

TERRAPIN

ANNUAL REPORT
2021



**Terrapin acknowledges the
Tasmanian Aboriginal people
as the traditional owners of
this island lutruwita.**



Caption: Denni Proctor and Jordy Gregg in A Not So Traditional Story. Image: Bryony Jackson.

About

From our island home in Tasmania, Terrapin explores beyond the borders of contemporary puppetry and makes Tasmanian lives better through art and culture.

Celebrating our 40th anniversary in 2021, our in-theatre and touring productions transport children and families to incredible places with narratives of adventure, humour and beauty. Our large-scale installation and puppetry experiences make audiences of all ages essential creators in transforming public space.

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 Tasmania's MONA FOMA 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 artform and the world.



Visitors to Terrapin's 40th anniversary exhibition at the Tasmanian Museum and Art Gallery, October 2021. Image: Peter Mathew

2021 Highlights

126,331

People saw a Terrapin work

16,846

Children saw Scaredy Cat at school

37

Creatives/performers were employed

292

Performances

7

Works premiered



Chair's report

2021 was a watershed year for Terrapin. It was a year in which the company celebrated its 40th birthday – a significant achievement for any small to medium company in the not-for-profit sector.

The company's 40th birthday celebration evening, held amongst an exhibition of Terrapin's puppets from across the decades at the Tasmanian Museum and Art Gallery, enabled those who have been part of the Terrapin family over the decades to come together. We recognised the important contribution that Terrapin has made, and continues to make, to Tasmania and to the arts. The milestone provided the opportunity to reflect on the legacy of all who have had gone before and fuelled our passion to ensure that the future of the company remains strong.

Terrapin was invited to join the National Performing Arts Partnership Framework (NPAPF) in 2021. This invitation delivers a minimum of four years' funding in a partnership brokered between the state and federal funding bodies. Our deepest appreciation goes to Arts Tasmania through the Minister for the Arts, the Hon Elise Archer and to the Australia Council for the Arts for recognising the artistic and public value that Terrapin provides to our audiences, our artists, our artform and, more broadly, to the industry.

This unprecedented investment in the company, and the stability that the NPAPF funding offers, had an immediate effect on Terrapin's burgeoning artistic and

business capacity, evident in the company's significant growth. In the midst of the pandemic, we premiered seven new works and increased our audiences by 367%. Along with our regular schools touring and theatre-based works, we expanded our outdoor works which were perfectly tailored for pandemic-era performance. We also began to explore the resonance of puppetry in aged care and will continue to build on the opportunities that the artform provides for play and imagination for our community's elders.

We doubled our permanent staffing and income from corporate and business partnerships grew exponentially, as did income from donations and philanthropic contributions. These corporate and business partnerships are an important enabler of our work. We welcomed our first Access Partner, Blundstone, and together founded a new program that allowed 4,000 Tasmanian children in low-income schools to see our school touring production for free. Our Design Partner Futago has been a long-term and valued supporter of the company. Our Project Partners the City of Hobart, Fullers Bookshop, the University of Tasmania, Recovery Circular Hub, the Tasmanian Aboriginal Centre and Secret Lab build connections for the company and deliver significant support. We also acknowledge and thank our Media Partners, The Hobart Magazine and ABC Radio Hobart, and our Supporters, Salamanca Arts Centre, Think Big and the Old Woolstore Apartment Hotel.

One of the key drivers for creating our work is to share it with audiences and this year we worked with a number of Presenting Partners who enabled us to reach diverse audiences in such large numbers. Thanks to Home of the Arts, Gold Coast; Mona Foma; Junction Arts Festival; the Tasmanian Museum and Art Gallery; Theatre North at the Princess; Theatre Royal; The Unconformity; and a host of Tasmanian festivals and events who welcomed Tip Duck.

In a year where change and uncertainty were the norm, Terrapin went from strength to strength under the careful stewardship of Artistic Director Sam Routledge and Executive Producer Belinda Kelly, with support from Designer/Maker Bryony Anderson, Marketing and Partnerships Manager Laura Jones and Production Manager Ryan Mahony. As a Board we extend our thanks to them and as Chair I would like to thank my fellow Board members and acknowledge Rod Anderson and Olive Tilsley who retired during the year.

The achievements of the company over the year are testament to this fiercely creative and important contributor to the cultural landscape. A fitting way to celebrate a milestone birthday.

Fiona Barber
Chair

Executive report

The stories Terrapin tells are told in different ways; sometimes using words, typically using pictures. A puppet is, after all, essentially a picture designed to move in real time in front of your eyes.

Numbers tell stories too. Over the last two years of the pandemic, we've all had the communal experience of being consumed with numbers, and anticipation of trends; keenly interested in lines and curves as we've tried to crystal-ball a future that feels slippery and evasive.

Within the company, perhaps both looking to defy the almost nation-wide shut down of the performing arts and events sector, and to feel we were making the most of our opportunity to remain working and presenting when most of our national peers were in lockdown, we became very focussed on numbers. Obsessively focussed on numbers. We were driven to keep them up as much as possible, to deliver while we could; for audiences, artists and the sector. Were we employing as many artists as we could? People who had access to no other work? We looked at the map. Where weren't we going? Could people in every area of Tasmania conceivably have a chance to see our work for free during the year? Would it be possible to tour off the island? How could we bolster the local economy by supporting events? Would we still be able to undertake our annual schools tour? What about aged care?

While they grew over the last year, numbers have always been an important part of Terrapin's narrative. A number can represent a person whose life might be made better by an encounter with us, and speaks to a return on public investment. Our broad purpose is to make all Tasmanian lives better through art and culture. Fulfilling this purpose means we need to go to where all the Tasmanians are, which means we go to a lot of places to meet a lot of different types of people. What is great about Tasmania

is what is great about Terrapin. Our strength is in our compact size, our diversity, our ability to adapt and to ambitiously seek new opportunities to make a difference. Because we do deeply believe that what we do makes a difference and the more people we put ourselves in front of, the greater the opportunity for making lives better through art and culture.

In this second Covid year, Terrapin has been able to shift focus quickly to making and adapting work for where audiences are able to see it, working with rather than railing against the restrictions of the pandemic. We began to speak of 'chasing down our audiences', appearing in unexpected places. This has resulted in a greater focus on work in public space, with Ibsen our giant ibis travelling to every corner of Tasmania to community events and agricultural shows, and our interactive drawing work Infinite Monster engaging audiences in South Australia and Queensland.

In terms of theatre works, we were so thankful to be able to return to Tasmanian schools in 2021, after a cancelled tour in 2020. We returned to serve a key audience for the company and kick off an important access program supported by Blundstone.

But back to the numbers that tell our story for 2021. With 4 full-time staff and 37 artists we reached 126,331 people; from 1-year-olds at community festivals, to 95-year-olds in aged care centres. We took 2 planes to Flinders Island, played in 3 states and had 1 big 40th birthday bash at a museum. We increased our audiences in schools by 56% and bettered our box office record in theatres by 47%. There is only 1 Nathan Maynard who can write an extraordinary play in A Not So Traditional Story, an experience that changed his community's relationship with the theatre forever. 4 young Tasmanians also took 1 scared little cat to

delight and inspire over 16,000 children in 85 schools all around the state. Driven by an extra impetus to make hay while the sun shone, these record numbers are most impressive to us for demonstrating what we can do in Tasmania with support from very diverse audiences and stakeholders.

And then there are the stories that go beyond numbers, like Terrapin being invited into the National Performing Arts Partnership Framework (NPAPF). We proudly join the Tasmanian Symphony Orchestra as the only Tasmanian representatives amongst illustrious interstate peers such as the Australian Ballet and the Sydney Theatre Company. Our track record of commitment to puppetry and intergenerational audiences, plus our local impact, were key factors in being invited into this prestigious framework. Joining this group provides Terrapin with greater funding stability, to be able to grow and reach more audiences in more places; again a numbers and impact game. This significant change for the company allowed us to double our team, appointing a full-time production manager and marketing and partnerships manager, the first time the company has had these positions for over a decade. These new recruits also have a keen interest in the story of numbers: further measuring our reach and impact and streamlining our production processes.

So at the end of 2021, we were all very tired – but also galvanised by what we offer to Tasmanians' quality of life. And as we look forward to 2022, unified behind our purpose, we remind ourselves that records set are made to be broken.

Sam Routledge
Artistic Director

Belinda Kelly
Executive Producer

PROGRAM



Productions

A Not So Traditional Story

Terrapin returned to Tasmanian theatres for the first time since 2019 with *A Not So Traditional Story* by and with Nathan Maynard.

This classic quest tale follows two young 'uns, Wurangkili and Timita, as they journey across the island of Iutruwita in search of the oldest of old elders. They find new and unexpected friends along the way, engaging children with the voice of a new generation of Tasmanian Aboriginal performing artists.

A Not So Traditional Story enjoyed our best-ever sales for a Tasmanian theatre season, with an increase of 47% on our previous record. In both Hobart and Launceston we welcomed members of the Tasmanian Aboriginal community to a free performance, booked out in both locations.

Earl Arts Centre, Launceston 29 September – 2 October

Theatre Royal, Hobart 7 – 10 October

Ticketed attendance (paid) 1,352

Ticketed attendance (unpaid) 471

Credits

Director: Sam Routledge

Writer: Nathan Maynard

Composer: Matthew Fargher

Set and Costume Design: Michelle Boyde

Puppet Design & Construction: Bryony Anderson & Sabrina Evans

Basket and Water Carrier Construction: Lillian Wheatley

Creation Story Character Design: Lillian Wheatley

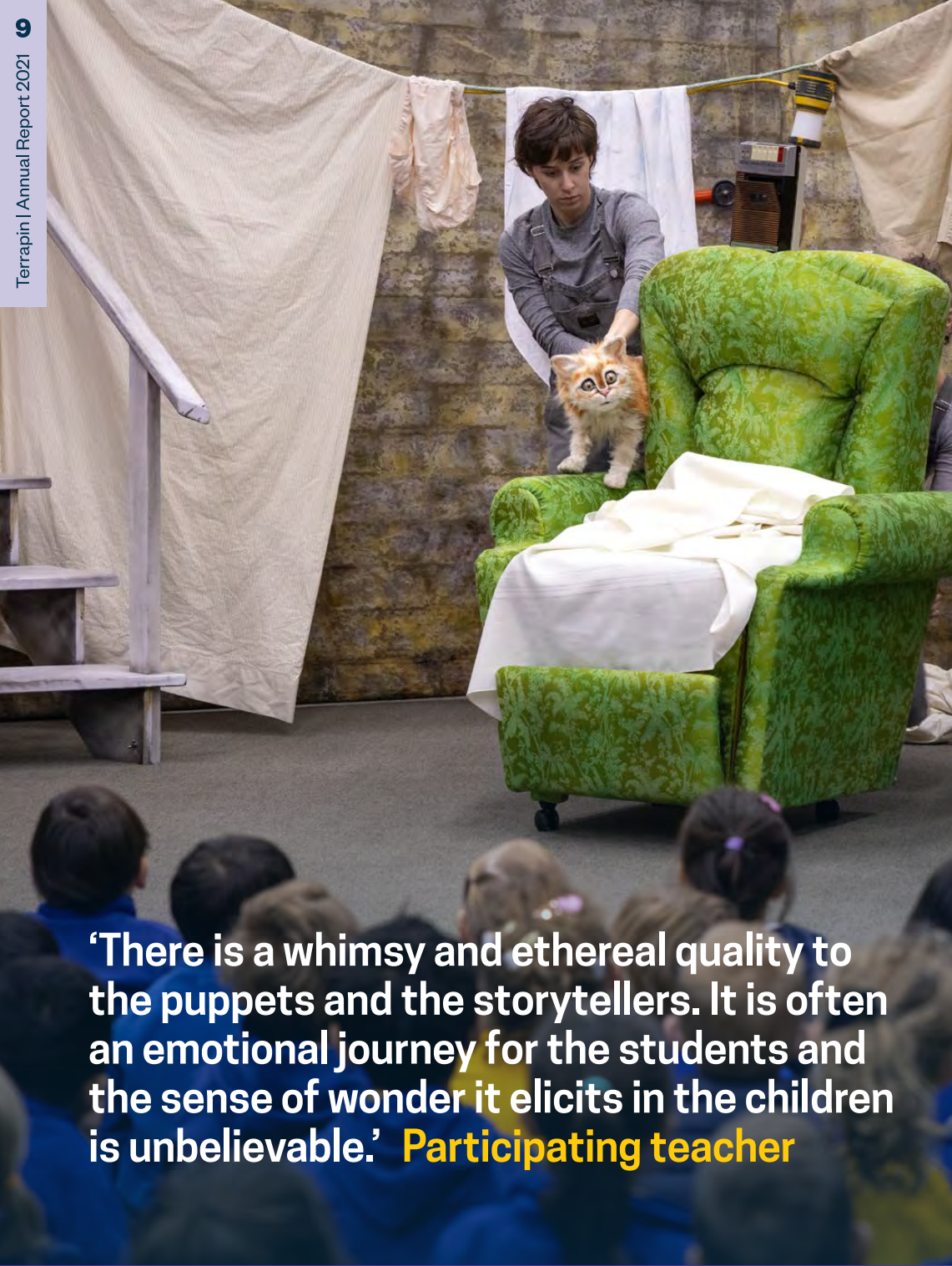
Backdrop Design and Construction: Michelle Maynard

Voice of Wombie: Aunty Wendal Pitchford

Performers: Jayla Booth, Noah Casey, Jordy Gregg, Nathan Maynard, Denni Proctor

“The two lead characters ... enjoy real character development, and Maynard’s writing skilfully allows them to exist simultaneously in both traditional and contemporary worlds. As a catalyst for discussion of Tasmania’s dark and bloody history, it is an effective tool, as child-friendly and engaging as one could hope to find.”

ArtsHub



‘There is a whimsy and ethereal quality to the puppets and the storytellers. It is often an emotional journey for the students and the sense of wonder it elicits in the children is unbelievable.’ **Participating teacher**

Scaredy Cat

Scaredy Cat by Finn O’Branagáin toured Tasmanian schools from July – November 2021, reaching children in the most remote parts of the island.

Scaredy Cat comes from a long line of fierce hunters, hired for the biggest jobs, with the meanest rodents. When an urgent call comes in, it’s Scaredy’s turn to do the family proud. Only problem is, she’s terrified of mice. This tale of courage and compassion delighted children from kindergarten to year six.

Our tour included a four-day residency on Flinders Island, delivering workshops and a performance to all students in the school.

In 2021 we welcomed Blundstone as our access partner for the Scaredy Cat tour. Recognising that cost can be a barrier to access for many schools, Blundstone supported over 4,000 students in schools around the state to see Scaredy Cat for free.

Patternmakers completed a multi-year impact study of Terrapin’s school touring program with Scaredy Cat, providing valuable insights into the benefits of the program. Over 85% of Tasmanian primary schools have welcomed a Terrapin production since 2005, achieving a 94% satisfaction rating with teachers and 98% with students.

‘For our students they don’t often get to experience artistic performances such as these. Exposure to art in all its forms is very important, so they are aware of what is out there and possible pathways for them in future.’ – Teacher, Patternmakers survey

Tasmanian schools 20 July – 12 November

Credits

Writer: Finn O’Branagáin

Director: Sam Routledge

Original Design: Bryony Anderson

Composer: Dylan Sheridan

Performers: Noah Casey, Felicity Horsley, Lucy McDonald, Shannon McGurgan, Bella Young

Puppet Design and Construction: Bryony Anderson, Jon Bowling, Gab Paananen

Scaredy Cat

Toured to Tasmanian schools right around the state:

Access schools in bold

Austins Ferry

Battery Point

Beaconsfield

Bellerive

Bicheno

Blackmans Bay

Boat Harbour

Bridgewater

Bridport

Bruny Island

Burnie

Cambridge

Campbell Town

Claremont

Clarendon Vale

Collinsvale

Cygnet

Devonport

Dover

Dunalley

Flinders Island

Forest

Franklin

George Town

Glen Huon

Herdsman's Cove

Hobart

Howrah

Invermay

Launceston

Legana

Longford

Margate

Mole Creek

Moonah

Mt Nelson

Natone

New Norfolk

New Town

Newstead

Nicholls Rivulet

North Hobart

Queenstown

Ravenwood

Rokeyby

Rosebery

Rosetta

Sandy Bay

Sassafras

Smithton

Snug

South Arm

South Hobart

St Helens

St Marys

Taroona

Triabunna

Ulverstone

Warrane

Wesley Vale

West Hobart

Westerway

Wilmot

Zeehan

16,846

students saw Scaredy Cat

85

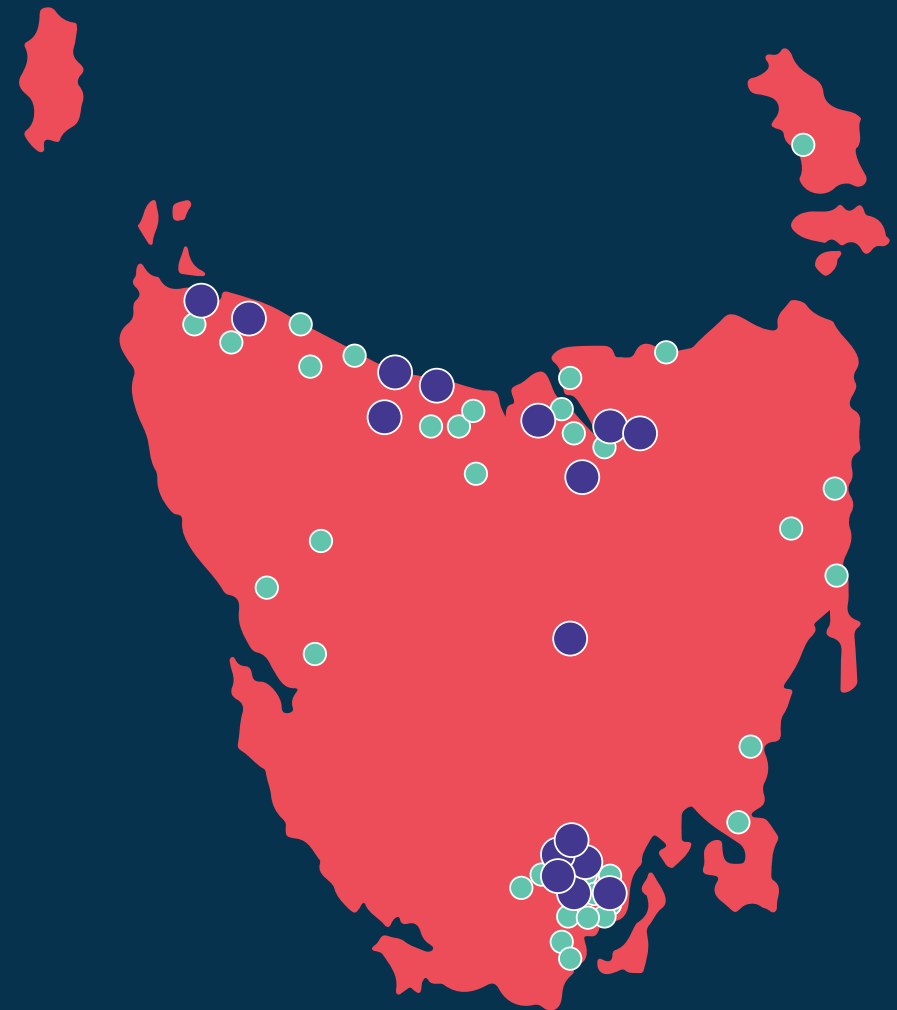
schools visited

4,261

of them saw it for free thanks
to Access Partner Blundstone

115

performances



Tip Duck

Roving and outdoor performance Tip Duck enjoyed a high booking rate and exceptional audience reach in 2021, visiting markets, fairs and music events around Tasmania.

Tip Duck follows our hero, Jeremy, an aspiring entrepreneur who finally has an idea that will make him rich. I.B.I.S (International Bin Integration Services) will train birds commonly known as Tip Ducks to keep our world clean and tidy. Enter Ibsen, the world's first rubbish-collecting ibis. But on launch day everything goes wrong, with hilarious (and messy) consequences.

Tip Duck was performed in arts and non-arts environments around the state (and country), reaching over 59,700 people at:

AgFest, Carrick TAS

Bay of Fires Winter Arts Festival, St Helens TAS

Glenorchy Carols, Glenorchy TAS

HOTA, Gold Coast QLD

Junction Arts Festival, Launceston TAS

Mount Roland Folk Festival, Mount Roland TAS

Royal Hobart Show, Hobart TAS

Salamanca Market, Hobart TAS

Sustainable Living Festival, Launceston TAS

Tasmanian Aboriginal Centre festival, Hobart TAS

Tasmanian Museum and Art Gallery, Hobart TAS

24 Carrots Spring Carnival, Berriedale TAS

Reach at public events 59,734

Credits

Devised by: Marcus McKenzie, Sam Routledge and Felicity Horsley

Writer: Marcus McKenzie

Director: Sam Routledge

Puppet Design and Construction: Bryony Anderson

Performers: Noah Casey, Felicity Horsley, Greta Jean, Shannon McGurgan

Supported by the Restart Investment to Sustain and Expand (RISE) Fund - an Australian Government Initiative.



Junction Arts Festival, Launceston, September 2021. Image: Nick Hanson/LUSY Productions

Beyond the theatre

Forever Young: Exploring Puppetry in Aged Care Settings

In 2021 we piloted new program Forever Young: Exploring Puppetry in Aged Care Settings. Supported by seed funding from Arts Tasmania, Forever Young recognises the importance of engaging, thoughtful activities for people living in aged care facilities.

Terrapin project manager and drama therapist Dannielle Jackson led exploratory visits to seven aged care groups/ facilities, which varied in type and level of care. Our outreach included performing Scaredy Cat to aged care residents, as well as to an intergenerational group of independent seniors and pre-school children at Mathers House in Hobart. We trialled one-on-one puppet interaction with residents and short, tailored performance.

Forever Young was evaluated by Mary Ann Hunter from the University of Tasmania, bringing rigour to our trial and ensuring future programs are created in response to the interests of residents. We continue to develop Forever Young with the aim of creating a diverse suite of programs tailored to older Tasmanians for roll out in 2022 and beyond.

Tasmanian aged care facilities July – November

‘There is that component to puppetry that things look unreal and the play, the fantasy of them is just very inviting for residents that promotes curiosity ... [and a] potential for lovely incidental activity between residents as well as families and children that may be visiting to build wonderful moments of shared joy.’ – Aged care therapy manager



‘It was good fun, reminded me of mum and dad. It took me back to my childhood.’ **Resident**

Beyond the theatre

The Inexplicably Convoluted Peregrination of Jessica Parrot

In the depths of Hobart winter, Terrapin and award-winning cartoonist First Dog on the Moon collaborated on an evolving interactive installation in the window of Hobart's iconic independent bookshop, Fullers. The windows were transformed into colourful illuminated comic strip dioramas displayed night and day, enlivening a winter street for audiences of all ages.

Jessica Parrot is facing a dilemma: smooth-talking sugar gliders have moved into the neighbourhood with ideas for a ritzy new development. Over the three weeks of the installation, Jessica's story unfolded in three episodes, echoing First Dog on the Moon's weekly newspaper cartoons.

Terrapin designer/maker Bryony Anderson set a challenge for this project: to work entirely with salvaged or recycled materials. Supported by the Recovery Circular Hub, Glenorchy, Jessica Parrot was our most sustainable work to date and leads the way for future projects.

Fullers Bookshop, Hobart 9 July – 1 August

Reach 25,000

Credits

Writer & cartoonist: First Dog on the Moon

Designer: Bryony Anderson

Makers: Edith Perrenot & Greta Jean

Design Intern: Freya Piscioneri-Young

Supported by Restart Investment to Sustain and Expand (RISE) Fund - an Australian Government Initiative and Creative Hobart.



The Inexplicably Convoluted Peregrination of Jessica Parrot installed at Fullers Bookshop, July 2021. Image: Jacob Collings

Shadow Play

Shadow Play, a workshop for years 3 and 4, was piloted in 2021 in direct response to teachers' desire for more hands-on puppetry and creative learning experiences for students. It opens a world of storytelling potential to teachers and students through the medium of shadow puppetry, a form that can easily be explored further at home or in the classroom.

Students experience a taster of all the key ingredients in putting on a show: story, character, design and construction, direction, sound effects and performance. And, of course, an appreciative audience!

Shadow Play facilitators travelled to Flinders Island for two days of workshops, bringing this experience to the entire junior school.

'It provides rich exploratory learning and would enable students to follow that process to create their own shadow play.' – Participating teacher

'Its hand on and creative aspects are so valuable. It can allow students to experience success and belonging, both of which can be lacking in some students' experience of regular classroom time.'
– Participating teacher

Tasmanian schools 5 August – 8 November

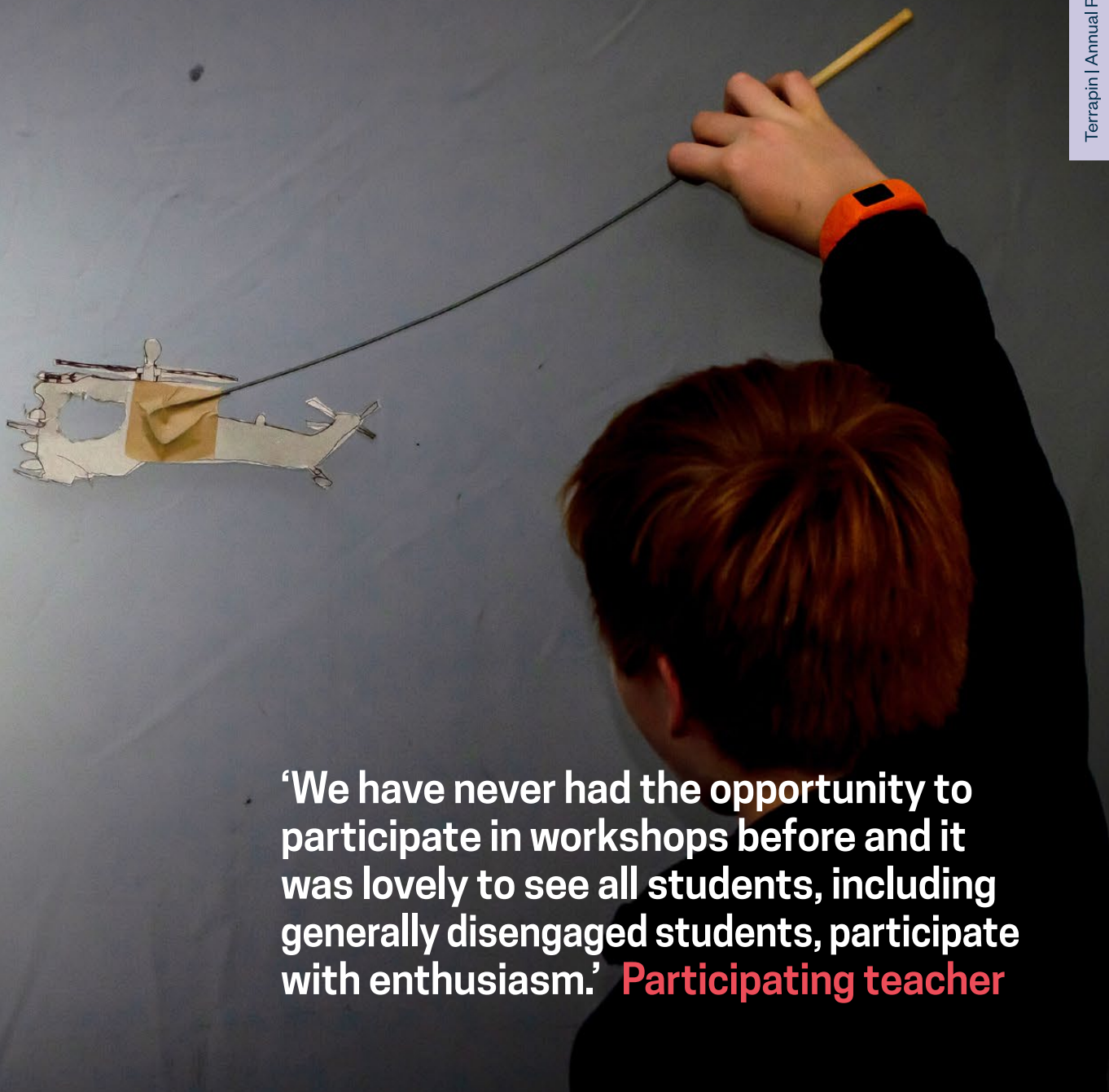
Ticketed attendance 550

Credits

Story conception, design and puppet making:

Bryony Anderson

Facilitators: Bryony Anderson, Greta Jean, Tanya Maxwell, Sara Wright



'We have never had the opportunity to participate in workshops before and it was lovely to see all students, including generally disengaged students, participate with enthusiasm.' Participating teacher

Beyond the theatre

Infinite Monster

Taking the classic drawing game Exquisite Corpse to new heights, Infinite Monster invites players to draw the head, legs or torso of a creature from their imaginations, each on individual screens. Meanwhile, the newly-formed monster is revealed in awe-inspiring largeness – sometimes scary, sometimes comical – looming high up over the crowd. The possibilities are infinite!

Dream Big, Adelaide 18 – 23 May

HOTA, Gold Coast 25 – 29 September

Reach 1,933

Credits

Created by: Matt Daniels, Jonathon Oxlade and Sam Routledge

Director: Sam Routledge

Design: Jonathon Oxlade

Video and System Design: Matt Daniels

Photographic Textures: Ned Daniels

Tent and Costume Art: Tom O'Hern

Facilitators: Jessie Brough, Matt Daniels, Ellen Roe



Beyond the theatre

The Ubus

Terrapin's grotesque giant puppets, Ma and Pa Ubu, returned to MONA FOMA in 2021 for a series of roving performances. They moaned, groaned and squabbled in Launceston and Hobart during each festival weekend.

MONA FOMA, Launceston

15 – 17 January

MONA FOMA, Hobart

22 – 24 January

Reach 5,036

Credits

Writer: Willoh S Weiland

Director: Sam Routledge

Puppet Maker: Bryony Anderson

Performers: Felicity Horsley,
Shannon McGurgan

“A flexible approach to puppetry has helped Terrapin endure and thrive, long after the beloved Tasmanian company was established by the late Jennifer Davidson in 1981.” **ArtsHub**

Beyond the theatre

Anthem Anthem Revolution workshop

In 2021, Terrapin invited 10-to-12-year-olds to revolutionise the Australian national anthem. Over a week of theatre games, song writing workshops and discussion, a group of young Tasmanians began the process of reimagining the Australian national anthem into a song which speaks of their community, their dreams and their vision of the country.

This work will continue to be developed in 2022 under commission by and for presentation at the Birmingham 2022 Festival, part of the 2022 Commonwealth Games.

Terrapin loft, Hobart

27 September – 1 October

Participants 10

Credits

Workshop Facilitators: Alex Walker, Davina Wright

Workshop Assistant: Billie Rankin

Anthem Anthem Revolution and the Tasmanian Symphony Orchestra. Image: Peter Mathew



Random Impulse installed in Queenstown. Image: Rémi Chauvin, courtesy of The Unconformity

Random Impulse

A microphone is propelled by an air compressor in a violent and automated choreography. As the microphone strikes the walls and floors, it creates random patterns of digital impulses which influence the environment in a rhythmic, thudding chorus.

This immersive new sound work from Dylan Sheridan was set to premiere at The Unconformity 2021. Due to the heartbreaking cancellation of the festival as it opened, the work is yet to be presented to the public.

**The Unconformity,
Queenstown 15–17 October**

Attendees 0

Credits

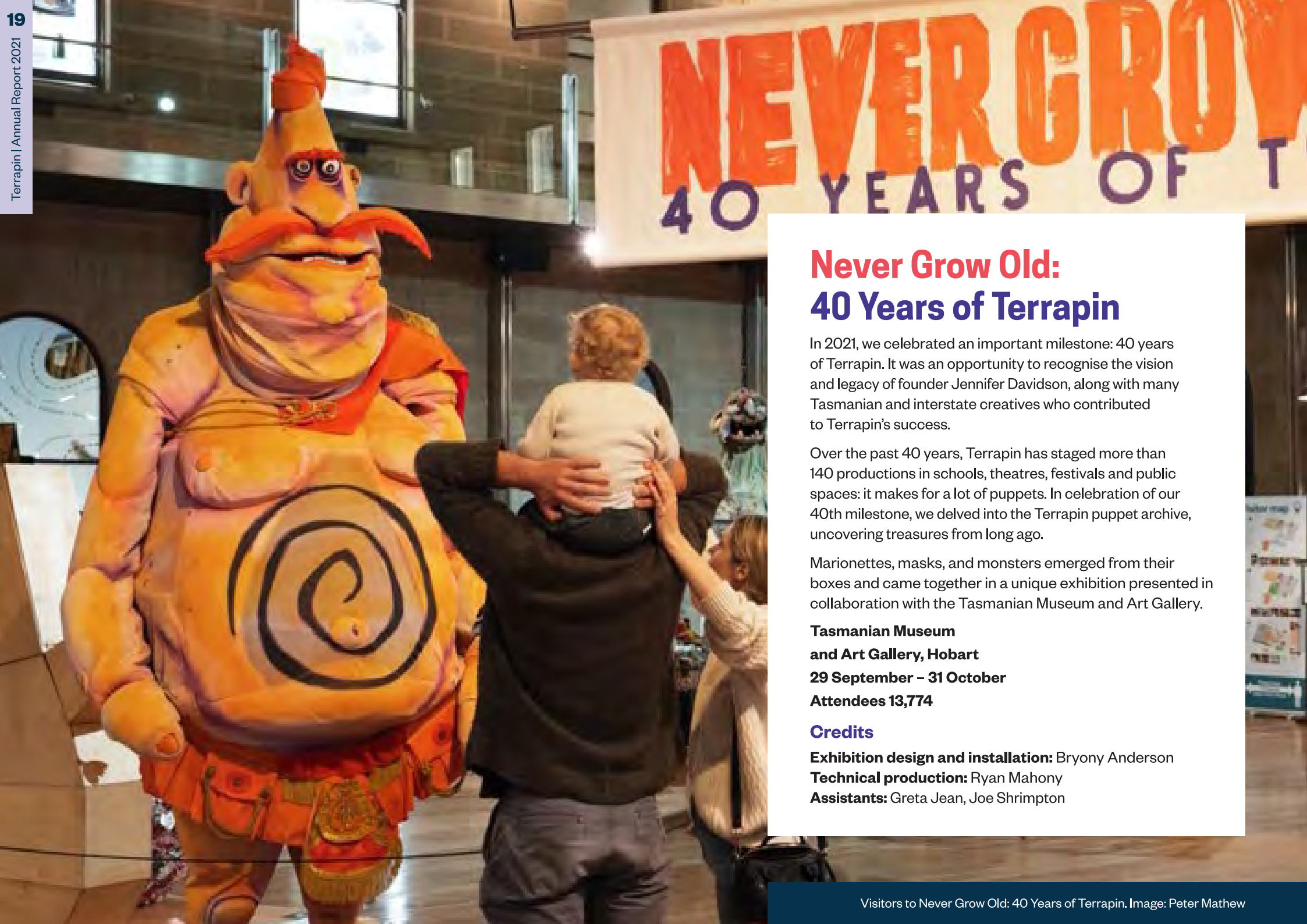
Artist: Dylan Sheridan

Dramaturg: Sam Routledge

Produced by Terrapin

40 YEARS OF TERRAPIN





Never Grow Old: 40 Years of Terrapin

In 2021, we celebrated an important milestone: 40 years of Terrapin. It was an opportunity to recognise the vision and legacy of founder Jennifer Davidson, along with many Tasmanian and interstate creatives who contributed to Terrapin's success.

Over the past 40 years, Terrapin has staged more than 140 productions in schools, theatres, festivals and public spaces: it makes for a lot of puppets. In celebration of our 40th milestone, we delved into the Terrapin puppet archive, uncovering treasures from long ago.

Marionettes, masks, and monsters emerged from their boxes and came together in a unique exhibition presented in collaboration with the Tasmanian Museum and Art Gallery.

**Tasmanian Museum
and Art Gallery, Hobart**
29 September – 31 October
Attendees 13,774

Credits

Exhibition design and installation: Bryony Anderson
Technical production: Ryan Mahony
Assistants: Greta Jean, Joe Shrimpton

Celebrating 40

Artists, colleagues, supporters and friends gathered to mark 40 years of Terrapin creating puppetry works for children and families in Tasmania, Australia and the world.



Friends and colleagues celebrate 40 years of Terrapin. Images: Jacob Collings

Public programs

Never Grow Old: 40 Years of Terrapin was accompanied by a suite of public programs. This included:

Shadow Play

1 October

Participants 17

Terrapin ran shadow puppetry workshop Shadow Play for a group of 8-to-12-year-olds during the school holidays.

Tip Duck

6 October

Attendees 60

Tip Duck performed in the TMAG courtyard as part of the Museum's school holiday program.

A Night at the Museum with ABC Radio Hobart

11 October

Attendees 45

ABC Radio Hobart Drive presenter Kylie Baxter broadcast live from Never Grow Old, hosting interviews with Terrapin and TMAG staff.

Panel discussion: Can Design Save the World?

13 October

Attendees 45

Terrapin designer/maker Bryony Anderson explored this question with Rena Dare, director, Recovery Circular Hub and Niklavs Rubenis, senior lecturer, object design, University of Tasmania, moderated by ABC Radio Hobart presenter Ryk Goddard.



Bryony Anderson in conversation with Kylie Baxter on ABC Radio Hobart. Image: TMAG/Angelica Willis

Scaredy Cat video game

Terrapin collaborated with Hobart-based game developer Secret Lab to create a two-minute 'slice' of a video game based on Scaredy Cat. Building on the world created for school touring production Scaredy Cat, the game asked players to learn special skills to battle a trio of mice.

Students in two classes at Goulburn Street Primary School in Hobart tested the game, offering valuable feedback and suggestions for improvement.

'I loved the graphics and it looks like it has lots of effort put into it.' – Student

Goulburn Street Primary School, Hobart

1 December

Participants 50

Credits

Game design: Jon Manning, Paris Buttfield-Addison

Dramaturg: Sam Routledge

Facilitators: Belinda Kelly, Laura Jones

This project was assisted through Arts Tasmania and Screen Tasmania by the Minister for the Arts.

Digital strategist-in-residence program

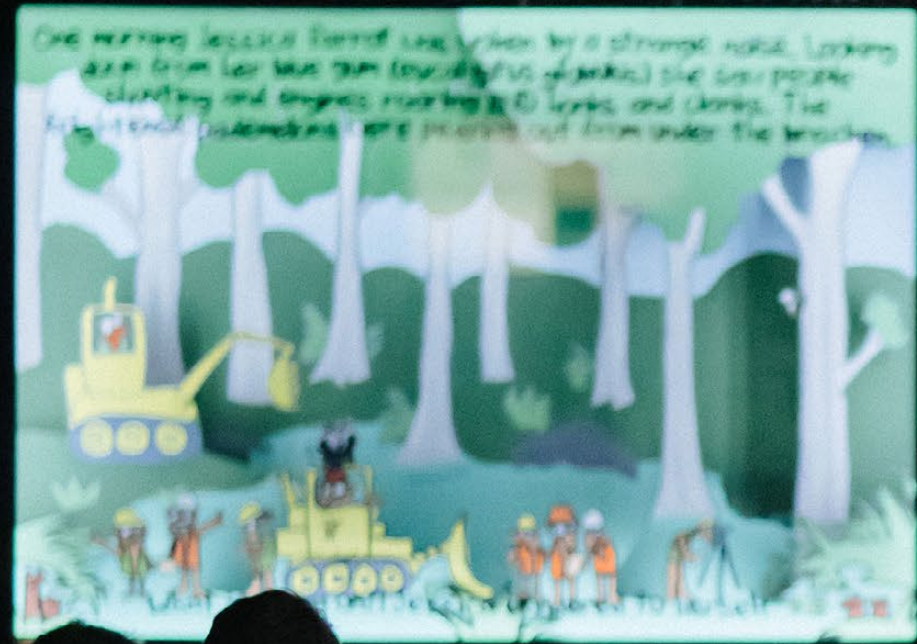
Terrapin joined the Australia Council for the Arts' inaugural Digital Strategist-in-Residence program in late 2021. Working with Sydney-based strategist Claire Evans, we evaluated our current digital activities, dreamed big about what we would like to achieve through digital means, and developed an action-based strategy to get there.



PEOPLE

The Inexplicably Convolutad

One morning Jessica Parrot was woken by a strange noise. Looking
down from her blue gum (possibly not a species) she saw people
climbing and digging marking G.O. tracks and chains. The
folks in their costumes were peering out from under the branches.



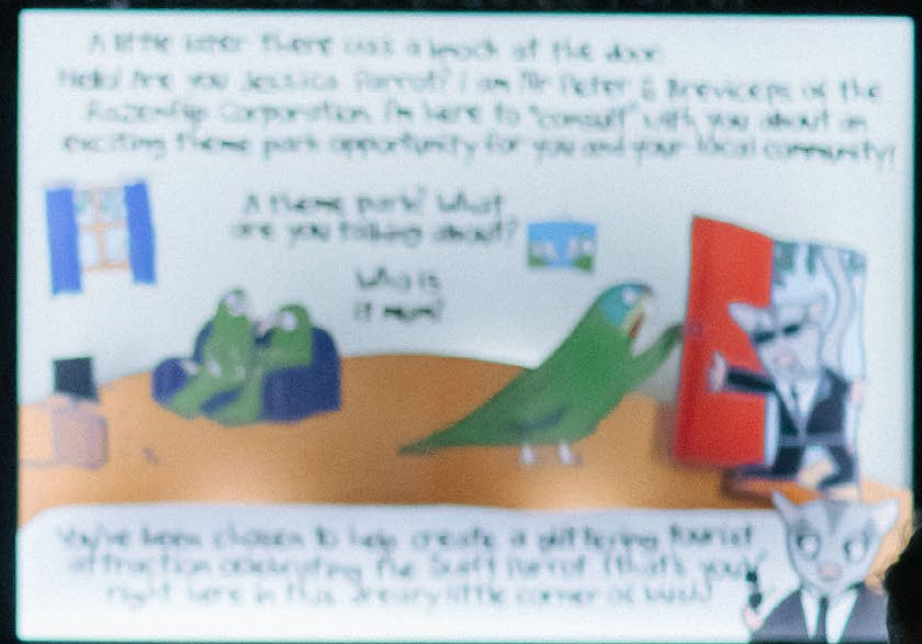
The illustration shows a green forest with tall, thin trees. In the foreground, a yellow excavator is working on a path. Several workers in orange safety gear are visible. The scene is brightly lit, suggesting a sunny day.

Peregrination of JESSICA Parrot

A little later there was a knock at the door.
Hello are you Jessica Parrot? I am Mr Peter G Breivicks of the
RazzerUp Corporation. I'm here to "consult" with you about an
exciting theme park opportunity for you and your local community!

A theme park? What
are you talking about?

Who is
it for?



The illustration depicts a green parrot with a blue beak and feet, standing on a brown mound. To the right, a man in a black suit and white shirt is holding a red folder. The background is a simple landscape with a blue sky and a small building.

We've been chosen to help create a gift giving tourist
attraction celebrating the Swift Parrot. (That's you!)
right here in this lovely little corner of bush!

Associate Artist

Dylan Sheridan

Dylan Sheridan is a composer and artist based in Tasmania, who collaborated closely with Terrapin in his role as Associate Artist. Dylan composed the dynamic soundtrack of over 300 sounds for Scaredy Cat and worked with Artistic Director Sam Routledge on creative development for 2022 work All Day Breakfast.

Dylan was set to present new site-specific sound work Random Impulse at The Unconformity festival in October 2021, with producing support from Sam Routledge and Terrapin. We look forward to remounting the work in the future.



Board, staff, creative credits

Board

Fiona Barber (Chair)
Rod Anderson (until March 2021)
Greg Findlay
Fenn Gordon
Anne-Marie Heath
Prue Horne
Sara Maynard
Marcus Murphy
Mark Thomas
Clive Tilsley (until March 2021)

Staff

Sam Routledge, Artistic Director
Belinda Kelly, Executive Producer
Bryony Anderson, Designer/Maker
Laura Jones, Marketing & Partnerships Manager
Ryan Mahony, Production Manager
Kevin O'Loughlin, Finance Manager
Dylan Sheridan, Associate Artist
Dannielle Jackson, Project Manager – Forever Young

Artists & Production Staff

Director: Sam Routledge

Writers: Gita Bezard, Nathan Maynard, Marcus McKenzie, Finn O'Branagáin

Writers under commission

Gita Bezard, Dan Giovannoni, Finegan Kruckemeyer



Designers/Makers: Bryony Anderson, Jon Bowling, Paul Colegrave, Greta Jean, Gabrielle Paananen, Edith Perrenot, Freya Piscioneri-Young, Gabbee Stolp

Composer/Sound Artist: Dylan Sheridan

Lighting Designer: Nicholas Higgins

Scenic Design: Charlotte Lane

Performers/Puppeteers: Jayla Booth, Noah Casey, Rosie Grace, Jordy Gregg, Felicity Horsley, Dannielle Jackson, Greta Jean, Nathan Maynard, Scout McDonald, Shannon McGurgan, Marcus McKenzie, Denni Proctor, Bella Young

Photographers/Videographers: Jacob Collings, Peter Mathew, Joseph Shrimpton

Artists: First Dog on the Moon, Tom O'Hern

Artist Facilitators: Matt Daniels, Greta Jean, Tanya Maxwell, Billie Rankin, Alex Walker, Davina Wright, Sara Wright

Contract Production Managers: Andrew MacDonald, Simon Rush

Stage Managers: Jessie Brough, Ellen Roe

Casual Technician: Karl Sanger

Our Partners

Government Partners



Access Partner



Design Partner



Media Partners



Supporters



Project Partners



Donors

We are warmly grateful to everyone who made a donation to Terrapin in 2021, supporting us to continue reaching Tasmanians all over the island.

Fiona Barber

Sharen Chant

Bruce Clapham

Greg Findlay

Fenn Gordon

Anne-Marie Heath

Guy Hooper

Prue Horne

Pia Howells

Belinda Kelly

Sara Maynard

Marcus Murphy

Sam Routledge

Peter Sands

Mark Thomas



FINANCIAL REPORTS



Directors' report

Statutory Directors' Report

The Board Members present their report, together with the accounts of Terrapin Puppet Theatre Limited for the year ended 31 December 2021

DIRECTORS

Name	Number of Meetings Attended	Occupation
Rod Anderson (to March)	Nil of two meetings	Semi-retired Arts Producer
Fiona Barber, Chair	Six of six meetings	Government Manager
Greg Findlay	Four of six meetings	Marketing Manager
Fenn Gordon	Four of six meetings	Executive Arts Producer
Anne-Marie Heath	Six of six meetings	Executive Arts Director
Prue Horne	Four of six meetings	University Senior Manager
Sara Maynard	Five of six meetings	Manager
Marcus Murphy, Vice-Chair	Five of six meetings	Creative Director
Mark Thomas	Six of six meetings	Company Owner/ Director
Clive Tilsley (to March)	Two of two meetings	Company Owner/ Director

Directors' Declaration

It is the opinion of the Board of Terrapin Puppet Theatre Ltd. that:

1 (a) the accompanying Income and Expenditure Statement is drawn up so as to give a true and fair view of the net income of the company for the year ended 31 December 2021; and

(b) the accompanying Statement of Financial Position is drawn up so as to give a true and fair view of the state of affairs of the Company as at 31 December 2021.

2 (a) at the date of this statement there are reasonable grounds to believe that the Company will be able to pay its debts as and when they fall due; and

(b) the financial statements and notes satisfy the requirements of the Australian Charities and Not-for-profits Commission Act 2012.

This statement is made in accordance with a resolution of Directors and is signed in accordance with subsection 60.15(2) of the Australian Charities and Not-for-profits Commission Regulation 2013.

Director _____ Fiona Barber

Director _____ Marcus Murphy

Dated this 18th day of February 2022

Statement of Profit and Loss

For the year ended 31 December 2021

INCOME	2021	2020
	\$	\$
Government	994,744	702,260
Performances & events	237,054	129,847
Private sector	99,524	3,966
Other activities	6,350	1,440
Other earned	887	6,607
Total	1,338,559	844,120
EXPENDITURE	2021	2020
	\$	\$
Salaries & fees	888,091	538,330
Production & touring	208,765	62,860
Other operating expenses	237,485	115,197
Total	1,334,341	716,387
Net surplus (deficit)	4,218	127,733

Statement of Financial Position

As at 31 December 2021

ASSETS	2022	2021
	\$	\$
Current assets		
Cash & cash equivalents	907,105	978,720
Other current assets	91,811	37,291
Total current assets	998,916	1,016,011
Non-current assets		
Property, plant & equipment	46,185	1,893
Total assets	1,045,101	1,017,904
LIABILITIES	2022	2021
	\$	\$
Trade & other payables	102,341	71,863
Provisions	35,497	24,387
Income received in advance	461,390	480,000
Total liabilities	599,228	576,250
Net assets	445,872	441,654
EQUITY	2022	2021
	\$	\$
Current year earnings	4,218	127,733
Retained earnings	441,654	313,921
Total equity	445,872	441,654