

# DESIGN TASMANIA

## ANNUAL REPORT 2018







## CONTENTS

**Design**

**Vision**

**Chair's Message**

**Executive Director's Message**

**Program**

**Communications**

**Statistics**

**Supporters**

**Organisation**

**Governance**

**Personnel**

**Financials**

OUR VISION IS FOR A SUCCESSFUL TASMANIA  
WHERE DESIGN MAKES THE DIFFERENCE  
TO ENTERPRISES, THE COMMUNITY AND  
INDIVIDUALS.

## MISSION

Design Tasmania believes design is an enabler of Tasmanian culture, enterprise, and value to community. We believe in the ethical use of resources and supporting and promoting our stakeholders including our staff within the organisation.

## VALUES

At Design Tasmania, we value:

Design – to make a difference  
Individuals – our makers, staff, and volunteers

Social Engagement – design fosters well-being for individuals and communities

Craftsmanship – in materials and skills to inspire and respect

Collaboration – because working together is more satisfying and enabling of success

Responsible use of Materials – as our resources are precious and limited

## STRATEGIC GOALS

Design Culture – Deliver innovative professional development programs for designers that increase the recognition of Tasmania as a design island. Champion the Tasmanian design profession and enable awareness at a national level.

Community – Increase community engagement and understanding of design. Foster the design community within Tasmania to further develop sales and work opportunities for the designers

Capacity – Build financial resilience by generating income from the use of our facilities and developing synergies with like-minded businesses. Reduce the reliance on grants, and government funding and build stronger fundraising strategies through philanthropic avenues. Build our capacity to deliver programs through strong governance, professional staff and an effective Board.

Enterprise – Extend our network and level of engagement at a local, national and international level.



# CHAIR'S MESSAGE



**It has been my great honour and privilege to accept the position of Chair of Design Tasmania, especially following on from the incredible leadership and vision of our outgoing Chair Dr Pippa Dickson.**

I would like to acknowledge Pippa's strong leadership, exemplary vision and creative talent. Pippa has been an incredible mentor to me and a prolific supporter of design and designer makers in Tasmania.

Thank you, Pippa.

2018 saw Design Tasmania welcome two new board members, Bianca Welsh and Geoffrey Marshall. It has been wonderful to see the fresh perspective each brings to the Board.

2018 also marked a new level of engagement with the Launceston City Council, with the first Council representative nominated to the Board. We welcome Cr. Andrea Dawkins to the Board and look forward to this exciting time in the development of our partnership with Council.

A major highlight of the year was the securing of greater financial stability – to increase our capacity – through the generous support of the Ian Potter Foundation. We have flourished under their guidance and support and cannot thank them enough for their belief in our potential.

With the Community Infrastructure Grant from the State Government and our partnership with the Launceston City Council, we were able to complete a facilities upgrade to the events kitchen.

The permanent addition of the barbeque – designed by Kirsha Kaechele, a collaboration with master blacksmith Pete Mattila – in the Claudio Alcorso Courtyard was a significant infrastructure commitment.

I would like to especially thank our outgoing CEO Karina Clarke and welcome our new Executive Director Claire Beale.

Karina opened our eyes and took us on a new journey. This was a key time in the history of Design Tasmania, and I would especially like to thank Karina for being instrumental in developing our relationship with the Ian

Potter Foundation.

Claire brings to us a new vision and new ideas. The Board and I look forward to supporting Claire as she implements her vision for the organisation and promotion of design and designer makers.

I would also like to thank Chris Tassell – a long serving Board Member who resigned at the AGM – for his strategic advice and considerable curatorial skills which he has gladly shared with the organisation.

Thank you to all of our committed volunteers, board and staff – without their passion for Design Tasmania and our vision, our progress in promoting Tasmania's design culture would have been very limited.

I would also like to acknowledge the ongoing support of the Australia Council for the Arts, the Australian Government Visual Arts and Craft Strategy, Arts Tasmania, The Ian Potter Foundation, The Australian Government – Regional Arts Fund, The Department of State Growth, The City of Launceston, and the Alcorso Foundation.

Finally, I would like to say a special thank you to our Founder, Gary Cleveland. Gary continues to inspire us.

**Mel Kerrison**  
Chair, Design Tasmania



# EXECUTIVE DIRECTOR'S MESSAGE



2018 brought another year of dynamic change to this ever-evolving organisation. With a renewed sense of purpose and shared vision, we gained increased organisational capacity - enabled through the generous support of the Ian Potter Foundation - and welcomed two newly created positions to the Design Tasmania team our Programs and Communications Manager Miriam Carter, and Events and Development Coordinator Miwa Worrall. The ongoing backing by our key multi-year funding bodies, Arts Tasmania and the Australia Council for the Arts, means that Design Tasmania is able to focus on the delivery of an

exceptional artistic program with the surety of a stable and supportive foundation.

Often annual reports will focus first on the achievements of the institution in terms of successful programs, events and activities; however, I would like to first acknowledge the importance of a strong team of dedicated people to make all of this happen. Without the leadership, creative vision and commitment of outgoing executive staff - CEO Karina Clarke, and Program Coordinator Amy Cavanough respectively - working with our passionate Board of Directors, Design Tasmania's mission to demonstrate how design makes the difference would be difficult to achieve.

As the incoming Executive Director, I am cognizant of the hard work and visionary programming created by Karina and her team, that gives me a solid base to build upon as we look forward. This is an exciting moment in design, and for designers and designer makers in Tasmania, as we are finding our collective voice, and looking to present our stories in new and meaningful ways to broader and diverse audiences.

Sharing food is a key element to enabling creativity to flourish, and to bring community together. Our 2018 facilities upgrade to the Design Tasmania Catering Kitchen, and the commissioning of our two key additions to our infrastructure - our fantastic BBQ by Kirsha Kaechele, a collaboration with master blacksmith Pete Mattila, and outdoor furniture by Laura McCusker - installed in the Claudio Alcorso Courtyard has enabled us to deliver food based events as a key element of our program. These improved facilities meant that Design Tasmania could host 2 wedding functions, cater for a 70+ sit down 3-course meal as part of Women

in Design, support the ongoing MOFO Sessions, host the Hawthorn Football Club season launch and present catered opening functions and events throughout the year.

Celebrating the success and achievements of designers is important - the 2018 Design Tasmania Awards and Women in Design colloquium champion design excellence and provide a platform to recognize the achievements of designers, and highlight the challenges faced in contemporary design practice.

Our 11th Design Tasmania Awards attracted entries from emerging and established designers and designer-makers across the state, and again showed how innovation and craftsmanship contributes, or indeed makes a difference to people's lives.

Women in Design, now in its' fourth year, gathered leading female practitioners and thinkers to a national event focused on the role and outlook of women in design practice. Design Tasmania seeks to underscore the importance of nurturing future opportunities for women in design, and through this program, we demonstrate the role of the organisation to act as a champion of women in design, social and cultural practice.

Our strength in nurturing industry partnerships is evident through our programming - in 2018 we continued our shared approach to fostering creativity through projects with new and established partners - including MONA, Australian Institute of Architects Tasmanian Chapter, Festivale, University of Tasmania, City of Launceston, Australian Design Centre and University of New South Wales.



Building a strong and connected community matters to Design Tasmania – in 2018 we demonstrated how active partnerships at a local level – literally inviting contributions from personal collections to our Wicker Wonderlust and Object Therapy exhibitions - resulted in a highly successful public program that worked with and gave a voice to diverse communities. The second iteration of our Design Discoveries: Aboriginal Mentoring Program extended opportunities through enabling national mentoring and professional development for these talented designers.

Moving forward, Design Tasmania is well positioned to promote our Design Island.

Thanks to our dedicated team of volunteers who make the difference every day at Design Tasmania. To the board and staff, my thanks to you for a warm welcome, and for continuing to champion our values and mission so passionately.

Thanks to Australia Council for the Arts, Australian Government Visual Arts and Craft Strategy, Arts Tasmania, The Ian Potter Foundation, Australian Government – Regional Arts Fund, Department of State Growth, City of Launceston, and the Alcorso Foundation. The support of our funders means we can continue to make the difference, for Tasmanian designers, for design on our Island, and globally.

Lastly, I would like to thank Gary Cleveland, the founder of Design Tasmania, for his vision and dedication towards building a design culture and community in Tasmania. We take up the challenge to extend this vision further, and contribute to a vibrant, innovative and creative conversation of national, and international importance.

Thank you to all our supporters, donors, benefactors and the design curious – together we can make the difference.

**Claire Beale**

Executive Director, Design Tasmania



# PROGRAM

Design Tasmania's artistic vision is to engage and enable the Tasmanian design community.

Design Tasmania exhibits, promotes, and provides mentoring support for Tasmanian designers and craftspeople.

We lead a vibrant and engaged design community connected to contemporary issues such as resources and materials, skills and industry. We encourage tacit benefits for the success

and career sustainability of individuals in the design and the larger Tasmanian communities.

Design Tasmania is positioned to further promote Tasmania as a dynamic leader in the Australian design landscape through commitment to collaboration, innovation and meaningful action. This is articulated through the presentation of our seasonal exhibitions, design development programs, forums and talks, awards, workshops, the Design Tasmania Wood Collection, place-based camping retreats as professional career enhancements, the retail environment, participation in festivals, and presentation of events.

Our legacy is state-wide craft and design awareness and expertise, based on research and advocacy within a context of international best practice.





## **Design Discoveries: A Tasmanian Aboriginal Masterclass**

**1 December 2017 - 18 February 2019**

Design Discoveries is a mentorship program that enables contemporary Tasmanian Aboriginal creatives to learn and adapt design thinking and iterative design processes to develop new modalities of practice. The masterclass culminated in an exhibition demonstrating the beginnings of a design process, and how this was reflected in their own practice.

The masterclass held over two weekends brought together leading Aboriginal contemporary designers Alison Page and Lucy Simpson (NSW) to help support and develop the individual's capacity to build a sustainable design practice.

## **In Situ: UTAS Furniture Design Student Graduate Exhibition**

**1 December 2017 - 18 February 2019**

In Situ is an exhibition of work created by Furniture Design students who are graduating with a Bachelor of Environmental Design from the University of Tasmania School of Architecture & Design in 2017. The exhibition contains works designed by Alex Gaetani, Muhammad Faizal, Nyssa Gigante, and Paulo Fonseca. These works form a central part of their final year studies, as well as designing the catalogue, curating the exhibition, and seeking sponsorship. The In Situ theme is aptly chosen as the furniture and objects exhibited here are designed to belong in one's home, but more



importantly to belong to one's family and their rituals. Family is a common and important thread amongst this small group of students and their works are informed by their cultural diversity. The students worked with the Design Tasmania Staff to curate the In Situ exhibition.

## **2018 Design Tasmania Award Top Ten**

**1 December 2017 - 18 February 2019**

The Design Tasmania Award focuses on design excellence, innovation, and craftsmanship. Now in its 11th year, Design Tasmania is proud to support Tasmanian designer makers in their pursuit of a meaningful and successful practice. This is achieved through a range of distinct awards and prizes. The criteria for the Award are based on design innovation, appropriate use of materials and context, and the ability to go into production. Each category requires specific responses; however, the design outcomes need to reflect how the piece contributes, or indeed

makes a difference to people's lives.

## **2018 Design Tasmania Award Top Ten**

### **The Design Tasmania Award**

Top Ten are (in alphabetical order):

Tanja von Behrens – Multi-Wear Earrings

Michael Bremer-Trainor – Secretaire Bread Box

Jamie Dobbs – Hakiri a Lamp

Rengin Guner – The Void Earrings

Jason Mah – 4 Peaks Coffee Table

Shauna Mayben – Tide Sushi Set

Toby Muir-Wilson and Anita Dineen – Adrift

David Pannell – Ultralight Tray

# PROGRAM

## Ivett Simon – Accordion Clutch and Palindrome Cardholder

The sustainability award supported by Hydrowood: Michael Bremer- Trainor with the Secretaire Bread Box

The overall winner, prize supported by The20 and Design Tasmania: Shauna Mayben with Tide, Sushi Set.

## Wicker Wonderlust

**5 March - 25 May 2018**

Wicker Wonderlust is an interactive exhibition exploring the unique relationship between Tasmanians and 'wickery'. From Indigenous heritage to colonial industry, historical significance to contemporary usage, Wicker Wonderlust aims to explore how baskets and woven wares perform in history and practicality. The exhibition culminated with a presentation of discoveries and portfolios developed over time with community members' baskets to be included in this evolving showcase.

## 2018 Tasmanian Architecture Awards

**1 June – 15 June 2018**

The annual Tasmanian Architecture Awards recognise the finest accomplishments of Tasmanian architects. Awards in each category are based on a three-tier system: the highest achievement and the pinnacle is the 'Named' Award, followed by an Architecture Award and a Commendation. Entries across all categories of the awards provide an opportunity for the profession

to showcase exemplary Tasmanian design and to publicly acclaim and promote the excellence of our architectural achievements.

This year, a record number of projects have been entered across ten categories: from a tiny cabin on Bruny Island, to dense, inner-city student housing, luxurious remote accommodation offerings, innovative science laboratories, and everything in between.

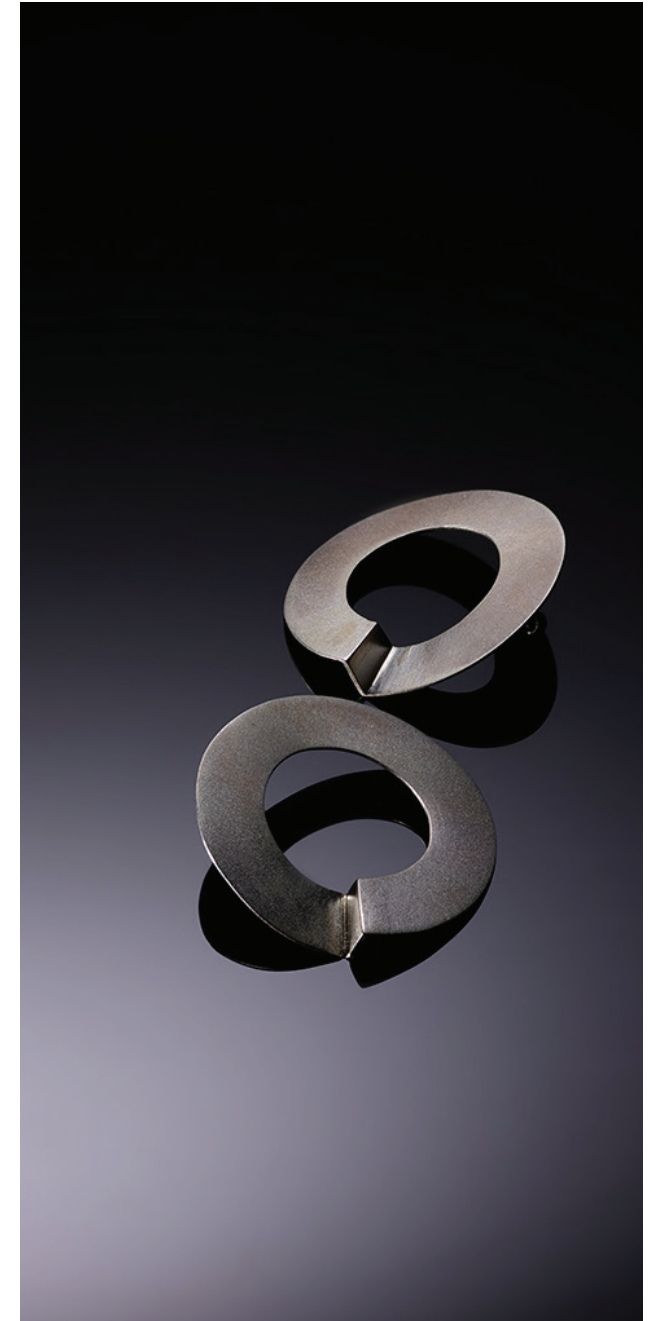
## Object Therapy

**6 July – 19 September 2018**

Object Therapy is an exhibition and project that explores creative transformation and notions of value and repair.

In May 2016, 29 broken objects were submitted by members of the public to a team of repair researchers in Canberra before undergoing 'therapy'. Items of furniture, ceramics, household appliances, textiles, jewellery, sentimental objects and even one human, were all treated and reimagined by noted Australian and international designers and artists including Trent Jansen, Liam Mugavin, Henry Wilson and Alison Jackson.

In transforming these loved but broken items into objects of delight and surprise, Object Therapy showcases innovative design solutions while exploring the attachments we form with objects. As a project and exhibition, it encourages us to rethink our habits of material consumption while exploring and celebrating the role and creative possibilities of repair in society. Object Therapy is an ADC On Tour exhibition formed from the original project by Hotel Hotel, developed in partnership with UNSW Art & Design and ANU School of Art and Design.



## **DREAM-design**

**14 September – 23 September 2018**

DREAM-design explores a more subliminal kind of 'design thinking' via the collected night-time dreams of women working in the design industry. The idea borrows from the socio-analytic practice of 'Social Dreaming', a way of working with dreams where the focus is on the dreams rather than the individual dreamer, with the purpose of exploring the socio-cultural meaning within dreams for any given group at a particular time.

To discover more about the hopes, anxieties, vision and opportunities for women working in design in 2018, 43 dreams were collected over a 6 week period on a custom-built website identifying links between the dreams and common themes. The resulting installation 'Body Blanket, from Bedroom to Boardroom' playfully responds to these by embedding the dreams and dream symbols of the participants onto fabric design, then transformed into garments and bedding designed to take women from the bedroom to the boardroom.

DREAM-design is a design project by artist and architect Fei Fei Feng (USA) and fashion and interior designer Michelle Boyde (Tasmania), commissioned by Design Tasmania for Women in Design 2018, and responding to the theme 'how do we create an inclusive, well-informed culture of design'.

## **Brad Moss – Beyond 2.0**

**28 September – 25 November 2018**

Brad Moss is a master craftsman and woodturner. His latest exhibition 'Beyond 2.0' examines his unique approach to woodturning that sees the integration of colour, surface texture and wood burning techniques into contemporary pieces to push the boundaries of tradition.

## **MIND. MATTER**

**University of Tasmania Furniture Design Graduate Exhibition**

**30 November 2018 - 4 January 2019**

MIND. MATTER is the University of Tasmania Furniture Design Graduate Exhibition, featuring the work of emerging maker / designers Eliza Davidson, Floyd Drew, Katherine Ellis, Samantha Foster, Harry Holcombe-James, Chanelle Lum, and Georgia Weitenberg.

## **In Conversation with Malcolm Greenwood and Clementine Blackman**

Design Tasmania hosted a lunch in conversation with premier tableware ceramist Malcolm Greenwood and sous chef and restaurateur Clementine Blackman,

examining the relationship between plate and restaurant food plating.

## **In Conversation with John McPhee**

Design Tasmania hosted an In Conversation event featuring John McPhee in conjunction with the Wicker Wonderlust exhibition. With an illustrious history as Senior Curator of Australian Art at the National Gallery of Australia and Deputy Director of the National Gallery of Victoria, John provided a unique perspective to basketry and wicker.

## **Wicker Wonderlust Weaving Workshops**

Design Tasmania hosted a series of 3 weaving workshops in conjunction with the Wicker Wonderlust exhibition. Aboriginal Elders Lola Greeno, Vickie West and Audrey Frost educated participants on the use of Tasmania's





# PUBLIC PROGRAMMING

plant fibres through basic weaving techniques. Aboriginal Education Worker Michael Thow engaged participants in basic and beginner weaving techniques to produce a take home basket. Held in conjunction with the Migrant Resource Centre, Som Maya and Bhadri presented unique adaptations on traditional Bhutanese weaving techniques utilising plastic bags.

## **Transformative Repair**

Transformative Repair saw the continuation of a UNSW research project led by Guy Keulemans and Nik Rubenis that engaged 4 Tasmanian based designers with 4 participants seeking a transformative repair for a much-loved object. The objects were reimagined by the designers through the project and re-presented to participants.

## **Meet the Maker**

Design Tasmania continued to deliver the popular Meet the Maker series of designer talks with presentations by Brad Moss, Eliza Davidson, Floyd Drew, Katherine Ellis, Samantha Foster, Harry Holcombe-James, Channele Lum, and Georgia Weitenberg.

## **School Visits**

Design Tasmania welcomed a number of school visits to the gallery over 2018 including the Launceston Preparatory School, Lilydale High School and Scottsdale High School.

## **MOFO Sessions**

2018 saw Design Tasmania host a series of Mona Foma's Sunday afternoon music gigs. Held fortnightly

from July, the 11 MOFO Sessions engaged audiences in music and design through interaction with exhibits.

## **Tasmanian Walking Company**

2018 saw the continuation of Design Tasmania hosting walkers from the Tasmanian Walking Company upon completion of the Bay of Fires walk. Design Tasmania offers a unique location to reacquaint walkers with everyday life through immersion in design.

## **Mates Program**

Design Tasmania continued the Mates program in 2018, welcoming Mates to engage with design through exhibitions, events and functions.

## **Women in Design Colloquium**

In 2015 Design Tasmania held the inaugural Women in Design Colloquium in Launceston, Tasmania at the iconic Gary Cleveland Galleries at Design Tasmania and neighbouring venues. The event resonated so strongly for those who attended that Design Tasmania committed to presenting it as part of an ongoing annual program.

The 2018 Women in Design Colloquium examined



the theme of Making a Design Culture, looking at the different ways this can be explored through materiality, ethics, and identity. The theme initiated talks and dialogues from 19 speakers and 62 participants, asking the question: How do we create an inclusive and well-informed culture of design? Design Tasmania invited professors, entrepreneurs, directors, academics, designers, founders, and CEO's to talk at this event. Among this group of creative influencers are people who have built their practice around a culture that sustains a design practice, or who influence social fabric through a design culture.

### **Design Discoveries**

2018 built upon the success of the 2017 Design Discoveries Tasmanian Aboriginal Masterclass workshops. 3 participants accessed extensive national professional development and mentoring opportunities at Jam Factory, Adelaide; UNSW, Sydney; Emma Peters, Sydney; Liz Williamson, Sydney; and Koskela, Sydney. Supported by the Regional Arts Fund an Australian Government program that supports sustainable cultural development in regional and remote communities in Australia.

### **2018 Design Tasmania Award**

The 2018 Design Tasmania Award had 23 entries from all around the state, including Flinders Island. The entries came from makers at all stages of their careers, from emerging through to well established. Sponsors for the 2018 Design Tasmania Award included The20, Hydrowood, the Hawthorn Football Club, and Foot and Playstead, as well as the ongoing support of Design Tasmania from Arts Tasmania and the Australia Council for the Arts. The judges for the 2018 Award were Phillip 'Sunny' Drury of The20, Lucy Given of Luc. Design, and Fiona Lehman of Design Tasmania.





# COMMUNICATIONS

## MARKETING

2018 saw a targeted marketing campaign scaled to the organisation's human resourcing capacity. Advertisements in Tasmanian Tourism brochures ensured ongoing visitation from national and international tourists. Monthly newsletters for the organisation ensured local audiences remained informed on exhibitions and events. Posters, electronic flyers and an active social media presence complemented this.

Design Tasmania's social media following increased in 2018 with a current following of 3,948 through Facebook and 4,034 through Instagram.

Strategic partnerships saw Design Tasmania's program promoted through marketing by MONA FOMA, Australian Institute of Architects Tasmanian Chapter, FestiVale, University of Tasmania, City of Launceston, Australian Design Centre and University of New South Wales.

## PUBLICITY

Design Tasmania received consistent coverage across 2018 that included national exposure in the ABC, Channel 7, Arts Hub, The Australian. Design Tasmania's local media reach saw regular media listings and feature articles in the Examiner and Mercury, and also included radio programming on ABC Northern Tasmania.



## REACH

Attendees & participants  
90,478

International: 12%

National: 57%

Tasmania: 17%

Launceston: 14%

## IMPACT

Attendees, participants  
and clients who rate our  
work as good or excellent  
= 95%\*

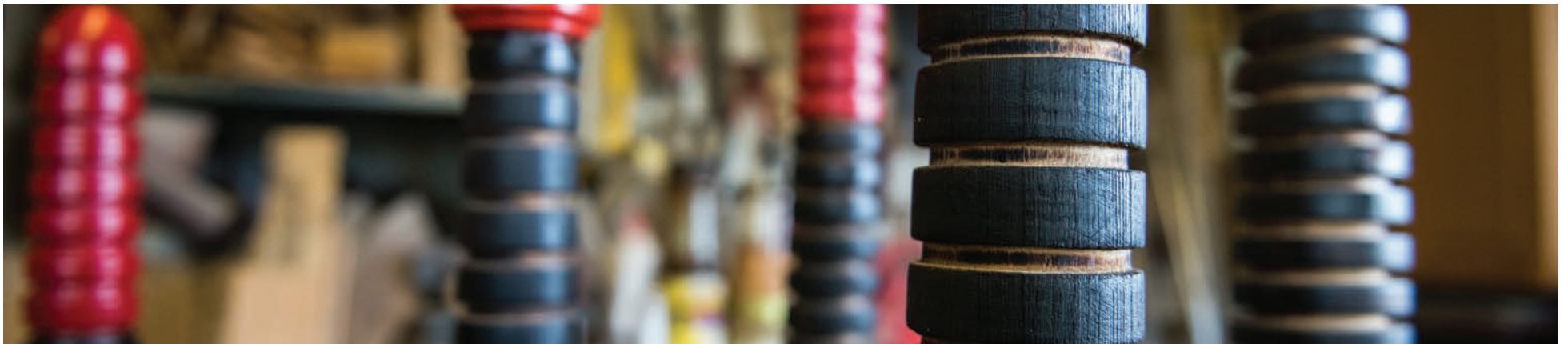
\*data sourced from exit surveys and visitor  
feedback / comments

## SUSTAINABILITY

Private sector support and  
sponsorship = 34%

Government grants 38%

Earned income 28%



**QUITE WONDERFUL!**

– BARBARA POLLOCK, USA

**EXCELLENT, THE STORIES BROUGHT THE PIECES TO LIFE!**

– CHRISTIAN YOUNG, AUS

**LOVED YOUR WICKER EXHIBITION – GREAT STORYTELLING, SUCH A THOUGHTFULLY DESIGNED BUILDING TOO**

- LIESL HARVEY, SYDNEY

**AS A DESIGN SPECIALIST AND CURATOR (EUROPE AND ASIA) I WAS GLAD TO DISCOVER THIS DESIGN CENTRE AND ITS ACTIVITIES' INFLUENCE ON THE LIFE OF YOUNG DESIGNERS, NETWORKS, INITIATIVES...INTERESTING PIECES IN THE GRADUATE SHOW AS WELL**

– ELODIE PALASSE, SINGAPORE







# SUPPORTERS

## Gratitude Makes the Difference

Design Tasmania would like to express our gratitude and thanks to all who have contributed to our success in 2018.

## FUNDING PARTNERS

Australia Council for the Arts, Australian Government Visual Arts and Craft Strategy, Arts Tasmania, The Ian Potter Foundation, Australian Government – Regional Arts Fund, Department of State Growth, City of Launceston, Alcorso Foundation

## INDUSTRY PROJECT PARTNERS

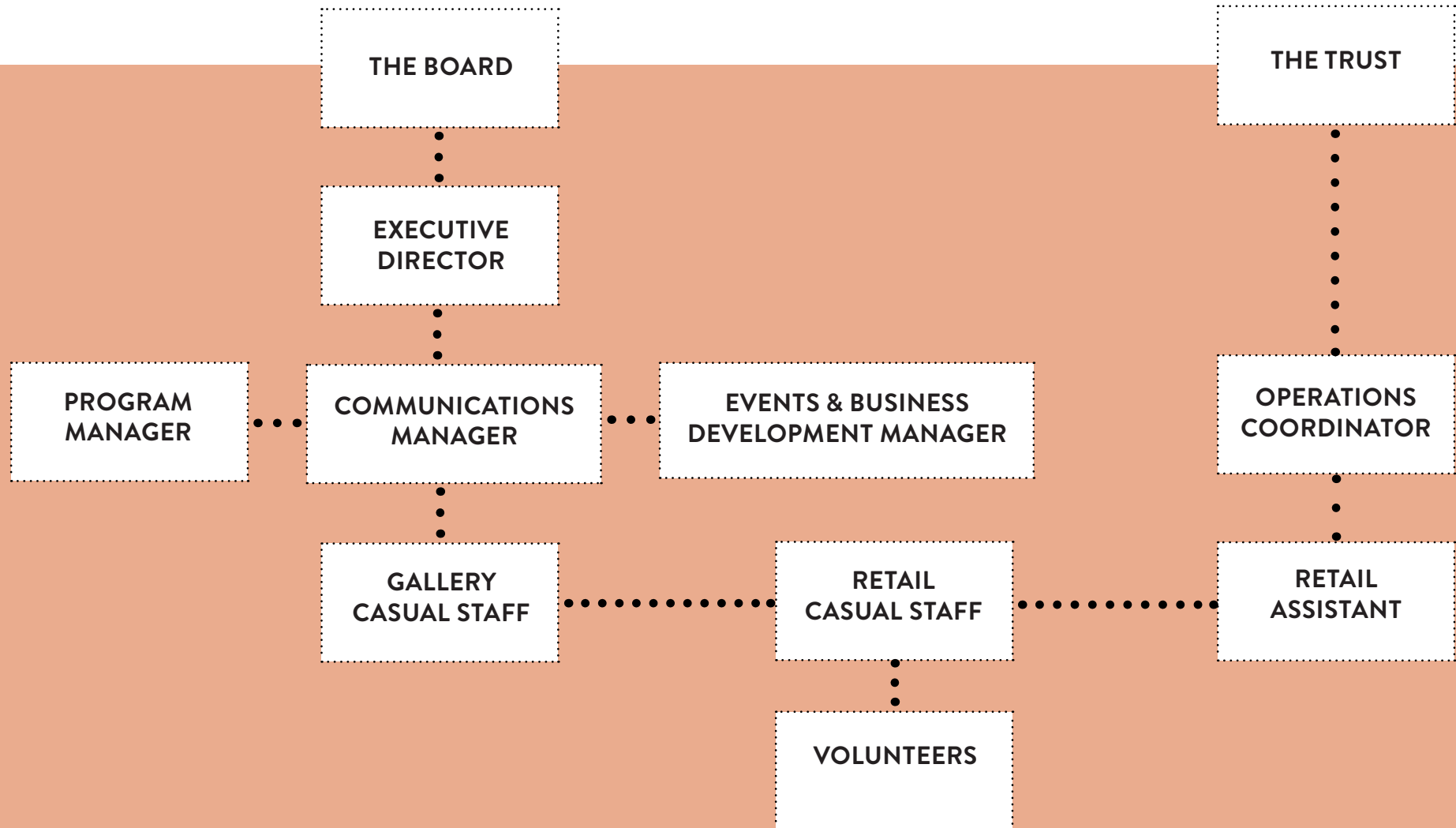
MONA FOMA, University of Tasmania, Australian Institute of Architects Tasmanian Chapter, Festivale, City of Launceston, Australian Design Centre, Hotel Hotel, University of New South Wales, Port Cygnet Catering, Nita Education, Women of the Island, Jam Factory, Emma Peters, Liz Williamson, Koskela, Migrant Resource Centre, Dr Gene Sherman, Joffrey St Productions, Emily Dimozantos, Peter Whyte Photography, Pete Mattila Studio, Laura McCusker, Tas City Build, Rick Cleveland, Gary Cleveland, Design Centre Trust, Tasmanian Walking Company, Malcom Greenwood, Clementine Blackman, Serena Rosevear, Potters Produce, Tourism Tasmania, Events Tasmania

## SPONSORS

Moorilla, Moobrew, Goaty Hill Wine, Elgar Cheese, Tasmanian Butter Company, Stillwater, Hawthorn Football Club, The20, Hydrowood, Foot and Playsted, Bass Strait Beef



# ORGANISATION CHART





Australian Government  
Visual Arts and Craft Strategy  
Tasmania





