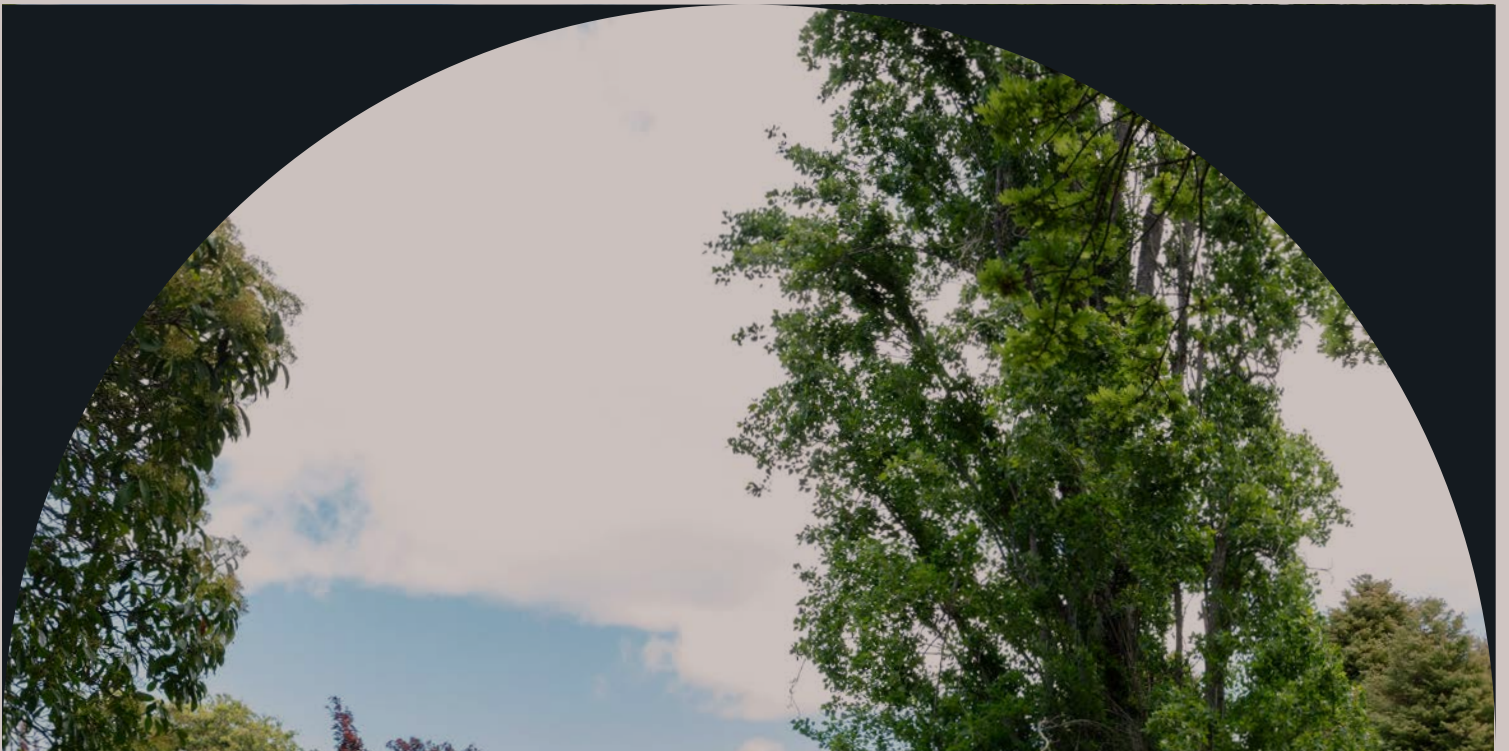


# Design Tasmania



## Annual Report 2020



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





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Front Page: The Park Room by Dianna Shape,  
Branding by Megan Perkins.  
Current: 45th Anniversary Launch,  
installation view by Emily Dimozantos, 2020.





“Tasmania’s design community has always excelled at overcoming distance and cultivating connections near and far. The unique set of parameters delivered by 2020 simply allowed us to respond with vigour, seizing opportunities and embracing digital platforms.”

– Claire Beale, Executive Director





In 2020 Design Tasmania reached new audiences through innovative programming that adapted to the unique parameters of the COVID-19 climate whilst still engaging Tasmanians with locally produced content.

## Design Tasmania’s quick response to the global pandemic and lockdown of major arts institutions globally meant we were able to reset our targets to meet the changing environment of design audience participation for our artistic and public programming.

We shifted our engagement to be more personal, accessible and internationally relevant, making us more inclusive of people coming to the arts for relief from the pressures of isolation. Website sessions increased 22% from 2019, online store sessions increased 46% with an online sales income increase of 86%.

As a part of our 45th Anniversary Campaign for 2021 we relaunched our brand to focus on outstanding visitor experience. We have implemented new front-of-house concierge-style staff from culturally and linguistically different backgrounds to meet and greet guests. Our staff provide guided tours, and our exhibition guides are available to view on visitors’ devices in accessibility mode for the vision and hearing impaired and our exhibitions incorporate way finding design for wheelchair and mobility access throughout our spaces.

Peer organisations nationally looked to us as an example of how to face the ‘new normal’ as an arts institution in the ACDC network and beyond.

84,737  
Total number of visitors

22%  
Increase in website traffic

43,725  
Total physical visitors

28k+ interstate  
4.5k+ International

41,012  
Total online visitors

15k interstate  
4k International

6  
Exhibitions delivered

14  
Design Lab + Designer Interviews

2  
Exhibitions online only

183+  
Designers directly showcased

100%  
Programs + exhibitions represented culturally + linguistically diverse individuals

10  
Mentorships

97%  
Visitors perception that our exhibitions have positive local impact



# About

Design Tasmania is a respected enabler of innovative Australian design practice through a commitment to community, sustainability and impact.

We encourage creative risk-taking and facilitate the creation and exhibition of new works, to broaden the national and international audience for Tasmanian craft and design, and champion a culture of creativity, inclusion and innovation.

Located in the award-winning Gary Cleveland Galleries in Launceston, for 45 years we have informed, inspired and provided education for the public, designers, makers, and opinion leaders to recognize and strive for excellence in design and design thinking.

Our unique location comprising of five interconnected exhibition spaces plus a retail offering housed in the adjoining Price Hall, enables us to present a rich program of events, exhibitions, projects and activities that provide opportunities for these diverse communities to gather together.

We achieve this through an artistic program built on education opportunities, engagement strategies, public programming and a strong focus on our Design Tasmania Wood Collection.

45th Anniversary Launch by Emily Dimozantos, 2020.







## Our Vision

Design Tasmania is the leader of design culture and enterprise on our island with a vision to deliver an annual program that advances opportunities for the creative community of craft and design not just locally, but nationally and internationally.

We advocate for Tasmanian designers and for design in Tasmania to show how design makes a difference, not just to a privileged few, but to all in our community.

## Our Mission

Design Tasmania's mission is to bring design to a broad and diverse public through curatorial excellence and innovation in audience engagement.

## Our Values

Design Tasmania will achieve our mission to lead aligned with our core values:

### Community

Designers are central to all our activities and we strive to make challenging work, new ideas and design legacy accessible to audiences. We foster creative and critical engagement with design whilst providing entrepreneurial opportunities for designers.

Our programs, activities and advocacy are designed to embrace diversity, encourage inclusivity and champion professionalism in our community.

Through access and education, we bring a wider audience to professional designers and their

work, whilst enabling space and opportunity for the broader community to participate in design.

### Sustainability

We believe collaboration is key and we work with likeminded individuals and institutions across the industry to enrich a sustainable and resilient design and craft ecology for Tasmania. Our programs are agile and adaptable, driving the organisation's ongoing viability and relevance, through a connected series of activities and events that bring investment to Design Tasmania. This is achieved through the fostering of relationships with donors, friends and other stakeholders to support our ongoing work, and through an attractive commercial offering to the broader audience of fans and the 'design curious' in our community.

### Impact

We measure our success through feedback from diverse audiences and stakeholders in response to their experiences with us. We use in-house data analysis to assess and manage our programs and activities such as our contribution to cultural tourism, commercial outcomes for practicing designers and makers of our region, and audience uptake of new programs and technologies employed. Design Tasmania reaches across our island to deliver education and professional development for design and craft practitioners whilst also ensuring Tasmanian design is championed and celebrated nationally and internationally.





“The Tasmanian public we know and love stayed engaged and we also found ways to share design with people in greater Australia and overseas.”

## From our Chair

Firstly, I'd like to thank everyone for supporting us through COVID when the gallery was unable to be open to the public. Our team found ways to engage with not only locals but with people overseas through a digital platform.

One of the highlights in our programming for me was seeing the intersection of food and wine with design culture. ICONIC Australian Industrial Design was our first exhibition opening after closing our doors to the public, held on an interactive platform with audiences joining in online from home. We added a layer to this virtual gathering by sending out Tasmanian food and wine products in advance: being able to come together in that way gave a thread of shared connection for Design Tasmania and the community in a really trying time of isolation.

We paid tribute to our late founder, Gary Ogle Cleveland (1930-2020) in October, when we were fortunate to reopen our doors to the public. His dedication and vision created Design Tasmania in 1976, his contribution and foresight to put a spotlight on what makes design in Tasmania unique is immeasurable by the fact of our continued existence. As we celebrate our 45th anniversary we pay homage to him and the like-minded key innovators that have made Design Tasmania possible.

In a year that involved re-imagining presentation formats, and how to stay relevant and connected to communities, we conscientiously resolved to maintain our mission as the goal posts continued to move. Successes were realised through innovation, collaboration and support, partnering with Ausglass, Craft ACT, The Tasmanian Museum and Art Gallery, The Robin Boyd Foundation, Monash University, the Design Institute of Australia, Brand Tasmania, Harvest Market, the Launceston Chamber of Commerce, the Tasmanian Symphony Orchestra and Mona to deliver our creative programming.

2020 also saw the transformation of our brand identity by Tasmanian visual communications designer Megan Perkins to a new look and feel that will carry us into our 45th year and beyond.

It is with thanks and gratitude we acknowledge the significant and vital contributions of The Australia Council for the Arts, Arts Tasmania, The Ian Potter Foundation and the generosity of donors and Members, without whose support our operations would not be possible. Efforts of our staff and the board have ensured we stayed on-track in the year that was, achieving a number of notable successes. We look forward to what the next 45 years hold for the organisation and hope to strengthen our community engagement and promote all that is design in Tasmania, not only on our island state but to the rest of the world.

Bianca Welsh  
Co-Chair





## From our Executive Director

“2020 has shown us that of all things, community matters.”

Whilst we have certainly experienced a year none of us will forget in a hurry, we remain optimistic and committed to pursuing the vision and mission of our organization, and to champion the interests of designers and makers on our island, to the global community.

Design Tasmania occupies a unique position in our nation's creative culture, and on the cusp of our 45th year, it is exciting to reflect on how far we have come. It's not hard to see evidence of the changes and adjustments we have made over the years, both on our physical site, and the ways in which we deliver our programs, events and activities, all whilst remaining true to our core principles and values..

During the 'great pause' of 2020 the gallery complex in Launceston remained alive with the sounds of an exemplary staff team working hard to refresh, reinvigorate and make ready to present a new look gallery experience when we were able to reopen to the world. The quick pivot to delivery online in April gave us a strong start, and set the tone for a series of expanded virtual experiences that enhanced our programs. We shifted our engagement to provide content that went deeper, providing more ways to interact with us over the course of each program. Adding tools such as 3D virtual tours, with live and scripted commentary and other interactive technologies ensured our exhibitions were internationally accessible and relevant, making us a destination for people coming to the arts for relief from the pressures of isolation.

Our focus on championing local design included commissioning our first virtual exhibition *I-CONIC Australian Design* curated by Ian Wong, which has fostered further iterations and presentations of the Ian Wong Collection with other exhibition venues and programs. The *Tasmanian Salon* for Denfair enabled us to safely and effectively present our talented designers in a curated virtual trade fair activation that offered access to the design industry, architects interior designers and specifiers, backed by a global marketing program.

2020 has shown us that of all things, community matters. It is our community of designers and makers, patrons and supporters who have made the difference to Design Tasmania. With your continued encouragement, we have not only survived, but thrived. As we move into our 45th Anniversary year in 2021, I reflect on the strength of this community of passionate creatives to shift and adapt over many years. It's a privilege to be leading the team and working with an enthusiastic Board at this significant point in our history.

Claire Beale  
Executive Director



# Board of Directors

Bianca Welsh  
Co-Chair Director since 2017

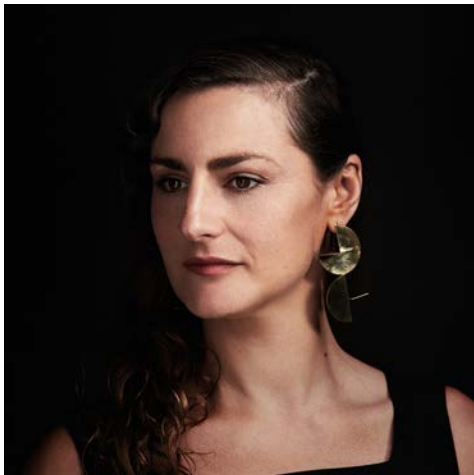


Bianca Welsh is a co-owner of three Launceston award-winning businesses; Stillwater Restaurant and Seven Rooms, Black Cow Bistro and is a passionate advocate for mental health awareness in the workplace among many things and graduated with a Bachelor of Behavioural Science in 2018.

In 2015, she jointly won the title Electrolux Appetite for Excellence’s Young Restaurateur of the Year, and was a state finalist in the Young Australian of the Year category having been recognised for her contribution to youth issues that year also.

Bianca was the winner of the Launceston Chamber of Commerce Professional of the Year in 2017 and awarded the Tourism Minister’s Young Achiever Award for the state in 2019.

Megan Perkins  
Director since 2020



A Tasmanian born and based multidisciplinary creative, Megan established her own practice at the beginning of 2020. Previously Lead Designer and Art Director for DarkLab, responsible for the Dark Mofo festival brand identity since inception (2013-2019), leading the in-house team in delivery of brand positioning, marketing and communications. Her design work has been recognised with eight AGDA Awards and a Grand Diemen, and her jewellery with the 2016 Design Tasmania Award. She sat on the national judging panel for AGDA Awards in 2020. Expert in branding, communication design and campaign strategy with cut-through. She designs for universal appeal grounded by local understanding, taking a research based, collaborative approach to deliver solutions that communicate seamlessly across all platforms with purpose built teams of specialists.

Geoffrey Cameron Marshall  
Director since 2018



Geoffrey Cameron Marshall is a furniture and lighting designer based in Launceston. Geoffrey has been recognised nationally and internationally for his work, including the 2017 Dangerous Design Award and the 2017 Australian Timber Design Award.

Geoffrey’s current practice focuses on combining new technologies with traditional techniques. The resulting products are hand finished and assembled, ensuring quality and artistic integrity.

Andrea Dawkins  
Director since 2018

Andrea has a business background, with over 20 years in the hospitality industry. Her last (and best) business was the social enterprise, Fresh on Charles (1999-2013). There she honed her skills in grassroots advocacy for social justice, environmentalism, the arts and animal welfare.

After a stint as the manager of Harvest Community Farmers’ Market, Andrea was elected to City of Launceston Council, followed by three years in state parliament. She returns to council, an experienced elected representative to tackle issues of waste management and food security.



Todd Henderson  
Director since 2020

Interested in the art of making, Cumulus Co-founder and Director Todd Henderson understands how things work and why they exist. This draws him away from design for the sake of design, in favour of buildability and functional performance. Todd’s approach to architecture incorporates the inherent values of modernism, while also accounting for the importance of ‘place’. He particularly emphasises the use of wood as a way of providing warmth and a stronger connection to the local environment. Todd is well recognised in both the architectural and broader Tasmanian business community as a former winner of the Tasmanian Emerging Architect prize, the Property Council of Australia Future Leader Award and a Graduate of the Tasmanian Leaders Program. A mentor to many and a friend to more, Todd is often looked to for guidance, support and advice. He knows how to communicate an idea and he gets things done.



David Kewley  
Director since 2020

David is the managing director of his public practice accounting firm DK Accounting & Advisory. With a masters of taxation and experience lecturing in both statistics and accounting theory, you will frequently find David nerding out over some spreadsheet or paragraph of new legislation.

David has a passion for community building, and in recognition of his extensive voluntary contributions to a range of grassroots groups and not-for-profit boards, he has received multiple Tasmanian Young Achievers Award nominations, and was honoured to be a Tasmanian Volunteers Award finalist in 2019. Outside of his business, David spends his spare time training for half-marathons or enjoying a casual game of table tennis.





# Board of Directors

Ella Young  
Director since 2020

Ella Young is a Senior Associate at Rae & Partners, specialising in Property and Commercial Law, having recently relocated back to Tasmania. She has worked with some of the largest national property portfolio groups and property developers in Australia, including publicly listed companies.

Ella has a Bachelor of Laws and a Bachelor of Business from La Trobe University in Melbourne. After being admitted to practice in the Victorian Supreme Court and to the High Court of Australia, Ella worked for a top tier law firm in Melbourne as part of their Infrastructure, Construction & Property Practice Group. She was a presenter at the Property Council of Australia Retail Leasing Seminar in both 2017 and 2018.



Peter Forrest  
Director since 2020

Peter Forrest (MAICD) is an IT specialist and is the Founder and Managing Director of Launceston IT. His experience as a business owner across industries of building and construction, real estate (AU/USA), information technology and telecommunications enhances his contribution to strategic vision for Design Tasmania.

Peter is currently undertaking studies to complete the Australian Institute of Company Directors Course to enhance his contribution performance and decision-making with pragmatic professional development to his director roles on boards in Australia. Peter is passionate about helping organisations reach their full potential through optimised development, healthy system-building and strong governance.



# Our People



Claire Beale  
Executive Director

Claire is the Executive Director at Design Tasmania, the centre of design for our island. Dedicated since 1976 to furthering design in Tasmania through our exhibitions, collection and soon to be relaunched store. She is also the immediate past National President and Chair of the Design Institute of Australia (DIA). Formerly, Claire was an academic and Programs Manager of the Textile Design degree at RMIT University. Her research explores creative relationships enabled through design projects, with a view to changing the way we think about design leadership, practice, and advocacy. Her aim is to change the conversation around design in the wider community, and create opportunities to showcase the value that design brings to our economic and cultural capital.



Sarah Blacklock  
Projects Coordinator



Clementine Blackman  
Communications



Andrew Birrell  
Data Analyst + Admin Assistant



Christina Graham  
Communications Assistant



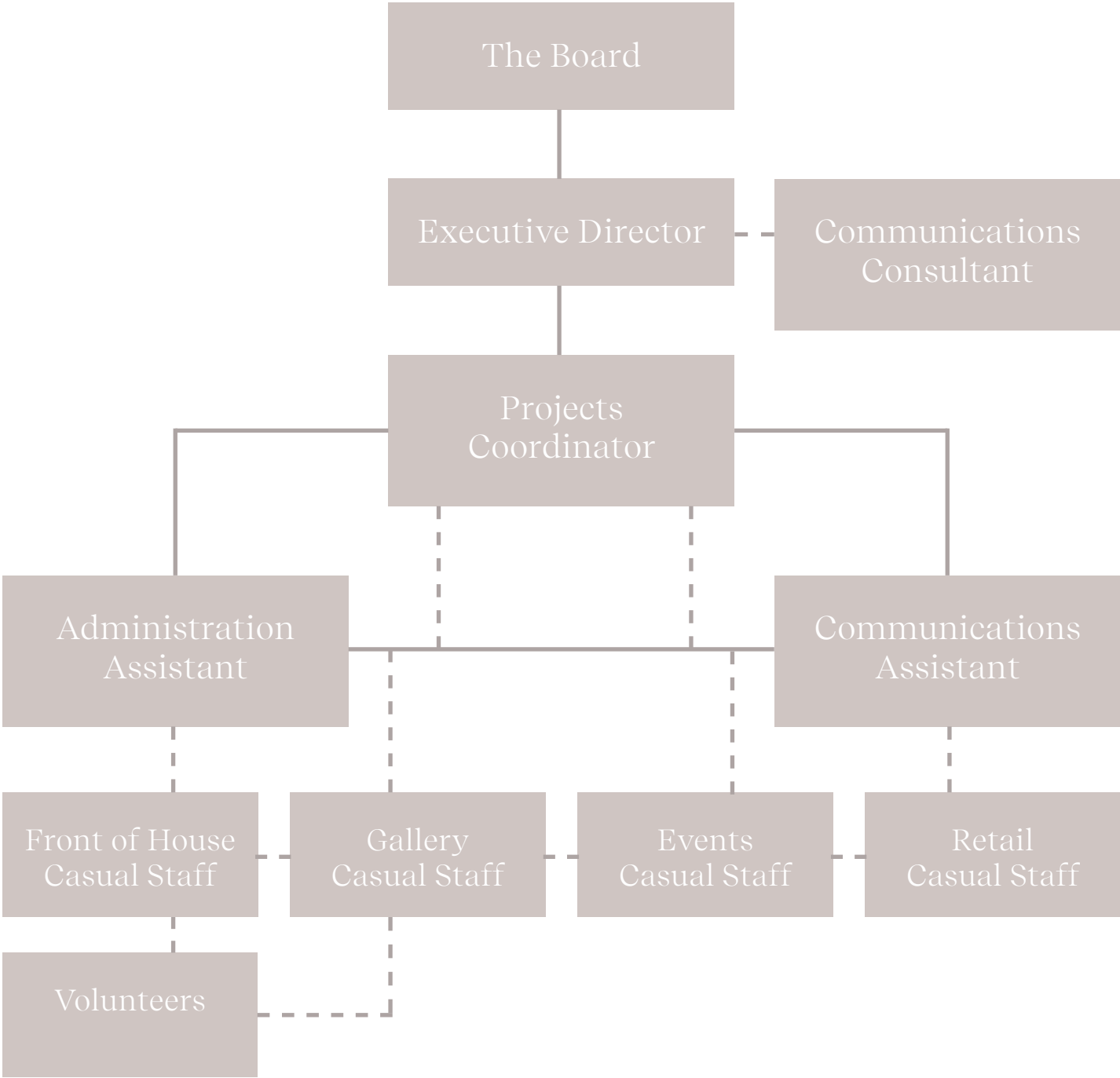
Lauren Barker  
Accounts

Front of House: Juliana Wheeler, Jamie Shu Min Looi, Paul Rubie Westcombe, Elias Stent  
Retail: Kayoko Connolly, Thelma Demesa Meraz, Matisse Lunardi, Ella Boas  
Gallery: Michelle Blake, Clara Martin, Martin Diesendorf  
Events: Aicha Ouharda, Juanny Tan

With special thanks to Sophie Krushka, Chanelle Lum and Paul Murphy



# Organisational Structure



kanalarija Opening  
By Emily Dimozantos, 2020.





# Vale Gary Cleveland



A public memorial service to honour our Founder, the late Gary Cleveland AM (1930–2020) was held at Design Tasmania on Thursday, November 19th, 2020.

## From our Executive Director Claire Beale:

“We celebrate the invaluable contribution of our late founder Gary Cleveland whose life work established the foundation, principle and mission for Design Tasmania as we know it.

We heard from a selection of speakers whose professional as well as personal lives have been touched by the legacy of Gary Cleveland. Bianca Welsh, Chair of Design Tasmania’s Board, spoke to the living legacy of Gary Cleveland in our organisation.

Following on was long-time Design Tasmania supporter, Scott Dawkins representing the Design Centre Trust.

Pippa Dickson, Director of Asialink Arts, former chair of our organisation as well as a designer in her own right, spoke movingly to the personal and professional mentorship she enjoyed with Gary. Launceston City Councillor Andrea Dawkins and board member at Design Tasmania shared with us about the impact Gary has had on the great city of Launceston and the lasting influence he has on our culture and strategy for the region.

We then heard from David Travalia on behalf of Rick Leplastrier and himself, architects of the Gary Cleveland Galleries recalling the architectural feat that was bringing this into existence in collaboration with the man himself.

Designer Toby Muir Wilson spoke of his experiences of working with Gary and how his vision for the industry on our island impacted designers, makers and their design practices.

The service concluded with Grace Cochrane speaking about Gary’s contribution and legacy.

May Gary Cleveland’s dream and vision for a great design community in Tasmania continue to live on in us all. Vale Gary.”

*Members of the community are encouraged to contact Design Tasmania should they wish to acquire a digital copy of the event transcript.*



# Artistic Program

## Summer

Body Future  
MONA FOMA  
Jan 10–March 20

Alice Potts & Tarryn Handcock  
in association with Mona Foma

Glass Utopia  
Touring Exhibition  
March 6–April 26

Federica Biasi | Peter Bowles  
Mel Douglas | Gala Fernandez  
| Liam Fleming | Elizabeth Kelly  
| Jenni Kemarre Martiniello  
Federico Peri | Tom Skeeahan  
| Stories of Italy | Zanellato/  
Bortotto | Matteo Zorzenoni  
by Craft ACT presented with  
Ausglass

kanalaritja  
an unbroken string  
March 5–April 20

Tasmanian Museum and Art  
Gallery (TMAG) Touring  
Exhibition.

## Autumn

PAUSE

## Winter

I•CONIC  
Australian Design  
June 25 - September 20

Curated by Ian Wong in  
association with the Robin Boyd  
Foundation, Monash University  
and the Design Institute of  
Australia

## Spring

Design Tasmania Wood  
Collection (DTWC)  
September 24 –November 15

## Projects

THE TASMANIAN  
SALON  
in association with Brand  
Tasmania for Denfair 2.0

UNESCO CREATIVE  
CITIES  
Launceston City of Gastronomy

FURNITURE DESIGN  
PROJECT  
In partnership with  
Nayri Niara @ Longhouse







Body Future installation and opening event by  
Emily Dimozantos, 2020.

# Body Future

Alice Potts & Tarryn Handcock in  
association with Mona Foma

“I had no idea  
sweat and dust  
could be a part  
of design. The  
crystals in this  
show were really  
beautiful and the  
impact our bodies  
have on places  
really made me  
think”

–Ella Boas, Architecture Student,  
UTAS



This exhibition delivered a challenging idea for audiences about what is design, science, art. This was very well attended by national, local and international visitors with more than 2,000 guests coming to see the exhibition in person.

A Design Lab with exhibiting designer Tarryn Handcock was presented to an audience of 40+ attendees.

Over 200 guests attended our opening exhibition for this program on the opening evening of Mona Foma and free transportation to the Gorge for ensuite events was provided to more than 30 guests.





# Glass Utopia

Federica Biasi | Peter Bowles | Mel Douglas | Gala Fernandez | Liam Fleming | Elizabeth Kelly | Jenni Kemarre Martiniello | Federico Peri | Tom Skeeahan | Stories of Italy | Zanellato/Bortotto | Matteo Zorzenoni

by Craft ACT presented with Ausglass

Glass art is something Tasmanians really love and connect to. This show was all about an international dialogue between Italian and Australian artisans in response to an antique Italian chandelier at the iconic Italian ambassador’s residence in Canberra. We partnered with other major national institutions and bodies to deliver this exhibition which was due to travel immediately after it’s exhibition at Design Tasmania to Milan Design Week.

Celebrated Tasmanian glass artist Peter Bowles gave a Design Lab about glass blowing in the galleries which was attended by more than 40 guests. Adding an element of local talent gave audiences an experience of excellence in Tasmanian design which is a part of our core vision for Design Tasmania.

Half way through this exhibition the pandemic hit and all international activities were put on hold. In response to this, Design Tasmania created a cinematic interpretation of visiting the show with local production agency Joffre Street Studios and made the exhibition accessible for visitors anywhere in the world with an internet connection. This video and an online catalogue of works were published across our social media channels and our website and gained more than 3,000 visits to the show, far exceeding our expectation of in-person visits and kick-starting our pivot into online exhibition experiences.



This exhibition eventually travelled to Venice Glass Week in September 2020 where further publication of the film was pushed across partnered social media channels, driving more traffic to Design Tasmania and giving greater access for international visitors to attend the exhibition virtually.

“It was amazing to be able to have this show online after it was cut short, all was not lost!”

–Peter Bowles, Glass Manifesto



# kanalaritja: an Unbroken String

presented with Tasmanian Museum and Art Gallery

“Thank you to Design Tasmania for hosting this exhibition in the north”

– Liz Tew, Curator, kanalaritja: an unbroken string

The unending tradition of *palawa* (Tasmanian Aboriginal) shell-stringing is a core cultural legacy that continues in contemporary culture today. We hosted over 120 people from the Tasmanian Aboriginal community as well as Launceston’s Mayor and Mayoress for the very important “coming home” presentation of this nationally touring presentation from TMAG. As the only Northern Tasmanian iteration of this exhibition, this was very culturally significant for the community at large. We worked with curators Julie Gough, Liz Tew, Zoe Rimmer as well as elders including Lola Greeno, Audrey Frost, Patsy Cameron and more to execute this exhibition and associated programming.

This exhibition was forced to close early in line with pandemic safety guidelines and Design Tasmania took the initiative to put this exhibition online through our newly developed portal. We used social media activation to drive traffic towards experiencing the show and its associated materials in a virtual environment.



(L:R) Glass Utopia Installation view by Emily Dimozantos; Federica Biasi, Oleum Vase, 2019 by Anthony Basheer; Federico Peri, Calici Large Lamp, 2019 by Anthony Basheer. kanalaritja installation view by Emily Dimozantos, 2020.





# I\*conic Australian Design

Curated by Ian Wong  
in association with the Robin Boyd Foundation

“I\*CONIC Australian Design at Design Tasmania was a huge success due to the inspired commission by Director Claire Beale of video profiles and the 3D virtual tour. This positive response to COVID significantly enhanced my research and allowed it to reach a worldwide audience.”

- Ian Wong, Curator.

This exhibition featured over 200 individual objects of iconic Australian industrial design and was one of our most popular shows for the year. The accessibility of the content made this show very appealing to a broader audience and brought design thinking into the daily consciousness of our viewers as they reflected on objects in their family home and childhood.

We used new tech platform Hopin.to to host the exhibition opening including a live broadcast and talk with curator Ian Wong with the general presentation hosted by Executive Director Claire Beale and Communications Manager Clementine Blackman. Local guests were shipped Tasmanian cheese and charcuterie platters from Stillwater restaurant while national guests were delivered wines to enjoy from Springvale and Brian. Following on from the presentation, guests were invited to join video chat rooms with designers and curators from the show which lasted over an hour and a half, with thought provoking discussions about Australia's industrial design history and ideas about the future of manufacture in our country.

We produced a lasting documentation of this event on our exhibitions portal entitled “relive the opening event”. In addition to this video content, an interview series with exhibiting Australian designers was produced in association with the Robin Boyd Foundation and featuring Tasmanian designers Simon Ancher as well as Anita Dineen. The Tasmanian interviews were filmed at Stillwater Seven and provide lasting historical documentation of the designers' practices and work.

More than 72 days of viewing occurred in watching these presentations which each lasted around ten minutes.

This exhibition was further reproduced as a 3D tour and online catalogue and over 2,500 visitors came to see it on this platform. It was further connected to Denfair, Melbourne's major design fair, which was delivered entirely online for the first time in 2020. This gave greater exposure to the show and allowed more visitors to come and see the show. Further to this we achieved excellent publicity outcomes with AFR, The Australian, The Design Files, ABC Radio National and other platforms giving editorial coverage for the show reaching more than 1,000,000 Australians.





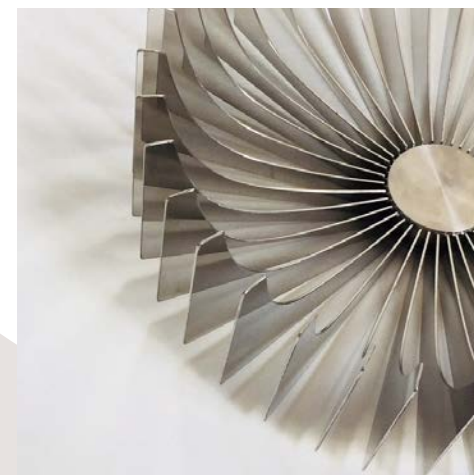
(L:R) Tasmanian Salon by Melanie Kate Photography, 2020.  
Scott Van Tuil, Turbine Bowl by Emily Dimozantos, 2020; Tasmanian Salon installation view by Emily Dimozantos, 2020.

“Wow! Classy show!”

– Brian Parkes  
CEO of JAM Factory (Adelaide)

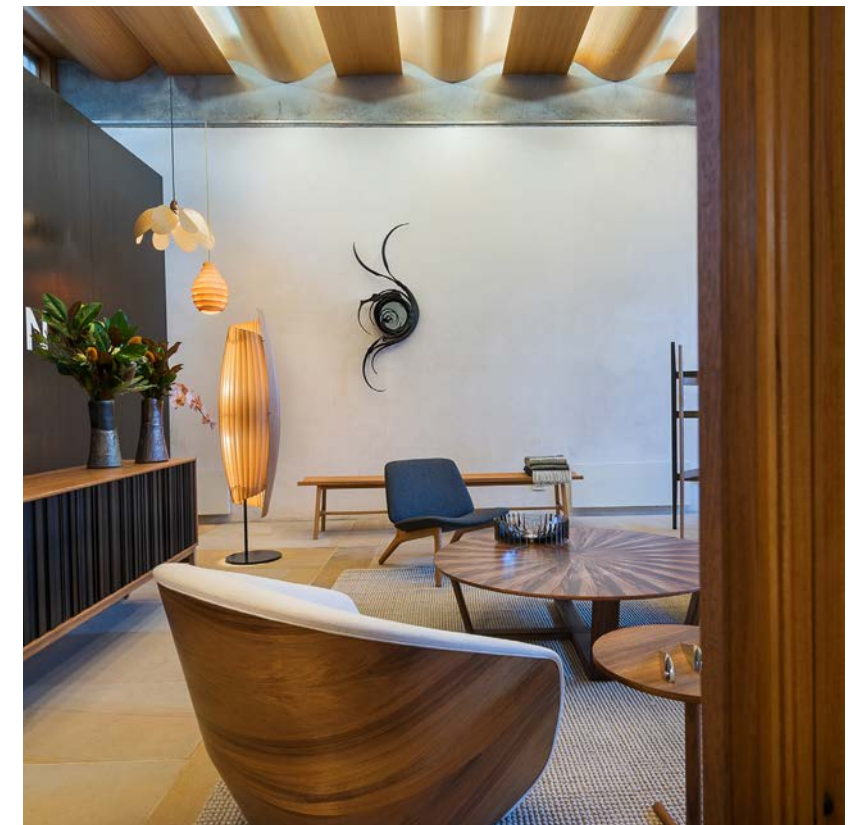
“Design Tasmania was one of our most popular virtual booths. The curatorial styling was an excellent example of what this platform can do.”

– Thibaud Cau-Cecile  
Denfair Director



# Tasmanian Salon

in association with Brand Tasmania for Denfair 2.0



Design Tasmania was proud to present a group show of Tasmanian design excellence curated to give a sense of our island’s unique designer-maker culture and aesthetic. We produced a virtual booth with designers Simon Ancher, Anita Dineen, Duncan Meerding, Geoffrey Cameron Marshall, Laura McCusker, Matt Prince, Pete Mattila, Ridgeline Pottery, Scott Van Tuil & Waverley Mills to show off not just wood, but our work in textiles and metals also. This selling exhibition provided commerce opportunities for our designers and sales and commissions were taken up by visitors from all over the world.

An interview series was produced for this show with short format Vox pops featuring every designer as well as longer format in-depth discussions with LUC Design’s Lucy Given (Hobart), Executive Director Claire Beale and designers Anita Dineen and Simon Ancher.

Visitors were given multiple access points to engage with the show including an extensive social media campaign, a 3D tour, photo documentation, buying opportunities, a chance to meet the designers online as well as watching the complementary video materials.



# Design Tasmania Wood Collection (DTWC)

In October Design Tasmania reopened to the public with comprehensive COVID-safe measures in place including social distancing, capacity restrictions, hand sanitation stations featuring local distillers' product and one-on-one guest check in both in person and via QR code technology.

Our feature presentation of the Design Tasmania Wood Collection was rolled out across Galleries One and Two as well as in a reinvigorated Price Hall. An online accessible guide to the show was further launched in December aiding our guests to have greater ease of use with didactic labelling and wayfinding in the show.

Part of our reopening plan was all about bringing Tasmanians back into the site with warmth and familiarity of our famous collection, teamed with a Front of House concierge team delivering personable experiences that comply with social distancing. For visitors unable to attend in person, a virtual tour and updated materials relating to the wood collection were published online to allow for 24/7 visitation from anywhere with an internet connection.

“It’s great to be back”

–Chris Gardner, Design Tasmania Fellow Member



98% of visitors surveyed said they would come to something like this again



DTWC installation views by Emily Dimozantos, 2020; Scott Van Tuij, Loft Lounge by Peter Whyte Photography.



# Projects

## Design Tasmania Wood Collection



With the generous support of the Ian Potter Foundation, Design Tasmania has engaged in a significant project focused on cataloguing, digitally documenting, and conserving the Design Tasmania Wood Collection. Three Collection and Research Interns have been engaged to work with the Executive Director over the course of a twelve-month period from 2019 - 2020. The interns have been focusing on digital cataloguing of the DTWC and presenting a series of feature exhibitions– a re-imagining of the traditional presentation of selected pieces from the collection in Gallery 2 (and at times all galleries) at Design Tasmania.

Presentation of works from the collection has been curated around a series of themes, for example; Precious – the museum object in everyday life, Be Seated, Showstoppers, Women in the Design Collection, Tiny House/ On Tour, and Challenging Techniques and Materials.

This is an ongoing project–first, to review existing catalogue and database files, then develop condition reports and conduct conservation assessments for all works held in the collection. Working under the guidance of the Executive Director and with

expert advice from Mr. Chris Tassel (former Board Member), the interns will develop and implement a new ‘best practice’ template for condition reporting, cataloguing, repairs, conservation and collection management.

The next phase is sharing the collection via digital distribution through creating new assets: a series of interviews with all living designers represented in the collection as well as posthumous biographical updates managed with their respective estates.

This series will be the starting point for an ongoing library of content to support and promote the DTWC into the future.

95% of people surveyed said it held my interest and attention



# Denfair 2.0

## The Tasmanian Salon

In 2020, Design Tasmania for DENFAIR 2.0 presented The Tasmanian Salon, a living room of quintessential designs from our island. In collaboration with Brand Tasmania, we curated a selection of work that identifies and celebrates Tasmanian designers quietly going about making the extraordinary through their innovative practice.

Our future success lies in capitalising on existing relationships within our network and cultivating new ones in industry and philanthropy to deliver projects that are high impact, and mutually beneficial to the partners. The DENFAIR x Design Tasmania Tasmanian Salon activation offers strong association and access to the design industry and design bodies, backed by a marketing program that promotes Design Tasmania and our creative collaborators to the A&D community.



Simon Ancher, Anita Dineen, Geoffrey Cameron Marshall, Pete Mattila, Laura McCusker, Duncan Meerding, Matt Prince, Ridgeline Pottery, Scott Van Tuil & Waverley Mills

(L:R) Simon Ancher, Clipped Wing Still and Scott Van Tuil, Arch Vessel by Emily Dimozantos, 2020. Tasmanian Table by Melanie Kate Photo, 2020.

# UNESCO Creative Cities

## Launceston City of Gastronomy

A bid for Launceston as a UNESCO Creative Cities ‘City of Gastronomy’ designation in 2021 was established mid-2019 with key stakeholders including local and state government, food producers, industry, retail, hospitality, the creative sector and academia to develop this proposal. Design Tasmania are part of the steering committee and working group: we are developing a number of projects in our artistic program to align with this initiative.

As part of Design Tasmania’s DENFAIR2.0 program, we partnered with Brand Tasmania and the Launceston Gastronomy Project to present a Tasmanian Table winter feast. Hubert + Dan collaborated with Harvest Market and FermenTasmania for a decadent dining experience highlighting Tasmanian produce and culinary excellence.

This event brought together the group of talented designer makers featured in the Tasmanian Salon together with leaders of industry for a night of lively discourse.

This event was documented through film and photography for publication through Design Tasmania and partner channels.



94% of visitors responded that they were moved and inspired



# Furniture Design Project

in partnership with Nayri Niara  
@ Longhouse

Nayri Niara have a vision to develop and deliver a person-centred cultural support program, to encourage Tasmanian Aboriginal cultural practitioners to engage with industry. Over the past 18 months, Design Tasmania has been working in collaboration with Nayri Niara on the *Our Way Home* interns program, enabling support for employment, training and placements in the art and design community across our Design Island.

Tasman Langford and John Dickson are engaged as Established Aboriginal Artists, Leroy Hart, Rueben Maynard, Che Hart and Hani Moore are our Mentees. Ruth Langford of Nayri Niara is Cultural Producer.

Participants in the program have worked to create several functional furniture pieces to be showcased at Nayri Niara @LongHouse Gallery during NAIDOC week in 2021.



Design Tasmania will then present an exhibition of the finished works and prototypes in Gallery 3 as part of our late winter program from July – August 2021. Curation of this presentation will included supporting materials in large scale prints, text and digital content.

This project delivers on an industry need to engage with and share Tasmanian Aboriginal cultural stories, within the context of training curators, artists and arts workers with transferable skill sets, and provide short term and casual contract employment.



# Audience & Community Engagement

Our community engagement strategies are public facing and encompass public engagement, programs for members and designers, education engagement, visitor experience as well as our marketing and communications strategy. Our team creates through these avenues a variety of experiences connecting people with design, culture and ideas. The aim of our engagement strategy is to position Design Tasmania locally, nationally and internationally as both a thought-leader and a place for experiencing creativity, engagement, and critical exchange.

In 2020 we engaged audiences through delivering programs that emphasised process, creative and critical thinking, and with a focus on designers, makers and their designs as the starting point. We produced an interview series with 19 design professionals from across industry including celebrated Australian designers and makers, retail professional, academics and curators.

Interactions with physical visitors through our doors are now met with experience guides thanks to our new Front of House Staff team, several of whom are practicing designers. Our team is from all over the world from Launceston to Japan, Mexico to Brazil, as well as Malaysia and China.

Collaborations and partnerships were more vital than ever in propagating audiences for our online exhibitions:

in 2020 Design Tasmania partnered with The Robin Boyd Foundation (VIC), Craft ACT, Monash University (VIC), Ausglass, The Design Institute of Australia, The Tasmanian Symphony Orchestra, Mona (TAS), Festivale (TAS), Stillwater Restaurant & Stillwater Seven Accommodation (TAS), Bread + Butter (TAS), Venice Glass Week & the Design Canberra Festival, Longhouse Hobart (TAS), Harvest Market (TAS), The Launceston Chamber of Commerce,

Design Tasmania has developed initiatives for tailored engagement with key stakeholder groups through members programs.



# Membership

## Fellows

Our Fellows Program replaced our Life Mates and has maintained patronage in its second ever year. The aims of this membership tier are to nurture our loyal and longstanding donors through tailored event programs.

Benefits for this tier include VIP access, complimentary exhibition catalogues, complimentary entry to participating Australian Museum and Art Galleries Association venues.

## Designers

Our Designer Membership engages our key stakeholders: designers themselves. This membership tier is a highly affordable entry point that offers meaningful professional development opportunities including free access to our Design Labs and networking opportunities with peers.

This program also aims to enable success in enterprise through activities that connect them directly with key industry stakeholders from suppliers through to buyers for major design agencies and commercial projects. Face to face media opportunities are also afforded to this membership tier to aid in promoting their practice.

## Public Programming

Design Tasmania offered the public more ways to experience and participate across 2019, showcasing our venue as the premier destination for design retail, exhibitions and events.

Our Design Lab event series was developed in line with our Designer Member program and included several iterations including Meet the Maker/ Design Talks with artists and designers. Design Lab Clinics included professional workshops on how to enter grants, how to engage your brand online and many more useful tools for practicing designers.

# Design Lab

## Tarryn Handcock

Tarryn Handcock is a cross-disciplinary design practitioner and lecturer within the School of Fashion and Textiles at RMIT University (Melbourne). Tarryn’s Design Lab will address her work The Dust Project which asked 100 people to participate in a practice-based investigation collecting 200 dust samples, a ‘culture’ that combines particulates from living human bodies, garments, and the spaces they inhabit. This ongoing speculative project is a launching point for thinking about three key themes in the context of design: the duration of human bodies and dress, how dress can wear and be worn in relation to a changing body, and the ethics of bodies and dust.



98% of visitors thought the current exhibition was well produced and presented



# Community

## Festivale

Design Tasmania supports this community facing event, activating Launceston’s City Park. In 2020 Design Tasmania was a Silver tier sponsor providing a VIP entrance to City Park and hosting Beer and Wine Masterclasses.

## Tasmanian Symphony Orchestra Symphony Under the Stars

Design Tasmania supports this community facing event, activating Launceston’s City Park. In 2020 Design Tasmania partnered with TSO to host a VIP cocktail event followed by exclusive access to the City Park performance.

## Venue hire

The COVID-19 pandemic has made a major impact on Design Tasmania’s ability to host events, however we were able to re-open in late 2020 to deliver limited bookings under an appropriate COVID Safe management plan and format.

## Guided Tours

Timed bookings for limited tour groups in the Wood Collection and seasonal exhibitions proved popular across the year. Group bookings for specialised tours in French, Madarin, Spanish and Japanese were available, with more to come in 2021 as our Front of House team expands



93% of visitors thought the exhibitions had positive local impact

# Marketing + Communications

In 2020 Design Tasmania reached new audiences through innovative programming that adapted to the unique parameters of the COVID-19 climate whilst still engaging Tasmanians with locally produced programming.

Design Tasmania’s quick response to the global pandemic and lockdown of major arts institutions globally meant we were able to reset our targets to meet the changing environment of design audience participation for our artistic and public programming.

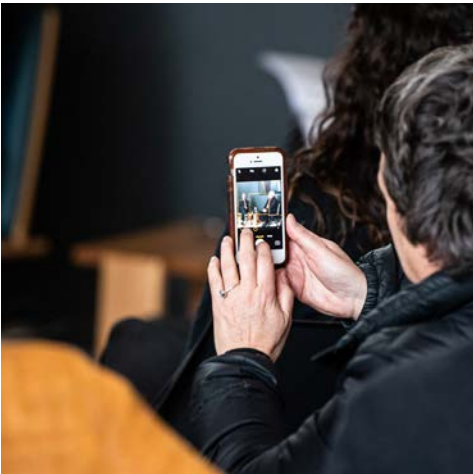
We shifted our engagement to be more personal, accessible and internationally relevant, making us more inclusive of people coming to the arts for relief from the pressures of isolation.

We significantly broadened our reach and impact, tapping into a more generalised consumption of design culture spanning age groups and occupations across the globe, and increased local engagement with our artistic program through in person and online interactions.

## Social Media

Programs such as the Tasmanian Salon for Denfair 2.0 as well as interviews with designers for ICONIC Australian Industrial Design pushed this content to our best level of production value yet. Video activity has driven greater content consumption and hashtags as well as partnered organisations have driven traffic over from non-followers. This has seen an increase in followers as well as page likes which means audiences from reciprocal postings are being easily converted to ongoing audience members. In September of 2020 we saw the biggest single leap in our followers by 10.6%.

In 2020 we focused on improving our social media presence, and this renewed offering has generated a wider audience for Design Tasmania. As well as increasing awareness of our programming in the community, our online activity supports the design ecology through promoting designers, artisans, curators and more, both locally and in the global marketplace.



(L:R) Body Future opening event, Emily Dimozantos, 2020; Body Future opening event, Emily Dimozantos, 2020; Tasmanian Table by Melanie Kate Photography, 2020; Design Tasmania Guest, Emily Dimozantos, 2019; The Local Project, A Curated Collective - The Tasmanian Salon by Design Tasmania, 2020.



Publicity

“Designers working in the field of industrial design develop concepts and specifications aimed at problem solving; far from being a purely aesthetic exercise, they optimise purpose and value to bring innovative products and services into existence. The real challenge is overcoming the innumerable constraints to achieve actually getting something into market. The designs and designers represented in ICONIC have mastered this crucial balance, elevating them to this exceptional status.”

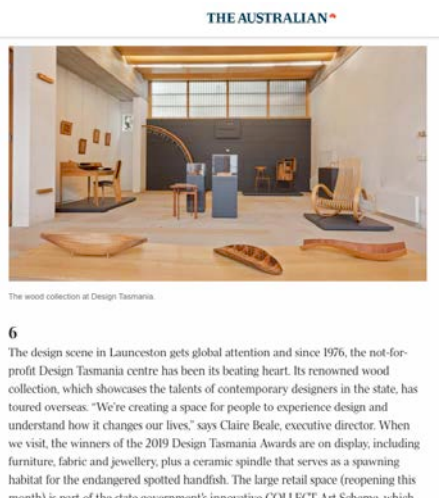
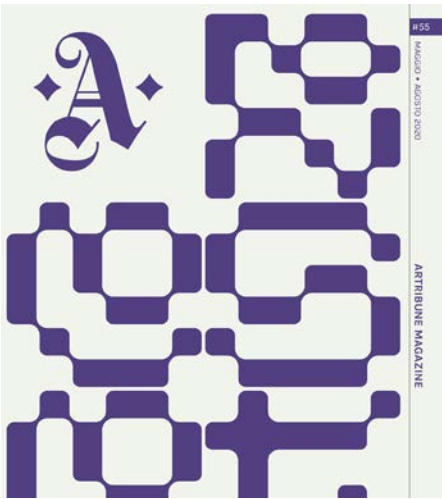
“Design Tasmania presents ICONIC Australian Design.” Green Magazine, June 2020.

Design Tasmania has achieved over \$1.29 million worth of earned media in 2020, exceeding our landmark efforts in 2019 of \$1.21 million. We built strong awareness around our brand through a concerted effort to rebuild and expand relationships with media outlets, influencers and content producers, elevating our offering to a top tier audience in the design industry.

Design Tasmania was featured prominently across multiple media outlets including:

- The Australian
- The Good Weekend
- Qantas Magazine
- The Examiner
- The Mercury
- ABC Radio (Melbourne)
- City Park Radio (Launceston)
- Gourmet Traveller
- The Fifth Estate
- Anthill Online
- Arts Hub
- Artribune (Italy)
- Architecture AU
- Australian Leisure Management

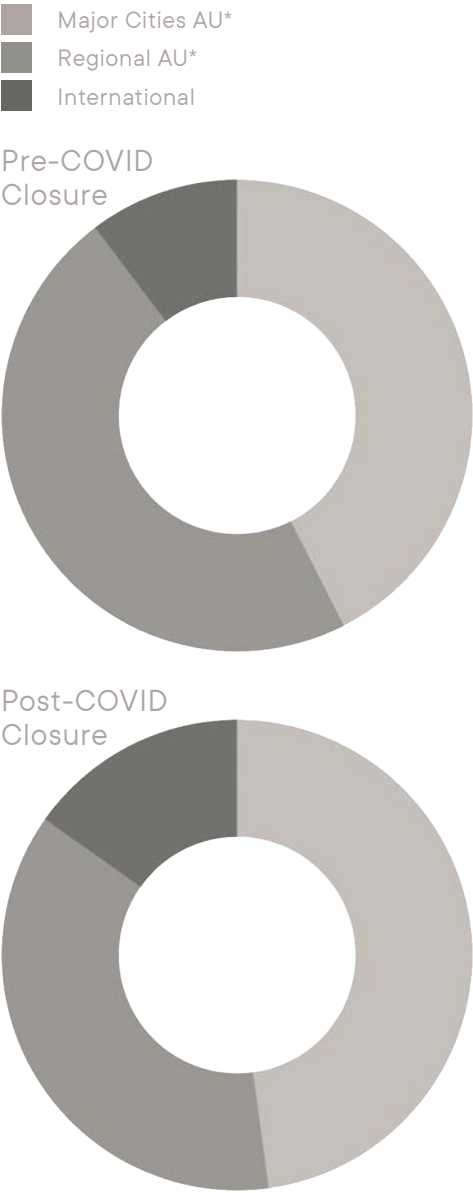
45th Anniversary launch by Emily Dimozantos, 2020.





# By the numbers

## 2020 Regional Visitation



Design Tasmania engages with regional audiences while also reaching major metropolitan and international audiences. In 2020 prior to the closure, almost half of Design Tasmania’s visitors were from major Australian cities, 2 of every 5 visitors came from regional areas (including Hobart) and 3 in 20 were from overseas.

After re-opening in October 2020, about two thirds of visitors were from regional areas of Australia while only a handful were from overseas. This shift reflects uncertainties in tourist sentiment and intermittent prohibitive travel restrictions to and from our historic major interstate visitor origin locations. Indeed, Tasmanian residents made up just 25% of visitors prior to the temporary COVID closure while they made up the vast majority of regional visitors post COVID, with only 9% of visitors from other interstate regional areas.

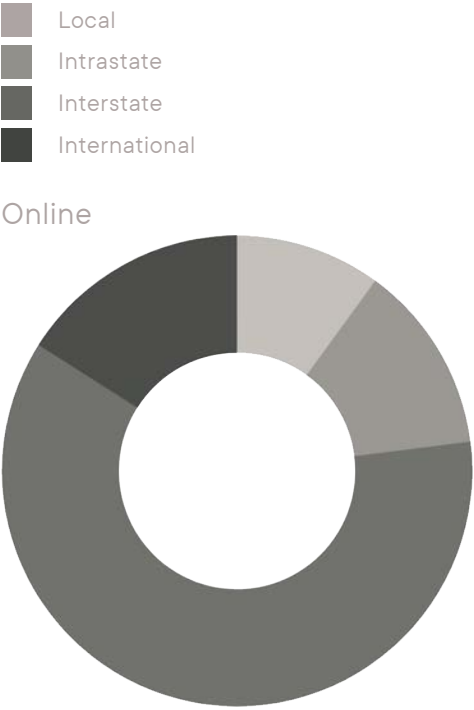
Visitation Data has been processed to align with the remoteness classifications of the Australian Statistical Geography Standard (ASGS) correspondences, 2016.

\* A significant portion of website traffic data is unavailable for the period from 17 Dec 2020- 31 Dec 2020.

\*\* Web traffic demographic measurement was not set up until the last part of the year prior to the website re-brand and due to technical restrictions was not available after re-branding until 2021. Therefore, in depth analysis will be avoided in this report. Where justifiable a mixture of data has been extrapolated to construct estimations of online demographic distributions for 2020. This analysis has less certainty than if complete demographic data had been available.

# By the numbers

## Online Visitation



Online content allowed us to reach over 23k users from outside Launceston which was 9 times the number of local online visitors. Over 15.5k were interstate and 4k+ were international.

During the 2020 closure due to coronavirus restrictions, Design Tasmania pivoted toward digital content delivering a landmark exhibition, the first entirely online exhibition to be presented by Design Tasmania, I-CONIC Australian Design.

The exhibition website had an average rate of 121 visitors per day for the first month after launching I-CONIC Australian Design and 108 visitors per day for the 3 months it featured in our online programme.

From late June, when the exhibitions pages launched to years end, online exhibitions were viewed 7k+ times and 3k+ exhibition related video content including interviews of featured designers, curators, and industry leaders were viewed, an equivalent of more than 4 days video content watched.

Online visitation increased 22% across the main, store and exhibitions (launched May 2020) websites. With a total of 41,102 visitors online.

Data sources for online engagement include website traffic management apps built in to our content platforms including Google Analytics, Shopify, Squarepace analytics, Matterport and Vimeo.

During the physical closure of Design Tasmania in 2020 due to public health advice relating to the coronavirus pandemic, much of the 2020 creative program was delivered online by adapting activities to utilise novel technologies and digital platforms.



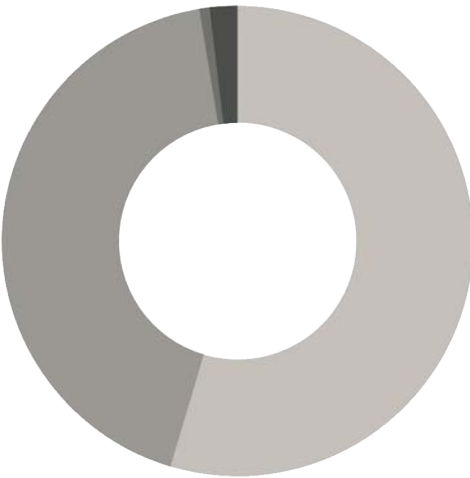
Gender + Identity

The gender of visitors shifted at three key points throughout the year with about 80 : 100 males to female visitors prior to the COVID closure. After re-opening this shifted to about 70 : 100 males to females and levelled out to about 91 : 100 males to females during the fortnight after the brand update launch. This is likely a result of universal interest in the new look rather than any change the appeal of the organisation to different gender groups. This will be monitored moving into 2021.

Design Tasmania considers gender diversity and inclusivity to be fundamental to its operations. The rate of visitors

- Female
- Male
- Other
- Unspecified

Gender + Identity



that identified as a gender other than Male and Female was over 16 times the 2016 Australian Census. However, as this was the first Australian Census to collect statistics on gender diversity and gender diversity in Australia may have been under-reported, more data is required to provide further insight.

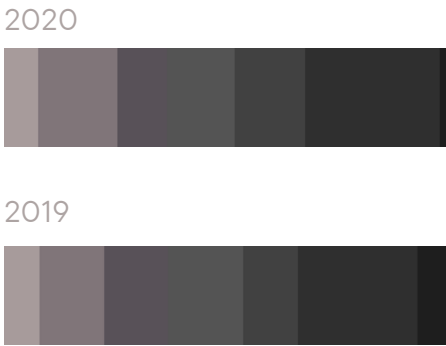
The year saw a total of over 1,377 visitors identifying as Tasmanian Aboriginals, Aboriginal Australians or Torres Strait Islanders. This is an increase of 329 year on year despite the temporary closure resulting in reduced overall visitation. In fact, the percentage of visitors identifying in this way trebled to over 3%. Actual attendance is likely higher due to under-reporting. This coincides with an increased proportion of programs involving First Nations artisans and cultural works.

Visitation rates of CALD individuals grew 37% in 2020. This coincides with tailored programming and increased accessibility for CALD visitors.

Visitor Age

Throughout 2020 the age breakdown of audiences shifted toward the 25-34 and 55-59, and 60+ age groups. However, the proportion of visitors in the 25-34 age group increased after re-opening post COVID-19 closure despite disruption to the creative program. This seems to reflect increased demand for cultural experiences for this group once coronavirus related restrictions began to ease.

- 5 - 14
- 15 - 24
- 25 - 34
- 35 - 44
- 45 - 54
- 55 - 59
- 60+
- Unspecified



Funding Partners

Design Tasmania is assisted through Arts Tasmania by the Minister for the Arts, and the Australian Government through the Australia Council, its arts funding and advisory body.

Design Tasmania is supported by the Ian Potter Foundation, one of Australia’s major philanthropic foundations.

We also acknowledge the support and assistance offered to us by the City of Launceston Council.

- Gov Grant
- Earned
- Private Sector Support & Sponsorship

Income



Program Partners

PROGRAM PARTNERS: Mona Foma, Craft ACT, Ausglass, Tasmanian Museum and Art Gallery, Ian Wong Collection, the Robin Boyd Foundation, Monash University, Design Institute of Australia, Denfair, Brand Tasmania, Launceston City of Gastronomy.

Event Sponsors

Weeding Hire, VJam, Stillwater, Bread & Butter, Hubert & Dan, FermenTasmania, Harvest Market, Moorilla, Moo Brew, Launceston Chamber of Commerce, Think Big, Foot & Playsted.

Design Tasmania Ltd receives generous in-kind support for the artistic program and operation of the organisation.

A special thank you to our volunteers for their time and ongoing support. Tracey Kirby, Beverley Costello, Brianna Airey, Meagan Atkins-Armstrong, Jim Bateman, Gloria Karagianis , Xudong Chen and Bingxin Zhang.



“A desire to evoke Tasmania’s  
distinct character - framed  
by our isolation, our rolling  
mountains and ocean.”

– Megan Perkins



Design Tasmania



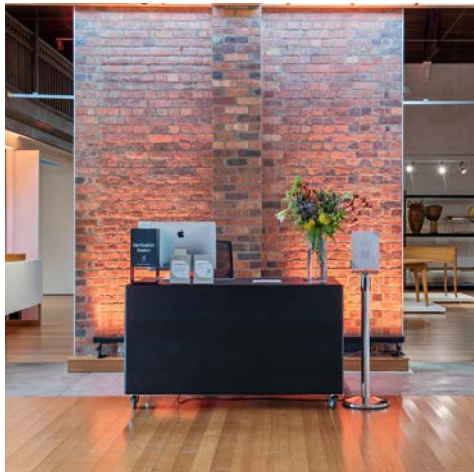
# 45th Anniversary Brand Launch

17.12.2020

Design Tasmania celebrates a significant 45th Anniversary in 2021 through a programme of events, exhibitions and activities, that looks back in order to look forward.

Two major survey shows will take audiences through milestones in the movement of craft and design in Australia, from Tasmanian entrepreneur Claudio Alcorso to the Australian Design Centre’s touring exhibition Living Treasure: Prue Venables. Jam Factory’s Margaret Hancock Davis (Senior Curator) and Brian Parkes (CEO) will tour ‘Concrete: Art Design Architecture’ to Design Tasmania, the final exhibition in a series exploring materials.

Ruth Longford, Creative Producer at Nayri Niara will explore Tasmanian Aboriginal connection to country, culture and to the sacred in an exhibition outcome partnered with Design Tasmania at LongHouse in Hobart.



“Our mission is to continue the advancement of practice through a networked community of designers within Tasmania, developing professional skills and learning, and enabling sales and work opportunities to ensure commercial success.”

—Claire Beale,  
Executive Director

Previous page: The Park Room by Dianna Snape, Branding by Megan Perkins; 45th Anniversary Launch by Emily Dimozantos, 2020.  
Current: (L:R) The Park Room by Diane Snape, Branding by Megan Perkins; 45th Anniversary Launch by Emily Dimozantos, 2020; 45th Anniversary Launch with Claire Beale and Megan Perkins by Emily Dimozantos, 2020.

## Brand Update

The new brand speaks to the organisation’s iconic architecture and it’s pivotal role as the centre for design in Tasmania.

In addition to the programme announcements for 2021, Design Tasmania will unveil a new suite of organisation branding by Tasmanian designer Megan Perkins. Megan is the daughter of celebrated Tasmanian designer Kevin Perkins whose Cape Barren Goose Cabinet is arguably the most iconic piece in the Design Tasmania Wood Collection. A designer in her own right, Megan is the former Lead Designer and Art Director for DarkLab (Dark Mofo), and is now a Branding, Communication Design & Strategy Consultant, recently receiving multiple distinctions for her work. In addition Megan is also an accomplished jewellery designer and won the Design Tasmania Award in 2016. The new brand speaks to the organisation’s iconic architecture and it’s pivotal role as the centre for design in Tasmania. The modular system is designed to emphasise Tasmania’s design talent through framing it with distinctive marks that spotlight designer- makers and their work.





# Design Tasmania

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