

TERRAPIN

A man in a white shirt and tie is kneeling on a stage, smiling broadly. He is holding a small object in his hands. Behind him is a large white ladder. The scene is lit with dramatic, low-key lighting, creating strong shadows and highlights.

**ANNUAL
REPORT
2018**

ABOUT

BEFORE WE WALK, CRAWL, SPEAK, READ OR WRITE, WE ARE PUPPETEERS. AS SOON AS WE CAN HOLD OBJECTS, WE BRING THEM TO LIFE, MAKING THE IMPOSSIBLE POSSIBLE USING JUST OUR HANDS.



Inspired by a deep connection to the most imaginative and fantastic of artforms, an experience with Terrapin reminds us all that our ability to create something extraordinary is always with us, wherever we are.

From our island home in Tasmania, we create worlds of creative adventure. Our in-theatre productions transport children and families to incredible places with narratives of adventure, humour and beauty. Our interactive installations use simple technologies in dazzling ways to make audiences of all ages essential creators in transforming public space.

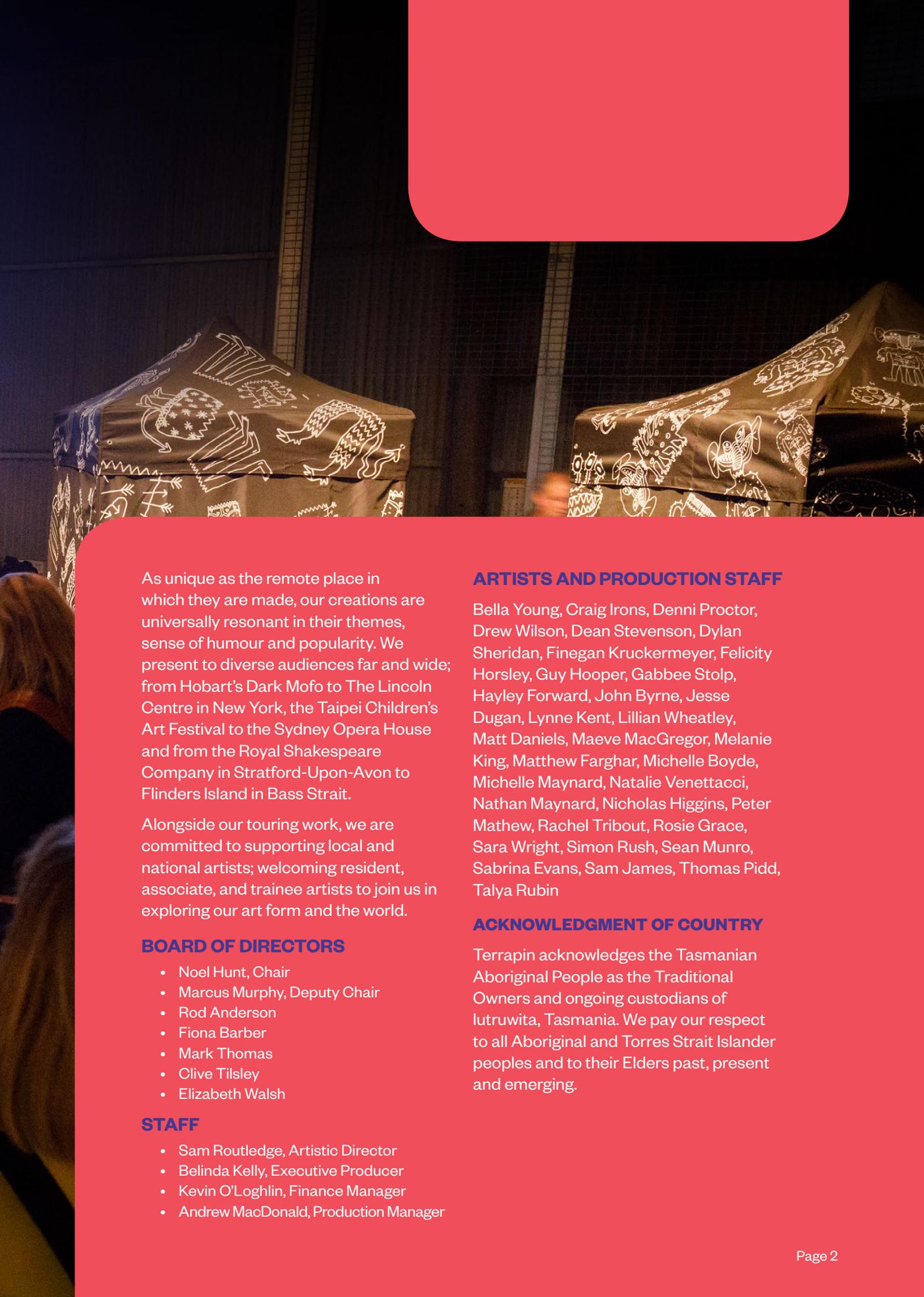
We engage the best people from a wide range of artistic backgrounds and practices in performance, design, construction, music composition and systems design. The energy and dynamic processes we use to craft our work are clearly reflected in the work itself; its providence and inventiveness woven throughout.

BELINDA KELLY

Executive Producer
Belinda@terrapiin.org.au

SAM ROUTLEDGE

Artistic Director
Sam@terrapiin.org.au



As unique as the remote place in which they are made, our creations are universally resonant in their themes, sense of humour and popularity. We present to diverse audiences far and wide; from Hobart's Dark Mofo to The Lincoln Centre in New York, the Taipei Children's Art Festival to the Sydney Opera House and from the Royal Shakespeare Company in Stratford-Upon-Avon to Flinders Island in Bass Strait.

Alongside our touring work, we are committed to supporting local and national artists; welcoming resident, associate, and trainee artists to join us in exploring our art form and the world.

BOARD OF DIRECTORS

- Noel Hunt, Chair
- Marcus Murphy, Deputy Chair
- Rod Anderson
- Fiona Barber
- Mark Thomas
- Clive Tilsley
- Elizabeth Walsh

STAFF

- Sam Routledge, Artistic Director
- Belinda Kelly, Executive Producer
- Kevin O'Loughlin, Finance Manager
- Andrew MacDonald, Production Manager

ARTISTS AND PRODUCTION STAFF

Bella Young, Craig Irons, Denni Proctor, Drew Wilson, Dean Stevenson, Dylan Sheridan, Finegan Kruckermeyer, Felicity Horsley, Guy Hooper, Gabbee Stolp, Hayley Forward, John Byrne, Jesse Dugan, Lynne Kent, Lillian Wheatley, Matt Daniels, Maeve MacGregor, Melanie King, Matthew Farghar, Michelle Boyde, Michelle Maynard, Natalie Venettacci, Nathan Maynard, Nicholas Higgins, Peter Mathew, Rachel Tribout, Rosie Grace, Sara Wright, Simon Rush, Sean Munro, Sabrina Evans, Sam James, Thomas Pidd, Talya Rubin

ACKNOWLEDGMENT OF COUNTRY

Terrapin acknowledges the Tasmanian Aboriginal People as the Traditional Owners and ongoing custodians of lutruwita, Tasmania. We pay our respect to all Aboriginal and Torres Strait Islander peoples and to their Elders past, present and emerging.

2018 ACHIEVEMENTS

297
PERFORMANCES



3 WORLD
PREMIERE
WORKS

1 NATIONAL TOUR

↑
REACHED MORE THAN **46,000** PEOPLE
IN 5 COUNTRIES
CHINA
JAPAN
HONG KONG
JORDAN
AUSTRALIA

53 ARTIST
EMPLOYMENT
OPPORTUNITIES



1 INTERNATIONAL
CO-PRODUCTION

7 WORKS
PRESENTED



2 ARTIST
RESIDENCIES
SUPPORTING **8**
ARTISTS



34,718

TASMANIAN AUDIENCE MEMBERS REACHED



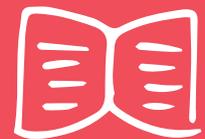
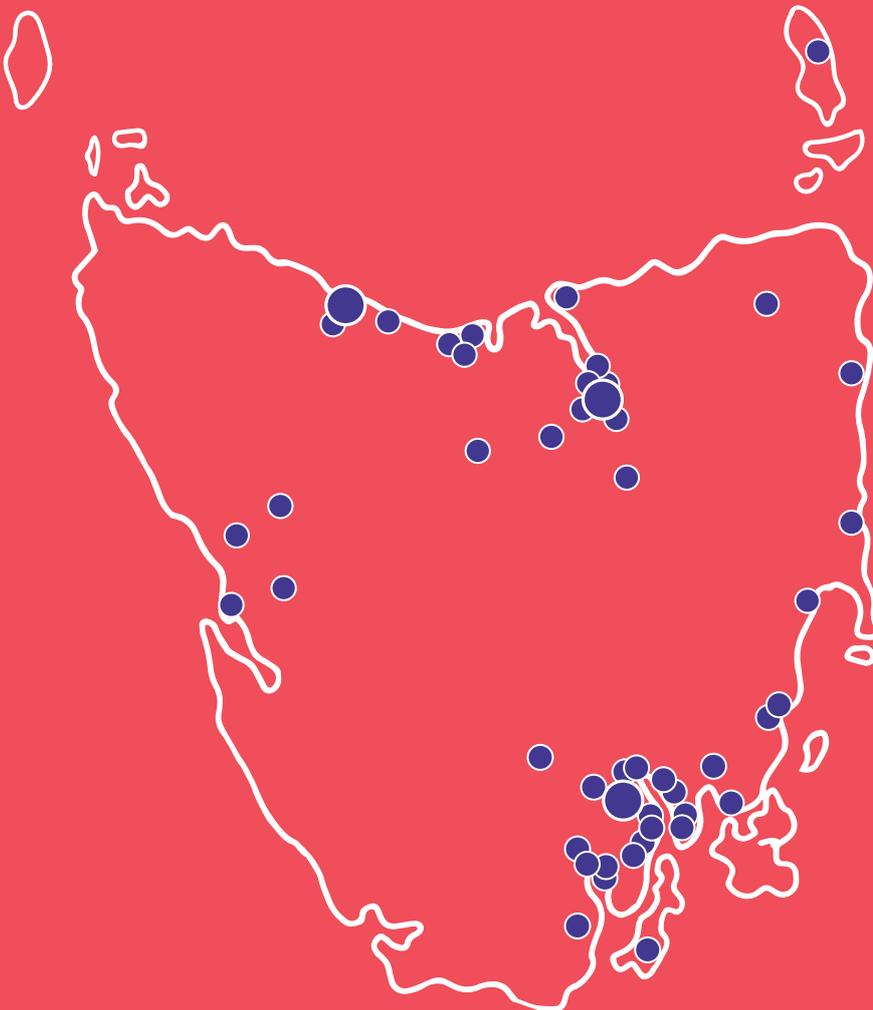
TASMANIAN SCHOOL TOURING

19,300 STUDENTS

87 SCHOOLS

5 MONTHS ON THE ROAD

204 TASMANIAN PRESENTATIONS



STUDENT PLACEMENTS
(6 - LAUNCESTON COLLEGE)

2

TASMANIAN ARTIST TRAINEESHIPS



CHAIR MESSAGE

WHILE WE CELEBRATE ANOTHER SUCCESSFUL YEAR FOR TERRAPIN IN 2018, WE ALSO ENTER A TIME OF RENEWAL AT AN ARTISTIC, MANAGEMENT AND BOARD LEVEL.

Our Artistic Director Sam Routledge joined Terrapin in 2013 after impressing the Board with his passion for developing contemporary puppetry encompassing both digital and non-digital forms with both participatory and non-participatory works.

Sam was enthusiastic about potential co-productions with other companies and opening untapped opportunities for potential presentations. Sam was also committed to providing development and mentoring opportunities to Tasmanian artists. Sam has delivered on this vision.

Belinda Kelly joined Terrapin as Executive Producer in April 2018. Belinda was most recently Project Producer at the Arts Centre Melbourne and had experience with the delivery of events and seasons of diverse genre and size. Belinda had both the national and International experience in touring works with a focus on the family sector.

Belinda's predecessor, Kevin O'Loughlin, resigned from Terrapin in April 2018 after a very effective and dedicated twelve years with the company. I wish Kevin all the best in the future and thank him for the professional and competent way he has managed the company.

The Board is in a period of renewal too. Wendy Blacklock retired from the board after seven years dedicated service to Terrapin, I wish to thank Wendy for her considerable contribution

on the board. Wendy provided invaluable artistic input along with strengthening our reputation and national arts relationships.

Both Elizabeth Walsh and I will step down in April 2019 after we have both served on the Board for seven years. While Elizabeth's considerable involvement with Terrapin will be noted in next year's report, I am taking this opportunity to thank Elizabeth for her insightful, strategic and supporting contribution to Terrapin.

The current board is made up of people with a good mix of artistic and business-related skills along with fresh faces and those that have been on the board three to five years.

I would like to thank the board members for their continued dedication to the vision of Terrapin.

With the renewal of the Board and management we have been working on our strategic plan out to 2024. This will see Terrapin creating and presenting new works of contemporary puppetry, engaging and fostering artists locally and presenting locally, nationally and overseas. This is truly an exciting time for Terrapin and our audiences.

I thank our core funding partners the Australia Council for the Arts and Arts Tasmania. Their support allows us to lead in innovation and the development and presentation of original work. We tour extensively nationally and overseas but importantly it also allows Terrapin to deliver its schools program across Tasmania which is a vital part of what Terrapin is about along with the opportunity we provide for young Tasmanians.

Thank you to our Government Project Partners: the Australian Government Department of Foreign Affairs and Trade; Australian Now; the Council for Arab-Australian Relations for supporting Now and Tomorrow; and the Tasmanian Government for supporting A Not So Traditional Story.

Our thanks also goes to our Presentation Partners Kickstart, Theatre Royal, Theatre North and Dark Mofo. I also acknowledge and thank our Organisation Partners Futago for their graphic design support and Artistic Partners Dead Puppet Society and Haya Cultural Centre.

To our staff, artists and production staff; wow! You are great.

Noel Hunt
Chair
Terrapin

EXECUTIVE MESSAGE

IN 2018 TERRAPIN AGAIN EXCELLED IN ITS MISSION TO DELIVER EXTRAORDINARY PERFORMING ARTS EXPERIENCES TO CHILDREN AND FAMILIES; NOT ONLY IN OUR HOME STATE OF TASMANIA, BUT ALL OVER THE WORLD.

We achieved this through our never-ending curiosity about contemporary theatre for children, working in combination with an always-growing knowledge and appreciation of local, national and international audiences and partners. Alongside our outbound touring activity, we are investing in our local artists like never before; developing new work, providing training opportunities and inviting independent artists to create their own work through our residency program.

Alongside delivering in the present with busy years of touring in 2018 and 2019; we continue to focus on the bright future ahead and the many new opportunities opening up for the company.

Internationally, Terrapin had one of its biggest years in our history, undertaking three international tours to Asia and entering a new market and artistic relationship with a co-production in Jordan.

In China, the company partnered with Art Space for Kids for a six-week tour of *You and Me and the Space Between* in Shanghai and Beijing, with the inimitable writing of Finegan Kruckemeyer brought to life by a Chinese narrator, working with the best of Tasmania's performing and visual artists.

In Japan, we partnered with the Aichi Arts Centre in Nagoya to bring the work to audiences across Aichi Prefecture, again engaging a local narrator to deliver the text in Japanese.

Our production *Red Racing Hood*, which premiered in 2015, had its international premiere in Hong Kong, presented by LCSD at the Tsuen Wan Town Hall.

In addition to touring existing works, the company co-created a new work for young children with the Haya Cultural Centre in Amman, Jordan. Supported by the Australian Government's Department of Foreign Affairs and Trade through the Council for Arab Australian Relations, this non-verbal work playfully explores notions of acceptance and diversity. Playing to hundreds of children in Amman, many of the audience were Syrian and Palestinian refugees. To reach these children with a joyful and inspiring performance created through cultural exchange was one of the highlights of the year.

Closer to home, our schools touring production *A Not So Traditional Story*, written by Palawa playwright Nathan Maynard, completed a statewide tour of 87 primary schools; reaching 19,400 students from Queenstown to St Helens. A roaringly funny and entertaining work with a sting in its tale, this is one of the largest audiences we have had for our schools production in the last 10 years. This achievement was made possible by a partnership with Tasmania's Department of Education. A very special highlight of the tour was being able to pack the show into a tiny plane and fly to Flinders Island; this was the first experience of live theatre for many of those students and it makes us immensely proud that Terrapin could provide that for them. Terrapin remains proudly Tasmanian and we hold a core commitment to bringing live performance to children living in regional and remote areas. On this front, we also



delivered a successful tour of *Red Racing Hood* on an 8-week regional tour of NSW, QLD and Victoria.

Locally, we continue to partner with important Tasmanian cultural organisations, expanding our ability to make more work to play at home and then abroad. The celebrated Dark Mofo festival commissioned an adaptation of *The Spider and The Fly*, which played in a free public space format to thousands of locals and visitors from interstate and overseas. The Theatre Royal continues to be a great champion of Terrapin, co-presenting *The Riddle of Washpool Gully*. 2018 also marked our first collaboration with Tasmania's Mona Foma Festival, launching into the creative development of a new large-scale adaptation of *Ubu Roi* to be presented in Launceston's Cataract Gorge in 2020. All of this paints a strong picture of just how large and wide Terrapin's reach is.

As we look to increase the size, impact and reach of the company over the coming years, meeting the many existing and exciting new opportunities and markets opening up to us, our necessary commitment and investment in Tasmania's performing arts and design talent also grows. This year Terrapin was able to engage and train three local performers in puppetry and further supported two mentorships for local makers to work with master puppet makers from interstate. This mentorship will continue over 2019, building local creative capacity and providing employment to local, regional artists.

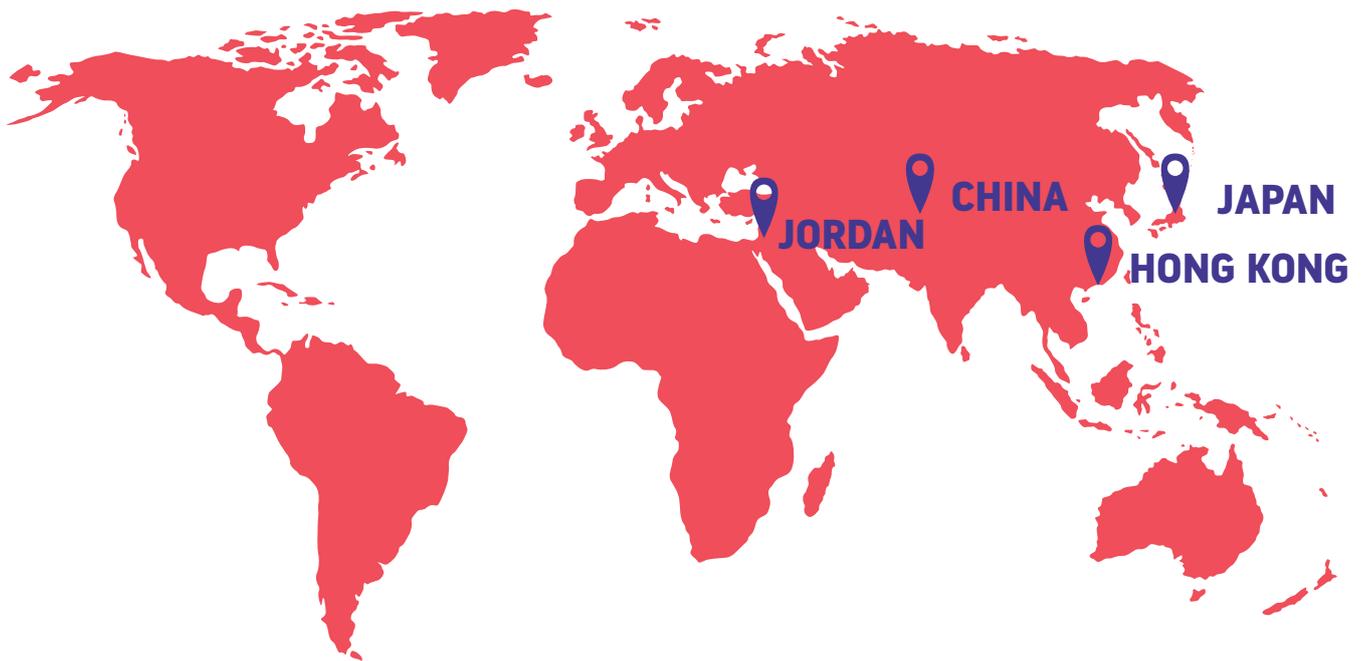
After 12 years at the company we farewelled General Manager Kevin O'Loughlin. Working in tandem with Artistic Directors Frank Newman and Sam Routledge, Kevin oversaw a significant

increase in Terrapin's touring; forging a presence in North America, consolidating a presence in Asia and working with Sam to establish a presence in Europe. We welcomed Executive Producer Belinda Kelly who has many year's experience in arts management, producing and administration in venues, festivals and companies as diverse as Arts Centre Melbourne, Griffin Theatre Company, Theatre Works and Arthur.

We are so appreciative of all our artists and production staff, our funders and partners, our dedicated board, and each and every community we perform in. There are bright times ahead.

INTERNATIONAL TOURING AND COLLABORATIONS





From the very first moment a Terrapin production is imagined, we are thinking about how it might delight not only families in Australia, but all over the world, no matter where they are and what language they speak.

Our international activity in 2018 persuasively showcased how successful this process is in transporting our productions from our Loft at the Salamanca Arts Centre to stages all over the globe, and especially into developing markets in Asia. *You and Me and the Space Between* led the charge through a process that saw narrators from China and Japan join us to deliver the work in their country. In Hong Kong, the strength of the visual storytelling in *Red Racing Hood* allowed it to be presented in English with some summary

interpretation in Cantonese. *Now and Tomorrow* was devised from the outset to feature almost no spoken language and to have a universal theme of accepting difference that we hope will resonate with audiences in many countries in the years to come.

Terrapin continues to attend important international market development events locally and overseas. Then, when on tour or collaborating internationally, Terrapin's Artistic Director is present, allowing the company to deepen and further relationships with presenters for future opportunities.

WORLD PREMIERE PRODUCTIONS





A NOT SO TRADITIONAL STORY

BY NATHAN MAYNARD

ADVENTURE, LAUGHS AND CONTEMPORARY TASMANIAN ABORIGINAL CULTURE.

Two young 'uns, Wurangkili and Timita, meet a mysterious alien named River when he gets lost in their country on his flying canoe. With River's pet Wombat "Wombie" in tow, they all go on a journey to find the meaning of a mysterious object, getting clues from an Eagle, a Lizard and a Kangaroo they meet along the way.

A Not So Traditional Story is a rare and memorable performance that combines Terrapin's renowned skill in entertaining and engaging children with the voice of a new generation of Tasmanian Aboriginal performing artists (Nathan Maynard, *The Season*, Denni Proctor).

A Not So Traditional Story toured to 87 Tasmanian schools in 2018, playing to over 19,000 students. We travelled to each corner of the state, including Flinders Island, and the remote north-west.

UPCOMING

2019: Arts Centre Melbourne

Produced in association with the Tasmanian Department of Education and Kickstart Arts. Production photograph by Peter Mathew.

NOW AND TOMORROW



EVERYTHING MUST BE PINK!

Kimo is a collector. A collector of pink.
EVERYTHING MUST BE PINK!

But when Hanin arrives, she is not pink. And she's not going anywhere.

Created by Terrapin and the Haya Cultural Centre (Jordan), *Now and Tomorrow* tells the story of two very different people who must work together to bring light to a darkened world.

Combining object puppetry, clowning and shadow theatre, *Now and Tomorrow* is a funny and visually inventive exploration of celebrating diversity.

Now and Tomorrow represented the first time Terrapin had worked in the Middle East and the production was supported by the Department of Foreign Affairs and Trade through a grant from the Council for Australian-Arab Relations.

2018: Haya Cultural Centre, Amman, Jordan.

Director: Sam Routledge

Resident Director and Dramaturg:

Buthaina Bandora

Composer: Ma'en Hijazeen

Shadow Theatre Director: Lynne Kent

Puppet Maker and Puppeteer:

Buthaina Bandoura

Lighting & System Design: Nick Higgins

Production and Stage Manager:

Razan Mbaideen

Performers: Mohammad Awad, Hanin Awali

Produced in association with the Haya Cultural Centre, Amman, Jordan.



THE SPIDER AND THE FLY

COME INTO MY WEB

Featuring exquisite puppetry and an operatic soundtrack, *The Spider and The Fly* is a short and not so sweet adaptation of Mary Howitt's creepy little fable of flattery, charm and hunger...

Performed over 60 times across 7 nights this short adaptation of the *The Spider and The Fly* was commissioned by Dark Mofo for Dark Park and continued our ongoing relationship with the winter festival.

TOURING REPERTOIRE





INFINITE MONSTER

SCRIBBLE AND SCRAWL A SECTION OF OUR GIGANTIC MONSTER, PROJECTED HIGH UP ABOVE THE CROWDS, BEFORE IT ROTS AWAY BEFORE YOUR VERY EYES.

Infinite Monster is an interactive installation based on the surrealist drawing game Exquisite Corpse. In our version, participants are invited to collectively create an ever-changing monster.

In *Infinite Monster*, four tents are set up in a public space in a semicircle around a giant tower of LCD screens. In the tent, a participant draws part of a character, for example a Viking's head or a mermaid's tail, on an iPad. As the character is drawn, we see it appear in real time on the screens. When the drawings are complete, the participants step out of their tent and see their collective creation projected high above them.

You can also play online using the participants' drawings which are instantly uploaded onto the website www.infinitemonster.net.

UPCOMING

2020: USA Tour

PAST SEASONS

2018: Junction Arts Festival, Launceston

2017: Dark Mofo



THE RIDDLE OF WASHPOOL GULLY

BY DAVID MORTON

IN ASSOCIATION WITH DEAD PUPPETS SOCIETY

A REIMAGINED TALE OF AUSTRALIAN MYTHOLOGY

Far beyond the outskirts of the big city, near a tiny town that nearly everyone forgot, lay a dry creek bed of no special significance.

Once upon a time it was called Washpool Gully.

But the world had moved on from insignificant things, and no one had time for dry creek beds.

Except in Washpool Gully something was stirring.

Shaken by the rumble of engines and the darkening of the sky, something long asleep had decided to wake up.

Combining old-fashioned storytelling with contemporary puppetry and miniature sets, *The Riddle of Washpool Gully* is a reimagined tale of Australian mythology about incredible creatures that might still live in the uncharted corners of our vast country.

PAST SEASONS

2018: Theatre Royal, Hobart,

Earl Arts Centre, Launceston

2017: Tasmanian schools Term 2 and 3.

Production photo credit Peter Mathew.

YOU AND ME AND THE SPACE BETWEEN

BY FINEGAN KRUCKEMEYER



PART PLAY, PART PICTURE BOOK AND ALL WONDROUS FUN, A MAGICAL STORY OF AN ADVENTUROUS GIRL UNFOLDS AS AN ILLUSTRATOR DRAWS THE PICTURES LIVE IN FRONT OF OUR EYES!

The island of Proud Circle springs a leak and its citizens must find a way to stop their home from disappearing. It takes the wondering mind of a child to save the island, its people and their ways. Adventures happen, horizons widen and important things are said.

From the mind of one of Australia's most accomplished children's playwrights, comes a tale of wonder and invention that is brought to life in unexpected ways. Storytelling, choreographed projections and live drawn animation explore the plight of refugees fleeing environmental change through the eyes of a child.

Kruckemeyer has created a universal, poignant allegory of the refugee plight which resonates with all ages, and Terrapin's telling of it is inventive and charming. Australian Stage

UPCOMING PERFORMANCES

- 2019: Lincoln Center, New York City
- 2019: Walton Arts Center, Fayetteville, Arkansas
- 2019: Ware Center, Millersville, Pennsylvania

PAST PERFORMANCES

- 2018: Aichi Arts Center, Japan, Art Space For Kids, Shanghai
- 2017: Edinburgh International Children's Festival
- 2017: Ten Days on the Island
- 2017: Sydney Festival
- 2016: Darwin Festival
- 2016: Brisbane Festival
- 2016: Melbourne Festival

RED RACING HOOD

BY SEAN MONRO



TERRAPIN REIMAGINES EVERYONE'S FAVOURITE CHARACTERS FROM THE FAMOUS FAIRYTALE INTO THE SMALL TOWN OF GRINALONG

When the new mayor announces the return of the local motor race, the Grinalong Classic, the whole town is excited. But the race will go through Tangled Woods, where a giant wolf is rumoured to live. With everything she knows and loves at stake, Red must convince her mechanically savvy Gran to let her compete and overcome her own fears in the process.

The story is inventively brought to life using slot car racing, with cameras situated around the circuit magnifying the action live onscreen, putting the audience in the driving seat as they follow Red on her adventure.

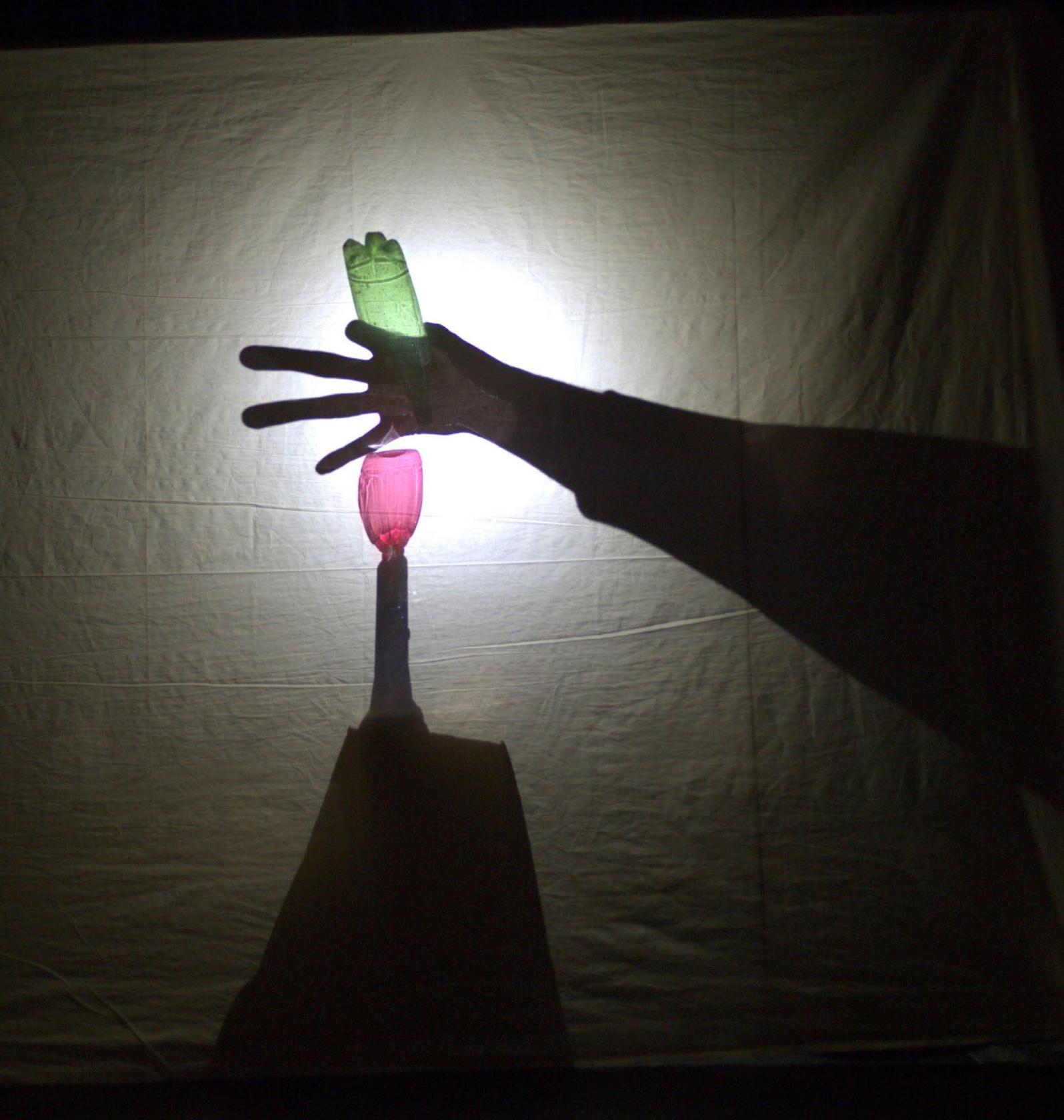
PAST PERFORMANCES

2018: Tsuen Wan Town Hall, Hong Kong
Artsworx, Queensland
Lismore City Hall
Riverside Theatres, Parramatta
Casula Powerhouse, Casula
Griffith Regional Theatre
The Cube, Wodonga
Riverlinks, Shepperton
Portland Arts Centre
COPACC, Colac
The Bowery Theatre, St Albans
Bunjil Place, Narre Warren
Lend Lease Theatre, Sydney

2015: Backspace Theatre, Theatre Royal Hobart
2015: Burnie Arts & Function Centre

Production photo Peter Mathew.

NEW WORK



In 2020, Terrapin will collaborate with Mona Foma on the development and presentation of a large scale adaptation of *Ubu Roi* to be presented at Cataract Gorge. Working with Terrapin Artistic Associate Bryony Anderson, Mofo director Brian Ritchie and composer Dylan Sheridan (*Spider and the Fly*) *Ubu* will feature large scale puppetry, live music and community performance.

For Mona Foma 2019, Terrapin led a costume-making workshop using recycled aluminium cans to make suits of armour for the multiple armies that feature in the play.

UBU



WRITING FOR PUPPETRY PROGRAM

Terrapin establishes a new playwriting initiative that commissions original work for families that is specifically aimed at international markets and non-English speaking audiences. In this special project, the art form of puppetry will be a key consideration in the development of the characters and the narrative of each new original work.

Participating writers will be briefed on the parameters that will make the work suitable for presentation as puppet theatre. Their treatments must feature a narrative with primarily non-human characters (objects, animals, fantastic creatures). Narratives such as these are served well by puppet theatre because the characters are able to be authentically represented through puppetry and easily related to by children.

The first writer to be commissioned as part of the program is Western Australian writer **Finnigan O'Branagáin.**



AUSTRALIAN CONTEMPORARY PUPPETRY RESIDENCY

The Australian Contemporary Puppetry Residency was established by Terrapin in 2017 to support the development of new contemporary puppetry projects in Australia. Terrapin provides artists with accommodation, studio space and access to Terrapin's technical resources for a two-week period. We also fund artist fees and travel expenses.

In 2018, Terrapin's Australian Contemporary Puppetry Residency was undertaken by Too Close to the Sun, lead by interdisciplinary performer Talya Rubin, to develop their work *At the End of the Land*. Too Close to the Sun is a contemporary performance-making company creating and touring solo work in Australia and Canada. They have been described by The Huffington Post as "a company known for installation theatre works that combine intense performances with stunning aesthetics."

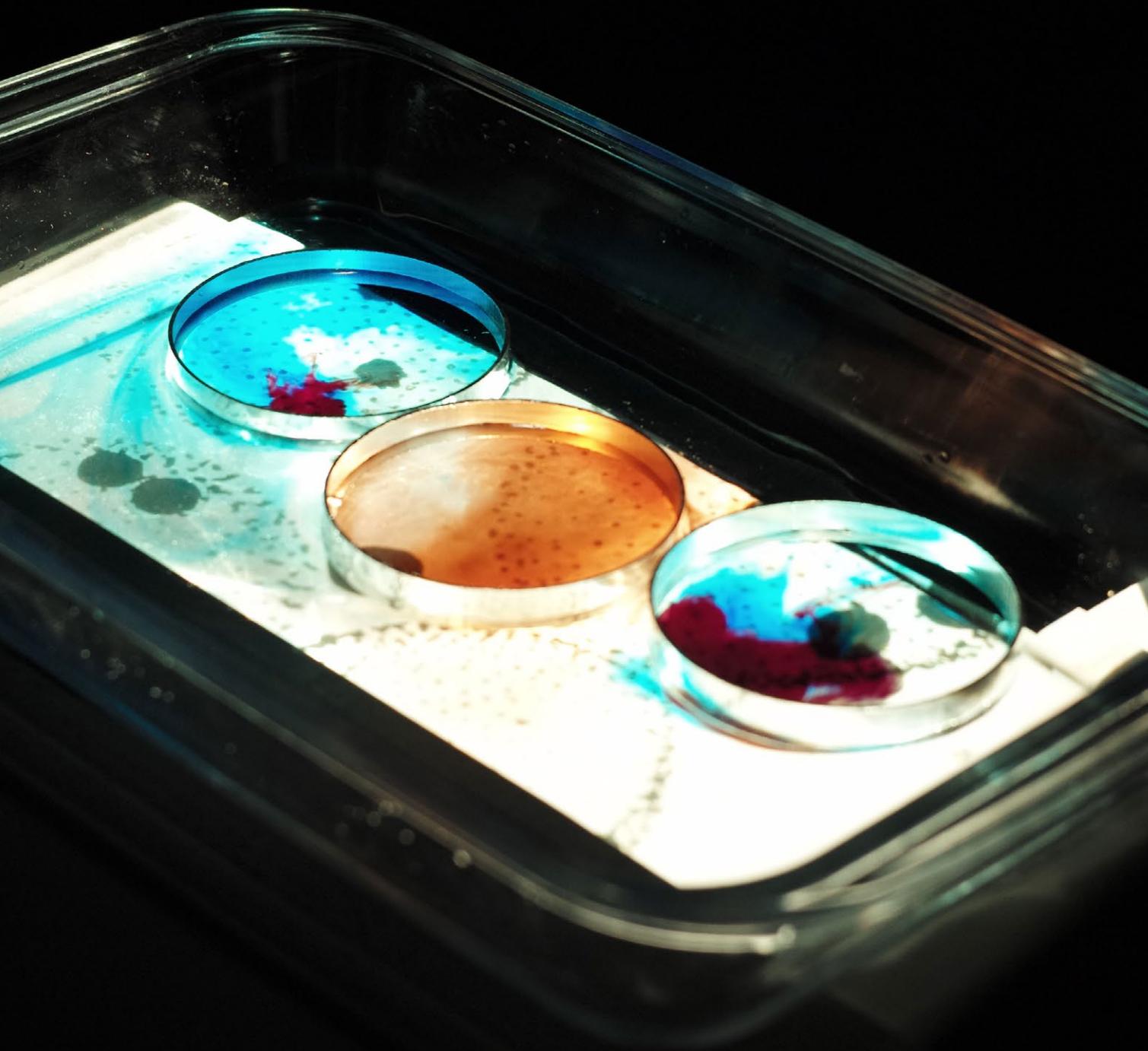
At the End of the Land is a solo work about the liminal space between life and death. It will involve 18 school girls from the Victorian era in Australia,

spirit photography, a Red Monkey who listens to death metal and is the Devil's minion, and David Lynch speaking about transcendental meditation.

"The process we undertook at Terrapin laid a very strong foundation for the work and we are clear on next steps and have a very strong sense of the direction the work is going and how to get there. We are very grateful for the opportunity." – **Talya Rubin**

"The resources available at Terrapin are just right and very useful, small, compact devices like portable lighting dimmers, overhead projectors, object viewers, small rostra, tools to make objects for animation and blackout possibilities to test and film new, projected material. The attic space had a wonderful proportion for a small group of makers" – **Sam James (Video Artist)**

ARTIST DEVELOPMENT



ARTISTIC ASSOCIATE PROGRAM

Terrapin has initiated an annual Artistic Associate program that will see artists work with the company on a number of projects across the year. Our first Artistic Associate is master puppet maker **Bryony Anderson** who, alongside developing new work and participating in creative development, will mentor participants in the Puppet Design and Construction program.

PUPPET DESIGN AND CONSTRUCTION PROFESSIONAL DEVELOPMENT PROGRAM

In 2018 Terrapin welcomed two Tasmanian artists and makers to undertake a funded program of professional development in puppet design and construction. **Sabio Evans** and **Gabbee Stolp** worked with experienced puppet makers Bryony Anderson and Tamara Rewse with the aim of increasing the capacity for puppet design and construction in Tasmania. Terrapin is developing a number of productions featuring several contemporary puppetry styles and is moving to ensure local artists are equipped to contribute to these productions.

In 2019 **Denni Proctor** will join Sabio and Gabbee as the program continues with mentorship from Terrapin Artistic Associate Bryony Anderson.

PARTNERS

CORE FUNDING PARTNERS



GOVERNMENT PROJECT PARTNERS



PRESENTATION PARTNERS



DESIGN PARTNERS



ARTISTIC PARTNERS





FINANCIALS

STATEMENT OF PROFIT AND LOSS

INCOME	2018	2017
Grants		
Government Funding	\$574,249	\$623,130
Earned Income		
Performance and Touring Sales	\$481,297	\$196,884
Resources	\$1,508	\$2,023
Private Sector	\$3,453	\$16,638
Business Related Income	\$11,022	\$14,423
Total Earned Income	\$497,280	\$229,968
Total Income	\$1,071,529	\$853,098

EXPENSES		
Production	\$800,321	\$570,876
Marketing and Promotion	\$40,252	\$73,199
Administration	\$179,736	\$160,190
Total Expenses	\$1,020,309	\$804,265
Surplus (Deficit)	\$51,220	\$48,833

STATEMENT OF FINANCIAL POSITION

ASSETS	2018	2017
Current Assets		
Cash and Cash Equivalents	\$658,609	\$716,579
Other Current Assets	\$51,300	\$29,257
Total Current Assets	\$709,909	\$745,836
Non-Current Assets		
Property, Plant and Equipment	\$1,372	\$2,788
Total Assets	\$711,281	\$748,624
LIABILITIES		
Trade and Other Payables	\$52,654	\$31,044
Provisions	\$38,281	\$56,492
Income Received in Advance	\$300,774	\$392,737
Total Liabilities	\$391,709	\$480,273
EQUITY		
Retained Earnings	\$319,572	\$268,351
Total Equity	\$319,572	\$268,351



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