

TERRAPIN

ANNUAL
REPORT
2019



ABOUT

**EXPLORING BEYOND THE BORDERS
OF CONTEMPORARY PUPPETRY,
ENGAGING WITH THE MOST URGENT
CONVERSATIONS OF OUR TIME.**

Terrapin pays respect to the traditional and original owners of lutrawita / Tasmania, the Tasmanian Aboriginal people, and acknowledges today's Tasmanian Aboriginal people as the custodians of the land.

Proudly Tasmanian, we champion artists in the making of outstanding contemporary puppetry for intergenerational audiences; telling adventurous stories and animating theatres, schools and public spaces all over the world.

Through increased automation, the ubiquity of smart devices in the home and the emerging presence of robotics in daily life, our relationship to objects is deepening. We expect them to talk to us, anticipate our movements and have the house clean when we return home. Yet as we invest in the life of objects like never before, we are simultaneously the catalyst for a period of mass extinction of actual living things. Contemporary puppetry has a crucial role in inquiring into such concepts through its ability to challenge our perception of what is alive and what is not. In this unique state, audiences make an unconscious decision to sacrifice rational knowledge, which tells them 'it is not alive', so as to rely on their enormous capacity for empathy to believe that 'it is'.

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 the 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

- Fiona Barber (Chair)
- Marcus Murphy (Vice-Chair)
- Rod Anderson
- Mark Thomas
- Clive Tilsley
- Prue Horne
- Greg Findlay
- Fenn Gordon
- Anne-Marie Heath

STAFF

- Sam Routledge, Artistic Director
- Belinda Kelly, Executive Producer
- Kevin O'Loughlin, Finance Manager
- Andrew McDonald, Production Manager
- Simon Rush, Production Manager
- Bryony Anderson, Artist-in-Residence
- Dylan Sheridan, Artistic Associate

COMMISSIONED PLAYWRIGHTS

- Finegan Kruckemeyer
- Finn O'Branagain

ARTISTS AND PRODUCTION STAFF

Directors: Sam Routledge, Leticia Caceras, Bodil Alling,

Writers: Finegan Kruckemeyer, Nathan Maynard, Angela Betzien

Designers/Makers: Bryony Anderson, Michelle Boyde, Sabrina Evans, Michelle Maynard, Jill Munro, Jonathon Oxlade, Gabbee Stolp, Lillian Wheatley, Denni Proctor, Cristina Galbiati

Composers/Sound Artists: Matthew Fargher, Dylan Sheridan, Dean Stevenson, THE SWEATS

Lighting Designers: Nicholas Higgins

Performers/Puppeteers: Jordy Gregg, Guy Hooper, Craig Irons, Felicity Horsley, Mel King, Nathan Maynard, Denni Proctor, Drew Wilson, Bella Young, Bodil Alling, Soren Sondberg, Soren la Cour, Marie Netterstrom, Rose Pidd, Hu He

Artists/Illustrators: Rachel Tribout, Alyssa Bermudez

Systems Designers: Matt Daniels, Ilija Luginbuhl

Production Managers: Andrew MacDonald, Simon Rush, Rosie Pidd

2019 ACHIEVEMENTS

548

PERFORMANCES



1 NATIONAL TOUR



27,000
PEOPLE REACHED IN
3 COUNTRIES

CHINA
USA
AUSTRALIA

36 ARTIST
EMPLOYMENT
OPPORTUNITIES



5 WORKS
PRESENTED



1 INTERNATIONAL
CO-PRODUCTION

3 INTERNATIONAL
TOURS

AMERICA
CHINA

1 ARTIST
RESIDENCY
SUPPORTING
2 ARTISTS



13,788

TASMANIAN AUDIENCE MEMBERS REACHED



110

TASMANIAN PRESENTATIONS



TASMANIAN SCHOOL TOURING

10,738 STUDENTS

54 SCHOOLS

3 MONTHS ON THE ROAD

2

TASMANIAN ARTIST TRAINEESHIPS



MESSAGE FROM THE CHAIR

THE SUCCESS OF TERRAPIN IS BUILT ON THE CRITICAL BALANCE BETWEEN INNOVATIVE ARTISTIC VISION AND PROGRAMMING, STRONG MANAGEMENT AND RIGOROUS GOVERNANCE.

The results of the 2019 artistic program are a testament to the leadership of Sam Routledge as our Artistic Director. His passion for the artform of puppetry, combined with his creative imaginings and clear commitment to artists continues to position the company at the forefront of contemporary puppetry in Australia.

In 2019 the company performed across Tasmania with its schools touring program and the Australian premiere of a public space work at Dark MOFO in Hobart; toured nationally to the Brisbane Festival and Arts Centre Melbourne; internationally performed at the opening of the new performance space at the Kennedy Centre for the Performing Arts in Washington DC; toured China and North America; and undertook a creative development for our new 2020 schools touring commission and our festival collaboration for Mona Foma in January 2020. The company also maintained its support for artists' development through the associate artist program and residency program.

Strong and effective management is required to support this work, and the partnership between Sam and our Executive Producer Belinda Kelly enabled the company to reach a large and diverse audience, finishing the year in a better than budgeted financial position.

The Board acknowledges the considerable work that this takes and thanks them both for their professionalism and their commitment to the company.

The Board saw two key departures at the AGM – Chair Noel Hunt and Board member Elizabeth Walsh. Noel was on the Terrapin Board for six years in the role of Chair. He guided the company with great care and under his leadership the company thrived. Elizabeth joined the Board in 2013 and, with her considerable experience in senior artistic roles, provided invaluable advice and support both at a governance and artistic level. Noel and Elizabeth left the company in a strong position financially and with key national and international relationships and partnerships in place. I would like to thank them both for the significant part they played in skilfully steering Terrapin through the somewhat uncertain terrain of Australia’s performing arts landscape. And, of course, a big thank you to my fellow Board members who engaged so wholeheartedly in our strategic planning work and to the challenges of governance.

The company was successful in its four year funding application to Arts Tasmania and I would like to thank the Minister for the Arts for her Government’s sustained investment in Terrapin as we continue to deliver public value; contribute actively to the vibrancy of the Tasmanian performing arts sector; deliver opportunities for children and families located intrastate, interstate and internationally to engage with our work; and champion the artform and its continued development.

Terrapin also received critical federal investment through The Australia Council for the Arts under our multi-year agreement 2017–2020 and through its funding for our international touring activity. The company was notified in March 2020 that its application to the Australia Council for four-year funding 2021-2024 was successful and this will enable Terrapin to navigate the changed world in which we now find ourselves, adapting our plans and innovating through our program in this time of global pandemic. Our wholehearted thanks go to the peers of the Australia Council for their confidence in the company.

I would also like to acknowledge and thank our presenting partners in 2019 – Arts Centre Melbourne, Brisbane Festival, Dark MOFO, Kennedy Centre, Lincoln Centre, Walton Arts Centre, Ware Centre, Mona Foma and Art Space for Kids; our organisation partner Futago; and artistic partners Dead Puppet Society.

And finally I would like to thank our creative teams, our artists and our audiences. Our creative teams and artists for their skill and dedication to their craft and for their ability to transport us to the world of imagination; and our audiences for opening themselves up to the possibilities that the imagination presents.

Fiona Barber
Chair
Terrapin

EXECUTIVE MESSAGE

IN 2019 TERRAPIN CONTINUED TO GROW IN ITS CAPACITY TO DELIVER HIGH QUALITY CONTEMPORARY PUPPETRY TO MULTIGENERATIONAL AUDIENCES IN TASMANIA AND BEYOND.

In Tasmania, more than ever, it feels Terrapin has an important purpose in promoting the state as a creator of world-leading culture. This purpose is important when operating outside the state as a presenter and creative ambassador, but also inside the state, projecting a confidence to Tasmanians about the status of our cultural creations on national and international stages.

An example of our expanding capacity is the company's increased ability to partner locally to deliver projects of scale. The MONA-affiliated festivals Dark Mofo and MONA FOMA have both invested in the touring of existing work and the commissioning of new work for local audiences. In June 2019 Dark Mofo presented *All This Coming and Going*, our collaboration with European companies Gruppe 38 and Trickster-P, initially developed and presented in Denmark as part of Aarhus 2017 European Capital of Culture. On the other end of the size scale, but at the heart of the work of the company and the impact of our work, we reached over 10,000 Tasmanian school children through our touring production of *Egg*, which received rave reviews from staff and students. For some children this will be their only experience of the performing arts through primary school. Due to our sense of its vital importance, in 2019 Terrapin invested in evaluation by Sydney-based research company Pattern Makers on the impact the company has through its schools

touring program. This report will be used to further tailor the program to suit the dynamic needs of our school audience and to gain further support for the program from foundations and the private sector to support our travel to disadvantaged schools who may be missing out.

Moving out from home to our mainland Australia activity, in 2019 the company was proud to have Nathan Maynard's *A Not So Traditional Story* presented by Arts Centre Melbourne and the Brisbane Festival. *A Not So Traditional Story* is an important story to tell of the experience of the Tasmanian Aboriginal people, presented by a new generation of Tasmanian Aboriginal artists. Following a schools tour in Tasmania that reached nearly 20,000 students, this next step in the touring life of the show followed our strategy of developing and premiering work locally, before embarking on mainland Australian and international touring. This strategy allows new work to have a sustained period of artistic development that can be something of a luxury in our industry, and ultimately benefits the work and audiences. This strategy also allows potential presenters to see the work in its low-fi schools touring version, giving them the opportunity to invest in the theatres presentations as a co-commissioner, or to secure a mainland premiere production, knowing the essential bones of the work are of a quality and suitability for their audiences. The experience of touring *A Not So Traditional Story* to the mainland also highlights another strength of Terrapin's work, that the regional and specific often has a powerful universal impact. Regionality is a strength. This is a quality in our work felt not only nationally but internationally where we continue to be a



strong player in the cohort of lauded Australian companies touring work for young audiences. Internationally in 2019, Terrapin presented work in two of our key markets in China and the USA. In the US we were thrilled to play two of America's leading performing arts centres; the Lincoln Center and the Kennedy Center. The opportunity at the Kennedy Center was of particular significance as it saw the company play at the opening of The Reach. This major new infrastructure investment from the Kennedy Center features three new pavilions designed to break down the barriers between artists and audiences. This strategic investment aligns with a concern and priority of ours as we increasingly invest in free public space work for intergenerational audiences. This work, which is often non-verbal, is suitable for English and non-English speaking markets and non-traditional audiences. We are also focussing on our theatres work having the same suitability. In 2019 we continued our annual touring of China, partnering with Art Space for Kids for a four-week tour of You and Me and the Space Between in regional cities. This work, which has toured internationally for six years, demonstrates the flexibility and reach of a work that is made to be suitable for presentation in translation and in partnership with local artists.

2019 also saw a busy year of creative development. All of our work needs sufficient time to develop and 2019 saw us spend time in our studio and elsewhere developing new work for 2020 and beyond. Throughout the year we developed King Ubu, a large spectacle to be presented at Cararact Gorge as part of the 2020 MONA FOMA festival. This development began with the delivery of a public workshop producing armour in the 2019

MONA FOMA festival, followed by periods of creative development. In the six months from July to December associate artist Bryony Anderson constructed the main characters in our workshop at Salamanca; two 3.2-metre-high puppets. The project was rightly billed by the festival as being bigger than Ben Hur, including a house band led by festival director Brian Richie, and the engagement of 5 community groups. All up there were scores of participating artists and performers involved as we moved throughout the year towards a January 2020 presentation. In addition to this challenging and exhilarating project, we also launched a landmark Writing for Puppetry program, which will commission work developed specifically for the artform. This program kicked off with a creative development of new work Scaredy Cat by Finn O'Branagain.

All of 2019's activity points to a future for Terrapin that further grows the company as an iconic cultural asset of the state, reaching more people than ever before, all over Tasmania, and beyond.

Sam Routledge
Artistic Director

Belinda Kelly
Executive Producer

NATIONAL PRODUCTIONS





ALL THIS COMING AND GOING

DARK MOFO, HOBART

DATES

14–16 June, 19–23 June

VENUE

Regatta Grounds Carpark

ARTISTS

Terrapin: Sam Routledge, Andrew MacDonald, Josh Noble, Matt Daniels

Teatret Gruppe 38: Bodil Alling, Soren Sondberg, Soren la Cour, Marie Netterstrom,

Trickster-p: Cristina Galbiati, Ilija Luginbuhl

Here are landscapes after a tsunami, Titanic on first class, a belly dancer luring sailors and landlubbers, a library without books, the last journey, heartbreaking tones, silent tears, shipwrecks and joyful cries.

Terrapin, **Teatret Gruppe 38** (Denmark) and **Trickster-p** (Switzerland) present the great theatre installation *All This Coming and Going*.

Inside and outside 12 large ship containers, mobiles, projections, shadows and moving pictures will depict what was – and what is to come.

The installation thematises the sea as an incredibly powerful natural force which both draws and threatens – and how times change. It does so through stories and picture universes about life at, with and on the sea.

The audience moves around the installation as they please, and without following a certain, already given order.

All This Coming and Going was first presented at the waterfront at Pier 3, Aarhus East during Aarhus Festuge 2017. The installation was a part of the program of Aarhus 2017 – European Capital of Culture.

After working with Dark Mofo in 2017 and 2018, the presentation of *All This Coming and Going* in 2019 represented the biggest investment the festival has made in the company's work so far. The production was very well received by audiences and the festival executive. The performance was attended by over 3000 people.



Photo: Jeff Busby

EGG

BY ANGELA BETZIEN

Director: Leticia Cáceres

Cast: Guy Hooper, Mel King, Bella Young

Puppetry Director: Sam Routledge

Set & Costume Designer: Owen Phillips

Lighting Designer: Andy Turner

Composer & Sound Designer: THE SWEATS

TASMANIAN SCHOOLS TOUR

DATES

Rehearsals: 8–20 July

Season: 22 July – 27 September

VENUE

Rehearsals & Creative Development:

Terrapin Studio

Performances: Tasmanian schools

Across a dry and dusty desert two tinkers, Clyde and Horse, drag an enormous egg. They can't remember how long they've been dragging it, or why they've been dragging it, or where they are dragging it to. All they know is that it's really important. Life on their big bald egg of a planet depends upon it. So there's nothing to be done but to go on! Let's tug this great big googy into the future. And who knows? Maybe something wonderful will hatch!

A tale of two forgetful fellows yoked to a yoke. Silly and funny and a little bit cracked, *Egg* is filled with clowning, puppetry, hope and the promise of renewal.

The schools tour reached 10,748 students in 72 performances, touring all over Tasmania.



A NOT SO TRADITIONAL STORY

BY NATHAN MAYNARD

ART CENTRE MELBOURNE AND BRISBANE FESTIVAL

DATES

Rehearsals: 12–30 August

Arts Centre Melbourne: 4–7 September

Brisbane Festival: 24–27 September

VENUE

Rehearsals & Creative Development:

Terrapin Studio

Performances:

Fairfax Studio, Arts Centre Melbourne

Cremorne Studio, QPAC

Co-commissioned by Arts Centre Melbourne.

ARTISTS

Director: Sam Routledge

Writer: Nathan Maynard

Composer: Matthew Fargher

Set & Costume Designer: Michelle Boyde

Puppet Design & Construction: Bryony Anderson
and Sabrina Evans

Basket & Water Carrier Construction:

Lillian Wheatley

Backdrop Design & Construction:

Michelle Maynard

Cast: Craig Irons, Nathan Maynard, Denni Proctor
and Jordy Gregg

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).

The work received critical praise from *The Age* newspaper and *Witness*, with some quotes extracted below. It played at both Arts Centre Melbourne and the Brisbane Festival. The overall attendance was 3417 across 18 performances.

“beautifully, meticulously created and wonderful to watch”

— **Witness Performance**

“theatre with so much heart... buoyed by a mischievous sense of fun”

— **The Age**

INTERNATIONAL TOURING AND COLLABORATIONS

A person in a red shirt is performing on a stage. A large projection screen displays the Japanese text: おねがい
たおいて
おぼれちやう!

おねがい
たおいて
おぼれちやう!



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 2019 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* toured China for a second time, and undertook its first tour of the USA, playing the prestigious Lincoln Center in New York City. Furthermore, our Interactive drawing work *Infinite Monster* played the THE REACH opening festival at the John F. Kennedy Center for the performing arts.

Terrapin continues to attend important international arts markets to showcase its work and network with peers, attending the Tokyo Performing Arts Market in February.



YOU AND ME AND THE SPACE BETWEEN

BY FINEGAN KRUCKEMEYER

TOURS TO THE USA AND CHINA

DATES

USA: March 4 – April 6

China: October 14 – November 9

VENUES

USA:

Lincoln Center, New York

Ware Center, Pennsylvania

Walton Arts Center, Fayetteville

China:

Little Dreamer Theatre, Zhengzhou

Souzhou Arts and Cultural Centre, Souzhou

Xi'an Music Hall, Xi'an

ARTISTS

Director: Sam Routledge

Writer: Finegan Kruckemeyer

Designer: Jonathon Oxlade

Composer and Musician: Dean Stevenson

Lighting Designer: Nicholas Higgins

Consultant: Ian Pidd

Artist: Rachel Tribout, Alyssa Bermudez

Puppeteer: Felicity Horsley, Rose Pidd

Production Manager: Andrew MacDonald

Rehearsal narrator: Hu He

Narrators: locally engaged in the US and China

This tour was a remount production of our work by acclaimed playwright Finegan Kruckemeyer.

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.

This four-week, three-venue tour of the US began with a sold-out season at the Lincoln Center before undertaking dates in Lancaster, Pennsylvania and Fayetteville, Arkansas.

In the USA, 4120 people attended 17 performances. In China, 2769 people attended 18 performances.



INFINITE MONSTER

PRESENTATION AT THE KENNEDY CENTER FOR THE PERFORMING ARTS

DATES

Performances: September 15–19

VENUE

The Reach at The Kennedy Center

ARTISTS

Director: Sam Routledge

Designer: Jonathon Oxlade

Systems Designer: Matt Daniels

Tent and Costume Art: Tom O'Hern

Photographic Textures: Ned Daniels

Facilitators: Local Kennedy Center staff

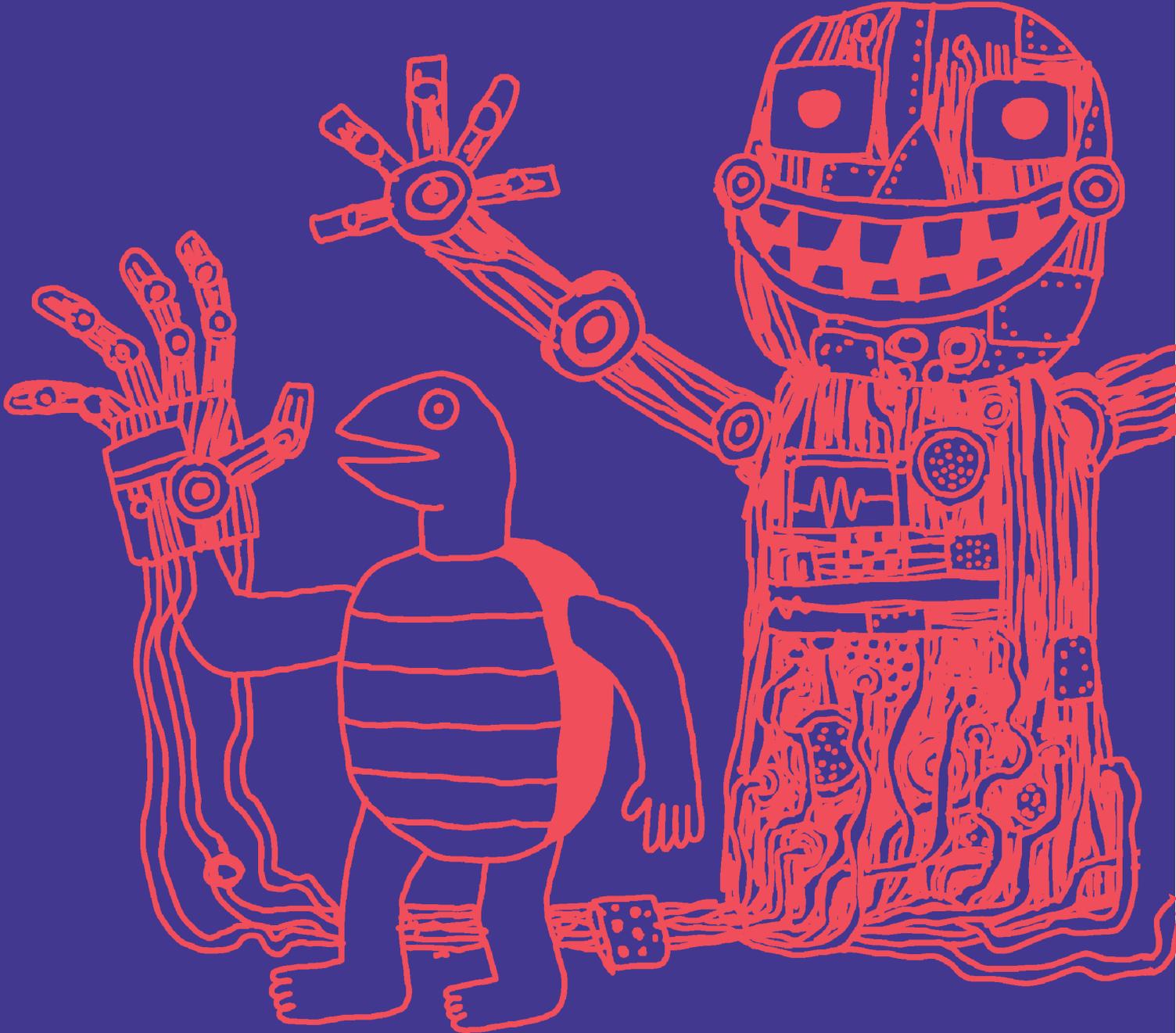
Infinite Monster is an interactive installation based on the surrealist drawing game “Exquisite Corpse”. In Terrapin’s version, participants are invited to collectively create an ever-changing monster displayed on a gigantic tower of LCD Screens.

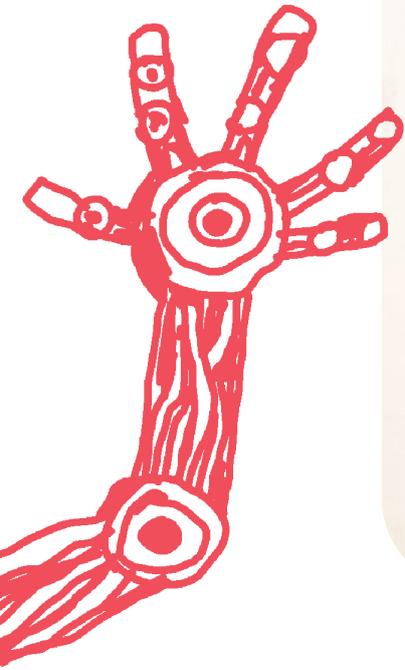
Four tents are set up in a public space in a semi-circle around a giant tower of LCD screens. In the tent, a participant draws part of a character, for example a Viking’s head or a mermaid’s tail, on an iPad. As the character is drawn, we see it appear in real time. When the drawings are complete, the 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.

The production was part of the at The Reach opening festival at the Kennedy Center staged over 5 days, with the total participation of 3200 people.

DEVELOPMENT





SCAREDY CAT

CREATIVE DEVELOPMENT

DATES

September 23–27

VENUE

Terrapin Studio

ARTISTS

Director: Sam Routledge

Writer: Finn O'Brainagain

Designer: Bryony Anderson

Stage Manager: Rose Pidd

Performers: Samantha Hickey, Michelle Robin Anderson

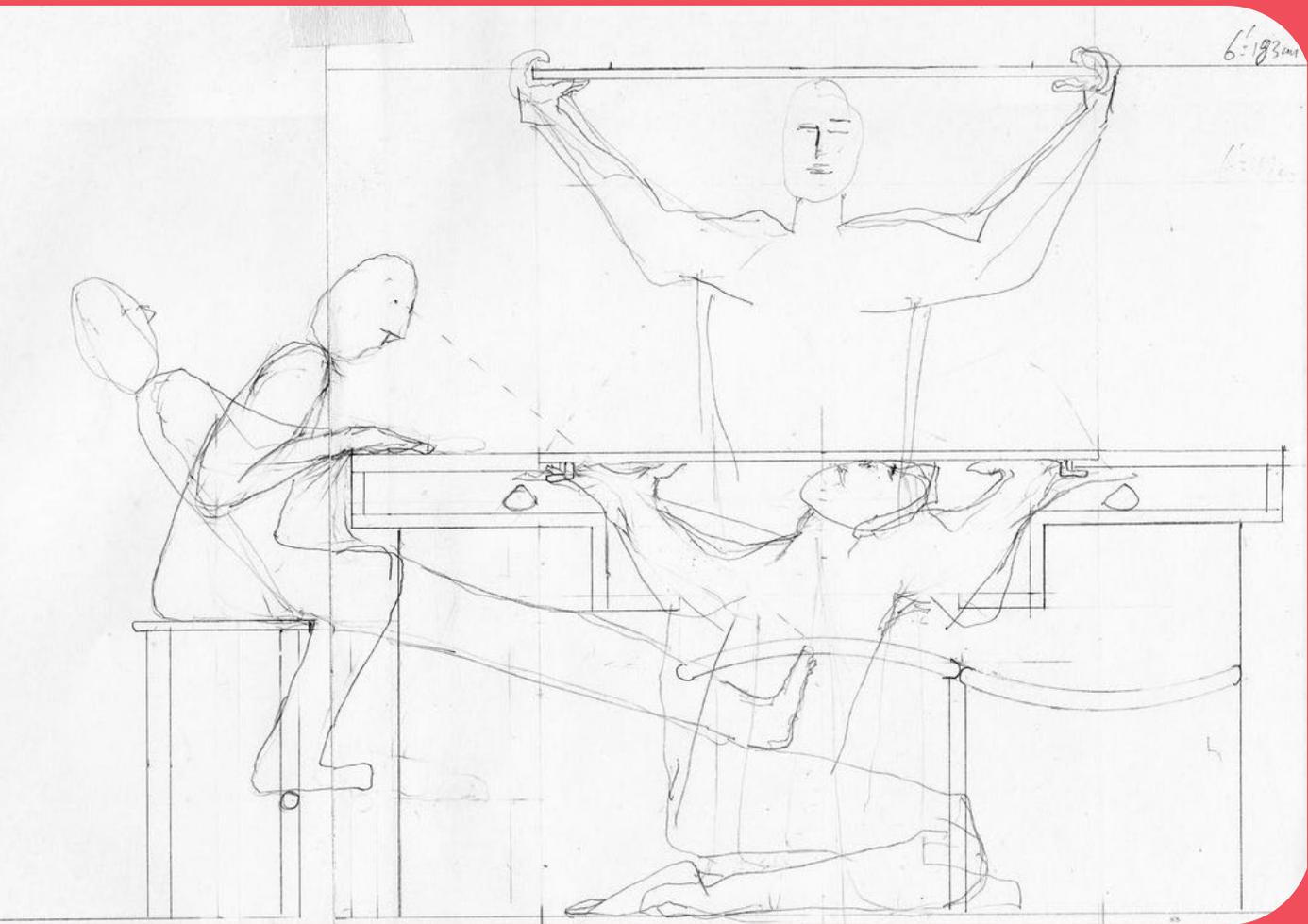
Scaredy Cat is the company's new school touring show for 2020 (and theatre touring show beyond 2020) and this creative development was undertaken to explore the narrative and form of the work so that design and script preparation may continue for rehearsals in May 2020.

Scaredy Cat emerges from Terrapin's Writing for Puppetry program.

Terrapin established 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 Finn O'Branagain with this production of *Scaredy Cat*.



AUSTRALIAN CONTEMPORARY PUPPETRY RESIDENCY

DATES

January 28 – February 12
October 8–22

VENUE

Terrapin Studio

ARTISTS

Brian Lipson and Romanie Harper

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.

The 2019 Residency was awarded to Brian Lipson and collaborators for *A Wonder & A Wander*.

A Wonder & A Wander is a multi-art work in which Brian Lipson and his collaborators respond to the true story of Psalmanazar – an eighteenth century fraudster who claimed to be an exiled nobleman from Formosa. His philosophy was to never retract a lie but always to intensify and embellish it.

The creative team consists of

- Brian Lipson (Writer/Performer/Designer/Maker)
- Callum Morton (Sculptor/Designer)
- Romanie Harper (Designer/Maker)
- Susie Dee (Director)
- Jethro Woodward (Composer/Sound Designer).

PUPPETRY PROFESSIONAL DEVELOPMENT

DATES

Various

VENUE

Terrapin Workshop

ARTISTS

Denni Proctor, Gabbee Stolp,
Sabio Evans

In 2019 Terrapin welcomed three Tasmanian artists and makers to undertake a funded program of professional development in puppet design and construction. Sabio Evans, Denni Proctor and Gabbee Stolp worked with experienced puppet maker and resident artists Bryony Anderson 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.

For this program, Sabio Evans worked on costumes for *King Ubu*, Denni Proctor worked on props for *King Ubu*, and Gabbee Stolp worked on the construction of the recliner puppet for *Scaredy Cat*.

ASSOCIATE ARTISTS

Terrapin has initiated an Artistic Associate program that will see key artists work with the company on a number of projects across the year. Our first Associate Artist 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. Dylan Sheridan will be the next Associate Artist, commencing in February 2020.



Bryony Anderson is a designer, maker and artist based in Pappinbarra, NSW, with a passion for creating innovative work from frugal resources. Since 1997, her puppets and constructions for visual performance have toured nationally and internationally

with many Australian theatre, puppetry and performance companies. She has also been an exhibiting artist, a creative director of community projects, and a mentor.



Dylan Sheridan is a composer and artist based in Tasmania. He is interested in expanding theatrical aspects of concert music through the rhythmic counterpoint of sound, light and movement. His works typically incorporate custom built instruments, electronics,

objects and software, and are presented in increasingly unconventional forms and settings – from concert halls and theatres to gunpowder magazines and car washes.

PARTNERS

CORE FUNDING PARTNERS



GOVERNMENT PROJECT PARTNERS



PRESENTATION PARTNERS



ORGANISATION PARTNERS



ARTISTIC PARTNERS





FINANCIALS

STATEMENT OF PROFIT AND LOSS

INCOME	2019	2018
Grants		
Government Funding	\$483,174	\$574,249
Earned Income		
Performance and Touring Sales	\$436,820	\$481,297
Resources	\$1,995	\$1,508
Private Sector	\$3,798	\$3,453
Business Related Income	\$20,387	\$11,022
Total Earned Income	\$463,000	\$497,280
Total Income	\$946,174	\$1,071,529
EXPENSES		
Production	\$708,502	\$800,321
Marketing and Promotion	\$59,119	\$40,252
Administration	\$182,832	\$179,736
Total Expenses	\$950,453	\$1,020,309
Surplus (Deficit)	(\$4,279)	\$51,220

STATEMENT OF FINANCIAL POSITION

ASSETS	2019	2018
Current Assets		
Cash and Cash Equivalents	\$783,903	\$663,309
Other Current Assets	\$40,069	\$46,600
Total Current Assets	\$823,972	\$709,909
Non-Current Assets		
Property, Plant and Equipment	\$3,142	\$0
Total Assets	\$827,114	\$709,909
LIABILITIES		
Trade and Other Payables	\$50,542	\$52,654
Provisions	\$53,290	\$38,282
Income Received in Advance	\$409,361	\$300,774
Total Liabilities	\$513,193	\$391,710
EQUITY		
Retained Earnings	\$313,921	\$318,199
Total Equity	\$313,921	\$318,199







77 Salamanca Place
Hobart Tasmania 7004
Australia
Phone +61 3 6223 6834
www.terrapin.org.au