



TERRAPIN

ANNUAL REPORT
2022



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



Scout McDonald and Greta Jean perform in *The Paper Escaper*. Image: Peter Mathew

Cover image: Bella Young visits an elderly resident with a puppet with *Forever Young*; Puppetry in *Aged Care*. Image: Peter Mathew



About

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

For over 40 years, our in-theatre and touring productions have transported 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.

2022 Highlights

134,758
People saw a Terrapin work

15,338
Children saw *The Paper Escaper*
at school

75
Creatives/performers employed

267 Performances

5 Premiere works

2 International engagements



Performers Scout McDonald, Noah Casey and Greta Jean answer student questions after a performance of *The Paper Escaper*. Image: Peter Mathew

Chair's report

One of the key drivers for Terrapin's work is the belief that we can make the lives of those who engage with the company all the richer for the experience - whether that be through our schools touring program, theatre shows, installation and public space works, or through creative and professional development.

The 2022 program showcased this in all its forms. This included: the premiere of five new works across the full range of the company's creative streams – All Day Breakfast, Monster Trucks, Anthem Anthem Revolution, The Paper Escaper, and Forever Young; investment in our artists and our artform development; and meaningful progress on our sustainability agenda and key strategic priorities.

Premiere works are important to our continuing contribution to the creative vibrancy of the arts, but we are also mindful about ensuring that new works we create have a life beyond a premiere season. To this end we upscaled Scaredy Cat, our 2021 schools touring work, and presented this in theatres to family audiences at the Sydney Opera House, the Art House Wyong, the Earl Arts Centre in Launceston and the Theatre Royal in Hobart (delivering our best ever audience numbers in Hobart). We also sent Tip Duck out on the road, charming audiences wherever he went and we thank the many festivals and events that welcomed him.

Our Tasmanian audiences are always front and centre in our work and we remain deeply committed to engaging them with the works that we create. We are also keen to share our stories outside the island, showing the unique influence of place on our work in the national and international arena. In addition to the Scaredy Cat mainland seasons and Tip Duck flying in to selected festivals, Terrapin had two international seasons in 2022.

Anthem Anthem Revolution premiered at the Birmingham Commonwealth Games followed by an appearance in London, while our extant work You and Me and the Space Between had a season in Japan with a Japanese cast. This presentation was delivered remotely by the Terrapin team due to travel restrictions.

The launch of Forever Young: Puppetry in Aged Care heralds the beginning of what we anticipate will be a long-term relationship with older audiences, creating meaningful works for those living in aged care and delivering one-on-one engagements using the medium of puppetry to spark connection, enhance wellbeing and positively impact quality of life.

Our full slate of activity in 2022 resulted in total audiences of 134,758 across ticketed and public space works. Our thanks go to our presenting partners who made this possible: Aichi Prefectural Art Theater, Japan, The Art House Wyong, Birmingham 2022 Festival and the UK/Australia Season, FUSION BOTANICAL in Wagga Wagga, MONA FOMA, Sydney Opera House, Theatre North at the Princess, and the Theatre Royal.

It takes a lot of people and investment to get works to the stage where they are ready for the public. In 2022 we employed 75 artists and creatives across a range of projects in delivery and development, 70 per cent of whom are Tasmanian. This investment in sustainable careers for our artists and creatives is critical in our island context, while developing the next generation is also a responsibility we feel keenly. Our thanks go to Andrew and Neil Davidson, sons of Terrapin founder Jennifer Davidson, whose vision and generosity has established a new training pathway for talented makers.

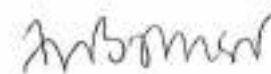
Our core funding from Arts Tasmania through the Minister for the Arts, the Hon Elise Archer MP, and the Australia Council for the Arts enables the company to plan and invest in a cycle of development and activity across a

number of years with confidence and certainty.

This funding is augmented by philanthropic support and we thank the W.D. Booth Charitable Trust, who contributed to our school tour; the Brian J Sutton Charitable Trust and the Mary Isobel Field Smith Trust for supporting the development and delivery of Forever Young; Rod Anderson and Craig White and their guests, whose generosity was instrumental in launching our Forever Young pilot; and all the donors who supported Forever Young in our end of financial year campaign.

Our heartfelt thanks are extended to our partners: Access Partner Blundstone, whose generous support meant 3,560 children saw a school performance for free or at reduced cost; Design Partner Futago, a foundational supporter of Terrapin; Project Partners Fullers Bookshop, the City of Hobart, the Department of Foreign Affairs and Trade, the University of Tasmania, RANT Arts and the Regional Arts Fund, Hazell Bros, Detached Cultural Organisation and the Australia-Japan Foundation; Founding Industry Partner Uniting AgeWell, supporting Forever Young; Media Partner The Hobart Magazine and our Supporters Salamanca Arts Centre, the Old Woolstore Apartment Hotel and Recovery Circular Hub.

The strength of the artistic program and the effective management of the company resulted in a small surplus for the year. My thanks go to all the staff, creatives and production personnel who are the heart of Terrapin and to my fellow Board members for their committed stewardship of the company throughout the year.



Fiona Barber

Chair

Executive report

In November of 2022, the Monday after we finished our pilot program of Forever Young, our new program that reaches older Tasmanians in aged care settings, we all looked at each other in the office and said 'we made lives better last week'. In the day-to-day delivery of our program and dealing with the practicalities of taking our work around the state, it's easy to lose sight of our purpose. So this moment of connection created a glow that got us through to the end of a very busy year and continues to drive us into 2023. The unifying purpose of 'making lives better' feels like the right lens through which we judge what we do, post-pandemic where people want to be together again.

Terrapin has a strong commitment to community engagement and social impact. This has been a key focus of our activities over the past year, including Forever Young and our flagship school touring program.

Terrapin recognises the significant benefits of puppetry in improving the wellbeing and quality of life for aged care residents. Forever Young was developed in consultation with residents in aged care and with aged care providers, creating a unique group performance and one-on-one interactive performances for those confined to their room or with advanced dementia. In the project pilot, we delivered 12 performances to over 400 residents in aged care facilities across Tasmania. The project received overwhelmingly positive feedback from residents, families, and staff, with many reporting increased engagement, socialisation, and enjoyment. Evaluation from the University of Tasmania found that the program was accessible, relevant and engaging for older audiences – and over 93% of audiences found the work enjoyable. We believe that this project has the potential to be a significant contributor to the aged care sector's wellbeing programs and will continue to seek funding and partnerships to expand this initiative further. As we do

every year, we toured to Tasmanian schools, delivering 116 performances and engaging with over 15,000 participants including, with the support of Blundstone, offering 3,560 access tickets.

We have continued to build on our reputation for artistic experimentation despite the ongoing challenges posed by recovery from the COVID-19 pandemic. We have maintained a strong focus on financial sustainability and have continued to invest in our people and operations to ensure the long-term success of the company during a period of growth as we seek to expand our reach and impact. In the past year, we have continued to explore new styles and techniques, collaborating with artists and creatives from a range of disciplines to develop innovative productions. We produced seven works, including five new works, and delivered 267 performances across Tasmania and Australia to 134,758 audience members, another company record. Our productions were well received by audiences and critics alike.

Production highlights included the compelling duration performance of All Day Breakfast at Mona Foma, Sydney Opera House and Tasmanian theatres seasons of Scaredy Cat, and the development and presentation of interactive installation Anthem Anthem Revolution for the Commonwealth Games in Birmingham UK. Anthem Anthem Revolution was one of our most exciting projects in 2022, a successful collaboration between Terrapin, palawa rapper Denni Proctor, a group of Tasmanian primary-school aged children, facilitators Davina Wright and Alex Walker, design partner Futago, designer Michelle Boyle, composer Thomas Rimes, systems designer Dylan Sheridan and the Tasmanian Symphony Orchestra. This immersive game experience for audiences, in which they battled a table tennis robot to gain a place on the leaderboard and unlock a new Australian anthem written by Tasmanian schoolchildren, took artistic risks and we were thrilled with the response from audiences and presenting partners.

To continue our commitment to artistic experimentation as the world re-opens, we have started to re-engage with international artists and organisations. We believe that international artist exchanges are an essential part of building our skills base and expanding our artistic horizons. We have developed several international collaborations, including a new work with Japanese artists Ayami Sasaki and Narumi Kouhei and a new work with London-based artist Tim Spooner, both projects supported by the Department of Foreign Affairs and Trade. These collaborations have involved artist exchanges, with Australian puppetry artists travelling overseas to develop their skills and knowledge and international artists coming to Tasmania to work with our team. These exchanges have been invaluable, providing our artists with new perspectives, techniques and ideas that have informed our productions and workshops. They have also allowed us to share our expertise with international artists, building new networks and relationships within the global artistic community.

Moving forward, we will continue to seek new opportunities for international artist exchanges and collaborations, both to address skills shortages and to enrich our artistic practice. We believe that these exchanges are essential for the ongoing success and growth of Terrapin and the wider Australian arts sector.

In conclusion, Terrapin has had another successful year, producing high-quality work and engaging with our community through outreach programs and initiatives like Forever Young. We are grateful for the ongoing support of our stakeholders and look forward to continuing to deliver exceptional contemporary puppetry experiences to audiences across Tasmania and beyond.

Sam Routledge

Artistic Director

Belinda Kelly

Executive Producer/CEO

PROGRAM



Scaredy Cat

Scaredy Cat was presented in Tasmanian and national theatres in 2022, including Terrapin's first season at the Sydney Opera House.

Scaredy comes from a long line of fierce hunters hired for the biggest jobs. When an urgent call comes in, it's Scaredy's turn to do the family proud. There's just one problem: Scaredy is scared of mice. A feat of physical performance, sound design and puppetry, Scaredy Cat is a tale of friendship and courage for all generations.

After an extensive tour of Tasmanian primary schools in 2021, Scaredy Cat was reimagined for the stage in 2022 with a striking scenic design by Charlotte Lane. While the Sydney season of the work was impacted by the January 2022 wave of Covid-19, the Wyong and Tasmanian seasons welcomed strong audiences, achieving Terrapin's best-ever ticket sales at the Theatre Royal, Hobart.

Sydney Opera House, NSW 6 – 22 January
Art House Wyong, NSW 25 January
Theatre Royal, Hobart 7 – 9 October
Earl Arts Centre, Launceston 13 – 15 October
Ticketed attendance: 3,930

Credits

Writer: Finn O'Branagáin

Director: Sam Routledge

Original Design: Bryony Anderson

Set Design Adaptation for Theatres:
Charlotte Lane

Composer: Dylan Sheridan

Performers: Noah Casey, Scout McDonald,
Bella Young, Genevieve Butler

Stage Manager: Ellen Roe

Construction: Bryony Anderson, Jon Bowling,
Paul Colegrave, Gab Paananen, Edith Perrenot,
Gabbee Stolp



The Paper Escaper

Access Program Locations

Bagdad

- Battery Point
- Beaconsfield
- Bellerive
- Bicheno
- Blackmans Bay

Bothwell

Bracknell

- Bridgewater
- Bruny Island

Bushy Park

- Cambridge

Campania

- Collinsvale
- Cygnet
- Deloraine
- Devonport

- Dodges Ferry

- Dover

- Dunalley

- Flinders Island

- Franklin

Geeveston

- George Town
- Glen Huon
- Herdsmans Cove
- Hobart
- Howrah

Huonville

- Invermay

Kempton

- Kings Meadows
- Lauderdale
- Launceston
- Lenah Valley

- Lindisfarne

- Mayfield

- Mole Creek

- Molesworth

Moonah

- New Norfolk

- Newstead

Oatlands

- Orford

- Punchbowl

- Riverside

- Rokeby

- Rosetta

- Sandy Bay

Scottsdale

- Smithton

Smithton

- Snug

Sprent

- St Helens

Stanley

- Taroona

- Triabunna

- Ulverstone

- Warrane

- Waverley

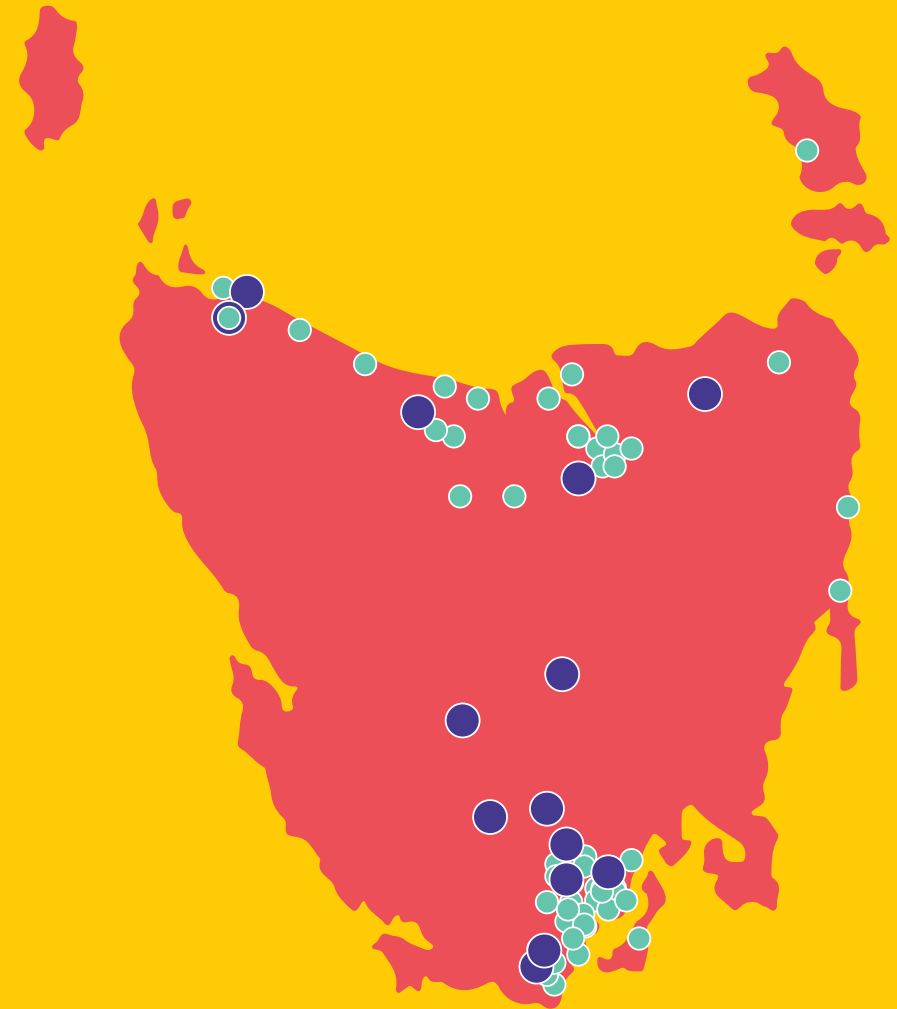
- West Hobart

- Westerway

- Wilmot

- Winnaleah

- Wynyard



15,338
students saw The Paper Escaper

1,594
of them saw it for free and 1,966
at half-price thanks to Access
Partner Blundstone

85
schools visited

116
performances

'We thought your performance was: Amazing! Exquisite! Splendid! Incredible! Terrific! Mysterious! Awesome! Fantabulous!'
– Grade 1/2 students

'Absolutely fantastic. So professional, love the way [stage manager] Ellen spoke with each teacher to allow the kids to interact the way they see fit. Great organisation and clarity in story and performance.' – Teacher



The Paper Escaper

The Paper Escaper toured Tasmanian schools from July – November 2022, reaching children from kindergarten to year six across the island.

It tells the story of a young pop-up book character who escapes from their book – against the wishes of a meticulous Maker – and discovers a hidden world. It is an adventure tale with an unexpected villain which gently explores the idea of chosen family.

Making The Paper Escaper featured creative input from a broad range of respected Tasmanian and interstate artists and employed more than 17 freelance artists in the development of the work. The tour was delivered by three emerging Tasmanian performers and an experienced stage manager. Teachers received a suite of accompanying resources to use in their classroom, including printable worksheets and hands-on making videos.

Access Partner Blundstone returned in 2022, supporting 3,560 students to see the production at reduced or no cost.

Tasmanian schools 26 July – 25 November

Credits

Writer: Gita Bezard

Director: Sam Routledge

Assistant Director: Davina Wright

Set & Costume Design:
Charlotte Lane

Puppet Design & Construction:
Bryony Anderson

Sound Design: Jacky Collyer

Additional Puppet Construction:
Greta Jean

Scenic Painting: Edith Perrenot,
Freya Piscioneri-Young

Set Construction: Andrew
Macdonald, Karl Sanger, Phil Wren

Costume Making: Roz Wren

Performers: Noah Casey, Greta
Jean, Scout McDonald, Genevieve
Butler (understudy), Bella Young
(understudy)

Stage Manager: Ellen Roe

‘It’s something different to do and it helps a bit to get out of your belief zone...to believe in a bit of magic, if you like.’

– Resident

Forever Young: Puppetry in Aged Care

After two years of development, new program Forever Young: Puppetry in Aged Care was piloted in Tasmanian aged care residences in November 2022.

Forever Young is a full day booking package, facilitated by three multi-skilled artists experienced in the arts, aged care and therapeutic delivery. It comprises two parts: individual bedside sessions for isolated residents or people with progressed dementia; and a group puppetry performance developed specifically for older audiences.

Terrapin collaborated with the University of Tasmania to evaluate the impact of the pilot, looking at its effect on resident and staff wellbeing. The final report noted that the program is accessible, engaging and relevant for older people, contributing to quality of life in a variety of ways.

Forever Young is made possible through the generous support of donors, partners and philanthropic foundations.

Tasmanian aged care residences 7–18 November

Performance attendees: 330

Bedside visits: 78

Credits

Program Designer: Dannielle Jackson

Consultant: Rose Grayson

Production Director: Sam Routledge

Set & Puppet Design & Construction: Bryony Anderson

Writer: Sarah Hamilton

Sound Designer: Dean Stevenson

Set & Puppet Construction: Linda Abraham, Bryony Anderson, Greta Jean, Freya Piscioneri-Young

Performers: Rose Grayson, Brett Rogers, Bella Young

You and Me and the Space Between

Terrapin presented repertoire work *You and Me and the Space Between* in Japan in early 2022. Because of the travel restrictions between Japan and Australia, we delivered the work entirely remotely, supporting the Japanese production team and cast.

From the mind of Australia's most accomplished children's playwright, Finegan Kruckemeyer, *You and Me and the Space Between* is 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 production was presented in collaboration with Aichi Prefectural Art Theater as part of an Australia – Japan Foundation grant. Director Sam Routledge, composer Dean Stevenson and production manager Andrew MacDonald worked with their counterparts via video calls to rehearse and finalise the work.

Nagoya, Japan 14–24 January

Ticketed attendance: 1,407

Credits

Director: Sam Routledge

Writer: Finegan Kruckemeyer

Designer: Jonathon Oxlade

Composer: Dean Stevenson

Lighting Designer: Nicholas Higgins

Consultant: Ian Pidd

Production Manager: Andrew MacDonald

Puppeteer: Satko Yumidate

Musican: Hiroki Chiba

Narrator: Miku Kawakami

Illustrator: Yumiko Hidaka





Beyond the theatre

Monster Trucks

Terrapin worked with four Tasmanian artists to create a fleet of Monster Trucks for MONA FOMA 2022: a leering, grinning series of monsters which roamed Launceston and Hobart.

Inspired by Stephen King's horror short story Trucks – a tale about sentient machinery enslaving humankind – Monster Trucks takes ordinary machinery and gives it independent life and personality. There's also more than a hint of 1980s-style collectible sticker culture – unsuspecting citizens must keep their eyes peeled for Monster Trucks as they go about their concrete-pouring business.

Each fleet travelled around its city for a week, before convening in a city location for a Sunday monster muster.

MONA FOMA, Launceston 16 – 23 January

MONA FOMA, Hobart 24 – 30 January

Reach: 61,770

Credits

Created by Sam Routledge

Artists: Tom O'Hern, Takira Simon-Brown, Molly Turner, Tricky Walsh

All Day Breakfast

The most important meal of the day—a full cooked breakfast, including coffee—prepared entirely by a pair of metal poles poked through a wall.

Terrapin and Dylan Sheridan presented All Day Breakfast, a seven-hour durational performance, at Detached as part of MONA FOMA 2022. Conceived during the early days of Tasmania's Covid-19 lockdown, the work explores the frustrations of a life lived at 1.5 metres distance. It evokes a world that is alive, but with no humans present, allowing audiences to focus on the minute tasks of every day.

MONA FOMA, Hobart 30 January

Attendance: 576

Credits

Created by Sam Routledge and Dylan Sheridan

Performer: Sam Routledge

Sound Design: Dylan Sheridan



‘I stayed for over an hour,
unwilling to break the spell.’
– **Marcus Teague, Broadsheet**

Anthem Anthem Revolution

In Terrapin's first major international engagement since the Covid-19 pandemic, Anthem Anthem Revolution premiered at the Birmingham 2022 Festival in July 2022.

Festival attendees were invited to battle a table tennis robot to hear a new national song as written by Tasmanian children, an anthem that reflects their hopes and dreams for the country. Inspired by rhythm games like Dance Dance Revolution and Guitar Hero, each time a ball is returned, we hear a child's voice accompanied by a new musical element. As the experience progresses, this builds into a musical track for a new generation.

Terrapin worked with a suite of Tasmanian artists and young people to develop Anthem Anthem Revolution. In particular, our group of youth participants undertook three week-long workshops in 2021 and 2022 to explore the idea of an anthem and their own perspectives on their country and sense of belonging.

Anthem Anthem Revolution was commissioned by the Birmingham 2022 Festival and supported as part of the UK/Australia Season.

Birmingham 2022 Festival

Solihull, United Kingdom 21 – 24 July

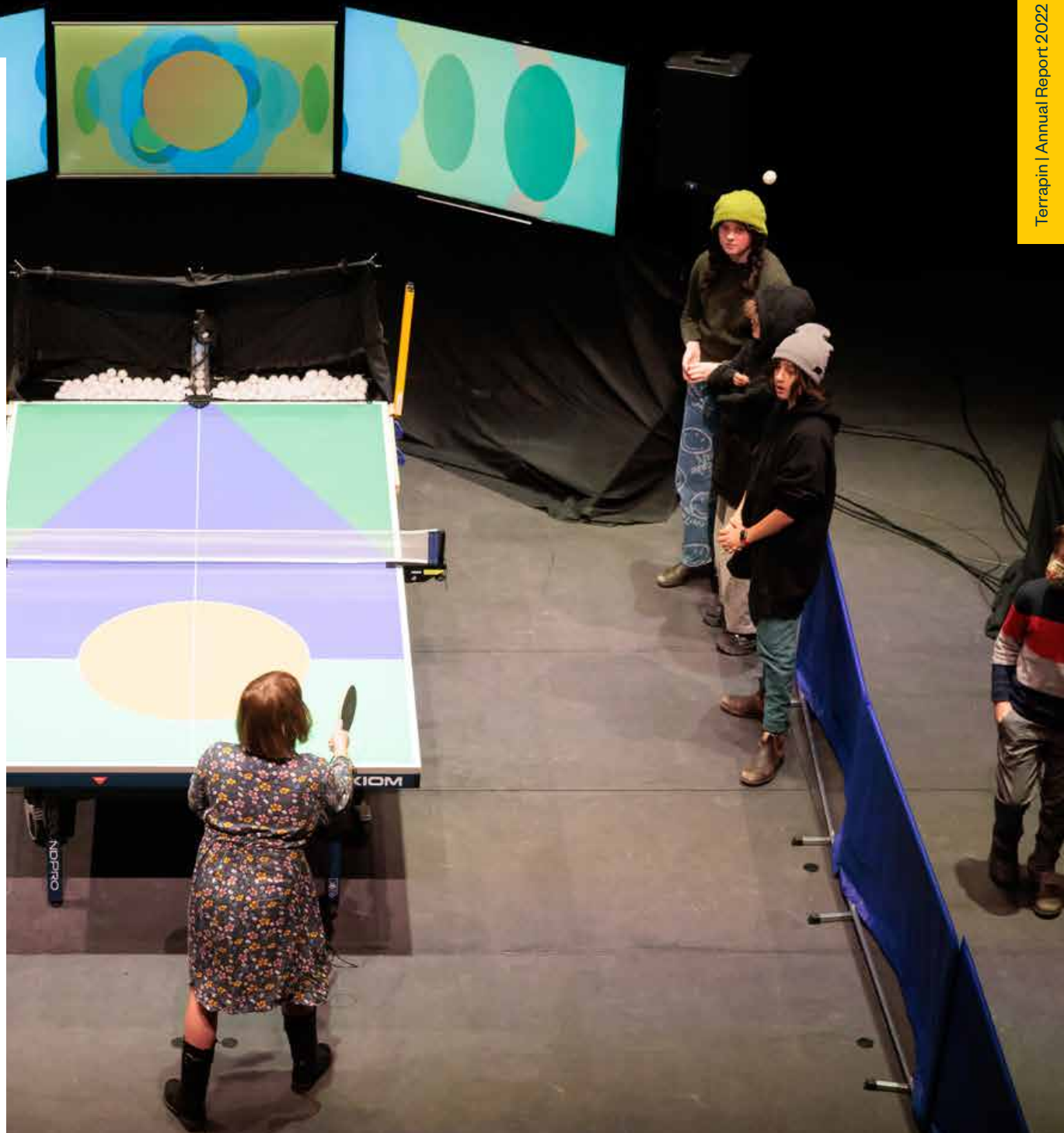
Coventry, United Kingdom 25 July

Birmingham, United Kingdom 29 July – 2 August

London, United Kingdom 4 – 8 August

Players: 1,319

Reach: 32,331



Anthem Anthem Revolution is trialled in Hobart before travelling to the UK. Image: Peter Mathew

Credits

Director: Sam Routledge

Youth Facilitators:

Alex Walker, Davina Wright

System Designer and Beats Programming:

Dylan Sheridan

Songwriter, Lyrics & Vocals:

Denni Proctor

Songwriter, Composer & Conductor:

Thomas Rimes

Visual Direction & Set Design:

Michelle Boyde

Audiovisual & Graphic Design:

Futago

Recording Partner:

Tasmanian Symphony Orchestra

Baritone:

Samuel Dundas

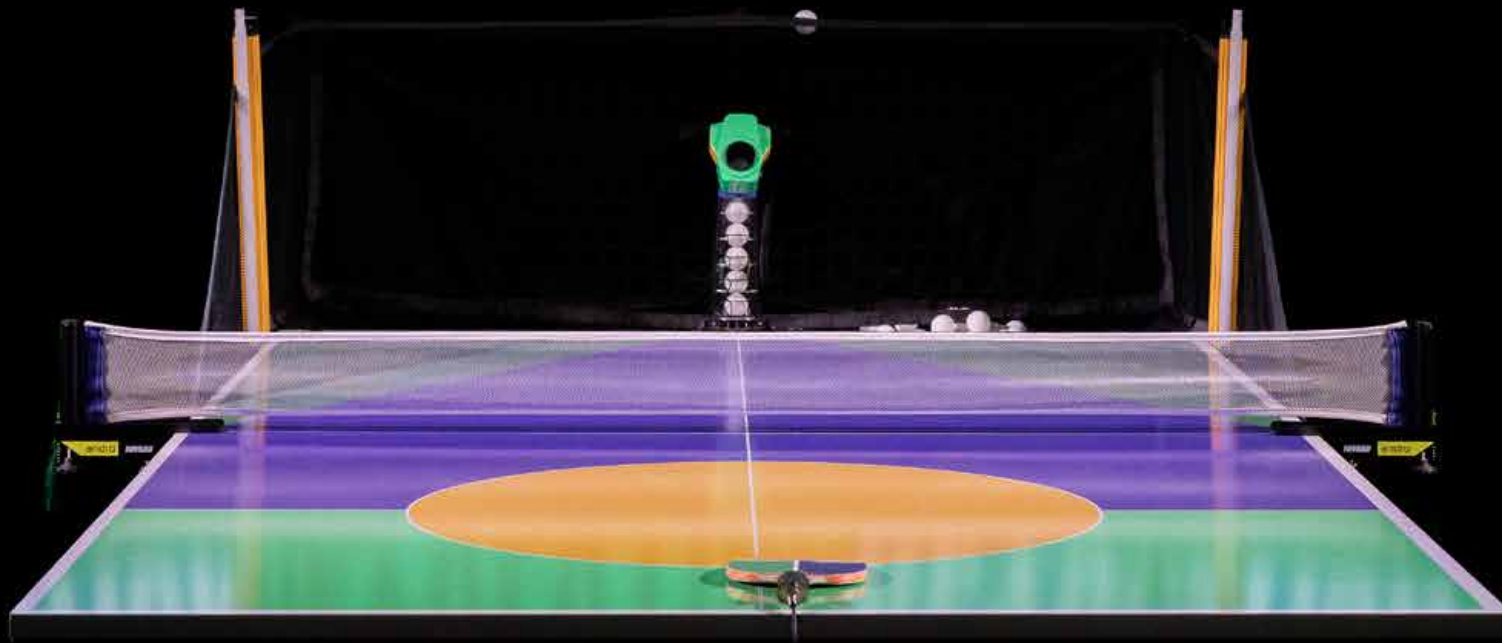
Workshop Assistant:

Billie Rankin

Youth Participants:

Beatrix Bailey, Dottie Charlton, Frieda Cupit Sumner, Neo Cupit Sumner, Ari Fenton, Quinn Sidney Gardner (Quince), Alondra Lisica, Pearl Smithies, Declan Triffitt, Isabella Triffitt, Woolf Wattern Wakelam, Dani Wright

Production Manager: Ryan Mahony



Tip Duck

Roving and outdoor performance Tip Duck enjoyed a steady booking rate in its second year of visiting markets, show days, 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 16,500 people at:

Bream Creek Market, Bream Creek TAS

Brighton Show, Brighton TAS

Campbell Town Show, Campbell Town TAS

Cygnet Market, Cygnet, TAS

FUSION BOTANICAL, Wagga Wagga NSW

Huon Valley Midwinter Fest, Grove TAS

kunanyi Mountain Run, Hobart TAS

Salamanca Place, Hobart TAS

Scottsdale Show, Scottsdale TAS

Squid Festival, Triabunna TAS

Sunflower Festival, Triabunna TAS

Reach at public events: 16,690

Credits

Devised by: Marcus McKenzie, Sam Routledge and Felicity Horsley

Writer: Marcus McKenzie

Director: Sam Routledge

Puppet Design and Construction: Bryony Anderson

Performers & Stage Managers: Genevieve Butler, Noah Casey, Greta Jean, Mel King, Scout McDonald, Marcus McKenzie, Ellen Roe



Creative Developments

Over 2022, we undertook a number of creative developments including a new work to tour schools in 2024, an international collaboration with artists from Japan for festivals, and a durational installation performance developed with an artist in the UK. These creative developments are a vital part of our practice, allowing us to engage with artists in exploration and experimentation before the discipline of having to lock down an outcome. Whether undertaken in our loft upstairs or in a studio in London, these are inspirational moments that invariably lead to fresh engagement with our artform.

The Puppet

Hobart, March

Collaborating artists: Jane Fitzgerald, Charlie Garber, Scout McDonald

Terrapin hosted writer Charlie Garber for an early creative development focusing on story and movement for new work *The Puppet*.

The Puppet is the story of a student teacher, her year 11 debating team, and the trolling puppet who almost destroys their world. Evil Doll genre tropes and a skewered take on internet fame are used to ask a bigger question about what young people can expect from the world as they find their voice within it.

This project is supported by Terrapin and ATYP.

Feathers

Hobart, May

Collaborating artist: Dan Giovannoni

Feathers is a lonesome fox looking for his flock. Born with a conspicuous tail that's more feather than fur, this solitary creature believes he must change himself in order to find where he fits. But what kind of flock will have him?

Written by Dan Giovannoni, this funny and hopeful story of finding comfort in who you are will premiere in 2024 in Tasmanian schools with puppets designed and made by Bryony Anderson.

Matter Era

London, August

Collaborating artist: Tim Spooner

Artistic Director Sam Routledge travelled to London to work with UK artist Tim Spooner on a new durational installation, *Matter Era*.

Matter Era stages the speculative evolution of post-human life in a radical ode to the physical. An installation performance taking place over six hours, this work of experimental puppetry leverages the ability of the artform to create a world that is alive but without people in it.

The work is being developed through an Australian Cultural Diplomacy Grant. We are seeking commissioning and presentation partners for seasons from 2024 onwards.

How We Found What We Had Lost

Hobart, November

Collaborating artists: Finegan Kruckemeyer, Narumi Kouhei, Ayami Sasaki, Dylan Sheridan

In November, Terrapin undertook a creative development with Japanese artists Ayami Sasaki and Narumi Kouhei

developing a new international collaboration *How We Found What We Had Lost*.

Written by award-winning playwright Finegan Kruckemeyer, *How We Found What We Had Lost* uses the physical materials of disaster recovery to tell the story of the inhabitants of five fortresses who must work together to bring light back to a dark world.

This first-stage creative development focused on story refinement, and on finding a new design language rooted in sustainable touring and marrying the ideas of the work with its physical presentation. A second creative development will take place in Nagoya, Japan in April 2023.

This project has been supported by Terrapin, Aichi Prefectural Art Theater, the Australia-Japan Foundation, the Confederation of Australian International Arts Festivals (CAIAF) and Regional Arts Network Tasmania (RANT). It will premiere in 2025 or 2026.

The Story of Chi

Hobart, November

Collaborating artists: Stephanie Jack, Hiroki Kobayashi, James Lew, Jeremy Nguyen, Hoa Pham, Courtney Stewart

Later in November, Terrapin hosted a group of artists for a first-round development of new theatre work *The Story of Chi*.

The play takes place in a world where the mundane and the mythical collide. Chi, a 12-year-old Asian-Australian girl, believes that she is unlucky – and things happening in her family seem to reinforce it. Mizu, an eager adolescent dragon, is dispatched to help Chi's family through a difficult time.

This project is supported by Terrapin, Contemporary Asian-Australian Performance and La Boite. We are seeking commissioning and presentation partners for seasons from 2025 onwards.

The Jennifer Davidson Creative Endowment

With the founding support of Andrew and Neil Davidson, Terrapin established the Jennifer Davidson Creative Endowment in 2022. The program supports an emerging creative professional to join the Terrapin team for 12 months, gaining hands-on experience and training. Designed to benefit both Terrapin and the artist, the Jennifer Davidson Creative Endowment is a long-term project for building capacity in the Tasmanian performing arts sector.

In 2022 we welcomed our inaugural trainee Greta Jean to the Terrapin team. She worked alongside head of workshop/lead maker Bryony Anderson on a variety of projects deliberately chosen to give her a broad insight into different puppet making techniques.

'Each project is unique and requires new problem solving, but with increased exposure to more designs, mechanisms, materials and tricks of the trade, the principles of good puppet making are starting to ring through.' – Greta Jean



Greta Jean in the Terrapin workshop. Image: Peter Mathew

Puppetry Masterclass with Jacob Williams

Terrapin welcomed experienced puppeteer Jacob Williams into our studio in May to give a focused masterclass on puppetry movement.

Participants learned the core principles of how to bring the puppet to life and engage an audience. They took part in a deep exploration of breath, impulse, the puppet brain, rhythm, fixed point and much more. Over the two masterclass days they learned the relationship between puppeteer, puppet and audience, devised short pieces and explored the possibilities that puppetry can unlock in performance.

This free workshop was open to Tasmanian practitioners by application, and included seasoned Terrapin performers and those new to the company.

Terrapin studio, Hobart 21 – 22 May

Participants: 10



PEOPLE



Bryony Anderson, Andrew MacDonald and Karl Sanger collaborate in the Terrapin workshop. Image: Peter Mathew.

Board, staff, creative credits

Board

Fiona Barber (Chair)
Greg Findlay
Fenn Gordon
Anne-Marie Heath
Prue Horne (until January 2022)
Sara Maynard
Marcus Murphy
Mark Thomas

Staff

Sam Routledge, Artistic Director
Belinda Kelly, Executive Producer
Bryony Anderson, Head of Workshop
and Lead Maker
Laura Jones, Marketing &
Partnerships Manager
Ryan Mahony, Production Manager
Kevin O'Loghlin, Finance Manager
Davina Wright, Associate Artist
Dannielle Jackson, Project Manager –
Forever Young

Artists & Production Staff

Directors: Sam Routledge, Davina Wright,
Narumi Kouhei, Courtney Stewart

Writers: Gita Bezard, Charlie Garber, Dan
Giovannoni, Sarah Hamilton,
Hiroki Kobayashi, Finegan Kruckemeyer,

Marcus McKenzie, Jeremy Nguyen,
Hoa Pham

Designers/Makers: Bryony Anderson,
Greta Jean, James Lew, Andrew
Macdonald, Danny Miller, Edith Perrenot,
Freya Piscioneri-Young, Karl Sanger,
Ayami Sasaki, Katie Williams,
Phil Wren, Roz Wren

Composers/Sound Artists: Jacky Collyer,
Denni Proctor, Thomas Rimes,
Dylan Sheridan, Dean Stevenson

Lighting Designer: Nicholas Higgins

Scenic Designers: Michelle Boyde,
Aldous Kelly (Futago), Charlotte Lane,
Manhou Tang (Futago)

Performers/Puppeteers: Genevieve
Butler, Noah Casey, Samuel Dundas,
Jane Fitzgerald, Rose Grayson,
Stephanie Jack, Greta Jean, Scout
McDonald, Marcus McKenzie,
Brett Rogers, Bella Young

Photographers/Videographers:
Samuel James, Peter Mathew,
Matthew Robins, Meg Siejka, Joe
Shrimpton

Artists: Tom O'Hern, Takira Simon-Brown,
Tim Spooner, Molly Turner, Tricky Walsh

Artist Facilitators: Maeve Mhairi
MacGregor, Billie Rankin, Julie Waddington,
Alex Walker, Davina Wright

Stage Managers: Mel King, Ellen Roe

Youth Participants: Beatrix Bailey,
Dottie Charlton, Freida Cupit Sumner,
Neo Cupit Sumner, Ari Fenton, Quinn
Sidney Gardner (Quince), Alondra Liscia,
Pearl Smithies, Declan Triffitt,
Isabella Triffitt, Woolf Wattertn Wakelam,
Dani Wright

Writers under commission

Dan Giovannoni
Finegan Kruckemeyer
Nathan Maynard
Jeremy Nguyen
Hoa Pham
Hiroki Kobayashi
Charlie Garber

Associate Artist

Davina Wright

Davina Wright is a site-specific artist currently living and working in nipaluna/Hobart. She is interested in making site specific, nonlinear and immersive theatre that looks at loneliness, suburbia, violence and feminism. Davina creates work for young people that leaves space for them to imagine a diverse range of futures for themselves.

In 2022 Davina collaborated closely with Terrapin, artist Alex Waker and 11 young people to develop the foundations of Anthem Anthem Revolution. Her deeply thoughtful process of working with young people allowed for genuine exchange and learning between this group and other artists and community members.



Davina Wright. Image: The University of Tasmania

Our Partners

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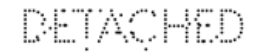


Project Partners



Brian J. Sutton
Charitable Trust

Mary Isobel Field
Smith Trust



Founding Industry Partner- Forever Young



Donors

We are warmly grateful to everyone who made a donation to Terrapin in 2022, supporting us to continue reaching Tasmanians all over the island.

\$1000+

Fiona Barber
Andrew Davidson
Neil Davidson
Anne-Marie Heath
Mark Ritson

\$250-\$999

Belinda Kelly
Lemony S Puppet Lab
Albert Ogilvie
The Round Earth Company
Sam Routledge
Mark Thomas

\$100-\$249

Davina Adamson
Claire Evans
Joss & Kirstan Fenton Long
Greg Findlay
Jillian Frederick
Sue Galligan
Anneke Harrison
Mike and Marg Hodgson
Joanna Jaaniste
Glenn Jeffrey
Laura Jones
Gareth Kays
Ryan Mahony
Sara Maynard
Kris McQuade
Wendy Robbins
Kate Santleben
Brian Scullin

\$100-\$249 Cont.

Beverly Sibthorpe
Liza-Jane Sowden
Simon Wellington
Anonymous (2)

To \$99

Margo Adler
Helen Barrett
Edwina Brown
Tenille Callaghan
Kiah Davey
Darka De Vries
Lisa Gormley
Jane Haley
Duncan Hart
Marilyn Hart
Katherine Hough
Noel Hunt
Willoh James
Shan Jayaweera
Halcyon Macleod
Pamella Macleod
Kate Mackie
Catherine Midson
Paul Lyons
Jane Page
Liana Rossi
John Sparrow
Lara Thoms
Richard Tulloch
Cathryn Williams
Anonymous (5)

Forever Young champions

Rod Anderson & Craig White
Lucy Aird
Jacqui Allen & Tony Bonney
Fiona Barber & Andrew Hickman
Carol Bett
Gillian Biscoe
Adam Blake & Julie Martin
Kim Boyer & Fred Westwood
Kat Brient
Helen Cameron-Tucker
Norris Carter

Yvonne Chaperon
Tony Donald
Lee Drummond
Jennifer Duggan
Sue Galligan
Ian Gurner
Liz Lewinski
Barb Lypka
Cate Martin
Albert Ogilvie
Sandra & Mike Paine
Jane & Peter Patmore
Phillip Prideaux
Julie Rimes

Fae & Peter Robinson
Emma & Peter Sells
Peter & Tiina Sexton
Mark Sutton
Therese Taylor
A.Mark Thomas
Judy Tierney & Phil Capon
Rob Valentine
Linda van Niekerk & Misho
Vasiljevich
Simon Wellington
Gae Williams
Robert Williams



Audiences enjoy a Forever Young performance at Uniting AgeWell's Lillian Martin residence. Image: Peter Mathew

FINANCIAL REPORTS



Directors' report

Statutory Director's Report

The Board Members present their report, together with the accounts of Terrapin Puppet Theatre Limited for the year ended 31 December 2022.

Director's

Name	Number of Meetings Attended	Occupation/ Qualification
Fiona Barber , Chair	Attended six of six meetings.	Government Manager
Greg Findlay	Attended five of six meetings.	Marketing Manager
Fenn Gordon	Attended four of six meetings.	Executive Arts Producer
Anne-Marie Heath	Attended six of six meetings.	Executive Arts Director
Sara Maynard	Attended five of six meetings.	Manager
Marcus Murphy , Vice-Chair	Attended six of six meetings.	Creative Director
Mark Thomas	Attended six of six 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 2022; 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 2022.

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 day of 2023

Statement of Profit and Loss

For the year ended 31 December 2022

INCOME	2022	2021
	\$	\$
Government	954,286	994,744
Performances & events	256,697	237,054
Private sector	257,897	99,524
Other activities	4,576	6,350
Other earned	15,260	887
Total	1,488,716	1,338,559
	\$	\$
EXPENDITURE	2022	2021
	\$	\$
Salaries & fees	949,249	888,091
Production & touring	236,226	208,765
Other operating expenses	289,564	237,485
Total	1,475,039	1,334,341
Net surplus (deficit)	13,677	4,218

Statement of Financial Position

As at 31 December 2022

ASSETS	2022	2021
	\$	\$
Cash & cash equivalents	994,403	907,105
Other current assets	68,376	91,811
Property, plant & equipment	31,044	46,185
Total assets	1,093,823	1,045,101
	\$	\$
LIABILITIES	2022	2021
	\$	\$
Trade & other payables	151,445	102,345
Provisions	22,408	35,497
Income received in advance	460,425	461,390
Total liabilities	634,278	599,232
Net assets	459,549	445,869
	\$	\$
EQUITY	2022	2021
	\$	\$
Current year earnings	13,677	4,214
Retained earnings	445,869	441,654
Total equity	459,546	445,868