

Design Tasmania

Annual Report 2022



Design Tasmania
acknowledges the
palawa people
(Tasmanian aborigines)
as the traditional
owners of this island
lutruwita (Tasmania).

Acknowledgment of Country



Design Tasmania acknowledges the *palawa* people (Tasmanian Aborigines) as the traditional owners of this island - *lutruwita* (Tasmania).

In this meeting place for creativity, we recognise the six original tribes who converged on the land where Design Tasmania, Launceston, stands today: the *litarimirina* and *panina* from Port Dalrymple and Norfolk Plains; the *tayarinutipana*, *rrulinamirimina* and *mawimirina* from Stoney Creek and the North Midlands; and the *plintamirimina* of Ben Lomond all came together here in the same way as the three rivers—*laykila* (North Esk), *plipatumila* (South Esk) and *kanamaluka* (Tamar).

We recognise and respect the deep history and culture of the Tasmanian Aboriginal community; on whose unceded lands we work, gather and engage. We pay respects to Elders, past and present.

(Names of tribes and places in *palawa kani*, the language of the Tasmanian Aboriginal people, are used with thanks to the Tasmanian Aboriginal Centre)

Design Tasmania



Contents

- 6. Snapshot 2020
- 8. Vision, Mission, Values
- 10. From our Chair
- 12. From our CEO
- 14. Artistic Program
- 24. Statistics



Snapshot



7
exhibitions
+ programs

6
design labs
+ workshops

Brought solace to the soul to see the skill and craftsmanship of these beautiful Tasmanian woods.

Wendy Samek
Guestbook

The creativity and skill of your artists and beauty of their pieces is mind-blowing. Thank you.

Jenny Williams
Guestbook

21,862
visitors

45,323
online visitors

5,499
actively participating in
our program²



26%
of audience identified
with diverse
demographics¹

25%
of audience from
regional areas

Back here again after 12 years! This was the place that inspired me to begin my creative pursuits in ceramics... thank you for continuing to be inspirational.

Harmanto Nguyen
Guestbook



Anonymous
Feedback survey



Women in Design continues to stand out as an aspect of Design Tasmania’s annual program. Speakers were excellent, deeply engaging and thought provoking... I think the format of women only speakers continues to offer something incredibly special, nuanced and in a different plane as compared to mixed gender programs.

Peter Bowles
Designer, Glass Manifesto

83%
of survey respondents found that Design Tasmania held interest and attention

86%
of survey respondents found that the exhibitions and work on display was well produced and presented



90%
of survey respondents would visit Design Tasmania again

88%
of survey respondents found that Design Tasmania moved and inspired them

84%
of survey respondents found that Design Tasmania’s program has importance to the local community.

191
designers supported

106
from Tasmania

71
supported through direct retail activities



13,089
social media
followers

23
media features

¹CALD, Aboriginal & Torres Strait Islander, Living with a disability, emerging artist, young person, LGBTQ+. ²All events, Design Labs, workshops, fairs and forums participants.
Image credit: L:R Organology, photo by Juanny Tan; When Water Falls for Telstra/Big hART, photo by Juanny Tan; Women in Design, photo by Melanie Kate, Shell Stringing with Lola Greeno, photo by Sonya Ambrose; Migrant Resource Centre Awareness Day, photo by Design Tasmania; Brodie Neill Resonance opening, photo by Melanie Kate.

Design Tasmania

Vision

Design Tasmania is the recognised leader for our island's design culture and enterprise.

Purpose + Values

Design Tasmania exists to:

- Highlight the value of craft and design to people's lives
- Champion Tasmanian practice
- Support Tasmanian designers and makers
- Connect artists and audiences
- Preserve legacy through our heart centre for craft and design

Community

Through our people, programs and practices we embrace diversity, encourage inclusivity and promote access.

Sustainability

We pursue a vibrant design culture based on ethical practices, responsible use of materials, environmental sustainability, organisational accountability and the wellbeing of staff and stakeholders.

Impact

Everything we do advances the critical role that design plays in the creative, cultural and economic life of Tasmania.

Goals

To promote curiosity, engagement, diversity, and inclusivity, while also championing originality and innovation in Tasmanian design and supporting local designers and makers through exhibitions, commissions, and retail sales.

To engage new audiences, promote inclusivity and critical conversations around creative practices in Tasmania by exploring cultural context, history, materials, and collaborating with diverse communities.

To partner with industry stakeholders, educational institutions, and professional associations to support career development, resilience, and sustainability of the design sector.

To prioritise the wellbeing and success of its people, practices responsible organizational management, and promotes Tasmanian design by showcasing new work and supporting local designers and makers.

Design Tasmania is a not-for-profit organisation dedicated to nurturing and championing creative practice in Tasmania, facilitating new work, and collaborating to broaden the national and international audience for Tasmanian design and craft.





From our Chair

Megan Perkins

2022 has been a year of foundational work for Design Tasmania as we build our position as the recognised leader for our island's design culture and enterprise. The Board worked closely with the Executive Team to renew our strategic plans, redefine our goals, and provide a beacon and clear framework for all activities into the future. We took insights from our 2021 Forum series to reset our north star to inspire, collaborate, connect and invest in Tasmanian design through our cultural programs, advocacy and store. The introduction of two committees improves our financial oversight, risk management, processes and reporting to better support our operations team, and facilitate engagement and partnerships.

I would like to extend a warm welcome to our four new board directors who contribute diversity, and an incredible depth of expertise and experience to our governance team. Jane Haley, Zoe Rimmer, Suzanne Derry, and Rohan Nicol bring important connections to our first nations community, our University, and the arts. Miao Yu joins as a finance advisor, as we introduce succession planning for Board roles.

A major accomplishment was the introduction of an Artistic Director role to the organisation. We are fortunate to welcome Michelle Boyde to the team. Her 20 years of industry experience and knowledge across the broad spectrum of design disciplines is evident in a great program of events, and strong community support. We are thrilled to introduce programs that foster relationships with the island's original cultural practitioners for 60,000 years, the *palawa* people. Michelle brings with her new and renewed connections that will prove invaluable in achieving our mission.

The essential ongoing investment and trust our major funding bodies provide is the backbone of our activities, and I acknowledge the support of the Australia Council for the Arts, the Australian Government Visual Arts and Craft Strategy, Arts Tasmania and Minister for the Arts Elise Archer, and the Federal Government's COVID-19 Sustainability Fund.

Partnerships are an important part of our success and Design Tasmania is excited to foster a renewed collaborative connection with the City of Launceston, and to recognise the valuable support Council provides the organisation through Price Hall and our beautiful vantage point in City Park. We are fortunate to call this spectacular location home since 1976, and we look forward to the great work we can do together to champion design and craft practice from the City of Launceston. We also offer sincere thanks to our project partners and friends at the NGV, Melbourne Art Foundation, Trade Tasmania, Hydrowood, Lark, Brodie Neill, the Detached Cultural Foundation, the Neill family, Taylor & Smith, Du Cane Brewing, University of Tasmania and Clover Hill.

The reintroduction of public programs saw a doubling of attendance at events and an almost 30 percent uplift in visitation, boosted by our engaging exhibitions and events. Most remarkable was a spectacular

Australian first solo exhibition by renowned Tasmanian furniture designer Brodie Neill, which Design Tasmania was so proud to present.

The relaunch of Women in Design brought together new and old friends, and provided a beautiful opportunity for connection and discussion to inspire local and national audiences with presenters from diverse fields of design. Our ongoing partnership with Mona Foma brought new visitors through the door with Organology. The inaugural Melbourne Design Fair saw Design Tasmania present a stand out showcase of six of Tasmania's best design and craft practitioners to an international audience of collectors, makers and specifiers.

Tasmania has long been a leader in Australia Craft & Design, and Melbourne Design Fair signals an exciting return to touring, something our founder Gary Cleveland did with great success in the early years of Design Tasmania. This program is designed to build audiences and appetite for Tasmanian design and innovation, and delivers a showcase of our best craft and unique materials. With the next contingent of leading Tasmanian design set to ship for Melbourne, this ongoing program represents an exciting stage in our mission to support and champion the best of Tasmanian creative practice.

The organisation saw an increase in earned income of \$76,684, achieved primarily through improved retail and fundraising efforts, which forms an important step towards long-term sustainability and resilience. On behalf of the Board I commend and congratulate our CEO Sarah and the team, especially Chris and Michelle, for their unwavering dedication and enthusiasm in achieving financial stability after the challenges of Covid-19.

The contribution of our volunteers and our volunteer Board is highly valued and indispensable and I give special thanks to Jane Haley for her significant support and expert guidance. I acknowledge and thank outgoing board director Councillor Andrea Dawkins for her four years of service. Thanks also to Belinda Cotton, Natalie Holstbaum, Helen Norrie and Simone LeAmon for their exceptional contribution to our work.

As I reflect on the past year, I am struck by how far we have come. I'm excited and energised by the renewed support and engagement from our community and audiences—this is ultimately what drives us. It is an honour to serve as Chair, and I'm proud of the team's accomplishments and look forward to a bright future.

From our CEO Sarah Blacklock

In 2022 audiences at near-pre-pandemic numbers began to return to Design Tasmania with renewed optimism, and we met them head on with a robust program that reflects the high standard of craft and design from our island. Through design thinking, our organisation sought to engage diverse audiences with experiences across a broad range of artforms from local events through to international programs. From Ikebana Workshops and kids' tours in our Launceston-based galleries to our premiere participation in Melbourne Design Fair, our organisation once again punched above its weight to further the reach of our incredibly talented designers in Tasmania.

Much of what needed to be done to support and achieve these came down to reinvigorating our operational modalities to develop greater agility and leanness. The constraints of the past few years that rippled across our sector were also strongly felt at Design Tasmania. We have overcome any risks these impacts may have posed by developing a more streamlined workforce with diverse skill sets that can tackle the agility of our programming and execute all operations at a high level. Whilst our Artistic Program was less comprehensive than previous years, we were able to take advantage of every opportunity and maximise the reach of shows by folding in activities and promotion around it. This shift has meant that we are able to continue our commitment to supporting new and innovative work and exhibitions locally and nationally as well as keeping the legacy of our contemporary wood collection well conserved and accessible to the public.

Summer 21/22 started our Artistic Program with Organology; the science of musical instruments and their classifications. Curated by Natalie Holtsbaum and working in partnership with Mona Foma Festival, this unique exhibition showcased an impressive and eclectic collection of unique and masterfully crafted instruments, all of which have connection to Tasmania master craftsmen and musicians. Throughout the festival our magnificent Price Hall Gallery lent itself to the beautiful, hypnotic sounds of Melbourne-based performers ZÖJ. Audience uptake was excellent and feedback indicated that this programming gave social and cultural relevance for audiences experiencing something uniquely Tasmanian.

In Autumn Design Tasmania was fortunate to be invited by the National Gallery of Victoria in partnership with the Melbourne Art Foundation to participate in the inaugural Melbourne Design Fair, PRESENT. This platform is a feature in the world stage of design and was instrumental in fulfilling Design Tasmania's remit to bring excellence in Tasmanian design to significant and substantive audiences. As part of a collaboration that began in 2021 with Brodie Neill, Hydrowood, Lark Distillery and London Craft Week, Design Tasmania presented ReCoil, an extraordinary elliptical dining table made from precious reclaimed Tasmanian Hydrowood timber. Showcased for the first time in Australia alongside the incredible work of Laura McCusker, Belinda Winkler, Scott van Tuil, Lillian Wheatley and Jane Bamford.

Across Winter, Design Tasmania's Gary Cleveland Galleries featured ReFrame: the Design Tasmania Wood Collection, curating a re-framing of our contemporary collection of Tasmanian wood furniture and object design. During this time organisation undertook an evaluation of our Wood Collection with the assistance of the Arts Tasmania Roving Curator program, working towards a significance assessment and museum standard cataloguing system.

After a three-year hiatus, Design Tasmania's Women in Design forum returned in 2022, curated by Michelle Boyde. Presented as a colloquium with corresponding exhibition; Fluff Corp. x Jessie French and supporting an all-female speaker event in the contemporary design field, this event championed the pivotal role women play in growing and defining excellence within Australian culture, practice, and creative thinking. Our thanks extend to the inspirational presentations and workshops from Lola Greeno, Jessie French, Hilary Burden, Emily Taylor, Genevieve Zoe Murray, Dr Louise Wallis, Jia Jia chen, Claire Lehmann and Jane Bamford. Our ongoing partnership with The University of Tasmania, School of Architecture and Design saw us host the graduate exhibitions featuring students completing their Master of Architecture as well as students gaining their Bachelor of Design.

For Summer 22/23 we delivered one of Design Tasmania's most ambitious exhibitions, Resonance: the instinctive designs of Brodie Neill. Neill is known for his mastery of materials, form, and process. In this retrospective exhibition, Brodie Neill delivered an exhibition celebrating two decades of career-defining milestones as one of Tasmania's most innovative and inspiring designers.

The delivery of our 2022 Artistic Program was assisted by the following key and ongoing partnerships; Mona Foma, the University of Tasmania, Hydrowood, Lark, Melbourne Art Foundation, the National Gallery of Victoria, Lark Distillery, Trade Tasmania, Detached, Taylor & Smith, Du Cane Brewery and Clover Hill.

Design Tasmania's significant operational funding is provided by the Australian Government through the Australia Council for the Arts, Four-Year Organisational funding and the Visual Arts and Crafts Strategy. In addition the organisation received critical support via the Covid Sustainability Fund, Tasmanian Minister for the Arts, Elise Archer and Arts Tasmania and (RISE) Funding. Thank you for your continued investment in our organisation ensuring our commitment to the design and craft sector in Tasmania.

I would like to thank everyone who has contributed to Design Tasmania. The passion and dedication of this combined effort help make Design Tasmania a respected cultural institution, allowing the organisation to continue to generate opportunities for Tasmanian designers to expand their practice and connect with audiences. Our concise but excellent team that has delivered above and beyond for our organisation; Christina Graham, Communications and IT Manager and Michelle Boyde, Artistic Director who joined the team in 2022. Our Chair, Megan Perkins and the Board of Directors whose support and guidance have been immeasurable and our retail, gallery, event, and volunteer team that invest their time, dedication, and enthusiasm. Our network of volunteers come from all walks of life and provide excellent mouthpieces into the community to extend Design Tasmania to diverse audiences. I would like to thank our team of volunteers for their outstanding service across 2022.

Design Tasmania continues to set ambitious targets, exhibitions and build our representation of design through social engagement and community networking. We do this with our audience and designers in mind and look forward to seeing you all in the galleries again soon.

Artistic Program

Exhibitions

Organology

the science of musical instruments

21st January - 17th April

Curated by Natalie Holtsbaum +
presented for Mona Foma

PRESENT

for Melbourne Design Fair

16th - 20th March

Curated by Michelle Boyde

ReFrame

the Design Tasmania Wood Collection

20th April - 14th October

Fluff Corp. x Jessie French

for Women in Design

14th October - 21st November

Curated by Michelle Boyde

Resonance

the instinctive designs of Brodie Neill

24th November - 26th March

Programs

Women in Design

colloquium + workshops with Lola
Greeno, Jessie French + Hilary Burden

14th - 15th October

Design Lab

Megan Perkins in conversation with
Brodie Neill at Melbourne Design Fair

17th March

Design Lab

with Brodie Neill for Resonance

3rd December

Ikebana

workshop with Aileen Duke

30th April - 1st March





Image credit: Organology, photo by Juanny Tan
Opposite: L:R: Daniel Brauchli, Cittern Guitar, photo by Juanny Tan, Organology, photo by Juanny Tan

Organology

Presented by Design Tasmania for Mona Foma 2022
Curated by Natalie Holtsbaum

“Organology can help us explore answers to that question. It’s the science of musical instruments and their classifications – embracing the history of instruments, how they are used across cultures, and technical questions about how instruments produce sound and more.”

– Curator, Natalie Holtsbaum



Organology was presented by Design Tasmania for Mona Foma 2022. Curated by Natalie Holtsbaum the exhibition featured fifteen Tasmanian designers and twenty-five individual works. From the obscure and imaginative to the delicately crafted *Organology* exhibited a rare display of design based around auditory and musical creation.

Accompanying the exhibition was a fifty-eight page catalogue, featuring designer and instrument profiles including external links to auditory and video resources. These additional resources were made available to visitors to Design Tasmania via the television screen in Price Hall and at the front desk.

The exhibition received overwhelmingly positive responses despite early Covid-19 set backs. Opening during Mona Foma, Design Tasmania also hosted Zöj; Melbourne based musical duo comprised of Kamancheh (Persian spiked fiddle) player and vocalist Gelareh Pour with drummer Brian O’Dwyer. Performing a blend of free-form avant-garde improv, to create a Persian traditional music and cross-cultural collaboration over two days.

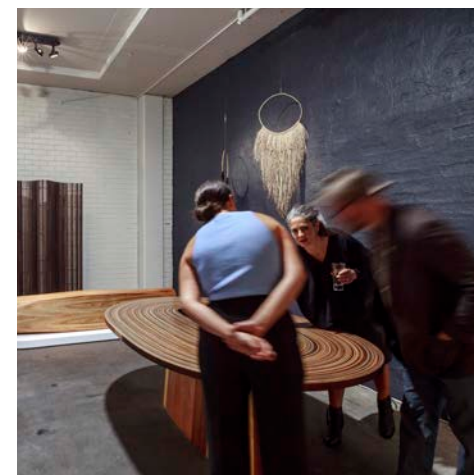




(L:R: Brodie Neill, ReCoil; Lillian Wheatley, river reed; Design Tasmania stall. All photos by Dean Lever. 1. Simone LeAmon

“Design Tasmania’s commitment to creating new opportunities for Tasmanian designers and makers, and expanding markets for emerging and established designers and makers was evident at every stage of their involvement in Melbourne Design Fair.”

– Mary Wenholtz,
Melbourne Design Fair Organiser



PRESENT: Melbourne Design Fair

Laura McCusker | Brodie Neill | Lillian Wheatley
Belinda Winkler | Jane Bamford | Scott van Tuil



The Melbourne Design Fair (MDF) showcase was developed by Michelle Boyde and presented a range of naturally resourceful Tasmanian designer-makers whose practice embodies a living relationship with their craft and our island’s beautiful materials. Described as the benchmark of the Design Fair presentation¹, Design Tasmania was able to take Tasmanian design to an international stage at MDF giving visitors a chance to discover and buy limited edition, rare and one-of-a-kind collectible and usable design. The presentation included industry only viewing and interviews with designers; Brodie Neill, Laura McCusker; Curator Michelle Boyde, and Design Tasmania’s Chair; Megan Perkins. MDF was broadcast to the wider Design Tasmania community via our social media channels and website.

ReFrame

Reframe: to express differently
The Design Tasmania Wood Collection

The Design Tasmania Wood Collection (DTWC) returned to the Gary Cleveland Galleries Autumn/Winter 2022. This curation of the DTWC focused on providing another insight to, or the reframing of the collection for viewers through the lens of sustainability, community and local impact.

The DTWC is an evolving collection of contemporary Tasmanian wood design. It is the only museum collection of its type in Australia, it was established in 1991, with the aim to champion and showcase Tasmanian wood designers and makers, and to highlight Tasmania’s unique position in the global design industry.

Reframe: DTWC raised the conversation about sustainable design practice, material use and how local craftsmanship can leave an ongoing legacy of functional design. Ongoing cataloguing, digital documentation and conservation for the DTWC continues with an evolving library to support and promote the collection. Throughout Reframe, many of these resources were made available for public viewing for the first time.

Image credit: L:R Chalit Kongsuwan, The Living Set; Kevin Perkins, Cape Barren Goose Cabinet, photo by Peter Whyte Photography. Matthew Smith, Short Devision, photo by Peter Whyte Photography. Opposite: Fluff Corp. x Jessie French, photo by Melanie Kate



“For me, Design Tasmania is institution that has at its core, the awareness that good design can be of great benefit to individuals, communities and societies - where the parameters of well-being for us and future generations become the determinants of decisions and not short-term profit or political gain.”

–Allan Witt, Witt Design



Jessie French x Fluff Corp.

for Women in Design 2022

Fluff Corp is the creative partnership of ceramic artists Claire Lehmann and Jia Jia Chen. Using the material’s history to inform their ceramic activities, they aim to promote the connective and social potential of the medium whilst exploring its intimacy and ubiquity in daily life and its relationship to food and design culture. For Women in Design, Fluff Corp. hosted *But First We Eat*, which, at its conclusion, the ceramic pieces remained in place on display and available to purchase.

Complemented in Gallery One by *Some Silken Moment*. In which progressive designer Jessie French that explored the promise of algae-based bioplastic, creating innovative objects that are elegant, ephemeral, and oceanic. By harnessing this shape-shifting material, French captured a world in a phase of transition, where the permanence of petrochemicals plastics is reimagined through the soft strength of ecological thinking. The exhibition also presented a collaboration between Fluff Crop. and French showcasing how the algae-based bioplastic acclimatizes to the material that is ceramics.

Presented to support the Women in Design program, the Fluff Crop. x Jessie French exhibition continued the themes and conversations raised at the colloquium.



“This was my third colloquium-y experience (with *But First We Eat*) and it was the most special and I think it’s because of all of you at Design Tasmania and how generous and welcoming everyone was and how much I learnt.”

– Claire Lehmann, Fluff Corp.



Resonance

the instinctive designs of Brodie Neill

“As an innovator, you’re always pushing it - there is often no recipe or precedent, and things have to be created from the ground up.”

- Brodie Neill

Resonance presented the retrospective work of Brodie Neill, celebrating two decades of his career-defining milestones for one of Tasmania’s most innovative and inspiring designers. Achieved through materials like mirror-polished stainless steel, sand-cast recycled aluminium, bent plywood, charred and salvaged timbers, coiled Hydrowood veneers, and terrazzo made from ocean plastic, Neill’s works reimagine raw or discarded sources into mesmerising and sophisticated forms that echo the beauty of his island home. Known for his layered concepts, material mastery, and fearless ability to blend organic form with digital processes, these works speak to the creative ingenuity that has led Neill to become one of Australia’s most influential designers.

Resonance showcased eleven works, beginning with Neill’s 2002 graduate project from the University of Tasmania, and spanning through to representing Australia on the world stage in the present. This exhibition featured significant works held in Tasmanian collections, including the celebrated *ReCoil*, a centrepiece table of meticulously coiled Tasmanian reclaimed timber, inspired by the rugged beauty of the Pieman River Valley. A partnership with Hydrowood, the table is the first successful outcome of a series of projects with Design Tasmania that explore opportunities and partnerships between design, manufacturing, and Tasmanian-based materials.

The exhibition also hosted the critically acclaimed *Gyro* table, made from ‘ocean terrazzo’ Neill’s ingenious recycled ocean plastic composite. Originally conceived for the London Design Biennale in 2016, the table offers an environmental call to action told through refined aesthetic beauty. By pioneering contemporary design as a powerful medium for important global issues, this work led Neill to become an interdisciplinary voice for design as a force for positive change, presenting at the European Union and United Nations Ocean Conference, amongst others.

Other innovations on display included the *Cowrie* chair and *Alpha* chair from the Design Tasmania Wood Collection; the award-winning *Supernova*; the *@Chair* and *E-Turn*, both featured in Time Magazines Design 100; and the now iconic *Remix* chaise longue, *Curve* and *Wishbone*.

Image credit: Resonance, photo by Adam Gibson



Image credit: L&R Women in Design, But First We Eat by Fluff Corp. photo by Melanie Kate; Women in Design, But First We Eat by Fluff Corp. photo by Melanie Kate; Shell stringing with Lola Greeno, photo by Sonya Ambrose

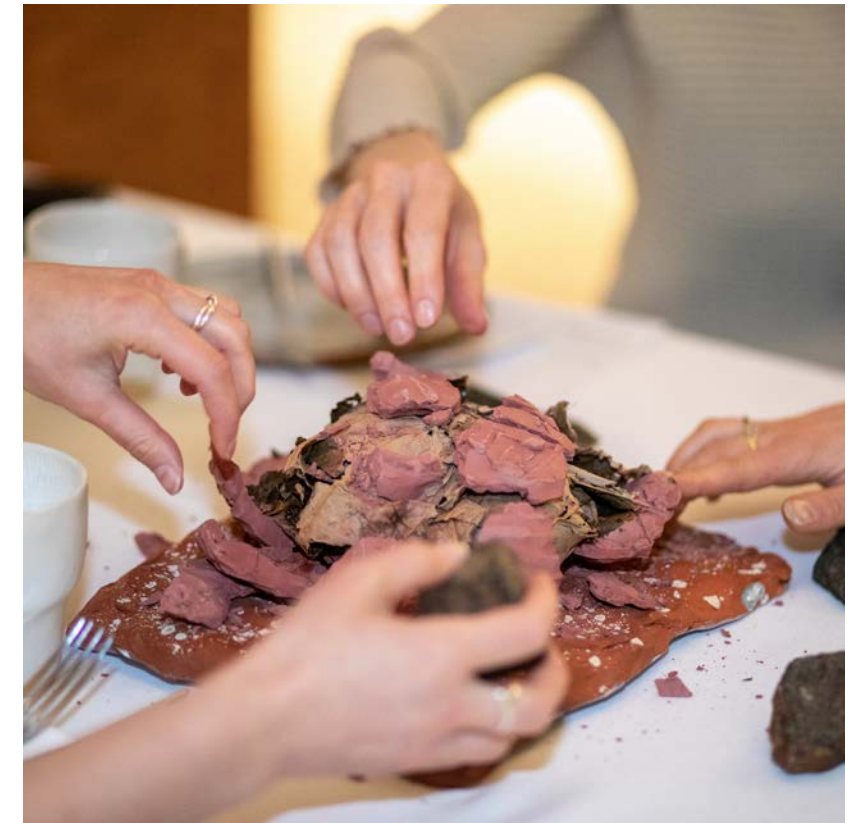
“I wanted to thank you for the care you showed me as a presenter and as a participant. I enjoyed the event and found the mix of presentations and workshops very enriching and I have had very positive feedback from the designers/ participants I knew personally and others that have been in contact since.”

– Jane Bamford, designer



Women in Design

Fluff Corp | Jessie French | Jane Bamford
Louise Wallis | Emily Taylor | Genevieve Zoe Murray
Hilary Burden | Lola Greeno



Design Tasmania’s annual Colloquium, Women in Design returned in 2022 with a program that was curated by Design Tasmania’s own Michelle Boyde and moderated by Dr Helen Norrie. It delivered inspirational presentations and workshops, covering design practices ranging from habitecture, ceramics for endangered species, cultural jewellery, native scent design, material proposals for a post-petrochemical future, as well as land and housing reform. The program is devoted to supporting an all-female speaker event, in the field of contemporary design and following four successful years, creating an intimate environment for succession, discussion and professional development.

Previously held annually from 2015-18, and originally inspired by the gap in the Australian design and cultural calendar recognising and celebrating the pivotal role women play in growing and defining excellence within Australian culture practice and creative thinking. Consisting of a Friday night welcome dinner, hosted by Fluff Corps.’ Claire Lehmann and Jiajia Chen with chef Sam Bray, and Saturday’s morning speaker forum followed by workshops with Jessie French, Hilary Burden and Lola Greeno.

Our Board + Team

Board of Directors

Megan Perkins

Chair, since 2021
Director since 2020

David Kewley

Director since 2020, Treasurer

Jane Haley

Director since 2022, Public Officer

Cr Andrea Dawkins

Director since 2018

Suzanne Derry

Director since 2022

Zoe Rimmer

Director since 2022

Rohan Nichol

Director since 2022

Staff

Sarah Blacklock

CEO

Michelle Boyde

Artistic Director

Christina Graham

Communications + IT Manager

Lauren Barker

Accounts

Retail:

Clara Martin
Emma Anglesey
Elias Stent
Paul Rubie Westcombe
Jamie Shu Min Looi
Aimee Eather
Sharyn Walker

Gallery Tech:

Isaac Johnson

Volunteers

Anna Jacobson, Jo Richelme,
Geoff Counsell, Gloria Karagianis,
Joey (Ye) Zhou, Bruce (Ziyi) Wang,
Helen Graham, Jade Cleary,
Meeray Ghaly, Michelle Zeng, Kim
Vredeveld, Molly (Xinyu) Li, Amber
Miller, Christine Gardner, Jade
(Yan Hui) Du.



Image credit: Women in Design, photo by Melanie Kate.

Program Statistics



Design Lab + Workshop Participants

Design Lab with Megan Perkins + Brodie Neill at Melbourne Design Fair (17.03)	20
Design Lab with Brodie Neill (03.12)	22
Workshop with Aileen Duke, Introduction to Ikebana (30.04-1.05)	55
Workshop with Lola Greeno for Women in Design (15.10)	27
Workshop with Jessie French for Women in Design (15.10)	27
Workshop with Hilary Burden for Women in Design (15.10)	27

Exhibitions Openings

Organology (cancelled due to covid-19)	
Women in Design (14.10)	38
University of Tasmania Graduate Show (18.11)	80
Brodie Neill (02.12)	130

Events

Zøj for Mona Foma (22.01-23.01)	180
Art Organisations of Launceston, strategic meeting with Hon. Tony Burke MP (02.02)	10
Migrant Resource Centre: Breast Cancer Awareness Day (30.04)	60
Telstra Cocktail Party with Big hART (15.06)	92
Prime Minister’s Literary Awards (13.12)	106
Private Events (7)	
Private Tours (5)	

Statistics

Visitation

Physical visitors	21,862
Online visitors	45,323
Total visitor numbers:	67,185
Audience by location:¹	
Launceston	2,388
Tasmania	2,919
Australian Capital Territory	323
New South Wales	2,444
Northern Territory	46
Queensland	1,791
South Australia	747
Victoria	3,025
Western Australia	384
Overseas	61
Off-site audience	5,000
Regional	8,312

Designer Participation

Artistic program	131
From Tasmania	106
Store	60
Total	191

Membership

Total	52
Life members	51

Communications

Mail List	4,907
Mail Outs	10
Total Facebook followers	5,582
Number of Facebook posts	88
Total Instagram followers	7,507
Number of Instagram posts	182
Total Social Media	17,996
Media features	23

¹2733 undisclosed location. ²At \$28/hour

Volunteers

Volunteers	15
Work experience students	1
Volunteer hours	1248
Valued at (\$)²	33,696.00

Media

- Arts Hub
- Australian Financial Review
- Australian Governments: Art/Work
- Broad Sheet
- DesignINg
- Elle Decoration (France)
- Tasmanian Timber
- The Age
- The Bruno Effect
- The Examiner
- The Local Project
- The Mercury
- Traveller
- University of Tasmania (Alumi Magazine)
- Wallpaper*

Exhibition Partners

- Mona Foma
- Melbourne Design Fair
- Melbourne Art Foundation
- University of Tasmania
- Hydrowood
- Lark Distillery
- Taylor + Smith
- Du Cane Brewing
- Clover Hill

Design Tasmania

Corner of Brisbane and Tamar Streets

Launceston 7250

designtasmania.com.au

@designtasmania

