery*  
8 July - 1 October 2023  
Art Gallery at Royal Park  
QVMAG Curated Exhibition

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

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

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

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

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

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

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



**Gabbee STOLP**  
*Soft Shell Collar – Scallop 2021*  
King scallop shells, lambskin leather,  
cotton thread.  
Photo: Nina Hamilton



IN FOCUS

## STRANGE NATURE

*Strange Nature*  
28 October 2023 - 14 April 2024  
Art Gallery at Royal Park  
QVMAG Curated Exhibition

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

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

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

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

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

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

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



**Troy EMERY**  
*big blue* 2022  
polyester, polyurethane,  
epoxy, adhesive, screws, pins  
92 x 154 x 49 cm  
Courtesy of Martin Browne  
Contemporary





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

Photo: Richard Harmey  
© QVMAG



IN FOCUS

## TRACING A LINE

### *Tracing a Line*

2 September - 12 November 2023  
Art Gallery at Royal Park  
QVMAG Curated Show

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

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

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

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

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

### **Melissa SMITH**

Born 1964, Gawler, South Australia

*Longing* 2017  
intaglio collagraph  
34.0 x 114.0 cm (diptych)  
Edition 3/5

Private collection



IN FOCUS

## WETLANDS

### *Wetlands*

16 September 2023 - 31 March 2024

Museum at Inveresk

QVMAG Curated Exhibition

Multidisciplinary Exhibition

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

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

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

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

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

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

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

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



Exhibition view of *Wetlands*  
Museum at Inveresk.

Illustration: Louise Thrush  
© QVMAG





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





## ILLUMINATE: HOW SCIENCE COMES TO LIGHT

*Illuminate: How Science Comes to Light*  
18 November 2023 - 28 April 2024  
Museum at Inveresk  
Major Touring Exhibition

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

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

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

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

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

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

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



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





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



## ENGAGEMENT OVERVIEW

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

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

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

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

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

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

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

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

In particular, engagement is manifested in the:

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

## OUTPUTS

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



Participant of the Cosplay Competition  
at the QVMadness event held at the  
Museum at Inveresk  
Photo: Carmencita Palermo  
© QVMAG

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

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

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

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

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

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

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

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

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





Participants of the Cosplay Competition  
at the QVMadness event, held at the  
Museum at Inveresk  
Photo: Carmencita Palermo  
© QVMAG





## IN FOCUS

# OUTREACH

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

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

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

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

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

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

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

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

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

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

Photo: Richard Harmey  
© QVMAG





Performers at *mannalargenna*  
Day 2023, held at tebrakunna  
/ Little Musselroe Bay  
Photo: Carmencita Palermo  
© QVMAG

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

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

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

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

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

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

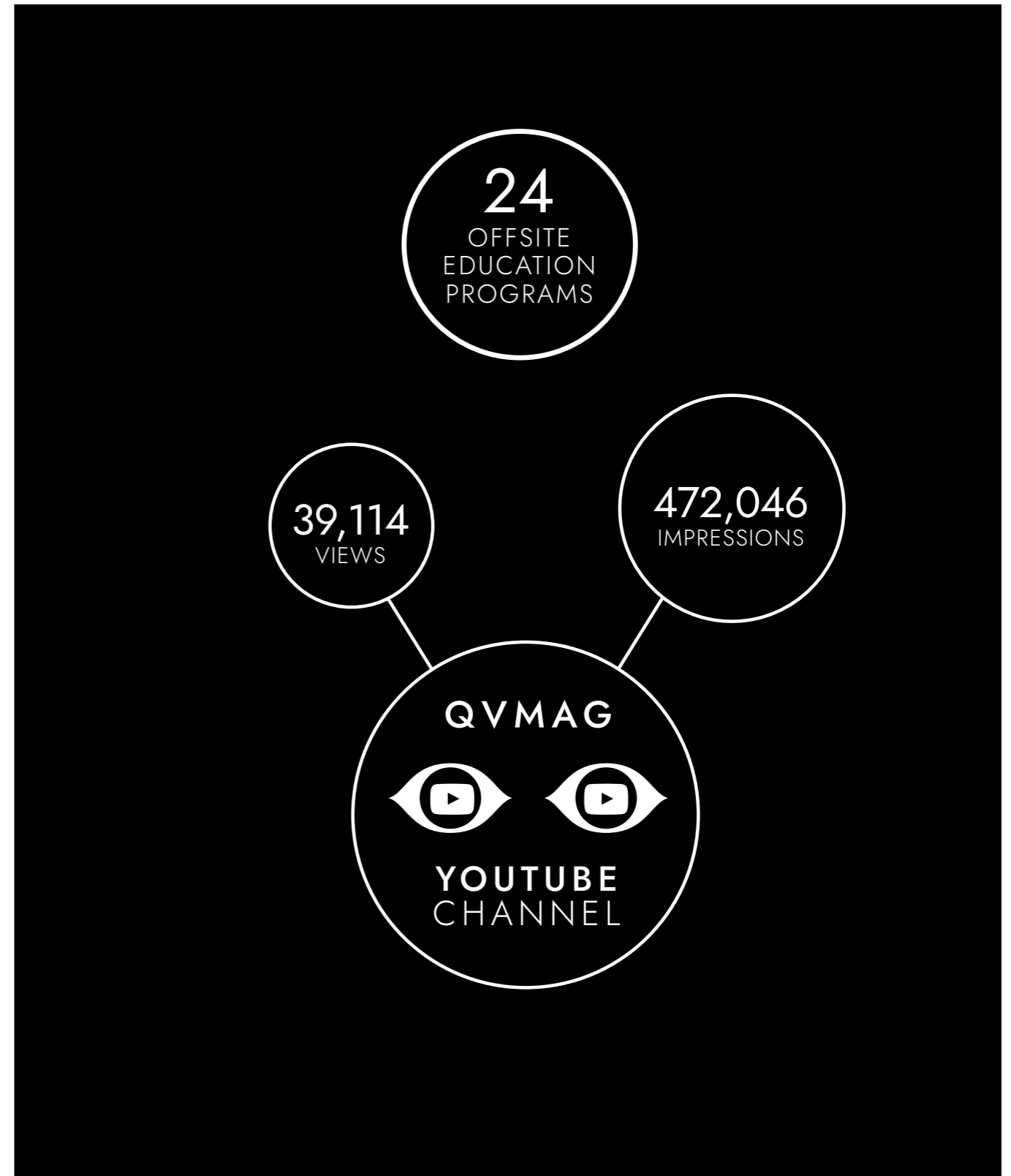
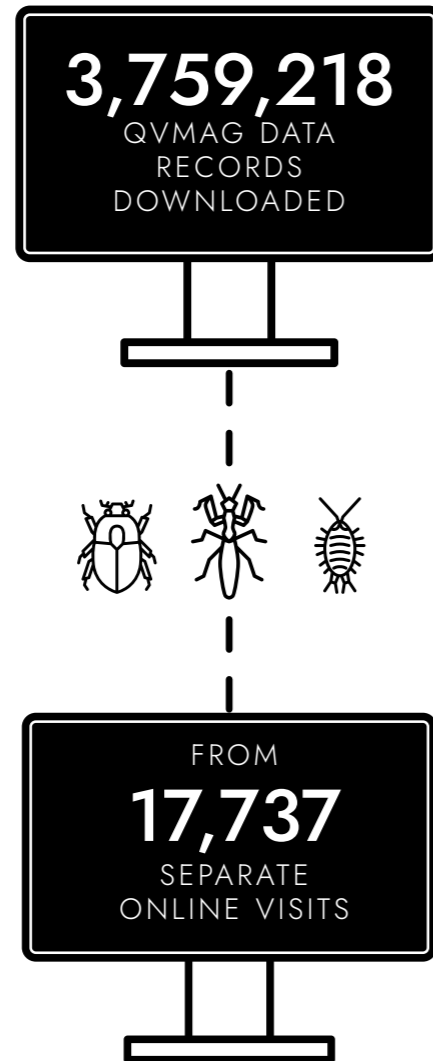
Museums and galleries around the world are delivering ever more of their public programs through online services. The QVMAG website attracted over 150,000 active users exploring site content in the 2023/24 year. People are visiting online to learn more about what is happening at the Royal Park and Inveresk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

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

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



# ATLAS OF LIVING AUSTRALIA





## EDUCATION OVERVIEW

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

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

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

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

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

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

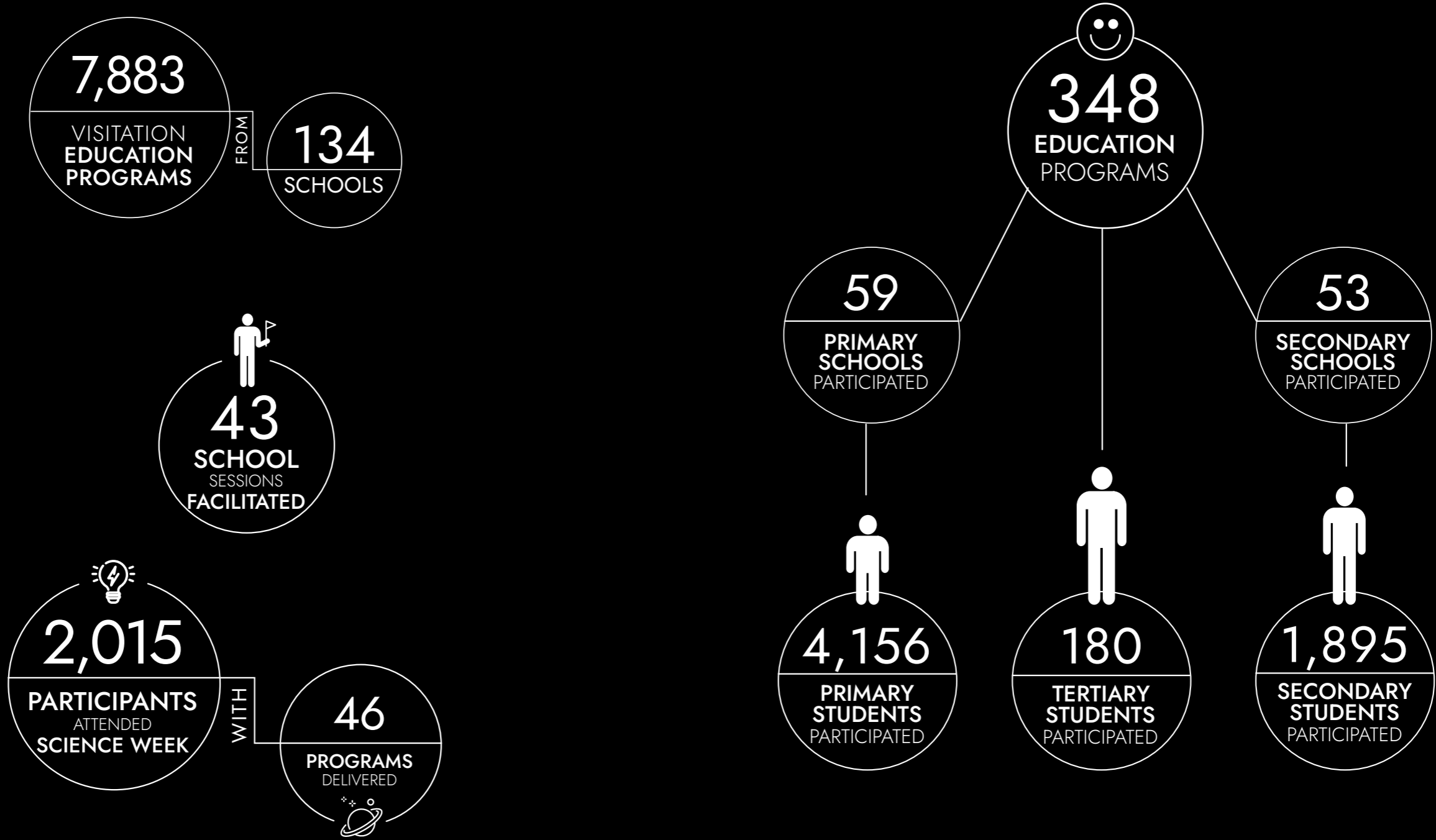
In the 2023/24 period, QVMAG presented 348 educational initiatives, reaching 7,883 students and individuals through a wide array of offerings, including educational programs held within the gallery spaces, specialised hands-on art-making sessions, STEAM-based learning workshops and exhibitions developed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

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

## OUTPUTS

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







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

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

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

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

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

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

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

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

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

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

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



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

Photo: Tash McCulloch  
© QVMAG



IN FOCUS

## ARTSTART

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

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

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

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

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

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

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

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

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



Attendees of the opening of *ArtStart: My Imaginary World* Art Gallery at Royal Park.  
Photo: George Perkins  
© QVMAG



IN FOCUS

## THE BIG PICTURE

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

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

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

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

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

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

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

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

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

Lily BROWN  
Digital artwork, 2024  
computer software





X  
IN FOCUS

## ARTRAGE 2023

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

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

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

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

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

# PARTICIPATING SCHOOLS 2022/2023

## LAUNCESTON

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

## BURNIE

Hellyer College  
Marist Regional College

## DEVONPORT

Don College  
St Brendan-Shaw College

## HOBART

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

## LATROBE

Geneva Christian College

## PENGUIN

North West Christian School

## SMITHTON

Circular Head Christian School

## ULVERSTONE

Leighland Christian School



**Charlee SAUNDERS**  
Don College | Art Studio Practice  
*"Government Issued Paranoia"*  
*Who Gets to Play God?*  
*Militarism is a Death Cult*  
*The Illusion of Choice*  
*Profit at the Price of the Proletariats*  
*Media & Mindless Self-Indulgence*  
ball point pen  
120.0 x 114.0 cm (ea)



IN FOCUS

## ABORIGINAL EDUCATION

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

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

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

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

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

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

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

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



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

Photos: Carmencita Palermo  
© QVMAG





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

The 2023/24 program included:

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

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

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

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

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

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

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



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

Photos: Carmencita Palermo  
© QVMAG



IN FOCUS

## SCIENCE WEEK

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

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

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

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

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

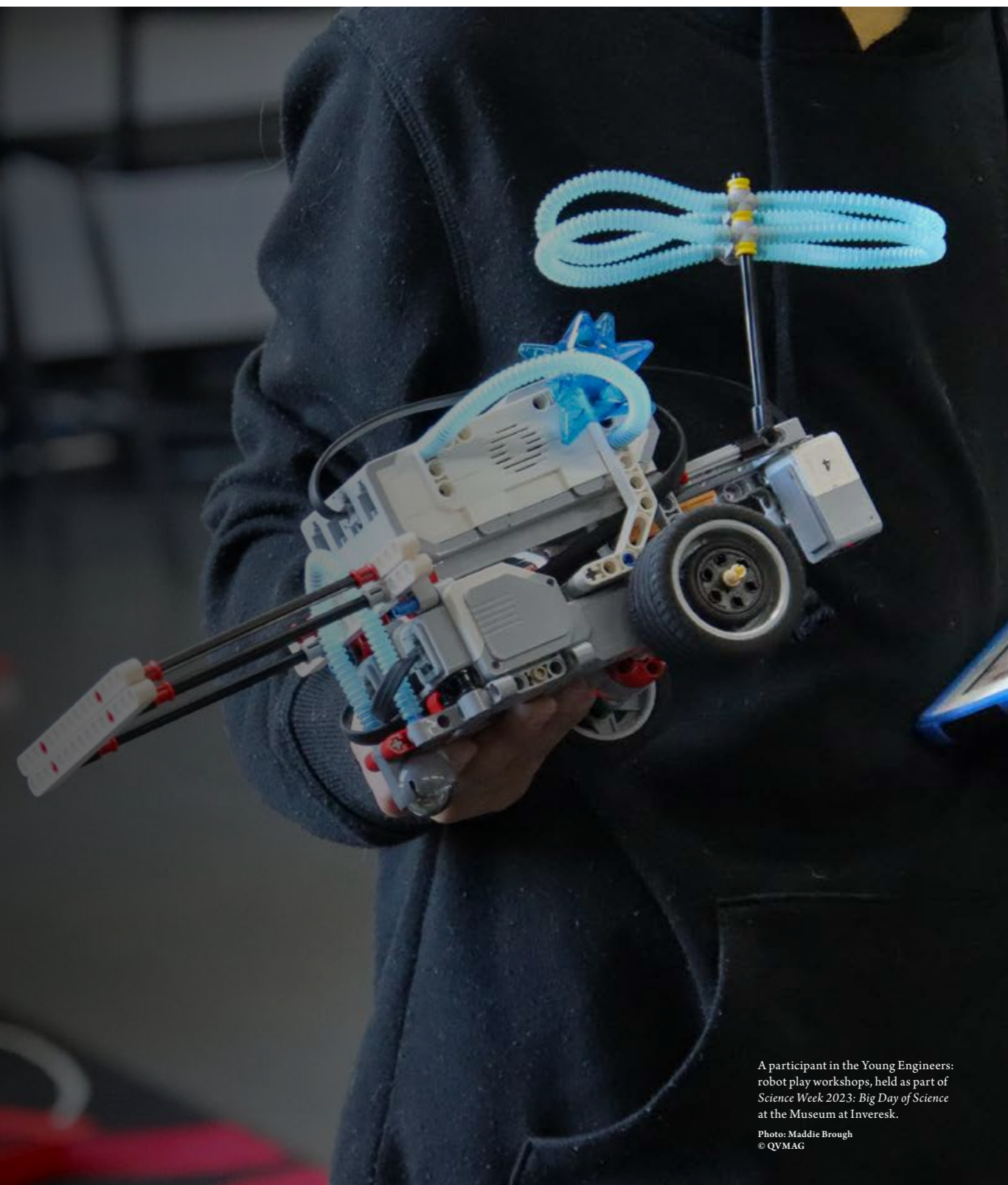
The week-long celebration of all things science at QVMAG culminated in the annual *Big Day of Science*, which each year attracts families from across the region.

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

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

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

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



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

Photo: Maddie Brough  
© QVMAG

## PUBLIC PROGRAMS OVERVIEW

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

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

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

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

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

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

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

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

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

## OUTPUTS

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





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

Photo: Carmencita Palermo  
© QVMAG

IN FOCUS

## IN CONVERSATION

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

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

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

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

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

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

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



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

Photo: Maddie Brough  
© QVMAG



IN FOCUS

## COMMUNITY CONNECTIONS

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

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

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

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

### NAIDOC Week 2023

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

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

### mannalargenna day 2023

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

### Seniors Week and Children's Week 2023

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

### Lunar New Year 2024 Celebrations

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

### QVMadness 2024

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

### Pride Month 2024

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





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

Photo: Carmencita Palermo  
© QVMAG



IN FOCUS

## ART + PERFORMANCE

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

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

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

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

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

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

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

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

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

Photo: Carmencita Palermo  
© QVMAG



IN FOCUS

## HOLIDAY PROGRAM

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

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

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

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

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

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

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



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

Photo: Carmencita Palermo  
© QVMAG



IN FOCUS

## LAUNCESTON PLANETARIUM

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

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

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

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

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

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

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

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

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

Promotional image from *Dark Side of the Moon: A Pink Floyd Experience*.

IN FOCUS

## AFTER DARK

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

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

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

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

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

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

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

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



Death mask of Napoleon Bonaparte  
Copy made from original cast taken  
by Dr Burton and Dr Antommarchi  
(Napoleon's private doctor), 1821  
Bequest of Mr Roy Scott McArthur, 1976  
QVM:1976:70:0020  
Photos: Carmencita Palermo  
© QVMAG



IN FOCUS

## CURATORS IN THE PUB

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

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

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

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

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

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

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

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



Promotional graphic for the  
*Curators in the Pub* series.

Illustration: Louise Thrush  
© QVMAG



IN FOCUS

## INTERNATIONAL WOMEN'S DAY 2024

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

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

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

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

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

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

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

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



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

Photo: Carmencita Palermo  
© QVMAG





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

Photos: Tash McCulloch  
© QVMAG



## BUSINESS SUPPORT OVERVIEW

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

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

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

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

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

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

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

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

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

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

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

## OUTPUTS

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





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

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

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

QVMAG is fortunate in having a number of affiliate and reference groups who support the strategic ambitions of the institution. Through the efforts of the Museum Governance Advisory Board, the QVMAG Aboriginal Reference Group, QVMAG Friends and the QVMAG Arts Foundation, 2023/24 has realised significant progress in strategic advancement, collections development, programmatic output and development in First Nations appreciation.

Whilst each individual affiliate report is outlined further in the Annual Report, QVMAG would like to acknowledge and express our deepest gratitude to the committed and dedicated members of each committee and their corresponding members, in advancing the institution throughout 2023/24.

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

Throughout the 2023/24 period QVMAG received a total of 2,666 public enquires, and research and collection inquiries. Through the dedicated efforts of QVMAG staff across many areas of activity, each of these enquiries/inquiries were responded to during the reporting period.

Whilst a portion of these can be completed in relatively short order it is worth noting that specific research or collection inquiries often require the collaborative expertise of a number QVMAG staff and involve significant time invested to research. It is calculated that during 2023/24 the institution received an average of over 10 enquiries/inquiries per day, every day.

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

During 2023/24, 64 Volunteers contributed a total 2,770 hours working alongside the QVMAG team in our History Centre, Library and Archives and Natural Sciences Collections, to name a few. We would like to sincerely thank our Volunteers for their unwavering support during 2023/24.





IN FOCUS

## JO OSBORNE

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

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

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

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

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

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

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

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



Jo Osborne patiently registering  
Lambkin/Knight butterflies.  
Photo: QVMAG  
© QVMAG





## HANNAH WATERHOUSE

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

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

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

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

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

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



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

Photo: QVMAG  
© QVMAG





IN FOCUS

## ANN POWER AND DI WOOLNOUGH

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

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

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

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

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

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

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

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

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



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

Photo: QVMAG  
© QVMAG



## MARKETING AND COMMUNICATIONS OVERVIEW

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

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

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

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

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

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

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

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

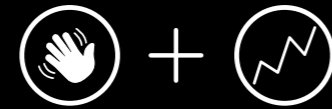
Through strategic sponsorship partnerships with *The Examiner* newspaper and 7 Tasmania, a range of always-on campaign assets were highly publicised both across the greater Launceston region (print media), and to statewide audiences (broadcast media), monthly front page advertising placements through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

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

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

## OUTPUTS

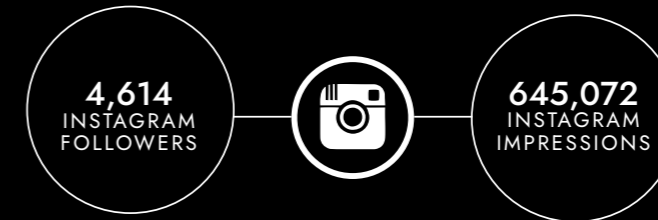
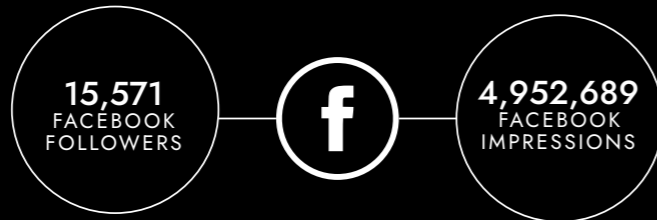
	22/23	23/24
Total social media reach	471,870	2,166,215
Total Facebook posts	398	405
Total Facebook followers	14,635	15,571
Total Facebook reach	423,999	1,091,005
Total Facebook impressions	3,426,139	4,952,689
Total Instagram posts	719	751
Total Instagram followers	3,311	4,614
Total Instagram reach	47,871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



**12,363,927**  
TOTAL MARKETING AND  
COMMUNICATIONS REACH



**2,166,215**  
SOCIAL MEDIA  
REACH







## DIGITAL

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

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

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

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

### WEBSITE

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

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

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

### PAID PROMOTION

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



### SOCIAL MARKETING

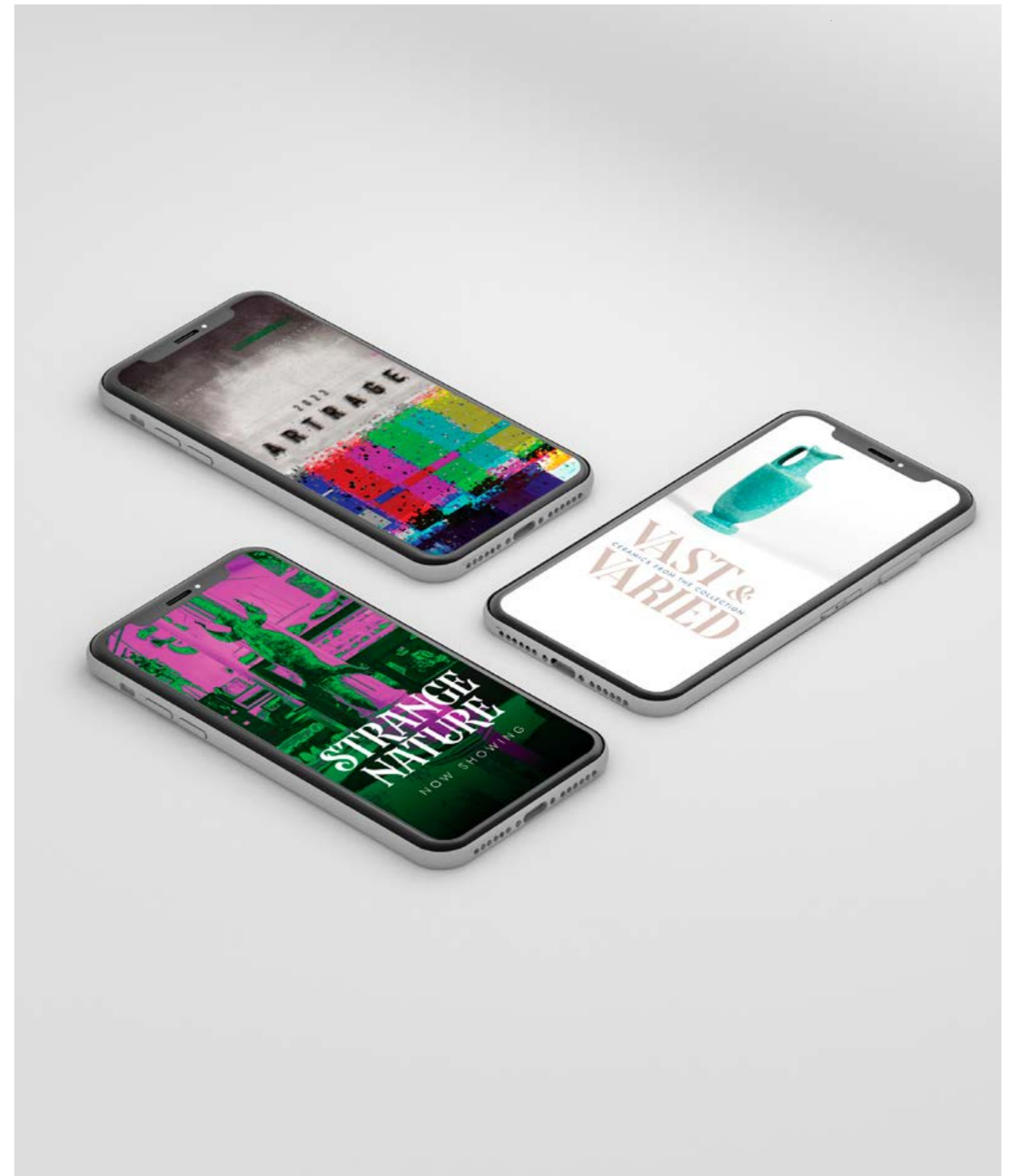
Through a blended organic content and paid advertising strategy primarily across the Meta network (Facebook and Instagram), the institution achieved a cumulative audience reach of 12,363,927 — a 133% increase from the year prior, impressions totaling 5,597,761—a 48% increase, audience engagement of 120,139,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

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

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

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

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







IN FOCUS

## MEDIA

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

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

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

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

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

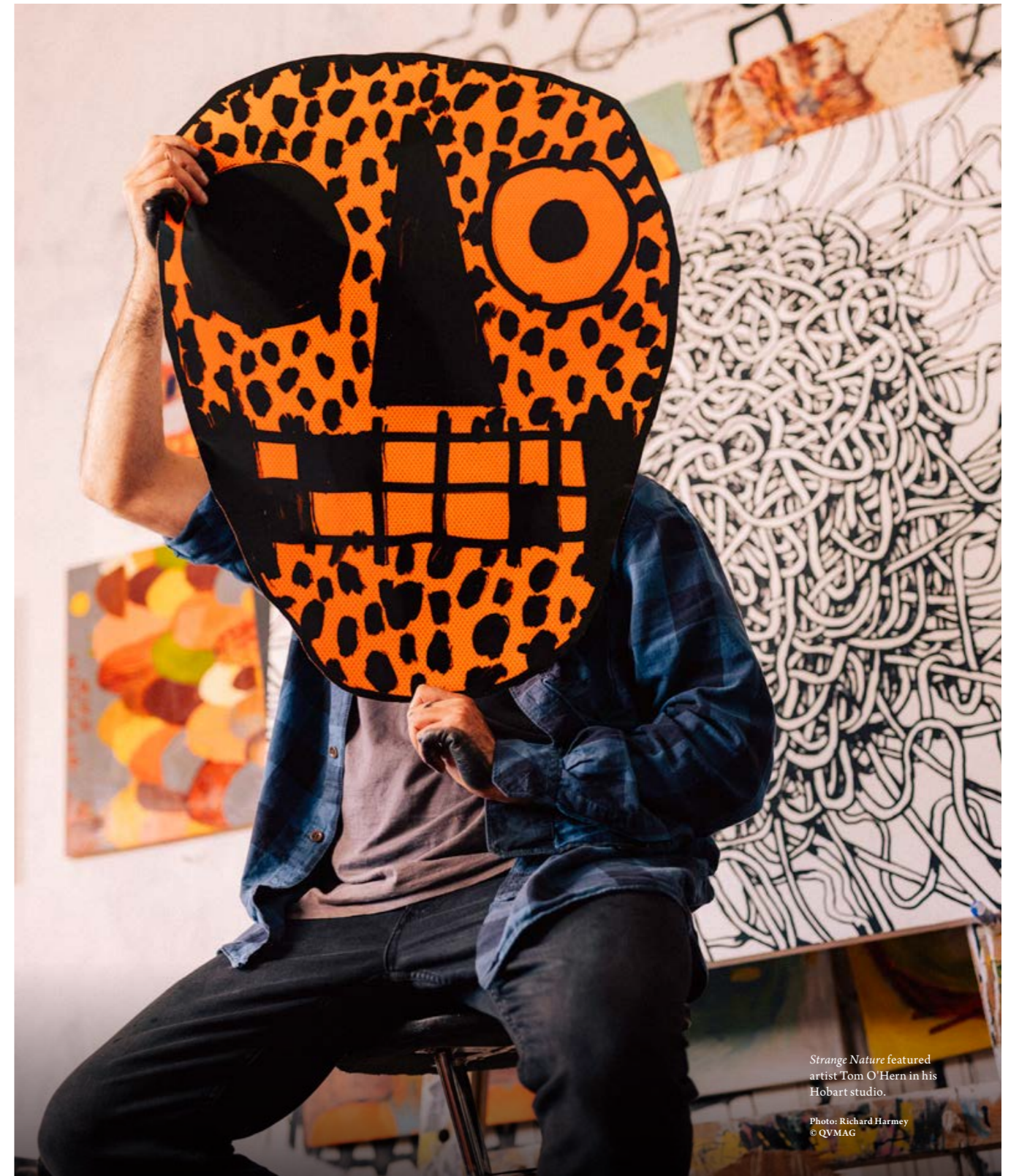
Further activations for *World Wetlands Day* in February 2024 and a new community art installation launched in March at the Tamar Island Wetlands Information Centre increased local engagement with this wonderful exhibition.

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

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

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

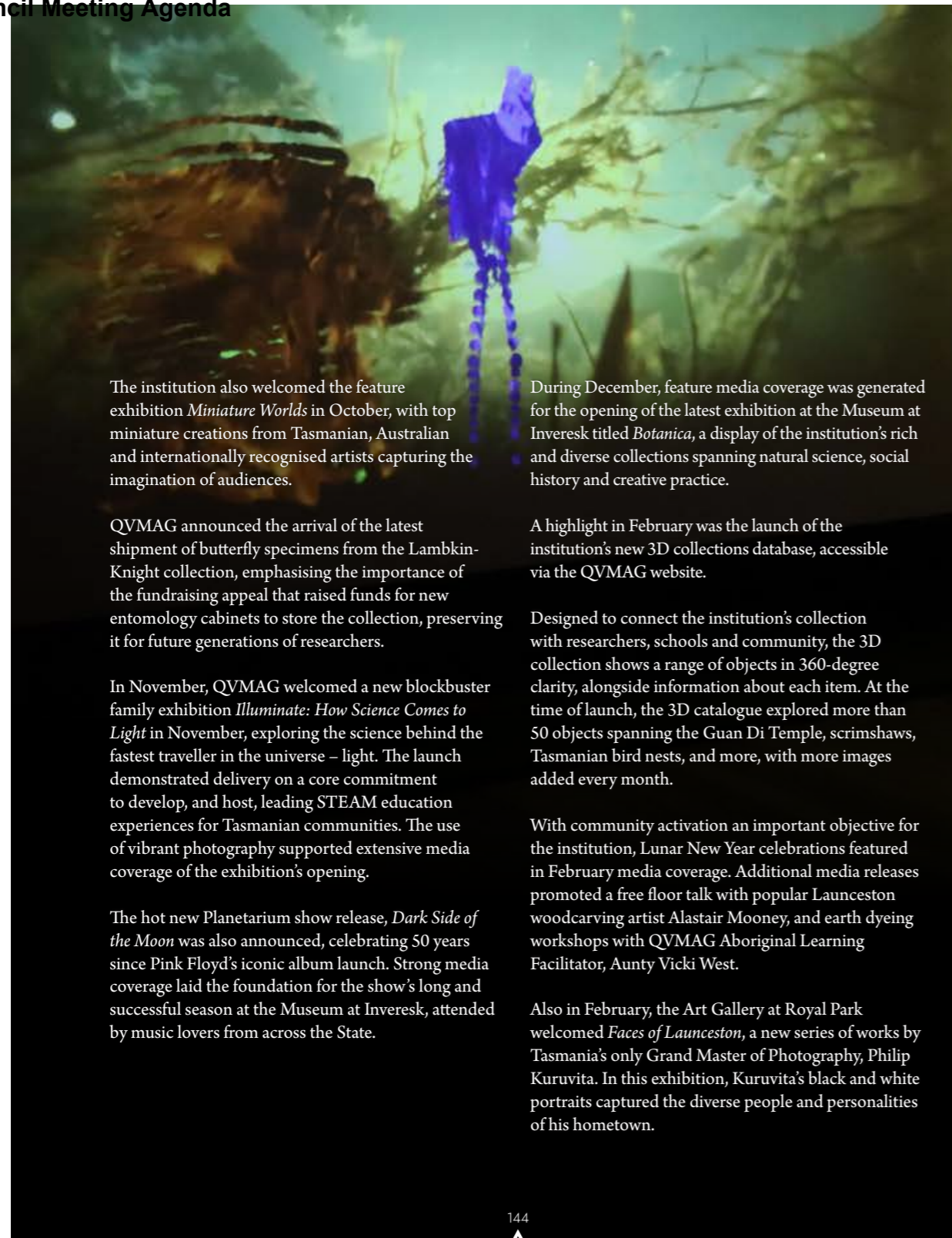
*Strange Nature* brought together a brilliant line-up of contemporary artists to deliver a unique creative experience for both locals and visitors exploring Tasmania. The vibrant fusion of natural sciences and contemporary art presented older specimens from the institution's Natural Sciences collection,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



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

Photo: Richard Harmey  
© QVMAG





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

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

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

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

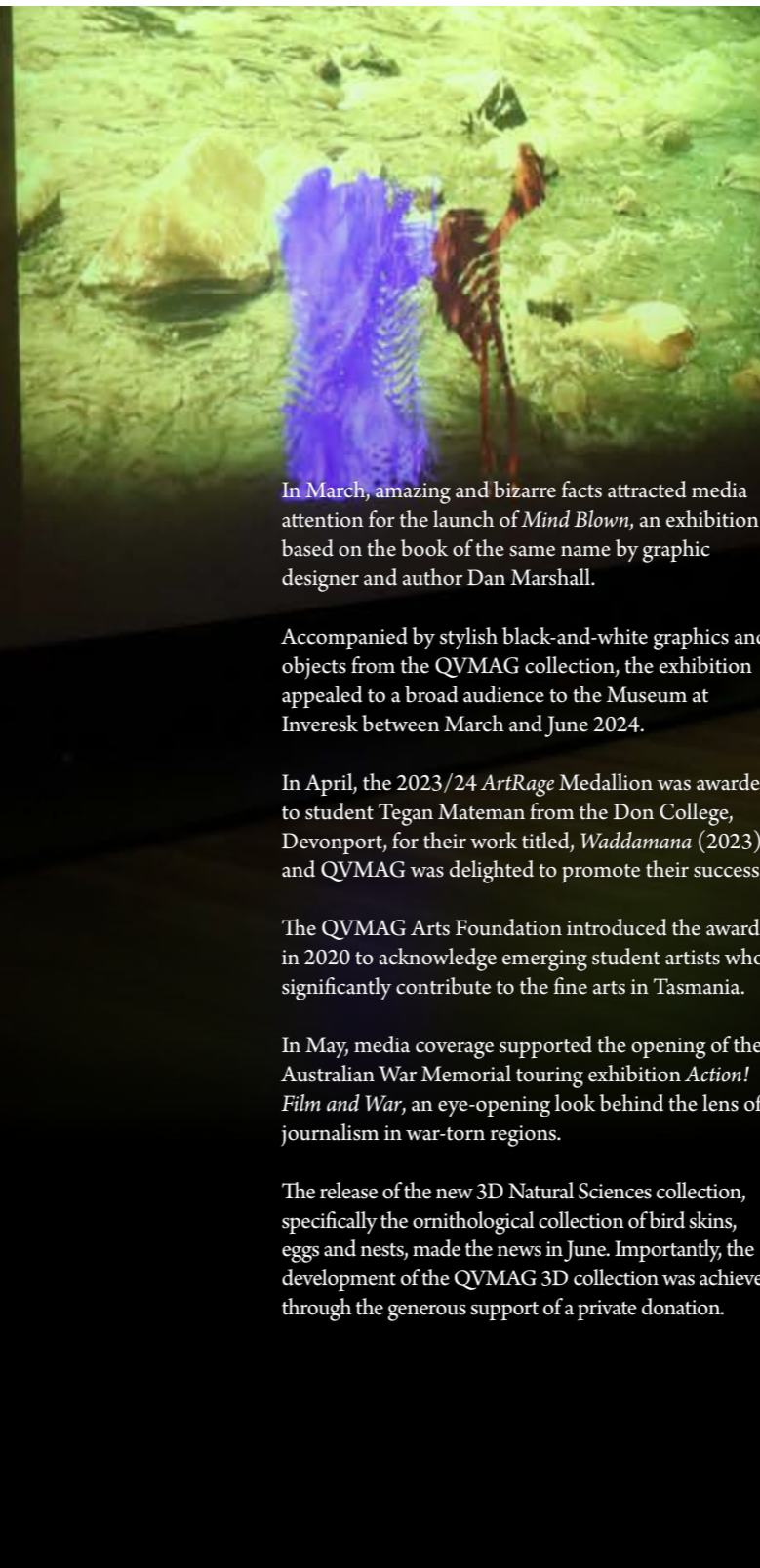
During December, feature media coverage was generated for the opening of the latest exhibition at the Museum at Inveresk titled *Botanica*, a display of the institution's rich and diverse collections spanning natural science, social history and creative practice.

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

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

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

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



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

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

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

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

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

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



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

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

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

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

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

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

Photo: Tash McCulloch  
© QVMAG



## DESIGN OVERVIEW

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

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

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

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

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

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

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

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

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

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

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

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

## OUTPUTS

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







IN FOCUS

## EXHIBITION DESIGN

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

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

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

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

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

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

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

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



Exhibition image of the *Wetlands* title wall at the Museum at Inveresk.  
Photo: Tash McCulloch  
© QVMAG



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

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

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

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



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

Illustration: Louise Thrush  
© QVMAG





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

Photo: Tash McCulloch  
© QVMAG





## COLLATERAL

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

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

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

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

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

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

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

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

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

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



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

### LEARNING AND ENGAGEMENT ACTIVITY BOOKS

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

### CATALOGUES

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

### MERCHANDISE

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

### BRAND COLLATERAL

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

### EVENT COLLATERAL

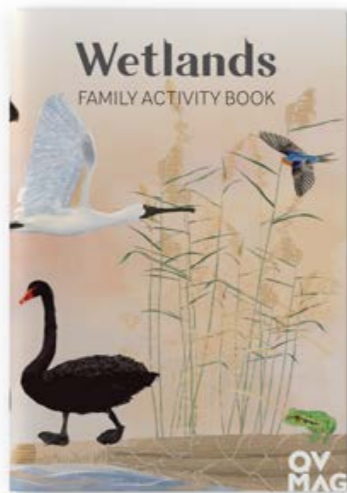
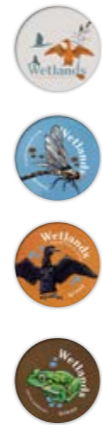
- + *QVMADNESS* – flyer, poster, banners, photo-stations, 3D cut outs, digital assets
- + *Lunar New Year 2024* – program, banners, digital assets
- + *International Women's day Celebrations 2024* – program, banners, digital assets
- + *Science Week 2023* – brochure, poster, program, banners, digital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

### AFFILIATE COLLATERAL

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











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

Photo: Tash McCulloch  
© QVMAG



## RESEARCH OVERVIEW

QVMAG has a strong heritage in research dating back to its origins in 1891; in fact, dating back to the origin of its collection in 1842. This history of research is more akin to the State and territory museums of Australia than most regional museums. Being an active research institution empowers QVMAG to participate in and contribute to many areas of public discourse based on the new knowledge being generated by museum researchers.

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

The QVMAG collection is an expansive and holistic resource that relates to research across all disciplines, but for convenience in reporting and management functions it is identified as spanning: Visual Art and Design, History, Natural Sciences, Archives and Library<sup>1</sup>. Research programs often align with the same disciplinary taxa, although cross-disciplinary research is increasingly becoming more prevalent in today's increasingly diverse knowledge building frameworks.

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

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

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

Research into the collections reveals the stories that lie within them. Without research, the collection objects are just things, albeit often beautiful things. Even though there are instances of museums in Australia and elsewhere diluting their research commitments QVMAG has committed to strengthening its research outputs.

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

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

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

## OUTPUTS

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

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

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

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

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

They are assisted to access the collection on-site, through visits to the collection areas where they can examine the objects. These researchers can be staff of universities and other research institutions, many of whom are foremost authorities in their fields, or they can be members of the public who have a passion for subjects related to the QVMAG collection. In 2023/24, QVMAG assisted with 36 visiting researchers and more than 113 on-site research studies.

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

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

QVMAG loans items from its collection to other recognised institutions with similar missions, for the primary purposes of public exhibitions and research. Here, it is important to note that collection loans connect QVMAG to the world. They are one of the most important avenues for QVMAG's support of research happening around the country and internationally.

In a very real sense, every research project and publication that incorporates items from the QVMAG collection, provided on loan by QVMAG staff or studied onsite in Launceston or online, is a research product supported by QVMAG.

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

QVMAG encourages its research staff to communicate their research in many ways in addition to publications, to reach as diverse an audience as possible.

For example, QVMAG staff communicate their research at a wide variety of public events, ranging across professional conferences, community-organised events and QVMAG exhibition and education programs. In 2023/24, curatorial staff addressed audiences at 36 events on QVMAG sites and a further 62 events offsite.

As is noted above, QVMAG research spans all disciplines of the collection. One of the core natural science research streams for QVMAG is taxonomy: the identification and description of new species of plants and animals<sup>2</sup>.

If we are to protect biodiversity and the complex natural processes of ecosystems, research is required to understand the particularities that make up that diversity and that can only be certain when the species are formally described by science.

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

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

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



**Gu Vase in Shang-Zhou style**  
Ming Dynast (1368-1644)  
unglazed Stoneware  
31cm H x 16cmW x 16cm D  
QVM:2013:DA:0016  
Donated by Professor Shiu Hon Wong and Mrs Nancy Wong, 2012  
Photo: Scott Gelston





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

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

In 2023/24, staff responded to 210 inquiries relating to the collection and an associated 233 research-specific inquiries. Some of these inquiries could be answered quickly but others required significant investment of time to undertake the research needed to arrive at a reply. Unless information is being used for a commercial purpose, these inquiries are attended to free of charge to the enquirer.

The QVMAG Exhibition program for 2023/24 is discussed in that section of the Annual Report. Staff research supports most of the exhibitions. In fact, QVMAG exhibitions can be seen as a major form of multiformat/multimedia publication for general (= non-specialist) audiences.

Many staff are involved in sourcing information for exhibitions, but the primary research staff are those in the curatorial sections. QVMAG is a highly multidisciplinary institution, and all curatorial areas are actively involved in research for the exhibition program. For some exhibitions, such as *Wetlands* (September 2023 – April 2024), the research undertaken was truly multidisciplinary, with research input from

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

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

In 2023/24, an additional 9,351 Natural Science collection specimens were added through active fieldwork. In natural sciences, most specimens are acquired through fieldwork, with the specimens collected by QVMAG staff and associates using a variety of methods<sup>3</sup>.

Fieldwork is also a form of research, as precise information is gathered about the locations and environmental conditions where specimens are collected. This information is recorded, including on the digital Collection Management System (CMS), and becomes a vitally important resource for researchers studying species evolution, biology and biogeography. Cataloguing and storing data about the collection objects is a function of both research and collection management. The important data held in QVMAG digital systems, notably the CMS, is a resource to researchers around Australia and internationally.

<sup>3</sup> QVMAG holds internationally important collections of Tasmanian mammals and birds but is not actively collecting in those areas. Some specimens are acquired through road kills. Active strategic collecting is occurring only in invertebrate taxonomic groups, most notably insects, a taxonomic area of speciality and focus for QVMAG.



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

Photos: QVMAG  
© QVMAG



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

As well, QVMAG enters its natural science collection data to open databases, such as the Atlas of Living Australia (ALA) and Online Zoological Collections of Australian Museums (OZCAM). The ALA is a repository of Australian biodiversity data which allows scientists, policy makers, environmental planners and land managers, industry and the public to access biodiversity data from many sources.

Data from the ALA feeds into the Global Biodiversity Information Facility (GBIF), which is an international network aimed at providing anyone, anywhere, with open access to data about all types of life on Earth. These records are regularly used by researchers around the world.

In 2023/24, QVMAG entered 9,890 specimen records to these databases, bringing the total QVMAG records publicly available (via ALA) to 120,886.

It has long been known that Australia is a mega-diverse continent with very high levels of taxonomic endemism (species and higher taxa that occur only in Australia). *Discovering Biodiversity: A decadal plan for taxonomy and biosystematics in Australia and New Zealand 2018–2027* developed by Taxonomy

Australia<sup>4</sup> set an ambitious target for documenting more of Australia’s biodiversity but without significant investment from government, progress will continue to be slow.

A recent cost-benefit analysis of biosystematics research for the Australian Academy of Science, revealed that every \$1 spent on taxonomic research could yield benefits to Australia of \$4 to \$35<sup>5</sup>.

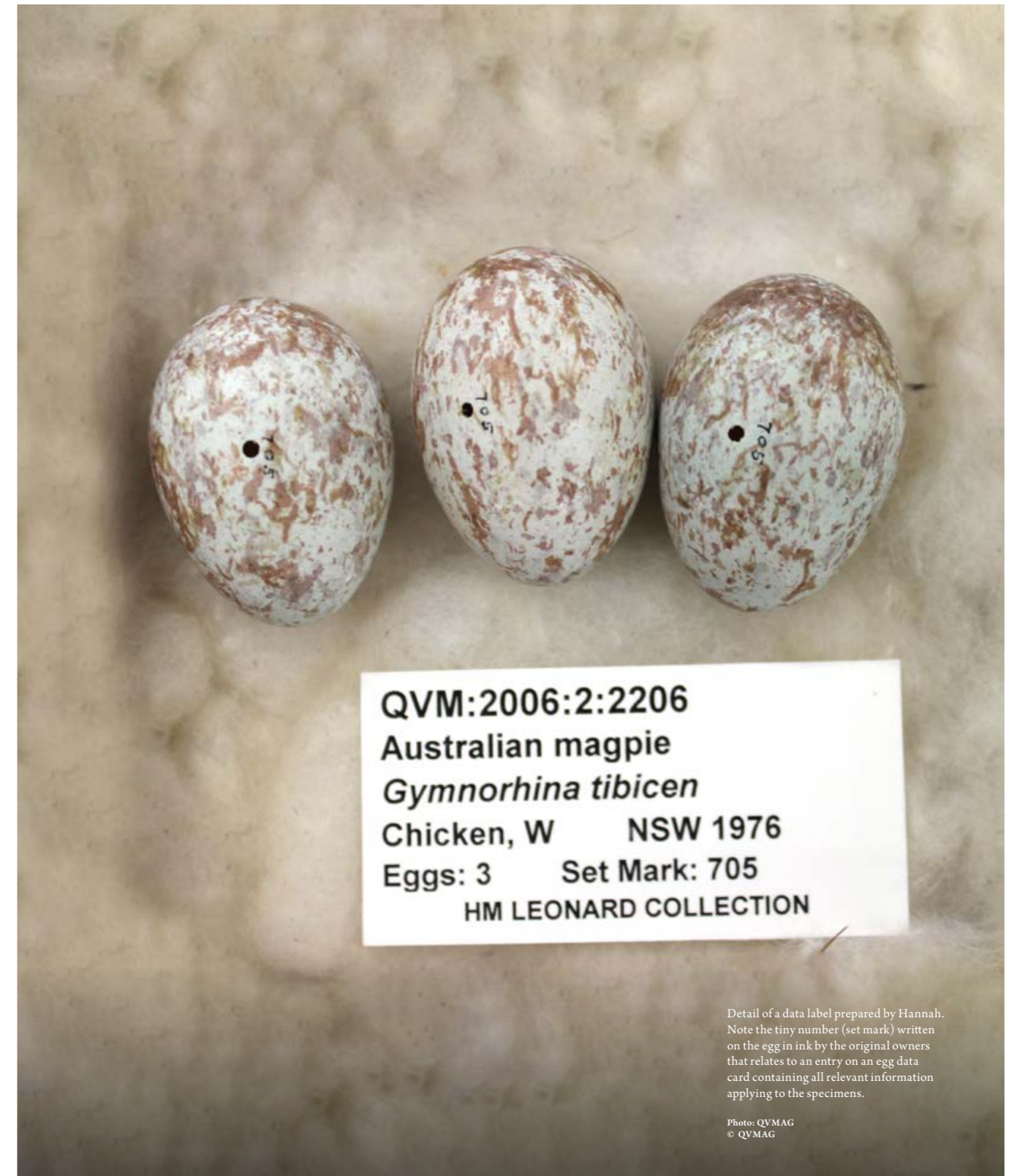
It is estimated that more than 70% of the biodiversity of Australia remains unknown, so the task of documenting that biodiversity is daunting. By many standards, the biota of Tasmania is less well known than that of many other areas of the continent.

As a regional museum, QVMAG is highly unusual in being recognised as part of Australia’s National Research Infrastructure, notably for its contribution to taxonomic research.

QVMAG’s natural science collection of Tasmanian species is amongst the finest in the world and QVMAG staff are focusing its development on the most diverse of all animal groups, the terrestrial arthropods, notably insects and spiders.

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

4 Taxonomy Australia is a program of the Australian Academy of Science, with input from biosystematics research and collection institutions across Australia.  
5 *Cost benefit analysis of a mission to discover and document Australia’s species*, Deloitte Access Economics for the Australian Academy of Science, 2020.



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

Photos: QVMAG  
© QVMAG





IN FOCUS

## HISTORY RESEARCHER RAQUEL CALDAS NOLASCO

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

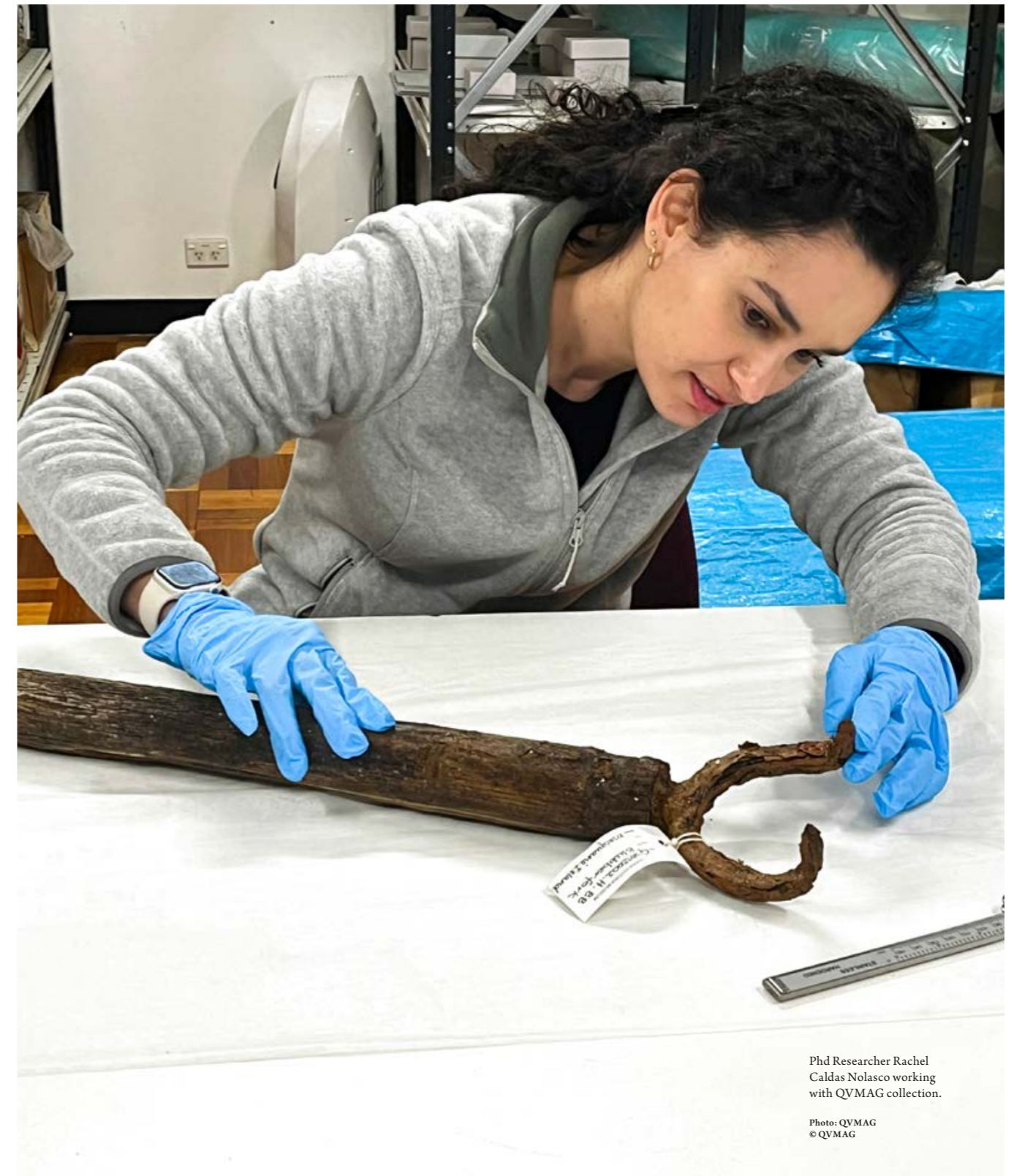
QVMAG holds the archaeological material from work done on Macquarie Island, an Australian sub-Antarctic territory; and represents a previously untapped research resource. The collection was rehoused and the cataloguing revised in 2015, and this has proved invaluable to Raquel's research.

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

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

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

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



Phd Researcher Rachel Caldas Nolasco working with QVMAG collection.

Photo: QVMAG  
© QVMAG



## IMPORTANT DONATIONS TO THE NATURAL SCIENCES ENTOMOLOGY COLLECTION

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

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

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

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

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

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

Before being lodged with QVMAG, the collection was used in a major taxonomic revision of this group of beetles by taxonomists at the Australian National Insect Collection (ANIC) in Canberra. It turned out the collection contained some important and rare material, including several new species. QVMAG is now the new home of this important collection that contains the Holotypes<sup>6</sup> and Paratypes<sup>7</sup> of the newly described species.

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



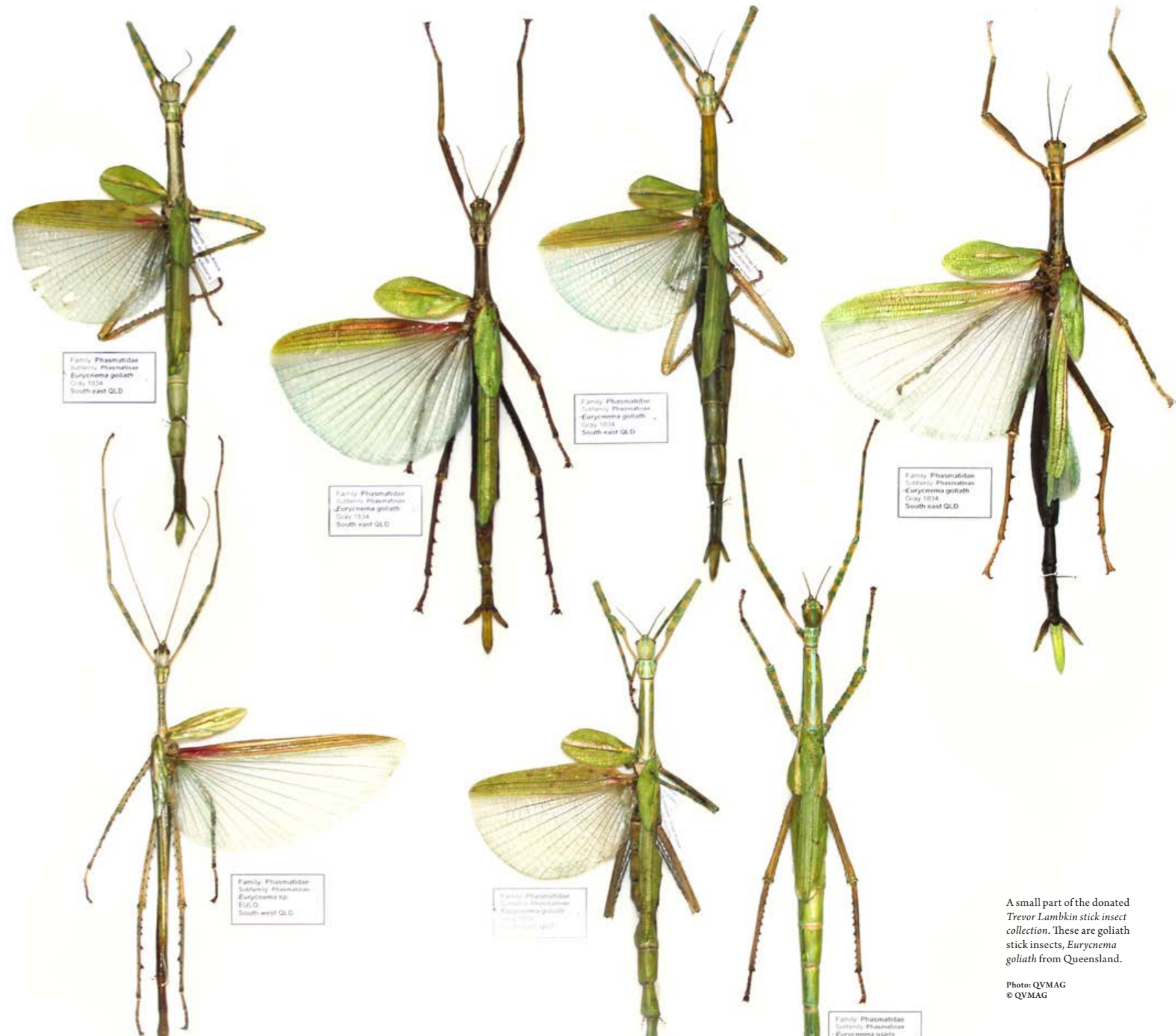
A female red-winged stick insect *Podacanthus viridiroseus* from Queensland. The wings of stick insects contain important taxonomic structures so in order to save valuable space in museum collections, only the left hand side wings are generally spread.

Photo: QVMAG  
© QVMAG



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

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



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

Photo: QVMAG  
© QVMAG

IN FOCUS

## WHY IS THERE SO MUCH WEEVIL IN THE WORLD?

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

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

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

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

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

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

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

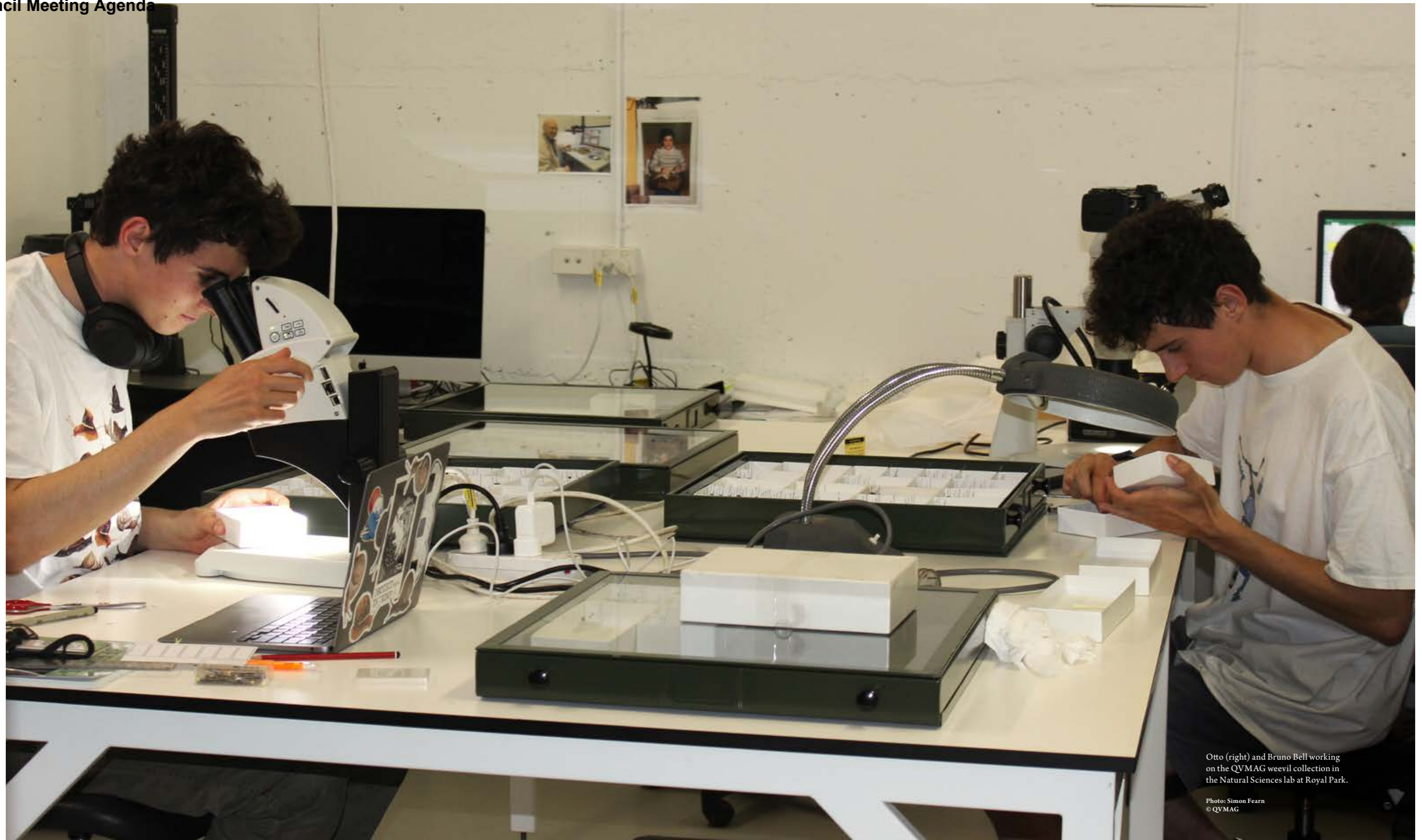
QVMAG's weevil collection has benefited enormously from Otto and Bruno's working visit. They named hundreds of species and over the last few months their determinations have been registered and added to the QVMAG database to be uploaded to the Atlas of Living Australia (ALA) so that weevil enthusiasts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



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

Photo: QVMAG  
© QVMAG





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

Photo: Simon Fearn  
© QVMAG



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

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

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

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

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

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

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

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

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



New wolf spider species  
*Venator judyrainbirdae*.

Photo: John Douglas  
© QVMAG







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

Photo: John Douglas  
© QVMAG



IN FOCUS

## THE VICTOR JACKSON BUTTERFLY COLLECTION AT QVMAG

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

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

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

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

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

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

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

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

Photos: QVMAG  
© QVMAG



## VISITING RESEARCHERS 2023/2024

**Greg ANDERSON**

Studied the taxonomy of spiders (Theridiidae)

**Imogen ANDREWARTHA**

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

**Bruno and Otto BELL**

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

**David BOARDER**

Researched 'Velo Dog' pocket pistols  
**Firearms Collectors Guild**

**Julian BUSH**

Researched the Port Arthur Bassoon  
**Independent instrument-maker**

**Laura COOK and Jonathan LINEEN**

Researched Heard Island artefacts  
**National Museum of Australia, Canberra**

**Bob CHUNG GON**

Researched collections relating to the Chung Gon family

**Rolan EBERHARD**

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

**Denis GOJAK**

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

**Anita GOWERS**

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

**Christopher 'Gus' GREEN**

Researched Alexander Racket Company tennis racquets

**Dr Showtaro KAKIZOE**

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

**Peter KALDOR**

Researched the Truchanas family collection

**Kawinwit (Ink) KITTIPALAWATTANAPOL, Bridgette BARDEN and Baily McCULLOCH**

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

**Dr Michael KLUNZINGER and Dr Hugh JONES**

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

**Logan KRUSHKA**

Researched tramway and electrical power generation artefacts  
**Launceston Tramway Museum**

**Dr Trevor LAMBKIN**

Assisted in sorting the donated insect donation  
**University of Queensland**

**Dr Paul MacGREGOR**

Researched material relating to Chinese mining in northeast Tasmania  
**Independent Historian and Heritage Consultant, Our Chinese Past Inc.**

**Rosalind MEARNS**

Researched knitted convict caps on behalf of Dr Jane Malcolm-Davies,  
Director, The Tudor Tailor  
**General Manager, Waddesdon Manor, Buckinghamshire, UK**

**Colin MAZENGARB**

Investigated 3D modelling of HJ King aerial photographs

**Nicole MONKS**

Researched museum holdings of Yamaji / Yamatji objects material  
**Black and White Creative, Perth, Western Australia**

**Raquel CALDAS NOLASCO**

Researched the Macquarie Island archaeological collection  
**PhD Candidate, Archaeology, La Trobe University, Melbourne**

**Jai PATERSON**

Researched the artist Richard Godfrey Rivers  
**On behalf of Derwent Valley Council**

**Dr Nicholas PORCH**

Toured entomological collection  
**School of Life and Environmental Sciences, Deakin University**

**Dr Karen RICHARDS**

Confirmation of identification of *Ancylastrum* (freshwater mussel) and sex of *Catadromus lacordairei* (Carabidae) specimens  
**Threatened Species, Environment, Heritage and Land Division, Hobart.**

**Paul RICHARDS**

Researched Frank Littler's role in museum collections  
**University of Tasmania, Honorary Researcher Queensland Museum, Honorary Researcher in Arachnology**

**Keren RUKI**

Researched Māori cultural objects  
**Māori artist/weaver**

**Tony SCOTT**

Researched the Wong and the Kaw collections  
**China Art Projects**

**Anne Von STIEGLITZ**

Examined Campbells pottery collections

**Dr Ron THRESHER**

Examined the wet collection of mayflies  
**CSIRO Marine and Atmospheric Research**

**Olegas Truchanas 100 group**

Examined collections relating to Olegas Truchanas  
**Lithuanian Travel Journalists Club**

**Andrew WESTWOOD**

Examined *Curlew*, boat in QVMAG collection



## RESEARCH PUBLISHED WORKS 2023/2024

### ACADEMIC / SCIENTIFIC

**Fearn, S 2023**

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

*The Tasmanian Naturalist*  
145: 67-72

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

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

*The Tasmanian Naturalist*  
145: 23-36

**Framenau, VW & Douglas, J 2023**

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

*Australian Journal of Taxonomy*  
28: 1-5

### POPULAR / GENERAL

**Addison, J 2023**

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

**Bird, A 2023**

'Melissa Smith - Tracing a Line'

*Print Council of Australia*

September 28, 2023

<https://www.printcouncil.org.au/melissa-smith-tracing-a-line/> last accessed July 2024



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

Photos: Tash McCulloch  
© QVMAG





## STRATEGIC COLLECTIONS OVERVIEW

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

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

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

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

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

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

QVMAG responded to 306 collection inquiries.

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

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

## OUTPUTS

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



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

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

**Henry Constantine RICHTER**  
Born 1821 Brompton, England Died 1902,  
Hammersmith, England  
*Halmaturus billardieri* [Tasmanian wallaby]  
hand-coloured lithograph on paper  
36.6 x 54.3cm  
Gift of the Friends of the Queen Victoria Museum & Art  
Gallery through the Launceston Art Foundation, 1998.  
QVM:1998:FG:0005



IN FOCUS

## THE FURNITURE STORE

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

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

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

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

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

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

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

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



QVMAG furniture store at the Art Gallery at Royal Park.

Photos: Tash McCulloch  
© QVMAG



## COLLECTION ACCESS

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

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

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

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

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

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

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

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



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

Photo: QVMAG  
© QVMAG





## AUDITING THE COLLECTIONS

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

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

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

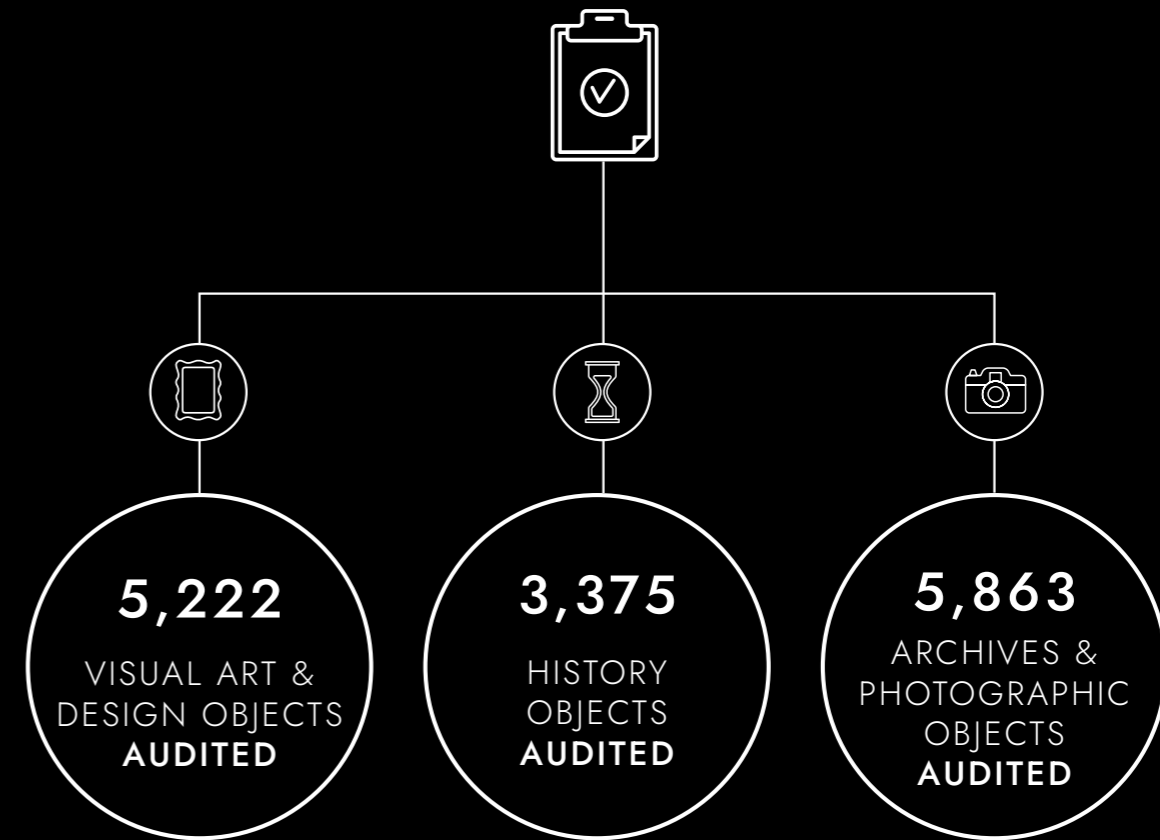
During this reporting period, the number of objects audited almost doubled with a total of 14,460 objects located and updated compared to 7,568 objects in 2022/23. The breakdown across the three collection areas targeted for the year was quite even.

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

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

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

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



IN FOCUS

## CATALOGUING TASMANIA'S SHIPWRECKS

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

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

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

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

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

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

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

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







## ARCHIVES AND LIBRARY

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

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

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

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

Some highlights for QVMAG Archives for 2023/24 include:

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



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

IN FOCUS

## A TIMELY FIND

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

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

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

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

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

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



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

QVM:2022:P:0038





IN FOCUS

## A WORTHY CONTENDER

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

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

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

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

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

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

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

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

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

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

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

So, which book has the longest association with Launceston?

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

A  
COMPANION FOR THE AGED:  
CONSISTING OF  
MEDITATIONS, DEVOTIONS,  
AND  
PROPER INSTRUCTIONS,  
FOR THE USE OF THOSE,  
WHO, BY THE INFIRMITIES OF OLD AGE,  
Or otherwise, are disabled from attending  
THE PUBLIC SERVICE OF GOD.

BY  
RICHARD PEERS, A. M.

VICAR OF FARINGDON, BERKS.

THE THIRTEENTH EDITION.

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

London:

PRINTED FOR F. C. AND J. RIVINGTON,  
*Booksellers to the Society for Promoting Christian Knowledge,*

NO. 62, ST. PAUL'S CHURCH-YARD;

*By R. & R. Gilbert, St. John's Square, Clerkenwell.*

1818.

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

ID 39187; Bookplates Rare  
242.3 PEE



IN FOCUS

## ACQUISITIONS

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

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

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

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

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

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

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



**Lorna QUINN**  
Born 1995, East Melbourne, Victoria  
*Twin stars* 2023  
oil on board  
38.0 x 30.0 x 8.0 cm  
Purchase  
Photo: Richard Harmey  
© QVMAG



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

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

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

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

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

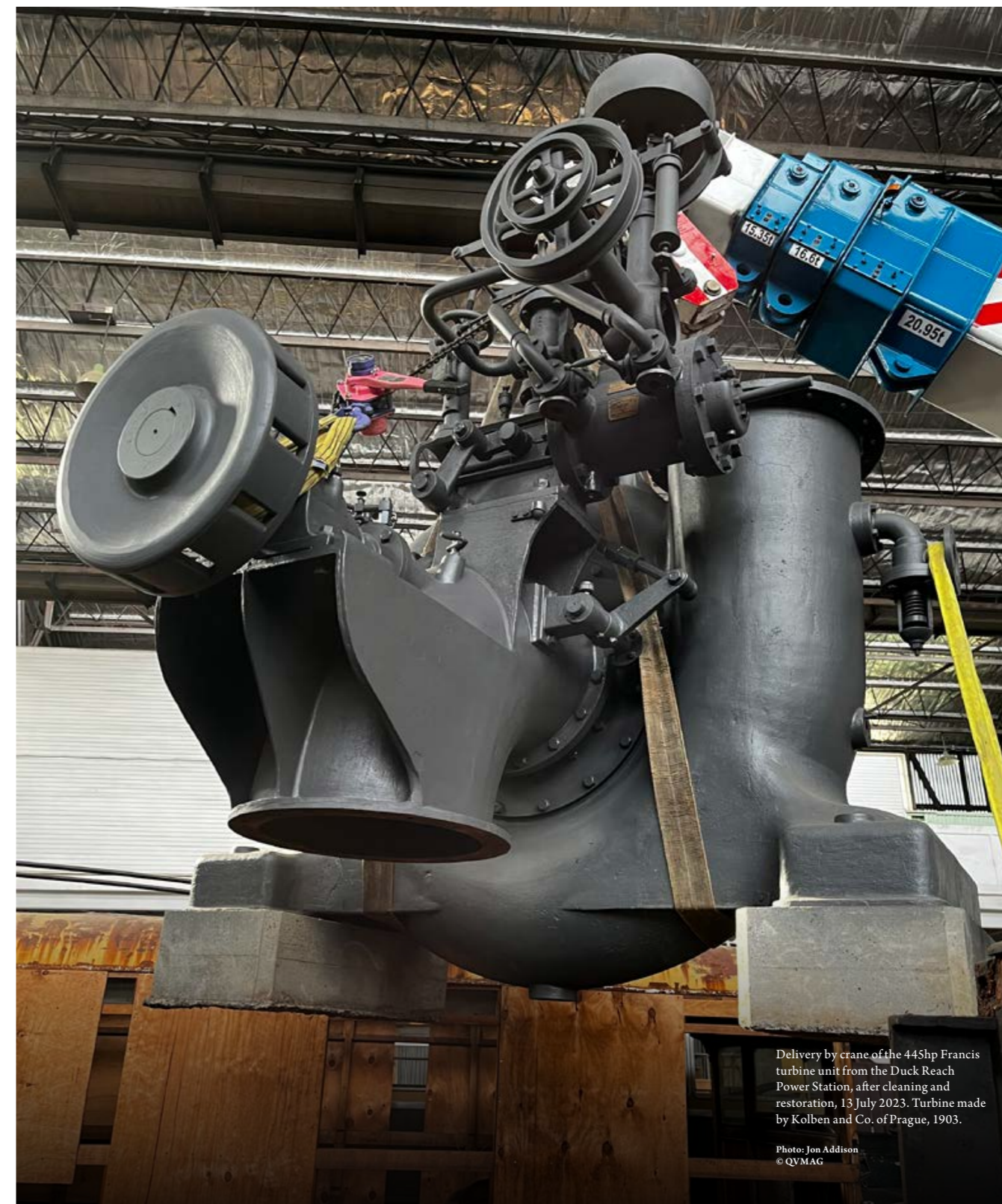
Donated along with the turbine and generator was a large gate valve used to control water flow into the Duck Reach Power Station. This was locally made by the WH Knight Foundry in 1909, specifically for the Duck Reach site.

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

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

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

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



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

Photos: Jon Addison  
© QVMAG



## ACQUISITIONS 2023/2024

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### VISUAL ARTS

#### **Katie BARRON**

Born 1994, Ontario, Canada

#### ***Arm candy* 2022**

oil on canvas  
50.0 x 60.0 cm

Gift of the QVMAG Arts Foundation

#### **Travis BELL**

Born 1991, Port Macquarie, New South Wales

#### ***A drunk Tasmanian krater* 2023**

mid-fire clay  
40.0 x 35.0 x 33.0 cm

Gift of the QVMAG Arts Foundation

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

mid-fire clay  
39.0 x 36.0 x 29.0 cm

Gift of the QVMAG Arts Foundation

#### **Keith Owen BLIGHT**

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

#### **Slab vase**

stoneware  
31.0 x 35.0 x 8.0cm

Gift of Dr Russell Cope

#### **Square vase**

stoneware  
38.0 x 10.0 x 10.0 cm

Gift of Dr Russell Cope

#### **Triangular vase**

stoneware  
29.0 x 11.0 x 11.0 cm

Gift of Dr Russell Cope

#### **Gillian BOVILL**

Born 1928, Longford, Tasmania; died 2007, Tasmania

#### **Bottle with lion face** 1960s–1980s

stoneware, hand built and wheel thrown  
15.4 x 10.0 x 11.5 cm

Gift of Jane Beckitt

#### **Bottle with stopper** 1960s–1980s

hand built and wheel thrown stoneware, cork  
12.2 x 9.5 (dia) cm

Gift of Jane Beckitt

#### **Bottle with stopper** 1960s–1980s

stoneware, hand built and wheel thrown  
12.8 x 5.8 x 5.8 cm

Gift of Jane Beckitt

#### **Bud vase [black]** 1960s–1980s

stoneware, hand built and wheel thrown  
9.0 x 5.2 (dia) cm

Gift of Jane Beckitt

#### **Bud vase [green]** 1960s–1980s

stoneware, hand built and wheel thrown  
8.1 x 4.8 (dia) cm

Gift of Jane Beckitt

#### **Bud vase [white]** 1960s–1980s

stoneware, hand built and wheel thrown  
6.3 x 4.2 (dia) cm

Gift of Jane Beckitt

#### **Bug bottle with stopper** 1960s–1980s

hand built and wheel thrown stoneware, cork  
12.9 x 6.0 (dia) cm

Gift of Jane Beckitt

#### **Cheese plate with tree cover** 1960s–1980s

stoneware, hand built and wheel thrown  
16.5 x 17.8 x 17.8 cm

Gift of Jane Beckitt

#### **Egg cup with bird lid** 1960s–1980s

stoneware, hand built and wheel thrown  
13.2 x 8.0 (dia) cm

Gift of Jane Beckitt

#### **Egg cup with bird lid** 1960s–1980s

stoneware, hand built and wheel thrown  
12.6 x 8.9 x 8.9 cm

Gift of Jane Beckitt

#### **Ewer with stopper** 1960s–1980s

stoneware, hand built and wheel thrown  
25.4 x 12.0 x 12.0 cm

Gift of Jane Beckitt

#### **Ewer with stopper** 1960s–1980s

stoneware, hand built and wheel thrown  
19.4 x 11.7 x 9.3 cm

Gift of Jane Beckitt, 2023

#### **Flower bud vase** 1960s–1980s

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

Gift of Jane Beckitt

#### **Frog bowl** 1960s–1980s

stoneware, hand built and wheel thrown  
13.4 x 19.1 x 19.1 cm

Gift of Jane Beckitt

#### **Goblet** 1960s–1980s

stoneware, hand built and wheel thrown  
17.2 x 13.3 (dia) cm

Gift of Jane Beckitt

#### **House** 1960s–1980s

stoneware, hand built  
6.7 x 5.9 x 5.7 cm

Gift of Jane Beckitt

#### **Jar with vine leaves** 1960s–1980s

stoneware, hand built and wheel thrown  
12.3 x 9.3 (dia) cm

Gift of Jane Beckitt







**Travis BELL**  
Born 1991 Port Macquarie  
*A Drunk Tasmanian Krater* 2023  
mid-fire clay  
Purchase by the QVMAG and the QVMAG Arts Foundation  
QVM:2024:D:0146

**Travis BELL**  
Born 1991 Port Macquarie  
*Stuck on the Brink Without Shoes* 2023  
mid-fire clay  
Purchase by the QVMAG and the QVMAG Arts Foundation  
QVM:2024:D:0147

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

**Jug** 1960s–1980s  
stoneware, hand built and wheel thrown  
22.5 x 13.8 x 16.0 cm  
**Gift of Jane Beckitt**

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

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

**Leaf urn with lid** 1950s  
stoneware, hand built and wheel thrown  
19.4 x 20.0 x 20.0 cm  
**Gift of Jane Beckitt**

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

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

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

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

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

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

**Lion** 1960s–1980s  
stoneware, hand built  
8.5 x 13.0 x 9.0 cm  
**Gift of Jane Beckitt**

**Maker's mark seals** 1960s–1980s  
stoneware, hand built  
various dimensions  
**Gift of Jane Beckitt**

**Mug** 1960s–1980s  
stoneware, hand built and wheel thrown  
6.2 x 5.7 (dia) cm  
**Gift of Jane Beckitt**

**Pitcher** 1960s–1980s  
stoneware, hand built and wheel thrown  
18.8 x 9.0 (dia) cm  
**Gift of Jane Beckitt**

**Relief study** 1960s–1980s  
stoneware, hand built  
14.5 x 15.2 x 4.7 cm  
**Gift of Jane Beckitt**

**Sugar bowl** 1960s–1980s  
stoneware, hand built and wheel thrown  
6.5 x 6.2 (dia) cm  
**Gift of Jane Beckitt**

**Teapot** 1960s–1980s  
stoneware, hand built and wheel thrown  
12.0 x 11.0 x 18.0 cm  
**Gift of Jane Beckitt**

**Teapot** 1960s–1980s  
stoneware, hand built and wheel thrown  
8.5 x 14.2 x 8.5 cm  
**Gift of Jane Beckitt**

**Katelyn GEARD**  
Born 2000, Latrobe, Tasmania

**(Be) longing** 2023  
graphite on paper  
200.0 x 100.0 cm  
**Gift of the QVMAG Arts Foundation**

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

**Plate** undated  
stoneware  
3.0 x 23.0 (dia) cm  
**Gift of Dr Russell Cope**

**Gwyn HANSSEN PIGOTT**  
Born 1935, Ballarat, Victoria; died 2013, London, United Kingdom

**Small bowl** undated  
porcelain  
10.0 x 12.0 (dia) cm  
**Gift of Dr Russell Cope**

**Anton HOLZNER**  
Born 1935, Innsbruck, Austria; arrived Australia 1955

**Hellenic Seascape with Apparition of Cross** 1993  
oil on canvas  
209.0 x 171.0 cm  
**Donated through the Australian Government's  
Cultural Gifts Program**

**David HOURIGAN**  
Born 1978, Brisbane, Queensland

**Launceston rubbish bin miniature** 2023  
mixed media sculpture  
12.0 x 9.0 x 9.0 cm  
**Gift of the artist**





**Bea MADDOCK**

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

**Life Drawing of Karin Lettau 1986**

pencil on paper

**Purchase**

**David MARSDEN**

Born 1949, Camberwell, Victoria

**home: body undated**

two colour lithographs on paper

28.9 x 26.95 x

**Gift of the artist**

**Marsden Paintings and Prints [Sawtooth] 2015**

colour woodcut on paper

39.7 x 28.3 x

**Gift of the artist**

**Nothing over fifty undated**

screenprint on paper

41.9 x 29.6 cm

**Gift of the artist**

**Snakepit 1994**

hand painted stencil on paper

63.2 x 50.0 cm

**Gift of the artist**

**Salamanca Festival undated**

multi-coloured layered linocut on paper

75.9 x 52.95 cm

**Gift of the artist**

**David Marsden @ Sidespace**

acrylic on paper

70.1 x 50.1 cm

**Gift of the artist**

**Exhibition of recent work [Age Gallery] undated**

ink and embossed print on paper

66.5 x 50.8 cm

**Gift of the artist**

**Martin Boyd Pottery**

1946–1963, Sydney, New South Wales

**Vase undated**

earthenware

16.0 x 8.0 (dia) cm

**Gift of Dr Russell Cope**

**Susie McMEEKIN**

Born 1954 Mittagong, New South Wales

**Vase undated**

porcelain

24.0 x 12.0 (dia) cm

**Gift of Dr Russell Cope**

**Milton MOON**

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

**Platter undated**

earthenware

3.0 x 41.0 (dia) cm

**Gift of Dr Russell Cope**

**Lorna QUINN**

Born 1995, East Melbourne, Victoria

**Twin stars 2023**

oil on board

38.0 x 30.0 x 8.0 cm

**Purchase**

**Jimmy POSSUM (attributed)**

**Bush chair before 1910**

split timber

92.5 x 55.0 x 60.0 cm

**Purchase**

**Reg PRESTON**

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

**Plate undated**

stoneware

5.0 x 38.0 (dia) cm

**Gift of Dr Russell Cope**

**Stephanie REYNOLDS**

Born 1953, New Zealand

**Off to the Opera 2023**

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

120.0 x 62.0 x 34.0 cm

**Purchase**

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

two layers of pearlised tissue, Japanese momi paper, paper flowers and Japanese lace paper

143.0 x 60.0 x 31.0 cm

**Purchase**

**Käthe RUCKENBROD**

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

**Cloisonné plate with tree**

copper and polychrome enamel

3.0 x 29.0 (dia) cm

**Gift of Dr Russell Cope**

**Karl SCHEID**

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

**Bowl undated**

porcelain

10.0 x 9.0 (dia) cm

**Gift of Dr Russell Cope**

**Open jar undated**

porcelain

13.0 x 16.0 (dia) cm

**Gift of Dr Russell Cope**





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



**Margarete SCHOTT**

Born 1911, Berlin-Charlottenburg, Germany; died 2004

**Tea bowl** undated  
porcelain  
11.0 x 8.0 (dia) cm  
Gift of Dr Russell Cope

**Schramberger Majolika-Fabrik GmbH**

1918–1989, Schramberg, Baden-Württemberg, Germany

**Tirol plate** 1970s  
stoneware  
4.0 x 40.0 (dia) cm  
Gift of Dr Russell Cope

**UNKNOWN**

**Portrait of John Charles von Stieglitz** 1890s  
oil on canvas  
82.0 x 102.0 cm  
Gift of Juanita von Stieglitz

**UNKNOWN (Handarbeit)**

**Plate** undated  
earthenware  
3.0 x 18.0 (dia) cm  
Gift of Dr Russell Cope

**Plate** undated  
earthenware  
3.0 x 23.0 (dia) cm  
Gift of Dr Russell Cope

**Gotlind WEIGEL**

Born 1932, Georgenburgkehlen, Ostpreussen, Germany

**Vase** undated  
porcelain  
32.0 x 13.0 x 20.0 cm  
Gift of Dr Russell Cope

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**ARCHIVES**

**Gillian BOVILL**

Born 1928, Longford, Tasmania; died 2007 Tasmania

**Collection of ephemera, catalogues and books**

20<sup>th</sup> century  
photographs drawings and printed materials  
Gift of Jane Beckitt

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**LIBRARY**

**The adviser: a book for young people** 1901  
Purchase

**JASHDOWNE**

**The churchwarden's and overseer's guide and director...** 1820  
Purchase

**Keith ATKINSON**

**Railway tickets of Tasmania** 1991  
Purchase

**Sarah S BAKER**

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

**John George BARTHOLOMEW**

**The pocket gazetteer of the world** 1888  
Purchase

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

Purchase

**Charlotte BRONTE**

**Shirley. A tale** 1858  
Purchase

**HA BRYDEN**

**The gold kloof** 1907  
Purchase

**Joseph BUTLER**

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

**Alexander CHALMERS**

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

**Amy Key CLARKE**

**The Roskerry treasure** [191-?]  
Purchase

**JRS CLIFFORD**

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

**COUNSELLOR (Psued.)**

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

**Mary DAVISON**

**Shadow and shine** [c. 1890]  
Purchase

**Edward Sylvester ELLIS**

**Footprints in the forest** 1897  
Purchase

**Mary E GELLIE**

**The venturesome twins** 1886  
Purchase

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

John GUNN  
*The boys of Hamnavoe* 1898  
Purchase

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

Thomas HUGHES  
*Tom Brown's school days* 1890  
Purchase

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

Ronald KING  
*Turn over, darling* 1990  
Purchase

Emma LESLIE  
*Bertie Danby's training* [1890]  
Purchase

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

Phebe F MCKEEN  
*Theodora Cameron: a home story* 1885  
Purchase

LT MEADE  
*How it all came round* 1903  
Purchase

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

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

Richard A PEERS  
*A companion for the aged* 1818  
Purchase

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

Tom PHILLIPS  
*The humument: a treated Victorian novel* 1980  
Purchase

Eliza F POLLARD  
*A girl from the eighteenth century* [190-?]  
Purchase

STA RADCLIFFE  
*The giant's cradle: and other stories* [c. 1898]  
Purchase

Mary Catherine ROWSELL  
*Traitor of patriot?: a tale of the Rye-house plot* 1885  
Purchase

*Rural scenes; or, A peep into the country. For youth* 1848  
Purchase

LC SILKE  
*Surly Bob* [1881?]  
Purchase

Gordon STABLES  
*From pole to pole: a tale of the sea* 1893  
Purchase

Richard STEAD  
*The lads of Little Clayton* [1912?]  
Purchase

Eugene SUE  
*Matilda, or; the misfortunes of virtue* 1845  
Purchase

Lucy TAYLOR  
*Through peril, toil and pain* 1899  
Purchase

## HISTORY

**445 hp Francis turbine from Duck Reach Power Station** 1903

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

**Generator set from Duck Reach Power Station** 1903

Siemens Bros. and Co.  
cast steel, brass, concrete  
229.0 x 196.0 x 130.0 cm  
Gift of the City of Launceston



**Gate valve from Duck Reach Power Station** 1909

W H Knight, Launceston  
cast steel, brass  
371.0 x 150.0 x 77.0 cm  
Gift of the City of Launceston

**Baby apnoea monitor (with sensory pads)**

1940s–1960s

Dr Jim Frost (designer)  
McIlwraith Instrumentation Pty Ltd (manufacturer)  
wood, metal, plastic  
12.5 x 21.5 x 21.5 cm (box size)  
Gift of COMA (Collection of Medical Artefacts) Tasmania

**Baby apnoea monitor with wooden casing**

1940s–1960s

Dr Jim Frost (designer)  
Tenby Instruments (Manufacturer)  
wood, metal, plastic  
9.0 x 17.4 x 13.5 cm  
Gift of COMA (Collection of Medical Artefacts) Tasmania

**Baby apnoea monitor no.1 (with sensory pads)**

1940s–1960s

Dr Jim Frost (designer)  
Tenby Instruments (Manufacturer)  
metal, plastic  
6.0 x 10.2 x 15.0 cm  
Gift of COMA (Collection of Medical Artefacts) Tasmania

**Baby apnoea monitor with test indicator (with sensory pads)**

1940s–1960s

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

Gift of COMA (Collection of Medical Artefacts) Tasmania

**Baby apnoea monitor no. 4001 (with sensory pads)**

1940s–1960s

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

Gift of COMA (Collection of Medical Artefacts) Tasmania

**Baby apnoea monitor (with dial)**

1940s–1960s

Dr Jim Frost (designer)  
Tenby Instruments (Manufacturer)  
metal, plastic  
9.0 x 15.8 x 5.0 cm

Gift of COMA (Collection of Medical Artefacts) Tasmania

**Self-administering enema syringe (with case)**

Early 1900s

S. Maw Son & Thompson, London  
metal, paint, leather, felt  
7.5 x 25.5 x 12.5 cm (case)

Gift of COMA (Collection of Medical Artefacts) Tasmania

**Badges from Queen Victoria Hospital, Launceston** 1900–1937

Unknown maker  
metal, enamel  
3.0 x 3.0 x 0.8 cm

Gift of COMA (Collection of Medical Artefacts) Tasmania

**Key badge presented to Mrs. R J Sadler** 1997

Unknown maker  
gilt metal  
4.8 x 1.4 x 1.0 cm

Gift of COMA (Collection of Medical Artefacts) Tasmania

**Key presented to the Hon E E Reece** 1964

Unknown maker  
gilt metal  
5.4 x 2.5 x 0.1 cm

Gift of COMA (Collection of Medical Artefacts) Tasmania

**KX250 x-ray tube and components** 1956

General Electric  
glass, metal  
95.0 x 15.0 x 21.0 cm

Gift of COMA (Collection of Medical Artefacts) Tasmania

**XPT 220 x-ray tube and components** 1953

General Electric  
glass, metal  
50.0 x 15.0 x 18.0 cm

Gift of COMA (Collection of Medical Artefacts) Tasmania

**Metalix portable x-ray machine no. 2742 (with case and components)** Circa 1930s

Philips Industries Ltd  
metal, leather, glass, plastic  
54.0 x 40.0 x 18.0 cm (case)

Gift of COMA (Collection of Medical Artefacts) Tasmania

**Updegrave synchronizer no. 4 (with case)**

Early 1900s

Padman & Padman, Launceston  
wood, leather, metal, cardboard, textile  
54.0 x 21.0 x 22.0 cm (case)

Gift of COMA (Collection of Medical Artefacts) Tasmania

**Artificial pneumothorax machine (with wooden case)** 1940s–1950s

Unknown maker  
metal, rubber, glass, wood  
23.5 x 18.3 x 10.6 cm (case)

Gift of COMA (Collection of Medical Artefacts) Tasmania



**Souvenir china plate**

1920s

Florentine China

transfer-printed bone china, gold paint

16.0 (dia) cm

Gift of Helena Iredell

**'Baby' oak-cased reed pump organ, Style 110, No 2**

19th century

Mason & Hamlin, Boston USA

Used at Nabowla, Tasmania

wood, leather, metal

82.0 x 80.0 x 30.0 cm

Gift of Mrs Ruth McCausland

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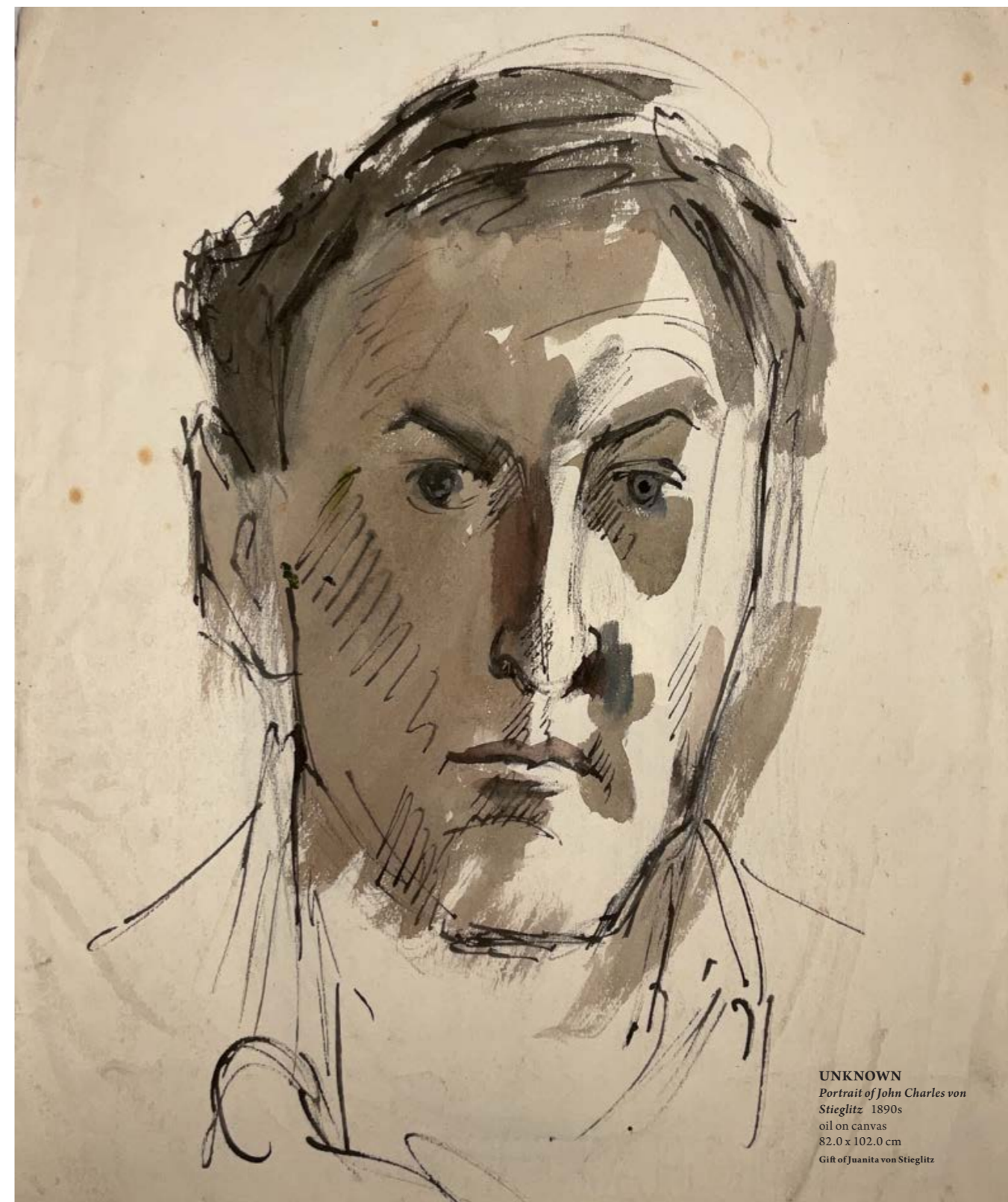
**NATURAL SCIENCES**

**Victor Jackson Butterfly Collection**

1963-2000

640 pinned butterfly specimens collected various  
locations in NSW and Queensland Australia

Donated by Philip Jackson



UNKNOWN  
Portrait of John Charles von  
Stieglitz 1890s  
oil on canvas  
82.0 x 102.0 cm  
Gift of Juanita von Stieglitz



## MUSEUM GOVERNANCE ADVISORY BOARD CHAIR'S REPORT

Over the past twelve months, the team at QVMAG has continued to make substantial progress on the strategic shift that was started through the development of the QVMAG *Futures Plan* in 2022.

This year, the strategic vision outlined in the *Futures Plan* has been developed into a suite of strategic instruments that will help guide the institution through the implementation phase of the Plan.

I have been pleased to see that the strong community support for QVMAG that we saw last year has continued to grow. The exhibition program has continued to deliver for a wide cross-section of the community in northern Tasmania, as well as visitors from further afield.

The updated science gallery for children and families has proven to be popular, and while many locals will miss their favourite *Phenomena Factory* interactives from previous years, there can be no doubt that hosting travelling galleries in this space has led to more fun science-themed activities for kids and families, and more excuses for locals to return and see what has changed.

At the time of writing, I have just returned from the launch of *This Vanishing World: Photography of Olegas Truchanas*, who migrated to Tasmania in 1949. This exhibition, which celebrates the life and work of a central figure both in the history of Tasmanian wilderness photography, as well as the history of environmental activism in the State, was a strong reminder of the importance of local cultural institutions like QVMAG.

At the launch, the Museum at Inveresk was filled with members of the local community, friends and family of Truchanas himself, and over 150 people who were excited to experience this important survey exhibition.

Through the past year, the QVMAG Museum Governance Advisory Board (MGAB) has continued to serve in our role as an Collections Committee for the institution.

In the past year, we have received 135 new objects into the collection with a total value of \$208,592. Of course, in the case of historical and cultural artefacts monetary values can be difficult to determine.

Some items, while worth little in financial terms, might have enormous cultural or historic significance. Likewise, sometimes objects have a financial value assigned but are ultimately irreplaceable at any price.

We thank the QVMAG Collection Committee for its dedicated and diligent work in the consideration of each change to the institution's collection. There are substantial efforts undertaken to ensure that each proposed acquisition (even those offered through donation) is subject to rigorous collection standards. Before a proposal is brought to the MGAB for consideration, the item in question has already been carefully vetted, and consideration given to questions such as its provenance, storage requirements, alignment with the wider collection, exhibition potential and historic or scientific importance.

This is some of the ordinary work of collecting institutions such as QVMAG that is often invisible to museum and gallery visitors.

In 2024, the MGAB said farewell to Kaye Dowling, who was a long-term member of the Board, where she represented the QVMAG Friends.

Those who know Kaye will know that she has been a tireless champion and supporter of QVMAG for many years and anyone who has interacted with the QVMAG Friends has likely encountered Kaye in her travels. We wish Kaye well in the next chapter of her life and will miss her insightful and considered perspective around the board table. The QVMAG Friends will continue to be represented on the MGAB by their incoming President, Vicki Dewsbury.

The *Futures Plan* has set an ambition for the institution that is of generational significance. To achieve the goals outlined will take many years and the efforts of many people.

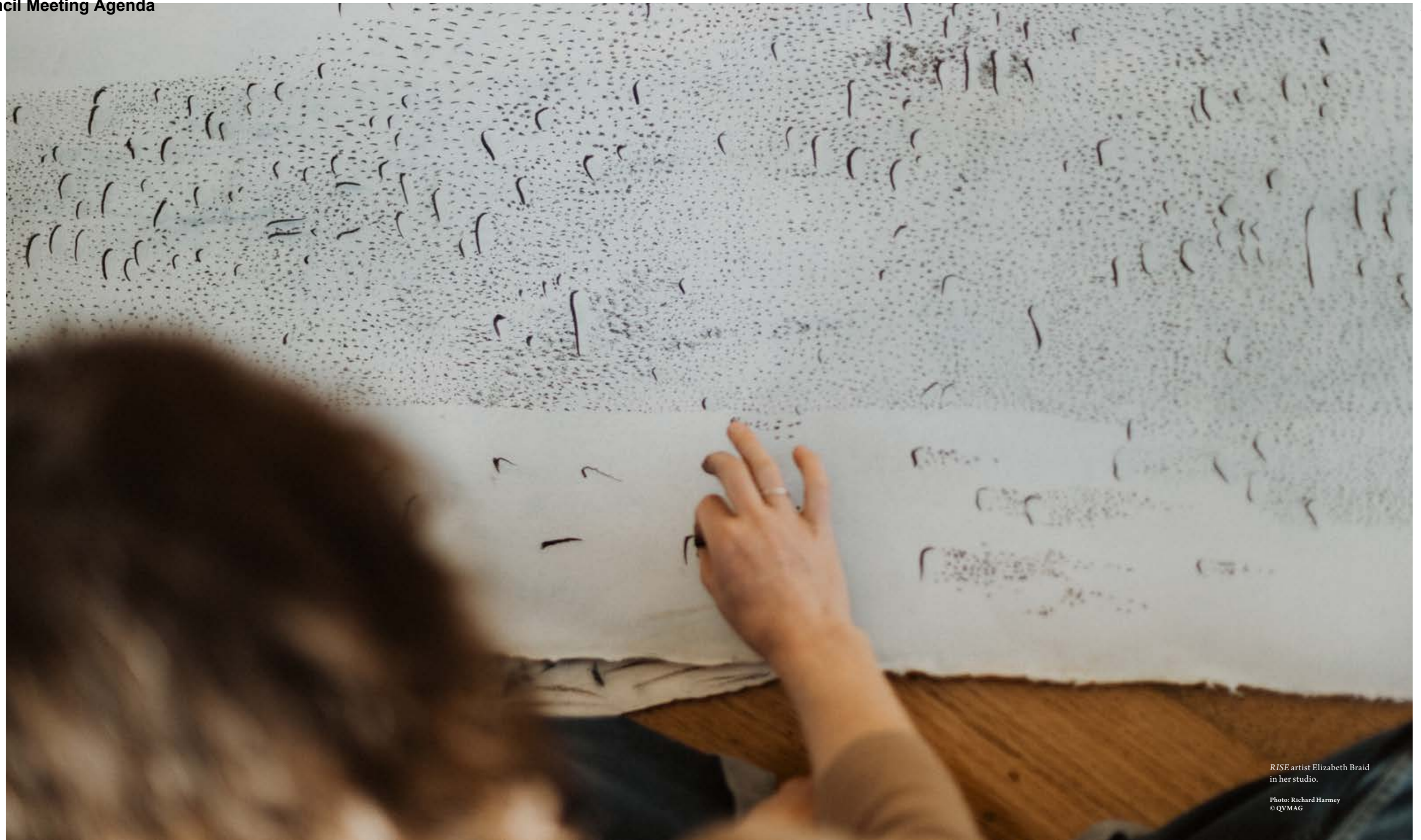
While this is true, it has been remarkable to see the incredible progress that has been made across various dimensions of the Plan over the past twelve months. The QVMAG team has risen to the challenge set by the *Futures Plan*, and I have been pleased to see the wider community noticing the increase in momentum, and doing their part to help support the Museum, the Art Gallery and the QVMAG team.

QVMAG is our cultural institution, and the team will need the support of the wider community to realise the exciting future that the *Futures Plan* has outlined for all of us.

**James Riggall**  
Chair  
Museum Governance Advisory Board

**Shauna MAYBEN**  
*The Things You Own End Up Owning You earrings* 2023  
Salt and pepper diamond, sterling silver oxidized, 18ct gold, Australian currency printed on 24ct gold leaf plastic  
Collection of the artist  
Photo: Maddie Brough  
© QVMAG





*RISE* artist Elizabeth Braid  
in her studio.

Photo: Richard Harmey  
© QVMAG



## QVMAG ARTS FOUNDATION YEAR IN REVIEW

On behalf of the QVMAG Arts Foundation, it gives me great pleasure to present a summary of activities for 2023/24, a year during which QVMAG has continued its reinvigoration. The institution has transformed into a dynamic place with many exciting activities and exhibitions. Members of the Foundation participate in these activities and greatly enjoy the improved experience.

It is gratifying to see the increased numbers of visitors across all age groups and including many from interstate and overseas. QVMAG greatly contributes to making Launceston a desirable place to live, work and visit.

The Foundation contributes by organising and sponsoring events for local community members to encourage donations of funds for purchases by the QVMAG to enhance and build its collection. It does not make choices or select items for purchase but can choose to support the acquisition program. There is a high level of accord and understanding in the Foundation's work with QVMAG, which is highly collaborative.

Since its inauguration, the Foundation has collected and contributed more than \$2 million in donations.

The Foundation continues to participate in the Museum Governance Advisory Board and contribute to the positive strategic building of the institution. We look forward to contributing to future growth and development.

At the August 2023 annual general meeting of the Foundation, the current committee was re-elected and we thank them for their continued contribution.

Jon Addison, QVMAG Senior Curator of History, gave a most interesting lecture on the Australasian League flag of 1851 held in the QVMAG collection and thought to be the origin of the current national flag.

In December, the Foundation launched its next appeal for a Masterpiece for Tasmania, which will be a commissioned work from well-known local artist Michael McWilliams. A target has been set of \$60,000 and we are well advanced in achieving this goal. Launched in 2013, the Masterpieces for Tasmania appeal has brought together individual donors from not only the immediate Launceston region but all over Tasmania to build a wonderful legacy for future generations.

An event will be organised later in 2024 to reveal the new, keenly anticipated Masterpiece, linking to the major exhibition of McWilliam's art, *The Gentle Protagonist*, opening at the Art Gallery at Royal Park in December 2024.

During the year, the Foundation proudly funded a significant number of acquisitions to enhance and grow the QVMAG collections.

These include:

- + An Amber Koroluk-Stephenson painting, *Australian Painted Ladies at Mills Plains*, a painting of butterflies pinned to a drawing of John Glover's Patterdale home and studio; for \$10,500.
- + A Mike Epworth Jimmy Possum-style chair made from timbers significant to the tradition; for \$10,000.
- + RISE artworks purchased from the very successful exhibition of works from emerging Tasmanian artists; totalling \$5,000.



Amber KOROLUK-STEPHENSON  
*Australian painted ladies at Mills Plains* 2023  
oil on linen, 142.5 x 142.5  
Gift of the Arts Foundation 2023 detail  
Photo: Rosie Hastie



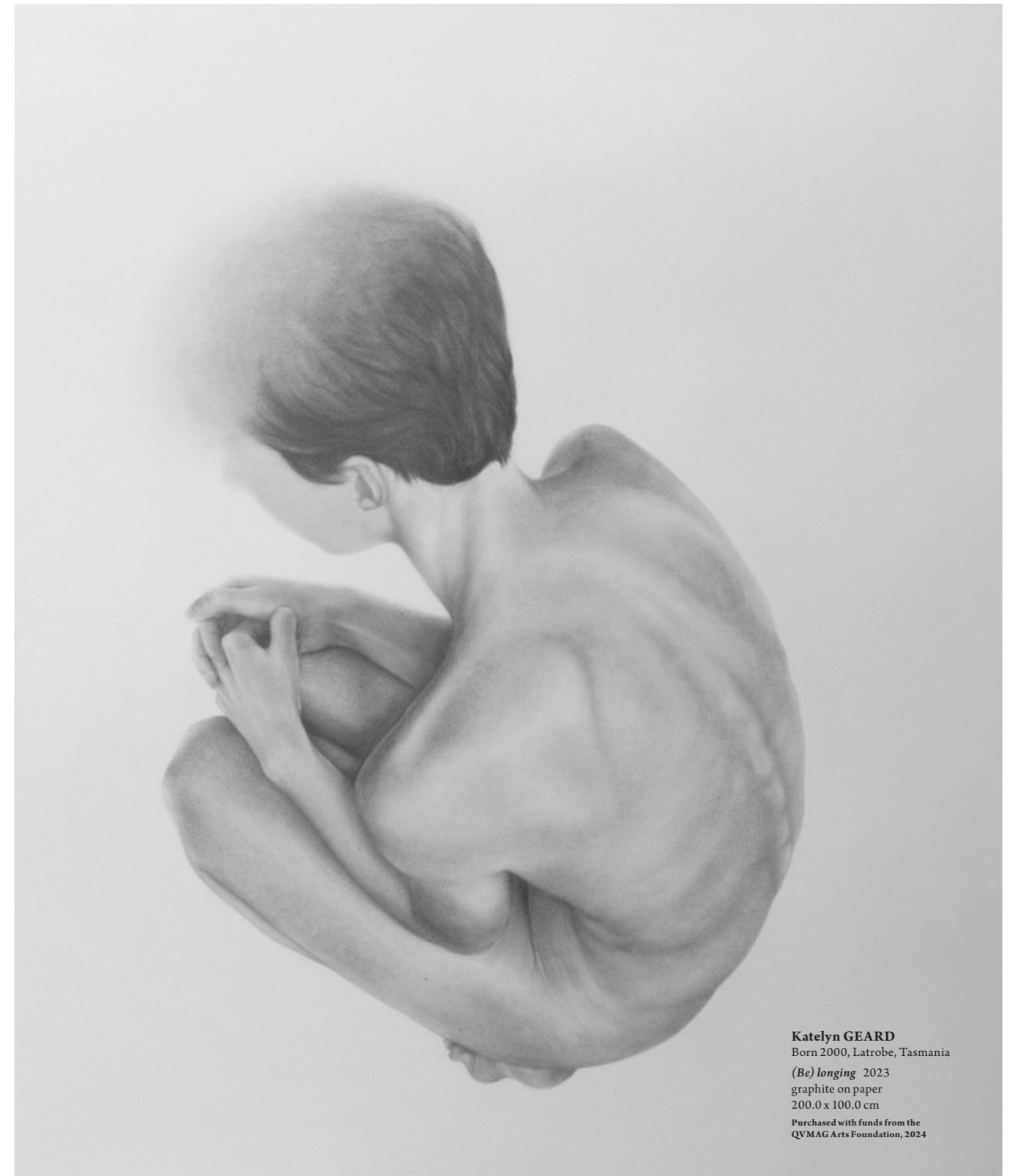
*ArtRage* is a statewide art exhibition for grade 11 and 12 students held each year at QVMAG. In 2020, the Foundation created a new award, the ArtRage Medallion, to acknowledge emerging student artists who significantly contribute to the fine arts in Tasmania.

Each year, one student is chosen by the exhibition curator to be awarded a medallion, featuring a limited-edition artwork donated by Tasmanian artist Michael McWilliams. The winner this year was Tegan Mateman from the Don College with a thoughtful work on loneliness inspired by the abandoned houses in the hydro village of Waddamana. The ArtRage Medallion 2023 was presented to Tegan in a ceremony attended by the Mayor of Launceston and received widespread media publicity.

The Foundation is currently preparing for the second of the Nuala O'Flaherty Memorial Lectures which will be delivered by an outstanding international speaker. These public lectures are free and open to several hundred people, creating a significant event for Launceston, attracting attention to the city and QVMAG.

Members of the Arts Foundation thank the Launceston City Council for supporting QVMAG, which is by far the leading such institution in Australia outside the capital cities. We look forward to many more stimulating and interesting events and exhibitions making Launceston a great place to live, work and visit.

**Brian Hartnett**  
Chairman  
QVMAG Arts Foundation



**Katelyn GEARD**  
Born 2000, Latrobe, Tasmania  
*(Be) longing* 2023  
graphite on paper  
200.0 x 100.0 cm  
Purchased with funds from the  
QVMAG Arts Foundation, 2024



## QVMAG FRIENDS YEAR IN REVIEW

This past year has seen consolidation and continued growth in membership numbers and activities for the QVMAG Friends.

Early responses to the QVMAG Membership Survey 2024 indicate that members are predominantly joining the association in support of QVMAG as a cultural institution that serves their historical and cultural aspirations for northern Tasmania, with a sense of community ownership for QVMAG.

Whether via annual subscription fees leading directly to donations, members' engagement with programmed events and exhibition offerings, or through personal advocacy of key institutional objectives outlined in the *Futures Plan*, in 2023/24 the QVMAG Friends have maintained support and continue to present as a cherished and vital group affiliated with QVMAG.

In 2023, the QVMAG Archives identified an urgent need to digitise QVMAG's Oral History collection as many recordings are currently stored on cassette tapes. The National Film and Sound Archive has set a nominal deadline of 2025 for the redundancy of magnetic tape and film media. This year, QVMAG Friends committed \$15,000 towards the Oral Histories Digitising Project and sourced additional funding to address this conservation. The collection includes over 300 stories of the QVMAG Friends oral history starting in 1990 as *Morning Coffee*.

Now known as *Our people, their stories: Oral histories of Northern Tasmania*, the Friends' monthly talk series continues to appeal to the membership, capturing stories from local communities.

The themes of the presentations over the past year included the resilience of rural families, the thrill of sporting achievements, a passion for visual arts and design, and one person's vision for the unexpected: a gallery showcasing an iconic artist from a time and place apart from Launceston.

Social opportunities are also considered important, with faithful local members joined by people new to Launceston and surrounding areas seeking social connection with and within our creative and cultural spaces.

QVMAG Friends have renewed *The Welcome Project initiative*, which invites various community groups into QVMAG to meet, socialise and explore the current offerings at each site. QVMAG's repositioning as an active, accessible and inclusive space has encouraged the committee to envision a vital and engaged membership that sees QVMAG as a 'third space'; a place apart from home or work where one can experience acceptance, inclusivity and a sense of belonging.

The Friends Committee thanks the fantastic QVMAG team which has supported the Friends throughout the year and looks forward to future endeavours and opportunities to engage with staff, curators and the wider collection.

**Vicki Dewsbury**  
President  
QVMAG Friends



Exhibition image of visitors in *Phenomena factory* at the Museum at Inveresk.

Photo: Tourism Australia

# QUEEN VICTORIA MUSEUM & ART GALLERY

## LEADERSHIP

---

**Shane Fitzgerald**  
General Manager Creative Arts and Cultural Services

**Daniel McWilliams**  
Executive Assistant  
General Manager Creative Arts and Cultural Services

**Malene Bjornskov**  
Leader Strategic Collections

**Maddie Brough**  
Leader Marketing and Communications

**Alisanne Butler**  
Leader Exhibitions

**Jules Clements**  
Leader Business Support

**Sumeena Keshow**  
Leader Learning and Engagement

**Susan Moore**  
Leader Marketing and Communications (acting)

**Gary Morgan**  
Advisor Special Projects and Strategy

**Kellie Wells**  
Leader Curatorial

## BUSINESS SUPPORT

---

**Errin Chapple**  
Business Support Officer

**Christine Gleeson**  
Shop Coordinator

**Patricia Marshall**  
Shop Officer

**Isabel Shapcott**  
Business Support Officer

**Louise Towns**  
Bookings and Administration Officer

**Adam Van Peelen**  
Digital Media and IT Officer

**Anna Wilkins Heeps**  
Coordinator Visitor Operations

## EXHIBITIONS

---

**Paul Eggins**  
Exhibitions Officer

**Louise French**  
Graphic Designer

**Jye Horan**  
Exhibitions Officer

**Tobias Jahke**  
Senior Exhibitions Officer

**Renée Singline**  
Graphic Designer

**Louise Thrush**  
Graphic Designer

## CURATORIAL

---

**Jon Addison**  
Senior Curator History

**Alfonsina Arriaga Jimenez**  
Senior Curator Natural Sciences

**Ashley Bird**  
Senior Curator Visual Arts and Design

**Katie Davies**  
Assistant Curator Visual Arts and Design

**Simon Fearn**  
Museum Collections Officer Natural Sciences

**Burcu Keane**  
Assistant Curator History

**Yvonne Leeming**  
Museum Collections Officer History

**Judy Rainbird**  
Museum Assistant Natural Sciences

**Ross Smith**  
Museum Collections Officer History

## LEARNING AND ENGAGEMENT

---

**Christopher Arkless**  
Senior Planetarium Officer

**Carmencita Palermo**  
Public Programs Officer

**George Perkins**  
Education Officer

**John Read**  
Planetarium Officer

**Vicki West**  
Aboriginal Learning Facilitator (Jun-Apr)

**Evelyn Williams**  
Education Officer

## STRATEGIC COLLECTIONS

---

**Elizabeth Adkins**  
QVMAG Registrar

**Imogen Colton**  
Conservation and Registration Technician

**Tallulah Eaves**  
Assistant Registrar QVMAG Collection Audit

**Sarah Farquhar-Still**  
Registrar QVMAG Collection Audit

**Aaron Humphries**  
Assistant Registrar QVMAG Collection Audit

**Jayne McPhee**  
Registrar QVMAG Collection Audit

**Wooi Har (Haireena) Ooi**  
Collections Database Administrator

**Andrew Parsons**  
Librarian/Archivist

**Antoinette Smith**  
Assistant Registrar QVMAG Collection Audit

**Rebecca Stephenson**  
Assistant Registrar QVMAG Collection Audit

**Cindy Thomas**  
Assistant Registrar QVMAG Collection Audit

**Kate Turner**  
Assistant Registrar QVMAG Collection Audit

**Jo Willey**  
QVMAG Registrar

## MARKETING AND COMMUNICATIONS

---

**Tash McCulloch**  
Marketing and Communications Officer





VISITOR SERVICES

**Pauline Black**  
Museum Attendant

**Victoria Boulwood**  
Museum Attendant

**Jimmy Britton**  
Museum Attendant

**Andrew Brooks**  
Museum Attendant

**ShuHan Chen**  
Museum Attendant

**Bill Evans**  
Museum Attendant

**Paul Farrell**  
Museum Attendant

**Christa Gorjup**  
Museum Attendant

**Darryn Greene**  
Museum Attendant

**Jimmy Harrison**  
Museum Attendant

**Aaron Humphries**  
Museum Attendant

**Lesley Ikin**  
Museum Attendant

**Karen Jenkins**  
Museum Attendant

**Don Keddie**  
Museum Attendant

**Heather McInnes**  
Museum Attendant

**Emma Magnusson-Reid**  
Museum Attendant

**Trish Marshall**  
Museum Attendant

**Karen Murgatroyd**  
Museum Attendant

**Joanne Myers**  
Museum Attendant

**Kristen Potts**  
Museum Attendant

**Isabel Shapcott**  
Museum Attendant

**Judy Rainbird**  
Museum Attendant

**Johnny Read**  
Museum Attendant

**Jane Taylor**  
Museum Attendant

**Katherine Taylor**  
Museum Attendant

**Dominique Tempone-Wiltshire**  
Museum Attendant

**Robyn Thomas**  
Museum Attendant

**Allan Thrush**  
Museum Attendant

## QVMAG ANNUAL REPORT

With a collection in the making since 1842, the Queen Victoria Museum and Art Gallery is proud to care for significant donations and acquisitions from across the globe.

It is northern Tasmania's home of art, natural science and history, where our community is inspired to explore and connect with the Collections.

QVMAG spans two locations—the Art Gallery at Royal Park and the Museum at Inveresk—both of which are open 363 days of the year and offer an immersive, educational and fun experience for all ages to enjoy.

First published 2024  
Queen Victoria Museum and Art Gallery  
Creative Arts and Cultural Services | City of Launceston

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To read the full 2023-24 City of Launceston Annual Report, alongside annual financial reports, please visit [www.launceston.tas.gov.au/Council/Strategies-and-Reports](http://www.launceston.tas.gov.au/Council/Strategies-and-Reports)

QVMAG is proudly owned and operated by the City of Launceston and supported by the Tasmanian Government.

### Queen Victoria Museum and Art Gallery

*Museum at Inveresk*  
2 Invermay Road, Launceston, Tasmania 7250

*Art Gallery at Royal Park*  
2 Wellington Street, Launceston, Tasmania 7250

(03) 6323 3777  
[enquiries@qvmag.tas.gov.au](mailto:enquiries@qvmag.tas.gov.au)

### City of Launceston

Town Hall, 18-28 St John Street  
Launceston, Tasmania 7250  
(03) 6323 3000  
[contactus@launceston.tas.gov.au](mailto:contactus@launceston.tas.gov.au)

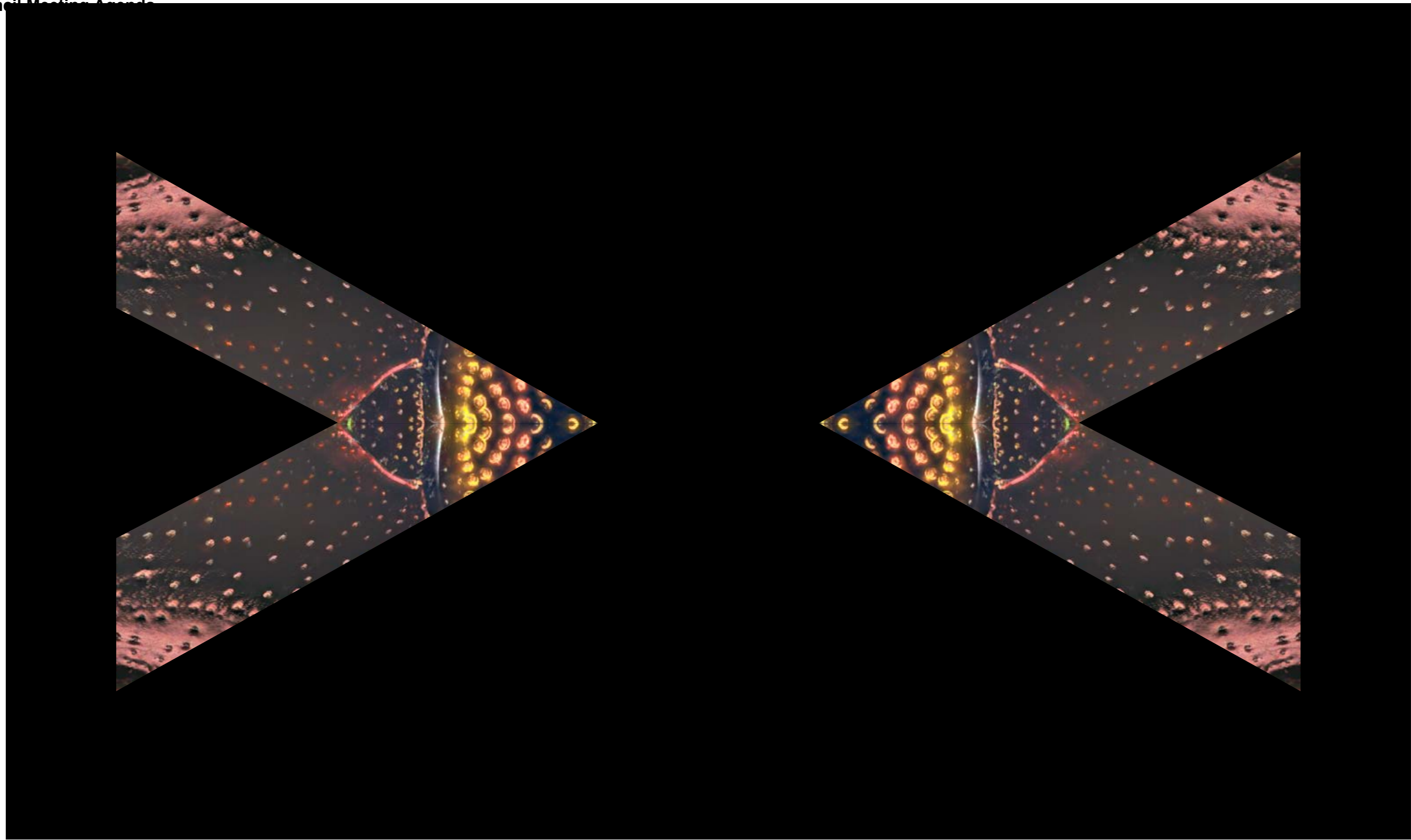






*Two dragons fighting for a pearl*  
Qing Dynasty 1644-1911  
gilt wood carving  
47cm H x 24cmW x 20cm D  
QVM:2016:DA:0007  
Donated by Professor Wong Shiu Hon, 2016  
Photo: Scott Gelston











**TITLE:** QVMAG Governance Advisory Board Charter

**FILE NO:** SF3816

**AUTHOR:** Robert Dobrzynski, General Manager

**GENERAL MANAGER:** Robert Dobrzynski

---

**DECISION STATEMENT:**

To consider the QVMAG Governance Advisory Board Charter.

**PREVIOUS COUNCIL CONSIDERATION:**

N/A

**RECOMMENDATION:**

That Council endorses the QVMAG Governance Advisory Board Charter.

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**REPORT:**

In November 2010, Launceston City Council (LCC) in its role as the Queen Victoria Museum and Art Gallery's (QVMAG) governing body, established a Governance Working Group to research, evaluate and make recommendations to Council regarding the appropriate governance arrangements for QVMAG.

This followed a review of the institution in 2005, resulting in the Chamberlain Report, which included the formation of a governance board amongst its recommendations. In late 2009, Launceston City Council had also established a QVMAG Advisory Committee.

The Governance Working Group was constructed of the following members:

- Greg Parkinson
- Jane Deeth
- Ray Norman
- Patricia Sabine
- Peter J Watt
- Prof. Nigel Forteach
- Neil MacKinnon
- Robin T J Holyman
- Jill Dearing
- Lynne Fitzgerald

The Group held four meetings. Its deliberations included to:

- Assess the institution's current governance arrangements;
- Review governance models in comparable institutions in Australian and overseas; and
- Provide Launceston City Council with advice on establishing a workable and effective governance model relevant to the institutions' future circumstances.

## Background

The basis of the QVMAG's collections was formed by the Launceston Mechanics' Institute that opened in the 1840s. QVMAG has been operating as a Council operated museum since the 1890's and is now the largest regional museum in Australia. It provides a cultural centre for northern Tasmania. It is a museum of national significance, attracting national and international visitors. Furthermore, the institution has developed valuable networks relevant to its collections in the national and international arenas.

With the reopening of the Royal Park campus as the institution's dedicated Art Gallery in September 2011 public interest is expected to increase. In accord with this development Inveresk, concentrating on science and history, will be undergoing further development in 2011/12.

Prior to this review, Launceston City Council, the QVMAG's governing body had determined that the institution be managed as a part of the overall management of Launceston City Council (LCC). Here the Council is divided into five Directorates that all report to the General Manager. The QVMAG is one of the five stand alone Directorates. The QVMAG Director is a member of Launceston City Council Executive Management Committee and participates in broader Council management issues. The Council's management structure provides ancillary support to QVMAG through Directorate sections such as Human Resources, Finance and Parks.

In September 2009 a QVMAG Advisory Committee was established to:

- Provide support and advice to the QVMAG Director on the management of the institution;
- Review reports from the QVMAG Director including but not limited to finance, operations and strategic development;
- Provide advice direct to Council, as and when requested.

Committee membership comprised two Aldermen, Launceston City Council General Manager (or delegate), two general community members and a further two members representing Friends of QVMAG and QVMAG Foundation. The Committee has no delegated authority

## QVMAG Funding

For the year ending 30 June 2010 the QVMAG's operating budget was \$4,937,436. Council is the major contributor to the institution's recurrent operating expenses and for the financial year 2009/2010 this amounted to \$3,603,960. Launceston City Council has received a commitment from the Tasmanian State Government towards the institution's annual recurrent budget which stood at \$1,208,800 for the financial year 2009/2010. As a part of the Council's agreement with the State Government the State Government's contribution increases annually in line with the CPI.

Capital expenditure for the institution is provided separately by Launceston City Council but typically significant funding comes to Council via capital grants from the State and/or Federal Governments.

The Royal Park refurbishment project and Inveresk improvements that commenced in 2008 have been funded by the three levels of government. The total cost of this work is



\$9,289,000 with \$5,232,000 being funded by Launceston City Council and \$4,057,000 from State and Federal government grants.

In addition to government recurrent funding, the institution from time to time receives project and research funding from State and Federal funding agencies. Sometimes this is supplemented by private and corporate donations and sponsorships.

Furthermore, the institution by and large relies upon private and corporate funding and sponsorships to support its acquisitions program either directly or via the QVMAG's Museum & Art Foundation.

Overall the total ongoing operation of the QVMAG as an institution is dependant upon a mixture of government funding – *Local, State & Federal* – with the major component of recurrent funding being provided by Launceston City Council. In addition the institution relies upon private and corporate donations, and cash and in-kind sponsorships for many of its programs such as exhibitions, research and publications.

### **Governance Models**

Members of the QVMAG Governance Working Group have consulted several papers on museum governance and visited a number of museums to investigate and research examples of various museum and art gallery governance models. Several members have direct museum and arts experience.

The role of an institution's governing body is to determine the policies that give it shape and substance. Conversely, management's role is to administer the institution in accord with these policies through effective planning processes, program delivery and promotion strategies.

The literature provides governance options that are in place across Australia. They range from appointed Boards of a company or incorporated association who report to shareholders or members through to employed officers who manage the institution and report to an organisation's or authority's, governing authority such as local government. Fundamentally, governance bodies are representative of and thus are accountable to a constituency – here in respect to the QVMAG, elected Council and to funding agencies– and thus on its behalf governance bodies determine the institution's:

- Purpose for being;
- The scope of the operation;
- Objectives and goals;
- Policies, such as acquisitions and de-accession, research and publication, ethics and security; and
- Determine the operational standards against which the performance of the institution can be measured and assessed.

Given that QVMAG operates under the custodianship of Launceston City Council the institution falls under the Local Government Act 1993 and under the Act Council has the ultimate responsibility for:

1. The custodianship of the institutions publically owned cultural property and its publically funded collections; and
2. The operation of the institution for the benefit of the wider community.

Launceston City Council (under the auspices of the Local Government Act 1993) is seen as the institution's governing body, representative of the institution's community of ownership and interest and directly accountable to it via the City's electorate.

As a result of its relationship with Launceston City Council the QVMAG, as an institution, is bound by policies determined by Council and a governance structure and set of agreements determined in accordance with the Local Government Act 1993. Accordingly, the QVMAG's staff members are employees of Council and as such they work under the Launceston City Council Enterprise Agreement 2010. In this QVMAG is not so different to many local government institutions funded similarly to the QVMAG or indeed the Tasmanian Museum and Art Gallery that is directly funded by the Tasmanian State Government with its staff falling under the aegis of the Tasmanian Public Service.

### **The QVMAG'S Status as an Institution**

The QVMAG is not a company, incorporated association or statutory authority and as such it does not have a board of trustees. It is accountable to Launceston City Council and other funding agencies.

The QVMAG is a not for profit community cultural enterprise and research institution that is currently auspiced, governed and managed by Launceston City Council.

There is a range of regional or specialist museums that have developed associations and societies that are bound by relevant constitutions and/or articles of association. These institutions normally have '*not for profit*' status and are not directly owned and operated by any level of government albeit that many would be the recipients of government funding – *Local State & Federal* – for projects and programs. In this category are many of the historical society museums, heritage trusts and club associations.

While the QVMAG is not a State Government institution, such as the TMAG, that has a Board of Trustees, it is nonetheless an institution of similar scale and complexity. It requires a high level of management in respect to its governance given the importance and value – *cultural, scientific & fiscal* – of the cultural property held in the QVMAG's collections.

It is important that the QVMAG is accountable to its community of ownership and interest. Consistent with this it needs to embrace and engage in a more consultative process than it has in recent years.

Governance is fundamentally to do with the determination of policy and ultimately accountability. With this in mind it is recommended that a new governance mechanism be established, the Museum Governance Advisory Board (MGAB), with formal rules, proceedings and terms of reference – *see attached*.

It will not be a management committee in any sense. Rather it is envisaged to be the QVMAG's penultimate governance body, albeit advisory in nature, on policy and strategic matters reporting directly to Launceston City Council the QVMAG's ultimate and definitive governing body. As such, it will adopt a primary role in regard to advising on:

- The determination of QVMAG policies;
- The QVMAG's Strategic Plan;
- Management of the QVMAG's annual business/enterprise planning;



- The QVMAG's annual programming, marketing and promotion issues where appropriate.

It is anticipated that the MGAB should replace the current Advisory Committee. If necessary, there may be a six month transition period, where the existing Advisory Committee could meet with the MGAB to provide a handover of responsibilities.

The MGAB should comprise of people with administrative, marketing, financial, cultural or other relevant skills and experience relative to cultural and educational institutions in order that they can provide advice to Launceston City Council, the General Manager and the QVMAG Director on matters relevant to the governance of the QVMAG as a cultural institution. This advice would be additional to that provided by the QVMAG Director who has a primary role from a management and operational perspective.

It should be acknowledged that under the Local Government Act 1993 , Council already has the power to authorise the General Manager to assemble such management advisory groups – *ad hoc & formal* – as the need and occasion arises. Ideally the MGAB should also take on an advocacy role and assist with developing partnerships and expanding the QVMAG's funding options in concert with such advisory committees.

It is recommended that the MGAB members would be appointed for a fixed term by the Council following a selection process that takes into consideration relevant expertise and areas of interest. Appointment would be made based on the criteria of the skills, expertise and experiences a member would bring to the MGAB, save only that the friends of the QVMAG and the QVMAG Foundation should each be entitled to provide one nominee to sit as members of the MGAB.

**ECONOMIC IMPACT:**

Consideration contained in the Report.

**ENVIRONMENTAL IMPACT:**

Consideration contained in the Report.

**SOCIAL IMPACT:**

Consideration contained in the Report.

**STRATEGIC DOCUMENT REFERENCE:**

Strategic Plan 2008/2013 - Priority Area 4: Cultural Environment.

**BUDGET & FINANCIAL ASPECTS:**

N/A


**DISCLOSURE OF INTERESTS:**

The officer has no conflict of interest in this item.

**ATTACHMENTS:**

1. QVMAG Governance Advisory Board Charter

I certify that I have reviewed and approved this advice and recommendation.

  
**Robert Dobrzynski: General Manager**



## **QVMAG MUSEUM GOVERNANCE ADVISORY BOARD CHARTER**

### **CONTEXT**

The Queen Victoria Museum and Art Gallery's (QVMAG) Museum Governance Advisory Board (MGAB) is a special committee of the Launceston City Council (LCC) established under the provision of Section 24 of the Local Government Act 1993 by Council resolution of its meeting held on (TBA)

Consistent with the QVMAG's status as a community cultural enterprise and its stated mission to be a leader in the intellectual and creative development of Launceston and Tasmania by increasing the community's enjoyment and understanding of Launceston's, and Tasmania's, natural and cultural heritage MGAB has the role, on behalf of LCC, to provide formal and informal advice and support to the Council, the General Manager, and QVMAG management in respect of a number of matters as set out below in the Charter under "Roles and Responsibilities".

### **STATEMENT OF PURPOSE**

The QVMAG Museum Governance Advisory Board (MGAB) is a special committee of Launceston City Council (LCC) that has the role to provide advice to LCC in order to ensure that:

The Queen Victoria Museum and Art Gallery's purpose is to engage with the wider community in order to:

- Provide research and educational opportunities;
- Generate and share new knowledge;
- Increase community awareness of current understandings relevant to the institution's collections of scientific material and material cultural production; and
- Build upon, maintain and conserve these collections for the benefit of future generations.

### **ACCOUNTABILITY**

The QVMAG Museum Governance Advisory Board shall be directly accountable to Launceston City Council, which is the QVMAG's ultimate governing body. Nothing in this Charter limits any powers or responsibilities of the Launceston City Council, its General Manager or the QVMAG Director. The MGAB is a special committee of

Council set up to advise LCC Aldermen, the General Manager and the Director on all matters relevant to the QVMAG's governance in accordance with the Local Government Act 1993. It is recognised that LCC is ultimately responsible for the custodianship of the QVMAG's collections and cultural property held in trust on behalf of the Tasmanian community.

#### **MEMBERSHIP AND COMPOSITION OF THE BOARD**

The MGAB shall consist of at least four independent community members appointed by the Launceston City Council. In addition the Friends of the QVMAG and the Launceston Museum & Art Foundation shall each be entitled to nominate a member. The LCC Mayor (or representative) will be an ex officio member of the Board with voting rights. The LCC General Manager (or representative) and QVMAG's Director, shall be non-voting ex officio members.

The community members are to be appointed by LCC with the final composition of the Board to be determined and ratified by the LCC.

The Chair shall be determined by the Council for the term from within the independent membership of the Board. In the event that the Council does not so determine the Chairperson, the Board shall itself elect a Chair from its members. The QVMAG's Director or his/her nominee will provide secretarial and administrative support for the Board.

#### **TENURE**

The term of Board membership shall be two years, with a maximum of two terms to be served consecutively. Notwithstanding the foregoing, to provide some continuity in the first two terms, half of the Board members shall be nominated to continue for a second term while the term of the other half shall expire at the end of their term. The determination of Board members to continue for a second term shall be decided by Council who shall have regard to such recommendations as may be made by the Board.

#### **BOARD MEETINGS**

The MGAB shall meet at least every two months, or more frequently as determined by the Board and meetings shall not be open to the public except where determined by



resolution of a meeting of the Board. The Board shall report to Council at least twice a year and provide timely advice to Council relevant to:

1. The institution's annual budget;
2. The institution's programming;
3. New and/or revised policies.
4. Standards and performance reviews.
5. The initial assessment of the institution's Annual Report.

#### **QUORUM**

A quorum shall be at least 50% plus one of the members of the Board, present in person or by using any appropriate technology. The quorum must be present at all times during the meeting.

#### **COMMITTEE PAPERS**

The QVMAG's Director or his/her nominee shall act as the Board Secretary and shall ensure that any upcoming meeting's agenda and support papers are distributed at least five clear working days in advance of a meeting. In addition the Board's Secretary shall also ensure that minutes and reports flowing out of a meeting are distributed to members and Aldermen in a timely way and in accord with LCC meeting schedules.

#### **COMMITTEE MINUTES**

The Board shall ensure that comprehensive minutes of all Board meetings to be approved by the chairperson, are prepared at the earliest possible date after a meeting. Minutes of all meetings shall be submitted for the confirmation at the next meeting of the Board.

#### **BOARD REVIEWS**

The Board shall review its charter and performance annually and report to the LCC on the results of the review.

#### **ROLE AND RESPONSIBILITIES**

The QVMAG Museum Governance Advisory Board's primary role is to advise LCC on policy matters and the ongoing development of the institution. Consistent with this the Board will advise upon, and report to LCC where and when appropriate. Such advice may include matters related to:

1. Advising LCC on the institution's purpose for being and institutional objectives and goals as an integral part of the QVMAG's Strategic Planning processes and most specifically in the context of the institution's education and research roles;
2. Providing advice on the QVMAG Strategic Plan;
3. Supporting the institution and specifically assisting with facilitating higher levels of engagement with the Community;
4. Advising upon the institution's quality assurance mechanisms where appropriate;
5. The review and implementation of museum processes and practices relevant to current best practice in museum practice and research relevant to the institution's collections;
6. Raising the institution's research and publication profile in a Tasmanian, national and international context and importantly within the cultural and scientific communities relevant to the QVMAG's collections and programming;
7. Providing an advocacy body for the QVMAG and where appropriate represent the institution in the wider community;
8. Fundraising and securing government, private and corporate sponsorships in support of the institution's acquisitions and exhibitions program, its research initiatives and publications program and;
9. Supporting the QVMAG Director in the delivery of the institution's exhibition, research and publication programs and their outcomes.

#### **CONFLICT OF INTEREST**

If any MGAB member has a material personal interest or interest by way of a personal or other relationship to any matter being considered by the MGAB then that member must give the Board notice of the interest as soon as that member becomes aware of the interest, in accordance with the Conflict of Interest provisions within the Local Government Act 1993. The notice must provide details of the nature and extent of the interest.

#### **AUTHORITY**

The QVMAG Museum Governance Advisory Board shall be an advisory body tasked with the role of advising LCC on governance issues, policy development and supporting the QVMAG's operational activities. In doing so, the MGAB will work closely and in accord with the Director of the QVMAG.



**REPORTING**

At least twice a year, the Chair of the MGAB shall present a report on matters related to the Board's Charter to a meeting of the Strategic, Policy and Planning Committee of the Launceston City Council.

**MEETING PROCEDURE**

Meetings of the Group should be conducted in accordance with the Local Government Meeting Procedures Regulations 2005 in so far as they are relevant. Members of the MGAB should have regard to the provisions of the Local Government Act 1993 in so far as they relate to obligations placed upon members of all Council Committees.

[Agenda Report](#)

Council Meeting date - Tuesday, 14 June 2011

Item No. 18.2

To view Agenda Report - double click on hyperlink.

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**TITLE:** QVMAG Governance Advisory Board Charter

**FILE NO:** SF3816

**AUTHOR:** Robert Dobrzynski, General Manager

**GENERAL MANAGER:** Robert Dobrzynski

---

**DECISION STATEMENT:**

To consider the QVMAG Governance Advisory Board Charter.

**PREVIOUS COUNCIL CONSIDERATION:**

N/A

**RECOMMENDATION:**

That Council endorses the QVMAG Governance Advisory Board Charter.

---

**Mr R Mulvaney was in attendance to answer questions in respect of this item.**

**Alderman R I Soward withdrew from meeting at 4:46pm.**

**Alderman R I Soward re-attended meeting at 4:50pm.**

**Alderman R L McKendrick withdrew from meeting at 4:52pm.**

**Ald R L McKendrick re-attended meeting at 4:53pm.**

**DECISION: 14/06/2011**

**RESOLUTION: (1):**

**Moved Alderman R L McKendrick, seconded Alderman J D Ball.**

**That the Recommendation be adopted.**

**RESOLUTION: (2):**

**Moved Alderman J D Ball, seconded Alderman R I Soward.**



That an extension of time of 3 minutes be granted to Alderman F R Nott.

ABSENT. DID NOT VOTE - Ald R L Armitage, Ald R W Shipp, Ald A C Peck, Ald I N Dean

**CARRIED UNANIMOUSLY 8:0**

Alderman R I Soward withdrew from meeting at 5:15pm.  
Ald R I Soward re-attended meeting at 5:16pm.

**THE SUBSTANTIVE MOTION (Res 1) WAS PUT AND CARRIED**

ABSENT. DID NOT VOTE - Ald R L Armitage, Ald R W Shipp, Ald A C Peck, Ald I N Dean

**CARRIED UNANIMOUSLY 8:0**

## Queen Victoria Museum and Art Gallery

@ ROYAL PARK AND @ INVERESK  
PO Box 403, Launceston, Tasmania 7250  
T (03) 6323 3777 F (03) 6323 3776 INT +61 3 6323 3777  
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ABN: 73 149 070 625

1

### QUEEN VICTORIA MUSEUM & ART GALLERY GOVERNANCE

#### INTRODUCTION

In November 2010, Launceston City Council (LCC) in its role as the Queen Victoria Museum and Art Gallery's (QVMAG) governing body, established a Governance Working Group to research, evaluate and make recommendations to Council regarding the appropriate governance arrangements for QVMAG.

This followed a review of the institution in 2005, resulting in the Chamberlain Report, which included the formation of a governance board amongst its recommendations. In late 2009, LCC had also established a QVMAG Advisory Committee.

The Governance Working Group held four meetings. Its deliberations included to:

- Assess the institution's current governance arrangements;
- Review governance models in comparable institutions in Australia and overseas; and
- Provide LCC with advice on establishing a workable and effective governance model relevant to the institutions' future circumstances.

#### BACKGROUND

The basis of the QVMAG's collections was formed by the Launceston Mechanics' Institute that opened in the 1840s. QVMAG has been operating as a Council operated museum since the 1890's and is now the largest regional museum in Australia. It provides a cultural centre for northern Tasmania. It is a museum of national significance, attracting national and international visitors. Furthermore, the institution has developed valuable networks relevant to its collections in the national and international arena.



Queen Victoria Museum and Art Gallery

Proudly owned and operated by





With the reopening of the Royal Park as the institution's dedicated Art Gallery in September 2011 public interest is expected to increase. In accord with this development Inveresk, concentrating on science and history, will be undergoing further development in 2011/12.

Prior to this review, LCC, the QVMAG's governing body has determined that the institution be managed as a part of the overall management of Launceston City Council (LCC). Here the Council is divided into five Directorates that all report to the General Manager. The QVMAG is one of the five stand alone Directorates. The QVMAG Director is a member of LCC Executive Management Committee and participates in broader Council management issues. The Council's management structure provides ancillary support to QVMAG through Directorate sections such as Human Resources, Finance and Parks.

In September 2009 a QVMAG Advisory Committee was established to:

- Provide support and advice to the QVMAG Director on the management of the institution;
- Review reports from the QVMAG Director including but not limited to finance, operations and strategic development;
- Provide advice direct to Council, as and when requested.

Committee membership comprised two Alderman, LCC General Manager (or delegate), two general community members and a further two members representing Friends of QVMAG and QVMAG Foundation. The Committee has no delegated authority

#### **QVMAG FUNDING**

For the year ending 30 June 2010 the QVMAG's operating budget was \$4,937,436. Council is the major contributor to the institution's recurrent operating expenses and for the financial year 2009/2010 this amounted to \$3,603,960. LCC has received a commitment from the Tasmanian State Government towards the institution's annual recurrent budget which stood at \$1,208,800 for the financial year 2009/2010. As a part of the Council's agreement with the State Government the State Government's contribution increases annually in line with the CPI.

Capital expenditure for the institution is provided separately by LCC but typically significant funding comes to Council via capital grants from the State and/or Federal Governments.

The Royal Park refurbishment project and Inveresk improvements that commenced in 2008 has been funded by the three levels of government. The total cost of this work is \$9,289,000 with \$5,232,000 being funded by LCC and \$4,057,000 from State and Federal government grants.

In addition to government recurrent funding, the institution from time to time receives project and research funding from State and Federal funding agencies. Sometimes this is supplemented by private and corporate donations and sponsorships.

Furthermore, the institution by and large relies upon private and corporate funding and sponsorships to support its acquisitions program either directly or via the QVMAG's Museum & Art Foundation.

Overall the total ongoing operation of the QVMAG as an institution is dependant upon a mixture of government funding – *Local, State & Federal* – with the major component of recurrent funding being provided by LCC. In addition the institution relies upon private and corporate donations, and cash and in-kind sponsorships for many of its programs such as exhibitions, research and publications.

### **GOVERNANCE MODELS**

Members of the QVMAG Governance Working Group have consulted several papers on museum governance and visited a number of museums to investigate and research examples of various museum and art gallery governance models. Several members have direct museum and arts experience.

The role of an institution's governing body is to determine the policies that give it shape and substance. Conversely, management's role is to administer the institution in accord with these policies through effective planning processes, program delivery and promotion strategies.



The literature provides governance options that are in place across Australia. They range from appointed Boards of a company or incorporated association who report to shareholders or members through to employed officers who manage the institution and report to an organisation's or authority's, governing authority such as local government. Fundamentally, governance bodies are representative of and thus are accountable to a constituency – here in respect to the QVMAG, elected Council and to funding agencies – and thus on its behalf governance bodies determine the institution's:

- Purpose for being;
- The scope of the operation;
- Objectives and goals;
- Policies, such as acquisitions & de-accession, research & publication, ethics and security; and
- Determine the operational standards against which the performance of the institution can be measured and assured.

Given that QVMAG operates under the custodianship of Launceston City Council the institution falls under the Local Government Act 1993 and under the Act Council has the ultimate responsibility for:

1. The custodianship of the institutions publically owned cultural property and its publically funded collections; and
2. The operation of the institution for the benefit of the wider community.

Launceston City Council is seen as the institution's governing body, representative of the institution's community of ownership and interest and directly accountable to it via the city's electorate.

As a result of its relationship with LCC the QVMAG, as an institution, is bound by policies determined by Council and a governance structure and set of agreements determined in accordance with the Local Government Act. Accordingly, the QVMAG's staff members are employees of Council and as such they work under the LCC Enterprise Agreement 2010. In

this QVMAG is not so different to many local government institutions funded similarly to the QVMAG or indeed Tasmanian Museum and Art Gallery that is directly funded by the Tasmanian State Government with its staff falling under the aegis of the Tasmanian Public Service.

#### **THE QVMAG'S STATUS AS AN INSTITUTION**

The QVMAG is a not for profit community cultural enterprise and research institution that is currently auspiced, governed and managed by Launceston City Council.

The QVMAG is not a company, incorporated association or statutory authority and as such it does not have a board of trustees. It is accountable to LCC and other funding agencies.

There is a range of regional or specialist museums that have developed associations and societies that are bound by relevant constitutions and/or articles of association. These institutions normally have '*not for profit*' status and are not directly owned and operated by any level of government albeit that many would be the recipients of government funding – *Local State & Federal* – for projects and programs. In this category are many of the historical society museums, heritage trusts and club associations.

While the QVMAG is not a State Government institution, such as TMAG that have a Board of Trustees, it is nonetheless an institution of similar scale and complexity. It requires a high level of management in respect to its governance given the importance and value – *cultural, scientific & fiscal* – of the cultural property held in the QVMAG's collections.

It is important that QVMAG is accountable to its Community of Ownership and Interest. Consistent with this it needs to embrace and engage in a more consultative process than it has in recent years.

Governance is fundamentally to do with the determination of policy and ultimately accountability. With this in mind it is recommended that a new governance mechanism be established (Museum Governance Advisory Board MGAB) with formal rules, proceedings and terms of reference – *see attached charter*.



It will not be a management committee in any sense. Rather it is envisaged to be the QVMAG's penultimate governance body, albeit advisory in nature, on policy and strategic matters and to report directly to Launceston City Council the QVMAG's ultimate and definitive governing body. As such, it will adopt a primary role in regard to advising on:

- The determination of QVMAG policies;
- The QVMAG's Strategic Plan;
- Management of QVMAG's annual business/enterprise planning;
- The QVMAG's annual programming, marketing and promotion issues where appropriate.

It is anticipated that the MGAB should replace the current Advisory Committee. It is recommended that there be a six month transition period where the existing Advisory Committee shall meet with the MGAB to provide a handover of responsibilities.

The MGAB should comprise of people with administrative, marketing, financial, cultural or other relevant skills and experience relative to cultural and educational institutions in order that they can provide advice to LCC, the General Manager and QVMAG Director on matters relevant to the governance of the QVMAG as a cultural institution. This advice would be in addition to that provided by the QVMAG Director who has a primary role from a management and operational perspective.

It should be acknowledged that under the Local Government Act, Council already has the power to authorise the General Manager to assemble such management advisory groups – *ad hoc & formal* – as the need and occasion arises. Ideally the MGAB should also take on an advocacy role and assist with developing partnerships and expanding the QVMAG's funding options in concert with such advisory committees.

It is recommended that the MGAB members will be appointed for a fixed term by the Council following a selection process that takes into consideration relevant expertise and areas of interest. Appointment will be made based on the criteria of the skills, expertise and experiences a member will bring to the MGAB. Save only that the Friends of QVMAG and the Museum and Art Gallery Foundation shall each be entitled to provide one nominee to sit as members of MGAB.

## **QVMAG MUSEUM GOVERNANCE ADVISORY BOARD CHARTER**

### **CONTEXT**

The Queen Victoria Museum and Art Gallery's (QVMAG) Museum Governance Advisory Board (MGAB) is a special committee of the Launceston City Council (LCC) established under the provision of Section 24 of the Local Government Act 1993 by Council resolution of its meeting held on 14 June, 2011.

Consistent with the QVMAG's status as a community cultural enterprise and its stated mission to be a leader in the intellectual and creative development of Launceston and Tasmania by increasing the community's enjoyment and understanding of Launceston's, and Tasmania's, natural and cultural heritage, MGAB has the role, on behalf of LCC, to provide formal and informal advice and support to the Council, The General manager, and QVMAG management in respect of a number of matters as set out below in the Charter under "Roles and Responsibilities".

### **STATEMENT OF PURPOSE**

The Queen Victoria Museum and Art Gallery's purpose is to engage with the wider community in order to:

- Provide research and educational opportunities;
- Generate and share new knowledge;
- Increase community awareness of current understandings relevant to the institution's collections of scientific material and material cultural production; and
- Build upon, maintain and conserve these collections for the benefit of future generations.

### **ACCOUNTABILITY**

The MGAB shall be directly accountable to Launceston City Council, which is the QVMAG's ultimate governing body. Nothing in this Charter limits any powers or responsibilities of the Launceston City Council, its General Manager or the QVMAG Director. The MGAB is a special committee of Council set up to advise LCC Aldermen, the General Manager and the Director on all matters relevant to the QVMAG's governance in accordance with the Local



Government Act 1993. It is recognised that LCC is ultimately responsible for the custodianship of the QVMAG's collections and cultural property held in trust on behalf of the Tasmanian community.

#### **MEMBERSHIP AND COMPOSITION OF THE BOARD**

The MGAB shall consist of at least four independent community members appointed by the Launceston City Council. In addition the Friends of the QVMAG and the Launceston Museum & Art Foundation shall each be entitled to nominate a member. The LCC Mayor (or representative) will be an ex officio member of the Board with voting rights. The LCC General Manager (or representative) and QVMAG's Director, shall be non-voting ex officio members.

The community members are to be appointed by LCC with the final composition of the Board to be determined and ratified by the LCC.

The Chair shall be determined by the Council for the term from within the independent membership of the Board. In the event that the Council does not so determine the Chairperson, the Board shall itself elect a Chair from its members. The QVMAG's Director or his/her nominee will provide secretarial and administrative support for the Board.

#### **TENURE**

The term of Board membership shall be two years, with a maximum of two terms to be served consecutively. Notwithstanding the foregoing, to provide some continuity in the first two terms, half of the Board members shall be nominated to continue for a second term while the term of the other half shall expire at the end of their term. By the third term a sequence will be in place whereby half the membership will be in place for the next new term. The determination of Board members to continue for a second term shall be decided by Council who shall have regard to such recommendations as may be made by the Board.

#### **BOARD MEETINGS**

The MGAB shall meet at every two months, or as determined by the Board and meetings shall not be open to the public except where determined by resolution of a meeting of the Board. The Board shall report to Council at least twice a year and provide timely advice to Council relevant to:

1. The institution's annual budget;
2. The institution's programming;
3. New and/or revised policies.
4. Standards and performance reviews.
5. The initial assessment of the institution's Annual Report.

#### **QUORUM**

A quorum shall be at least 50% plus one of the members of the Board, present in person or by using any appropriate technology. The quorum must be present at all times during the meeting.

#### **COMMITTEE PAPERS**

The QVMAG's Director or his/her nominee shall act as the Board Secretary and shall ensure that any upcoming meeting's agenda and support papers are distributed at least five clear working days in advance of a meeting. In addition the Board's Secretary shall also ensure that minutes and reports flowing out of a meeting are distributed to members and Aldermen in a timely way and in accord with LCC meeting schedules.

#### **COMMITTEE MINUTES**

The Board shall ensure that comprehensive minutes of all Board meetings to be approved by the Chairperson, are prepared at the earliest possible date after a meeting. Minutes of all meetings shall be submitted at the next meeting of the Board.

#### **BOARD REVIEWS**

The Board shall review its charter and performance annually and report to the LCC on the results of the review.

#### **ROLE AND RESPONSIBILITIES**

The MGAB's primary role is to advise LCC on policy matters and the ongoing development of the institution. Consistent with this the Board will advise upon, and report to LCC where and when appropriate. Such advice may include matters related to:



1. Advising LCC on the institution's purpose for being and institutional objectives and goals as an integral part of the QVMAG's Strategic Planning processes and most specifically in the context of the institution's education and research roles;
2. Providing advice on the QVMAG Strategic Plan;
3. Supporting the institution and specifically assisting with facilitating higher levels of engagement with the Community;
4. Advising upon the institution's quality assurance mechanisms where appropriate;
5. The review and implementation of museum processes and practices relevant to current best practice in museum practice and research relevant to the institution's collections;
6. Raising the institution's research and publication profile in a Tasmanian, national and international context and importantly within the cultural and scientific communities relevant to the QVMAG's collections and programming;
7. Providing an advocacy body for the QVMAG and where appropriate represent the institution in the wider community;
8. Fundraising and securing government, private and corporate sponsorships in support of the institution's acquisitions and exhibitions program, its research initiatives and publications program and;
9. Supporting the QVMAG Director in the delivery of the institution's exhibition, research and publication programs and their outcomes;

#### **CONFLICT OF INTEREST**

If any MGAB member has a material personal interest in or interest by way of a personal or other relationship to any matter being considered by the MGAB then that member must give the Board and LCC notice of the interest as soon as that member becomes aware of the interest, in accordance with the Conflict of Interest provisions within the Local

Government Act 1993. The notice must provide details of the nature and extent of the interest.

#### **AUTHORITY**

The MGAB shall be an advisory body tasked with the role of advising LCC on governance issues, policy development and supporting the QVMAG's operational activities. In doing so, the MGAB will work closely and in accord with the Director of the QVMAG.

#### **REPORTING**

At least twice a year, the Chair of the MGAB shall present a report on matters related to the Board's Charter to a meeting of the Strategic, Policy and Planning Committee of the Launceston City Council.

#### **MEETING PROCEDURE**

Meetings of the Group should be conducted in accordance with the Local Government Meeting Procedures Regulations 2005 in so far as they are relevant. Members of the MGAB should have regard to the provisions of the Local Government Act 1993 in so far as they relate to obligations placed upon members of all Council Committees.



Launceston City Council  
Reference No. 07-PI-008  
Version: 21/09/2009  
Approved By: Council

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## QVMAG Advisory Committee Rules

### **PURPOSE:**

To set out the role, responsibilities and structure of the Queen Victoria Museum and Art Gallery (QVMAG) Advisory Committee.

### **SCOPE:**

Applies to the management of the QVMAG.

### **POLICY:**

A special committee under section 24 of the Local Government Act 1993, known as the QVMAG Advisory Committee has been established. The role of the Committee is to provide advice regarding management of the QVMAG.

## PART 1 – PRELIMINARY

**1. The QVMAG Advisory Committee is established by Launceston City Council as a special committee under section 24 of the Local Government Act 1993.**

### **2. Title**

This document is called the QVMAG Advisory Committee Policy (07-PI-008)

### **3. Name**

The name of the committee is the QVMAG Advisory Committee.

### **4. Principal Objectives**

The principal objective of the Committee is:

- To provide advice to the QVMAG Director;
- To provide advice and reports to Council.

### **5. Interpretation**

In this constitution the following words are assigned the meanings given below unless the contrary intention appears.

**Committee** means the QVMAG Advisory Committee.

**Chairperson** means the chair of the Committee.

**Community member** means duly appointed non-council representatives.

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## QVMAG Advisory Committee Rules

**Council** means the Launceston City Council.

**Council member** means the Aldermen appointed by Council and the Launceston City Council General Manager (or delegate).

**Members** means all members of the Committee.

**Quorum** is a simple majority of members.

### PART 2 - FUNCTIONS

#### 6. Functions

##### 6.1. The Committee functions include:

- To receive advice and reports from internal and external sources;
- To provide advice to the QVMAG Director;
- To review reports, including but not limited to financial, operational and strategic reports from the QVMAG Director;
- To provide advice to Council when requested;
- To provide reports for Council when requested through the General Manager or Directors.
- To work with QVMAG staff and members of the community and other stakeholders to advance the aims of the Museum and Art Gallery in conjunction with Directors.

##### 6.2. The Committee has no delegated authority.

### PART 3 - MEMBERSHIP

#### 7. Membership

##### 7.1. The membership of the Committee is to include:

- Two Aldermen appointed by Council
- Launceston City Council General Manager (or delegate)
- Two general community members with a further member appointed by the Friends of the QVMAG and another appointed by the QVMAG Foundation.

##### Selection Criteria:

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## QVMAG Advisory Committee Rules

The following criteria will be applied in the selection of the general community members of the Committee:

- Demonstrated contribution to, or special interest in, the Arts, Natural Sciences or Historical disciplines.
- Familiarity with the operation of Public cultural / scientific institutions.
- Familiarity with Committee practice.
- Strong local community links and involvement.
- Demonstrated ability to provide new activity and/or promotional insights and objective advice.

7.2. Members are to be appointed for a minimum period of two years.

7.3. The membership period shall be concurrent with Council elections except in the first year.

7.4. Council may terminate the appointment of a member at its discretion.

7.5. Appointment, replacement or termination does not become effective until all members are notified in writing.

7.6. Members are not entitled to remuneration beyond the reimbursement of out of pocket expenses.

### 8. Appointment of Community Members

8.1. The Council members on the Committee and the Director of the QVMAG are to seek expressions of interest from potential community members and make recommendations to Council.

8.2. Council is to appoint community members.

8.3. Community members may resign with the provision of one months notice to the Committee.

## PART 4 - MEETINGS OF REPRESENTATIVES

### 9. Convening of Meetings

9.1. The Committee may, subject to these rules, hold such general meetings as are necessary to carry out its functions. Meetings will be at least tri-monthly.

9.2. A general meeting of members of the Committee is to be convened at the request of the Chairperson or 3 or more members.

9.3. 7 days notice, in writing, of a general meeting is to be given to members unless the chairperson decides matters are urgent.

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### **QVMAG Advisory Committee Rules**

9.4. The notice is to specify the place, date, and time of the meeting and the business to be transacted at the meeting.

#### **10. First General Meeting**

10.1. A general meeting is to be held within 28 days of the establishment of the Committee to:

10.1.1 Elect the chairperson

10.1.2 Elect a deputy chairperson

10.2. The Committee is to elect a chairperson and deputy chairperson at the first general meeting following the appointment of new members resulting from Council elections.

### **PART 5 - PROCEEDINGS OF MEETINGS**

#### **11. Attendance**

11.1. The chairperson may invite any other person to attend and address a general meeting or to be an observer.

11.2. A general meeting is not open to the public.

#### **12. Quorum**

12.1. A meeting may only proceed where a quorum is present.

#### **13. Quorum not present**

13.1. If a meeting lacks a quorum it is to be postponed and reconvened at a later date or time.

#### **14. Chairperson and Deputy**

14.1. The chairperson will chair general meetings.

14.2. In the absence of the chairperson, the deputy chairperson will chair the meeting.

14.3. In the absence of both the chairperson and the deputy chairperson, the members are to choose one of their number to chair the meeting or part of the meeting.

#### **15. Conduct of Meeting**

15.1. The chairperson, subject to these rules, will use, where appropriate, the Local Government (Meeting Procedures) Regulations 2005 when conducting meetings.

#### **16. Disclosure of Interests**

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### QVMAG Advisory Committee Rules

- 16.1. A representative, as soon as practicable after the relevant facts come to the representative's knowledge, must disclose to the Committee any of the following:
- 16.2. A direct or indirect pecuniary interest in a matter being considered, or about to be considered, by the Committee.
- 16.3. An interest of the representative in a matter that may conflict with the proper performance of the representative's duties in relation to consideration of the matter.

A representative who has declared an interest in a matter that is to be considered by the Committee must not be present during any deliberation of the Committee in relation to that matter or take part in any decision of the Committee in relation to that matter.

In the instances above, provisions of the Local Government Act 1993 are to be followed for the definitions of pecuniary interest.

### PART 6 - PROVISION OF SERVICES

#### 17. Council Services

- 17.1. Council's QVMAG Directorate will provide the following support services to the Committee:
  - 17.1.1 Information technology and support
  - 17.1.2 Office accommodation and administrative support human resources
  - 17.1.3 Any other Council services relevant to its functions
- 17.2. Council will allocate the appropriate overhead charges for the provision of these services.

### PART 7 - MISCELLANEOUS

#### 18. Minutes

- 18.1. The Committee is to ensure that minutes of general meetings are properly recorded.
- 18.2. The minutes are to include the names of the representatives present at general meetings of the Committee.
- 18.3. The minutes are to include a record of resolutions and proceedings of general meetings of the Committee.
- 18.4. The minutes of any meeting are to be confirmed at a subsequent general meeting.

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### QVMAG Advisory Committee Rules

18.5. The minutes must be circulated to representatives, participating members and Aldermen of Launceston City Council.

#### 19. Notices

19.1. A document is effectively given to an individual under these rules if it is:

19.1.1 Given to the person; or

19.1.2 Left at, or sent by post to, the person's postal or residential address or place of business or employment last known to the giver of the document; or

19.1.3 Sent by way of electronic mail or facsimile transmission to the person's electronic mail address or facsimile number.

19.2. A document is effectively given to a member under these rules if it is marked to the attention of the member and

19.2.1 Left at, or sent by post to, the member's principal office; or

19.2.2 Sent by way of electronic mail or facsimile transmission to the member's electronic mail address or facsimile number.

19.3. A notice required to be given to a member is to be given to both the member and the member's representative.

#### 20. Alteration of policy

20.1. This policy may be altered as Council thinks appropriate by a decision of Council.

#### 21. Dissolution of Committee

21.1. This Committee may be dissolved by a decision of Council.

#### 22. Immunity from Liability

22.1. The provisions of Section 341 of the Local Government Act 1993 apply to members of the Committee.

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Launceston City Council  
Reference No. 07-PI-008  
Version: 21/09/2009  
Approved By: Council

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## QVMAG Advisory Committee Rules

**PRINCIPLES:**

The Council's Organisational Values apply to all activities of the Committee.

**RELATED POLICIES & PROCEDURES:**

Committee Representation Details 14-HLPr-003  
Governance Arrangements Policy 14-PI-004

**RELATED LEGISLATION:**

Section 29 of the Local Government Act 1993

**REFERENCES:**

N/A

**DEFINITIONS:**

N/A

**REVIEW:**

This policy will be reviewed no more than 5 years after the date of approval (version) or more frequently, if dictated by operational demands and with Council's approval.

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Launceston City Council  
Reference No. 07-PI-008  
Version: 21/09/2009  
Approved By: Council

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**QVMAG Advisory Committee Rules**

**DOCUMENT INFORMATION:**

<b>Reference Number:</b>	07-PI-008
<b>Version:</b>	21/09/2009
<b>Review:</b>	21/09/2014
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<b>Document Type:</b>	Policy
<b>Responsible Directorate:</b>	Queen Victoria Museum & Art Gallery
<b>Approved by:</b>	Council
<b>Action Officer:</b>	Richard Mulvaney
<b>Text Search Key Words</b>	QVMAG Queen Victoria Museum Art Gallery advisory committee rules

<b>To be Communicated To:</b> <i>(To be identified by Action Officer or Approver)</i>  (Insert ✓ in relevant row)		Department/Area only
		Directorate via Director and Managers
		Specific Areas: •
	✓	Council-wide
		Council Website

<b>Hard Copy Distribution</b>	N/A
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## QVMAG Museum Governance Advisory Board Terms of Reference

The Museum Governance Advisory Board (MGAB) is a Special Committee of Council as defined under section 24(1) of the *Local Government Act 1993* (Tas).

Consistent with the QVMAG's status as a community cultural enterprise and its stated mission to be a leader in the intellectual and creative development of Launceston and Tasmania by increasing the community's enjoyment and understanding of Launceston's, and Tasmania's natural and cultural heritage, the MGAB has the role, to advise the Council, the Chief Executive Officer (CEO), and the General Manager Creative Arts and Cultural Services (QVMAG GM) in respect of a number of matters as set out below in the Terms of Reference.

The MGAB is directly accountable to the Council, which is the QVMAG's ultimate governing body. Nothing in this Terms of Reference limits any powers or responsibilities of the Council, its CEO or the QVMAG GM. It is recognised that the Council is ultimately responsible for the management of the QVMAG's collections and cultural property as is provided for by sections 332 and 333 of the *Local Government Act 1993* (Tas).

### PURPOSE

The primary purpose of the MGAB is to:

- advise on the determination of QVMAG policies
- advise on strategic planning
- engage with management of QVMAG's annual business/enterprise planning
- review the recommendations in relation to proposed QVMAG collections acquisitions and de-accessions
- be advised on QVMAG's annual programming, marketing and promotion issues where appropriate.

### OBJECTIVES

The MGAB shall be an advisory body tasked with the role of advising the Council on governance issues, policy development, acquisitions and supporting the QVMAG's operational activities. In doing so, the MGAB will work closely and in accord with the QVMAG GM.

The MGAB's primary role is to advise the Council on policy matters and the ongoing development of the institution. Consistent with this the MGAB will advise upon and report to Council following each committee meeting and at other times if appropriate. Such advice may include matters related to:

1. Informing the Council of relevant outcomes and discussions at committee meetings;
2. Advising the Council on the institution's purpose for being and institutional objectives and goals as an integral part of the QVMAG's strategic planning processes;
3. Providing advice on the *QVMAG Strategic Plan*;
4. Providing advice on QVMAG acquisitions to ensure what is being proposed, acquired or deaccessioned, is suitable, appropriate and aligns with the strategic objectives of QVMAG.

5. Supporting the institution and specifically assisting with facilitating higher levels of engagement with the community;
6. Advising upon the institution's quality assurance mechanisms where appropriate;
7. The review and implementation of museum processes and practices relevant to current best practice in museum practice and research relevant to the institution's collections;
8. Providing an advocacy body for QVMAG in support of the institution's aims and objectives, including developing institutional relationships and sponsorships, and where appropriate representing the institution in the wider community; and
9. Supporting the QVMAG General Manager in the delivery of the institution's exhibition, research and publication programs and their outcomes.

### **MEMBERSHIP**

The Museum Governance Advisory Board will consist of the following positions:

- at least four independent community members appointed by the Council to represent appropriate expertise and experience relevant to QVMAG
- a representative of the Friends of the QVMAG – ex officio with voting rights
- a representative of the QVMAG Arts Foundation Inc. – ex officio with voting rights
- a representative of the QVMAG Aboriginal Reference Group – ex officio with voting rights
- Mayor of the Council (or representative) – ex officio with voting rights
- CEO of the Council (or representative) - ex officio without voting rights
- QVMAG GM - ex officio without voting rights

The community members will be appointed by the Council. Representation from other organisations affiliated with QVMAG may be invited as required. The final composition of the Board to be determined and ratified by the Council.

The MGAB shall itself elect a Chair determined from within the independent membership of the Committee.

The QVMAG GM or his/her nominee will provide secretariat and administrative support for the MGAB.

### **COMMUNITY MEMBER REPRESENTATIVE SELECTION PROCESS**

Community member representatives will be appointed in keeping with Council's Community Appointments to Advisory Committees Policy.

### **TERMS OF APPOINTMENT**

- The term of the community members of the MGAB shall normally be four years, with a maximum of two terms to be served consecutively.
- Variations to this rule can be approved by the Council who shall have regard to such recommendations as may be made by the MGAB.
- Any member may resign by advising the Chair of their resignation in writing.
- If a Committee member is absent without notification for two consecutive meetings, the Committee may declare the position vacant. When a vacancy occurs, the Chair is to report this to the Chief Executive Officer, who will determine the process for filling the vacancy.
- Members are not remunerated for their service to the MGAB.



- The MGAB shall review its Terms of Reference and performance every four years in line with the election cycle, or more frequently as required, and report to the Council on the results of the review as part of the minutes process.
- Meetings of the MGAB should be conducted in accordance with the *Local Government (Meeting Procedures) Regulations 2015* in so far as they are relevant.
- Members of the MGAB should have regard to the provisions of the *Local Government Act 1993 (Tas)* in so far as they relate to obligations placed upon members of special committees.

### **MEETING ARRANGEMENTS**

The MGAB shall meet at least every two months, or as determined by the MGAB. Meetings shall not be open to the public except where determined by resolution of a meeting of the MGAB.

### **MEETING QUORUM**

A quorum shall be over 50% of the voting members of the MGAB, present in person or by using any appropriate technology. The quorum must be present at all times during the meeting.

### **MEETING NOTICES**

The QVMAG GM or their nominee shall act as the MGAB Secretary and shall ensure that any upcoming agenda and support papers are distributed via email at least five clear working days in advance of a meeting.

The MGAB shall ensure that comprehensive minutes of the MGAB meetings to be approved by the Chair, are prepared within one week after a meeting. Minutes of all meetings shall be submitted at the next meeting of the MGAB for confirmation.

Following each meeting, the summary of the Meeting will be reported to Council via the Committee reporting process included in the Council Agenda.

### **CODE OF CONDUCT**

All MGAB members must adhere to the Code of Conduct for Committees. Councillors and Council Officers must also adhere to their own relevant Code of Conduct.

### **ORGANISATIONAL VALUES**



**Our people  
matter**



**We care about  
our community**



**We bring an  
open mind**



**We go home  
safe and well**

### **CONFLICT OF INTEREST**

MGAB will maintain an interests register where all members declare ongoing commitments and financial relationships that may lead to perceived or actual conflicts of interest.

When a member has an actual or perceived conflict of interest for an item on the agenda (including acquisitions) they will declare it and abstain from voting on that item.

If the MGAB agrees that it is appropriate, a member can be asked to leave the room for the discussion and voting pertaining to an item in which they have declared a conflict.

If any MGAB member has a material personal interest in or interest by way of a personal or other relationship to any matter being considered by the MGAB then that member must give the MGAB and the Council notice of the interest as soon as that member becomes aware of the interest.

An opportunity for declarations of interest to be made will be provided at each committee meeting. Independent members will be supported to make declarations of interest in accordance with relevant City of Launceston policy and procedure.

### **RESOURCES**

The Executive Assistant, Creative Arts and Cultural Services will organise meetings, prepare agendas, take minutes and distribute follow-up actions.

### **WORKING WITH VULNERABLE PEOPLE**

Members of the MGAB are not required to hold a valid Working With Vulnerable People registration.

### **REVIEW**

The Terms of Reference including membership will be reviewed every four years in line with the election cycle, or more frequently as required, and report to the Council on the results of the review as part of the minutes process.

### **RELATED POLICIES AND PROCEDURES**

Code of Conduct for Members of Special Committees (14-Plx-033 )

Code of Conduct Policy (22-PI-030)

Community Appointments to Advisory Committees Policy (14-Plx-029)

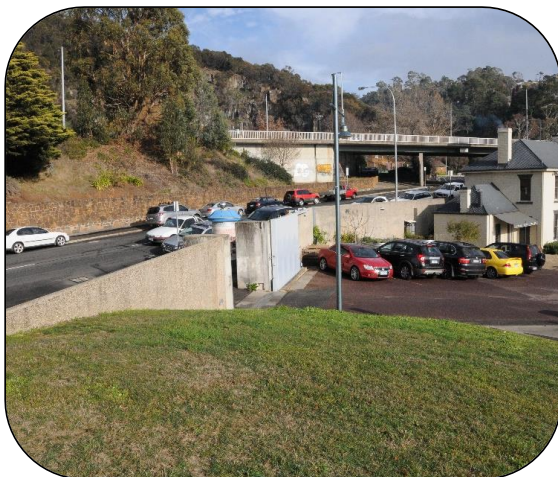
### **RELATED LEGISLATION**

*Local Government Act 1993* (Tas) - section 28R

Code of Conduct Framework for Tasmanian Councillors



## Flood Mitigation Strategy - Scoping Study



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**Revision History**

Rev No.	Description	Prepared by	Reviewed by	Date
A	Draft for Review	p&s - JC	p&s - AT	10/05/2024
B	Comments Update	p&s - JC	p&s - RW	12/06/2024
C	Second Comments Update & Reformatting	CoL - ED, EL	CoL - SE	23/10/2024



## Executive Summary

### Introduction

The City of Launceston (CoL) has identified riverine flooding as a significant and persistent risk, with the urgency for a comprehensive flood mitigation strategy recognised due to evolving challenges posed by development, population growth, and climate change.

On the 7<sup>th</sup> of March 2024 the City of Launceston passed a motion requesting the development of a comprehensive Flood Mitigation Report, aiming to address current and future flood vulnerabilities through a detailed project plan that incorporates available research, flood modelling, economic analysis, and historical data.

This scoping study provides a summary of work completed to date and outlines a way forward to undertake a flood mitigation strategy to meet the requirements of the notice of motion.

### Key Findings

#### Document Review

The scoping study involved a thorough review of numerous documents spanning over 65 years. This review highlighted that many of the potential flood mitigation measures noted for consideration within the notice of motion have been considered previously. Investigations in both 1959 and 2006 evaluated a range of options for flood mitigation with the result being the flood protection system as it stands today, originally constructed in the 1960s and then augmented in the 2010s. The details of the document review highlighted that this baseline of information exists and can be developed upon further for this flood mitigation strategy.

Notable documents included:

- **1959 Flood Mitigation Investigations (Launceston Flood Protection Authority, 1959 & UNSW, 1959)**

A substantial flood mitigation study was conducted in the 1950's in response to the 1929 flood in Launceston. This work includes the Report on the Flood Mitigation Measures for the City of Launceston (Launceston Flood Protection Authority, 1959) and the Story of a Flood Mitigation Investigation – Launceston (UNSW, 1959)

These historical reports document early flood mitigation investigations in Launceston. They provide insights into the evolution of flood management strategies over the decades, highlighting past challenges and solutions. They serve as foundational studies, showing the progress and lessons learned in flood mitigation efforts.

- **Invermay Floodplain: A Social Economic Infrastructure and Risk Evaluation Study (GHD, 2006)**

This study evaluates the social, economic, and infrastructural impacts of flooding in the Invermay floodplain. It highlights deficiencies in the existing levee system and the economic losses from potential flood events. The study suggests that the economic assessment of initial levee implementation was flawed due to the lack of consideration of underlying ground conditions. The study recommends comprehensive damage assessments that include public infrastructure and service losses.

- **Flood Risk Mitigation in the Invermay Floodplain (Frontier Economics, 2006)**

Frontier Economics' report focuses on evaluating different flood risk mitigation options for the Invermay floodplain. It assesses the cost-benefit ratios of various mitigation measures, such as levee upgrades and flood barriers. The report concludes that while certain mitigation measures are economically justifiable, a more comprehensive approach, including community engagement and policy reforms, is necessary for effective flood risk management.

- **Report on a Study Tour to the USA and the Netherlands to Examine Approaches to Dealing with Flood Risk from Rivers in and around Townships (City of Launceston, 2006)**

This report summarises findings from a study tour where City of Launceston representatives examined international approaches to flood risk management. The tour covered innovative solutions like adaptive infrastructure, community-

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City of Launceston - Flood Mitigation Strategy - Scoping Study

based flood management programs, and integrated water management systems used in the USA and the Netherlands. The report recommends adopting similar strategies in Launceston to enhance flood resilience.

- **Flood Risk in Launceston: Understanding Community Perceptions and Policy Responses (Willis et al., 2008)**

Conducted by the University of Tasmania, this study explores community perceptions of flood risk and evaluates policy responses to flooding in Launceston. It highlights the gap between perceived and actual risks and suggests that improved public education and transparent policy communication are crucial for effective flood risk management. The study also recommends involving community stakeholders in the policy-making process to enhance resilience.

### National Comparisons

Over the past five years there have been several major floods across the east coast of Australia. Several of these flood events were reviewed to provide factual examples of floods and the tangible impacts. It provides a basis to suggest that a flood in Launceston could result in a similar quantum of impact. Case studies included:

- Lismore - February and March 2022
- Hawkesbury-Nepean - 2021/2022 Flood Events
- Victoria - October 2022

These floods collectively reveal extensive economic losses, environmental damage, and profound social disruptions. The NSW floods led to \$5.1 billion in insured damages, with significant infrastructure damage and long-term economic impacts, particularly in Lismore. The Hawkesbury-Nepean floods caused severe erosion and substantial insurance claims, while Victoria's floods displaced residents and caused extensive waste management challenges. These events highlight the necessity for robust flood mitigation and preparedness measures in Launceston to minimise potential damages and enhance community resilience.

### Launceston's Flood Behaviour

A summary of flood behaviour provides a detailed assessment of flood impacts for Launceston, emphasising the necessity of comprehensive flood risk management. The 2019 update of the North and South Esk Rivers Flood Study reveals that the current levee system effectively contains the 1% Annual Exceedance Probability (AEP) flood events within the river channels.

However, climate change projections for 2050 and 2090 indicate increased flood depths and extents, reducing the level of service of the flood levee system. It is important to recognise that, based on the recently updated climate change guidance released by the Department of Climate Change, Energy, the Environment and Water (2024) and integrated into Australian Rainfall and Runoff, the climate change projections in the 2019 flood modelling may now be underestimated.

However, the findings underscore the need for ongoing updates to flood models, proactive levee system maintenance, and adaptive infrastructure planning to ensure Launceston's resilience against future flood events. A proactive and adaptive approach is essential for protecting the community, economy, and infrastructure, thereby supporting sustainable development in flood-prone areas.

### Workshop

An internal workshop was held with many City of Launceston staff on 10 April 2024. The workshop primarily focussed on the direct and indirect impacts of flooding on Invermay, the City, Newstead, Greater Launceston, and the wider northern region. Discussion was varied, with key considerations noted below:

- Flooding in Launceston could isolate communities, disrupt health services, and make recreational facilities inaccessible, severely impacting mental health and social cohesion. University accommodations in flood-prone areas would displace many international students, while the city's inadequate housing supply complicates long-term relocation for potentially 6,000 displaced residents.
- Key transport links could face severe disruptions, affecting logistics for essential supplies, and rising sea levels threaten drainage systems and road pavements, potentially requiring new pumping systems.



- Economically, floods would disrupt schools and childcare, impacting service delivery, and city resources would be heavily diverted to flood recovery, straining essential services maintenance.
- Extensive waste from flooding would burden waste management systems and reduce landfill capacity. Indirect impacts include cultural shifts in Invermay, loss of significant family and cultural spaces, and non-operational sporting facilities affecting local tourism and major events.

The workshop generally concluded that the flooding problem in Launceston is complex, noting a large body of work has already been undertaken, but further work is required to increase resilience.

## Mitigation Strategies and Actions

The document review, the workshop and discussions with specific stakeholders clearly highlighted that a range additional works are required to enable the City of Launceston to make informed decisions on a future flood mitigation strategy. These should be accurately resourced to achieve the necessary outcomes.

The suggested studies and options can be outlined into three key categories. These are:

- Studies or analysis required to confirm the baseline understanding, including quantify impact / define extent of problems / define risk appetite,
- Studies or analysis required to confirm the assessment criteria, assessment framework and understand deal breakers, and
- Detailed evaluation of possible mitigation options that aim to reduce damage / hazard / risk. The study would need to quantify the benefit and document a cost estimate to implement the measure.

As part of this scoping study, several flood management measures have been identified for investigation, emphasising both structural and non-structural interventions to reduce flood risk. The key measures identified for further investigation include:

- Channel Modification Measures: Utilising 2D hydraulic models to evaluate potential benefits of modifying the channel of the kanamaluka/Tamar estuary to reduce water level.
- Upper South Esk Detention Dam and Trevallyn Dam Adjustments: Studies to assess the feasibility and impact of constructing new dams or modifying existing ones to control floodwaters.
- Raising Flood Levees: Geotechnical and structural consideration to explore the viability and cost-effectiveness of increasing the height of existing levees.
- Tidal Barrage Hydraulic Assessment: Evaluating the viability of constructing a barrage to manage floodwaters.
- Considerations of Nature Based Solutions for Flood Mitigation.
- Land Use Planning: Detailed consideration of the long term future of the flood-prone areas and possible additional changes to land use planning controls.
- House Raising: Investigating the feasibility of elevating existing structures in flood-prone areas to reduce damage.
- Land Acquisition and Land Swap Programs: Exploring voluntary or compulsory acquisition and land swap options as long-term flood risk reduction strategies.
- Review policy / recommend other policy changes (e.g. stopping infilling of wetlands or floodplains).

Consideration must be given to a range of other factors as part of the project, and how any suggested final actions may relate to aspects such as: recovery planning, emergency management and what a 'do nothing' would look like.

## Recommended Actions and Cost Estimates

This scoping report identifies includes cost estimates for the proposed studies and interventions. The cost estimates are high level only and the true cost may only be determined once the scope is more clearly defined. Figure 1 provides an overview of the work that has been recommended, broken down into the main themes outlined previously.

### Project Management

To fully resource the project is it recommended that a dedicated project manager with experience in both project management and delivery of flood risk management studies be employed. Depending on proposed hours and experience, this could cost **up to \$450,000** over the life of the project.

### Stakeholder and Community Considerations

A community engagement program will be required. An engagement plan should be considered at project commencement and refined as the project progresses. A key aspect of this will be the establishment of community expectations and risk tolerance. Any likely management measure(s) may require substantial change and it will be critical to bring the community along throughout the assessment and consider feedback. This may also include the generation of education strategies to communicate flood risk and relevant information broadly with the community. It is anticipated that this could cost **\$50,000 - \$100,000** over the life of the project.

### Confirmation of Baseline Understanding

Studies are required to confirm the baseline understanding of Launceston's floodplain as detailed below. In total, this may cost **\$135,000 - 220,000**.

This will include:

- Background and historical context (data collation and review). As part of the ongoing project management, a robust data collation and management system will be required. This will include consideration of all studies that have been completed previously for Launceston and detailed investigations into relevant case studies on both a national and global scale. This could include an exercise similar to the study tour undertaken in 2006. A desktop assessment should be carried out initially to identify locations that pose a similar magnitude of issues.
- Confirmation of climate change. Review of the work completed to date and update as required with consideration of 2024 revised guidance for climate considerations.
- Sea Level Rise Impacts on Infrastructure. Much of Invermay and parts of the city are below high tide level. As sea level rises there may be impact on infrastructure such as road pavements, drainage, building foundations, and sewer infiltration. It will be important to understand the extent of this issue prior to making a decision on flood management i.e. the cost to maintain assets may become prohibitive.
- Risk Tolerance. This may be completed in two aspects, as part of the inputs to the study, and then cross checked towards the end as the likely mitigation strategies are being finalised. It must include consideration of organisational, societal and community risk tolerance.

### Confirmation of Assessment Criteria, Framework and Deal Breakers

It is proposed that consideration be given early in the project to the assessment criteria and framework. This will enable the further studies to be completed in a manner that will be consistent with the final assessment/comparison. It is intended that this approach will reduce any requirements for re-working of later studies. It will be necessary to consider four main areas; flood impact, environment, economic and community. It is anticipated that establishment of these criteria may cost **\$30,000 - \$60,000**.

This will include:

- Flood impact considerations. Flood considerations for the detailed assessment must include likelihood, consequence, impact and duration.



- Environmental considerations. An environmental scientist with experience in assessing similar complex scenarios should be engaged with early to ensure that an appropriate framework for widescale consideration can be achieved within future studies for comparison. This should include considering the environmental benefits that some of the options may be able to achieve, not just environmental impact. This will also need to consider any potential permit requirements and the feasibility of achieving these for proposed options.
- Economic considerations. An economist with experience in assessing similar complex scenarios should be engaged with early to ensure that an appropriate framework for widescale economic consideration can be achieved within future studies for comparison.
- Community considerations. Consideration should be given broadly to ways to assess potential community impact, including benefit, as a result of potential projects prior to the evaluation of options.

### Detailed Evaluation - Large Scale Infrastructure Options

A number of large scale infrastructure options are proposed for detailed analysis. This will include flood modelling to identify and test large scale infrastructure options to determine their performance and ability to reduce flood risk to an acceptable level, as well as any necessary supporting studies. It is anticipated these investigations may cost **\$140,000 - \$250,000**.

Options proposed for consideration include:

- Channel modifications
- Changes to dam infrastructure or inflows/bypass (including Upper South Esk Dam, Trevallyn Dam Bypass, Trevallyn Dam raising)
- Levee raising
- Tidal barrage
- Nature based solutions

### Other Considerations

It is necessary to ensure that a holistic approach to floodplain management is undertaken. This will include assessment of a range of other considerations, including: land use planning, house raising, property acquisition and/or land swap, insurance, recovery planning, emergency management and policy review/ recommendations. In many instances these tasks will be completed by City of Launceston staff, led by the project manager but calling upon the expertise within the organisation. An allowance of **\$95,000 - \$200,000** is incorporated for technical supporting studies and assistance.

### Strategy Development

The final flood mitigation strategy will be prepared with consideration of the various reports included within and a detailed assessment against the framework mentioned, incorporating flood reduction (likelihood and consequence), environmental considerations, economic assessment and consideration for community impacts/change. This would be completed by City of Launceston staff and a multidisciplinary consultancy team, including flood experts and economists. An allowance of **\$200,000 - \$250,000** has been included for the detailed assessment and finalisation of the study.

### Conclusion

The City of Launceston's Flood Mitigation Strategy underscores the necessity for a multifaceted approach combining infrastructure upgrades, community education, and policy reform to respond to both the existing and future flood risk. The proposed measures, supported by detailed cost estimates and informed by extensive document reviews, aim to enhance Launceston's resilience against future flooding events and impacts of climate change. The successful implementation of this strategy will require dedicated project management, stakeholder engagement, and ongoing evaluation to adapt to changing risks and ensure long-term sustainability. The total estimate project cost would likely be between **\$1.1M and \$1.53M**.

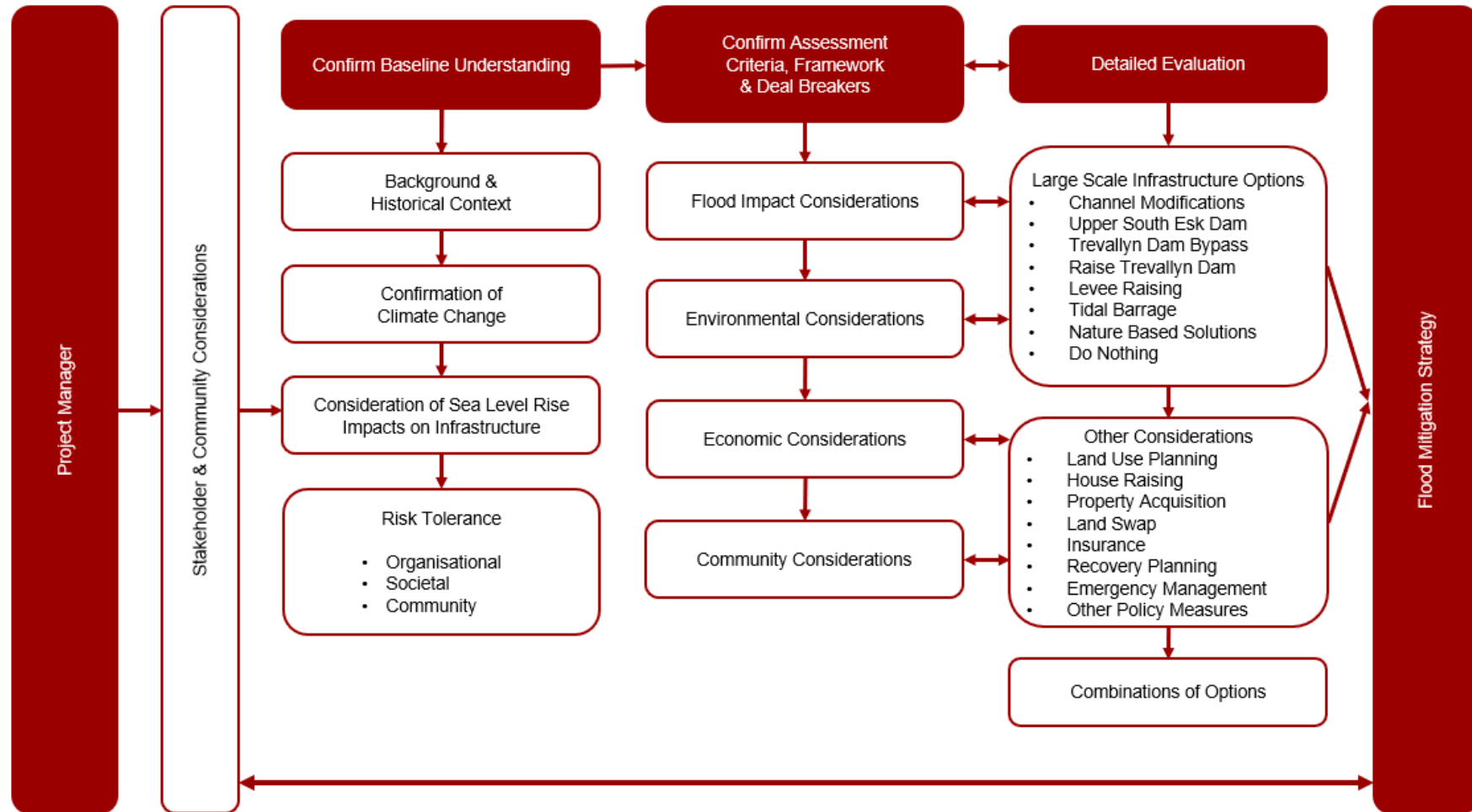


Figure 1: Diagrammatic Representation of Project



## 1. Introduction

City of Launceston (CoL) recognise riverine flooding and sea level rise as a major ongoing risk with consequences continually changing as a result of development, population growth and climate change.

On 7 March 2024, a motion was passed by Council that:

1. *Acknowledges the urgent need for a comprehensive flood mitigation strategy that recognises the existential risks associated with major floods and addresses current and future vulnerabilities and risks associated with flooding in our City.*
2. *Directs the Chief Executive Officer to develop a scope and detailed project plan to deliver a comprehensive Flood Mitigation Report using all available research, flood modelling, economic analysis, and historic data, to provide an assessment of potential flood risk mitigation options and their relative costs and benefits.*
3. *The Report is to identify and evaluate these flood mitigation measures, including large scale infrastructure projects (e.g., levees, barrages, drainage improvements), natural solutions (e.g., wetland restoration, riparian buffers), and policy measures (e.g., zoning changes, building codes).*

The Launceston floodplain has been subject to many studies and reports since the devastating flood of 1929. This scoping study provides a summary of work completed to date and outlines a way forward to undertake a flood mitigation strategy to meet the requirements of the notice of motion.

### 1.1 Background

The City of Launceston municipality occupies an area of 1,420 square kilometres comprising both urban and rural areas. Launceston is Tasmania's second largest city and provides services to both people within the Local Government Area (LGA) and the wider northern region.

Launceston provides critical services such as key transportation routes, health care (Launceston General Hospital), sporting facilities for both local and national sporting organisations. The services provided in Launceston are not only for the local community but the wider regional area. Launceston provides a tourism gateway, arts and entertainment, the university and museums. Launceston is an important regional centre.

The City Centre is situated at the confluence of both the North and South Esk Rivers within flood prone land. Notable floods have occurred in 1852, 1893, 1929 and 2016. The flood of 1929 has the most impact, causing 4,000 people to become temporarily homeless.

In response to the 1929 flood, the *Launceston Flood Protection Act (1955)* was created which established the Launceston Flood Protection Authority. The authority comprised of 5 prominent flood engineers who were tasked to investigate flooding in and around Launceston.

In 1959 a detailed flood mitigation options analysis was carried out which recommended a suite of flood levees, including the Training Levee located in Royal Park (Figure 2).



Figure 2: Royal Park and the Training Levee, c1965

In 2006 an updated study was carried out in response to stability concerns, and associated risk, with the levee system at the time. This ultimately led to the realignment of the levee system in some locations and the reconstruction of others. This project cost was assessed to be \$58M (in 2016 dollars), of which a considerable portion of cost was required for property acquisition. In 2016, Launceston experienced a flood that affected residential properties in the Newstead area. As a result, a 700 metre long flood levee was constructed in Newstead. The extent of the flood levee system we know of today is presented in Figure 3.

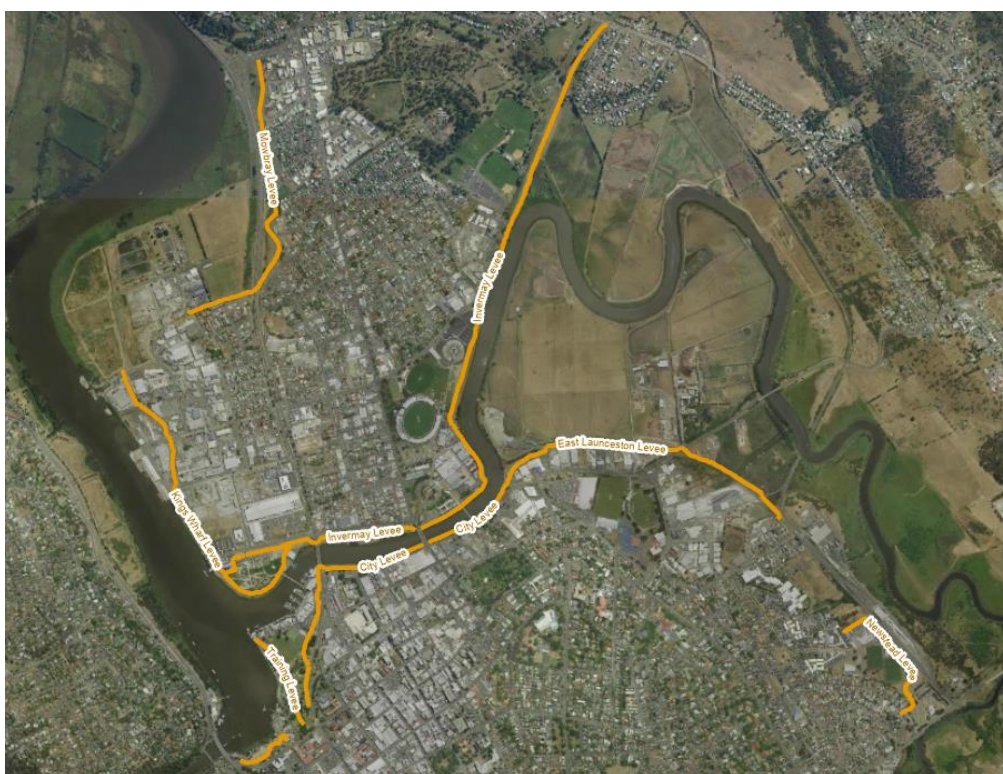


Figure 3: Flood Levee System (Levee Centrelines in Orange)



A large part of the city, including all of Invermay, is surrounded by a flood levee system. Today, the flood levee system safeguards approximately 6,000 residents, living in 2,300 dwellings.

It is estimated that the total number of businesses that may be affected by a significant flood event could be in excess of 2,700. This equates to 45% of Launceston business. Of these, 95% are small business (actively trading with 0-19 employees). It is understood that 80% of these businesses have turnover of less than \$2m per annum – meaning high transactions, low yield and any downtime is a major impact.

Construction and manufacturing are both within the top six industry sectors of the LGA, with Invermay having the most registered businesses in both of these sectors. This is likely to cause major shortages in contactors within these business sectors and impact the reopening of some businesses.

Many community facilities are within the flood impacted or levee protected areas. These include, but are not limited to:

- QVMAG Inveresk Museum
- UTAS Stadium
- NTCA Ground
- Birch Ave Soccer Grounds
- Hoblers Bridge Netball Centre
- Elphin Sports Centre
- Churchill Park Sports Complex
- Launceston Tennis World
- Invermay Bowls Club
- Heritage Forest & Riverbend Park
- Various places of worship
- Multiple schools

If the impacts of climate change are considered, not only will this flood issue become more common and problematic, but the level of service of the flood levee system will be reduced. As noted within the 2019 flood modelling (BMT, 2019), it is anticipated that by the year 2050, a 1% Annual Exceedance Probability (AEP<sup>1</sup>) flood event will overtop the flood levees and by the year 2090, a 2% AEP flood event will overtop the flood levees. Recently updated guidance in August from the Department of Climate Change, Energy, the Environment and Water suggests that the impacts of climate change may be greater than previously advised (Commonwealth of Australia (Geoscience Australia), 2024).

## 1.2 Scope

This report is the first phase of the development of the comprehensive flood mitigation strategy. The structure of the report is:

- A data review which explores previous analyses, reporting, decision, designs undertaken with respect to riverine flooding
- A high-level review of recent flood events in Australia and the impact they had on the community in terms of social, environmental and economic impacts
- A workshop with a diverse range of council employees to identify likely impacts (direct and indirect) that may follow a flood and discussion on possible management measures that could reduce flood risk
- An overview of flood behaviour which further reinforces the need for a comprehensive strategy for the future; and
- A scope and action plan for the next phase of this project, including recommended studies following this report.

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<sup>1</sup> The 1% annual exceedance probability (AEP) means that in any one year, a flood of this magnitude has a 1% chance of occurring.

## 2. Document Review

Launceston's floodplain has been subject to many studies over an extended period of time. It is important to review these studies to gain understanding on why decisions were made, what information wasn't available at the time and to determine if these previous studies are still relevant. Many of the studies previously undertaken have informed decisions made and guided the current floodplain management strategy for Launceston.

A summary of the key studies and reports is provided below with the most relevant points summarised.

### 2.1 1959 Flood Mitigation Investigations

A substantial flood mitigation study was carried out in the 1950's in response to the 1929 flood in Launceston. This work includes the *Report on the Flood Mitigation Measures for the City of Launceston* (Launceston Flood Protection Authority, 1959b, 1959a) and the *Story of a Flood Mitigation Investigation – Launceston* (UNSW, 1959).

A video documentary was prepared on the flood mitigation study which presented an overview of hydrology, flooding in Launceston and the hydraulic analysis undertaken to assess flood management options.

An overview of flood mitigation options was provided in the documentary which included:

- Flood mitigation dams within the Esk catchment. These were dismissed due to cost and the lack of suitable sites
- Diversion of the South Esk River upstream of the Trevallyn Dam. This was also dismissed due to the likely high cost.
- Diversion of the North Esk River through what is now Heritage Forest.
- Provision of a cut through Stephenson Bend. This option was proposed independent of any flood mitigation measures as a means for improving ship navigation in the Tamar River. This idea focused solely on improving navigation, not flood control. Between 1916 and 1928, the cut was slowly excavated. However, after completion, maintaining the cut proved expensive during the Depression. The government decided to stop regular maintenance, believing the natural water flow would keep it open. Unfortunately, aerial imagery shows the passage has become filled with sediment, making it unusable again. It's worth noting that later studies in 1955 investigated the cut's potential to reduce flooding (Nigel Burch, 2022). The study confirmed the cut wouldn't be effective and wasn't recommended as a flood mitigation strategy. This option was not ultimately recommended for this study.
- Similar to the cut, lower the entire bend to act as a flood way; and
- A flood levee system around Launceston the Launceston CBD and Invermay (including the training levee).

At the time of the assessment, modern hydraulic models were not available and a physical model was employed to test options. The outcome of the modelling ultimately recommended the construction / upgrade of several flood levees in Launceston, including the training levee in Royal Park. There are several reports from the period dated between 1959 and 1962 that document this assessment. These report details are included in Appendix A.

### 2.2 Invermay Floodplain: A Social, Economic, Infrastructure and Risk Evaluation Study (GHD, 2006)

This study underpinned the flood strategy for Launceston in 2006. It formed the basis of the flood levee upgrade project and was a key study that was used to justify external funding for the flood levee upgrade project (approx. \$60M). The scope of this report was to undertake a social, economic, infrastructure and flooding risk assessment of the Launceston suburb of Invermay. Notably, the scope statement doesn't make comment on the city, nor the wider flood related impacts on Launceston and the greater region.

At the time of the report, the flood levee system was yet to be upgraded. The report states that the previous flood levee system was likely to fail in a flood exceeding the 2% AEP flood event (not including the impacts of climate change). An outcome of this study was to upgrade the levee system, which was carried out.



The report stated that no land-use or building controls were in place to restrict people building within the flood plain. Since this report, and as a condition of the grant deed for the levee reconstruction project, the City of Launceston have implemented robust and best practice floodplain management controls for Invermay and are continuing to undertake amendments to ensure a best practice approach is maintained.

The report commented on the lack of robust flood emergency management plans. CoL has placed significant effort on upgrading emergency management systems which are now at a much higher standard. Emergency management is prioritised and resourced at the City of Launceston, with a specialist emergency management advisor currently employed.

The GHD report commented on a previous flawed cost-benefit analysis of the initial recommendation of the flood levee system (1950s), specifically relating to a lack of consideration of geotechnical conditions.

The report speaks briefly on property acquisition measures and states:

*“Voluntary purchase (acquisition), while more expensive, is a permanent solution to existing problems. Prominent issues include:*

- *Acquisition or relocation of properties is an expensive option and as a result, the voluntary purchase is most commonly employed in high-hazard areas where alternative mitigation measures are not practicable...*

The report goes on to comment on general infrastructure / asset management issues in Invermay, with capital works and ongoing maintenance within the suburb costing 30% more than other areas in Launceston.

The implementation of levees may have increased the potential flood damage by allowing for more intense development within protected areas. The report recognised this issue and described it as the ‘Flood Protection Paradox’. This is described as:

*At one point in time, a public authority decides to construct a dam or a levee etc to reduce the damage from the next flood. What happens is that a community tends to forget the reason the dam or levee was built and to assume that the community downstream or behind the levee is “protected”. As a result, approvals are given for more development in the so-called ‘protected’ areas.*

*The next flood comes and there is great concern about how much damage was done by the flood when the dam broke or the levee was overtopped or failed. The response is often to build an even bigger dam or higher flood levee to “protect” the much greater development, which had occurred downstream or behind the levee.*

*If this situation continues, the dams get even bigger or the levee walls even stronger or higher – usually at greater and greater cost. If the further development had not been allowed in the risk area, the potential damage would not have grown very much at all. The paradox is that flood losses rise in tandem with the spending on flood protection. Another paradox is that one way to justify more flood protection is to allow more buildings to be built on the floodplain or in the hazard area.*

The final flood mitigation recommended for this study were a range of levee replacement and levee realignment options. Early within the options assessment, levee repair options and permanent relocation of property in the flood plain were excluded from further analysis. The relocation options were excluded due to a negative net present value (NPV).

It is understood that the NPV is based upon the present value of any flood damage reduction per year, minus the initial investment. Appendix E of the GHD report provides a summary of what the economic losses are. The losses are limited to damage to buildings in Invermay, temporary accommodation (2-12 weeks) and loss of wages where businesses within Invermay are impacted. There appears to be a lack of detail regarding the flood damage assessment. This is key for assessing the economic benefit of options.

The report goes on to state that although businesses may fail, the demand for work will remain and will move somewhere else and be picked up by other businesses in Launceston or other parts of the state (possibly nationally). The report also states the only real loss to the state is the delay in work. It is important to note that this may be

appropriate where there are reasonable alternative options nearby, however that isn't the case for Launceston. Based on observations over the past decade from communities impacted by disasters around Australia this statement is unlikely to be correct. It is likely that if a flood was to affect Launceston that other areas of the northern region and Tasmania would also be impacted. This issue as far more complex that noted in the report and would not be as simple as a delay in work.

The report is primarily concerned with direct infrastructure impacts and fails to mention the possible wider impacts on other flood affected areas in Launceston, and the wider social impacts of flooding on the community and how that may also impact economic loss. The report states that at the time of the assessment, 983 properties are impacted by flooding. A review of today's data suggests a total of 2611 private parcels are located within an area impacted by the 1% AEP + climate change (2090).

It is likely the GHD report only assessed properties located within Invermay as the flood management options recommended only related to Invermay. A flood in Launceston will not only directly impact Invermay but also lower lying areas of the City and Newstead. Based on the changes to land-use behind the levees, the limited area considered, the lack of social assessment and changes in economic assessment methodology, this work will need to be revisited, as recommended within this scoping study.

## 2.3 Flood Risk Mitigation in the Invermay Floodplain (Frontier Economics, 2006)

The primary scope of the Risk Frontiers report was to review the flood management options recommended by GHD, recommend a flood risk management strategy and identify an appropriate funding model to implement the strategy. This work is considered within the GHD report however due to the considerations noted it was thought necessary to reproduce key elements here.

This report elaborates on the risk identified in the GHD report of the 'Flood Protection Paradox'. That is the implementation of a higher level of service flood levee (i.e. 1:500 Year ARI flood levee) may stimulate greater growth in the floodplain. This was factored in the decision making. The report speaks to risk allocation and sharing. Some key quotes relating to risk allocation from the report are summarised below:

*...But a more pressing reason why private entities may not face the true costs of their decisions is that they anticipate they will receive financial transfers from public authorities in the event of flooding. Faced with the fact of flooding, authorities typically face overwhelming pressure to undertake transfers. If private entities know this, they will factor in the likelihood of ex-post transfers in their ex-ante decision making...*

*...The challenge for policy makers is, absent the possibility of pre-commitment against ex-post transfers, to devise an approach that will encourage private entities to internalise the costs of their decisions...*

*...Efficient risk sharing will be brought about when risks are allocated to parties that are best placed to control them. Policies which encourage the sharing of risk along these lines are thus better placed to generate the incentives required to mitigate the overall risk.*

*...Structural options – which include projects such as levee construction – will tend to shift the burden of bearing risk away from private entities to public authorities, particularly if there is limited or no cost recovery through contributions from the private entities who benefit from them. This in turn is likely to generate moral hazard effects, with the possible consequence that total flood damages could increase (a paradoxical impact borne out by the experience of New South Wales and Victoria in the 1970s).*

This report considered the construction of levees with different levels of protection and recommended against the construction of higher flood levees (i.e. 1:500 Year ARI). with one of the factors relating to risk allocation:

*...The 500 year ARI option represents higher capital expenditure and lower expected damages relative to the 200 year ARI. Assuming that public authorities cannot commit to avoiding ex-post disaster relief, the difference in composition does not raise distributional issues. If authorities were in a position to limit ex-post disaster relief and let private entities wear the costs of damages, then opting for the 500 year ARI would effectively represent a transfer of wealth from the*



*authorities to private entities in Launceston (i.e. private entities would benefit from avoided damages resulting from a decision by the authorities to incur greater capital costs now).*

*To the extent that some of the more intangible consequence of flooding (e.g. psychological trauma, disruption to social fabric) are considered important, though not captured by the modelling, one would be led towards the higher capital cost option.*

This comment suggests the flood management measures adopted were recommended on the basis of direct economic impacts only, i.e. building damage and business loss for flood affected businesses. It is important to note that through the construction of any mitigation, risk and costs are effectively transferred from private entities to public authorities, regardless of the magnitude.

## 2.4 Study Tour (City of Launceston, 2006)

In September 2006, the City of Launceston and the Tasmanian government agreed to send two senior engineers and two economists to four separate locations that are prone to flooding and have implemented flood management strategies such as levees or emergency management systems. This is documented in the report: *Report on a Study Tour to the USA and the Netherlands to examine approaches to dealing with flood risk from river in and around townships* (2006).

The key findings for each location are provided in the following sections. The four locations were:

- *Sacramento (California, USA): This site was selected as it has a city adjacent to a major river and the city had just implemented a flood warning system. The head office for the California Department of Water Resources is also located here.*
- *Napa (California, USA): This is a small town north-west of San Francisco on the Napa River. The town had recently completed major engineering works to deal with floods.*
- *New Orleans (Louisiana, USA): This site was selected because of the disaster one year prior to the study tour and the fact that there had been a major failure of the flood levee system. It was noted in the location summary that the Launceston Levee system had been designed along the lines of the New Orleans levee system; and*
- *The Netherlands: Has an extensive sea and riverine levee system and houses the headquarters of the major centres of research excellence in levee design and policy.*

### 2.4.1 Sacramento – California (USA)

It appeared that a robust cost benefit assessment had not been carried out for many of the flood management measures inspected / reviewed. An example was provided of alternative engineering solutions to levees such as including bypass systems to inundate lower risk areas. This included gates on the levee system which would open at a certain river level and inundate an area. This approach was employed on land that farmers could lease for a lower rate than typically available on the basis it would be designed to take flood water. This approach was designed to be inundated on an average of every 10 years.

### 2.4.2 Napa – California (USA)

A discussion took place with the General Manager of Napa Council. At the time, works had commenced for the “*Napa River Flood Protection Project*”. The project included strengthening of the flood levees, providing floodplain storage upstream and increasing the width of the river in some locations. The works were described as to cater for a “living river”, indicating a strong connection with environmental outcomes. The project included reconnecting the river to its historic floodplain and returning natural features such as mudflats, shallows and sandbars. To enable this project, the purchase of industrial and commercial properties was required. The community chose this approach in preference to a previous design that involved higher levee and/or deeper rivers. The project was funded jointly from local and national sales tax.

### 2.4.3 New Orleans – Louisiana (USA)

At the time of the study tour the reconstruction of the New Orleans levee system, following the devastation of Hurricane Katrina, was being designed/ implemented by URS (now AECOM). URS were tasked with rebuilding the

flood levee system to the same level it was prior to failure before the next Hurricane season. It was acknowledged that some of these reconstructed levees would then be demolished and rebuilt to a higher level.

It was estimated that two thirds of the flooding impact during Hurricane Katrina was due to flood levee failure and the remaining third due to flood levee overtopping (the system was not built to resist storm surge). It was estimated that the 2005 flood event was a 1 in 300 year ARI event. Half of the economic loss and a likely half the loss of life (estimated to be 1500 people), was due to levee failure.

There was limited availability to contact land use planning officers at the New Orleans Council. Following the flood, many staff were required to take redundancies as the rate base had been severely reduced following a mass departure from the City. In New Orleans, the Mayor announced that entire suburbs will be rebuilt as they were before, including areas close to the Lake Pontchartrain that were below sea level and where flood waters reached roof level within 30 minutes of the levee walls collapsing. Entire communities were displaced with the post flood population dropping by 250,000. Businesses that were able to return were refusing to operate until customers returned. With no employment available it would be unviable for people to live close to workplaces. There was a major impact on waste disposal following the flood event and new tips/disposal areas were required to be opened.

Discussions on the levee reconstruction with the Army Corps of Engineers provided the following:

- Following the aftermath, a review of the cost of a flood was carried out which demonstrated the cost was far greater than initially anticipated
- On average, it cost US\$10,000 per lineal foot to construct steel pile reinforced concrete levees as opposed to US\$500 per lineal foot to construct earthen levee banks, assuming a suitable material was to be trucked in
- If a sufficient footprint was available, it was preferred to install an earthen flood levee
- In some cases, a concrete levee was chosen as the approvals required to gain land to enable a suitable footprint for an earthen levee would take too long; and
- It was recognised that a standard cost: benefit analysis approach may be too simplistic for flood management measures such as flood levees, and that a more robust multi criteria approach would be better reflect the issues associated with complex projects

#### 2.4.4 The Netherlands

In the Netherlands, water management is critical for almost everything. It was noted that without a levee system, about half of the country would be underwater year-round. Local government within the Netherlands are responsible for land use planning and evacuation policies, whereas the special water boards are responsible for construction and maintenance of levee systems. An inspection of some levee systems was carried out. One example was an earthen levee with playing fields on the dry side of the levee. This location had previously contained commercial and industrial uses.

## 2.5 Flood Risk in Launceston: Understanding Community Perceptions and Policy Responses (Willis et al., 2008)

In 2008, the University of Tasmania undertook a research study of community perception and social issues associated with a flood in Invermay. The objectives of the study were:

- Undertake a demographic analysis of potential flood affected areas (Invermay).
- Gain an understanding of people's perception of flood risk through semi-structured interviews (a total of 64 people were interviewed).
- Assess how prepared people are for flooding.
- Identify the key social issues that may pose challenges for flood response and recovery.
- Identify key groups and stakeholders involved in policy decisions.

The key findings of this study were as follows:

- The Invermay area comprises several groups who would face significant disadvantage during and following a flood. At the time of the assessment, the suburb contained a high number of households with children,



residents with disabilities and mobility issues and people whose first language is not English. The unemployment rate was higher than the rest of Launceston and 19% of households did not have a vehicle.

- Residents with long term residences or family connection to Invermay (often homeowners), did not describe a high risk of flooding and were not worried about floods. Residents who purchased property in the area but did not have social connection recognise the risk but are largely unworried by the possibility.
- Residents most commonly describe flooding as an event that is limited in time, the impacts of which will be short term and largely connected to accommodation.
- Most residents had not developed flood emergency plans; and
- On the whole, residents of Invermay value the lifestyle the area has to offer and weigh the risk of flood against other aspects of living in the suburb.

## 2.6 Launceston Flood Risk Mitigation - June 2016 Floods (Maqsood et al., 2017)

Geoscience Australia was funded through the Bushfire and Natural Hazards CRC to undertake a project to conduct a Cost Benefit Analysis (CBA) of the Launceston flood mitigation system following the June 2016 flood event. This was part of work being completed within the within the Bushfire and Natural Hazards CRC (BNHCRC), regarding cost-effective mitigation strategies for flood prone buildings. The work, entitled "Launceston Flood Risk Mitigation - June 2016 Floods" was published in October 2017.

The study aimed to assess:

- *The avoided damage cost to Launceston in the June 2016 floods as a result of the new mitigation works.*
- *The number of people displaced due to inundation of homes for flood events ranging from the 20 year Annual Recurrence Interval (ARI) up to the Probable Maximum Flood (PMF) and the expected time for them to return before and after the new mitigation works.*
- *Avoided residential and non-residential building damage for flood events ranging from the 20 year ARI up to the PMF due to the new mitigation works.*
- *The long term cost to Launceston from flood hazard prior to the new mitigation works.*
- *The long term cost to Launceston from flood hazard following the new mitigation works.*
- *A CBA of the new flood mitigation investment.*

Findings of the study were as follows:

- *The losses that would have been experienced during the June 2016 floods should the old levee had failed would be approximately four times the total investment in the new levee system.*
- *The investment in building the new flood levee system in Launceston was found to be a sound economic decision based on the estimated costs at the time of decision making and improved estimates of benefits from this study.*
- *Actual benefits of the mitigation works to the community are greater than could be assessed economically and would further support the investment in mitigation.*
- *It is found that sea level rise scenarios have only a limited impact on building losses. However, the combined impact of sea level rise and increased rainfall intensity due to climate change on the total losses may be significantly greater and could be further investigated.*

## 2.7 North and South Esk Rivers Flood Modelling and Mapping Update (BMT, 2019)

BMT updated the North and South Esk River flood model, with reporting finalised in 2019. The update included a revision to the hydrology (several more years of data available to inform the flood frequency analysis, including the 2016 flood event) and the inclusion of the consideration of climate change. The update was also carried out in accordance with the latest version of Australian Rainfall and Runoff (ARR), meaning this model is the best available

and most reliable information with respect to flood behaviour. The data included a flood study report, PDF flood maps and a TUFLOW model.

TUFLOW is a sophisticated hydraulic modelling software tool used for simulating water flow and flooding. It's widely used to predict how water will move through rivers, floodplains, and urban areas during various conditions, such as heavy rainfall or storm surges. This TUFLOW model will be important to test the performance of any proposed changes to the kanamaluka / Tamar estuary floodplain.

In addition to the flood modelling update, BMT also assessed inundation of critical transport links and options to improve level of service. The flood risks to key roads in Launceston were considered, emphasising future climate scenarios up to 2050. The study details how road closures attributed from inundation could become more frequent without upgrades, quantified by the Annual Average Time of Closure (AAToC).

The report assessed several key roads in the Launceston floodplain, focusing on their vulnerability to flooding and potential upgrades. The roads were selected due to their susceptibility to inundation during flood events and their importance in maintaining connectivity within the region. The roads evaluated include:

- Henry Street (North Esk River Floodplain)
- Hoblers Bridge Road (North Esk River Floodplain)
- Johnston Road (North Esk River Floodplain)
- East Tamar Highway (between Mayne Street and University Way)
- West Tamar Highway (between Kings Bridge and Trevallyn Hydroelectric Station)
- Ravenswood Road (near the Hoblers Bridge Road intersection); and
- Glenwood Road (North Esk River Floodplain).

The assessment reviewed the flood levels and proposed conceptual design targets, and associated works, for the upgrade of the roads. These the design targets differed for various roads based on a range of considerations. Raising specific road sections and enhancing drainage can dramatically reduce AAToC, lowering the frequency and duration of closures. The estimated cost for these upgrades is \$20,462,000, with East Tamar Highway being the most expensive project at \$7,049,000 (2019 dollars).

In terms of flood impact, the upgrades are expected to alter flooding characteristics, such as increasing flood levels upstream of embankments and redirecting flows through drainage structures. The report establishes criteria for acceptable increases in flood levels (afflux), such as no more than 1 mm behind levees, 10 mm within property boundaries, and 50 mm within the floodplain. The study's flood level impact maps show these changes, with the most significant impacts on Henry Street and Hoblers Bridge Road, where certain flood level increases were deemed acceptable due to existing mitigation measures. Additionally, flood velocity impacts were assessed, revealing slight increases in peak velocities at certain locations. For instance, Henry Street saw a peak velocity increase of approximately 1 m/s due to proposed bridge span upgrades, necessitating scour protection during construction. Overall, these increases were considered manageable and acceptable within the broader floodplain context.

## **2.8 kanamaluka/Tamar Estuary Sediment and Flooding (TEER, 2021; WMAwater, 2021)**

The Tamar Estuary and Esk Rivers (TEER) Program was commissioned by the Tamar Estuary Management Taskforce to undertake a review and evaluation of sediment management options in the upper estuary (Environment, flooding and aesthetics; sediment in the kanamaluka/Tamar estuary, Tamar Estuary and Esk Rivers Program, 2021). It assessed the impact of various sediment management options on factors such as financial cost and the environment. This provides a clear framework for options comparison using evidence-based multi-factor and secondary outcomes assessment to inform future actions.

Subsequently, WMAwater were sub-contracted to provide advice on the nature and magnitude of any changes to flood risk that are likely to occur if any of these assessed options are implemented (Impacts of kanamaluka/Tamar Estuary Sedimentation Management Measures on Flooding, 2021).



- Qualitative and quantitative assessment of options was utilised. Options assessed quantitatively include no intervention, accelerated restoration and revegetation of mudflat/riparian zones, dredging programs, construction of barrages and weirs and sediment raking, among others. Quantitative assessment was also undertaken using TUFLOW hydraulic modelling and applied for options including no intervention, small-scale dredging, sea-level rise impacts, and the construction of informal levees on the North Esk.

The key findings of the quantitative options assessment are:

**No Intervention:** Flood risk remains unchanged without any intervention.

**Small-Scale Dredging:** Limited impact on flood levels but potential for minor reductions.

**Sea Level Rise:** Significant increase in flood levels expected with future sea-level rise; and

**Informal Levees:** Construction of levees could manage flood risk but may have variable effectiveness for sediment management.

With respect to small-scale dredging (which was considered as part of the 1960's assessment but unable to be tested), it was found that the removal of 20,000m<sup>3</sup> of sediment, leads to minor reductions in peak flood levels. However, the identified changes are within the uncertainty range of the flood modelling, indicating that small-scale dredging does not significantly impact flood risk.

The report recommended the following additional actions (some of these actions are already underway, with comments included below on the status of recommendations):

- **Further Bathymetric Surveys and Assessments:** Conduct additional bathymetric surveys and assessments to determine the magnitude and extent of sedimentation and erosion, particularly following floods.
- **Review Floodplain Management Approach:** Undertake a review of the floodplain management approach for the City of Launceston to ensure it aligns with best practices (the subject of this flood mitigation strategy, in progress).
- **Implement Development Procedures:** Establish procedures to ensure that the potential implications for flooding of all development proposals on flood-prone lands are adequately considered. (Substantial work already carried out, recent additional work by Molino Stewart, 2022).
- **Integrate Floodplain and Environmental Management:** Integrate floodplain management with coastal zone management, vegetation management, water quality, and other relevant aspects of environmental management.
- **Consider Sea Level Rise:** Further evaluate the possible impacts of sea level rise on design flood levels and particularly assess whether this will affect the integrity of the existing levee system at the City of Launceston (the subject of this flood mitigation strategy, in progress); and
- **Use of Different Bathymetries in Studies:** Subsequent flood studies should consider using different bathymetries for small and large floods, as the approach adopted in the 2018 Flood Study may underestimate design flood levels in small floods (less than the 5% AEP) through the use of a heavily scoured bathymetry for all design events.

## 2.9 Land Use Planning in Levee Protected Areas (GLN, 2022; Molino Stewart, 2022)

The Land Use Planning in Levee Protected Areas study aimed to develop a best practice, risk based approach to land use and development in areas protected by the levee system. The two main activities involved were the development of a risk and consequence model, delivered by Molino Stewart; and land use planning, delivered by GLN.

Molino Stewart were engaged to assess, map and evaluate flood risk in areas serviced by a flood levee in Launceston (Land Use Planning in Levee Protected Areas: Flood Risk Assessment and Mapping, 2022). They developed a risk model that considers the impacts of climate change and flooding through the lenses of hazard, exposure, vulnerability and resilience.

The assessment quantifies each of the key risk components above at a lot scale. For example:

- Hazard is informed by the flood behaviour within flood affected areas.
- Exposure quantifies that flood behaviour with respect to receptors its impacts.

- Vulnerability is indexed based upon lot types and an index of Relative Socio-Economic Disadvantage (IRSD) for residential lots; and
- Resilience indexes community awareness, preparedness and capability to absorb impact.

From these components, the flood consequences and risk tolerability for various AEP flood events in 2020, 2050 and 2090 were calculated and mapped. An example of a Consequence Index Map from the report is presented in Figure 4.

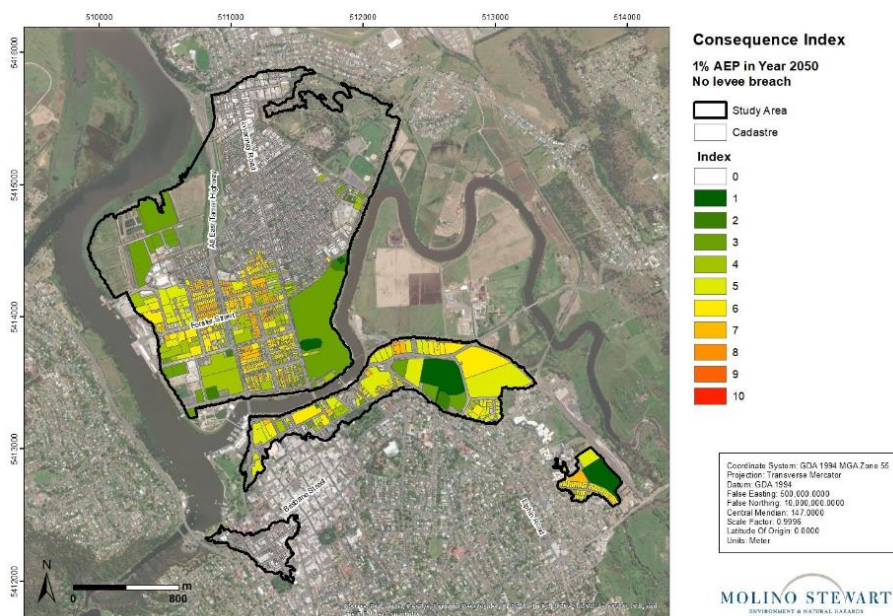


Figure 4: Consequence Impact Map for 1% AEP, 2050 climate scenario (Figure 18 of report)

The assessment takes this consequence index and multiplies it by the probability, which helps to prepare a matrix that maps out tolerability. The resulting risk score represents risk tolerability. A high score is considered to be an intolerable risk and a low score to be tolerable. The report goes into detail on what risk values are to be assigned as acceptable and tolerable, guided by the *Queensland Reconstruction Authority, 2011 – Planning for Stronger, More Resilient Floodplains*. An example risk map for the 1% AEP, 2050 climate scenario is shown in Figure 5.

The report goes into detail on types of development impacted and their relative acceptance of risk for a range of flood events. This body of work will be an important input for decision making for any flood management measures.

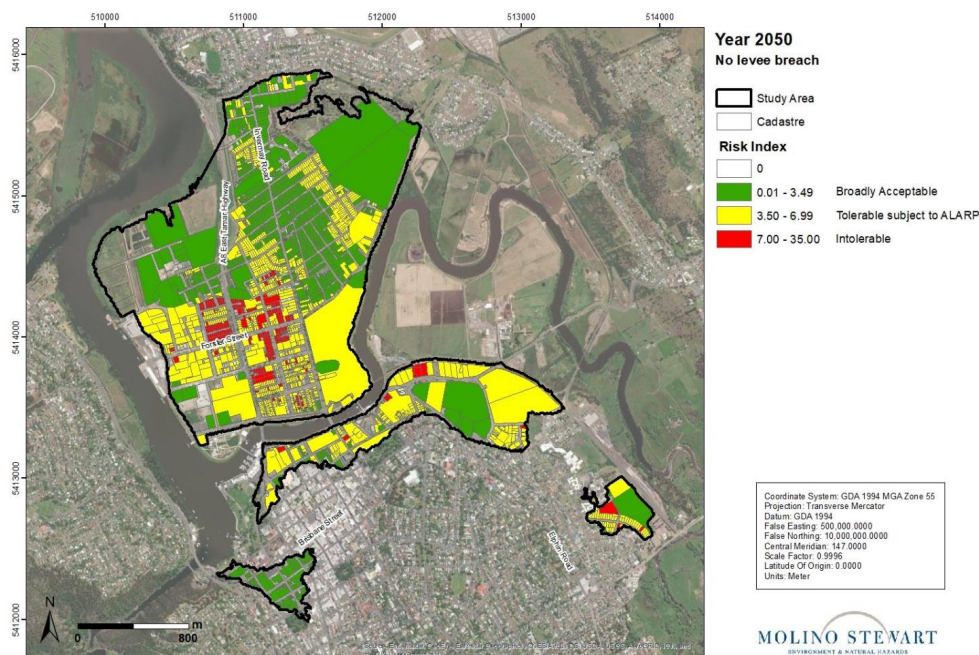


Figure 5: Risk Map for 1% AEP, 2050 climate scenario (Figure 12 of report)

Building on the Molino Stewart Risk Assessment (2022), GLN contextualised the risk model and impacts with suggested town planning and land use reform (Land Use Planning in Levee Protected Areas, 2022). Using the developed risk model, it analysed the current and projected risk to provided strategic planning guidance and advice which included rezoning certain parcels, restricting development in areas of markedly increasing risk, the development of a Special Area Plan for levee protected lands and planning scheme amendments. The provided recommendations could assist Council to use planning controls to manage and minimise flood risks to people and property, and should be utilised alongside the Molino Stewart report.

## 2.10 Recovery Mapping for Major Flood Disaster in Launceston (City of Launceston, 2023)

In 2023, the CoL in conjunction with the National Emergency Management Agency (NEMA) and Resilience and Recovery Tasmania facilitated a recovery exercise focused on recovery actions and issues associated with a 0.2% AEP flood disaster in Launceston. This provided an opportunity for a dedicated focus on recovery that went beyond immediate relief and early recovery and allowed for an in-depth exploration of recovery issues over an extended period of time. There were over 60 participants from across business, industry, government (including local, state and national), as well as Non-Governmental Organisations (NGOs) who came together to discuss what recovery would look like.

The outcome of the exercise was a comprehensive recovery mapping document considering recovery actions across all recovery domains and timeframes (short, medium and long term). The recovery planning considers a wide range of issues, and all areas of recovery including social, infrastructure, environmental and economic have been mapped. Following this workshop, Resilience and Recovery Tasmania and the City of Launceston committed to appoint a full-time project officer to focus on recovery planning for the Launceston municipality. The Flood Recovery Project Officer commenced in September 2024 and is currently scoping the project. The outcomes from this workshop, and any additional work regarding recovery planning, should be considered in a future social, economic and infrastructure risk assessment.



### 2.11 Flood Emergency Management (CoL)

The City of Launceston significantly improved flood emergency management with respect to riverine floods in Launceston since the 2006 studies, and in particular since the 2016 flood event. Flood Emergency Management Plans are continually updated, with reviews undertaken following flood events and as changes occur within the floodplain. Figure 6 outlines the suite of documents as relevant to emergency management at the City of Launceston.

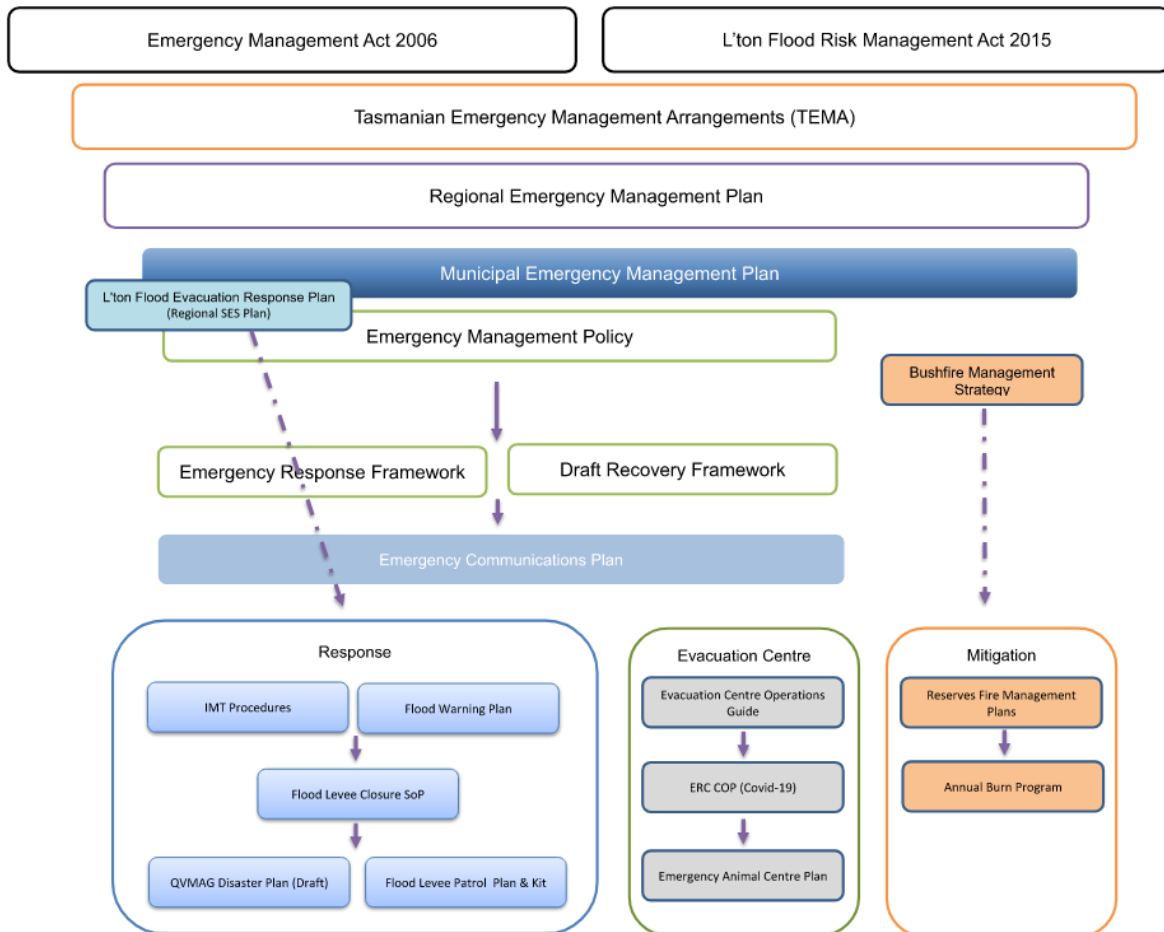


Figure 6: City of Launceston Emergency Framework

Independent of any recommendation of this report, flood emergency management is critical. It is recommended that plans and response activities are maintained and relationships with other authorities such as the State Emergency Service (SES) and Tasmania Police are continued. If substantial changes occur to the floodplain as a result of this study, it would be recommended to revise these plans.

### 2.12 Summary

Launceston's Floodplain has been subject to many studies over an extended period of time. Overall, the document review identifies key areas for improvement in Launceston's flood mitigation strategy and provides a foundation for developing a comprehensive and effective approach to reducing flood risks and enhancing community resilience.

### 3. Flood Events in Australia

Deloitte estimate the costs of natural disasters in Australia (Deloitte Access Economics, 2021) estimating that natural disasters cost the Australian economy \$38 billion per year on average. These calculations include consideration for the following factors:

- Residential and commercial damage.
- Impacts on public infrastructure.
- Impacts on business.
- Network disruptions.
- Natural environment damage.
- Emergency response and clean up.
- Health impacts.
- Social impacts; and
- Community impacts.

Over the past five years there have been several major floods across the east coast of Australia. The purpose of this review is to provide factual examples of floods and the tangible impacts. It provides a basis to suggest that a flood in Launceston could result in a similar quantum of impact.

#### 3.1 NSW Flood Events – 2022 (NSW Government, 2024b)

Following major flood events across NSW in the first half of 2022, the NSW Government commissioned the 2022 NSW Flood Inquiry (NSW Government, 2022) into the preparation for, causes of, response to and recovery from the catastrophic flood event across the state. Disaster was declared across 98 Local Government Areas with almost 15,000 homes damaged (with over 5,000 uninhabitable), and close to 8,000 people having to live in emergency accommodation.

Estimates released by the Insurance Council of Australia on 29 July 2022 identified the February-March flood events in NSW and south-east Queensland as the costliest flood in Australian history, and the second costliest weather event ever, with claims totalling \$5.1 billion in insured damages.

##### 3.1.1 Lismore Case Study (Duncan, 2022)

An independent case study of the impact of the February and March 2022 flood events on the town of Lismore was completed and included in Volume 3 – Appendix B of the 2022 NSW Flood Inquiry (Duncan, 2022). The flood event was found to have a devastating impact on the town socially, culturally, economically and environmentally both in the short and long term. The extreme nature of the February flood, and subsequently the second major flood following a month later in late March 2022 both caused devastating impacts (p.33). Of particular note is the cumulative impacts of successive flooding in Lismore is difficult to adequately document and analyse.

*The February and March flood events in Lismore began with severe storms and locally intense rainfall from 22 February, causing extensive flooding to communities in the Northern Rivers region. The Lismore levee was overtopped on 28 February, flooding Lismore CBD. The river exceeded the 1954 and 1974 peak of 12.11 m, reaching a high of 14.4 m: the highest recorded flood in Lismore. The Inquiry heard anecdotal reports of flood waters moving at around 26 km/h, which elevated risks to life and impacts to property and infrastructure.*

*Sustained widespread rain continued to fall across the Northern Rivers. The inclement weather also meant the transition from response to recovery was drawn out. At the peak of the February flood, nearly 350,000 people were impacted by either an evacuation order or warning. Recovery began on 2 March and by 9 March all evacuation orders and warnings had been removed, with all local government areas including Lismore being transitioned to recovery.*

*As Lismore worked to recover from the first flood, on 29 March more heavy rain began falling onto the soaked catchment feeding into Wilsons River. On 30 March, new evacuation orders were issued for Lismore for a second flood which reached 11.4 m.*

The February 2022 event was estimated to be very rare with the rainfall AEP estimated to be <0.05% (Lismore: 531mm over 24 hour period). Refer to *Figure 7* for summary of rainfall from this event.

If this scale of event was to occur in Launceston (assuming AEP neutrality between rainfall and river flows), flood levees would be overtopped, and there would be a substantial regional impact and possible damage to/loss of bridges.

BASIN	STATION ID	NAME	24 HOURS			72 HOURS		
			RESTRICTED RAINFALL MAXIMUM (MM)	UNRESTRICTED RAINFALL MAXIMUM (MM)*	AEP (%)**	RESTRICTED RAINFALL MAXIMUM (MM)	UNRESTRICTED RAINFALL MAXIMUM (MM)*	AEP (%)**
<b>Clarence</b>								
	204002	Clarence River At Tabulam	58.3	67	>50	132.9	152.8	28
	204067	Gordon Brook At Fineflower	139.9	160.8	11.5	214.6	246.8	14
	204055	Sportsmans Creek At Gurranang Siding	223.4	256.9	1.9	300.9	346	4.4
<b>Richmond</b>								
	H058176	Lismore	462.4	531.7	<0.05	683.4	785.9	<0.05
	203061	Goolmangar Creek At Mcnamara Bridge Weir	489.9	563.4	<0.05	738.9	849.7	0.1
	H058147	The Channon	563.4	647.9	<0.05	829.8	954.3	<0.05
	203024	Coopers Creek At Ewing Bridge	531.7	611.5	<0.05	776	892.4	0.1
	203010	Leycester River At Rock Valley	434.8	500.1	0.1	669.2	769.6	0.1
	203014	Wilsons River At Eltham	435.7	501	0.2	642	738.3	0.3
	203004	Richmond River At Casino	198.3	228	3.5	345	396.7	1.7
	203041	Shannon Brook At Yorklea	204.4	235.1	2.4	344.1	395.7	1.4
	203030	Myrtle Creek At Rappville	188.1	216.3	3.9	293.8	337.9	4.3
<b>Tweed</b>								
	201900	Tweed River At Uki	516.4	593.9	0.2	853	980.9	0.1
<b>Brunswick</b>								
	202001	Brunswick River At Durrumbul	605.6	696.5	0.1	978.1	1124.9	0.1

Data source: Design Rainfall Data System, BoM (2016), AGCD rainfall grids, Australian Water Outlook, BoM (2022c).

\* Correction factor to convert restricted (9:00 am to 9:00 am) to unrestricted data was set to 1.15 following Jakob et al. (2005).

\*\* AEP estimates include an areal correction factor described in Jordan et al. (2019a, Equation 2.4.2).

*Figure 7: AEP of catchment rainfall maximum for the February 2022 event. (taken from Table 16 , Characterisation of the 2022 floods in the Northern Rivers region, Lerat et al., 2022)*

### Economic Impact

Lismore is one of the most flood-impacted towns in NSW, experiencing at least 138 floods over the past 152 years. Four of the biggest floods the town has experienced (1954, 1974, 1989 and 2017 – not including the 2022 floods)



were estimated to cost more than \$10 billion to taxpayers, businesses and residents. Following the 2017 floods, shops in the Lismore CBD reported a 40% revenue drop in the first financial year with several business closing which showed long term economic impacts on the town. As of June 2022, it was estimated that over 3,000 businesses across Lismore were impacted by the floods, affecting more than 18,000 jobs.

The cost of damages to essential and community infrastructure during 2022 was also significant with Lismore City Council estimating over \$350 million in damage to Council assets as well as further expenses of approximately \$150-200 million to repair extensive damage to the road networks.

Flood insurance is also impacting the economy of Lismore with it now being either unaffordable or unavailable for many residents and businesses. This is impacting the development of the town with the rising cost of insurance affecting the ability to retain residents in the area. Arguably, this would have happened over time regardless of the flood event. Inability to secure or fund flood insurance is a common issue for flood impacted communities on a national scale.

#### **Environmental Impact**

The 2022 flood events caused significant landslides and erosion events, particularly in upper catchment areas. These have the potential to provide an ongoing source of sediment (and associated impacts) for many years to come. In addition to this, the flood event was also identified as generating a range of further environmental impacts including oil spills, downstream fish deaths and more than 70,000 tonnes of waste sent to landfill.

#### **Social Impact**

The social impact of flooding can have on a community is difficult to measure. However, with the loss of friends, family, homes, belongings, businesses and more, the impact of extreme weather events is clear. With the regularity of flooding events in Lismore, the mental health and wellbeing impacts are significant.

In addition to the above, the inquiry found prolonged disruptions to essential services including electricity, water, sewerage services and telecommunications were a common theme during flood events. Major highways and railway services were also cut off for significant periods. This meant that people could not easily access information or help and were isolated from family and friends. Once floodwaters had subsided, road access was often affected by landslips and potholes prolonging this impact long after the flood event.

The inquiry also noted that the floods had compounding impacts on local Indigenous communities, who have called for Aboriginal voices to be at the forefront of rebuilding processes to maintain their cultural ties to the land, and to inform future plans for flood mitigation and response.

### **3.1.2 Hawkesbury-Nepean Case Study (Hann, 2022)**

The Hawkesbury-Nepean Valley (the Valley) has one of the highest flood risks in NSW due to its large population and unique catchment characteristics. Following the March 2022 flood event, an independent case study of the impact of flooding was completed and included in Volume 3 – Appendix C of the 2022 NSW Flood Inquiry (Hann, 2022). The following information is as documented within the aforementioned case study.

In some parts of the Valley, flooding in March and July 2022 was the worst seen in the area since 1978. The impact of flooding on the area below was assessed following a significant flood event in March 2021. The most recent flood events (July 2022, March 2022 and March 2021) were estimated to be between a 5% AEP and 10% AEP event.

With respect to Launceston, if this scale of event was to occur in Launceston, the flood levee system would not be overtopped. The flood impact would be estimated to be less severe than the 2016 Flood event in Launceston.

#### **Economic Impact**

Following the 2021 storms and flooding in large parts of NSW, the Insurance Council of Australia declared an Insurance Catastrophe (No. 212). The cost of claims to mid-November 2021 was around \$645 million, of which 10-15% (between \$65 million and \$97 million) was incurred in the Hawkesbury-Nepean region. The Valley contributes significantly to Western Sydney's Gross Regional Product. Amongst other industries, the Valley has a large vegetable growing industry, which in the 2021 floods suffered an estimated \$19 million loss from crop and infrastructure damage.

#### **Environmental Impact**

The March 2021 flood triggered severe riverbank erosion along the Hawkesbury-Nepean River. The flood event also resulted in more than 1,750 cubic metres of flood waste removed from the Hawkesbury-Nepean area up to July 2021.

#### **Social Impact**

The compounding impacts of multiple crises in recent times has contributed to significant mental health and psychosocial impacts in communities. Some of the worst flood-affected residents in the floodplain are those who were already vulnerable, including those living permanently in caravan parks, further impacting their lives.

### **4. Victoria Flooding Event – October 2022 (Legislative Council Environment and Planning Committee, 2024)**

Following major flood events across Victoria in October 2022, the Victoria Legislative Council commissioned an investigation into Victoria's preparedness for, and response to, Victoria's major flooding event of October 2022. An interim report, "The 2022 flood event in Victoria", was developed focusing on Northern Victoria, which experienced the most severe flooding, with the final report finalised in July 2024. During the October 2022 flood, cities and towns across the State were flooded. The population centres that were most impacted in terms of number of properties affected and the scale of damage were Rochester, Seymour, Greater Shepparton and Echuca. The following summarises the impact this flood event had socially, economically and environmentally.

#### **Economic Impact**

As a result of the October 2022 storm, homes, businesses, and infrastructure across the state were lost, causing significant financial impact on the region. The agricultural impact was also significant in both regional and rural Victoria with crops and livestock lost, machinery and infrastructure damaged. Campaspe Shire Council stated that within Rochester, over 800 homes were either damaged or uninhabitable.

#### **Environmental Impact**

Following the October 2022 flood, Greater Shepparton City Council's submission noted that approximately 13,500 tonnes of flood-affected waste, excluding state-contracted collections, was disposed to the Cosgrove 3 Landfill.

#### **Social Impact**

As of 5 June 2023, it was noted by Campaspe Shire Council that 70% of Rochester residents had still not returned to their homes with residents forced to live in caravans, makeshift accommodation (such as sheds) or outside the municipality. This has had a significant impact on the mental health and wellbeing of residents. In addition to this, tragically the life of a man in Rochester was lost during the flood event having a significant effect on the community.

### **4.1 Summary**

Recent major floods in Australia underscore the severe impacts that similar events could have on Launceston. The March 2022 NSW floods, the Hawkesbury-Nepean Valley case, and the October 2022 Victoria floods collectively reveal extensive economic losses, environmental damage, and profound social disruptions. The NSW floods led to \$5.1 billion in insured damages, with significant infrastructure damage and long-term economic impacts, particularly in Lismore. The Hawkesbury-Nepean floods caused severe erosion and substantial insurance claims, while Victoria's floods displaced residents and caused extensive waste management challenges. These events highlight the necessity for robust flood mitigation and preparedness measures in Launceston to minimise potential damages and enhance community resilience.

## 5. Flood Behaviour in Launceston

In 2019 the City of Launceston finalised the update of the North and South Esk Rivers Flood Study. This update incorporated changes to the floodplain since the previous flood model and incorporated more sophisticated assessment methods. It also was able to consider floods since the prior model update, specifically the June 2016 event. Most importantly, it included an assessment of climate change which is the subject of this summary.

The summary within is based on the most recent flood modelling data as reported in *North and South Esk Rivers Flood Modelling and Mapping Update Volume 1: Technical Report* (BMT, 2019), and *North and South Esk Rivers Flood Modelling and Mapping Update, Levee Breach Assessment* (BMT, 2018). This is the most up to date and contemporary flood data for the kanamaluka/ Tamar Estuary at Launceston. The flood study documented the flood impact under existing conditions and for several climate change scenarios. The scenarios assessed were:

- Present day condition
- Climate change condition for the year 2050
- A levee breach scenario under the year 2050; and
- Climate change condition for the year 2090.

The summary within is a discussion on each of these scenarios, using the 1% AEP (Annual Exceedance Probability) as a basis for comparing the flood impact between scenarios. The 1% AEP event has a 1% chance of occurring in any one year and is commonly adopted in Australia as the reference flood event for design making, planning and design, noting that other probabilities can be adopted utilising a risk-based approach.

It is important to recognise that, based on the recently updated climate change guidance released by the Department of Climate Change, Energy, the Environment and Water (August 2024) and integrated into Australian Rainfall and Runoff, the climate change projections in the 2019 flood modelling may now be underestimated.

It is noted that incremental filling and construction of informal levees of the lower North Esk Floodplain and the kanamaluka / Tamar estuary floodplain is ongoing. The base topographical dataset for the model is 1 m gridded LiDAR captured in 2013. Some site-specific survey was completed as part of this study, however changes to the general topography in the floodplain following 2013 are likely not incorporated in the model. Any detailed revision of the flood model should consider the need for updated survey information.

### 5.1 Present Day Condition

Under present day conditions, the 1% AEP flood event is contained within the river (i.e. levees are not overtopped). This is true for the Invermay, City and Newstead areas. A flood depth map for the existing condition is presented in Figure 8.



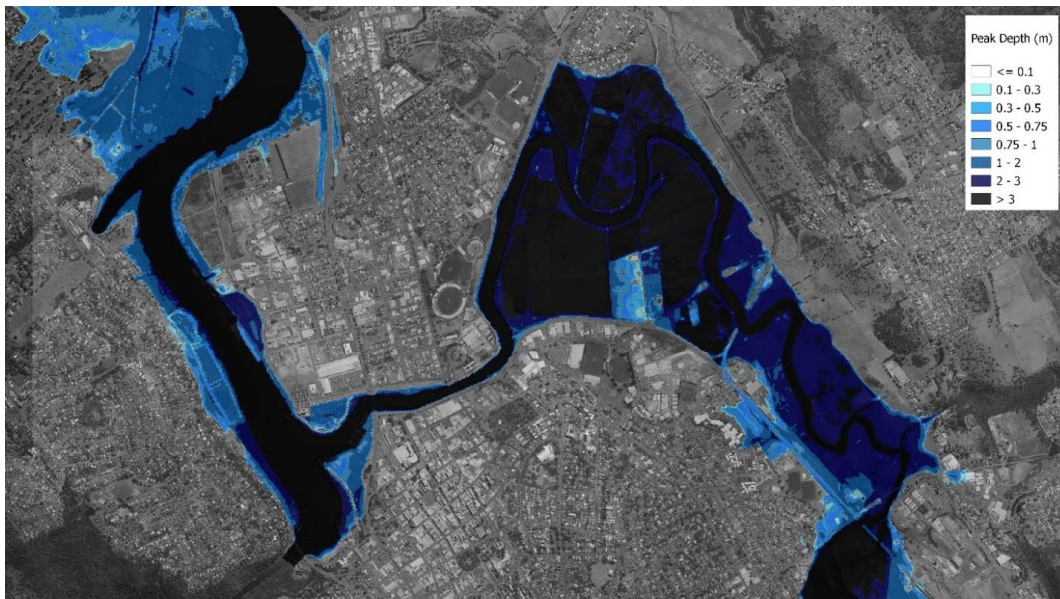


Figure 8: 1% AEP – Present Day Condition

## 5.2 2050 Climate Conditions

The 2050 climate change scenario modelling incorporates both sea level rise (0.22 m by 2050) and an increase in rainfall intensity (7.2%). Based on these changes, for the 1% AEP event, levees on both side of the North Esk River are modelled to overtop. It is important to note that the flood modelling presented within does not account for levee breaches, but rather focuses on overtopping based on documented flood levee crest heights. The analysis does not include the freeboard built into the levees. Should overtopping occur, the resulting damage could alter the flood behaviour. The estimated degree of flood impact is presented in Figure 9.

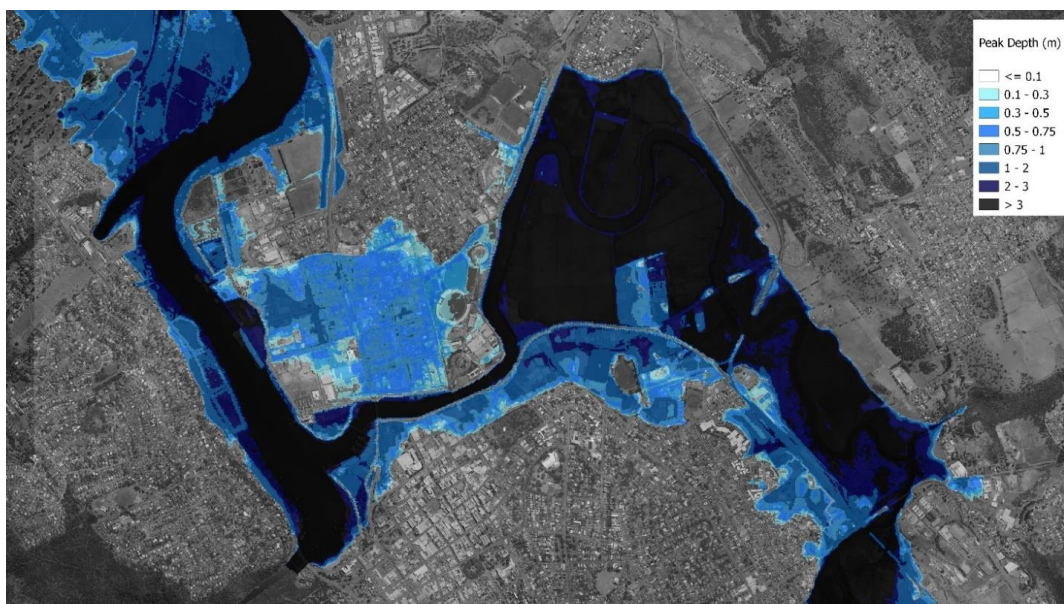


Figure 9: 1% AEP - 2050 Climate

The flood level within the areas serviced by flood levees is highly sensitive to how long the river level remains above the levee crest. A simple analogy is to think of Inveresk as a bathtub; the longer the tap remains on, the higher the water level will be in the bathtub. The BMT modelling presents the most likely scenario for the duration of overtopping although it must be recognised that this could in fact be longer or shorter.

As per the levee breach results, noted below, the impacted area is could be inundated for weeks, which would likely have fairly significant implications from an economic viewpoint.

### 5.3 2050 Levee Breach Scenario

The levee breach scenario considers a levee failure during a 1% AEP flood event for the 2050 climate scenario. Levee breaches were modelled at several locations across the flood levee network. The flood mapping results from all of the levee breaches were merged together to produce a single flood levee breach flood map. At several locations reporting describes how quickly an area will be impacted and how long the area may be underwater for. Two locations within Invermay and the City have been selected to give an indication of flood impact, as shown in Figure 10.



Figure 10: Levee Breach Reporting Locations

Table 1: Levee Breach Results - City

Event	5% AEP	2% AEP	1% AEP
Time to Inundate (min)	N/A	< 10 min	< 10 min
Time to 300mm deep (min)	N/A	30 min	10 min
Time above 300mm deep (hrs)	N/A	17 hrs	30 hrs

Table 2: Levee Breach Results - Invermay

Event	5% AEP	2% AEP	1% AEP
Time to Inundate (min)	40 min	20 min	< 10 min
Time to 300mm deep (min)	90 min	30 min	10 min
Time above 300mm deep(hrs)	2 hrs	> 1 week	> 1 week

For any event more severe than the 2% AEP event, both locations will be substantially impacted by flood water for an extended period of time. Following a flood levee failure, the subject sites will rapidly be affected by flood water. The flood behaviour would be considered unsafe for all people.



The Launceston Levee Protected Areas Evacuation Response Plan (SES Tasmania, 2024c, 2024a, 2024d, 2024b) outlines critical decision points for evacuation based on the risks associated with potential flood levee failure and the ability (or inability) for people to be able to remove themselves from potentially deadly floodwaters. These decisions points are set to a level whereby which if people would have been asked to evacuation from land potentially impacted by a flood level breach before the situation arises. However, it should be noted that experiences around the world during all types of disasters, including floods, identify that people are likely to remain in at-risk locations despite being asked to evacuate (Adedokun et al., 2024; Ye, 2024).

Services within the city relied upon for normal day to day operation (water, sewer, electricity, transportation, etc.) will most likely also be impacted/disrupted for an extended period of time. If a flood levee failure was to occur, impacts to these types of services may extend for multiple weeks. There would likely be an impact on the stormwater network due to the reliance on pumping because of the sewage and stormwater combined drainage system.

### 5.4 2090 Climate Conditions

The 2090 climate condition modelling accounts for increases in sea level (0.72m) and rainfall intensity (16.1%). For a 2% AEP event, the flood levee for both the City and Invermay is expected to overtop. The degree of flood impact for the 1% AEP event is presented in Figure 11. This shows a substantial increase in flood depth (> 3.0 m) compared to the 2050 climate scenario (< 1.0 m) and a greater extent impacted.

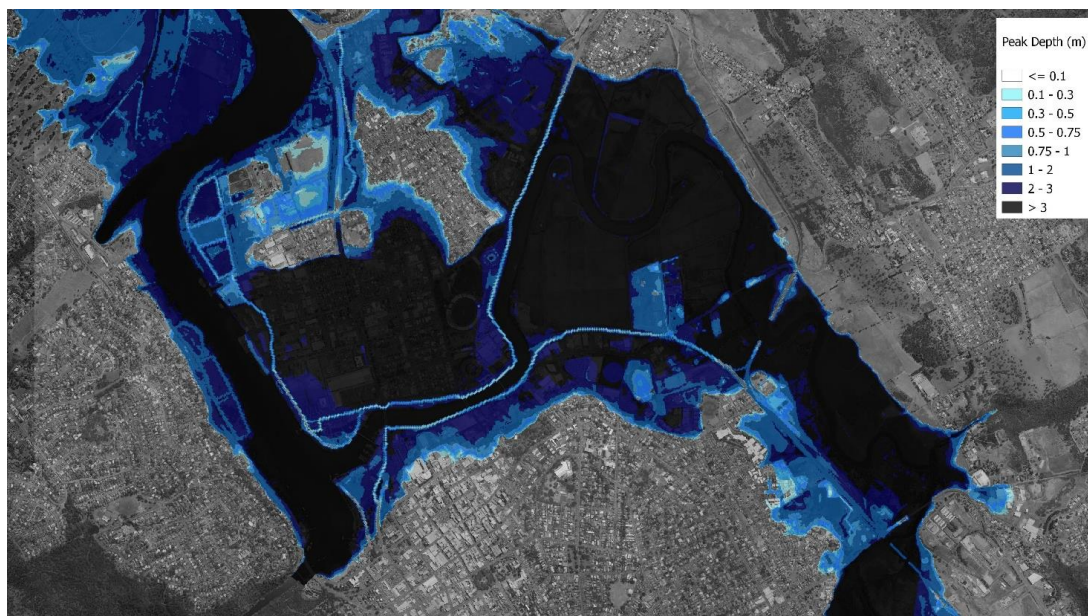


Figure 11: 1% AEP - 2090 Climate

As per the levee breach results, the impacted area is expected to be inundated for weeks.

### 5.5 Existing Condition 0.2% AEP

For comparison, a map has been created for the 0.2% AEP event (1:500) under the current climate (Figure 12). The results are very similar to the 1% AEP event projected for the 2090 climate. It is also noted that by 2090, even a 2% AEP event (1:50) is expected to overtop the flood levees. As previously noted, this doesn't consider the updated (August 2024) climate change guidelines.



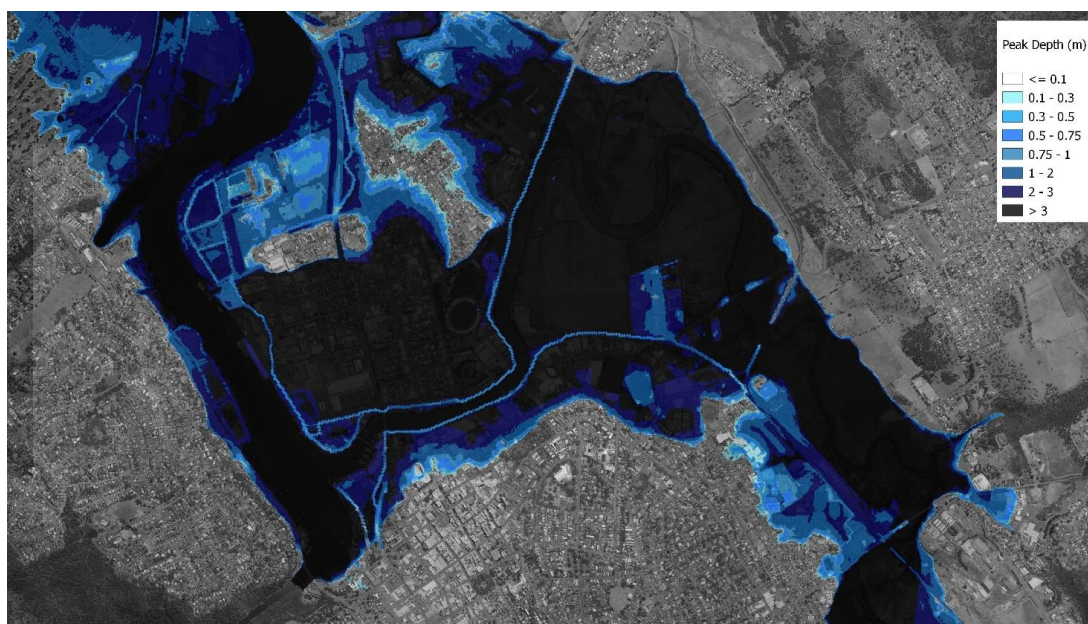


Figure 12: 0.2% AEP - Existing Condition

## 5.6 Flood Information Summary

The flood behaviour summary provides a detailed assessment of flood impacts for Launceston, emphasising the necessity of comprehensive flood risk management. The 2019 update of the North and South Esk Rivers Flood Study reveals that the current levee system effectively contains the 1% Annual Exceedance Probability (AEP) flood events within the river channels.

However, climate change projections for 2050 and 2090 indicate increased flood depths and extents, reducing the level of service of the flood levee system. The findings underscore the need for ongoing updates to flood models, proactive levee system maintenance, and adaptive infrastructure planning to ensure Launceston's resilience against future flood events. A proactive and adaptive approach is essential for protecting the community, economy, and infrastructure, thereby supporting sustainable development in flood-prone areas.

## 6. Workshop

An internal workshop was carried out with several CoL officers on 10 April 2024, primarily focussed on the direct and indirect impacts of flooding on Invermay, the City, Newstead, Greater Launceston, and the wider northern region. The discussion was grouped into the following topics:

- Appreciation of the situation
- Social Impacts
- Infrastructure Impacts
- Economic Impacts
- Indirect Impact
- Possible Mitigation Measures
- Stakeholder Engagement

A summary of the key issues raised and discussion points is included in the following sections.

### 6.1 Appreciation of the Situation

- By 2050, there is a risk of flooding during a 1% AEP event with flood water spilling over the levees into Invermay. By 2090, minor changes in flow can have large impacts to the risk of flooding in Launceston.
- Lower probability events are occurring at a higher frequency and the risk of a significant event happening in the short term is real. Significant flooding could impact the viability of the municipality and beyond.
- There may be a general perception that Launceston has experienced a 1 in 200 year (0.5% AEP) flood in 2016, however this event did not see floods of the same magnitude in both the North and South Esk Rivers. The event was a 0.5% AEP for the North Esk, but the flows from the North Esk are significantly less than the South Esk at the same AEP. The South Esk flood in 2016 was estimated as a 4% AEP event.
- With sea level rise, regardless of rainfall and flooding, there will be a reduction in the level of service of the existing stormwater network within the low lying areas of Invermay, the City and Newstead. This will likely result in the need for improvement works, including pumped/storage solutions. It is noted that sections of these low-lying areas are already reliant on pumped drainage. Some areas have separated stormwater networks and others form part of the combined sewerage/stormwater network.
- The potential flood impact in Launceston is the most substantial in the state, and bigger than just Launceston. As such, there is a need for a holistic approach beyond the municipal borders. Launceston is at the lower end of the wider catchment and what occurs upstream influences its flood risk. There will be a need for both local and wider mitigation should a significant event occur.
- Planning controls are regularly changing. This is a holding pattern, not a final solution.
- Opinion that Launceston's flood prone community is currently not very tolerable of risk and there is a need to understand the communities' opinion of this risk. Some municipalities or services are unwilling or unable to fully consider the impact. This will likely be a problem in the long term.

### 6.2 Social Impacts

- A flood has the potential to divide and isolate parts of Launceston. Social connection will be difficult and likely not possible for an extended period of time. Launceston has supported living facilities and an elderly population that would be significantly impacted by flooding.
- The Launceston area provides core health services to its local community and the wider northern region. A flood has the potential to disrupt these services by direct flooding of buildings providing health services, and the ability for health workers to travel.
- Many of Launceston's recreation facilities are located within floodplains. A flood likely will make these facilities inaccessible for an extended period, possibly having a negative impact on mental health. Recent research on

community recovery suggests community facilities such as sports grounds are critical to providing social connection to those impacted.

- The University of Tasmania, and associated university accommodation, is within the floodplain. If a flood were to occur, these students would be displaced and likely to have few alternative accommodation options.
- Relocation and accommodation for the wider community will be problematic. The city does not have the ability to accommodate the circa 6000 residents that may be displaced by a flood. It will not be reasonable for residents to be housed in tents for an extended period. It was noted within the workshop that Launceston is estimated to be 2,500 homes short of supply, with annual builds less than 500 per year.
- Flooding can cause isolation, loneliness, fear, a lack of trust in service providers, trauma, damage to long-term confidence and a loss of income, which has psychosocial impacts. The aftermath of flooding can result in an increase in assault, violence, looting, health issues, domestic violence, and alcohol misuse.

### 6.3 Infrastructure Impacts

- It was noted that key transport links within Launceston can be impacted by an extremely high tide. A flood would also severely disrupt transportation around the city to a greater degree than a high tide (both extended duration and wider extent of impact). This could lead to logistical issues with the supply and distribution of food, fuel and medical supplies impacted.
- Continued sea level rise will impact gravity drainage systems within low lying areas of the CBD and Invermay. This could lead to the increased requirement for pumped systems and potentially impact ground water levels. Significant portions of the City and Invermay are currently reliant on pumped drainage, particularly with consideration of the combined sewerage and stormwater network.
- Concern on the impact of flood risk to property values and insurance premiums. Premiums are increasing on average across Australia at rates higher than inflation, driven by increases in natural disaster claims. While communities with high vulnerability to natural disaster are experiencing the steepest premium increases.
- Many local construction businesses have workshops in Invermay, this further exacerbates impact on recovery efforts.

### 6.4 Economic Impacts

- Schools (of which there are currently five identified within potentially impacted areas, some providing childcare services) and community facilities will be directly impacted by a flood. The flood impact on schools and childcare will have an effect on some parents being able to continue work, particularly relevant for parents of younger children. This could further disrupt the delivery of services in Launceston.
- It is not just infrastructure that will be impacted, it is likely that a large portion the City of Launceston resources will be dedicated to flood recovery for an extended period of time. This may become challenging to resource recovery as well as maintain essential services (waste collection, parks maintenance, community events, etc.).

### 6.5 Indirect Impacts

- Following a flood, local culture of Invermay may change, people may not want to move back.
- Loss of significant family and cultural spaces, knowledge, artefacts, and cultural heritage. Environmental loss, including an impact to biodiversity, flora and fauna.
- Many sporting facilities are located in the flood prone land and following a flood it is likely that many of these facilities will not be operational. Furthermore, major sporting event such as AFL games may not occur for an extended period following a flood. This will have an impact on local tourism.
- There is anticipated to be a substantial amount of waste following a flood event. This will need to be disposed at the Launceston Waste Centre and would reduce the life of landfill cells. Cells are planned over a period of



5-10 years and it may not be possible to provide additional landfill capacity at short notice if needed. This could place strain on waste management for an extended period of time following a flood event.

## 6.6 Possible Mitigation Measures

- Various mitigation measures were discussed as part of the workshop with an intention for options to be further considered in the later sections of this report.
- Mitigation measures and other considerations raised at the workshop included:
  - Land swap
  - Small relocation measures
  - Bypass channels
  - Upstream storage
  - Considerations for the hydro dam, including boosting the Trevallyn power station
  - Re-excavation of the North Esk Floodplain
  - Work to improve (and potentially heighten) existing levees, either for both sides of the river or just one
  - Road upgrades to withstand impacts of flooding
  - Controlling the spill of water over the levees
- There are options around the preferred use of floodplain storage and what is permitted in these areas. Launceston have not yet allowed rebuilding and are therefore in a position to drive a risk-based approach in this regard.
- There is a need for adaptation measures or resilience of the existing infrastructure rather than significant modifications, e.g. raising bridges. Launceston needs to be resilient around the river whilst also considering any environmental impacts as a result of the works.

## 6.7 Stakeholder Engagement

The importance of stakeholder engagement as part of this project was discussed. It was highlighted that within the community engagement there is a requirement to find out how citizens feel living in Launceston with regards to the flood risk. This will include consideration of organisational and societal risk as it may feed into assessment of various mitigation options.

Stakeholders raised to be considered as part of the ongoing engagement included;

- Department of Police, Fire & Emergency Management, including the State Emergency Service
- National Emergency Management Agency
- Infrastructure TAS
- Department of Education, Children and Young People
- Department of Health
- Northern Regional Emergency Management Committee
- Department of Premier and Cabinet & Resilience and Recovery Tasmania
- TasWater
- Launceston General Hospital
- Utility Asset Owners
- Launceston Flood Authority
- Aboriginal Community Engagement, including consideration of the Indigenous Land and Sea Council
- Northern Tasmania Development Corporation
- Department of State Growth & Office of the Coordinator-General
- Tamar Estuary Management Taskforce
- Tamar Estuary and Esk Rivers Program
- Options for Regional Precincts and Partnership Funding

## 6.8 Summary

- Flooding in Launceston could isolate communities, disrupt health services, and make recreational facilities inaccessible, severely impacting mental health and social cohesion. University accommodations in flood-prone areas would displace many international students, while the city's inadequate housing supply complicates long-term relocation for potentially 6,000 displaced residents.
- Key transport links could face severe disruptions, affecting logistics for essential supplies, and rising sea levels threaten drainage systems and road pavements, potentially requiring new pumping systems.
- Economically, floods would disrupt schools and childcare, impacting service delivery, and city resources would be heavily diverted to flood recovery, straining essential services maintenance.
- Extensive waste from flooding would burden waste management systems and reduce landfill capacity. Indirect impacts include cultural shifts in Invermay, loss of significant family and cultural spaces, and non-operational sporting facilities affecting local tourism and major events.
- The workshop generally concluded that the flooding problem in Launceston is complex, noting a large body of work has already been undertaken, but further work is required to increase resilience.

## 7. Stakeholder Engagement

A stakeholder engagement plan (both community and industry) will be required as part of this flood mitigation strategy. The list of authorities to be considered within the engagement is presented in Section 6.7.

The City of Launceston has previously undertaken community engagement surveys which included questions relating to climate change, emergency management and flooding and these should be considered as part of the broader community engagement. These surveys included:

- Tomorrow Together - A Resilient City (2019) - General Community Survey
- Launceston Levee Community Survey (2021) - Targeted to Levee Protected Areas
- Tomorrow Together - A Well-Designed City (2023) - General Community Survey
- Tomorrow Together - A Resilient City (2024) - General Community Survey

Engagement will be complex with many interested parties involved and will need to be tailored to each stakeholder. It could be delivered by CoL internally or through external assistance. This scoping document is limited to the identification of the studies required and it is assumed a robust stakeholder management program will be implemented alongside the studies and should be continued / revisited as a flood mitigation strategy is developed.



## 8. Mitigation Strategies and Actions

The following section of the report identifies a range additional works to alleviate identified risks and issues based on the document review, the workshop and discussions with specific stakeholders. It is clear that additional works are required to enable the City of Launceston to make informed decisions on a future flood mitigation strategy and these should be accurately resourced to achieve the necessary outcomes.

The suggested studies and options can be outlined into three key categories. These are:

- Studies or analysis required to confirm the baseline understanding, including quantify impact / define extent of problems / define risk appetite,
- Studies or analysis required to confirm the assessment criteria, assessment framework and understand deal breakers, and
- Detailed evaluation of possible mitigation options that aim to reduce damage / hazard / risk. The study would need to quantify the benefit and document a cost estimate to implement the measure.

The sections outline discrete actions and tasks that are recommended. A tabular view of these measures is also included in Section 9 and displayed in Figure 13. At this stage, the identified options are ideas and will be subject to more detailed analysis.

To deliver a strategy of this complexity and magnitude, it is recommended that City of Launceston appoint a dedicated project manager to deliver this work. It would not be possible to deliver this in parallel to regular business. A dedicated project manager will be important to ensure consistency of approach through the delivery of the strategy. Ideally the project manager would be someone with a good understanding of floodplain management principles.

### 8.1 Stakeholder and Community Considerations

A robust community engagement strategy will be essential from the outset of developing this strategy. Since the outcome may lead to significant changes in flood-affected areas, it is crucial to keep the community informed and involved throughout the process. Engaging the community will also be vital in discussions about expectations and risk tolerance, which will inform the assessment framework.

As noted within Section 7, specific stakeholder engagement will be complex with many interested parties involved and will need to be tailored to each stakeholder.

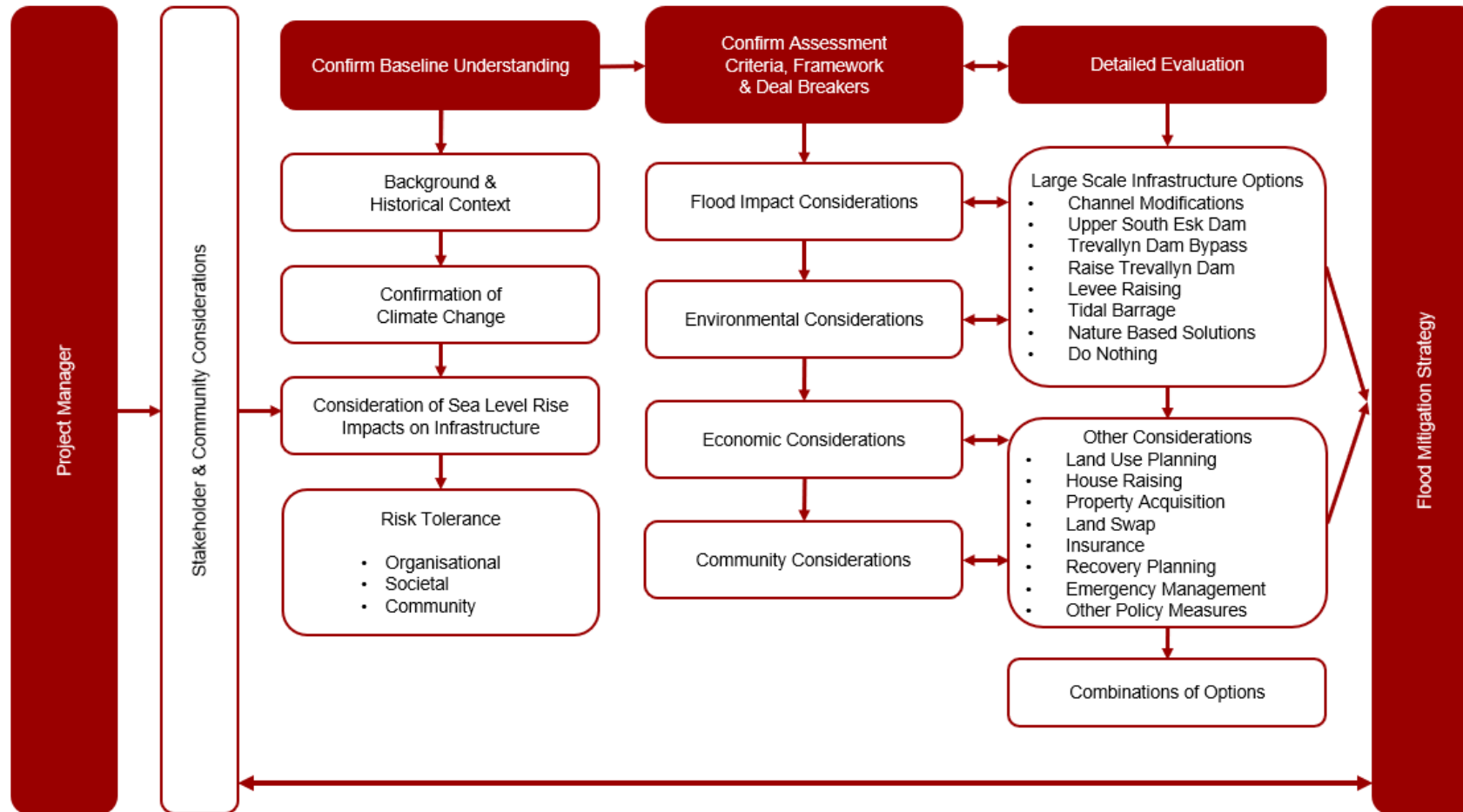


Figure 13: Diagrammatic Representation of Project

## 8.2 Confirm Baseline Understanding

### 8.2.1 Background and Historical Context (Data Collation and Review)

Whilst undertaking this scoping assessment, it was confirmed that a significant amount of work has been carried out over a 60+ year period. This report outlines some of the documents but doesn't fully detail all of them. For example, the 1950s work published by the Launceston Flood Protection Authority that led to the original construction of the Launceston Flood Protection System included a detailed analysis of many flood mitigation options.

As part of this scoping study some previous flood events have been reviewed at the local, national and international level. It is recommended to review these flood events and determine their relevance to Launceston both with respect to the event impacts and the locations. Engaging with the relevant authorities to update the existing information, particularly the long-term impacts which may still be occurring, will likely prove beneficial to identify considerations that have not been raised for consideration. The study tour to the USA and Netherlands in 2006 provided some useful information, as did the NSW and Victorian flood events examples, however disaster mitigation and community recovery is evolving rapidly as disasters become more frequent.

Over this time the people and the authorities responsible for floodplain management have changed, as has our understanding of floodplain management, assessment of risks and other considerations. As such, to maintain continuity of knowledge and not repeat, but build on, studies that have already been undertaken, it is recommended to undertake a detailed data review to identify what studies are still relevant and what studies are considered to be superseded. Once completed it is recommended that a robust data/document management system should be established prior to undertaking further analyses / studies.

### 8.2.2 Confirmation of Climate Change Impacts in Launceston

As outlined in the BMT (2019) report, climate change has an enormous impact on flood levels and frequency of flooding, it is important to have confidence in the climate change quantum assumption as this information will be relied upon and will form the basis for substantial investment in the floodplain.

This strategy could drive a significant investment and change and therefore a high level of confidence on climate impacts is required. It is recommended to undertake a review of the UTAS Climate Futures Study, recent guidance released in draft format by the Department of Climate Change, Energy the Environment and Water and confirm the outcomes of these are consistent with the assumptions within the 2019 BMT TUFLOW flood model.

Furthermore, the 2019 BMT flood mapping update also updated the previous flood frequency analysis for both the North Esk and the South Esk. This changed what was believed to be the 1% AEP flow rate. In addition to confirmation of climate impacts, the hydrologic assessment for both the North and South Esk Rivers should be independently reviewed.

### 8.2.3 Sea Level Rise Impacts on Infrastructure (Groundwater Impacts)

Much of Invermay and parts of the city are below high tide level. As sea level rises, there may be impacts on infrastructure such as road pavements, drainage, building foundations, sewer infiltration etc through rising ground water tables. It will be important to understand the extent of this issue prior to deciding on major flood management measures, i.e. the cost to maintain 'business as usual' assets may become prohibitive. It is recommended that an assessment is undertaken to review the impacts of sea level rise on infrastructure.

### 8.2.4 Risk Tolerance

A key element of the project will be establishing risk tolerance across the floodplain, incorporating input from various sectors. Where flood mitigation infrastructure is in place, it is designed to meet a specific service level, meaning some residual risk remains. The City of Launceston will need to define what level of residual risk is acceptable, recognising that achieving zero risk may not be feasible. Accepting a degree of risk could make more cost-effective solutions viable.

The GHD and Risk Frontiers work highlights the issue of 'Moral Hazard,' where the installation of flood levees can lead to increased development in floodplains, thereby heightening flood risks. While planning controls were also introduced



at that time, it would be valuable to assess how the potential for flood damage has evolved since the lower flood levee was completed in 2012.

The study must also address organisational risk tolerance, referencing Frontier Economics' work on how mitigation measures can shift risk from private entities to the public sector. This should consider both the City of Launceston's tolerance as well as the State Government as a key partner in the provision of the existing mitigation infrastructure and support for maintenance. The study must consider societal risk tolerance, examining the broader community's perception and acceptance of residual risks associated with flood mitigation. Finally, community risk tolerance must be assessed, as local attitudes toward risk will influence policy and decision-making.

### 8.3 Confirm Assessment Criteria, Framework and Deal Breakers

Any flood mitigation options, be they hard infrastructure or alternative considerations, as listed within the following sections, will need to be assessed against a framework to consider the cost of implementation alongside the reduction in flood risk, net economic, social and environmental considerations. Consideration should be given to the approach required early on in the project to ensure that the work completed will allow for a comprehensive assessment and consideration.

There are multiple methods that could be considered as part of a framework for assessment, including the Flood Risk Management Manual (NSW Government, 2024a), the process adopted for floodplain management in NSW. As part of this suite of documents, there is also the NSW Treasury Disaster Cost-Benefit Framework (TPG23-17) (2023) and other supporting documents. Queensland has guidance for consideration (Queensland Reconstruction Authority, 2024), notably the Queensland Disaster Resilience and Mitigation Investment Framework and the Economic Assessment Framework of Flood Risk Management Projects.

If there are any specific things that will prevent an option from progressing this ideally should be considered as part of the deal breakers to prevent investigation of options that would be impossible to progress for reasons other than economics. This could include an assessment of feasibility including the likelihood of regulatory approvals, such as those required under the Environmental Protection and Biodiversity Conservation Act (EPBC) or Reserve Activity Assessments required by Parks and Wildlife Tasmania.

The previous GHD (2006) and Risk Frontiers (2006) reports highlighted that the original economic assessment of the initial levee implementation was flawed as the quantified benefit was deficient and did not consider geotechnical conditions. The GHD report assessed direct impacts of flooding on property in Invermay. Damage to these properties associated with flooding was considered to be the base case, with benefit determined by measuring the reduction in damage to a property attributed to the implementation of a mitigation option. There was a lack of detail regarding the damage assessment undertaken and it is not clear if the assessment omitted other items such as public infrastructure, loss of services and indirect losses within Launceston, etc.

The benefit of an option should not consider only metric for success. Social impacts must be factored in and as such a Multi Criteria Assessment (MCA) should be carried out. This work may then lead to a full economic analysis to secure further investment funding. It is likely a detailed, site specific / issue specific approach would be taken for a highly complex scenario for this. As such, a comprehensive flood damage assessment is recommended that considers the direct and indirect costs associated with a flood. The assessment should also consider ways to assess the likelihood and consequence associated with the flood impact reduction, and any residual risk, as well as environmental considerations.

Assessment of the options listed within the notice of motion and other relevant options for consideration should be completed in a detailed manner to feed into the assessment. The options can be generally split into two key categories, large scale infrastructure options and other (non-infrastructure considerations) and are outlined in more detail in the following sections.

## 8.4 Large Scale Infrastructure Options

There has been significant alteration to the Launceston Floodplain over an extended period of time. Since the last body of works were undertaken by GHD (2006), substantial advancements have occurred in computational capacity and flood modelling capability. It will be possible to analyse the performance of many options with relative ease. This body of work would be to undertake flood impact assessments for proposed flood management options. The intent would be to test flood management options and to determine if they can provide a positive benefit in terms of water level reduction, reduction in damage associated with flooding or a reduction in risk to life. Some of the suggested options involve modifications that impact on Trevallyn Dam and should be considered in light of potential impacts on their assets and/or possibilities for generation of hydro power.

### 8.4.1 Channel Modification Measures

The Munro physical model study from the 1960's commented on several channel modification measures around Stephenson bend. They were tested in the physical model and found to provide little benefit. These options may be worth revisiting based upon the results from the latest hydraulic model developed by BMT (2019). As the assessment will be testing options based on climate change scenarios (higher flow rates), the performance of options may change and become more relevant. Several extents/scenarios can be tested within the existing TUFLOW flood model. Some of the options for consideration are listed in the following, noting that others may come to light, or be ruled out for specific reasons.

#### West of Goderich hydraulic conveyance area

This option considers relocating the Kings Wharf flood levee closer to Goderich Street to determine if increasing the conveyance area of the Tamar River will reduce flood levels adjacent to the existing flood levees. This assessment would test the hydraulic implications of an increased conveyance area, although it is noted that for this option to be implemented, a form of property acquisition would be required. Property acquisition is complex and will be considered as part of the 'other considerations' section.

#### Increase the conveyance area of the kanamaluka/Tamar Estuary

Investigate if deepening the estuary will have any benefit of improvement hydraulic performance of the river and if any attempt to do so would remain operational over time and not require substantial dredging and desiltation. Based on the TEER sediment management study (2021), it is unlikely that this option is technically feasible, and it is noted that flooding causes significant scour of the estuary, thus without floodplain reclamation this will have negligible reduction in flood impacts.

#### Hunters Cut (West Tamar)

Between 1919 and 1920, two attempts were made to straighten a bend in the estuary at 'Hunter's Cut'. The goal was to dredge a 4 m deep channel at low tide to allow sediment to drain more freely from the upper estuary. However, the project was abandoned due to the prohibitive cost and because, like a hole in sand at the beach, every time the cut was dredged, it simply filled back in again. The location of the bend relative to Launceston is shown in Figure 14.

A review of recent aerial imagery suggests the cut has been filled with earthen material in addition to the natural siltation in the area. Upon close investigation of the wider area, it appears that fill has placed close to the river edge adjacent to farmland in the West Tamar Council area. This may be constricting the floodplain.

A hydraulic model can be utilised to test if changes to landform in this location have an influence on flood behaviour. More broadly, the flood model can be used to determine what locations in the floodplain, if altered, have the greatest influence on flood behaviour. Consideration must be given to whether ongoing siltation / sedimentation would impact any suggest outcomes.



Figure 14: Hunters Cut and Stephenson Bend

#### 8.4.2 Upper South Esk Detention Dam

In some situations, detention systems are able to attenuate flow such that an acceptable flow rate is able to be released downstream. Due to the magnitude of flow within the South Esk River during floods, a detention system would need to be large. It is unlikely a system like this will be appropriate/ feasible, however it is recommended that an assessment be undertaken at a high level to review the viability and determine how big a detention system will need to be and where it could be located.

#### 8.4.3 Divert Flood Water Upstream of Trevallyn Dam

The Trevallyn Dam forms a weir within the South Esk River and diverts water around Launceston to Riverside via a penstock. It may be possible to use a similar approach for flood bypass. This option was highlighted in the Munro physical model studies but was discounted due to the likely high cost. It is recommended to revisit this option to determine its viability.

#### 8.4.4 Raising Trevallyn Dam

An assessment can be carried out to determine if raising the current dam would have any impact on water level reduction in Launceston. A review of this option is recommended to determine if it can provide a benefit. It is noted that the development upstream in Hadspen will restrict how high the dam could possibly be raised. It is recommended to first review hydrology and hydraulics prior to any structural assessments are carried out or discussions with Hydro Tasmania. It is worth noting that any continued reliance on a flood structure may increase flood risk due to the potential of structural failure.

#### 8.4.5 Levee Raising

This exercise aims to determine if the flood levees can be raised, by how much and what issues and risk may be introduced by doing so. The assessment is to consider technical and construction related issues, as well as how levee raising may stimulate growth within the flood plain.

This option should also consider more favourable locations for flood levees. For example, based on local engineering and geotechnical knowledge, parts of the Inveresk Levee may have stability issues and there is currently no available



land for simple improvement measures. It is worth noting that any continued reliance on a flood structure may increase flood risk due to the potential of structural failure.

The current locations for the levee system largely follow the boundaries of the North and South Esk rivers. The river banks have stability issues associated with normal riverine processes which can lead to an increased risk to the levee system due to potential river bank collapse or erosion and subsequent undermining of a levee or exposure of foundations leading to instability or breaching.

Moving the levees away from the riverbanks would mitigate this situation. In addition, the location of the levee system close to the riverbanks creates a physical boundary on the river side of the levee making raising of a levee that requires an increase in footprint either impractical or constrained to only widening on the "dry" side of the levee. Moving the levee farther inland, such as in the case of the 2010 changes to Town Point with the levee realigned down Lindsay Street, allows the potential to subsequently raise the levee with less constraints. These included allowing the earth levee side slopes to be gentler, reducing the visual impact and increasing the amenity as well as allowing space for raking piles for concrete levee sections without the risk of failure due to scour.

Options may exist to consider varying protection levels for some areas. In the Town Point area, the original levee followed the riverbank. However the revised arrangement included reducing the level of the riverbank levee to a more stable height and the construction of the Lindsay St levee to provide the primary protection level.

The economics and social impact between a higher concrete levee system and a higher earth levee system needs to be considered. Raising levees within a residential and commercial area creates the potential to reduce local amenity and the feel of openness. This is particularly likely with concrete levees where they provide a hard visual barrier with little increase in amenity for residents. Higher earth levees require a greater area of land to accommodate the increase in footprint, however they also provide the potential for use as recreational corridors as well as being visually softer. The direct economic impact of a higher concrete levee or an earth levee needs to be evaluated. This needs to include consideration of the construction costs but also the cost of the required land and the potential impact on the surrounding properties.

Consideration must also be given to the ongoing impact of managing the risk to life through evacuation planning. It may be of relevance to consider options for detailed evacuation planning for floods that impact the city, including those larger than the flood levels. As an example, the Flood Evacuation Modelling for the Hawkesbury-Nepean Valley<sup>2</sup> could be considered for application to Launceston.

#### 8.4.6 Tidal Barrage (Tamar Lake)

Tidal barrages have been proposed for the kanamaluka/Tamar Estuary for many years. The recent Tamar Lake proposal has been suggested as the proponents claim it will provide several benefits to water quality and aesthetics for the upper kanamaluka/Tamar Estuary as well as be able to be emptied on warning of a flood and provide a buffer for flood storage and then closed again to prevent tidal levels travelling back up the estuary.

A tidal barrage was considered as part of the 1959 report reviewing flood mitigation measures for the City of Launceston. This report outlines: *"It is clear that during the 1929 flood the Tamar River level a few miles below Launceston rose and fell with the tide, but the level within Home Reach and the flooded areas of Launceston remained approximately constant for at least 24 hours. Hence, for major floods the cause of flooding is the inability of the floodwaters to discharge rapidly enough from the vicinity of Launceston. A lock on the Tamar would have no effect on this condition, and flood mitigation is not a benefit which could be credited to such a proposal."*

However, due to improvements in assessment techniques, it is recommended to assess the potential benefit that a barrage could provide within the kanamaluka/Tamar Estuary floodplain by removing the high tide and lowering the tailwater level in Launceston. This can be assessed in a modified hydraulic model.

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<sup>2</sup> <https://www.nsw.gov.au/departments-and-agencies/nsw-reconstruction-authority/our-work/hawkesbury-nepean-valley-flood-risk-management/flood-evacuation-model>

#### 8.4.7 Nature Based Solutions for Flood Mitigation

Nature-based Solutions (NbS) involves working with nature to reduce the risk of flooding and coastal erosion. It uses various techniques to restore or mimic the natural functions of rivers, floodplains, and the wider catchment. NbS aims to reduce the maximum water volume of a flood (the peak flood flow) and/or delay the arrival of the flood peak downstream, providing more time for flood preparation. The key mechanisms to achieve this include increasing storage, enhancing catchment and channel roughness, promoting losses (such as infiltration into the ground), and desynchronizing peak flows from tributaries.

Examples of natural flood management strategies being implemented internationally are as follows:

- River Restoration: Aims to restore natural channel properties in streams.
- Floodplain Restoration: Enhances natural processes and improves floodwater capacity in floodplains.
- Wetland Restoration: Focuses on restoring wetlands to delay flood peaks and attenuate floods.
- Wetland Creation: Involves creating additional wetlands to achieve similar goals as restoration.
- Leaky Barriers: Wooden barriers across watercourses and floodplains reduce flood risk by intercepting water flow, restoring river-floodplain connectivity, and attenuating flow by storing water on the floodplain.
- Offline Storage: Adapted floodplain areas with containment structures that store and release floodwaters in a controlled manner, reducing peak flow.
- Forest Management: Afforestation in catchments, slopes, and floodplains slows floods, reduces peak flow, and delays peak timing.
- Run-off Management: Slowing or storing stormwater delays floodwater and encourages ground infiltration.

This study would investigate the opportunity for NbS solutions to be implemented to reduce flood risk within Launceston. It is worth noting that there is potential for external federal funding as this topic is an emerging technology. However, it has also been raised that there may be minimal options for these solutions to have a substantial impact due to the characteristics of flooding in Launceston. However, research undertaken has suggested that there may be ways to reduce sea level rise impacts through different approaches to estuary management (Palmer et al., 2019).

The Tamar Estuary Management Taskforce, through the Department of State Growth partnering with NRM North, are also currently scoping an \$8m wetland project under the federal government's Urban Rivers and Catchments Program (Department of Climate Change Energy the Environment and Water, 2024). This project will restore wetlands in the North Esk River to reduce sediment in the kanamaluka /Tamar Estuary. The restoration of wetlands in the North Esk River aims to improve water quality and aquatic habitat to benefit native species. Activities will increase community access to the estuary by increasing the tidal prism and in turn, decrease the extent of sediment/mudflats.

Nature Based Solutions are currently being explored within Ipswich in Queensland (City of Ipswich, 2024). Ipswich City Council has been selected to be part of a national project to develop the first-ever Australian guidelines on nature-based solutions for flood mitigation and resilience. This project builds on the extensive floodplain management work undertaken by council in the Ipswich Integrated Catchment Plan, which identified a strong case for nature-based solutions. Along with several other case study sites across Australia, Ipswich is partnering with the Australian National University to investigate what, where and how Nature-based Solutions for flooding will work best in their local area.

#### 8.4.8 Do Nothing

The Do-Nothing scenario should be considered as part of the options being assessed through the hydraulic modelling. This will enable the existing situation, including increased risk due to climate, to be considered appropriately alongside the other options.

### 8.5 Other Considerations

The options listed within this section are those that cannot be easily assessed by the hydraulic modelling. Generally, they will have significant impact on the community, and in particular in many cases would require private investment or changes to, or impact on, individuals' properties and future.

### 8.5.1 Land Use Planning

City of Launceston is currently updating the Land Use Planning controls for the levee protected areas. This includes providing consistency across the different levee protected locations, as they have been treated differently under planning schemes. It will be necessary to consider appropriate land use considerations as part of the options moving forward for the flood prone areas, and what opportunities may exist in conjunction with the other options that are being considered.

### 8.5.2 House Raising

An option to reduce damage to existing developments by raising base floor levels of buildings such that the minimum floor level is greater than the anticipated flood level has been suggested. This option could be implemented in a range of ways (stilts, filling etc). It is important to note that mass filling is likely to be only possible for new development, but would have an impact on the directly surrounding properties so may not be an option for Launceston. Another consideration similar to permanent housed raising is houses that rise dynamically through hydraulic jacks with respect to water level. This is an emerging technology that could be investigated, however it might not be technically possible or relevant with consideration of the magnitude of flooding in Launceston.

It is recommended an assessment be carried by planners and architects to determine if this could be possible. There are also heritage considerations for significant portions of Invermay in particular.

### 8.5.3 Property Acquisition and/or Land Swap

The removal of people and property from the floodplain is the only solution that completely removes flood risk. The GHD (2006) report stated that acquisition, while more expensive, is a permanent solution to existing problems. Acquisition measures are complex and can become emotional for the people impacted. There are some significant learnings in the acquisitions space coming out of work being completed in NSW and QLD (NSW Reconstruction Authority, 2024; Rhelm & IAG, 2023a; Simmonds, 2020). Insurance Australia Group (IAG) worked with Rhelm to provide a discussion paper regarding planned relocation (2023b). This discussion paper provides an investigation into the enablers and barriers of Planned Relocation in Australia for residential properties, as an adaptation response to natural hazards. It was been informed by research, including case study reviews, stakeholder engagement and literature review.

It will be necessary to bring in specialists for this aspect of the program to ensure a considered, multidisciplinary approach. This should include planners, economists, community engagement specialists, noting it is foreseeable that any form of acquisition could have a major impact on property valuation and introduce a catalyst for anti-social behaviour.

Based on the data review carried out, it appears that this type of option has not received detailed investigation for Launceston as part of prior works. Detailed analysis of this option is recommended to determine its likely benefit / viability.

If acquisition was to be progressed, use-planning for the released area will be required. Additionally, exploration of staged withdrawal and implementation methods would be required to avoid creating its own social and economic impacts for those impacted and the surrounding areas post-implementation.

There may be several approaches to land acquisition. These could be:

- Acquiring the most at-risk properties
- Acquiring land which can be returned to the river to improve hydraulic conveyance and hence, reduce water levels within the river; and
- Voluntary acquisition (either targeted or broadscale).

A land swap could also be an option, ensuring that people remain within the Launceston area. Land swaps have been completed for some areas in NSW and QLD, such as the industry central land swap in South Murwillumbah led by Tweed Shire Council (2024) and the relocation of sections of Grantham in the Lockyer Valley (Queensland Reconstruction Authority, 2011), a collaboration between the Queensland Reconstruction Authority and the Lockyer Valley Regional Council.



### 8.5.4 Insurance

Insurance as a substitute for flood mitigation was considered as part of the work carried out in 1959 (Launceston Flood Protection Authority, 1959b, 1959a). The report noted that:

*"... some people have suggested that flood insurance would make flood mitigation measures unnecessary"*

Insurance has been a particularly hot topic in recent years, with increasing premiums for flood cover noted across many jurisdictions. Flood insurance has noted by some to be an incredibly significant component of their overall insurance, with an ABC article (March 2024) noting that for one individual *"removing flood cover from her home and contents policy saw her premium drop from \$17,000 per annum to just \$2,500 in 2022."* (Fanning, 2024).

Research completed as part of the land use planning in levee protected lands project (Section 2.9) showed that the uptake of flood insurance was generally low in the levee-protected areas of Launceston, with 41% of respondents indicating they had a flood insurance policy for their property, 29% indicating that they did not and 27% were unsure (Dufty et al., 2022).

The role of insurance, whether viewed as a substitute for flood mitigation improvements or in terms of rising premiums, must be carefully considered when evaluating the long-term viability of flood-affected areas.

### 8.5.5 Recovery Planning

Regardless of the Flood Mitigation Strategy, the City of Launceston and the Department of Premier and Cabinet are working together to undertake a detailed flood recovery plan for Launceston. This will include establishment of the Launceston Recovery Framework Project Steering Committee to focus on recovery planning across all four recovery domains (social, economic, infrastructure and environment). A project manager commenced in this role in September 2024.

### 8.5.6 Emergency Management

The City of Launceston will continue to ensure that Emergency Management processes are in place to ensure that the city is best positioned to respond to flood emergencies. Work is currently underway as part of a Disaster Ready Fund Project to improve flood intelligence and response capabilities as well as communicate this more broadly with the community. Any project for consideration as part of the Flood Mitigation Strategy should consider the implications for emergency management and evacuation.

### 8.5.7 Policy Changes

A detailed review should be undertaken with consideration to policies - both Council and/or State - that relate to floodplain management. This will enable consideration of either introduction or advocating for changes to provide the best possible outcomes for holistic floodplain management for the Launceston area. Learnings could be taken from other, similar, jurisdictions. Consideration should also be given to relevant policies that exist in other jurisdictions.

## 8.6 Combinations of Options

As part of the detailed evaluation it will be important to consider combinations of options for floodplain management. For example, Launceston Flood Risk Management Deed (2008) required the implementation of a multifaceted approach to floodplain management, including amendments to planning controls, development of a public education strategy, improvements to emergency management planning and construction of the flood mitigation system.

It is not possible to identify the combinations of options for consideration at this time, however it is important to note that this is required. As the project advances and detailed evaluations are conducted, it is likely that combinations of interrelated options will be identified for further consideration.

## 9. Action Plan

The table below summarises the various mitigation strategies and actions outlined in Section 8. It includes details on actions, estimates for likely costs, potential timeframes, and other resource considerations. This table becomes the proposed action plan for delivering the comprehensive Flood Mitigation Strategy. It is noted that not all actions would be undertaken concurrently, thus it is estimated that the project would take a total of three years to complete.

Requirement	Category	Timeframe	Cost Estimate	Notable Resources	Comments
<b>Whole of Project</b>					
Project Manager	N/A	Project Duration (3 years)	0.5 - 1.0 FTE	New Role Required	A strategy of this magnitude requires a dedicated project manager to deliver the work. It would not be possible to deliver the project with existing staff resource.
Stakeholder and Community Considerations	Program	Project Duration (3 years)	\$50,000 - \$100,000	CoL Staff/Consultant	A community engagement program will be required. An engagement plan should be considered at project commencement and refined as the project progresses. A key aspect of this will be the establishment of community expectations and risk tolerance. Any likely management measure(s) may require substantial change and it will be critical to bring the community along throughout the assessment and consider feedback. This may also include the generation of education strategies to communicate flood risk and relevant information broadly with the community.
Flood Mitigation Strategy	Program	Project Duration (3 years)	\$200,000 - \$250,000	CoL Staff & Multidisciplinary Consultancy Team	The final flood mitigation strategy will be prepared with consideration of the various reports included within and a detailed assessment against the framework mentioned within the below section, incorporating flood reduction (likelihood and consequence), environmental considerations, economic assessment and consideration for community impacts/change.
<b>Confirm Baseline Understanding</b>					
Background & Historical Context (Data Collection and Review)	N/A	Ongoing	\$10,000 - \$20,000	CoL Staff (Project Manager)	As part of the ongoing project management, a robust data collation and management system will be required. This will include consideration of all studies that have been completed previously for Launceston and detailed investigations into relevant case studies on both a national and global scale. This could include an exercise similar to the study tour undertaken in 2006. A desktop assessment should be carried out initially to identify locations that pose a similar magnitude of issues.
Confirmation of Climate Change	Study	1-3 months	\$25,000 - \$50,000	Engineering Consultant	Review of the work completed to date and update as required with consideration of 2024 revised guidance for climate considerations.
Sea Level Rise Impacts on Infrastructure	Study	3 - 6 months	\$100,000 - \$150,000	Engineering Consultant	Much of Invermay and parts of the city are below high tide level. As sea level rises there may be impact on infrastructure such as road pavements, drainage, building foundations, and sewer infiltration. It will be important to understand the extent of this issue prior to making a decision on flood management i.e. the cost to maintain assets may become prohibitive.
Risk Tolerance	Study	3 - 6 months	Included above and below	CoL Staff/Consultants	This may be completed in two aspects, as part of the inputs to the study, and then cross checked towards the end as the likely mitigation strategies are being finalised. It must include consideration of organisational, societal and community risk tolerance.
<b>Confirm Assessment Criteria, Framework and Deal Breakers</b>					
Flood Impact Considerations	Included Below			Flood considerations for the detailed assessment must include likelihood, consequence, impact and duration.	
Environmental Considerations	Study	1 month	\$10,000 - \$20,000	Environmental Scientist	An environmental scientist with experience in assessing similar complex scenarios should be engaged with early to ensure that an appropriate framework for widescale consideration can be achieved within future studies for comparison. This should include considering the environmental benefits that some of the options may be able to achieve, not just environmental impact. This will also need to consider any potential permit requirements and the feasibility of achieving these for proposed options.
Economic Considerations	Study	1 month	\$10,000 - \$20,000	Economist	An economist with experience in assessing similar complex scenarios should be engaged with early to ensure that an appropriate framework for widescale economic consideration can be achieved within future studies for comparison.
Community Considerations	Study	1 month	\$10,000 - \$20,000	Community Specialist	Consideration should be given broadly to ways to assess potential community impact, including benefit, as a result of potential projects prior to the evaluation of options.

City of Launceston - Flood Mitigation Strategy - Scoping Study

Detailed Evaluation - Large Scale Infrastructure Options					
Large Scale Infrastructure - Flood Reduction Analysis	Study	3 - 6 months	\$100,000 - \$150,000	Hydraulic Engineer	Flood modelling to identify and test large scale infrastructure options to determine their performance and ability to reduce flood risk to an acceptable level. Several possible flood management measures have been identified for testing.
1. Channel Modifications	Included Above				This includes a suite of Tamar River channel modification measures that are to be assessed within a 2D hydraulic model to determine if a substantial benefit can be provided in terms of water level reduction and hence damage reduction.
2. Upper South Esk Dam					High level assessment to review the viability and size of upstream detention
3. Trevallyn Dam Bypass					Assess the viability of flood bypass
4. Raise Trevallyn Dam					Assessment to determine if raising the current dam would have any impact on water level reduction
5. Levee Raising	Study	1 - 2 months	\$20,000 - \$50,000	Geotechnical/Civil Engineer	Hydraulic considerations to be included within above costings, additional investigations will require geotechnical and structural engineering considerations.
6. Tidal Barrage	Included Above				Assess the potential flood mitigation benefits that a barrage could provide within the kanamaluka/Tamar/ floodplain
7. Nature Based Solutions	Study	3 - 6 months	\$20,000 - \$50,000	Environmental Engineer	Hydraulic considerations to be included within the above costings, however this will require detailed work of specialist environmental engineers to investigate the opportunity to employ Nature Based Solutions to reduce Launceston's flood risk.
8. Do Nothing	Included Above				The do nothing option must be clearly articulated within the reporting, the do nothing option will include increased risk and damage due to climate change.
Other Considerations					
Land Use Planning	Study	3 - 6 months	\$25,000 - \$50,000	Land Use Planner	The City of Launceston is currently finalising an update to the Invermay/Inveresk Specific Area Plan to incorporate the latest modelling (BMT, 2019) and standardise planning considerations across all levee-protected areas in Launceston. As part of the flood mitigation strategy, any potential changes to land use planning should be evaluated as ultimate solutions are considered. Flood-related land use planning is undergoing significant changes at both state and national levels, driven by the visible impacts of climate change and the increasing incorporation of climate predictions into planning frameworks.
House Raising	Study	3 - 6 months	\$20,000 - \$50,000	Architect / Engineer / Planner	Investigate the feasibility of raising existing residential development in flood prone and levee protected areas.
Property Acquisition and/or Land Swap	Study	3 - 6 months	\$50,000 - \$100,000	Planner / Economist / Flood Consultant / Community Expert	This will include considerations of several factors and will be linked to the potential options considered as part of the large scale infrastructure - flood reduction analysis. It will also require consideration of similar schemes operating around the world to consider measures of success and possibilities.
Insurance	Study	1 month	-	CoL Staff	Engagement with CoL team and insurance agencies to consider different implications for both public and private insurance and long term viability of the flood prone areas. Likely to be completed with internal staff resourcing.
Recovery Planning	N/A	Ongoing	-	CoL Staff	The Launceston Recovery Framework Project commenced in September 2024 with the appointment of a project manager. The City of Launceston team will ensure that a recovery perspective is considered in the development of options as part of the flood mitigation strategy.
Emergency Management	N/A	Ongoing	-	CoL Staff	The City of Launceston team will ensure that an emergency management perspective is considered in the development of options as part of the flood mitigation strategy.
Policy Review/Recommendations	Study	3 - 6 months	-	CoL Staff	A detailed review should be completed regarding relevant policies as the related to floodplain management. This should include consideration of local, state and national policies and those that exist in other jurisdictions.



## 10. Conclusion

In conclusion, this scoping study represents the first step of developing a multifaceted approach to addressing flood risk in Launceston, particularly in Invermay, the City and Newstead. As demonstrated by recent flood modelling of the kanamaluka/Tamar/ floodplain, climate change will have an extreme impact on Launceston. Areas that are currently serviced by flood levees will likely flood in events of magnitudes less than a 1% AEP will overtop the flood levees by the year 2090. The document review, the workshop and discussions with specific stakeholders clearly highlighted that a range additional works are required to enable the City of Launceston to make informed decisions on a future flood mitigation strategy. These should be accurately resourced to achieve the necessary outcomes.

The suggested studies and options can be outlined into three key categories. These are:

- Studies or analysis required to confirm the baseline understanding, including quantify impact / define extent of problems / define risk appetite,
- Studies or analysis required to confirm the assessment criteria, assessment framework and understand deal breakers, and
- Detailed evaluation of possible mitigation options that aim to reduce damage / hazard / risk. The study would need to quantify the benefit and document a cost estimate to implement the measure.

As part of this scoping study, several flood management measures have been identified for investigation, emphasising both structural and non-structural interventions to reduce flood risk. The key measures identified for further investigation include:

- Channel Modification Measures: Utilising 2D hydraulic models to evaluate potential benefits of modifying the channel of the kanamaluka/Tamar estuary to reduce water level.
- Upper South Esk Detention Dam and Trevallyn Dam Adjustments: Studies to assess the feasibility and impact of constructing new dams or modifying existing ones to control floodwaters.
- Raising Flood Levees: Geotechnical and structural consideration to explore the viability and cost-effectiveness of increasing the height of existing levees.
- Tidal Barrage Hydraulic Assessment: Evaluating the viability of constructing a barrage to manage floodwaters.
- Considerations of Nature Based Solutions for Flood Mitigation.
- Land Use Planning: Detailed consideration of the long term future of the flood-prone areas and possible additional changes to land use planning controls.
- House Raising: Investigating the feasibility of elevating existing structures in flood-prone areas to reduce damage.
- Land Acquisition and Land Swap Programs: Exploring voluntary or compulsory acquisition and land swap options as long-term flood risk reduction strategies.
- Review policy / recommend other policy changes (e.g. stopping infilling of wetlands or floodplains).

The proposed action plan prioritises immediate and long-term measures to enhance resilience and reduce flood risk. It underscores the critical role of ongoing data collation and review, targeted risk tolerance assessments, and the development of robust flood management options. Furthermore, the consideration of climate change impacts, particularly sea level rise, is integral to the strategy to ensure future infrastructure investments are resilient to evolving environmental conditions. The total project cost over a 3-year period (based on a high-level estimate) is \$640,000 - \$950,000. This is for the investigations and studies to identify management measures. It does not include the design and implementation of any option. A dedicated resource with experience in project management and delivery of flood risk management studies will be required. This is assumed to be 1.0 FTE for a period of three years. This is estimated to be a salary of \$150,000 per year for a three-year period (\$450,000). This brings the total estimated project cost to between \$1.1M and \$1.53M.

Overall, this scoping study lays the foundation for a comprehensive and adaptive flood mitigation strategy that will safeguard the Launceston community against future flood risks. Continued commitment to research, community involvement, and adaptive management will be crucial in achieving long-term resilience and protection for the region.

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## Conservation Report for the Children's Jubilee Drinking Fountain



Manufactured By  
Walter MacFarlane & Co  
Saracen Foundry  
Glasgow Scotland

Customer: Launceston City Council

Restoration work by: Glasgow Engineering Co Pty Ltd

Job Number: B29720A

Date: 16.04.2024

### **Overview**

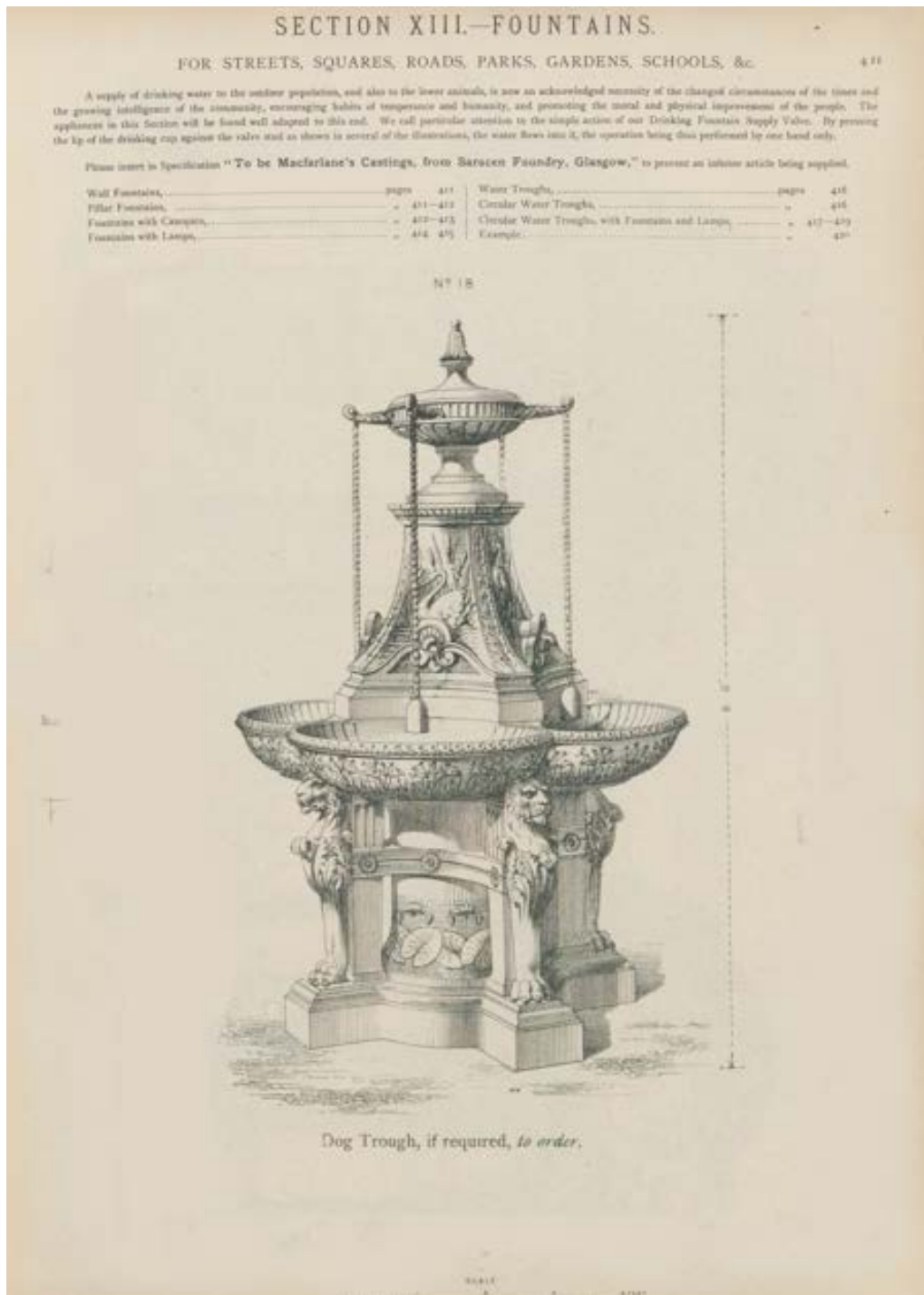
Glasgow Engineering Company Pty Ltd were requested, by the Launceston City Council, to inspect the Children's Jubilee Drinking Fountain with a view to undertake a complete restoration. We were met on site by council representative, Geoff Farquar-Still to discuss a methodology to facilitate the project. Previous condition reports undertaken by Smith & Clo and Pitt and Sherry show the condition to be very poor with parts now falling off on their own accord. It was noted that some of the decorative castings were only held in place with cable ties. The decision was made to remove the corroded bolts by heating, drilling or cutting and take each cast section out individually until we were left with the 8 columns standing on the bluestone base. It was decided that the columns would be treated on site as this would be by far the cheaper option. All the castings were then returned to the Glasgow Engineering workshop for assessment, paint removal and repairs. It was noted that the previous paint used would be lead based, so precautions had to be undertaken during disassembly. Once the components were back in the workshop, we could undertake a closer inspection of the repair work that lay ahead of us. The amount of unforeseen historic damage far outweighed our original estimate.

History



Picture showing canopy pattern number 20 illustrated in the Macfarlanes Casting Catalogue 6<sup>th</sup> edition Volume 2 Page 413.





Picture showing drinking font pattern number 18 illustrated in the Macfarlanes Casting Catalogue 6th edition Volume 2 Page 413.

Celebrations of Queen Victoria's Golden Jubilee in 1887 were celebrated throughout the Commonwealth. The Launceston Council created a Juvenile Festival Fund to provide commemorative medals to five or six thousand children who also received refreshments. A small balance remained in the Fund, and it was proposed by Alderman Sutton that the children should, through their own efforts, contribute to the erection of a public fountain at the entrance to the Launceston City Park.

An order was placed by Messrs. Hart and Son from the catalogue of Walter Macfarlane and Co., Glasgow. It arrived in Launceston towards the end of 1891. However, the amount required to reimburse the purchase price had not been achieved, and the fountain was put into storage until the debt was cleared.

This was accomplished in 1897 and coincided with Queen Victoria's Diamond Jubilee celebrations. A procession marched from the Market Green to the City Park consisting of the Mayor, City Council, Parliamentary representatives, public bodies, societies, schools and citizens. The ceremony included a Royal salute which took place in Victoria Square. A commemorative oak was planted in City Park and children sang 'God Save the Queen' and 'God bless the Prince of Wales' prior to the Mayor turning on the water in the Children's Jubilee Fountain. The fountain is located at Tamar Street, City Park, Launceston, Tasmania.

The canopied drinking fountain is design number 20, an elaborate 18 feet by 4 feet fountain, sold by Walter Macfarlane & Co, and manufactured at the Saracen Foundry, Possilpark, Glasgow, Scotland. Seated on a three-tiered octagonal plinth, the open filigree canopy is supported by eight columns with griffin terminals which are positioned over capitals with foliage frieze above square bases.

The highly decorated cusped arches were trimmed with rope mouldings. Cartouches contained within each lunette offer shields for memorial: City crest, Crane with bulrushes, bust of Queen Victoria, and two dedication shields with the inscriptions: Presented to the city by the children of Launceston to commemorate the Queen's Jubilee, 20th June, 1887, and, Erected on Her Majesty's Diamond Jubilee 20th June 1897.

On each side arch faceplates provided a flat surface for an inscription using raised metal letters; often the useful monition, Keep the pavement dry. Civic virtues such as temperance were often extolled in inscriptions on drinking fountains.

Doves and flowers offer decorative relief on the circular, ribbed dome. The internal capitals contain flowers and the internal lunettes display lion mascarons. The structure is surmounted with an eagle finial.

Under the canopy stands the font (design number 18.) A circular shaft, ornamented with water lilies, rests on a wide base with canted corners. Four lion jambs support four highly decorated quatrefoil basins. Rising from the centre is a pyramid shaped stanchion decorated with swan and bird decoration. A kylix-shaped lamp terminal with four consoles offer bronze drinking cups suspended by chains.

Symbolism was popular in Victorian times. Griffins are symbolic of guardians of priceless possessions; lions are symbolic of guardianship; cranes are recognized as a symbol of vigilance, and eagles represent immortality.



## Dismantlement

**Step 1.** Was to remove the drinking font so scaffolding could be erected internally. The top kylix-shaped lamp terminal cup holder of the drinking fountain had previously been pulled apart and welded back on so this had to be cut apart, this was originally held in place by pouring molten lead into the cast pockets of the pyramid shaped stanchion below. Evidence of broken and cracked sections were visible and excessive corrosion and cracking was evident around the base. One of the drinking bowls was badly cracked as well, this was possibly caused by people standing or jumping up and down on the bowls and due to the amount of corrosion in that section of the base, the base has flexed and cracked. This in turn has broken all the retaining straps holding the monopodia lion head supports.



*Figure 1 Shows drinking font ready for removal*



*Figure 2 Shows broken straps that retain the lion drinking bowl supports*



*Figure 3 Shows more broken straps that retain the drinking bowl supports*



*Figure 4 Shows more broken straps*



*Figure 5 Shows all four straps were broken due to the level of base corrosion and possibly people standing on the drinking bowls over the years.*



*Figure 6 Shows the bowl support being removed*



*Figure 7 Shows the level of corrosion internally*



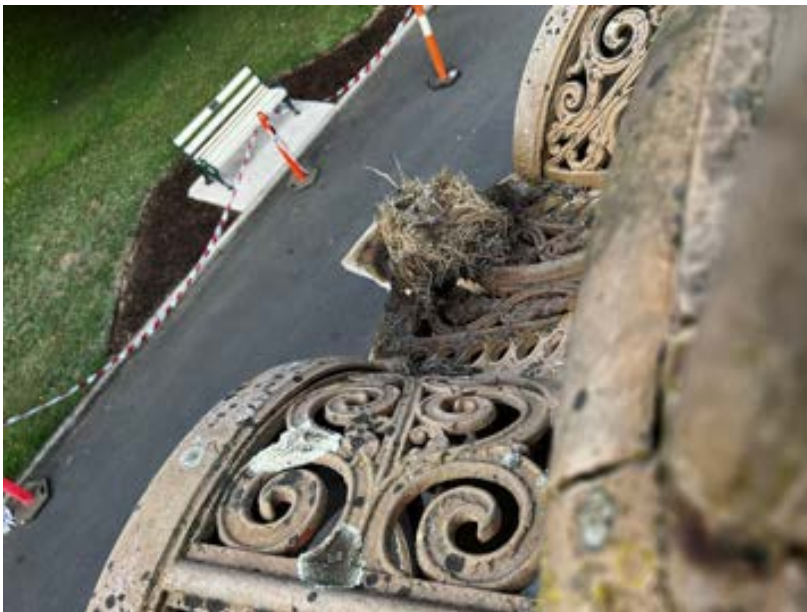
**Step 2.** Scaffold was erected internally and with the use of a cherry picker, we started to dismantle the fountain canopy. As we started to undo and remove the sections of castings, we became aware of many substandard historic repairs that weren't visible from the ground and had been done at some stage during the fountain's life. We also became aware of how well designed the cast work on the fountain and cupola was with it being pretty much self-supporting. The Griffin Terminals and Memorial Shields were removed first, these had to be cut apart or heat used and with the use of an impact driver a few of the bolts were able to be removed intact. The griffin terminals were held in place by two counter sunk screws which went into the pendentive none of which could be undone all these had to be drilled out and one griffin had no form of fastening at all and was only sitting on the pendentive as the locating sections of the wings had broken off previously and were repaired by bolting on some tin plate.



*Figure 8 Showing scaffolding and cherry picker*



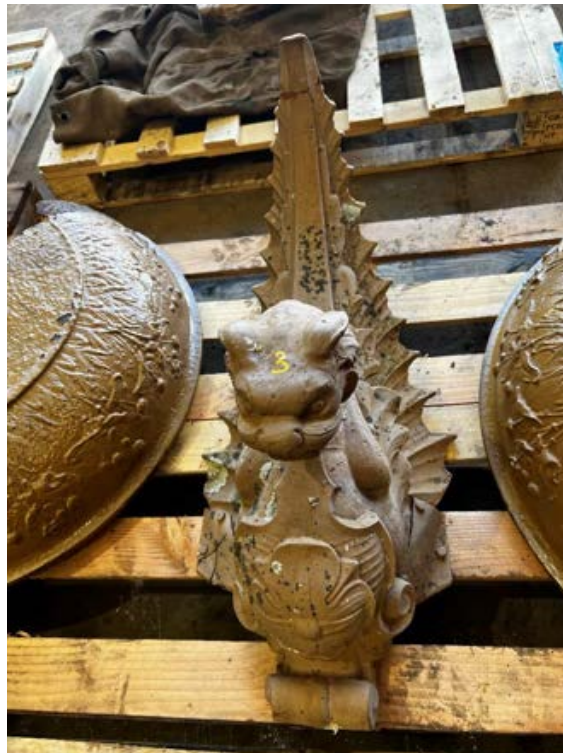
*Figure 9 Showing Griffin Terminals, all these had birds' nests under.*



*Figure 10 Showing birds' nests under the Griffin Terminals, the corrosion caused by bird excrement was surprising.*



*Figure 11 Showing broken Griffin Terminal this one wasn't even fixed to the canopy pendentive, it was just sitting in position and could have fallen off at any stage.*



*Figure 12 Showing broken Griffin Terminal which will have to be repaired down the track*





*Figure 13 Showing internal section of the Memorial Shield with the lion mascaron, all the shields have lion mascarons attached internally and four different designs externally this one stating "Erected on Her Majesty's Diamond Jubilee 20<sup>th</sup> June 1897 You can see the heat marks and retaining bolts cut off*



*Figure 14 Showing Memorial Shield showing the bust of Queen Victoria*



Figure 15 Showing the Memorial Shield with the Launceston City Coat of Arms



Figure 16 Memorial Shield showing the fountain was presented to the city in 1887

**Step 3.** Was to remove the eagle finial from the crown of the dome, the radiating sun casting located directly underneath the eagle on the underside of the crown had already fallen off on its own accord and smashed. This would normally have to be removed by undoing the four retaining bolts if it were in place to access the nuts holding the eagle in position. The eagle is held in place by two countersunk head bolts which had rusted solid to the point where the corrosion on the bolts had swollen and cracked the cast iron around the bolt holes of the crown.



*Figure 17 Showing removal of the eagle finial*



*Figure 18 Showing the eagle finial taking flight for the first time in 127 years*





*Figure 19 Showing the Radiating Sun Casting in its original position*



*Figure 20 Showing the remains of the Radiating Sun Casting as it was delivered to Glasgow Engineering some sections were completely missing*



*Figure 21 Showing the damage done to the crown trying to remove the Eagle Finial retaining bolts. These had corroded and swollen to such an extent, that they started to crack the casting.*



*Figure 22 Showing the underside of the crown, the four retaining bolt holes for the Sun Casting on the underside are visible*



**Step 4.** Was to remove the domed open filigree octant sections, these were held in place by a single bolt into the crown of the dome and two pegs which fit into pockets in the pendentive. To remove the cast domed open filigree octant sections, you must remove the top bolt, then with a large pinch bar, spring the top of the octant section out of the recessed section of the crown. Most of the bolts during this operation required to be either drilled out or punched out with the nuts being blown off with the gas torch such was the level of corrosion. It was noted that one of the domed open filigree octant sections had a historic break to the top and as such there wasn't a bolt retaining it in position however it was locked into position by the other seven.



*Figure 23 Photo showing removal of the cast filigree dome*





*Figure 24 Photo showing dome removed*

**Step 5.** Remove the cast filigree pendentive and lunette covers, these were held in place by a series of countersunk bolts threaded into the mating sections of the front face panels. Most of these bolts could not be undone and had to be drilled out with only one or two being undone with an impact driver and heat.



*Figure 25 Photo showing pendentive being removed with heat and drilling*



Figure 26 Photo showing the condition of the countersunk retaining screws trying to be removed



Figure 27 Photo showing us using heat and a combination of CRC and Yield to remove the screws



*Figure 28 Removing the pendentive and lunette open filigree*



*Figure 29 Typical screw condition found when removing the pendentive*





*Figure 30 Removing the lunette open filigree sections*

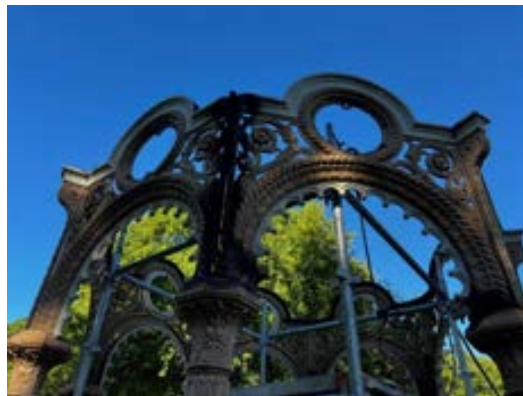


*Figure 31 Photo showing the pendentive and lunette open cast filigree sections removed*

**Step 6.** To remove the cusped arched face panels, we first had to remove the corbel cover plates. These fitted over the face panels and covered up the gap in the join, once all eight of these were removed, we could then go about removing the face panels. All eight of these needed to be drilled out



*Figure 32 Showing Corbel Cover Plates in Position*



*Figure 33 Shows Corbel Cover Plates Removed*



*Figure 34 Shows Corbel retaining tab drilled out*



**Step 7.** To remove the cusped arched front face panels took a considerable amount of effort. Years of corrosion from not being maintained correctly caused a great number of problems. The front face panels are designed with a plug and socket design and all the panels are interlocking and once in place are pinned. To remove the panel, you first must drill out the locking pin and then pivot the first panel out of the way to remove the next panel. This in theory is a great design except if the panels were assembled without paint, or through years of rain ingress have frozen solid. Then the panel cannot be pivoted to remove the next panel. It required a great amount of fortitude, heat, wedges and yield (Yield is a rust dissolving penetrating spray that we use in situations such as this) to remove these panels. Unfortunately, the plug broke off four face panels when we were trying to remove them and one of the four nearly didn't come out at all, we were about to cut it out when we noticed a slight amount of movement and then had to work it back and forth for a considerable amount of time until it came loose.



*Figure 35 Shows two front face panels fitted on to the column, the panel on the right-hand side is the one with the round plug which fits into the socket cast into the top of the column. The panel on the left-hand side is fitted with a square tab that sits in the square hole cast in the top of the plug. The two locking pin heads can be seen prior to drilling out.*





*Figure 36 Shows us trying to wedge the plug out of the socket*



*Figure 37 Show us driving wedges under the cast face panels*



*Figure 38 Shows the amount of heat required to remove the plug from the socket*



*Figure 39 Shows the socket with the face panel removed the amount of rust we had to contend with made removal nearly impossible. Because some of the plug square locating holes on top of the plugs had rusted through some of the columns were full of rainwater.*





*Figure 40 Photo showing badly corroded plug on the cusped arched front face panels, this fits into the socket cast into the top of the column*



*Figure 41 Photo showing locating peg on the other side of the cusped arched front face panels. The locating peg fits into the square hole cast into the top of the plug. Some of the square holes have corroded through allowing rainwater to fill the columns causing a considerable amount of corrosion internally.*





*Figure 42 Photo showing one of the four intact cusped arch face panels being removed*



*Figure 43 Removing the cusped arch face panels*



Figure 44 Shows number 1 of 4 broken sections on the Cusped Arch Front Face Panel where the plug attaches.



Figure 45 Show number 2 of 4 broken sections on the Cusped Arch Front Face Panels where the plug attaches





Figure 46 Shows number 3 of 4 broken sections on the Cusped Arch Front Face Panels where the plug attaches



Figure 47 Shows number 4 of 4 broken sections on the Cusped Arch Front Face Panels where the plug attaches





*Figure 48 Shows the broken plugs from the cusped arch face panels. These are going to be the most challenging to repair due to the amount of weight they carry.*



*Figure 49 Show the cusped arch face panel plug with the square peg hole corroded through*



*Figure 50 Photo showing the amount of rust that has come from the internal sections of the drinking fountain. We will sand blast and undercoat all the internal sections of the drinking fountain so this can't happen again*



*Figure 51 Photo showing Wes trying to remove the base plate by jack hammering the concrete and rubble with the Hilti. The base plate was cast into the concrete slab by 4 tabs at the outer ends of each arm on the base plate, these had to be cut off. The other option was to jack hammer the concrete, but this would have been a costly repair. It also had concrete, bricks, and rubble pushed into the outer extremities of the arm sections which had to be jack hammered out. We think this was done years ago to offer some support and help carry the weight due to the loss of material thickness through corrosion and breakages.*





*Figure 52 Photo showing the base removed with damages and corrosion*



*Figure 53 Photo showing historic broken section from the side of the base plate, this was an old, cracked section that broke free trying to remove the base*





*Figure 54 Photo showing historic broken section on the base plate, it also shows the locating tab corroded into the pocket and broken off the monopodia lion bowl support*



*Figure 55 Photo showing the eight columns left on site ready to pump the rainwater out, strip and repaint*

## Restoration

### Surface preparation

The first part of the restoration was to remove the many layers of paint that had been applied over the years. We chose a small section on one of the presentation shields to try sand blasting, using low air pressure and second use garnet this was still too coarse as it blasted out the free graphite in the cast iron leaving pock holes in the surface. (Free graphite exists in the metallic matrix as a flake in gray cast iron) We then tried Peel Away and while this worked ok on the flat surfaces, it had absolutely no effect on the ornate cast sections. The only method that we found worked successfully was to apply three to four coats of traditional paint stripper and wet soda blasting in between applications. This gave us a finish that protected the integrity of the cast surface. For some of the smaller parts we had the parts dipped in an engine caustic tank. At 80° C it still took four days of soaking to remove the paint



*Figure 56 Shows the memorial shield with the Launceston City Coat of Arms prior to stripping.*





*Figure 57 Photo showing the memorial shield as we were undertaking a little investigative work, carefully removing the layers of paint with a heat gun and scalpel, we revealed the original colour scheme under the many layers of paint.*



*Figure 58 Shows a close-up photo of the original colour scheme of R64 Deep Indian Red with a 24Kt gold leaf border and highlights. We could see that it was gold leaf under the many layers of paint as it hadn't oxidised and was still shiny. Proper gilding with genuine 24Kt gold leaf can last for 20-30 years outside without any sealing required and will last up to 40 years sealed.*





*Figure 59 Shows the beautiful cast details in the shield after paint stripping and wet soda blasting*

From stripping the whole drinking font and canopy, we found that the original colour scheme was R64 Deep Indian Red with 24Kt gold leaf highlights. There was a boarder of gold leaf around the eight memorial shields with the lettering, image of Queen Victoria and the Launceston City Coat of Arms picked out in 24 Kt gold leaf. There was also a boarder of gold leaf around the top rim of the cusped arch face panels that arched over the lunettes. The eagle finial was also completely done in gold leaf which would have made quite an impact.



*Figure 60 Photo showing the plethora of colours painted over the years. Some of the previous colour schemes we uncovered that were painted over the original were Post Box Red with Yellow highlights, Brunswick Green and Gold painted highlights, Silver Frost all over luckily for the people of Launceston this only seemed to be one coat, a light Turquoise colour, many coats of pink primer, red & orange red lead undercoat and the current colours of X41Buff and X34 Driftwood with Y35 Off White highlights*



*Figure 61 Photo showing parts in the hot tank*



*Figure 62 Photo showing dry soda blasting underway*

Once the paint was removed, we could spray a holding coat to stop surface corrosion then begin the structural restoration work. We chose to use PPG Sigma Prime 200 diluted 15% for cast iron. Sigma Prime is a universal epoxy anticorrosive primer, based upon pure epoxy technology. It's very fast drying, touch dry in 1 1/2 hours, and exceptionally robust and water-impermeable ideal for all steel boat building applications above and below the water line. It has excellent corrosion protection characteristics as well as a high surface and temperature tolerance. It adheres to only manually de-rusted sand and water blasted surfaces as well as on aluminium and galvanized areas. It can be covered with all maritime one and two component primers and paints. The positive part for us about this painting process is it is designed to paint large ships, so temperature control isn't an issue, temperature during application and curing should be above 5°C which is easily achieved in a workshop environment.



*Figure 63 Photo showing parts of the pendentive after hand paint stripping and soda blasting*



*Figure 64 Photo showing the inside of the monopodia lion head bowl supports, these will have three coats of Sigma Prime internally to stop any further corrosion.*





*Figure 65 Photo showing chipping away rust from the fountain body*



*Figure 66 Photo showing the amount of surface corrosion behind the fountain main body support straps*



*Figure 67 Photo showing the beautiful level of workmanship hidden by the many layers of paint. This level of casting is hard to match these days, its truly a credit to the patternmaker as all these reliefs would have been carved out by hand in timber first to make the pattern before the molten metal was poured.*



*Figure 68 Photo showing the fountain body*



## Damage Repair

The amount of historic damage discovered during the dismantlement of the fountain, far exceeded our initial expectations, also of great concern was the level of corrosion discovered internally.

For example, as we were pulling down the drinking font, we noticed that all four bowls only had about three of the sixteen badly corroded and broken retaining lugs left holding the whole assembly together. One bowl was badly cracked which could only happen if someone decided to jump up and down on it while it didn't have adequate support.

The four monopodia lion head bowl supports were full of rust on the top of the base plate, as shown in previous photos, and the level of corrosion to the base itself was very concerning. In fact, we think the material thickness on the cast iron base plate will not be strong enough, due to the level of corrosion, to carry the weight of the drinking font.

Especially if someone decides to jump up and down on the bowls again, which is possibly why we see the current level of damage. We have designed a stainless-steel base plate that will bolt directly into the concrete that will have internal supports to help carry the weight of the cast iron. The cast iron base plate will fit over the top of the stainless-steel base plate and bolted together through the sides. This will allow the stainless-steel base plate to absorb any shock or carry any extra load and keep the cast iron up and away from the water.

The griffins on the canopy plus quite a few of the other cast sections had to be cable tied to hold them in place. Parts of the fountain were dropping off on their own accord, which in a public space is a very dangerous thing to be happening.

With the dome canopy castings, there was only one out of the eight panels in good condition all the rest had parts missing or previous historic repairs made. Rainwater had corroded out the plugs on the front face panels that fit into the sockets in the columns, as we were removing these face panels, we noticed a few columns full of water which will have to be pumped out and the inside of the column treated for corrosion.

Overall, the canopy and drinking font were in very poor condition, and looking at previous reports completed by Pitt and Sherry and Smith and Clo confirms this. In our opinion, if the fountain had been left as is any longer, say another 2-3 years, I think we would have been close to losing this wonderful historic monument.

**Item 1** The first item repaired was the crown of the dome, the bolts that retain the eagle finial had corroded and swollen to the extent that they had started to crack the cast iron around the bolt holes. We had to blow these bolts out with oxy acetylene as they wouldn't move



*Figure 69 Photo showing the underside of the crown*



*Figure 70 Photo showing the top side of the crown, visible on the right side is a small blow out section from using the oxy acetylene*



*Figure 71 Photo showing the repaired hole and chasing cracks*



*Figure 72 Photo showing cracks radiating out from the holes due to expansion of the bolts holding the eagle finial in place*





*Figure 73 Photo showing the internal repaired section of the crown*



*Figure 74 Photo showing the external repaired section of the dome*

Welding Cast Iron is difficult, but not impossible, the reason it can be problematic, is the high carbon content. Typically Cast iron has a carbon content of 2% - 4%, roughly 10 times as much as most steels. During the welding process, carbon migrates into the weld metal and the heat affected zone adjacent to the weld metal, causing elevated hardness and brittleness. This is why Cast Iron usually suffers from post weld cracking, we find that after welding the induced stresses can be reduced by hammer peening the weld metal to stretch the weld. In general, it is preferred to weld Cast Iron with preheat, but depending on the item being repaired, another way to successfully weld Cast Iron is to keep it cool. For example, if we are repairing a Cast Iron ring, then we would try and keep this cool to reduce the amount of expansion and contraction which causes cracking, TIG Brazing is ideal for this process as the amount of heat introduced into the casting is minimal.

For thicker casting sections we would either use electric stick welding or oxy welding or brazing to undertake these repairs. These would require pre heating prior the welding, typically preheat temperatures are between 250 -600 degrees C we don't like to heat cast iron over 700 degrees C since that will put the material into the critical temperature range. When preheating Cast Iron, we heat the component slowly and uniformly and once welding is completed, we either wrap the component in a thermal blanket or place it in a lime tank so it can cool slowly, doing this reduces the chances of cracking.

**Item 2** The second items repaired were the four fountain bowls, these were in poor condition as the following photos show, firstly we stripped the paint with normal paint stripper and wet soda blasted the bowls



*Figure 75 Photo showing the cracked bowl*



*Figure 76 Photo showing the back of the right-hand side crack in the bowl*



*Figure 77 Photo showing the back of the left-hand side crack in the bowl*



*Figure 78 Photo showing welding the cracks in the bowl with Nickel Cast electrodes*





*Figure 79 Photo showing repaired crack and peened weld on the bowl*



*Figure 80 Photo showing repaired crack and peened weld on the bowl*



*Figure 81 Photo showing fountain bowl in the lime tank post welding*



*Figure 82 Photo showing one of the remaining screws and cast-iron washer that locates the four bowls. You can see from the photo that the top lug and washer is broken*



*Figure 83 Photo showing a repaired bottom locating lug, this is to be threaded*



*Figure 84 Photo showing a repaired top locating lug, this is yet to be drilled upon initial assembly*



Figure 85 Photo showing completed locating lugs and 316 ss washer made to the same profile as the cast iron washer



Figure 86 Photo showing the lugs and washers assembled





*Figure 87 Photo showing the bowls assembled on to the base. Of the four main retaining lugs holding the bowls to the base only one was intact. You can see the interlocking tabs at the side of the bowls that hold them together, only two of the lower ones were intact, all the others had been broken off.*



*Photo 80a Photos showing both left hand and right-hand crack repair completed and dressed*

Another problem encountered in the past were the drainpipes being blocked by acorns. These would have had to be pushed into the drainage holes by children. To rectify this problem, we machined four bronze cover plates that bolt internally into the outlet pipe



*Figure 88 Photo showing existing badly corroded drain holes*



*Figure 89 Photo showing new bronze cover plates bolted internally*

The original cast iron drain pipes at the back of the bowls were corroded beyond repair, to rectify this problem required us to weld new 316 stainless steel threaded sockets onto the back of the bowls



*Figure 90 Photo showing four new 316 stainless steel drain sockets*



**Item 3** The third item undertaken was the repairing of the base plate, this turned out to be quite difficult. The level of corrosion and impurities in the parent metal was causing the welds to continually post weld crack. The process we use is to grind out the crack to clean metal, pre heat the casting to the recommended temperature, weld the casting, peen the weld, weld again, peen the weld, check the parent metal temperature, apply heat if required and continue this process until the crack has been fully welded. Once complete the section welded was buried in the lime tank to cool slowly. If post weld cracking occurs, then all these steps are repeated until we get a full weld. Some of the welds on the base plate were done three to four times to get a decent weld. This is sometimes the nature of cast iron repairs.



*Figure 91 Photo showing the poor condition of the fountain base*



*Figure 81a & b Photos showing the poor condition of the fountain base with broken, missing and corroded sections*



Figure 82a Photo showing base repair underway



Figure 82b Photo showing base repair underway



Figure 92 Photo showing base repair underway, note that the far side locating pocket for the fountain body is broken





*Figure 83 a & b showing repaired locating pockets for the fountain body*



*Figure 93 Photo showing the underside fountain base after blasting and painting*

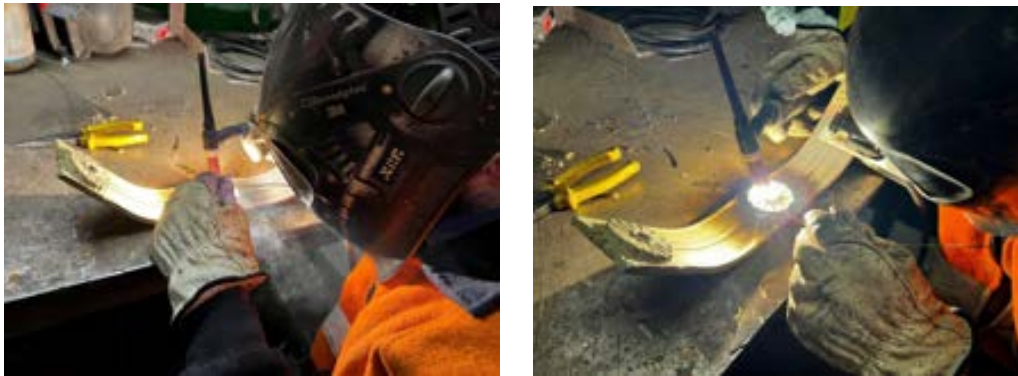




*Figure 94 Photo showing repaired base, this will require further work in rectifying the corrosion on the top with an automotive body filler to stop water pooling in the pitting*

**Item 4** Fountain Body support strap repair

All four straps were broken, these were originally cast in Ductile Cast Iron as they were reasonably flexible unlike Grey Cast Iron. These were repaired by TIG Brazing



*Figure 94 a & b Photo showing retaining straps being repaired*



*Figure 95 Photo showing repaired straps being fitted*

**Item 5** Internal Drainpipes

The old drainage pipes inside the fountain had corroded through, we have now replaced all four pipes in 316 stainless steel.



*Figure 96 Photo showing new 316 stainless steel pipe work inside the fountain*

**Item 6** At some stage the fountain cup holder had the ball smashed off the top by vandals, we have remanufactured a new ball in stainless steel for strength and this will be TIG Brazed into position



*Figure 97 Photo showing new ball on top of the cup holder. The cup holder will require four new arms to be cast and four new location tabs to be attached.*



Once these jobs were completed, we undertook a preliminary fit up of the drinking font to make sure all the components fitted together and to organise the water outlet requirements



*Figure 98 Photo showing the drinking font partially assembled to check fitment*

**Item 7** Possibly the most challenging of the repairs undertaken, are the four broken front face panels, this is because they act as a structural component of the assembly



*Figure 99 Photo showing face panel removal*



*Figure 86a Photos showing the four broken sections of the face panels, each one proposes different challenges as to the repair method*



*Figure 100 Photo showing the four broken face panel plugs*



*Figure 101 Photo showing lightly blasted front face panel*



*Figure 102 Photo showing front face panels being painted with Sigma Prime 200*

**Step One:** Our first job was to hand strip all the paint from the eight face panel castings and wet soda blast them so they had minimal paint remaining on them. This enabled us to have them lightly sand blasted prior to the repairs taking place. The light sand blast was done holding the gun a meter away using garnet. Once the panels were blasted, they were brought back to the workshop and painted





*Figure 103a & b Photo showing Chris drilling and threading the retaining screw for the plug*



*Figure 104 Photo showing the M12 retaining screw and the M10 locking screw*

**Step Two:** With the panels painted with a holding coat of Sigma Prime 200 we could then start on the repairs. Firstly, we tack welded the plug to the face panel aligning the crack perfectly. We then drilled and tapped a M12 clamping bolt to pull the crack together tightly. This was drilled with a clearance hole in the plug and the threaded section only being in the face panel. Once this was done, we drilled and tapped a M10 locking bolt, this was threaded through both sections and held the plug to the face panel tightly. We could only use two bolts as space didn't permit any more.



*Figure 105 Photo showing crack being die ground out down to the two stainless steel bolts*



*Figure 106 Photo showing plug being welded to the face panel*

**Step Three:** Once the plug was securely attached to the face panel, we then ground the weld prep down to expose the two stainless steel bolts. We then pre heated the panel to 200° C and welded and peened the weld until complete, holding the temperature at 200°C. Once completed the panel was wrapped in rockwool and a welding blanket and allowed to cool down slowly. The following day we repeated the process on the other side, firstly grinding down to the root of the previous weld and exposing the other side of the two bolts, then built the weld up from that following the same process.



*Figure 107 Photo showing completed and dressed weld repair*



*Figure 108 Photo showing completed and dressed weld repair*

**Step Four:** Once the welds were cool, we dressed the welds and completed the appearance with the needle gun





*Figure 109 Photo showing a tricky weld repair, the design had to be manually reinstated with a die grinder after welding*

Three of these repairs were almost identical, broken across the webbing on the plug of the face panel. One panel broke further up as pictured which was a complex weld repair due to the thinness of the material and the cast design had to be reinstated by hand.

Item 8

When we were dismantling the fountain, we found the macarons were very close to falling out, some only required a pull to remove them as there was nothing left retaining them to the face panel. We have manufactured 16 new stainless-steel washers with stainless steel studs and nuts to retain them.



Figure 110 Photo showing before and after with new 316 stainless

**Item 9** The sun panel fell off the dome on its own accord and was delivered to us in a bag with many missing pieces, we have managed to rebuild it using the original pieces plus some cast iron plate we had in stock, it still utilises the original bolt holes. Any cast iron repair that forms a ring is challenging.



*Figure 111 Photo showing repaired sun casting*



## Remaining work to be undertaken

### The Dome Canopy

The dome canopy sections have all been stripped of paint by hand using paint stripper and wet soda blasting. Seven of these sections will need to be repaired, one will require 3D scanning of the missing piece, a 3D printed pattern made and a new bit re-cast to be welded back in. For some of the other missing and broken pieces we have managed to use a broken section as the pattern for it to be re-cast.



*Figure 112 Dome section No 1*

Dome section No1 was the only piece undamaged no repairs required



*Figure 113 Dome section No2*



Dome section No2 this has a historic break with missing sections the design was originally replicated in flat mild steel and bolted to the panel, the other break also has flat mild steel holding it together. The section that has missing pieces will need to be recast. A new floral section should be cast in Ductile Cast Iron and welded in due to the inherent design problem.



*Figure 114 Dome section No3*



Dome section No3 has three historic breaks, these should be repairable as is. A new floral section should be cast in Ductile Cast Iron and welded in due to the inherent design problem.





*Figure 115 Dome section No4*



Dome section No4 has one historic break, this should be repairable as is.



*Figure 116 Dome section No5*



Dome section No5 has one historic break, A new floral section should be cast in Ductile Cast Iron and welded in due to the inherent design problem.





*Figure 117 Dome section No6*



Dome section No6 has two historic breaks, these should be repairable as is.





Figure 118 Dome section No7



Dome section No7 has four historic breaks, some of these should be repairable as is however the missing top section will need to be recast.



*Figure 119 Dome section No8*



Dome section No8 has one historic break, these should be repairable as is. A new floral section should be cast in Ductile Cast Iron and welded in due to the inherent design problem.

As the design seems to have an inherent weak spot with seven of the eight castings breaking in the same spot, we would suggest recasting all seven parts in ductile cast iron. Ductile Iron is a type of cast iron known for its impact and fatigue resistance, elongation, and wear resistance due to the spherical (round) graphite structures in the metal.



*Figure 120 Photo showing 3D printed pattern*

After 3D scanning of the missing section of the dome, our supplier has 3D printed a pattern so a casting can be completed. Once cast, this will be welded back in place. Other patterns can be made from some of the broken sections.



*Figure 121 Photo showing broken section to be used as a pattern this will be cast in ductile cast iron*



The Griffin Termination

One of the Griffin terminations has broken wings with missing sections. This will need to be 3D scanned and two patterns 3D printed to cast the missing sections. Once cast these can be welded back on.



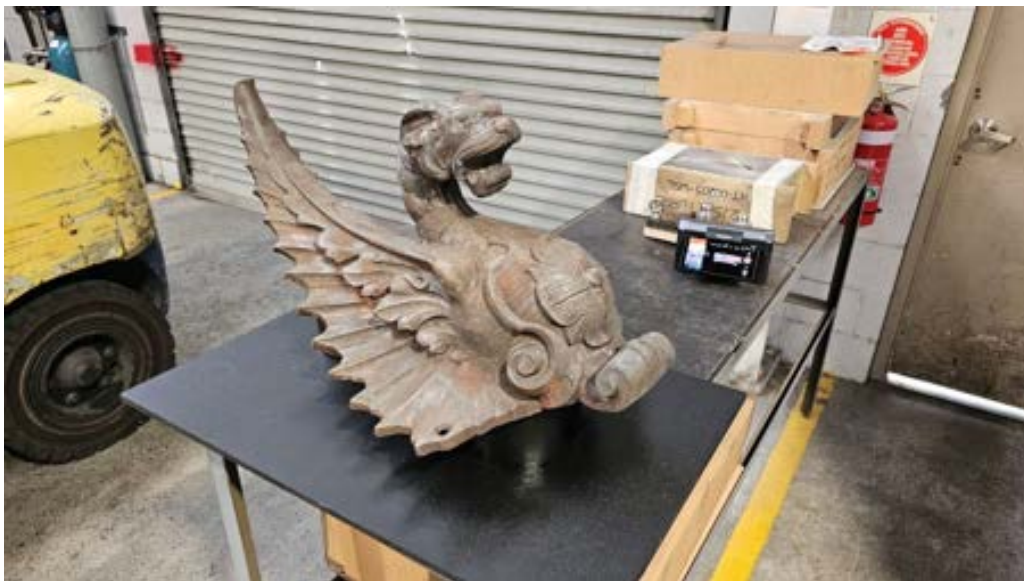
Figure 112a Photo showing the damaged Griffin with bolted on sections



Figure 115a Photo showing the damaged Griffin with bolted on sections



*Figure 123 Photo showing undamaged Griffin termination set up for 3D scanning*



*Figure 124 Photo showing undamaged Griffin termination set up for 3D scanning*



*Figure 125 Photo showing 3D scan of Griffin termination*



Cup Holder Arms

Four new cup holder arms will have to be cast using two of the existing arms as a pattern. Of the four arms only two original cast iron ones remain, both damaged. Out of the other two, one is cast bronze and the other one is cast aluminium, both are of a poor quality. Our intention is to cast the four new arms from LG2 bronze because it will make future repairs easier.



Figure 126 Photo showing cup holder

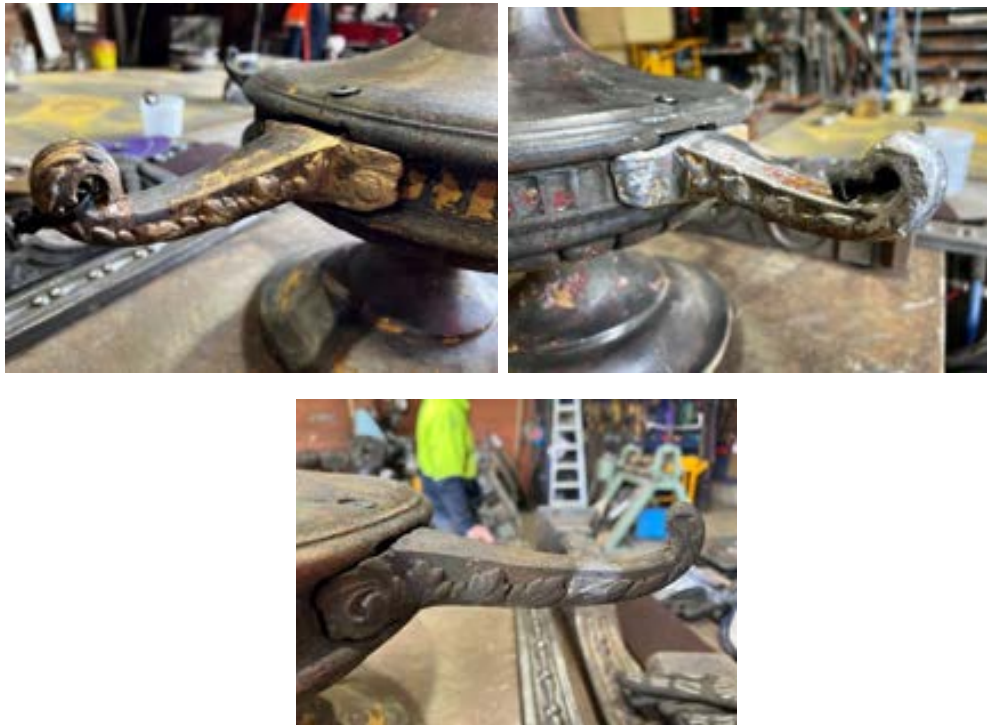


Figure 125 a, b & c Photo showing cup holder arms (a) bronze (b) aluminium & (c) original cast iron

Cast internal floral fretwork cover plates

The eight floral cover plates were in terrible condition, four of them were beyond repair with many parts missing, from the eight only four were repairable. Geoff from Launceston City Council had asked Castings Tasmania if they would be interested in recasting eight new panels which they initially said they would be happy to be involved, unfortunately there was a change in management along the way and sadly the eight they supplied were to a very low standard and in our opinion, unusable.



*Figure 126 a Photo showing floral fret work cover plate insitu*



*Figure 127 Photo showing a pallet of old unusable floral fretwork castings and the new unusable castings*





*Figure 128 Photo showing the difference between the original casting and the new supplied casting. Quite a contrast in the lack of detail.*



*Figure 129 Photo showing flower detail*



*Figure 130 Photo showing missing flower detail*

All eight castings supplied were without flowers, it was decided to repair four of the original castings and have four new castings cast at a different foundry.

Columns

The eight columns are to remain on site, these will have to be pumped out as they have filled up with rainwater. We will have to undertake some form of surface treatment to address the internal corrosion once they are emptied. They will also have to have the paint removed on site, wire brushed and repainted



*Figure 131 Photo showing the eight columns on site*



*Figure 132 Photo showing the locating socket for the face panels, the holes corroded into the face panel plugs have allowed rainwater to fill the columns.*



Drinking font water outlet

A stainless-steel water outlet will have to be manufactured once a design has been agreed upon

Stainless Steel Base Plate

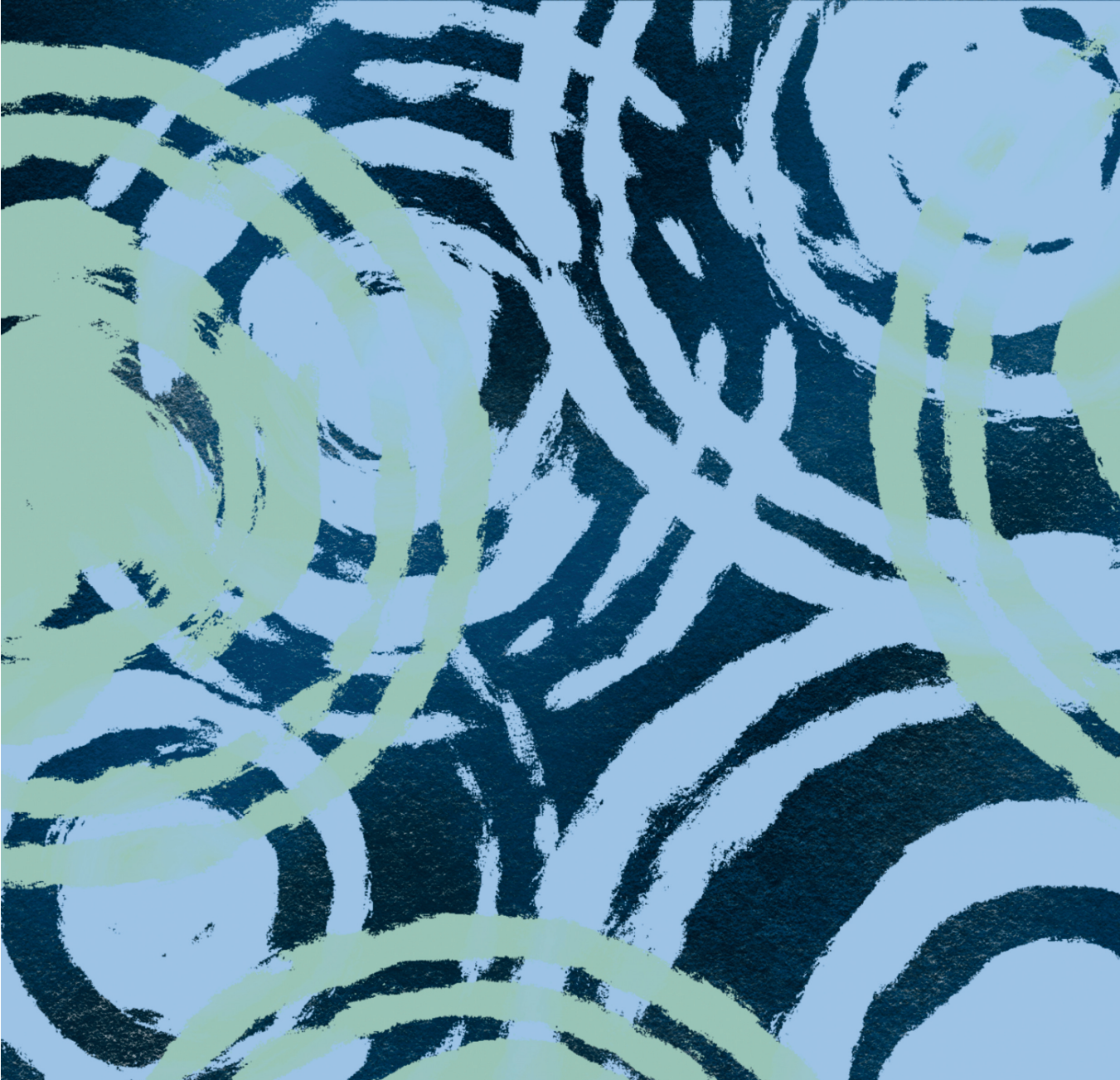
As described earlier, we will have to design and manufacture a new stainless steel base plate to support and retain the fountain, this will be bolted into the concrete foundations.

Paint Colour

The whole assembly will require two topcoats once a colour scheme has been agreed upon

Reassembly and touch up

Once everything has been painted the fountain will have to be reassembled on site.



CITY OF LAUNCESTON  
**ABORIGINAL PARTNERSHIP PLAN**  
IMPLEMENTATION REPORT 2023 - 2024

## ACKNOWLEDGEMENT OF COUNTRY

We acknowledge Tasmanian Aboriginal People as traditional custodians of this land, we pay respect to Elders past and present, as they hold the memories, traditions, culture and hope for generations to come.

We recognise and value Aboriginal histories, knowledge and lived experiences and commit to being culturally inclusive and respectful in our working relationships with Aboriginal People.

## ABOUT THE ARTWORK

The City of Launceston commissioned local Tasmanian Aboriginal artist and designer, Caleb Nichols-Mansell to create the artwork and layout of this document. The artist shared the below about this work:

*"The artwork I have created for the City of Launceston's Aboriginal Partnership Plan Report represents our community and the different organisations, groups and bodies that support our culture and community. It represents our circular knowledge systems and how these can benefit us and the broader community through sharing, learning and understanding."*

1 Aboriginal Partnership Plan Implementation Report 2023 - 2024



## BACKGROUND

The City of Launceston genuinely values its relationship with local Aboriginal People and community and has been on a journey of understanding and learning in this space. In recent times, the Council has made several positive steps forward on our journey. This includes:

- Aboriginal flag flies permanently over Town Hall;
- Aboriginal flag was joined by the Torres Strait Island flag during NAIDOC Week 2023; flying above both Town Hall and the Queen Victoria Art Gallery at Royal Park;
- Not supporting the celebration of Australia Day activities on January 26;
- Taking steps to urge the Federal Government to release City of Launceston and all other local government authorities across the country from holding citizenship ceremonies on January 26.

## ABORIGINAL PARTNERSHIP PLAN

During 2022/2023 the Aboriginal Partnership Plan (the Plan) was developed through meaningful conversations with a range of Aboriginal People in Launceston and surrounds. Throughout this process, a number of themes and focus areas emerged as particularly relevant and important to the development of the Plan. The Plan was officially endorsed by Council in March 2023.

The Plan outlines a focused and agreed approach for the City of Launceston to engage with Aboriginal People in a culturally respectful and responsive manner. We seek to remove hurdles and create dialogue with Aboriginal People on any Council decisions which may impact on the lifestyle or amenity of Aboriginal residents. This includes but is not limited to; proposed significant maintenance work, capital works, plans, services, strategies, and policy changes.

## YEAR IN REFLECTION

Reflecting on the year, there has been significant collaboration and a deepening understanding of the needs and priorities of the Aboriginal community through conversations and continued learning.

The Referendum on 'The Voice' prompted a decision to postpone work to establish an Aboriginal engagement group for the City of Launceston. The view was taken that the cultural load on the Aboriginal community in the campaign leading to the vote, and subsequently the ramifications of the "no" vote, would not allow the space to respectfully engage in this conversation.

Internally and externally, efforts have focused on research and insights to prioritise and initiate the actions outlined in the Aboriginal Partnership Plan. See below some of the key achievements and updates from the 2023/2024 financial year, shown by the three focus areas.

## FOCUS AREA 1: CONTINUOUS IMPROVEMENT

The City of Launceston will continue to improve its community engagement by building on the past community engagement initiatives, particularly Tomorrow Together to:

1. Develop an effective and ongoing relationship with Aboriginal People, Aboriginal controlled organisations and service providers; and
2. Achieve genuine high-level engagement with Aboriginal People through culturally respectful community engagement practices.

### 2023-2024 UPDATES

- Engagement with Aboriginal Community and organisations to inform the planning and design of recreation, parks and open spaces across the Launceston municipality. This provided opportunity to understand and trial engagement approaches to ensure that the voices and perspectives of the Aboriginal community are heard and reflected in the planning and design process.
- Partnered with Tasmanian Aboriginal Centre's (TAC) Holiday Program at Punchbowl Reserve to seek input into the Punchbowl Play Space upgrade.
- Identification of river reed as a limited traditional resource and work with the Water Team to plant in waterways across the greater Launceston area. This will create a sustainable supply of the traditional resource for community to access.
- A series of watercolours depicting the streets of Launceston by Tasmanian Aboriginal Artist, Rod Gardner, used to illustrate the Homelessness Statement of Commitment (HSoC).

## FOCUS AREA 2 - BUILDING INTERNAL CAPACITY

The City of Launceston will harness the enthusiasm of employees to engage with Aboriginal People by developing the skills and providing the resources to ensure that employees can do so consistently and effectively. By upskilling employees the City of Launceston will:

1. Assist in creating a culture that views engagement with Aboriginal People as a core activity; and
2. Increase awareness and understanding of Aboriginal Culture.

### 2023-2024 UPDATES

- Aboriginal Cultural Awareness Training commenced with Councillors, Executive, Senior Leaders and project leads.
- The Acknowledgement of Country on City of Launceston's websites and new/updated strategies, plans and documents has been updated to ensure it remains respectful to the local Aboriginal community.
- Facilitating changes to procurement practices to improve service and engagement with Aboriginal People/suppliers; i.e. Welcome to Country ceremony payments.
- Budget allocation committed to the Plan for the 23/24 FY and 24/25 FY.



## FOCUS AREA 3: THE COMMUNICATION LOOP

The communication loop aligns with Council's Community Engagement Framework and its actions. Through the communication loop, Council will improve its feedback and input methods for communicating with local Aboriginal People and will influence the Council's future strategic direction and actions. To make this possible, the Council will:

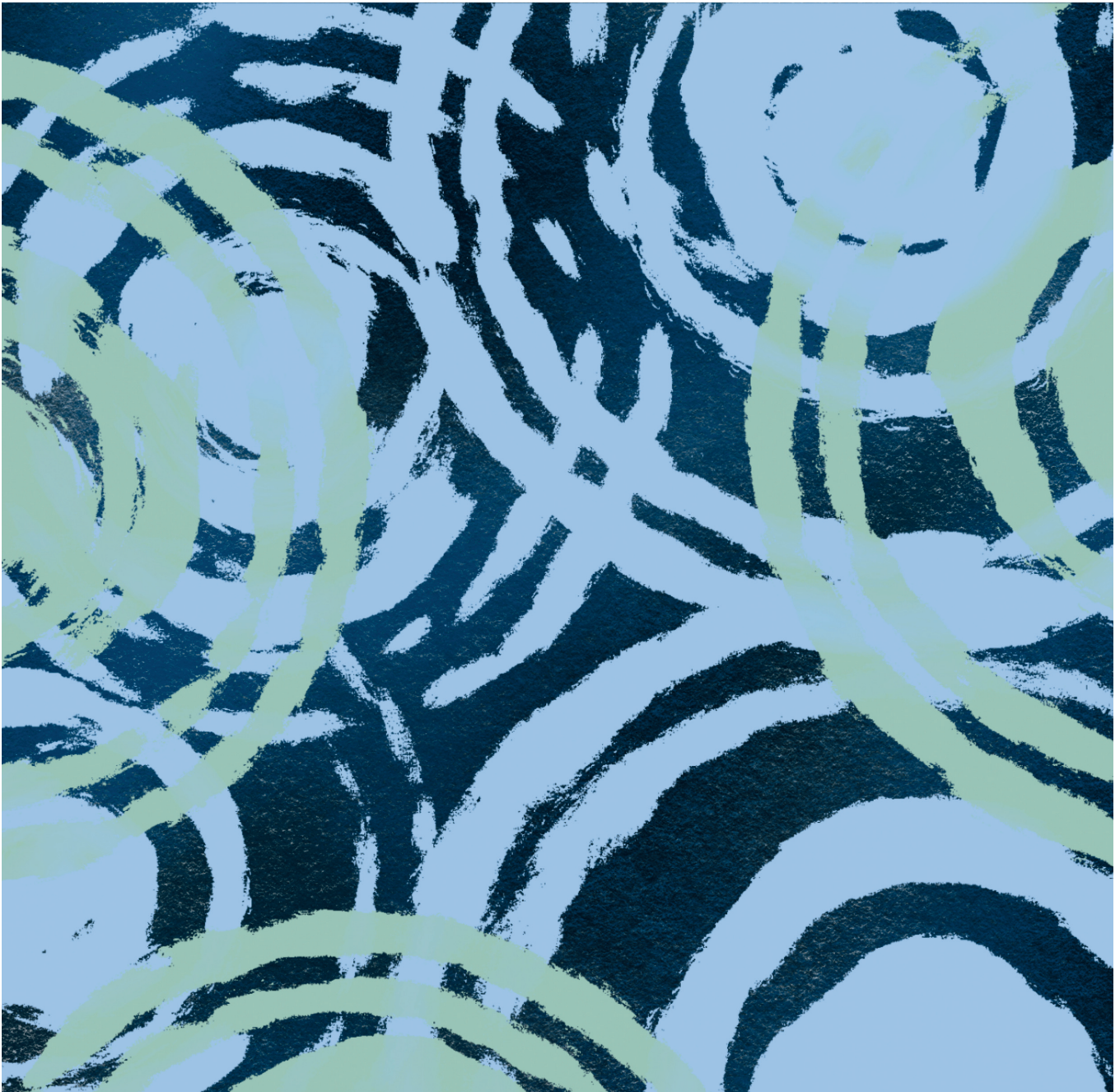
1. Make it clear from the commencement of any engagement process which parts of the matter or issue are negotiable and which parts are non-negotiable;
2. Ensure there is a process by which community input feeds into the decision-making process; and
3. Report back to the community showing how its input has been used or how it will be used moving forward.

### 2023-2024 UPDATES

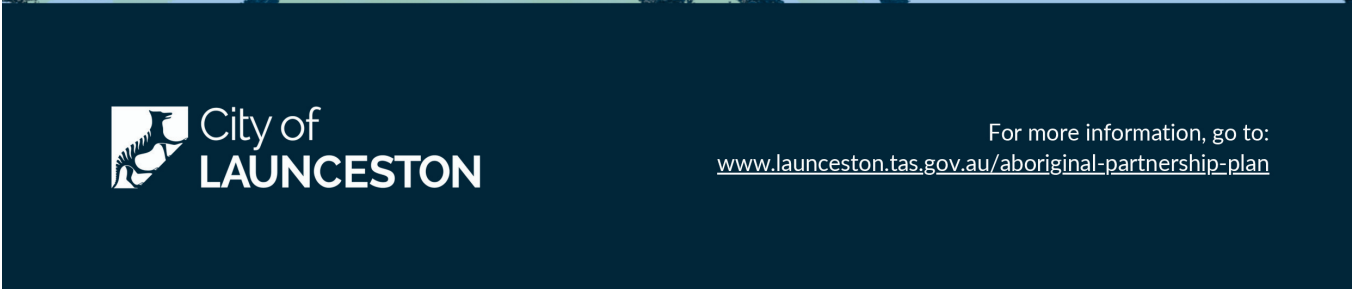
- Meet and greet barbecue hosted between Tasmanian Aboriginal Centre (TAC) and Councillors at TAC Launceston
- Reporting back on the first year of implementation (this document)

## WHAT IS NEXT?

- From July 2024 responsibility of the Plan for the organisation will be transferred to the Community Development team.
- Continued rollout of the Aboriginal Cultural Awareness Training with employees across the organisation.
- Council is in the process of ensuring compliance with the Child and Youth Safe Organisations Framework. Central to this is embedding the ten Child and Youth Safe Standards and the Universal Principle for Aboriginal Cultural Safety across the organisation. This will involve engagement with the Aboriginal community to develop appropriate processes which ensure the cultural safety of Aboriginal children and young people.
- Develop intentional and purposeful relationships with Aboriginal cultural knowledge holders, leadership and community members, including children and young people, with a view to improving Council's decision-making processes.
- Facilitate respectful and timely responses to initiatives and issues which affect local Aboriginal People.
- Undertake initiatives to increase the cultural safety of Council buildings and land through the provision of signage and appropriate placement of local Aboriginal art and cultural artefacts.
- Undertake a process of review of the current Partnership Plan to reflect the current and future needs and aspirations of the Tasmanian Aboriginal People.



For more information, go to:  
[www.launceston.tas.gov.au/aboriginal-partnership-plan](http://www.launceston.tas.gov.au/aboriginal-partnership-plan)

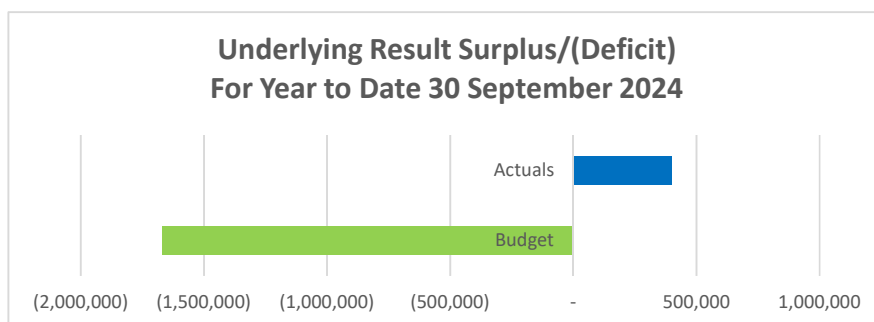




**CITY OF LAUNCESTON**  
**Statement of Comprehensive Income**  
**For Year to Date 30 September 2024**



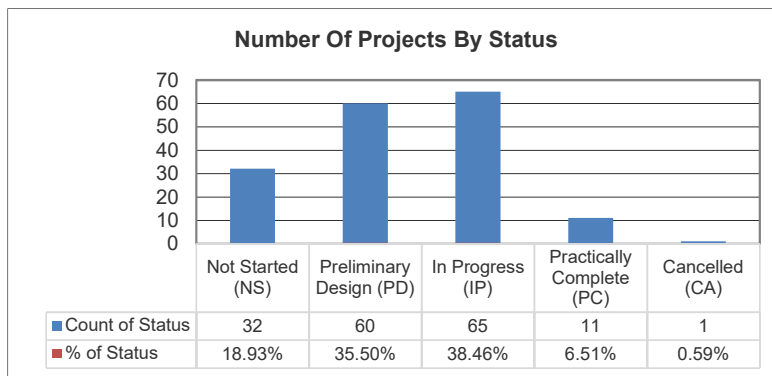
	2024/25 YTD \$ Actual	2024/25 YTD \$ Budget	Variance YTD \$ Fav/(Unfav)
<b>REVENUES FROM ORDINARY ACTIVITIES</b>			
Rates	21,908,549	22,047,882	(139,333)
User Fees and Charges	7,175,179	6,982,215	192,964
Statutory Fees & Charges	1,903,639	1,675,767	227,872
Capital Grants	6,257,247	6,127,247	130,000
Financial Assistance Grants	214,764	214,764	-
Other Operational Grants	481,180	526,657	(45,477)
Contributions	101,767	18,592	83,175
Interest	1,081,349	1,384,319	(302,970)
Investment Revenue	780,028	817,200	(37,172)
Other Income	630,120	584,416	45,704
	<u>40,533,821</u>	<u>40,379,059</u>	<u>154,763</u>
<b>EXPENSES FROM ORDINARY ACTIVITIES</b>			
Employee Benefits	13,029,834	13,697,136	667,302
Materials and Services	10,597,005	11,866,493	1,269,488
Impairment of Debts	-	2,875	2,875
Finance Costs	25,000	49,550	24,550
Depreciation	6,632,228	6,572,815	(59,413)
State Government Fire Service Levy	2,304,659	2,304,659	-
State Government Landfill Levy	972,038	1,132,979	160,942
Rate Remissions and Abatements	314,279	294,192	(20,087)
Loss on Disposal of Fixed Assets	7,223	173,750	166,527
	<u>33,882,265</u>	<u>36,094,449</u>	<u>2,212,184</u>
<b>Comprehensive Result Surplus/(Deficit)</b>	<u><b>6,651,556</b></u>	<u><b>4,284,610</b></u>	<u><b>2,366,947</b></u>
Loss on Disposal of Fixed Assets	(7,223)	(173,750)	166,527
Capital Grants	6,257,247	6,127,247	130,000
TERHAP Contribution	-	-	-
	<u>6,250,024</u>	<u>5,953,497</u>	<u>296,527</u>
<b>Underlying Result Surplus/(Deficit)</b>	<u><b>401,532</b></u>	<u><b>(1,668,887)</b></u>	<u><b>2,070,420</b></u>



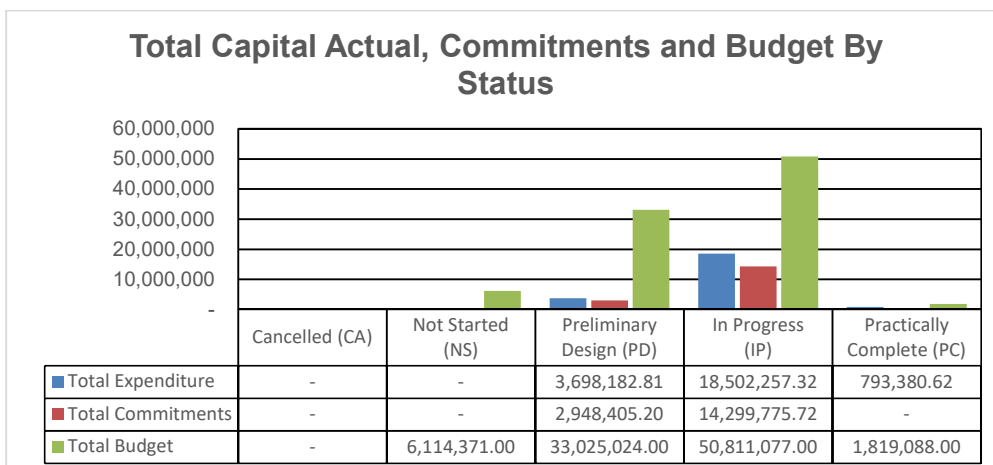
**Monthly Capital Expenditure Report - September 2024**

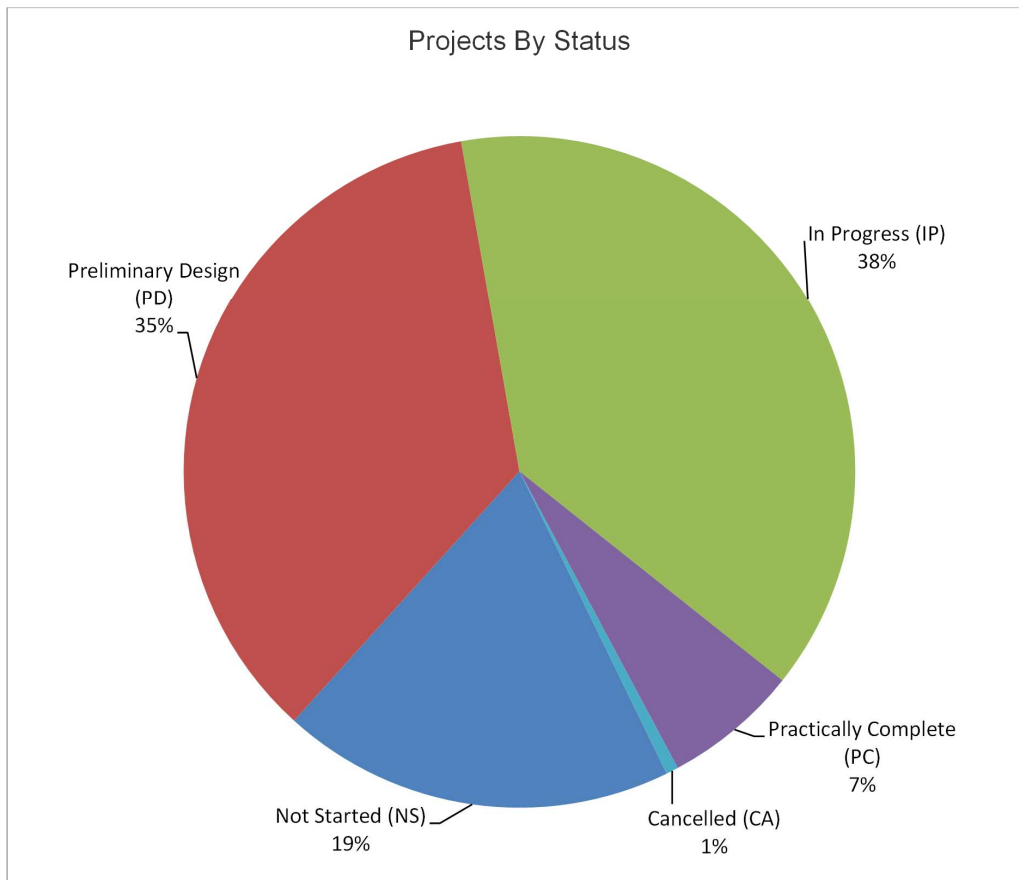
PROJECT DESCRIPTION	City of Launceston - Capital Expenditure Report							
	Summary by Network							
	For the Period to : 30 September 2024							
	Funds	Actual Expenditure			Projected Expenditure			PERCENT OF BUDGET
	TOTAL ESTIMATE	W.I.P. JULY 1	ACCRUED ORDERS	YTD EXPEND.	TOTAL ACTUAL EXPEND.	COMMITTED COSTS	ACTUAL PLUS COMMITTED	%
	\$	\$	\$	\$	\$	\$	\$	%
<b>GRAND SUMMARY NETWORK</b>								
Office of the Chief Executive	1,050,000	459,224	-	18,554	477,778	27,500	505,278	-
Organisational Services	2,188,189	367,580	1,015	375,205	743,800	305,600	1,049,400	48%
Creative Arts & Cultural Services	2,388,012	95,793	-	52,274	148,067	160,116	308,182	13%
Community and Place	4,144,790	320,082	3,494	128,385	451,961	413,896	865,857	21%
Infrastructure and Assets	75,998,569	15,466,432	231,627	5,363,974	21,062,033	16,331,069	37,393,102	49%
Land Sales (see analysis below)	6,000,000	123,238	-	(12,940)	110,298	-	110,298	0%
<b>GRAND TOTAL</b>	<b>91,769,560</b>	<b>16,832,348</b>	<b>236,136</b>	<b>5,925,453</b>	<b>22,993,936</b>	<b>17,238,181</b>	<b>40,232,117</b>	<b>44%</b>

Total capital expenditure budget for 2024/2025 is made up of carried forward budget funds of \$48,237,904, Current Year Council Funds of \$24,353,000 and External Funding of \$19,178,656 for a total budget of \$91,769,560.



Council currently has a total of 169 capital projects with 32 (18.93%) not started. This is a change from the August period where there were a total of 163 capital projects and 103 (63.19%) not started. This change is mostly attributed to a major review of project status for the end of quarter however this review will be undertaken monthly going forward.



















**CITY OF LAUNCESTON**  
**CITY HEART PLACE PLAN**  
2024-2029





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# CITY OF LAUNCESTON CITY HEART PLACE PLAN

## 2024-2029

### Acknowledgement of Country

The City of Launceston acknowledges Tasmanian Aboriginal People as the traditional custodians of this land, we pay respect to Elders past, present and future, as they hold the memories, traditions, culture and hope for generations to come.

We recognise and value Aboriginal histories, knowledge and lived experiences and commit to being culturally inclusive and respectful in our working relationships with Aboriginal People.



#### Prepared for

City of Launceston

#### Prepared by

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Marc Lane, Sara Stace  
25/05/2024 and 31/5/2024  
(minor amendments - rev B);  
5/7/24 Rev C 22/7/24 V3

## Executive Summary

### About the Place Plan

The City Heart Place Plan has been developed by the City of Launceston to guide how we'll develop the Launceston at its very centre (bounded approximately by Cimitiere, Wellington, Elizabeth and Tamar Streets). The Place Plan defines the area's future mixed-use character, open space and river walk connections, and how these link with neighbouring precincts.

Six Character Areas have been outlined to guide the Place Plan: The Civic Spine, CBD Core East, East Fringe, South Fringe, CBD Core West and West Fringe. Each section includes a character statement, future guiding statement, key moves to get there, and an action plan for the City of Launceston to take forward in the future.

Council will use the Place Plan to prioritise projects, with actions incrementally building to long-term solutions. It will work through local partnerships and groups with 'custodianship' of outcomes, and will map out the staging for delivery of actions, short-term pathways to long-term changes, and continue ongoing engagement to fine-tune and advance implementation of this Place Plan.

### Background

The Launceston City Heart Project is a commitment of the Launceston City Deal, in partnership with the Australian Government, Tasmanian Government and City of Launceston, to breathe new life into our public areas and streetscapes and create safer, more accessible pedestrian and bicycle links. With the majority of the Stage 1 components complete, Stage 2 of the City Heart Project is now underway, and includes the development of a Place Plan.

The Launceston City Heart Masterplan, which was first developed in 2015, is being refreshed and converted into this Place Plan to enable the City of Launceston to carry forward the intent of Stage 2 of the City Heart Project, and in recognition of lessons learnt over the last few years including:

- The need to enable more granular staged rollout of infrastructure in the absence of large capital grants.
- The need to enable thematic infrastructure funding more in keeping with council's strategies and action plans and other grant mechanisms, such as funding urban greening or road safety.
- Recognising the interconnected nature of many of council's plans, which require incremental progress, testing and refinement of actions as lessons are learnt.

Unlike the Masterplan, the Place Plan contains actions that are mapped spatially and sequenced, but are not necessarily rigid in their design and delivery. This, accompanied by an Implementation Plan (which will remain a 'live document'), and an Urban Design Guide to outline how the City of Launceston's public space should operate (including typical plans and sections), allows for a more flexible approach to implementation of actions and reprioritisation over time.

This approach enables a range of stakeholders to be involved in the formation and the delivery of actions – so that it can be delivered 'piece by piece'. This approach is described more fully in Appendix A, and in the Urban Design Guide which is a companion manual to this document.

This Place Plan is intended to be a flexible and collaborative document that describes outcomes and stages to achieve those outcomes, without relying on whole-street Masterplans.





# Introduction

## 1. Background and Strategic Context

### 1.1 Background

Through the City Heart Place Plan we will continue to deliver on the City Heart vision:

*“The vision for the Launceston City Heart Project is to make central Launceston the premier business, retail and lifestyle hub of Northern Tasmania and to cement the city’s reputation as the most liveable regional centre in Australia.”*

The City Heart Place Plan draws its boundary from the City Heart Masterplan. It generally aligns to the Central Activities District Parking Implementation Plan 2021, and is informed by community and stakeholder feedback. It sits in the core of the Central Area, a designated area under the Tasmanian Planning Scheme, Launceston Local Provisions Schedule (LAU-S15)

as the ‘central business zone’, an area intended for ‘the concentration of the higher order business, retail, administrative, professional, community, and entertainment functions’ (and a building height of 14.5m). Figure 1 provides the context of the City Heart Place Plan (item 2) and surrounding precincts.

Figure 1 - Launceston City Heart and surrounding precincts



### 1.2 The City Heart Character Areas

Figure 2 illustrates the six Character Areas that have been identified in the City Heart Place Plan, each with their own current and planned future characteristics. Specific actions have been identified for each Character Area, as well as the City Heart as a whole, as described in section 5. The Six Character Areas are:

1. Civic Spine (section 6 of this document)
2. CBD Core East (section 7)
3. East Fringe (section 8)
4. South Fringe (section 9)
5. CBD Core West (section 10)
6. West Fringe (section 11).

Figure 2 - City Heart Place Plan boundary and Character Areas.



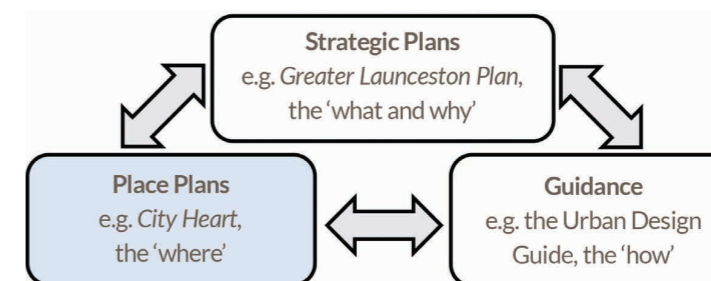
### 1.3 Strategic Context

The City Heart Place Plan is guided by strategic documents at state, regional and local levels. The following table outlines the key influence that each of these strategic documents has had on the Place Plan:

Strategic Document	Key influencing components on this Place Plan
Greater Launceston Plan	Deliver F.1 City Heart project, B.2 (walk/cycle) pathways, B.3 local connector route (A3 diversion), supporting G.1 Living City and F.3 Inveresk Precinct.
Northern Tasmania Regional Land Use Strategy	Goal 2 Liveability (and all its Strategic Directions).
City of Launceston Urban Design Guide	Street typologies, materials and design elements.
City of Launceston Strategic Plan 2014-2024	Deliver Goals 1 - Creativity and innovation, and 7 - A city that stimulates economic activity and vibrancy, and supporting the remaining goals.
City of Launceston Urban Greening Strategy 2023-2040 and Implementation Plan 2023-2040	Deliver Themes 1 and 4 (urban canopy, and street trees), and specifically the priority corridors in O-23 of the Implementation Plan (CBD Green Zones).
City of Launceston Transport Strategy 2020-2040 and Four Year Implementation Plan (2021)	In respect of the Four Year Implementation Plan, Table 1: <ul style="list-style-type: none"> <li>Delivering 'Launceston City Heart - Streetscape Improvements', through this Place Plan</li> <li>Integrating the 'Network Operating Plan' - by rationalising cycle routes and slow zones in the CBD</li> <li>Adopting and guiding 'Parking Implementation Plans' (as an action to review the use of Council-owned off-street carparks)</li> <li>Adopting 'Pedestrian Improvement Program' with locations for scatter crossings and wider footpaths.</li> </ul> And considering the implications and sequencing of the St John St upgrade and two-way streets proposal (s3).
City of Launceston Residential Strategy 2009-2029	Consider the influence of land suitable for higher density development surrounding the City Heart.
City of Launceston Sustainability Strategy 2019 and Action Plan 2022-2030	Consider WSUD (3.14), delivering the urban forest (3.19, 5.8) and open space (5.9), supporting the rollout of active transport / cycle lanes (6.31, 6.33) and the car parking strategy (6.34).
City of Launceston Tourism Plan 2019-2022	Support Outcome 1 'friendly locals' through growing local events and local activation of streets, Outcome 2 through intuitive wayfinding through the City, and Outcome 6 by opportunities to assist small business to use street space, and during events.

Strategic Document	Key influencing components on this Place Plan
Economic Development Strategy 2022-2026	Theme 3 / Action 3.10 Supporting the City's creative and cultural industries, and Theme 4 / Action 4.1 Continuing the City Heart project to support the retail and services sector.
Central Activities District Parking Implementation Plan (CADPIP) 2021	Progress actions 'off-street carparks consolidation and redevelopment' through the Carpark Use Strategy action. Support 'on-street parking consistency' through a rationalisation of street space, including parking/loading, in the City Heart.
City of Launceston Public Art Strategy 2023-2031	Support objective 4 (Public art embedded in placemaking and city shaping), particularly city centre laneway art (see Action 7.1.2).
City of Launceston Cultural Strategy 2020-2030	Support QVMAG unique stories (Action 13.4.1), a focus on food (with City of Gastronomy themes for each Character Area), culture and tourism (through new event space), public art/culture/placemaking (in Action 7.1.2), and bringing our history to the streets (4.2) with intuitive wayfinding and public art.
City of Launceston Innovating with Intelligence - A City for the Future (City Innovation Strategy 2023)	Support Outcome 4 Environment and Place - uptake of sustainable mobility and enhanced amenity of public spaces and parks, and Outcome 5, Economy and Investment - developing the visitor economy, night-time economy, and promoting innovation
City of Launceston Events Strategy 2016-2019	Support all goals, particularly Goal 4 - City Activation and Goal 5 - Community Safety and Amenity (both in Action 7.1.2)
Access Framework for Action 2020-2024	Commitment 2, Tactile Ground Surface Indicators (TGSi) - in Actions 9.4, 10.4.1, 12.4.1 and 13.4.1

The City Heart Place Plan is guided by strategic documents at state, regional and local levels. The following table outlines the key influence that each of these strategic documents has had on the Place Plan:



## 2. Application

### 2.1 How this plan was formed

This Place Plan and Character Areas were developed out of the City Heart Masterplan (2015) and a review of relevant engagement, plans and strategies since 2015 to take forward the intent of Stage 2. In addition, new analysis of place, and multiple rounds of co-ordinated engagement across council departments was undertaken.

The City Heart Place Plan can be read together with the City of Launceston's Vision in the Strategic Plan and key strategic plans including the Greater Launceston Plan and Regional Land Use Strategy. The planning, design, delivery and maintenance of new public space is intended to be in accordance with the considerations and detailed guidance set out in the Urban Design Guide.

This Place Plan is intended to be a flexible and collaborative document that describes outcomes and stages to achieve those outcomes, without relying on whole-street Masterplans. The opportunity has also been taken to:

- improve strategic alignment with strategies and plans developed by council since 2015
- cascade spatial ideas from the Greater Launceston Plan, and inform further strategic planning of the city
- take account of Launceston's designation as a UNESCO Creative City of Gastronomy in 2021
- take account of future trends influencing the City of Launceston, including housing pressure, transport, urban canopy and urban heat (detailed in Appendix B).

### 2.2 How Council will use this Place Plan

Council intends to use this Place Plan to prioritise projects within the City Heart and ensure they are strategically aligned. Actions have been developed so they incrementally build to a long-term solution, allowing for complex interdependencies to be worked out, and in many cases starting with trials to ensure that the action is likely to deliver a successful solution.

Some additional methods that council intends to use to help the Place Plan achieve its aims, build on success and mitigate risks are:

- having local partnerships and working with groups with 'custodianship' of outcomes, ranging from the Chamber of Commerce and Launceston Central (in terms of overarching actions and City of Gastronomy themes), through to individual groups like Harvest Market.

- mapping out risks and interdependencies during implementation, and staging delivery of actions
- mapping out short-term (quick, low cost, temporary) paths to long-term (higher cost, permanent) changes
- ongoing engagement to fine-tune and advance the Implementation Plan as a 'live document'.

### 2.3 Monitoring and Measuring

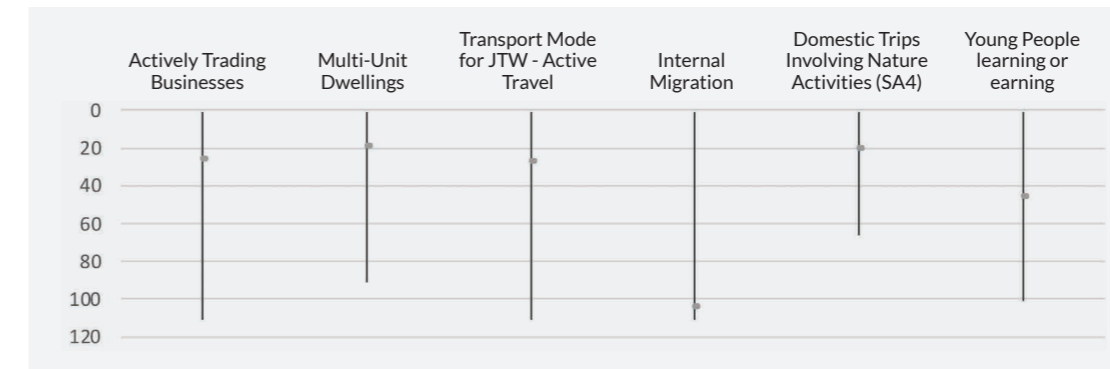
Monitoring and measurement of individual actions should happen continuously throughout the implementation process to ensure that the action plans reflect what works, with the right stakeholders involved, and are regularly amended when required to steer toward successful outcomes.

The success of Place can be baselined and measured through periodic measurement. At a macro level, the relative performance of Launceston to the other major cities in Australia is measured in the 'Progress in Australian Cities and Regions Dashboard', under 'Comparison', 'Significant Urban Area', with a baseline drawn from:

- 'Actively Trading Businesses' (as a proxy for supporting business and retail)
- 'Multi-Unit Dwellings' and 'Young People learning/earning' (as a proxy for supporting inner city living)
- 'Transport Mode for JTW: Active Travel' (as a proxy for improving access on foot, by bike)
- Domestic Trips Involving Nature Activities (as a proxy for safe, welcoming public space)
- 'Internal Migration' (as an overall proxy of retaining talent, which includes the city's liveability).

1st is the best rank achievable.

Figure 3 – Launceston's rank within Australian cities, 2021-2022 (Progress of Australian Cities and Regions).





Launceston performs quite well on most indicators, with a relatively higher priority in improving young people learning and earning, and internal migration. These can be improved by providing more for younger people in the city. The move of the University of Tasmania (UTAS) to Inveresk (2021 – 2024) is a key factor that the City Heart can capitalise on, with better connections via City Park. A more refined model for performance measurement will be developed as part of the implementation process.

Other more granular objective measures can also be used (e.g. SpendMapp, PlaceMapp) in addition to 'pulse' surveys of residents and visitors to the City Heart, against the outcomes derived from engagement themes in the City Heart Project in 2015, at Figure 4.

Figure 4 – Place Plan outcomes to regularly monitor



## 2.4 Future Engagement

Council will continue to engage with the community through a range of methods (including the Together Tomorrow online platform) to understand what residents, visitors and tourists value as unique and distinctive about their places, and capture the aspirations of the community for the future identity of their place.

## 2.5 Glossary

Term / acronym	Meaning
CADPIP	Central Activities District Parking Implementation Plan.
Central Area, or Central Activities District (CAD)	An area under the Tasmanian Planning Scheme, Launceston Local Provisions Schedule, designated for 'the concentration of the higher order business, retail, administrative, professional, community, and entertainment functions'.
City Heart	The core of the Central Area, to which the former City Heart Masterplan, and now this Place Plan applies.
City of Launceston, or council	The council, as the governing entity of the City Heart.
Cycle Path / Cycle Lane	A separated space for bicycle riders, separate from other modes.
DSG	The Tasmanian Department of State Growth.
Nodes and Paths	These are terms by Kevin Lynch in 'Image of the City' as ways that people intuitively navigate, specifically here arrival points like bus stops, and the routes to get there.
NOP	City of Launceston Network Operations Plan.
NOF	City of Launceston Network Operating Framework.
TGSI	Tactile ground surface indicators (ie tactile paving).
Tomorrow Together	Launceston's online engagement platform <a href="https://tomorrowtogetherlaunceston.com.au/">https://tomorrowtogetherlaunceston.com.au/</a>
Quietway	A street that is comfortable for walking and cycling. These tend to have footpaths and are comfortable to cross informally, but no cycle paths as they are comfortable to ride along without separation. Traffic should be < 500 vehicles per hour, and ≤ 30km/h.

Refer to the appendices for further information.

## Analysis and Proposals

### 3. How to read the Place Plan

Section 5 describes the City Heart context as a whole, followed by Sections 5 to 11 which describe each of the six Character Areas. Each section includes a character statement for that Character Area, a future guiding statement, key moves to get there, and an action plan for the council to deliver on.



#### 3.1 Character Statement and Future Guiding Statement

Each of the six Character Areas begins with a description of the current environment including its form, uses, key activities and its role and function within the City Heart. This is followed by a future guiding statement which describes the intended outcome for the Character Area based on external influences such as land use change, which will form the basis for the action plan.

#### 3.2 Strengths and Opportunities

A short summary and simple visualisation of the key strengths and opportunities of each Character Area is provided, drawing from the detailed analysis in Appendix C. This comprises the following:

Component	Description
Analysis	A detailed analysis of the issue or challenge the action seeks to address
Strengths	Identifies strengths that the action seeks to build on (see 4.2)
Opportunities	Identifies opportunities that the action seeks to capitalise on.

#### 3.3 Key Moves

The key moves, and priority actions, summarise the external influences and actions that will be required to achieve the Future Guiding Statements for each of the Character Areas. Examples of key moves include narrowing traffic lanes or converting one-way streets into two-way streets.

These are provided on a map synthesising the existing strengths, external influences and potential actions to leverage and enhance future opportunities. While not every detailed action appears on the key moves map, it is useful to co-ordinate between projects in the same spatial area, to ensure major actions are not missed.

#### 3.4 Action Plans

The seven action plans – one for the City Heart as a whole, and one each for the Character Areas – will be used to coordinate the allocation of funding and resources towards placed based projects and initiatives to support the distinctive identity, needs and desires of the local users of that area.

Each action plan is organised into three key place elements (movement, vibrancy and physical form) and aligned to the six themes captured in the engagement feedback (outlined in Appendix B):

Element	Description
Movement	Sets out the actions to enhance movement, particularly moving on foot, and by bike, to support a diverse range of users. This includes street crossings, street furniture, trees, lighting, accessible design and wayfinding. Key Engagement Themes: Streetscape Improvements for Vibrant Streets; Making Transport Accessible for all Road Users.
Vibrancy	Sets out the actions to assist the city in reaching its economic potential and supports community participation. This includes events and activities, investment promotion, tourism, marketing and temporary activation. Key Engagement Themes: Events and Activation; Business and Retail
Physical form	Sets out the actions that contribute to the city's urban character and unique sense of place, both buildings and spaces. This includes greening, awnings, historic buildings, materials and location of public open space. Key Engagement Themes: Inclusive, Welcoming and Safe Public Spaces; Inner City Living



Each place element is then split out over time to show how short-term actions (now and next) build to long-term outcomes:

Step	Description
NOW (Step 1)	Proposes a solution to solve or enable progress of the issue as the first step toward a longer-term outcome. These are generally actions that can be taken immediately because they do not have significant interdependencies, are relatively cheap or easy to implement, or can be removed if they do not work as intended.  Pilots and trials, paint and signs, planters and parklets are all examples of temporary infrastructure that can be used to test long-term change.
NEXT (Step 2)	These are short-term actions that can be taken but may require a preliminary step (in or concurrent to 'Now') before they can be actioned.  An example would be confirming the demand for an event first (step 1) before developing a management plan (step 2) for that event. Like 'now' actions, these do not involve complex interdependencies, and build on short-term actions.
LONG-TERM (Step 3)	These are typically the 'end state' goals that the Now/Next actions are intended to build towards. They may require further development, partnering and resolving interdependencies.  The Now/Next steps help justify the effort and money required to implement the long-term solution – proving demand for investment. In this respect, there is 'progressive certainty' that the solution is sustainable and desirable.

**Note:** For the purpose of referring to actions, an action in Chapter 5, Action 5.5.1, (Step 1) would be referred to as 5.5.1(1), and so on. This Place Plan is intended to be a live document, with changes managed through the Implementation Plan. Insights from trials in now/next should be used to shape or modify long-term solutions. Therefore, these action plans should be regularly reviewed, with completed actions removed and new actions added, guided by the Future Guiding Statement. Likewise, the key moves map (and supporting analysis in Appendix C) should be updated every 5 years with a document refresh in accordance with section Strategic Context 1.3.



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## 4. The City Heart Context and Character

### 4.1 The City Heart Context

The City Heart Place Plan outlines six distinctive Character Areas drawn largely from within the existing City Heart Masterplan boundary. It has been amended slightly to include Princes Square, the East Fringe past Earl Street, and to ensure streets are wholly within one Character Area, not split between them. The Place Plan provides an action plan for the whole City Heart and for each Character Area to support the implementation of the City Heart Masterplan Stage 2.

This Place Plan shifts the focus from 'whole of street' upgrades towards place-wide Character Areas,

embracing a holistic approach to city development and street upgrades, recognising that each area presents its own unique issues and opportunities, and supports different users.

In respect of the design of public space, particularly streets, this Place Plan should be read together with the Urban Design Guide, particularly Chapter 2 Vision and Considerations, Chapter 3 Street Design and Chapter 4 Materials. Guidance on the best practice for installation of specific elements set out in this Place Plan is provided in Chapter 5 of the Urban Design Guide.

### 4.2 Building on Success

To ensure that new and improved infrastructure and activation is authentic, achievable and long-lived, the Place Plan leverages off existing successes and current developments in and around the City Heart, including:

- Making better connections between the city's current gastronomic, retail and commercial clusters.
- Retail and hospitality clusters around upper St John Street, George Street and Charles Street, whose fledgling success merits timely support.
- Supporting and connecting to the city's regular gastronomic events including Festivale in City Park, NORTH Festival, Fiesta on George, and the weekly Harvest Market in the Cimitiere St / Cameron St Carpark (Cimitiere Street Carpark).
- A relaunched theatre district with the redevelopment of Princess Theatre and the Earl Arts Centre.
- The reopening of Albert Hall as a newly renovated and updated venue, the return of Niche Market, and its use as a temporary theatre (which could be further explored in the future if successful).
- Potential to expand the Junction Arts Festival beyond Princes Square, and Harvest Market to Cameron Street.
- The new University of Tasmania campus that is transforming the city into a 'university town'.
- The changing city fringe with new high-end developments, such as the envisaged redevelopments 'ReUnion' (former TAFE building, 10 – 16 Wellington Street), the Fragrance Group hotels (former A Harrap & Son site, 130 Cimitiere Street) and the old Caltex site (207 – 215 Charles Street).

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### 4.3 Leveraging Opportunities

Emerging opportunities that stand to further strengthen and intensify Place Plan Actions include:

- Attracting workers to live in Launceston and commute to the SunCable manufacturing facility at Bell Bay, which is currently going through the Major Project Proposal process, as well as supporting living for the wider Tamar Valley.
- Tourism generated by the Creative City of Gastronomy designation.
- Denser development around the City Heart, in the 'areas of transition' identified in the Launceston Residential Strategy 2009 – 2029 (Figure 5).



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## 5. The City Heart as a Whole

### 5.1 Themes: Movement, Form and Vibrancy

Mapping the themes of movement, form and vibrancy in the City Heart reveals opportunities that can be further leveraged in the action plan. The first two maps provide the context of movement connectivity and activity nodes respectively, while the third map illustrates opportunities to build upon the City Heart's vibrancy.

#### Movement

Figure 5 shows the existing and potential future walking and cycling movement routes within and through the City Heart. This includes a central area, and radiating network, of quietways or slow streets

that are comfortable and welcoming for people to walk and cycle on without requiring expensive separated cycleways. Refer to 5.3.1 for associated actions to deliver these.

Figure 5 – Movement theme: Key bike network routes, highlighting the use of quietways to create a complete network (defined as slow streets for walking and cycling)



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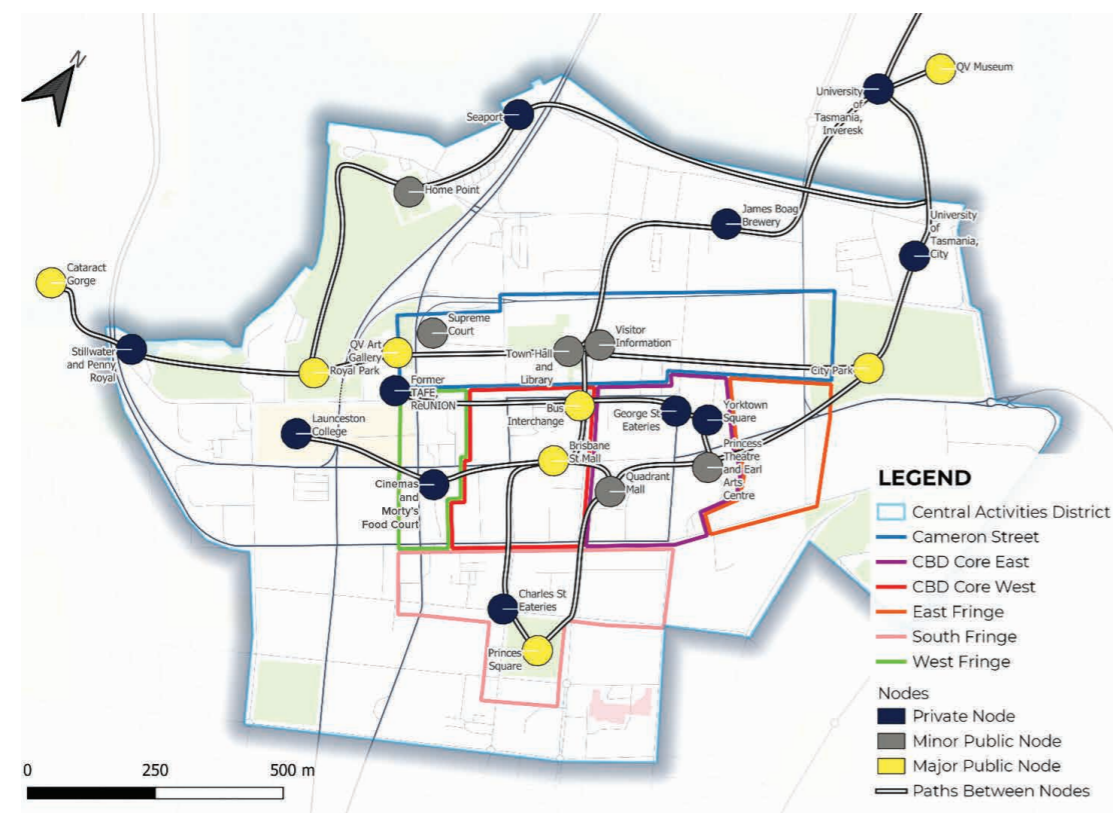


**Form**

Figure 6 shows the key nodes and pathways through the City Heart linking the Character Areas together and to their surrounds. The nodes are identified as major and minor public nodes such as Princes Square and the bus interchange; and private nodes such as the James Boag Brewery.

The pathways between nodes can be strengthened through clear wayfinding and quality walking and cycling links. It is consistent with the actions of the Central Activities District Parking Implementation Plan 2021 (CADPIP), and reduces conflicts between modes of travel.

Figure 6 - Form: Key nodes and paths linking together the City Heart and its surrounds

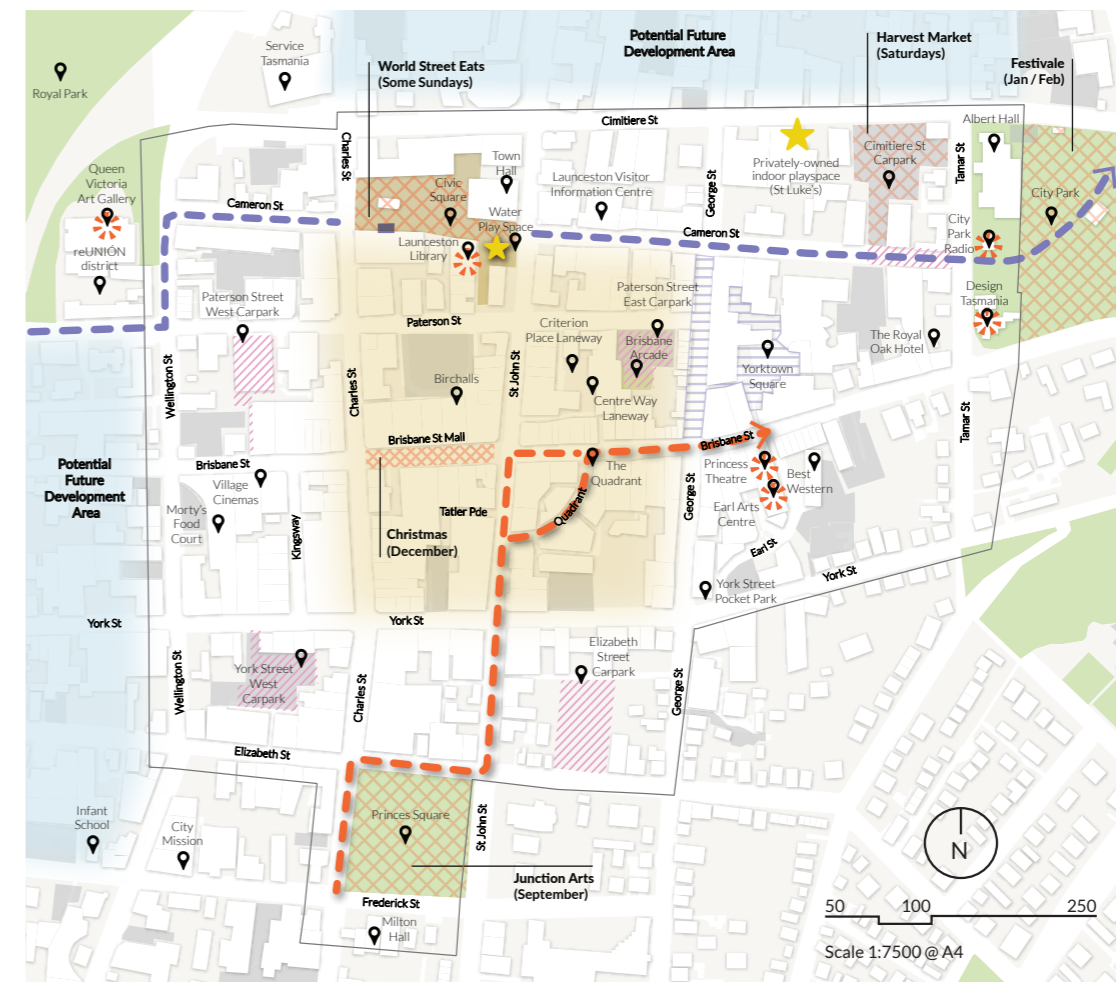


**Vibrancy**

Figure 7 shows the key venues and outdoor public spaces suitable for events (subject to development of the strategies set out in 5.3). These are key locations

that could contribute to the City of Gastronomy's identity, and existing and potential temporary event locations in the City Heart.

Figure 7 - Vibrancy: Existing and potential contributors to vibrancy and Launceston's identity as a City of Gastronomy.



\* includes council carparks as shown, plus end of Cameron St near City Park.

Additional locations may be identified during the life of this City Heart Place Plan, including those envisaged by the Public Art Strategy:

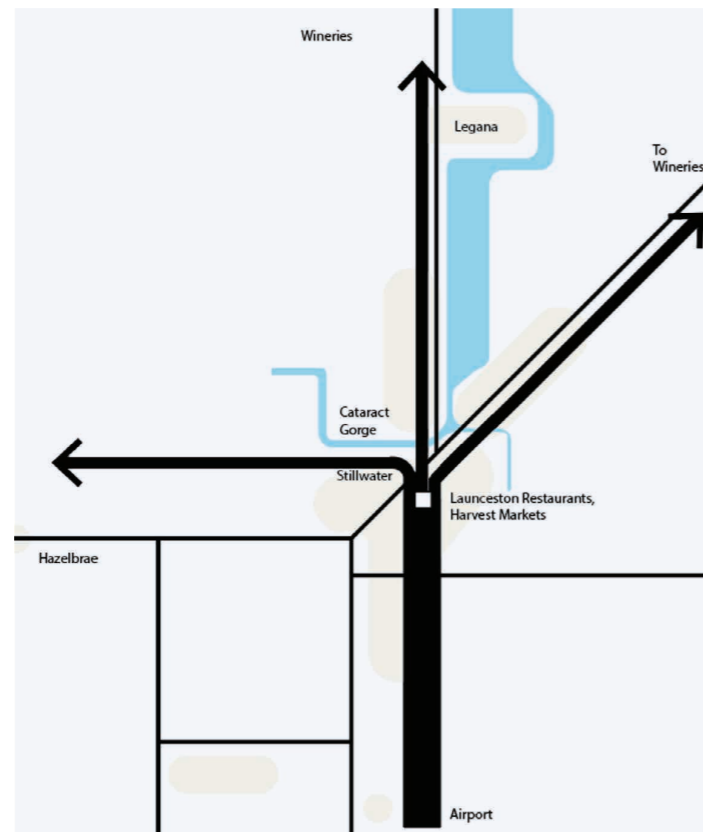
- Laneway Festival and Street Art Gallery (page 26).
- Outdoor Gallery and City Signature (page 30).

Launceston's identity as a City of Gastronomy can be strengthened and developed by local businesses in partnership with representative groups including the Chamber of Commerce and Launceston Central.

The vibrancy map is not exhaustive, and additional opportunities for the City (in partnership with others or independently) are likely to be identified during the life of this Place Plan to support the City of Gastronomy. These could potentially include:

- Opportunities for gastronomic displays and collections at the City library or Design Tasmania.
- New events and activities, such as a cooking show on City Radio.
- More publically accessible productive garden beds.

Figure 8 - The Launceston City of Gastronomy's position as gateway to the Northern Forage road trip



## 5.2 Strengths and Opportunities

Key strengths and opportunities of the City Heart to be built on in the Action Plan are summarised below.

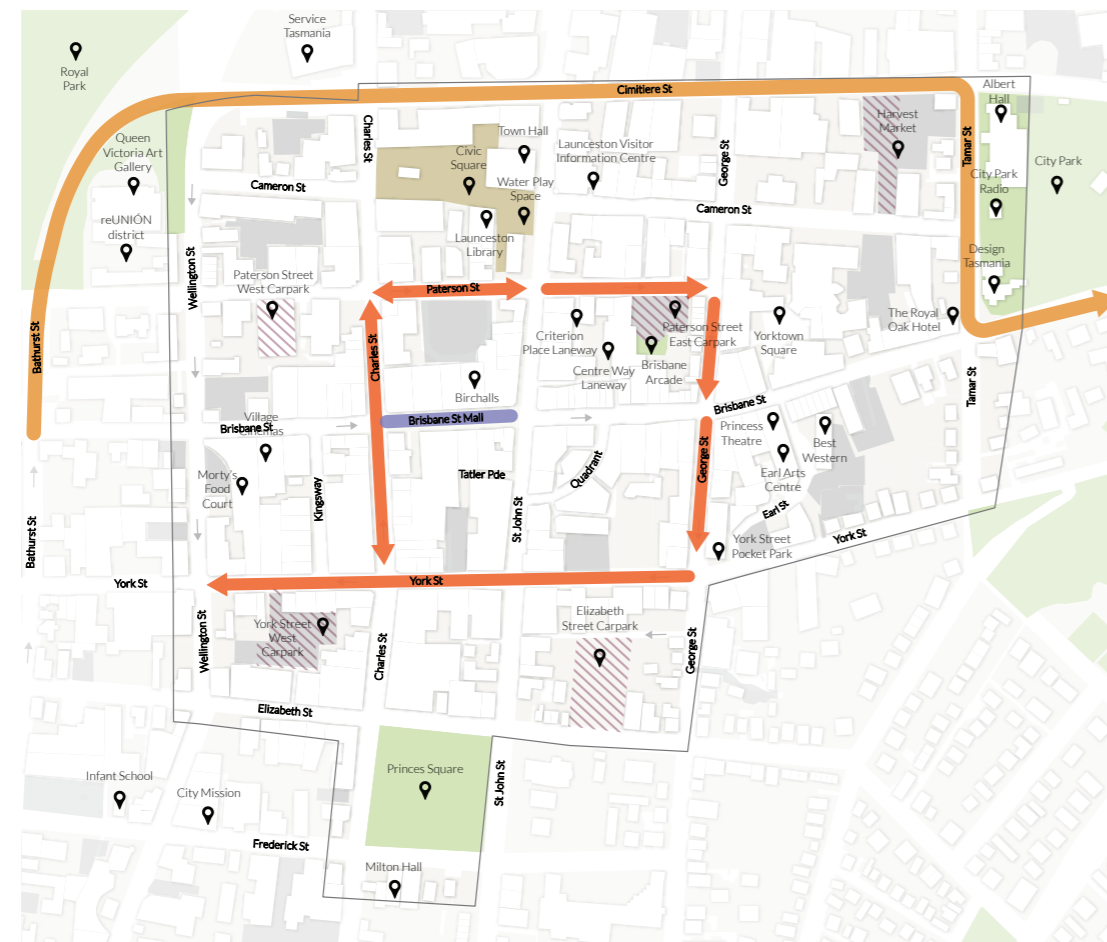
Theme	Analysis	Strengths	Opportunities
Movement	<p>The DSG Launceston Network Operating Framework (2020) maps contain overlapping bus, cycling, walking and traffic routes.</p> <p>In practice, most commercial streets have space to prioritise only two modes before compromising on the level of service for all users.</p>	<p>The NOF, informed by engagement with City of Launceston, is broadly consistent with the long-term aims of the city, including the strategic objectives and principles, and actions such as the relocation of the bus interchange from St John Street, and York, Tamar &amp; Cimitiere Streets as primary traffic routes.</p>	<p>Applying the strategic objectives, principles and actions, using the NOF Appendix B maps as a base, City of Launceston can refine the networks for the City Heart to reduce conflict between modes and prioritise people's free movement within the City Heart, less impeded by vehicular traffic.</p>
Vibrancy	<p>There is a lack of play space in the city, particularly at the southern end.</p> <p>There is not a comprehensive approach to event spaces, indoor and outdoor. Some Character Areas lack suitable event spaces, or have outgrown available space, and many lack plans of management.</p>	<p>Thematic budgeting for events allows a greater focus on the theme of play across the city.</p> <p>Princes Square is designed for peaceful contemplation but can cater for some events (e.g. Junction Arts Festival), if not children / play.</p> <p>Harvest Market has capacity to grow given more space.</p>	<p>Potential to strengthen City of Gastronomy designation.</p> <p>Playfulness can be integrated into streetscape upgrades.</p> <p>Temporary street closures can provide event space, as has already been done for 'Fiesta on George'.</p>
Form	<p>City of Launceston owns and operates 5 carparks in the City Heart, providing 831 spaces. The CADPIP identifies Cimitiere Street Carpark, Elizabeth Street and York Street West Carpark as potential for redevelopment.</p>	<p>CADPIP analysis shows existing multi-storey carparks are well used for short stay parking that supports visitors and retailing, while open air parking is generally longer stay commuter parking that could be displaced to carparks outside the City Heart.</p>	<p>Cimitiere Street Carpark and York Street West Carpark and Benders Lane carparks contribute only 119 (8%) of the total 1,472 council spaces and would have limited overall impact if adaptively reused.</p> <p>Distribution of council carparks enables a widespread activation and events program.</p>



### 5.3 Overarching Actions for the City Heart

A series of overarching actions, divided into the themes of movement, vibrancy and physical form, have been identified for the City Heart as a whole. They pertain to all the Character Areas and are considered 'citywide' actions. The Action Plan for the City Heart outlined in Figure 9, are further categorised as now, next and long-term actions.

Figure 9 - Overall actions for the City Heart



**LEGEND**

- Proposed A3 route
- ↔ Convert from one way to two-way
- ↔ Lane reduction (OR one way to two-way if suitable)
- Key focal area for playful elements
- Council owned carparks

Movement		
Now	Next	Long Term
<p>Initiate process with DSG to redesignate Tamar, Cimitiere and York Streets as the A3 route and update wayfinding to redirect traffic to new route.</p> <p>Update Wayfinding Strategy (City Heart Masterplan Stage 1) and incorporate intuitive wayfinding.</p>	<p>Initiate implementation of Two-way Streets Strategy generally as per the Transport Strategy Implementation Plan, and in particular:</p> <ul style="list-style-type: none"> <li>Test lane narrowing on Paterson St (between St John and George Streets), and George Street (between Paterson and Brisbane Streets), using tactical measures</li> <li>Explore two-way traffic operation on Charles (between Paterson and York Streets), George (between Paterson and Brisbane Streets) and Paterson Streets (between St John and George St).</li> </ul> <p>Explore extension of the Two-way Street Strategy to include lane narrowing or two-way traffic operation on George (between Brisbane and York) and York (between George and Wellington) Streets.</p>	<p>Work with DSG to agree the long-term desired bus circulation and align bus routes to desired City Heart bus corridors.</p> <p>Reallocate road space as needed for new primary cycle and bus priority routes, and bus movements.</p>





Vibrancy		
Now	Next	Long Term
<p>Develop an events strategy and a lighting strategy. Consider a specific event that incorporates laneways (e.g. laneway festival).</p> <p>Explore activation elements including play, public art, feature lighting, speakers, and street performers, with a view to long-term regular use that can be evolved over time. Priority location for activation: Brisbane Street Mall.</p> <p>Support and partner with Launceston Central to develop a 'business improvement district' model for the City Heart.</p> <p>Explore opportunities to partner, advocate or lead initiatives which support Launceston's identity as a City of Gastronomy.</p>	<p>Produce plans of management for event spaces around the City Heart, including the process for bump in/out, location of sewer, water and electricity points, temporary amenities and seating.</p> <p>Document successful activation initiatives in update to Events strategy for longevity and to maintain corporate knowledge.</p> <p>Commission a study to identify optimal retail mix for the area (exact extent to be confirmed, however centred around the Mall and the Birchalls development).</p> <p>Consider the potential for high intensity uses outside the City Heart to connect into and activate the city centre. Such uses could include sporting or conference facilities, or significantly enhanced recreation opportunities around the Tamar Estuary.</p>	<p>Develop a 'playful city' strategy incorporating both play equipment and infrastructure that encourages people of all ages to linger and engage in playful behaviour.</p> <p>Partner with market, event and festival organisers to program and curate the festivals and make best use of Launceston's public space.</p> <p>Pro-actively work to attract potential operators to curate the retail offering.</p>

Physical Form		
Now	Next	Long Term
<p>Develop an initial study identifying the City Heart's immediate programmatic needs, such as play or event spaces, and which Council-owned off-street carparks would be best suited to facilitate those activities.</p>	<p>Facilitate the use of redundant space within existing Council-owned off-street carparks, such as former ticket booths and undercrofts, for pop-up shops, cycle parking or delivery consolidation centres.</p> <p>Undertake a study to explore reallocation of Council-owned off-street carparks in and around the City Heart to other needs (including integrated multi-storey uses).</p> <p>Study to be informed by the Transport Strategy, the Recreation and Open Space Strategy (underway), and the updated Residential Strategy.</p> <p>Note the goal of reducing unnecessary traffic within the centre may be furthered by retaining consolidated carparks on the fringe and facilitating other uses in the centre.</p>	<p>Use redundant Council-owned off-street carparks to activate the City Heart in accordance with the results of the car park reallocation study.</p> <p>Protect and enhance the City Heart's heritage character by adopting an updated awning policy.</p>



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## 6. Civic Spine

Also known as: *Civic Link*



### 6.1 Character Statement

*Civic Spine is the heritage backbone of the City, connecting two of Launceston's iconic parks and Civic Square. It is home to numerous state-registered heritage buildings, many lovingly restored, as well as home to the government administrative and professional legal services.*

*It is a quiet area with large open streetscape and tucked between the hustle and bustle of the core and the scenic river edge.*

Figure 10 - Clockwise from top: QVMAG Royal Park, monkey enclosure at City Park, Civic Square, Harvest Market, Harvest Market, aerial view of Cameron Street looking west.



### 6.2 Future Guiding Statement

*The Civic Spine is a vibrant connection for pedestrians and bike riders moving between Launceston's cultural hotspots, and for students coming into the city centre. A leafy boulevard bookended by Royal Park and City Park, it is the central link in a cultural trail that takes in the Cataract Gorge, both QVMAG sites, Civic Square and Albert Hall.*

*Development of the old TAFE in the west and the new accommodation precinct in the east have contributed to Cameron Street becoming the first stop for tourists wanting to admire the city's architectural heritage, and is popular with locals due to its casual seating, outdoor dining and regular events.*

*The Civic Spine will be vibrant, green, and have more street activity including events, outdoor dining and casual seating for workers, tourists and locals to inhabit the city and appreciate its heritage. As a street book-ended by public open space, and the home to the city's two most iconic open markets it has significant potential for temporary road closures to allow markets to expand and activate the street.*



### 6.3 Strengths and Opportunities

Figure 11 - Civic Spine Strengths & Opportunities

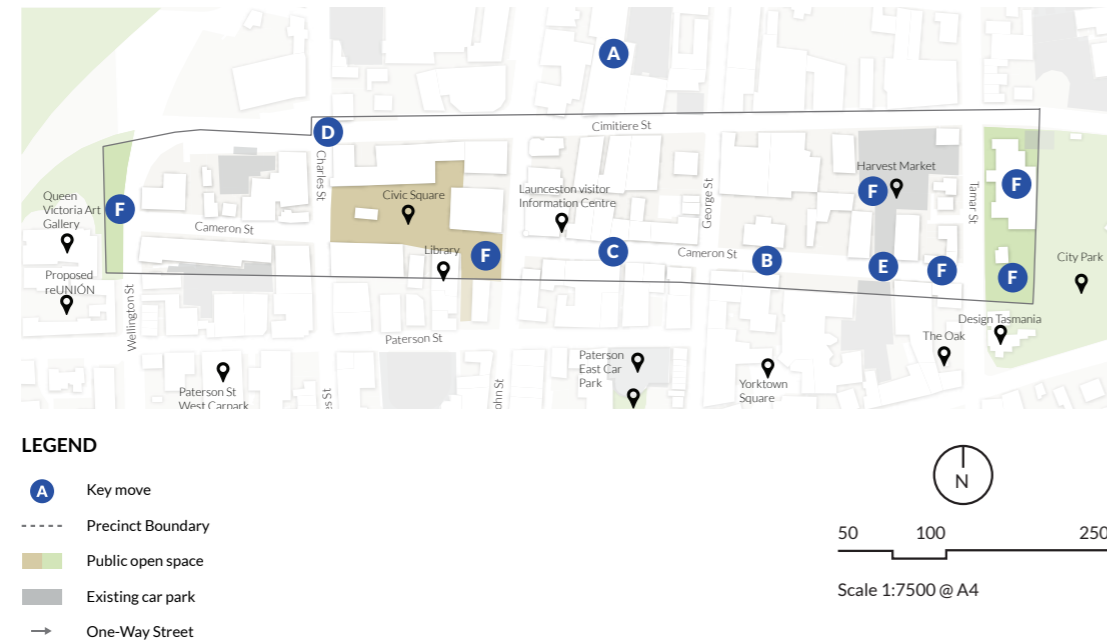


Analysis	Strengths	Opportunities
Cameron Street is a point of arrival and a potential hot spot for attraction due the position of the information centre, Civic Square, and the Cameron Street historical tour.	Key attractors including City Park and Royal Park, Civic Square, Art Gallery, Library, Town Hall and the Visitor Centre. Links to Yorktown Square / St Johns Street.	Wayfinding linking from UTAS through City Park to St John St, Civic Sq, Reunion and Royal Park More seating facilities or shaded areas for visitors or tourist to rest.
Cameron Street between George and Tamar Streets has relatively little activity during weekdays, and even less on weekends (with the exception of people accessing Harvest Market).	Cameron Street is a wide street with relatively low traffic.	Weekend closures for events would have limited impact on citywide movement.
Cameron Street contains some of the City's most iconic heritage architecture yet from St George Street to Tamar Street awnings obscure view lines.	Heritage buildings along street. Albert Hall upgrade underway with expanded uses planned.	Opportunity to link attractors and provide spaces for people to stop and admire heritage buildings. Improve the design of awnings.

## 6.4 Key Moves

The external influences and actions to achieve the Future Guiding Statement are outlined in Figure 12 which includes priority actions identified in bold.

Figure 12 – Civic Spine Key Moves

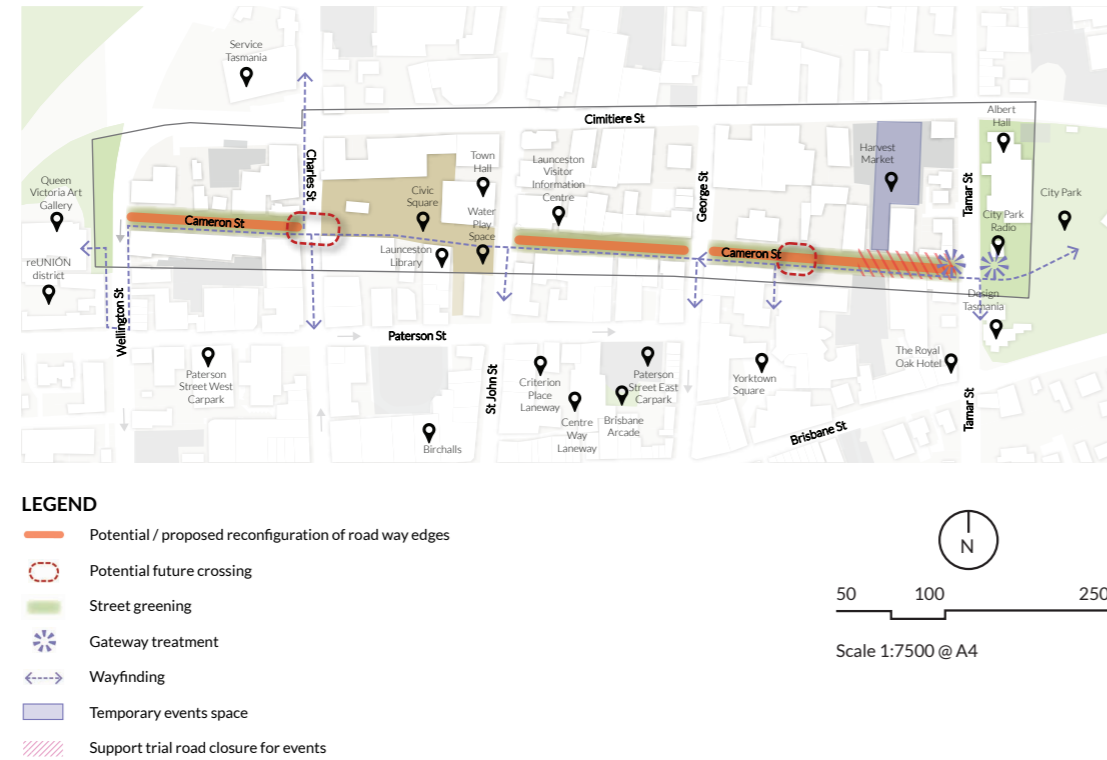


- A** Use potential future redevelopment to the north to better define the character and form of Cimitiere Street and bring people into the City Heart. Improve crossings over Cimitiere Street.
- B** Create a distinct identity for Cameron Street (especially east of Civic Square) as a culture-rich 'quietway' through the city by:
  - improving streetscape elements including paving, lighting and furniture
  - narrowing the carriageway
  - installing gateway treatments, mid-block crossings and build-outs where suitable
  - widening footpaths,
  - adding artwork
  - improving heritage interpretation
  - installing canopy trees (Cameron Street is a priority location - refer to Greening Strategy).
- C** Enhance pedestrian/cycling connection between QVMAG Invermay/ UTAS/ City Park and QVMAG/ Royal Park (and beyond to the Gorge).
- D** Consider potential to enhance pedestrian/cycling connection between the City Heart and Seaport.
- E** Facilitate use of Cameron Street for events, initially between Cimitiere Street Carpark and City Park.
- F** Explore potential City of Gastronomy partnerships and initiatives, for example:
  - Exhibits at QVMAG Royal Park
  - Food-themed library collection/exhibits
  - Explore how food-related events at Civic Square can be further supported
  - Community events at Albert Hall
  - City Park Radio cooking show
  - Mural at Harvest Market
  - Spill-out of Harvest Market to Cameron Street
  - Spill-out of Festivale to Cameron Street

### 6.5 Action Plan

The following actions, divided into the themes of movement, vibrancy and physical form, have been identified for the Civic Spine.

Figure 13 - Civic Spine Action Plan



Movement		
Now	Next	Long Term
<p>Continue intuitive wayfinding connection from Cameron Street; consider extending west to the Gorge.</p> <p>Provide colourful pavement treatments at intersection of Wellington and Paterson.</p> <p>Provide intuitive wayfinding to Seaport, up Tamar Street to Design Tasmania and to Yorktown Square and George Street.</p>	<p>Trial narrowing of carriageway using temporary treatments.</p> <p>Investigate preferred route from Cameron Street to Royal Park QVMAG.</p> <p>Consider provision of mid-block crossings.</p>	<p>Widen footpaths and narrow carriageway to facilitate 'quietway' use.</p>
Vibrancy		
Now	Next	Long Term
<p>Engage with partners on potential events for Cameron Street, starting with Harvest Market, Niche Market and UTAS.</p> <p>Explore need to roll out installation of infrastructure (water, power and sewer connections) and prepare management plans to support event use.</p>	<p>Support trial closure for events using temporary infrastructure</p>	<p>Provision of permanent event infrastructure and regular closure for events.</p> <p>Consider gateway treatment (refer to Urban Design Guide) at Cameron Street where it intersects with Tamar Street and improvements to amenity at Tamar Street entry to City Park (ensuring that Tamar Street's function as a traffic corridor is not compromised).</p>
Physical Form		
Now	Next	Long Term
<p>Identify key architectural viewpoints to feature or enhance with place-making (parklets, plaques / QR codes, graze lighting buildings etc).</p>	<p>Design and install heritage viewpoint placemaking elements where appropriate taking into account ongoing streetscape upgrades.</p> <p>Provide seating at min. 50m intervals. Co-locate with architectural viewpoints and trees or other shade where possible.</p>	<p>Where parklets or other seating is well-used enhance offering, e.g. by constructing permanent shaded seating and/or adding artwork and interpretation.</p>



## 7. CBD Core East

Also known as: *Theatre District*



### 7.1 Character Statement

The CBD Core East is the secret charm and heritage heart of the CBD, famous for its legacy of venues, outdoor dining, entertainment and arcades, centred on Princess Theatre on Brisbane Street, and extending up to the 'eat street' of George Street.

Hidden gems can be discovered through internal courtyards, ways, laneways, squares and quadrants. Its boutique retail mix, health services, bespoke culinary experiences, and fine heritage buildings contribute to a distinct sense of identity and human scale like no other place. Brisbane Avenue houses one of the CBD's most leafy streets, supporting local and independent businesses and George Street holds a strong identity as a well-established eat street with an array of outdoor dining experiences, all contributing to the City's liveliness.

Figure 14 – Images clockwise from left: The Princess Theatre, theatre in Dicky White's Lane, Brisbane Arcade, Alberto's on George Street, singers in the Quadrant, The Old Umbrella Shop on George Street.



### 7.2 Future Guiding Statement

The tree-lined, pedestrian friendly atmosphere of The Avenue, one of the prettiest streets in the City Heart, extends to Princess Theatre / Earl Street intersection of Brisbane Street.

George Street will continue to be a key Eat Street in the City Heart, lined with iconic flowering ornamental pear trees, that shade and give character to outdoor dining. Risks to safety and comfort for patrons will be managed through wider footpaths and street calming.

Partnerships with venues and restaurants will build the City's evening economy, supported by more space for walking, outdoor dining, greening and lighting, and better cross-connections between venues and clusters of restaurants.

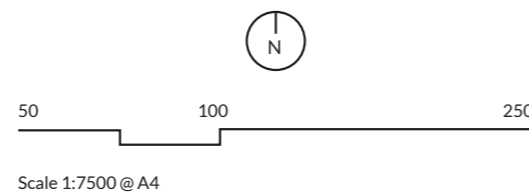
### 7.3 Strengths and Opportunities

Figure 15 - CBD Core East Strengths & Opportunities



**LEGEND**

- City Heart Boundary
- City Of Launceston Owned Land
- Public open space
- Existing car park
- One-Way Street
- Camerson St historical
- CBD historical tour

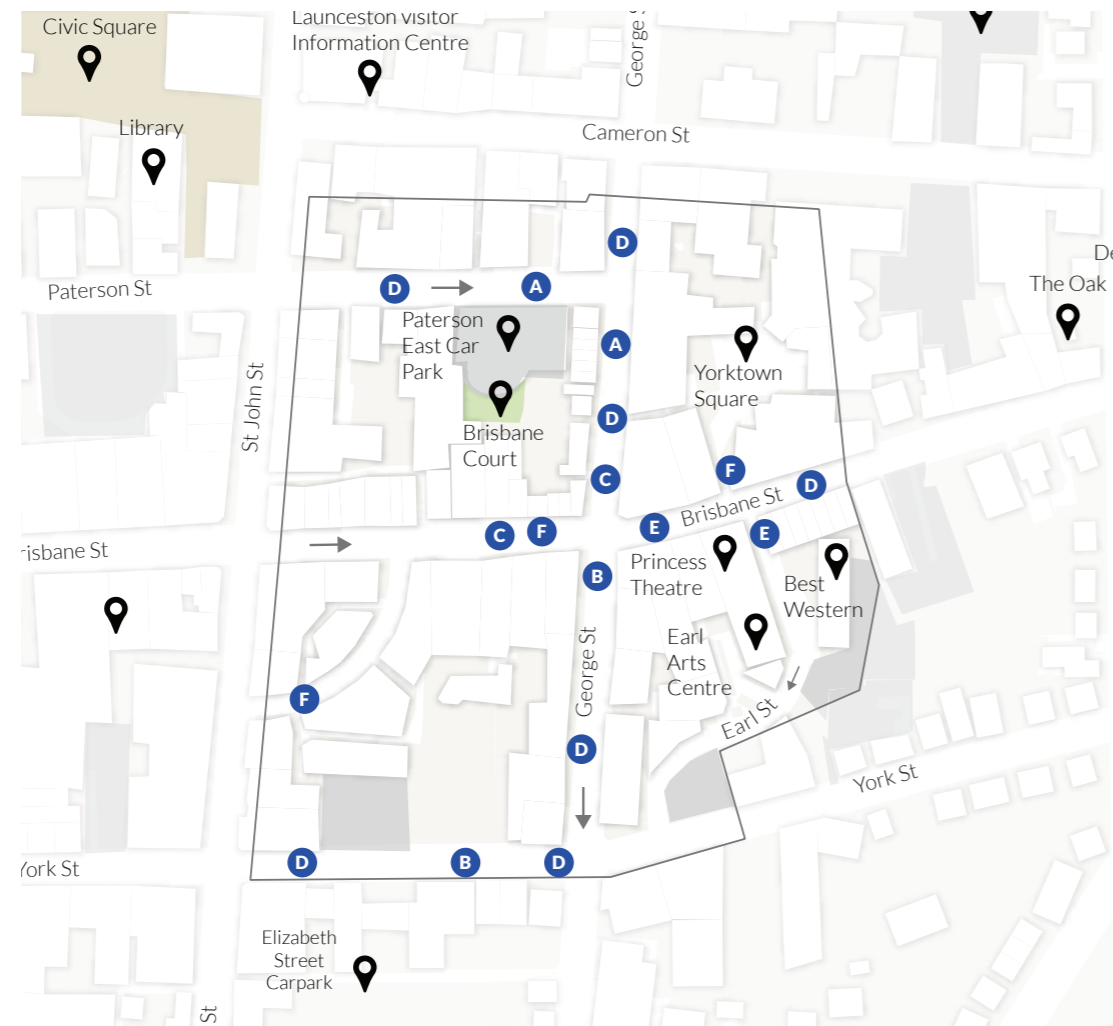


Analysis	Strengths	Opportunities
George Street between Cameron Street and Brisbane Street is an Eat Street but the traffic flow and footpath widths compromise diners' comfort and safety.	The district contains a mix of retail and dining options, including café's, casual dining, multicultural cuisine, formal dining, and nigh time bars with many venues supporting on-street dining.	More pedestrian and cycling priority. Redistribution/ reallocation of carriageway space, particularly where surplus to need, and increased on street dining options, widen the footpath and increase safety, seating, ambience, lighting, and greening.
The Princess Theatre and the Earl Street Arts Centre are two of the City's most iconic entertainment venues, activating the area at nighttime, yet George Street and surrounds are dominated by traffic, affecting crossing safety and outdoor dining space.	Position – George Street sits at the centre of the City, drawing people from all directions, and an east walk from late night bars in East Fringe area, parking on Paterson St and buses on St John St. Space – George, Brisbane and York Streets are wide streets and could easily accommodate different road configurations.	Wider footpaths and additional crossings to make moving around safer at night. Wayfinding and connection to George Street East Street. Potential to trial road space changes with construction management of Princess Theatre works.
George Street Eat Street, Brisbane Avenue, Brisbane Street and Yorktown Square contain the City's hidden charms, yet all three areas have different pedestrian prioritisations, and their secrets are not well known. Missing crossings at key wayfinding points inhibit movement through the district, such as George Street south of Paterson Street at the entrance to Paterson Lane, and Brisbane Street at Gunns Lane west of Earl Street.	Human scale arcades, malls, quadrants, and squares. Strong architecture character. A variety of retail and hospitality offerings.	Connect the areas through wayfinding, such as street trees and greenery, emphasising points of arrival and transitions. Continuity of material palette. Emphasis on pedestrian priority and linkages.

## 7.4 Key Moves

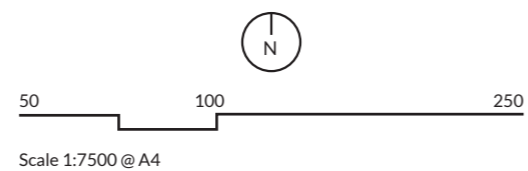
The external influences and actions to achieve the Future Guiding Statement are mapped in Figure 16 and tabled below, with priority actions identified in bold.

Figure 16 – CBD Core East Key Moves



### LEGEND

- A** Key move
- Precinct Boundary
- Public open space
- Existing car park
- One-Way Street



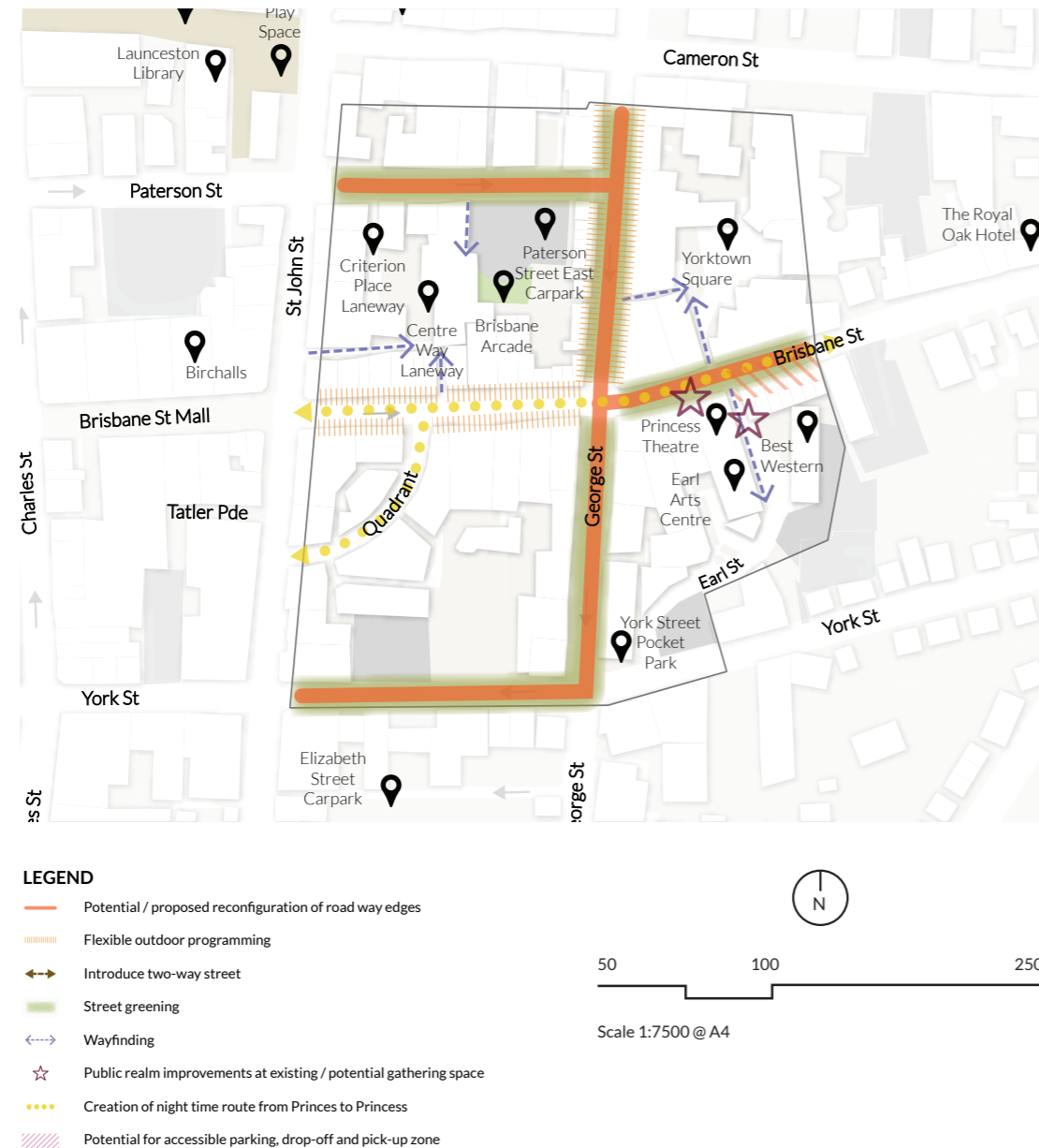
- A** As per overarching City Heart Action Plan Initiate implementation of Two-way Streets Strategy (generally as per the Transport Strategy Implementation Plan):
  - Test lane narrowing on Paterson (between St John and George) and George (between Paterson and Brisbane) using tactical measures.
 Explore two-way traffic operation on George (between Paterson and Brisbane) and Paterson (between St John and George).
- B** As per overarching City Heart Action Plan Explore extension of the Two-way Streets Strategy to include lane narrowing or two-way traffic operation on George (between Brisbane and York) and York (between George and Wellington).
- C** Provide flexibility for businesses on the Avenue by installing parking bay/dining terraces at footpath level with removeable bollards (refer to Urban Design Guide). Potential to consider for George Street also.
- D** Improve pedestrian circulation and amenity by:
  - Upgrading the pedestrian crossing at the intersection of George and Paterson.
  - Widening footpaths where possible (refer to minimum preferred footpath widths and street cross sections in the Urban Design Guide), especially at intersections.
  - Considering mid-block crossings on George Street and Paterson Street.
  - Implementing the Urban Greening Strategy including installation of canopy trees, and encouragement of microgreening.
- E** Related to the Princess Theatre redevelopment:
  - Ensure shop keepers know how they will stay afloat while the theatre is closed
  - Use the redevelopment to rebrand the area including working with hospitality venues to develop a pre & post show offering.
  - Take the opportunity to enlarge and improve amenity of pedestrian spaces around Princess Theatre and Earl Arts.
- F** Improve wayfinding.
  - Create a 'Princes to Princess' nighttime route between Princess Theatre and Princes Square with lighting (potential to extend to The Oak).
  - Improve wayfinding to Yorktown Square and other 'hidden gems'.



### 7.5 Action Plan

The following actions, divided into the themes of movement, vibrancy and physical form, have been identified for the CBD Core East.

Figure 17 - CBD Core East Action Plan



Movement		
Now	Next	Long Term
<p>Use paint and temporary treatments such as planters to reallocate spare road space to pedestrians and outdoor dining on George Street.</p> <p>Provide additional short term, drop-off and accessible parking along the street near the Princess Theatre.</p>	<p>Measure and use benefits of temporary treatments on George Street (including through engagement with key stakeholders) with a view to developing plans for permanent works.</p>	<p>Reconfigure George Street (including traffic changes where necessary) to strengthen its 'Eat Street' character and better balance its key movement and place functions.</p>
Vibrancy		
Now	Next	Long Term
<p>Improve wayfinding to Yorktown Square and other 'hidden gems'. Consider tactical treatments (refer to the Urban Design Guide for options).</p>	<p>Create a 'Princes to Princess' nighttime route between Princess Theatre and Princes Square with lighting (potential to extend to The Oak).</p>	<p>Rebrand the area around its night-time dining and bar culture including working with hospitality venues to develop a pre and post show offering.</p>
Physical Form		
Now	Next	Long Term
<p>Begin staged repair of footpaths on the Avenue including installation of parking bay/dining terraces at footpath level with removeable bollards (refer to Urban Design Guide).</p> <p>Plan for redevelopment of the public realm immediately adjacent to the Princess Theatre and Earl Arts, coinciding with the theatre redevelopment, to provide better accessibility to theatres and outdoor gathering space for patrons.</p>	<p>Identify streets suitable for lane narrowing and trial using tactical methods (refer to Urban Design Guide). Monitor and measure benefit.</p> <p>Undertake redevelopment of the public realm immediately adjacent to the Princess Theatre and Earl Arts.</p>	<p>Reconfigure streetscapes to achieve the aims of the Two-way Streets Strategy, building on learnings from trials.</p> <p>Consider extending Princess Theatre/Earl Arts streetscape treatment south along Earl Street (beyond Earl Arts) to York Street.</p>

## 8. East Fringe

Also known as: *Dress Circle*



### 8.1 Character Statement

*The East Fringe is a fusion of hospitality, entertainment, and health services. Night-time bars and restaurants surround the Princess Theatre remaining open late into the evening, with a mix of health and medical service providers active in the daytime.*

Figure 18 – Clockwise from top: Brisbane Street, east end, Design Tasmania, houses at the east end of York Street



### 8.2 Future Guiding Statement

*The East Fringe will be a transition zone between the bustling City Heart and the leafy residential areas of East Launceston. At night it will provide locals and patrons of the Princess Theatre with fine dining options and late-night bars. An improved environment along Brisbane Street from Earl Street to Tamar Street will cater for evening visitors with better lighting, drop-off and accessible parking. As the city vibe expands east, daytime uses including tourism, healthcare and retail will be supported through wider footpaths, improved wayfinding, public seating, amenities and greenery.*

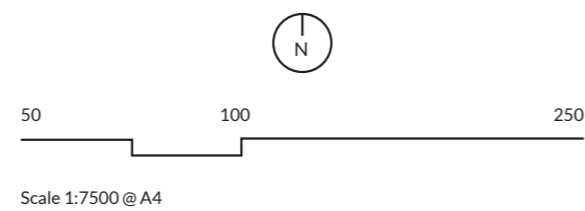
### 8.3 Strengths and Opportunities

Figure 19 - East Fringe Strengths & Opportunities



**LEGEND**

- City Heart Boundary
- City Of Launceston Owned Land
- Public open space
- Existing car park
- One-Way Street
- Camerson St historical
- CBD historical tour



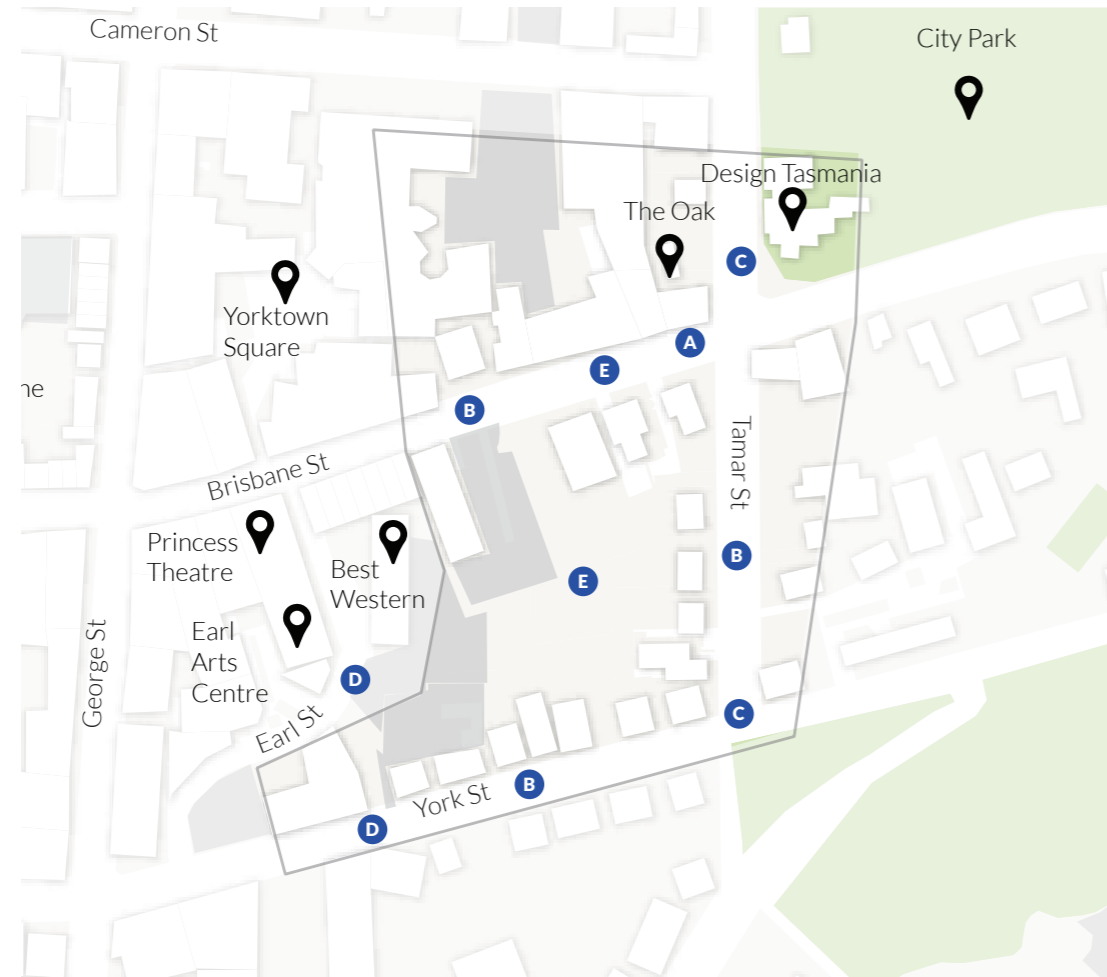
Analysis	Strengths	Opportunities
<p>Brisbane Street East is wide, with narrow footpaths and many driveways.</p> <p>The street can be hard to cross mid-block and has variable lighting.</p>	<p>There are a range of daytime health services from dentists to gyms and yoga venues, and evening fine dining and late-night drinking venues on Brisbane Street East clustered near Tamar Street.</p>	<p>The reopening of the Princess Theatre and Earl Arts Centre nearby, and hotel cluster in and around the East Fringe provides an opportunity for local business to cater for both pre-show and late meals, drinks and evening classes.</p>
<p>The Princess Theatre and the Earl Street Arts Centre are two of the City's most iconic entertainment venues, activating the area at nighttime, yet George Street and surrounds are dominated by traffic, affecting crossing safety and outdoor dining space.</p>	<p>Position – George Street sits at the centre of the City, drawing people from all directions, and an east walk from late night bars in East Fringe area, parking on Paterson St and buses on St John St.</p> <p>Space – George, Brisbane and York Streets are wide streets and could easily accommodate different road configurations.</p>	<p>Wider footpaths and additional crossings to make moving around safer at night.</p> <p>Wayfinding and connection to George Street East Street.</p> <p>Potential to trial road space changes with construction management of Princess Theatre works.</p>
<p>The street lacks greening in the public realm. Some greening from private gardens on the north side of the street cascades over the footpath, but creates dark zones.</p>	<p>Strong architecture character of buildings close to the street along the length define the public realm.</p> <p>A variety of health and fine dining offers, and a late night live music venue generate passing trade.</p>	<p>Introducing pedestrian-scale lighting, and using the low through-movement as an opportunity to reduce the carriageway to provide for new trees.</p>



## 8.4 Key Moves

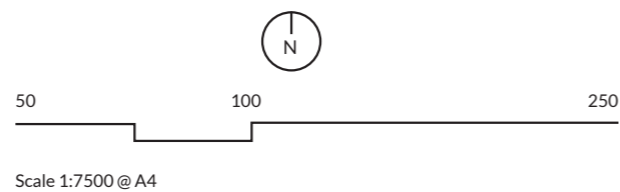
The external influences and actions to achieve the Future Guiding Statement are tabled below, with priority actions identified in bold.

Figure 20 - Key Moves in the East Fringe



### LEGEND

- A Key move
- Precinct Boundary
- Public open space
- Existing car park
- One-Way Street

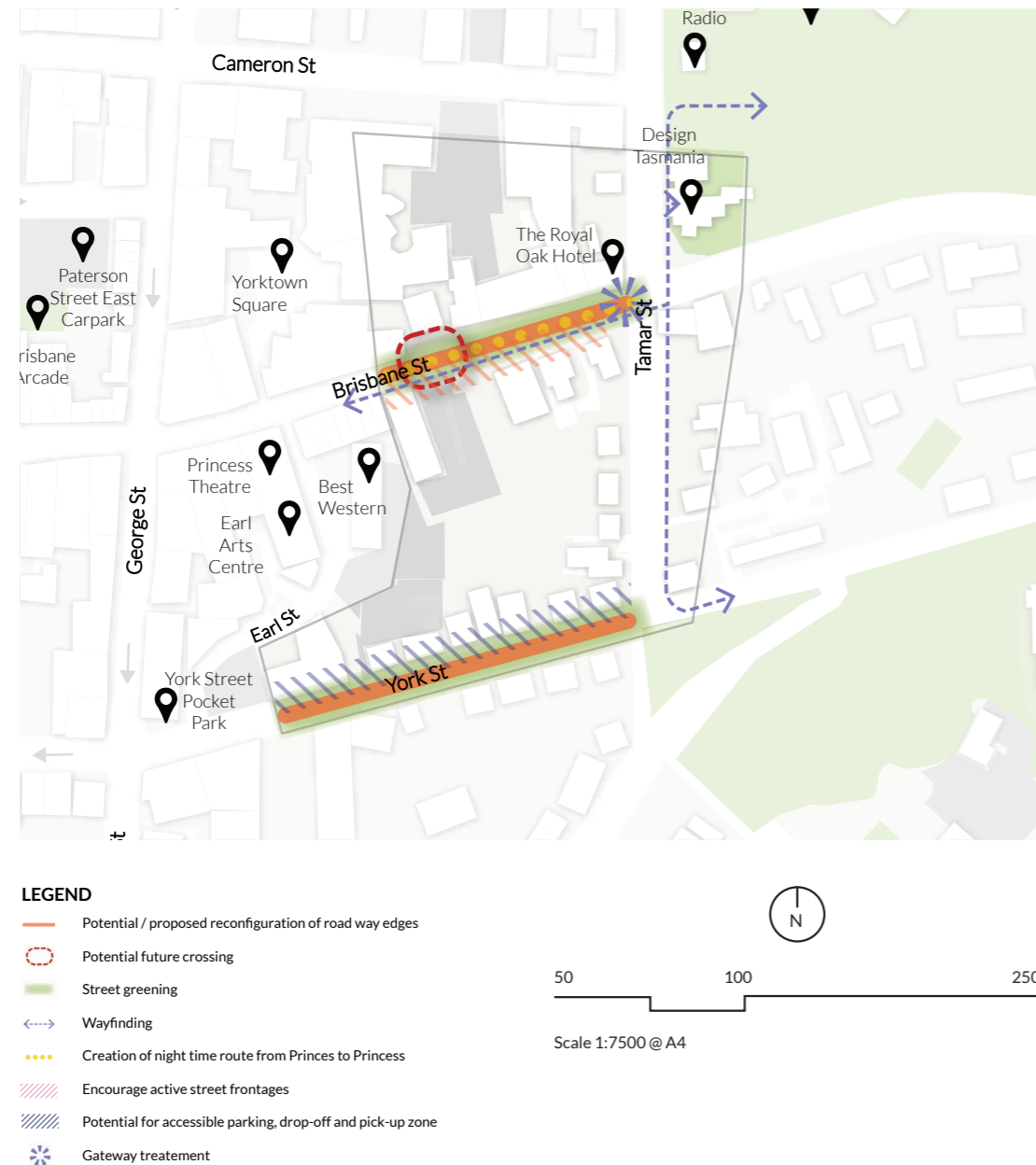


- A Create a gateway treatment on Brisbane Street west of Tamar Street (entering the City Heart) – dependent on rerouting A3 (as per overarching City Heart Action Plan).
- B
  - Improve pedestrian circulation and amenity by widening footpaths where possible (refer to minimum preferred footpath widths and street cross sections in the Urban Design Guide), especially at intersections.
  - Considering mid-block crossings on Brisbane and York Street.
  - Provision of rest spots (seating, ideally shaded)
  - Implementing the Urban Greening Strategy including installation of canopy trees and encouraging microgreening.
- C Improve wayfinding and pedestrian access to Design Tasmania, and to Windmill Hill from the Tamar/York intersection.
- D Work with landowners to activate Earl Street and York Street for better pedestrian safety.
- E Activate the area between Princess Theatre and The Oak, for example:
  - Extend the 'Princes to Princess' treatment up to Tamar Street
  - Incentivise reuse of privately owned off-street carparks to increase activity in the area

### 8.5 Action Plan

The following actions, divided into the themes of movement, vibrancy and physical form, have been identified for the East Fringe.

Figure 21 - East Fringe Action Plan



Movement		
Now	Next	Long Term
Provide additional short term, drop-off and accessible parking along the street near the Princess Theatre. Consider providing a taxi rank further east along Brisbane Street.	Investigate mid-block crossings on Brisbane Street.	Consider signalling the York Street/Tamar Street intersection to encourage drivers to skirt the city centre.
Vibrancy		
Now	Next	Long Term
Leverage the proximity of Princess Theatre, The Oak, Design Tasmania and City Park to create directional wayfinding extending across Tamar Street and toward Cameron Street. Consider opportunities for busking or other street activity. Explore potential to partner with Design Tasmania on a City of Gastronomy-themed initiative.	Consider extending the 'Princes to Princess' nighttime route lighting treatment to The Oak.	Work with Launceston Central to develop a cohesive identity for the area and support that identity with regular events.
Physical Form		
Now	Next	Long Term
Audit the lighting and greening and identify locations where additional lighting and tree planting could be accommodated on Brisbane Street.	Introduce street trees and pedestrian-scale street lighting along Brisbane Street. Investigate a gateway treatment on Brisbane Street at or near the intersection with Tamar Street to signify entry to the City Heart. Identify streets suitable for lane narrowing and trial using tactical methods (refer to Urban Design Guide). Monitor and measure benefit.	Work with landowners on any redevelopment to define the street edge and activate York Street for pedestrian safety and new through-site links.

## 9. South Fringe

Also known as: **Cultural Quarter (CuQ)**



### 9.1 Character Statement

*The South Fringe is alive with activity and has an eclectic mix of retail, restaurants, bars, cafes, health, beauty outlets and residential dwellings, all which form one of the city's most alternative mixed-use and environments. Lined by heritage and a mix of architectural styles this area sets a backdrop as a unique vibrant home to an emerging creative community.*

Figure 22 - Clockwise from top: Du Cane, dining deck at Tinka on St John Street, kids' artwork at Princes Square, Buddha Thai on Charles Street, Junction Arts Festival shenanigans at Princes Square, artistic lighting at Princes Square.



### 9.2 Future Guiding Statement

*The South Fringe will be a bustling night-time economy filled with a variety of eating options that extend the dining trail of restaurants, cafes and bars down St John Street and Elizabeth Street to Charles Street. At its heart lies the lush peaceful oasis of Princes Square, which is well-lit and feels safe to use, day and night.*

*The area is inclusive, attracting a variety of visitors during the day and night and providing diverse activities and food options. Well-activated, safe streets connect the main walking routes of Charles Street and St John Street and to new developments to the west and south. They are known for their greenery, ambient lighting and outdoor dining that provides a sense of safety when walking around.*



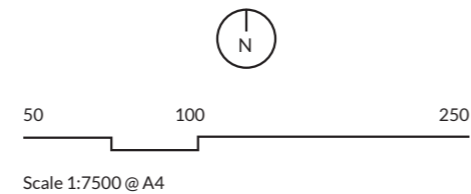
### 9.3 Strengths and Opportunities

Figure 23 - South Fringe Strengths & Opportunities



**LEGEND**

- City Heart Boundary
- One-Way Street
- City Of Launceston Owned Land
- Public open space
- Existing car park
- Camerson St historical
- CBD historical tour



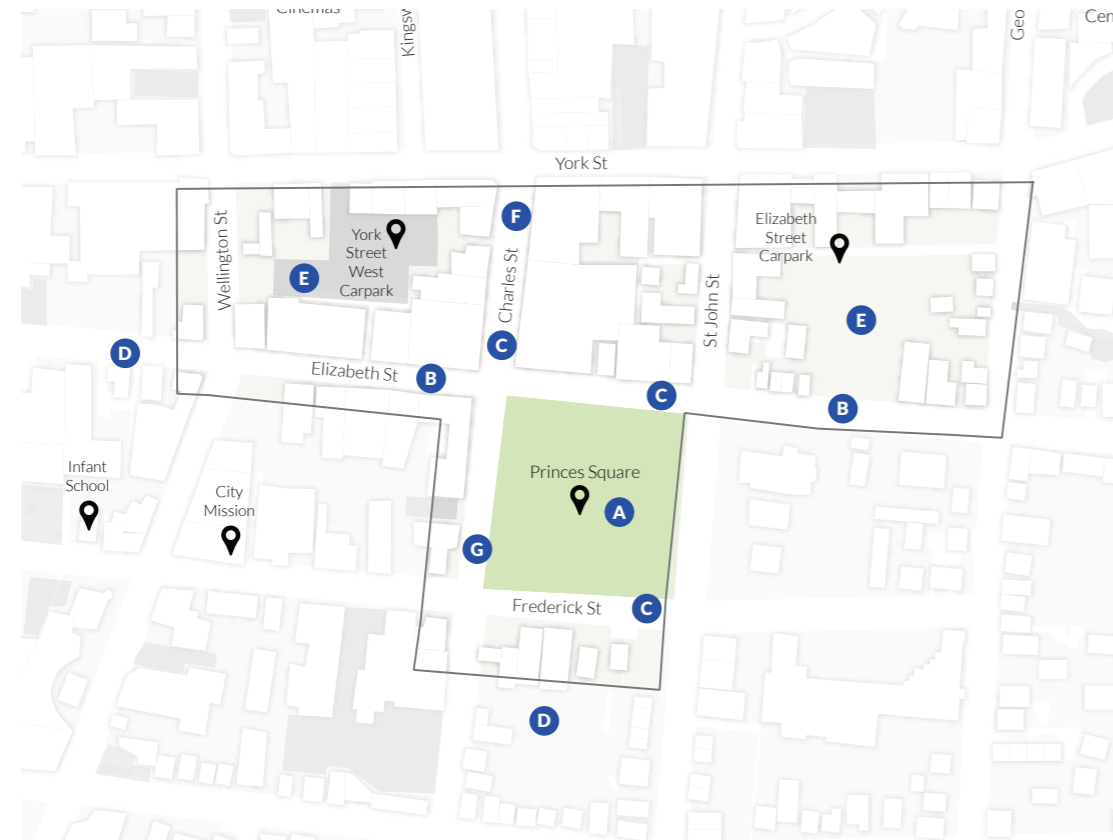
Analysis	Strengths	Opportunities
Charles Street is a marked cycle route but there is little separation from vehicles or parking, and the cycle marking taper out to the north and south.	Charles Street is relatively quiet and is already designated as the primary cycle access from the south in the Network Operations Plan.	Narrower travel lanes that suit a non-arterial route would allow a safe, separated cycleway to be provided on Charles Street.
Antisocial behaviour in and around Princes Square during the day and evening can deter people from coming to or walking through the area. Areas perceived to be unsafe particularly deter women and minorities from enjoying those spaces <sup>1</sup> .	A number of venues around the edge of Princes Square, and redevelopment on the south side of the square, provide a good base for passive surveillance of the area.	Better lighting can improve the sense of security of the area. Wider footpaths would enable more outdoor dining and greater ease of moving around.
There is lower footfall in the South Fringe relative to other areas of the City Heart, and gaps between hospitality venues.	A number of venues clustered around the north and west side of Princes Square, and good connections to the north via Charles Street and St John Street	Several large sites are due to be redeveloped or re-used to the south and west including Milton Hall, the Infant School and City Mission

<sup>1</sup> YourGround Victoria Report, 2021; NSW Safer Cities Survey 2023

## 9.4 Key Moves

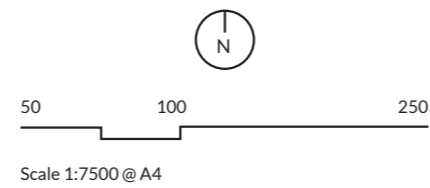
The external influences and actions to achieve the Future Guiding Statement are tabled below, with priority actions identified in bold.

Figure 24 - South Fringe Key Moves



### LEGEND

- A** Key move
- Precinct Boundary
- Public open space
- Existing car park
- One-Way Street



- A** Better lighting in and around Princes Square, including street lighting and ambient uplighting in the trees of Princes Square itself
- B** Support activation of Elizabeth Street to complement the existing food retail, for example:
  - addition of dining decks
  - allowing food trucks to use parking or bus bays after hours
  - Public art (consider mural on toilet block – note heritage considerations).
- C** Ongoing improvements to amenity on Elizabeth Street, Charles Street and Frederick Street (and St John Street pending resolution of bus network) via:
  - Installation of canopy trees and encouragement of micro-greening (as per Greening Strategy Implementation Plan)
  - Widening footpaths.
- D** To increase sense of safety, support greater intensification of the area's fringes, particularly west of Wellington Street and south of Frederick Street to bring more people into the area.
- E** As per overarching City Heart Action Plan consider future reallocation of Elizabeth Street and Benders Lane carparks, as well as potential activation in the short to medium term with outdoor events that are incompatible with the Conservation Plan of management for Princes Square.
- F** Support Charles Street's expected future function as a primary cycleway (this outcome depends on a new bus network which does not rely on Charles Street north of York Street).
- G** Improve pedestrian and bike connection with Launceston General Hospital.
- H** Explore activation opportunities (refer to activation items and programmatic needs study in overarching action plan).

### 9.5 Action Plan

The following actions, divided into the themes of movement, vibrancy and physical form, have been identified for the South Fringe.

Figure 25 – South Fringe Action Plan



Movement		
Now	Next	Long Term
<p>Identify locations for wayfinding, canopy trees and seating along Charles Street to encourage pedestrian movement between the City Heart and Launceston General Hospital.</p> <p>Explore potential for provision of bike infrastructure and additional pedestrian space along Charles Street given that buses will continue to operate south of York Street under any future scenario (refer to typical street cross-sections in Urban Design Guide).</p>	<p>Install trees and seating on Charles Street where possible. Potential to trial furniture using temporary build-outs.</p>	<p>Widen footpaths and construct permanent build-outs on Charles Street. Consider extending treatment further south towards the hospital.</p>
Vibrancy		
Now	Next	Long Term
<p>Conduct a lighting audit of the area and identify dark spots. Explore provision of CCTV.</p> <p>Consider activating Elizabeth Street south side with food trucks during the evenings (complementary to existing venues).</p>	<p>Create a 'Princes to Princess' nighttime route between Princess Theatre and Princes Square (via St John Street) with lighting.</p> <p>Improve lighting in Princes Square.</p>	<p>Explore further opportunities to support identity as a creative area.</p>
Physical Form		
Now	Next	Long Term
<p>Work with landholders to incorporate passive surveillance or active frontages to new development.</p>	<p>Explore use and activation of under-used sites, such as Elizabeth St Carpark.</p>	<p>Progress planning for redevelopment of under-used sites.</p>



## 10. CBD Core West

Also known as: *City West*



### 10.1 Character Statement

*The City Core West is loud and proud, with the large movement of people and transport all contributing to a vibrant and contrasting atmosphere. The high-quality public realm of Brisbane Street Mall and the spine of Charles Street support much of the city's retail outlets and anchor stores.*

*It is here that residents and visitors can shop, socialise and enjoy the lively street environments, or walk over to Kingsway and enjoy a range of retail choices and great food options in a quiet tree lined atmosphere.*

Figure 26 – Christmas in Brisbane Street Mall, The Pantry on Charles Street, Christmas on St John Street, Brisbane Street viewed from the west, Kingsway signage, skateboarders on Kingsway.



### 10.2 Future Guiding Statement

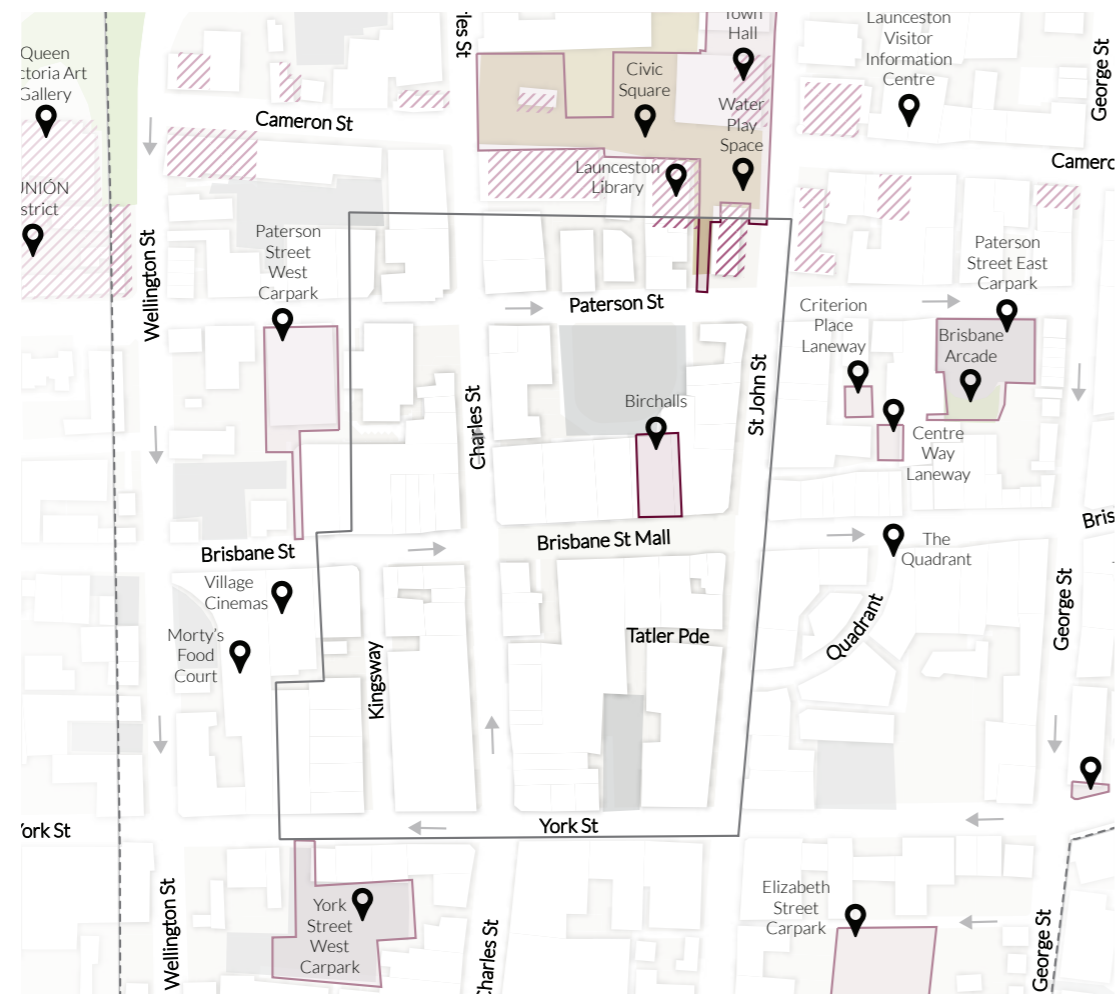
*The CBD Core West is the commercial mixed use (shopping, business and fitness retail) hub of the city. Activity is centred on Brisbane Street and extends to Charles Street and Kingsway via a calmed Brisbane Street west, and north from Brisbane Mall to Civic Square via Dechaineaux Way. With the rerouting of traffic around the city, the CBD Core West is a seamless pedestrian-friendly zone.*

*Café and gathering spaces on the fringes activate the area during the day and night, and Birchalls as a public arcade energises the centre of the mall as a focal point for the city. Laneways and side streets branch out from Brisbane Street Mall to the north, west and south, increasing activation across site and providing more eyes on the street.*

*The area is inclusive and safe for young and creative people, leveraging the pulse of the retail heart.*

### 10.3 Strengths and Opportunities

Figure 27 - CBD Core West Strengths & Opportunities



**LEGEND**

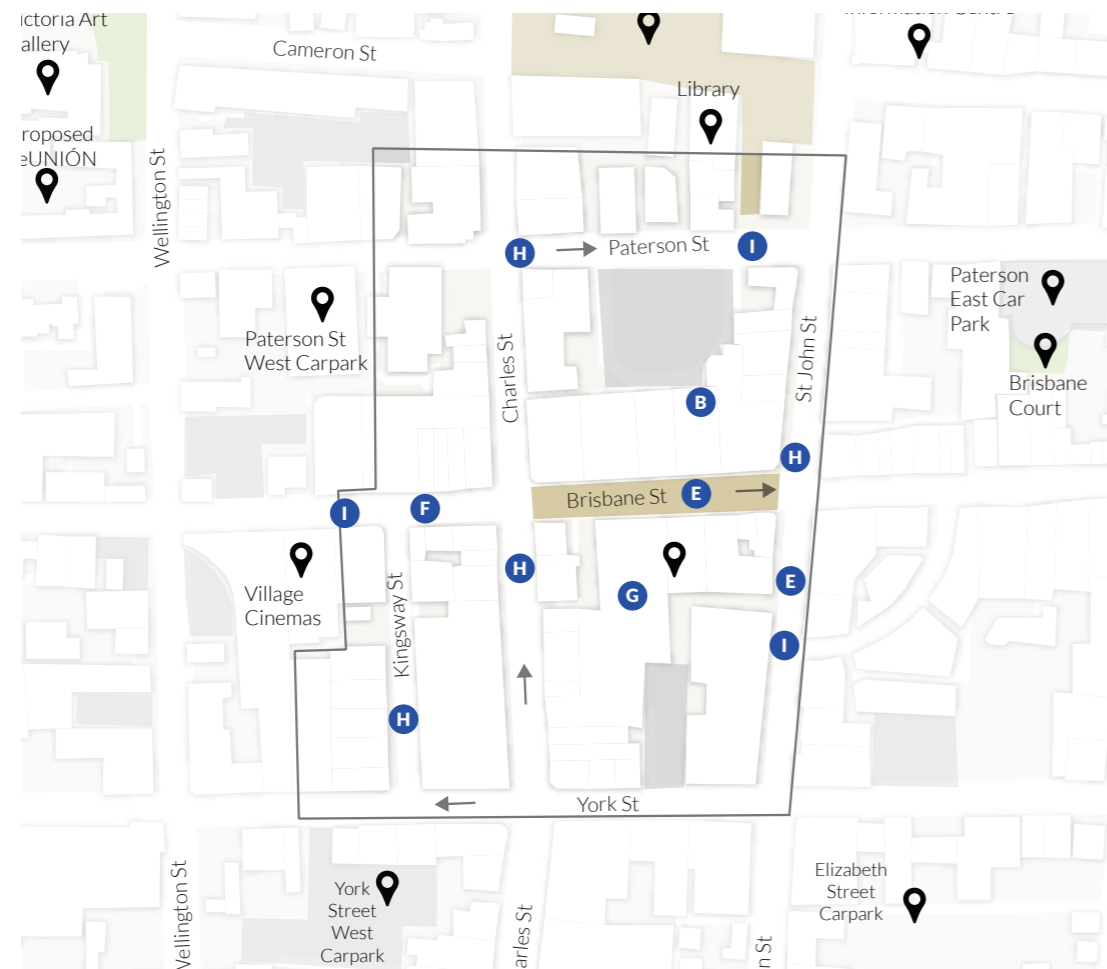
- City Heart Boundary
  - One-Way Street
  - City Of Launceston Owned Land
  - Public open space
  - Existing car park
  - Cameron Street Historical
  - CBD historical tour
- Scale 1:7500 @ A4

Analysis	Strengths	Opportunities
Brisbane Street Mall is the heart of the city and draws many people during the day. After shops close, however, there is little foot traffic, and poor visibility to the centre of the Mall from its edges.	The Mall has been upgraded to a very high level of finish and is closed to traffic.	Activation of the Mall in accordance with the Events Strategy.  Birchalls is in public ownership and could be used as a through-site link.
There are large numbers of teenagers in the CBD Core West, including students from Launceston College and other school students travelling north from buses on Brisbane Street.	Several retail operators in the area already cater to teenagers and leverage off the location of the bus stop.	The carriageway of Brisbane Street West is wider than necessary and could be reduced to provide more public space.  Kingsway is sunny and sheltered from wind, and could provide more opportunities for lingering and enjoyment.
There is limited greening in the CBD Core West. In-ground services limit the opportunity for trees on Charles Street, which necessitated the sculptural rain garden trees.	With changes to bus movements, greening at St John Street north could be extended down the street.	Council has several moveable planters that are ready to deploy.

### 10.4 Key Moves

The external influences and actions to achieve the Future Guiding Statement are tabled below, with priority actions identified in bold.

Figure 28 - CBD West Core Key Moves



**LEGEND**

- A** Key move
- Precinct Boundary
- Public open space
- Existing car park
- One-Way Street

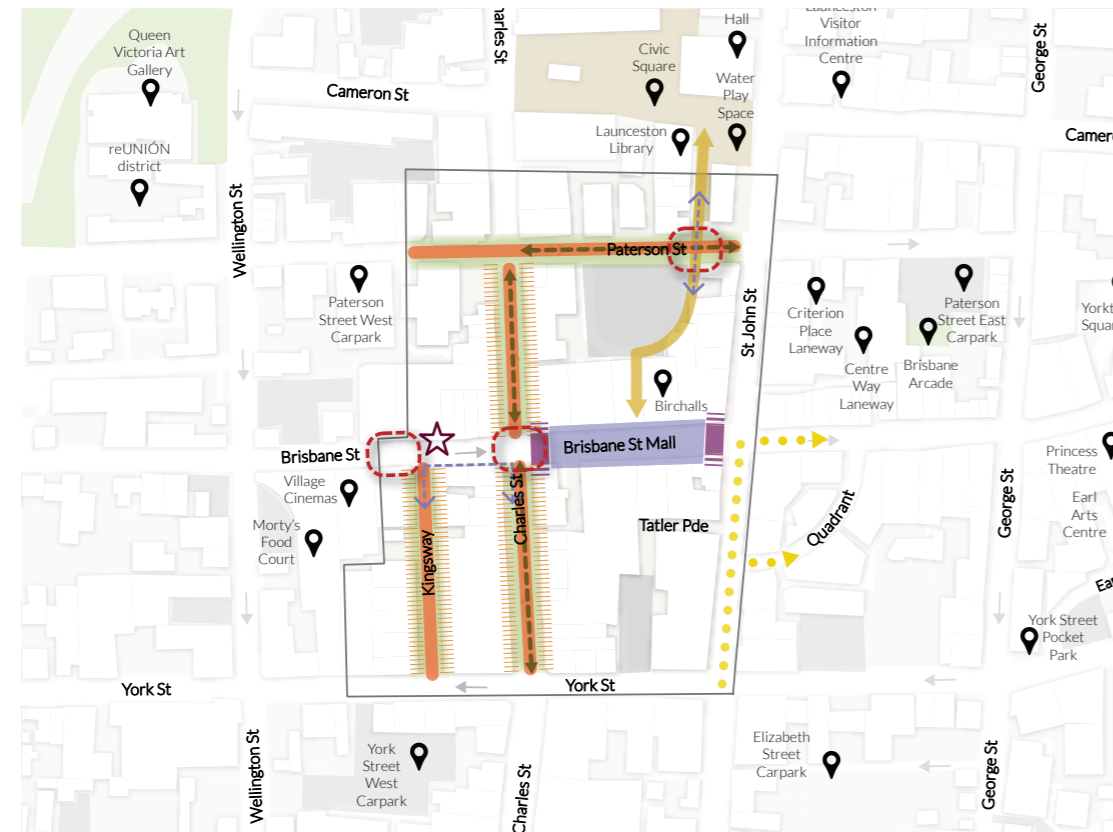
- A** Work with Launceston Central to develop a plan for improving the retail experience through actions such as:
  - Commission a study to identify optimal retail mix
  - Support Launceston Central to develop 'business improvement districts'
  - Pro-actively work to attract potential operators to curate the retail offering.
- B** Enhance activation potential for Brisbane Street Mall by creating a connection with Civic Square to the north via Dechaineaux Way, via an activated through-site link (Birchalls).
- C** Celebrate and enhance the city core with events, and additional places to sit and congregate.
- D** Enable more things for children and teenagers to see and do.
- E** Better lighting in and around the Mall, including pedestrian scale street lighting along St John Street and Princes to Princess lighting treatment.
- F** Improve amenity and movement around the Brisbane Street bus stop. (Given that the bus stop may move consider temporary activations or relocatable items in this location).
- G** Encourage business owners/developers to connect Brisbane Street Mall to Tatler Arcade via a through-site link should the opportunity arise.
- H** Widening footpaths and greening on:
  - St John (dependent on new bus network)
  - Charles, particularly between Target and the existing raingardens (service locations make tree planting difficult – consider other options for greening where necessary)
  - Kingsway (may need to alternate sides due to road reserve width)
  - Paterson (a bus interchange at Birchalls carpark should be ruled in/out prior to permanent works however temporary works and interim greening may be possible).
- I** Consider mid-block crossings, especially:
  - St John at the end of Quadrant
  - Brisbane St west btw cinema and Cuisine Lane
  - Paterson Street between Dechaineaux Way and Civic Square.



### 10.5 Action Plan

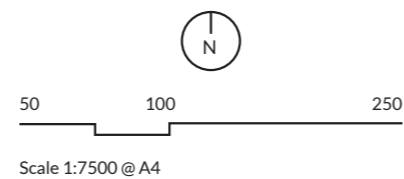
The following actions, divided into the themes of movement, vibrancy and physical form, have been identified for the CBD Core West.

Figure 29 - CBD Core West Action Plan



**LEGEND**

- Potential / proposed reconfiguration of road way edges
- ⋯ Flexible outdoor programming
- ⊖ Potential future crossing
- Street greening
- ↔ Wayfinding
- ↔ Introduce two-way street
- Improved pedestrian amenity
- ⋯ Creation of night time route from Princes to Princess
- Introduce play / art space in Mall
- Introduce tactile paving
- ☆ Public realm improvements at existing / potential gathering space



#### Movement

Now	Next	Long Term
<p>Investigate the opportunity for temporary footpath widening on the north side of Brisbane Street west to alleviate crowding until a bus network outcome is determined. Provide benches (potential to consider 'leaning benches' to avoid cluttering footpath). Consider CCTV installation. Planning for Birchalls development to include wayfinding, public realm connection along Dechaineaux Way east, mid-block crossing on Paterson and improvements to amenity area south-east of Library. Consider potential for staging.</p>	<p>Replicate scatter crossing format from the east end of the Mall (St John intersection) at the west end (Charles Street intersection). Add tactiles to intersections at both ends of the Mall.</p> <p>Consider implementation of low-dependency public realm elements of Birchalls development such as mid-block crossing on Paterson St and improvements to amenity area south-east of Library. Potential for works to be temporary/ removeable.</p>	<p>Reconfigure Brisbane Street west to reallocate road space for walking (including space to wait/linger where appropriate) and greening.</p> <p>Reconfigure Charles Street with flexible zones that can be converted from parking to outdoor dining. Install greening on Charles Street - co-locate with dining areas.</p> <p>Pending resolution of bus network introduce two-way traffic on Charles Street and convert to primary bike route.</p>

#### Vibrancy

Now	Next	Long Term
<p>Support and partner with Launceston Central to develop a 'business improvement district' model for the City Heart. (This action also included in the Overall City Heart Action Plan)</p> <p>Introduce artwork and playful elements into the Brisbane Street Mall.</p> <p>Progress planning for the Birchalls development.</p>	<p>Commission a study to identify optimal retail mix for the area (exact extent to be confirmed, however centred around the Mall and the Birchalls development). (This action also included in the Overall City Heart Action Plan)</p> <p>Work with Target to explore reopening Brisbane Street entrance or other options to improve amenity on the street (such as artistic, changing window displays).</p> <p>Create a 'Princes to Princess' nighttime route between Princess Theatre and Princes Square with lighting.</p>	<p>Pro-actively work to attract potential operators to curate the retail offering. (This action also included in the Overall City Heart Action Plan)</p> <p>Enhance activation of the mall through realisation of the Birchalls development.</p>

#### Physical Form

Now	Next	Long Term
<p>Provide temporary greening and intuitive wayfinding from Charles Street along Brisbane Street west and through Kingsway through placement of planters.</p>	<p>Introduce build-outs (which may be removeable) into Kingsway for outdoor seating and public dining.</p>	<p>Paterson Street is a priority greening street. Once long-term plan for bus movements has been agreed, reduce roadway (subject to that plan) to enable greening.</p>

## 11. West Fringe

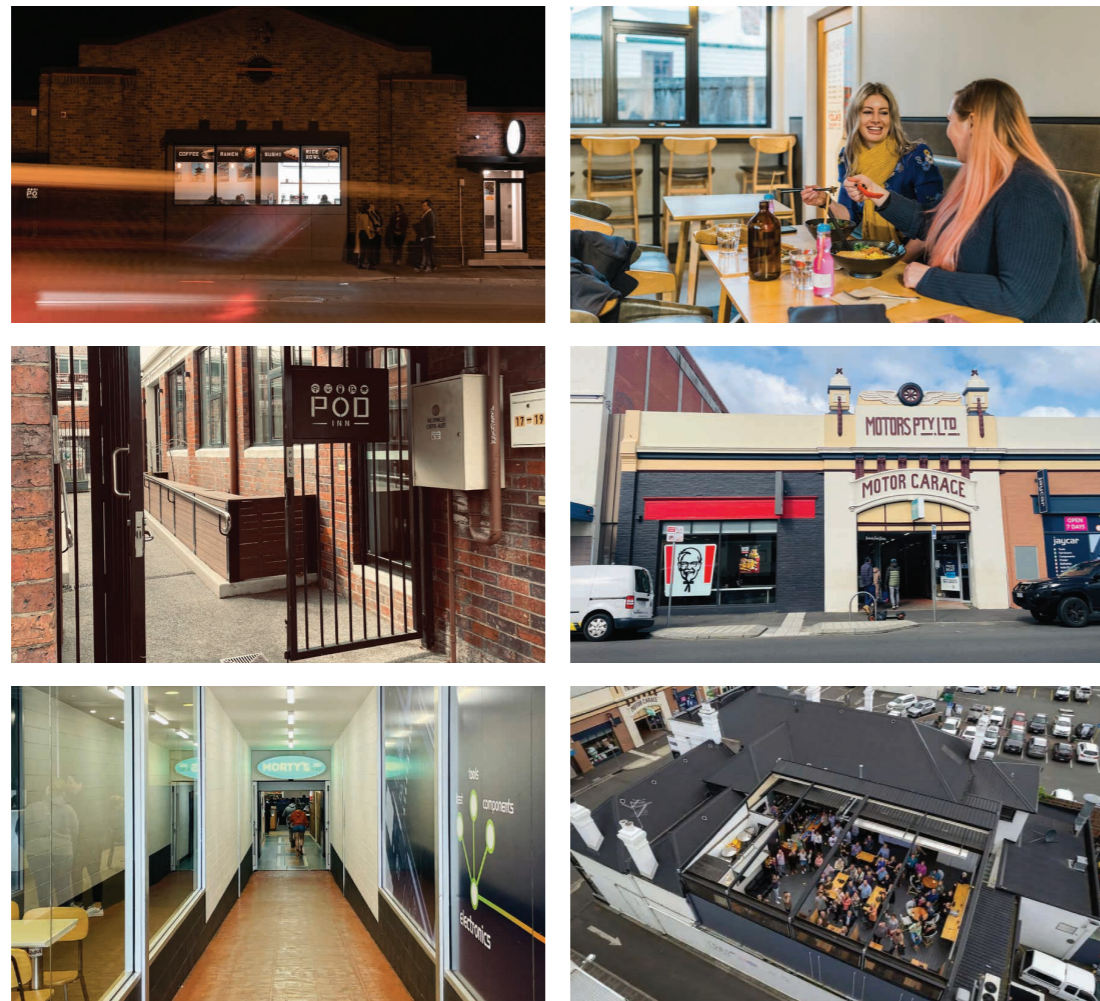
Also known as: *Western Quarter (WeQ)*



### 11.1 Character Statement

*West Fringe serves as the western gateway to Launceston's City Heart and offers a glimpse into the city's architectural evolution. It is a place of contrasts, where expansive urban blocks are threaded with laneways and the streetscape accommodates Victorian era urban forms alongside early 20th century drive-through architecture. These speak to an era when cars first began to shape urban life. Cinemas and multicultural cuisine options contribute to a dynamic space where the past and present coexist.*

Figure 30 – Gatsu on Wellington Street, interior of Gatsu on Wellington Street, Morty's Food Place on Brisbane Street, aerial view of the Plough Inn on Brisbane Street, Morty's Food Place, the Pod Inn on Wellington Street.



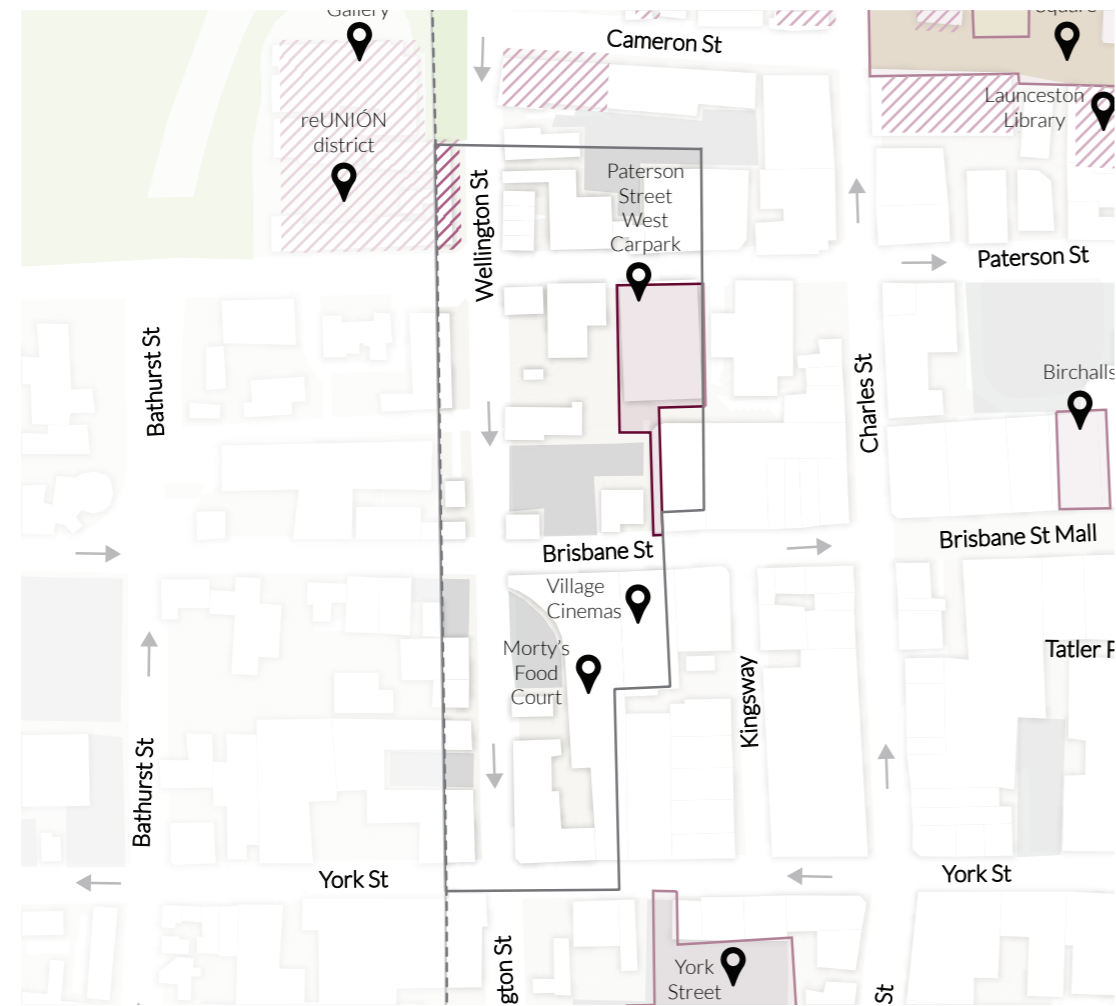
### 11.2 Future Guiding Statement

*The West Fringe area caters for pleasant connections across Wellington Street to the new residential areas, high-end hotels as well as existing supermarket, education uses and facilities. This heralds a reinvention of the West Fringe as the vibrant local centre for a new progressive urban neighbourhood, while celebrating its unique architectural heritage through adaptive reuse.*

*This area will organically evolve to respond to the diversity of new residents, visitors and tourists, showcasing its uniquely urban counterpoint to the greener areas to the north and south. It will cater for a new type of inner urban living with active ground floors and entertainment, and is well connected through its blocks to the west, north and south.*

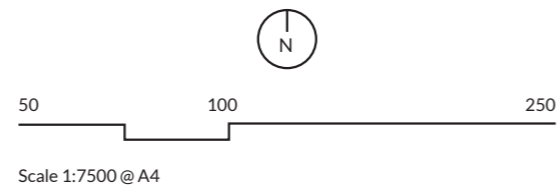
### 11.3 Strengths and Opportunities

Figure 31 - West Fringe Strengths & Opportunities



**LEGEND**

- City Heart Boundary
- City Of Launceston Owned Land
- Public open space
- Existing car park
- One-Way Street
- Camerson St historical
- CBD historical tour



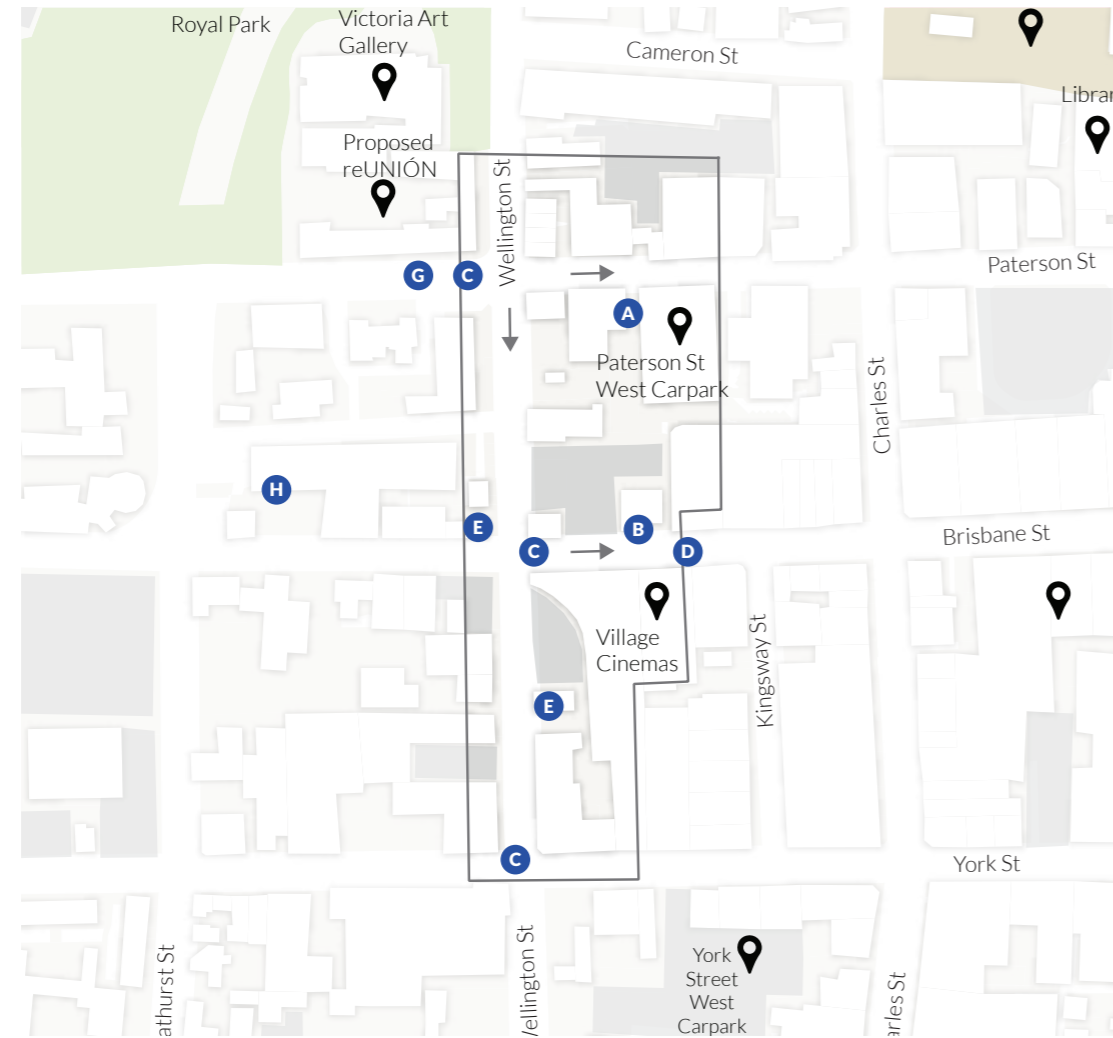
Analysis	Strengths	Opportunities
The streets of the West Fringe are wide and dominated by fast moving traffic. Wellington Street is a state road, and York Street is a primary arterial road.	Existing build-outs on Wellington Street and York Street demonstrate capacity for improvement.	Brisbane Street is wider than required and can be reduced by at least one lane to Wellington Street, enabling the CBD Core West treatment to be extended.
Growth of new residential density to the west of the area, starting with ReUNION, needs to be supported with local centre uses.	Good building stock that reflects the areas automotive heritage that can be adaptively reused for commercial and community use.  Existing entertainment uses including Village Cinema, and Plough Inn.	The redevelopment of Morty's could provide more urban (outward facing) food venues and expand the entertainment offer of the area (e.g. live music).
The West Fringe is particularly gritty and lacks canopy cover.  Former trees on Wellington Street were inadvertently lost in the conversion to a state road.	Existing tree pits on Wellington Street can be reused.	With carriageway reductions on Brisbane Street in particular, a new west-east green avenue can be created as part of this western gateway.



### 11.4 Key Moves

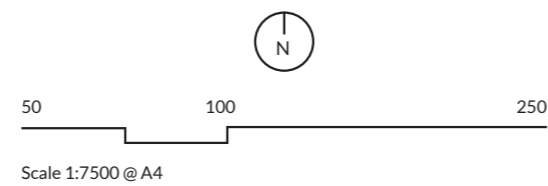
The external influences and actions to achieve the Future Guiding Statement are tabled below, with priority actions identified in bold.

Figure 32 - West Fringe Key Moves



**LEGEND**

- A Key move
- - - - - Precinct Boundary
- Public open space
- Existing car park
- One-Way Street



- A Potential for activation of Paterson Street West carpark ground floor along Cuisine Lane (interim to potential future redevelopment – TBC pending carpark use study, ref overarching City Heart action plan).
- B Reconfiguration of Brisbane Street West (continuing the treatment from CBD West Core)
- C Investigate opportunities to improve crossings on Wellington Street at Paterson Street (to ReUNION and the QV Art Gallery) and Brisbane Street (to Launceston College) and York St (to land suited to transition to higher density).
- D Improve mid-block connections (e.g. Conversion of Cuisine Lane to a shared space.)
- E Enhancement and celebration of the area's architectural heritage, particularly at the Brisbane Street gateway and along Wellington Street to York Street.
- F Facilitate a local centre to thrive, e.g. by encouraging evening uses (such as live music) that leverage off the area's louder, non-residential vibe.
- G Continue wayfinding treatment between UTAS/City Park and QVMAG Royal Park. Consider extending to the Gorge.
- H Use potential future redevelopment to the west to better define the character and form of the area and bring people into the City Heart.

### 11.5 Action Plan

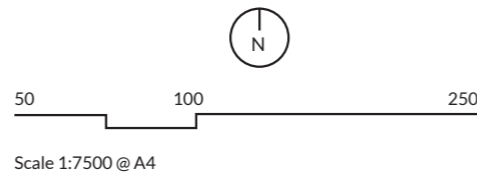
The following actions, divided into the themes of movement, vibrancy and physical form, have been identified for the West Fringe.

Figure 33 - West Fringe Action Plan



**LEGEND**

- Potential / proposed reconfiguration of road way edges
- Street greening
- Wayfinding
- Improved pedestrian amenity
- Public realm improvements at existing / potential gathering space
- Potential future increased residential density



Movement		
Now	Next	Long Term
<p>Continue intuitive wayfinding connection through colourful pavement treatments at intersection of Wellington and Paterson.</p> <p>Consider providing intuitive wayfinding treatment between Paterson West carpark and Royal Park QVMAG to encourage shoppers to visit the museum.</p>	<p>Investigate potential mid-block crossing between cinema and Paterson west carpark.</p> <p>Green and improve Cuisine Lane. Visual markers to guide people through the precinct from the carpark to village cinemas (natural wayfinding).</p>	<p>Work with state government to improve pedestrian amenity on Wellington Street. Investigate potential to increase crossing time on all W-E crossings to support future increased residential density to the west.</p>
Vibrancy		
Now	Next	Long Term
<p>Investigate opportunities to encourage and facilitate evening uses (such as live music), leveraging off the noise, bustle and late night food availability on Wellington Street.</p> <p>Investigate feasibility of adapting part of Paterson West carpark for complementary uses (e.g. bike repair, consolidation centre).</p>	<p>Introduce power, water, and amenities to Paterson West carpark and seek partner to activate space at night.</p> <p>If feasible, convert part of Paterson St West carpark for other uses.</p>	<p>Identify the desired future form and uses along Wellington St to fit with existing road-based uses (and which accommodate regulations associated with site contamination, where relevant), e.g. EV charging.</p>
Physical Form		
Now	Next	Long Term
<p>Explore re-greening Wellington St existing tree pits.</p>	<p>Potential to extend temporary treatment from adjacent Character Area along Brisbane Street west.</p> <p>Identify opportunities for footpath widening and furniture provision to provide a resting and gathering space in front of the cinema.</p>	<p>Identify any further opportunities for greening on Wellington St (with state government)</p> <p>Identify any further opportunities for greening in association with future reconfiguration of Brisbane Street west (pending bus network outcomes).</p> <p>Once long-term plan for bus movements has been agreed, reduce roadway (subject to that plan) to enable greening and consider gateway treatment.</p>





## Appendices

**Appendix A:** About Place Plans

**Appendix B:** How the Place Plan was developed and how to get involved

**Appendix C:** Analysis



## Appendix A

### 1. About Place Plans

#### 1.1 What is a Place Plan?

A Place Plan sets out the current and desired future character of the area, and how the council will achieve this. The City Heart Place Plan captures the needs, desires, aspirations and

values of local people and coordinates inputs from diverse stakeholders – including residents, business owners, traders and associations – as shared aspirations for the future of the place.

#### 1.2 Why focus on Place?

Place is both a physical space and a sense of belonging and attachment to that physical space. For example, a 'neighbourhood' may have fuzzy boundaries that are nonetheless perceptible to its residents and their 'neighbours'. A town, a city, a high street, a square, a park, or even a building could be understood as a place. It is made up of three integrated parts:

- The physical aspects of a place, such as the infrastructure, design, architecture, historical landmarks, streetscapes, open and green spaces.

- How places are used and experienced, including activities and events, the economic activity of that area, or people simply out on the street socialising.
- The operational aspects of places, such as the management, maintenance, security and decision-making bodies (such as Business Improvement Districts) and their direction about how the space will be used (such as whether bicycles can be parked or ridden through the place).

#### 1.3 What is Place Character?

Place character is the unique identity and distinctiveness that distinguishes one place from another. In addition to the physical form and activity of an area, place character also considers meaning - people's perceptions, sentiment and experiences of a place, and their intentions about how they use that place.

Character can be contrasted with 'placelessness' – areas that are monotonous, uniform, soulless, out of scale, without the presence of people, or barren of vegetation. Placelessness also extends to places that may not have those features but could be anywhere, with no cues from the historical context or identity of the community in which they sit, or that are inauthentic in their response to their setting. To this end, it is important to note, that what may contribute to character in one area might appear inauthentic in another.

One way to think about place character is to ask whether individual elements (building, events, shared identity<sup>2</sup>) should be enhanced, maintained, kept or changed, as illustrated in Figure 34.

Figure 34 - Ask whether individual elements of a place should be enhanced, maintained, kept or changed.



The form, activities and meaning taken together make up a place's identity. These elements combined are the building blocks for the Place Plans.

<sup>2</sup> This can range from self-identifying characteristics (we are a theatre district, or a city of laneways), through to the names used for areas, streets and spaces, and the agreed vision for how the area might change.

#### 1.4 Local Place Governance: A Potential Model

To foster the longevity of actions, particularly vibrancy (activation and events) each Character Area should be supported by place governance partnerships, that can work between council and community and take ownership and steering of action implementation. The purpose of the place partnerships is to:

- collectively develop the future identity, high level objectives and future actions for a Character Area.

- encourage participation from diverse stakeholders and facilitate the co-designing, co-managing, and co-implementation processes
- manage the roles and responsibilities of decision-making delegates and support community champions
- create financial models and resource sharing between parties for ongoing sustainability, and
- collectively manage area character and brand.

##### Case Study: The Randwick Collaboration Area

A major health and education precinct in Sydney, the Greater Sydney Commission undertook a participatory planning process for this 'collaboration area', resulting in the publication of a Place Strategy in 2018. As recommended by the place strategy, a Randwick Collaboration Area Group (RCA Group) was set up comprising University of NSW, Randwick City Council, Australian Turf Club (a major landholder) and NSW Health. This group had over 20 meetings in 18 months, and formulated an MOU, two years

of project plans funded by \$500,000 of joint contributions as well as successful state funding bids, technical working groups and action plans.

The RCA Group has been a model for other health and education districts around the state. Part of the RCA Group, the Randwick Health and Innovation Precinct (RHIP) is a collaboration between the University of NSW and NSW Health, which has been operating since 2016 and continues to operate to deliver \$1.5bn of projects in the area.

A local reference group comprised of nominated community leaders can also enrich the development of a Character Area. Each representative brings a different set of skills, knowledge, interests, and life experiences to the group, to help collectively shape the future identity and actions that are inclusive of different parts of the community and their needs (both common and divergent).

Reference group representatives could include.

- Landlords and property owner representatives
- Housing representatives
- Social services representatives
- Youth representatives
- Arts, Education and Cultural organisation representatives
- Community or resident representatives
- Business owners + Business representatives

- City Marketing representatives
- Tourism representatives
- Visitor representatives or people who recreate in the area
- Sporting club representatives
- Hospitality representatives
- Health, wellbeing representatives.

As the City Heart Place Plan and strategic action plans are testing a new way of working, the actions may be amended, refocused or alternative outcomes may become prioritised in response to community feedback and the priorities of local governance reference groups.

The strategic action plans can be considered living documents and read individually. They may be reviewed and updated by the reference groups at regular intervals.

## Appendix B

### 1. How the City Heart Place Plan was developed

In 2015, the City of Launceston endorsed a City Heart Project, which identified infrastructure to support events and business and attract investment and activity to public spaces. The City Heart Project was supported by a Federal, State and Local government 'Launceston City Deal' funded with \$19.8 million of co-funding comprising \$7.5m from the Australian Government, \$5.8m from the Tasmanian Government and \$6.1m from the City of Launceston. That funding enabled Stage 1 to be delivered – the upgrade of Quadrant Mall, Civic Square and Brisbane Street Mall, as well as wayfinding to be rolled out across the city.

Stage 2, envisaged as further street upgrades for St John Street and Paterson Street, was not realised as further joint funding arrangements and a location for a central bus interchange were not forthcoming.

This Place Plan and Character Areas were developed out of the City Heart Masterplan and a review of relevant engagement, plans and strategies since 2015 to take forward the intent of Stage 2. In addition, new analysis of place, coordinated engagement across council departments was undertaken.

Six Character Areas are represented, each through a character statement that outlines the unique and positive character of that area and is complemented

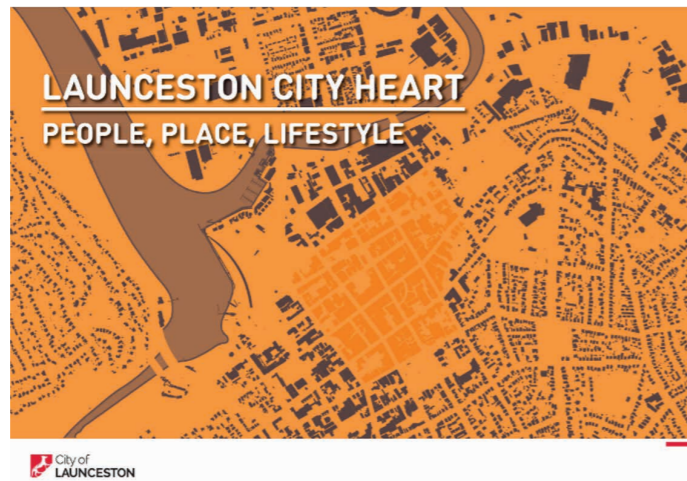
by a future guiding statement that delivers an overview of the area's current assets and conditions, articulates future developments and provides clear recommendations on how an area can evolve.

To guide the future character of each area, broad community engagement feedback captured from a wide cross-section of the community, as well as community and stakeholder feedback gathered from the Urban Greening Strategy and the ongoing Tomorrow Together engagement program were all used.

These action plans list the key actions required to enhance, maintain, keep or change the character of each area to deliver on the community's vision.

This Place Plan builds on the City Heart Masterplan, subsequent strategies and plans that are set out in the previous section, and workshops with Council to refine and distil actions from unrealised concept plans for Paterson Street and St John Street. The Place Plan also draws on engagement across multiple projects relating to the City Heart area, as follows in the following subsection.

Figure 35 - The Launceston City Heart Project, 2015



### 1.1 Findings of Previous Engagement

The six key themes and subsequent ideas for action arising from the engagement processes have been integrated into the six Character Area action plans, as follows:

Figure 36 - Themes and observations from previous engagement

Theme	Observations
Streetscape Improvements for Vibrant Streets	<ul style="list-style-type: none"> <li>• Provide more street seating and weather protected shelter.</li> <li>• Provide additional safety and feature lighting to make the street and places welcoming and safe.</li> <li>• Provide environmentally friendly solar lights and sensor lighting.</li> <li>• Provide varied types of greening and landscaping.</li> <li>• Provide additional toilets and toilet signage.</li> <li>• Strengthen wayfinding and provide a better range of information services for visitors.</li> <li>• Create laneway connections through beautification, greenery and art installations and turn laneways into places to explore.</li> <li>• Increase the width of footpaths and create accessible streets.</li> </ul>
Events and Activation	<ul style="list-style-type: none"> <li>• Support outdoor dining and provide opportunities for a range of dining experiences, including pop-up venues, street parklets and food vans.</li> <li>• Support the nighttime economy, including restaurants, bars, businesses opening late and late night venues through heritage feature lighting, ambient safety lighting, and warmth on streets during winter.</li> <li>• Temporary street closures to enliven the CBD.</li> <li>• Provide public art, including sound and light installations, public sculptures, water features, recognition of Aboriginal culture through Aboriginal public art and cultural installations.</li> <li>• Host public events and activities that support the arts, live music, festivals, family friendly activities, art exhibitions, historical tours, and cultural industries.</li> <li>• More affordable community activities, and event experiences, with free events for children, families, people from all socio-economic backgrounds and varying abilities.</li> <li>• Introduce more diversified activities in multi-use spaces, such as sensory playgrounds, gathering spaces, events and performances, food and beverage and weekend markets.</li> <li>• Provide funding to support existing organisations and community groups who organise local events.</li> </ul>

Theme	Observations
<b>Business and Retail</b>	<ul style="list-style-type: none"> <li>Support unique, boutique and diverse retail offerings.</li> <li>Support adaptive reuse of underutilised buildings and activate empty shopfronts and vacant upper levels providing spaces for Launceston community groups, creative groups, emergent artists, exhibitions, studios, or office space.</li> <li>Allow for flexibility within permit structures to support temporary appropriation of space.</li> <li>Attract new business innovators through start-up programs, incentives and innovative partnerships</li> </ul>
<b>Inclusive, Welcoming and Safe Public Spaces</b>	<ul style="list-style-type: none"> <li>Provide comfortable and safe weather protected meeting places.</li> <li>Provide a diversity of spaces to meet and create connections /linkages within the CBD.</li> <li>Provide points of interest between attractors and destinations</li> <li>Provide inclusive places for all.</li> <li>More CCTV Cameras in the CBD.</li> <li>Deliver strategies to minimise antisocial behaviour, such as 'designing out crime'.</li> <li>Increase maintenance of public spaces, including regular cleaning of streets and public toilets and graffiti removal.</li> </ul>
<b>Inner City Living</b>	<ul style="list-style-type: none"> <li>Create, promote, and support inner city residential opportunities.</li> <li>Provide a range of housing options.</li> <li>Allow for flexibility in planning schemes, building and/or heritage legislation for more residential uses of upper storeys.</li> <li>Provide mixed use planning.</li> </ul>
<b>Making Transport Accessible for all Road Users</b>	<ul style="list-style-type: none"> <li>Make streets more pedestrian and bike friendly through beautify the streets and making them more attractive for walking and by providing more protected bike paths and links to CBD.</li> <li>Provide safe and comfortable bus stops.</li> <li>Provide enough parking in key activity areas.</li> <li>Improve connectivity across the city, and especially to key sites.</li> </ul>

## 1.2 Trends influencing the City Heart

The following trends identified in the State of the City Report 2023 that are relevant to the development of this Place Plan, are described below:

Figure 37 - Trends influencing change in Launceston City Heart (from State of the City Report, 2023)

Trend	Description	Relevance
<b>Housing Pressure</b>	<p>Launceston's population continues to rise, with over 5,000 new residents since 2016.</p> <p>The State of the City report projects 480 new dwellings are required as infill by 2036 (14% of all new dwellings), which are likely to be in the City Heart and surrounds.</p> <p>Homelessness and severe overcrowding in dwellings are both rising, with 150-180 rough sleepers reported.</p>	<p>Housing unaffordability, while widespread, is particularly impacting Launceston. Launceston (statistical area) has a median household income that is under the median mortgage repayment (2021). Rentals are tight – vacancies since 2021 average 1%.</p> <p>The projected infill development represents a 27%* increase in inner urban dwellings in and around the City Heart, bringing vibrancy and new urban services (see Transport Strategy Directions L2, C1 and C4).</p>
<b>Transport</b>	<p>Launceston's car mode share is 88-89% of trips, which will saturate key roads unless public and active transport is improved.</p>	<p>Improved access to the city by bus, and around the city on foot and by bike, as well as more infill development can help reduce car dependence and future congestion.</p>
<b>Urban Canopy, Biophilia and Urban Heat</b>	<p>To mitigate both current heatwaves and the future effects of climate change, Launceston has adopted a target of 40% tree canopy cover, from a baseline of 20%.</p> <p>Trees can also contribute to beautification and thus street appeal of businesses, and induces a positive physiological response in people (known as 'biophilia').</p>	<p>The city centre has some of the poorest canopy cover of the Municipality – 6.9% (2nd worst)**. This limits shading and cooling and effects the visual amenity and sense of place of the city.</p>

\* Comparing the projected dwellings in the State of the City Report with ABS dwelling counts for the Launceston locality (SAL60322), which generally covers the City Heart.

\*\* As can be seen in the Launceston Greening Strategy.



## Appendix C

### 1. Analysis

The following analysis represents a snapshot of each of the Character Areas used to inform the action plans in the Place Plan. This analysis was undertaken in 2023/2024, and some items, particularly trade and employment, may have changed.

#### 1.1 Civic Spine Area Context Maps

The following mapping has supported the development of Civic Spine Character Area.

Figure 38 - Cameron Street Historical Tour



Figure 39 - Council Owned Land



Figure 40 - Public Amenities

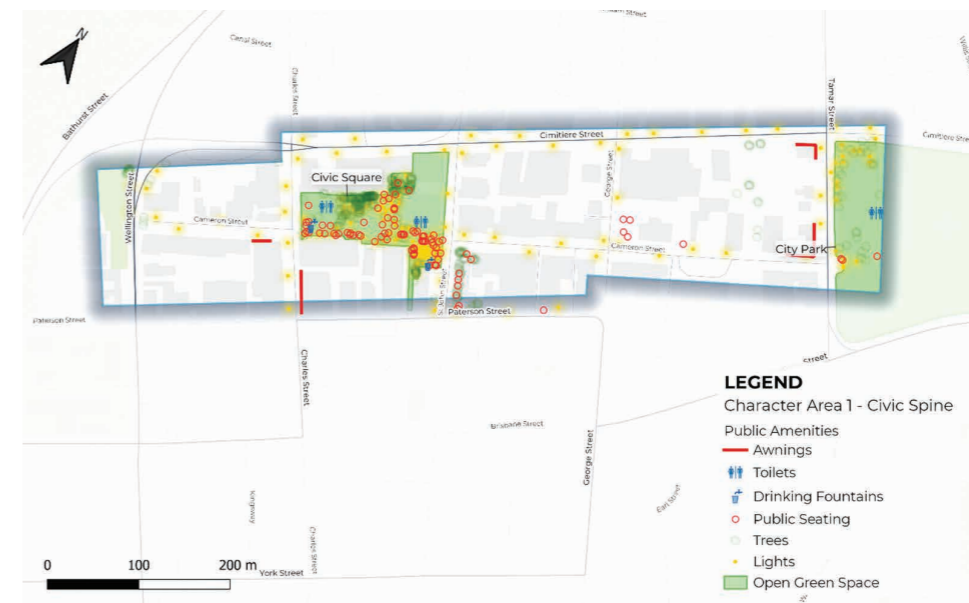


Figure 41 - Trade and Employment

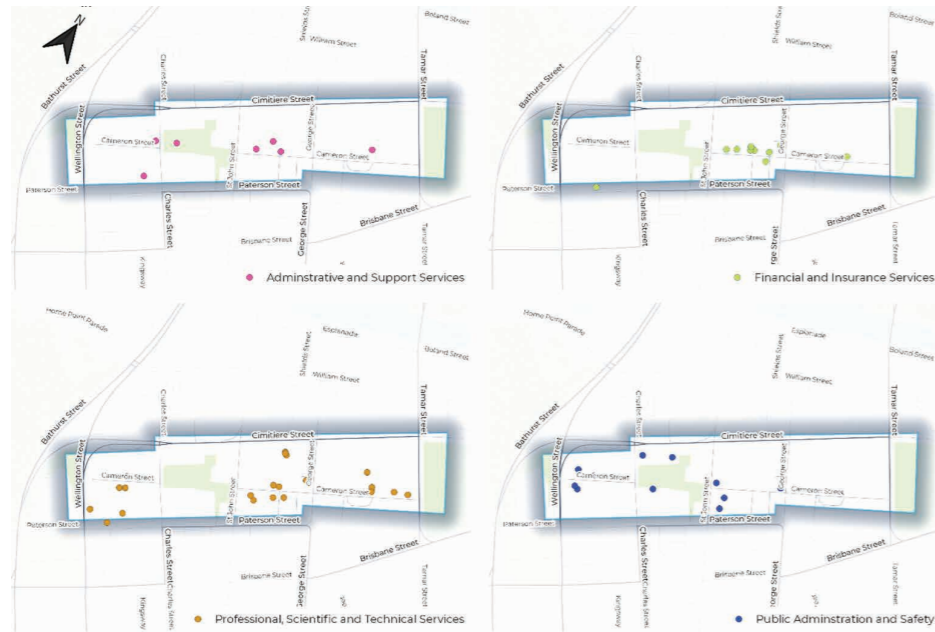


Figure 43 - Traffic Circulation

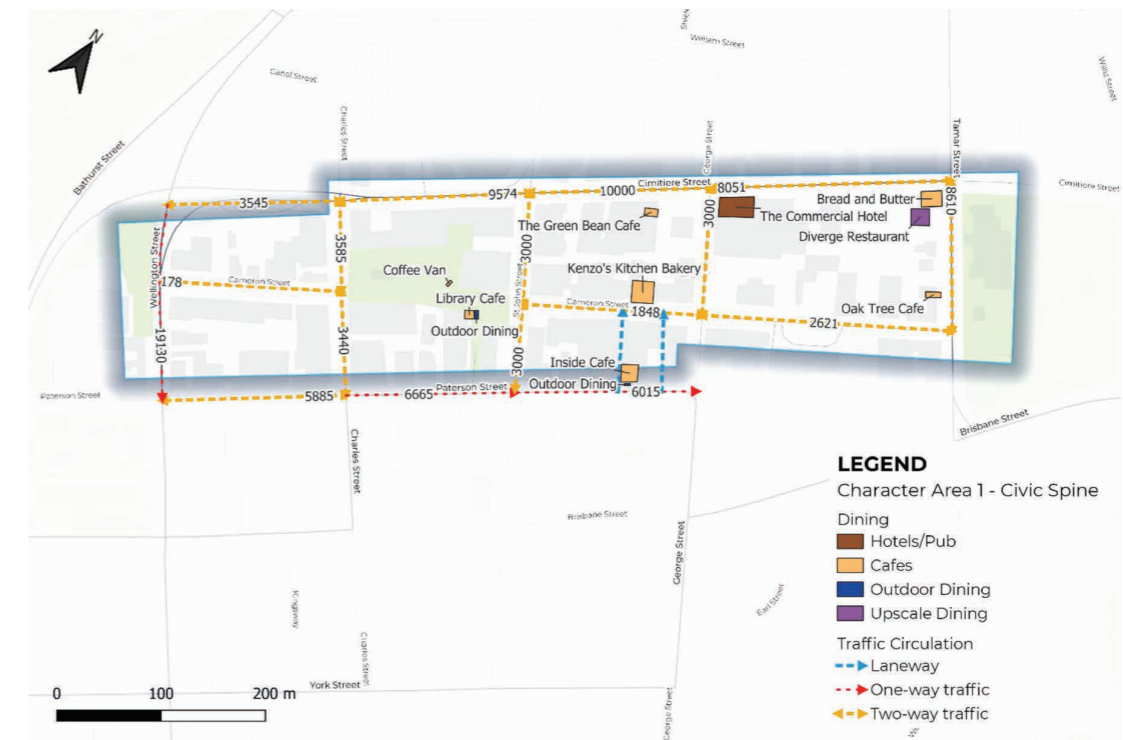
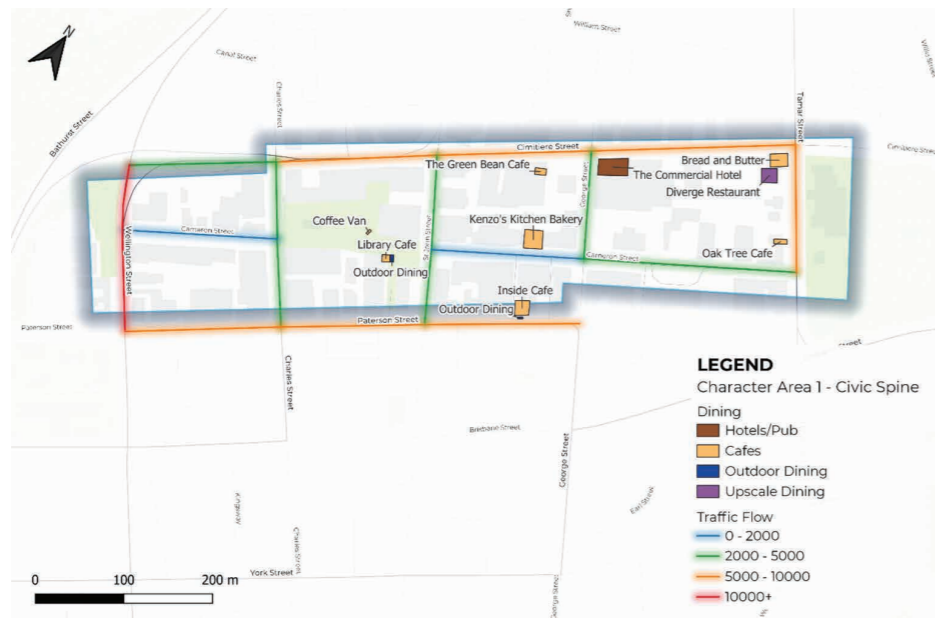


Figure 42 - Hospitality Venues and traffic flows



## 1.2 CBD Core East Area Context Maps

The following mapping has supported the development of CBD East Core Character Area.

Figure 44 - CBD Historical Tour



Figure 46 - Public Amenities



Figure 45 - Council owned land and Key Attractions



Figure 47 - Trade and Employment





1.3 East Fringe Area Context Maps

Figure 48 - Hospitality Venues

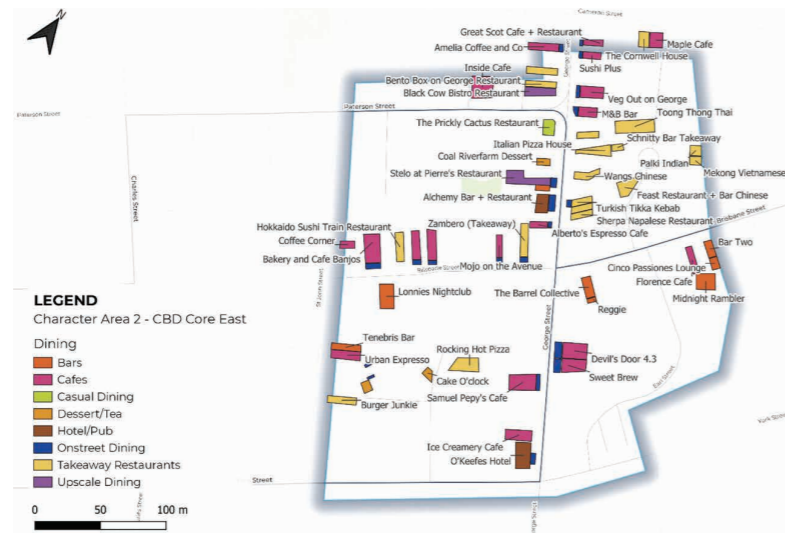


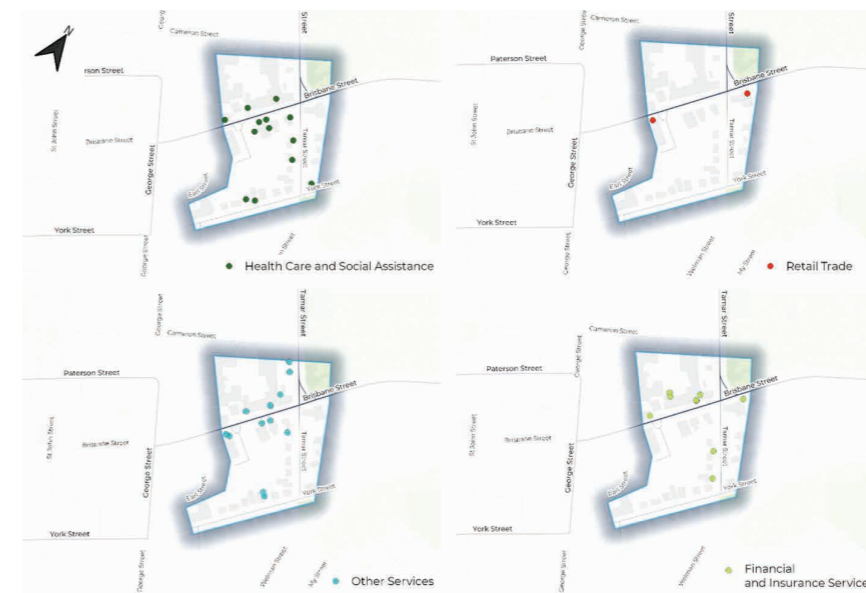
Figure 51 - Public Amenities



Figure 49 - Traffic Circulation



Figure 52 - Trade and Employment



### 1.4 South Fringe Area Context Maps

The following mapping has supported the development of South Fringe Character Area.

Figure 53 - Hospitality Venues



Figure 55 - Council owned land

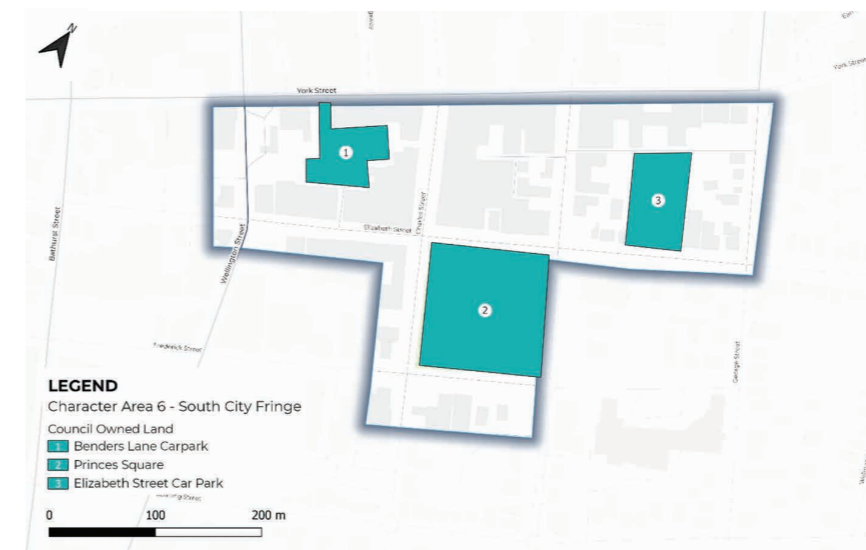
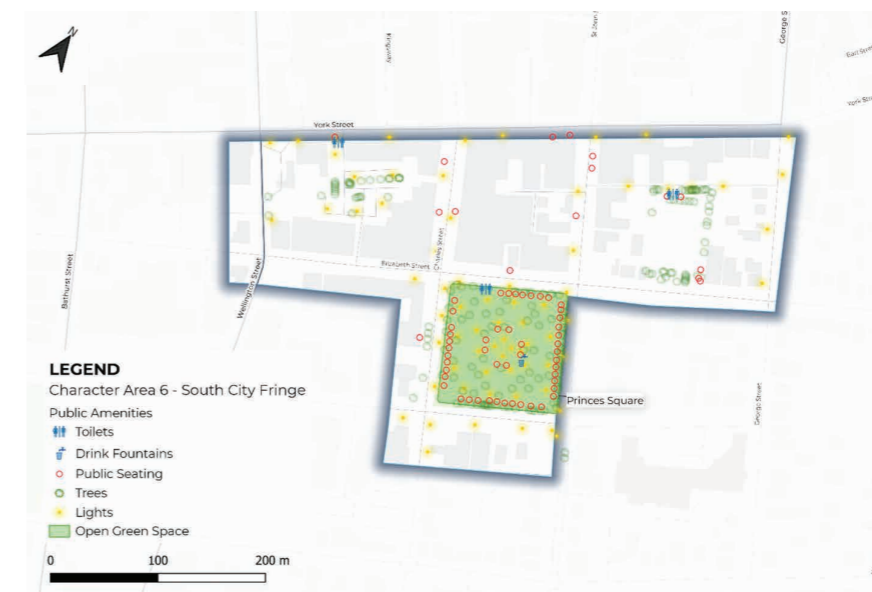


Figure 54 - Night-time Economy



Figure 56 - Public amenities



### 1.5 CBD West Core Area Context Maps

The following mapping has supported the development of CBD West Core Character Area.

Figure 57 - Hospitality and Traffic Volumes

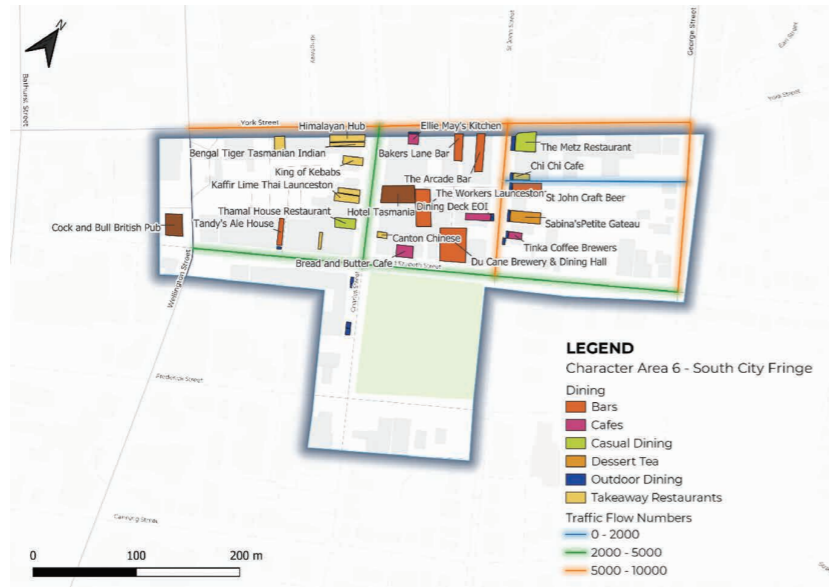


Figure 59 - Council Owned Land



Figure 58 - Night Time Economy

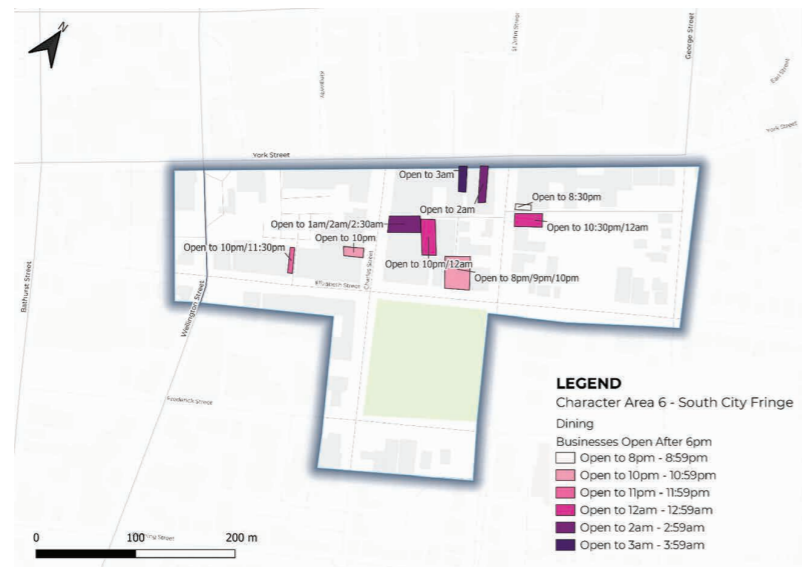


Figure 60 - Public Amenities





Figure 61 - Trade and Employment



Figure 63 - Hospitality Venues and Traffic Volumes



Figure 62 - Night time economy



Figure 64 - Traffic Circulation



### 1.6 West Fringe Area Context Maps

The following mapping has supported the development of West Fringe Character Area.

Figure 65 - Council Owned Land



Figure 67 - Night time economy



Figure 66 - Public Amenities



Figure 68 - Hospitality and Traffic Volumes



Figure 69 - Traffic Circulation



Figure 70 - Trade and Employment



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