Contemporary Art Tasmania is Tasmania’s professional level, public presentation platform dedicated to contemporary and experimental art. Its provenance is traceable from the foundation of Chameleon contemporary art space in 1982, through 20 years operating as Contemporary Art Services Tasmania (CAST) and, from 2013, as Contemporary Art Tasmania.

The organisation is a member of the Contemporary Art Organisations (Australia) national network (CAOs), NETS Australia (National Exhibitions Touring Support) and is assisted by the Visual Arts Board of the Australia Council, Arts Tasmania and through the Visual Arts and Craft Strategy.

An incorporated Australian public company, Contemporary Art Tasmania is guided by a board of management that consists of arts professionals and key individuals who bring a range of business and related skills.

Contemporary Art Tasmania provides a program of high quality, experimental visual arts exhibitions characterised by innovation and energy. Exhibitions are developed for the organisation’s gallery space as well as in other venues around the state and nationally.

Contemporary Art Tasmania provides assistance to specifically support, stimulate and develop Tasmanian contemporary artists and their practice. We initiate and present projects that provide artists with industry networking and critical engagement. Mentorship opportunities in curatorship and governance are also offered and managed. We maintain a program to assist the Tasmanian public gallery sector to research and tour exhibitions. Contemporary Art Tasmania also hosts public programs designed to foster and educate audiences in new and experimental art.

VISION
To be recognised as a leading developer of innovative contemporary art in Tasmania by providing diverse inspirational opportunities for artists and audiences.

CORE VALUES
Leadership
Provision of creative space
Contemporaneity
Professionalism

GOALS
Be an Innovative Arts Leader
A vital organisation that is resonant with its environment, challenges public perceptions, enhances visual literacy and delivers cutting edge outcomes

Be Known and Esteemed
Occupy a prominent position in the minds of the art-interested public locally and nationally and be esteemed for the quality of our performance and impact

Be a Professional Organisation
A resilient, professionally run organisation with sound sustainable processes that can flexibly respond to opportunities and challenges

Have Relationships that Benefit
Be skilled at initiating and sustaining key relationships and partnerships to achieve our organisational goals

Be Resource Rich
Be good at generating the income and attracting the people necessary to match our ambition of being at the forefront of contemporary art delivery.
Early in 2014 I set off for a three-month stay in New York as a successful applicant to the Australia Council's Skills and Arts Development residency programme. I also spent a month in London by way of return to Tasmania. Suffice it to say that, as an artist, this opportunity was keenly appreciated.

Writing this now a year later I am still working through the rich material that residency afforded me. I mention this for two reasons. Firstly, the Australia Council for the Arts have been a major funder of Contemporary Arts Tasmania for many years now and I must acknowledge this support and vital contribution to CAT and, by extension, to the health and vibrancy of the contemporary art in Tasmania. This investment in the organisations that support and nurture individuals and their audiences is a crucial component of our culture and it should be celebrated. CAT is also enormously grateful for the ongoing support that we receive from Arts Tasmania whose concern to develop and promote the very best of Tasmanian contemporary art practice is also gratefully recognised. Secondly, whilst away I visited many contemporary arts organisations that work in similar ways, with similar goals to that of CAT. It was clear to me that the work that CAT has presented over the past year could easily have made compelling contributions to any one of those organisations.

And while I am reminiscing about my time away from Tasmania and from the Board of CAT I would like to sincerely thank Dr. Martin Walch who acted as Chair in my absence. This was no small thing as Martin had just started work on a major project funded by the Australian Research Council (one of very few visual arts projects to receive funding and testament to Martin’s standing as an artist and academic). Martin has since resigned from the Board to pursue this project fully and on behalf of CAT I would like to thank him sincerely for his many years of voluntary service.

Rod Anderson and Marissa Molin have also left us to devote themselves to other passions and I thank them both. I point particularly to Rod’s significant contribution to CAT (literally to that name), to his work on our marketing committee and helping us understand what the future might look like. Liam James has come to the end of his run as recipient of the Board Mentorship wherein we invite key players in our community to come and see how we do it at CAT. We hope that Liam will find great opportunity to apply the skills he has learned whilst with us.

The current board work hard to keep CAT at the forefront of contemporary art debate in Tasmania and ensure that we do this with sound and sustainable governance in place. Thank you to Michael Brady, Jonathan Carswell, Kate Cuthbertson, Fiona Fraser, Magdalena Lane, very recently joined Ellie Ray, Bec Tudor, Matt Warren and Damien Quilliam. Damien reaches the end of his term on the board this year and I will pre-empt the 2015 Annual Report with a huge thank you to Damien. His sound advice, constant reminder of CAT’s State-wide brief and regular trips down from Launceston are all deeply appreciated.

Towards the end of 2014 we entered into a new strategic planning phase (our current plans expire at the end of 2015). Strategic planning is hard work. But it is also energising and uplifting as we turn our vision to what CAT might become in the future. In keeping with new funding models brought in by the Australia Council and Arts Tasmania we have taken the step of working towards developing a longer range, six year, strategic plan. It is early days yet, the plans not fully written, but suffice it to say that imagining this organisation six years from now is exciting just as it is sobering. We are sure that we can build on the solid foundations that underpin CAT to capitalise on the great outcomes that have been delivered over the past several years. This will ensure that the organisation is known and esteemed by our audiences and artists. Part of the planning process will be to understand, in depth, who our various audiences are and how we might enhance their experience of CAT. To begin this we have undertaken a variety of surveys over the past few months to provide vital information in this area.

I mentioned earlier that I am sure the work that CAT produces would be well received on the international stage. The fact is that there are many Tasmanian artists and curators, both emerging and established who spend time working and circulating their work in the international arena. Many of them have benefitted from the kinds of professional development that CAT offers (whether that be through exhibition or through other forms of participation in our
programs). It is our intention to re-affirm these relationships and look for opportunities to work with these networks of artists and curators to develop projects in the international sphere.

Working closely and collaboratively with key partners has been a strength of this organisation. For example, in the past year we have successfully brought CAT to the attention of all students at the Tasmanian College of the Arts by offering two prizes (funded by generous donations from our members) for graduating students from TCotA in Hobart and Launceston, exponentially increasing our student membership and delivering an exhibition of the next generation of contemporary artists currently studying at TCotA.

In the past we have developed and successfully delivered compelling projects with the Tasmanian Museum and Art Gallery, the Queen Victoria Museum and Art Gallery, MONA, The Tasmanian International Arts Festival and Detached Cultural Organisation. We look forward to strengthening these existing partnerships into the future. We also look forward to discovering new partners as Tasmania settles into a mature understanding of itself as a destination for the appreciation of contemporary artistic culture.

To achieve any of this (the work done and the work still to come) having the right team in place is crucial. I would like to express our gratitude for the hard work and dedication of all CAT staff and volunteers, the Program and Touring Committees all lead by the tireless CAT Director, Michael Edwards. Michael, Colin Langridge, Joybelle Barber, Kylie Johnson and Pip Stafford – thank you! The work you produce is excellent. And finally to my fellow board members: it is a pleasure to work with you. Your insightful contributions over the past year, based on a wealth of experience and expertise can only mean good things for CAT in the future.

NEIL HADDON

DIRECTOR’S REPORT

OVERVIEW 2014

In 2014 Contemporary Art Tasmania delivered a solid program of contemporary art, touring and public projects across the year, and all the while mindful of operating in a cultural milieu that is beginning to settle after massive reshaping in recent years. The organisation is also acutely aware of the changing expectations of audiences through exposure to festivals, to the impacts of cultural tourism and social media and from an increasing uptake of online activities. Add to this an increased interest in creative economies by government with investment into developing cross-art-form initiatives in the education sector, new developments underway in the private sector; while against this goes a continued diminution of traditional presentation platforms and opportunity for local artists. These are not uninteresting times.

The third year of a four year funding cycle, with an interim grant required to realign the two funding body’s timelines, meant that the next planning cycle commenced early and was well under way by year’s end. Over recent years, more emphasis has been placed on CAT public programs. During the year, twelve distinct public events were hosted – ranging from discreet contemporary sound presentations for dedicated audiences to larger symposia for a general audience - with a further nine events delivered on the touring program. Identified in the planning for the interim grant, and later through planning for the next funding cycle, an increase in the scope and reach of audience engagement will be crucial for our future relevance and sustainability. 2014 ended with a ‘blue sky’ discussion followed by a two day planning session in which other prospective and exciting developments were raised.

Within the organisation and across the year, strong interest has been given to a conversation with Detached Cultural Organisation and the redevelopment of Mercury building as a high-end, fluid, multi-arts and cultural hub. The Detached model proposes an exciting platform, and provided a catalyst to reimagine and reshape Contemporary Art Tasmania and its programs, and with this comes a real potential to grow its profile and attraction, and increase
its reach and impact for Tasmanian artists and audiences.

We continue to strive to provide as much support as possible to artists on our programs. While not quite as strong as in preceding years, Contemporary Art Tasmania still offers good financial support to artists: 23.3% of annual expenditure went in direct support, made up of over $31K in fees paid to artists, curators and writers, with a further $113.6K allocated to travel, installation, materials, freight, etc. Such support underwrites one of the organisation’s core values - the provision of creative space. It does this through providing some resource relief as well as by acknowledging artists’ professionalism through the important recognition and recompense towards the value of their work.

THE PLAN
2014 was the third year in the multi-year funding agreement from Contemporary Art Tasmania’s 2012-2015 Business Plan, which forms the basis of the Tripartite Agreement with the Australia Council for the Arts and Arts Tasmania. In general terms, the organisation has performed well in 2014 against a plan prepared in 2011, and has met or exceeded a majority of the 2014 targets. There are also

GOALS
The five goals that lead the 2012-15 Contemporary Art Tasmania Business Plan, with their key performance indicators and targets, are:

1. BE AN INNOVATIVE ARTS LEADER:
In 2014 Contemporary Art Tasmania delivered nine gallery projects as well as the off-site project, Acts of Exposure at the Tasmanian Museum & Art Gallery at the beginning of the year. The target was eight exhibitions per year. The program supported 7 curators and 165 artists across all career stages and involved art forms as various as sound and video installations, painting, sculpture, performance, drawing, printmaking, digital imaging and networked technologies. A curious feature of the exhibition program across the year was artists’ use of spaces outside of, including beneath, the gallery and the inversion of the building’s facilities.

Three additional exhibitions at various stages of development came on to the program for promotion: Colonial Afterlives, Giving Voice: The Art of Dissent and Beyond the Line: Stories from the Australian Frontier.

A KPI to develop innovative touring product is under ongoing development through NETS Australia with the development of the NETS Australia national touring exhibition People Like Us which is supported by an online portal for the distribution of digital exhibition touring product. The exhibition will commence its tour in 2015.

2. BE KNOWN AND ESTEEMED
The KPI to implement a new Marketing Plan and Brand was implemented in the previous year. The Marketing Committee remained active across the year and programs to support members (newsletters, informal exhibition opportunities, annual parties), and enliven the courtyard and test products were supported. The Committee was also active in devising an Audience Engagement Strategy for the organisation to develop in the future.

The target of five Public Programs with structured content was met with the presentation of: Acts of Exposure: Artists and Curators Symposium, Three additional exhibitions at various

The touring exhibition program met its target of four travelling exhibitions in 2014, all of which toured nationally: Made in China Australia, Unique States, Testing Ground and Felt Presence.

The Third Leg presentation; South Ways Roundtable Discussion Event; Shotgun Professional Development Symposium, and; Conversations: Feminism & Art Symposium. Contemporary Art Tasmania also supported two Art Forum speakers at the Tasmanian School of Art (Marie-Jeanne Hoffner and Mish Meijers). Plus a further four artist talks and ancillary sessions were held in the gallery: Meteor Media Launch, Unkept Floor Talk, 2014 Shotgun Publication Launch, were conducted, with a professional development session presented in Launceston with NAVA; while nine floor talks and workshops were conducted on the Touring Program. In total, 21 public events were presented across the year.

3. BE A PROFESSIONAL ORGANISATION
The performance indicator to develop whole-of-organisation reporting systems and documents was met in 2012, and undergoes continual refinement.

Four organisational policies were accepted in 2014 against a target of eight new policies. A system to get policies efficiently through meetings and approvals mechanism to assist a more effective uptake of
Policy development and adoption has recently been introduced.

Against a target of four Board and staff professional development activities: all staff attended (1) First Aid course; program staff attended (2) 2 x national industry meetings as observers (CAOs, NETS Australia meetings); (3), 1 x NAVA Professional Development Unit; (4) Director and 2 board members attended a Board Development Workshop and 9 Board members participated in the Board Audit process and information session.

4. HAVE RELATIONSHIPS THAT BENEFIT

Under the strategy to utilise professional services to engage more effectively with corporate and community sectors, the TIES program, led by John McQueenie, was trialed and delivered the pilot project Making Sense in 2013. Based on a review of the original objectives of the program it was determined that the project hadn’t delivered the kind of project that CAT envisaged, and recommended the language set around the original initiative is revisited and reframed.

A target of delivering two partnership projects in 2014 was clearly exceeded by the establishment and/or delivery of five exhibition projects, plus four touring projects and ten public programs involving fourteen partners: MONA FOMA (It called out); Detached Cultural Foundation (Shotgun 2014); DARK MOFO (The Twilight Girls and Renny Rodgers); TMAG (Acts of Exposure); Devonport Regional Gallery (Felt Presence); Tasmanian College of the Arts (Nowish); Salamanca Arts Centre (Made in China Australia, Testing Ground) and Burnie Regional Art Gallery, (Unique States); and Tasmanian College of the Arts (2 x Art Forums); and, NAVA (professional development forum).

An artist survey was undertaken in 2014, and an audience survey commenced in 2014 to assist the organisation’s preparation for the next strategic planning cycle.

The organisation maintained its Curatorial Mentorship and Board Mentorship programs against a target of three placements per annum. Over the course of the funding cycle, this KPI has already been met.

5. BE RESOURCE RICH

The 2014 target was to increase earned income by 30% over the course of the funding cycle. The 2014 result showed a fall of 10.9% against the previous year’s high earned income figure, however over the course of the funding cycle earned income has increased 41.7% on the 2010 base figure.

The performance indicator to develop a new philanthropic plan and strategy after the development and implementation of the rebrand was not taken up after a complete changeover of Marketing Committee personnel. The new Committee has introduced a revised focus on Audience Engagement.

FINANCIAL REPORT

Contemporary Art Tasmania ended the year with what appears to be an astoundingly healthy surplus and equally strong financial position. The 2014 Financial Report has again been prepared taking into account the Australian Accounting Standards Board’s ruling AASB1004, which recognises non reciprocal contributions (including Grants received in advance) as income and with no liability brought to account. At the end of 2014, Contemporary Art Tasmania ended the year with an operating profit of $170,273 (adjusted, it is an operating profit of $11,046) with accumulated Members Funds at $495,104 (adjusted $152,646, and increase of $10,916 on the previous year). While the organisation’s operating margin of 7% is under the recommended 10% capacity to build reserves, Contemporary Art Tasmania’s Reserves Ratio of 101% (adjusted 31%) is well ahead of the recommended 20% benchmark.

A Working Capital Ratio of 6:1 (adjusted 2:1) is also ahead of a 2:1 benchmark ratio. Against a benchmark of 1:1, current assets to current liabilities, the 2014...
Liquidity Ratio of 5.5:1 (or adjusted, 1.9:1) indicates the organisation can respond rapidly to financial situations should it be required, while holding 52.7 weeks in cash reserves (adjusted 16.5 weeks) suggests the organisation can continue normal operations beyond the benchmark of 10 weeks with reduced or little impact from unforeseen payments and/or outstanding income.

Contemporary Art Tasmania ended the year with no outstanding funding acquittal reports or abnormal items to report.

COMMITTEES

In 2014 Contemporary Art Tasmania continued to be lead by an active and committed Board that is supported by equally active and engaged sub-Committees: the CAT Program Committee, the CAT Touring Exhibition Committee, the Shotgun Selection Committee and the Marketing Committee. This fantastic support offered by all the individual members and staff underpins the solid but essentially organic structure and reach of the organisation.

Contemporary Art Tasmania staff also continued to undertake roles beyond the direct service to this organisation, through affiliation and by acting in various capacities across a range of committees and assessment processes. In 2014 Contemporary Art Tasmania Staff served: on Contemporary Art Organisations of Australia (CAOs); National Exhibition Touring Support, Australia (NETS Australia), as Australia Council Peers (for VAB New Work, Visions of Australia and Artistic Leadership rounds) Tasmanian Creative Industries Council, Hobart City Council Public Art Special Committee, 146 Artspace selection panel, Rosamund McCulloch Studio Committee, the Glover Prize, and as Contributing Editor for Artlink. Contemporary Art Tasmania Staff also provided collegial support and professional advice to public galleries as well as offering information and assistance to members, visiting artists, and curators across the year.

THANKS

I acknowledge our major supporters, the Visual Arts Board of the Australia Council and Arts Tasmania, as well as Detached Cultural Foundation, for ongoing support that often arrives in forms that exceed the measure of mere cash values.

I also warmly acknowledge the benefits and pleasure of working collegially with key Tasmanian institutions and their staff: the Tasmanian Museum and Art Gallery, Queen Victoria Museum and Art Gallery, the Tasmanian Schools of Art, Devonport Regional Gallery and Burnie Regional Art Gallery, Plimsoll Gallery, Tasmanian Regional Arts, Salamanca Arts Centre, Sawtooth ARI and Constance ARI.

Warm gratitude is also extended to the many individuals who assisted the organisation and its programs throughout 2014. There were many terrific contributions across the Board and the sub-Committees: Neil Haddon’s reliable and professional stewardship involving an active and congenial group of voluntary members underpinned the stability of the organisation across the year. The culture of the Board and its sub-Committees reflect the generous values of the organisation, and do create an entity we all enjoy being a part of.

To my assiduous colleagues, Kylie, Colin, Pip and Joy, my thanks are for those distractions: the asides, truths and inconsequentialities, you so freely share in the rare moments when your deadlines are fleetingly forgotten. And thanks are again due to Cath Robinson (design), Rob O’Connor and Nick Smithies (technical and installation), Nicola Smith, Lou Conboy, Nancy Mauro-Flude, Karin Chan and Liam James (invigilation and openings).

Finally, and importantly, I express my real gratitude to all the artists who engaged with Contemporary Art Tasmania and contributed to its programs across 2014.

MICHAEL EDWARDS
BOARD MEMBER AND SUB-COMMITTEE PROFILES

BOARD

NEIL HADDON
Chair
Artist, Lecturer in Fine Art, Tasmanian College of the Arts, UTAS
Appointed 20.4.2010
Attended 7 out of 11 meetings

DAMIEN QUILLIAM
Secretary
Curator of Contemporary Australian Art, Queen Victoria Museum and Art Gallery
Appointed 21.4.2009
Attended 6 out of 11 meetings

JONATHAN CARSWELL
Treasurer
Self Managed Superannuation Fund Manager, Crowe Horwath
Appointed 19.2.2013
Attended 10 out of 11 meetings

DR MARTIN WALCH
Artist, Lecturer in Fine Arts, Studio Coordinator Photography, Tasmanian College of the Arts, UTAS
Appointed 21.4.2009
Attended 5 out of 6 meetings

REBECCA TUDOR
Coordinator Art Education, Tasmania Museum and Art Gallery
Appointed 15.5.2011
Attended 9 out of 11 meetings

KATE CUTHBERTSON
Barrister, Malthouse Chambers
Appointed 1.2.2012
Attended 10 out of 11 meetings

DR MATTHEW WARREN
Artist, Curator, Lecturer in Fine Art, Tasmanian College of the Arts, UTAS
Attended 8 out of 11 meetings

MICHAEL BRADY
Art Director, Island Magazine
Appointed 21.10.2014
Attended 3 out of 3 meetings

FIONA FRASER
Artist, Visual Arts Coordinator, Salamanca Arts Centre
Appointed 18.3.2014
Attended 8 out of 10 meetings

MAGDALENA LANE
Detached Projects
Appointed 20.5.14
Attended 4 out of 8 meetings

MARISA MOLIN
Artist, Director of Sawtooth ARI
Appointed 21.10.14
Attended 2 out of 3 meetings

LIAM JAMES
Artist, Board Mentorship Recipient
Attended 4 out of 7 meetings

PROGRAM COMMITTEE
The Program Committee’s key purpose is to source applications and select exhibitions of new and experimental art for presentation in the Contemporary Art Tasmania Gallery. In addition to this the committee provides comment on the development and implementation of exhibitions, public programs, off-site and other projects as well as selecting studio artists and awarding the Curatorial Mentorship opportunity. There are seven positions on the committee. These comprise: the Director, the Exhibition Coordinator, a Board representative, the Emerging Curator (non-voting, 1 year term) and three members with curatorial expertise (up to 4 year term).

PAT BRASSINGTON
Artist
Appointed 26.11.2013

LISA CAMPBELL-SMITH
2014 Curatorial Mentorship recipient (non voting position)
Appointed 24.10.2014

POLLY DANCE
2014 Curatorial Mentorship recipient (non voting position)
Appointed 710.2013 - Term completed 5.05.2014

MICHAEL EDWARDS
Contemporary Art Tasmania, Director

KYLIE JOHNSON
Contemporary Art Tasmania, Program Committee Coordinator

JARROD RAWLINS
Museum of Old and New Art, Curator
Appointed 5.5.2014

TRAVIS TIDDY
Designer, Director Queenstown Heritage & Arts Festival
Appointed 5.5.2014

DR MATTHEW WARREN
Artist, Curator, Lecturer in Fine Art, Tasmanian College of the Arts
Contemporary Art Tasmania, Board Representative
SHOTGUN SELECTION COMMITTEE
Shotgun is a major partnership project between Contemporary Art Tasmania and Detached Cultural Organisation set-up in 2010 to deliver targeted support to Tasmanian artists. Operating through a flexible curatorial model, the program has been delivered annually and included exhibitions, mentoring, workshops, and discussion events along with meetings with leading curators, writers and artists. A selection committee awards the opportunity and advises on the program structure.

PAT BRASSINGTON
Contemporary Art Tasmania, Program Committee Representative

JANE DEETH
Independent Curator, Northern Tasmania

MICHAEL EDWARDS
Contemporary Art Tasmania, Director

KYLIE JOHNSON
Contemporary Art Tasmania, Shotgun Coordinator

CRAIG JUDD
Detached, Coordinating Curator

ELLIE RAY
Devonport Regional Gallery, Director

TOURING EXHIBITION COMMITTEE
The Contemporary Art Tasmania Touring Exhibition Committee comprises the Director, their representative, from each of the small to medium public art galleries in Tasmania. Representation relates to the position in each organisation and not with the individual.

MALCOM BYWATERS
Academy Gallery, Director

RYE DUNSMUIR
Design Forum Tasmania, Design Director

MICHAEL EDWARDS
Contemporary Art Tasmania, Director

 GEOFF DOBSON
Burnie Regional Art Gallery, Director

PAUL JENKINS
Tasmanian Regional Arts, Executive Director

MARIA KUNDA
Plimsoll Gallery, Coordinator

COLIN LANGRIDGE
Contemporary Art Tasmania, Touring Coordinator

ROSEMARY MILLER
Salamanca Arts Centre, Director

ELLIE RAY
Devonport Regional Gallery, Director

MARKETING COMMITTEE
The Contemporary Art Tasmania Marketing Committee comprises the Director, the Exhibitions and Public Programs Co-ordinator, the Communications Co-ordinator and three board representatives. Its primary task is to identify the ‘demand’ side of the organisation’s supply and demand chain, and deliver against this through communications, public programs and the marketing strategy. In 2014, mindful of the organisation’s ongoing development, the committee gave its attention to servicing an audience engagement strategy.

ROD ANDERSON (Until 04.2014)
Marketing Consultant

MICHAEL BRADY
Contemporary Art Tasmania, Board

MICHAEL EDWARDS
Contemporary Art Tasmania, Board

FIONA FRASER
Contemporary Art Tasmania, Board

KYLIE JOHNSON
Contemporary Art Tasmania, Exhibitions and Public Programs

SARA HEWITT
Contemporary Art Tasmania, Communications (Until 02.2014)

PIP STAFFORD
Contemporary Art Tasmania, Communications (From 02.2014)

REBECCA TUDOR
Contemporary Art Tasmania, Board

CONTEMPORARY ART TASMANIA STAFF

MICHAEL EDWARDS
Director

KYLIE JOHNSON
Exhibition and Public Programs Coordinator

COLIN LANGRIDGE
Exhibition and Touring Coordinator

SARA HEWITT
Communications (Until 02.2014)

PIP STAFFORD
Communications (From 02.2014)

JOY BARBER
Administration Assistant

NICK SMITHIES
Gallery Technician

ROB O’CONNOR
Install Assistant

>
EXHIBITION PROGRAM REPORT

In 2014 Contemporary Art Tasmania presented a wide range of high quality exhibitions. These included work by international, national and local artists working across a broad spectrum of mediums and disciplines. The exhibition program extended across several career stages from students to established artists, demonstrating a diverse engagement with contemporary art. The program provided regular visitors the opportunity to gain perspective on this ever changing sector.

The influx of visitors to Tasmania during festivals lead to increased audience numbers and the year kicked off with our fifth partnership with MONA FOMA, with an exhibition and live performance developed from sound and light by artist Melanie Herbert. Immediately afterwards the gallery became the conduit to 18th century park in central France via a collaboration between French artist Marie-Jeanne Hoffner and Australian artist Alex Pittendrigh. Meanwhile at the Tasmanian Museum and Art Gallery a partnered exhibition, Acts of Exposure, curated by staff from both organisations, continued into 2014.

Encompassing a wide range of contemporary art strategies The Pick-up Artists took the gallery into another realm entirely with a jam-packed assault on the senses that saw work installed under the floor and embracing the interior and exterior of a customised panel van parked in the gallery. Visitors continued to be surprised by what contemporary art could be with 50 Ways to Kill Renny Kodgers, a video, installation and live performance combination that had people enthralled as the Twilight Girls enthusiastically set to the task of killing Renny. At this Dark Mofo event art again appeared from beneath the gallery floor as Renny Kodgers arose amidst the opening night crowd to mingle with guests during the live performance that culminated with his entombment inside a wooden coffin.

The gallery space was often extended with our Curatorial Mentorship exhibition Unkept, which focused on un-noticed aspects of the building and surrounds with one work situated outside the gallery, in a small puddle on the footpath. Subtle encouraged visitors to inquire about the art objects in the gallery by presenting works that contained an indeterminate sensibility. Memorably, Anthony Johnson repositioned the men’s toilet cistern to the interior of the gallery for his work, Appendix, and it remained in full working order - gallery visitors were able to flush from there. The student-led exhibition Nowish gave the gallery over to fresh and exciting methods of presenting work in a group show that was distinctly non-hierarchical. Shotgun took another unexpected turn and this year focused on professional development for all six finalists with an intensive program of talks and workshops that culminated in an impressive publication.

Romantic Conceptualism again took us into the realm of surprise with an innovative take on appropriation by Scot Cotterell. Employing the artist fee to commission people online to create content for video and print artworks saw visitors immersed in a tide of extremely varied images and sound, all linked by the same two words: Romantic Conceptualism. Topped off by the eclectic Annual Members Exhibition and Party this was a kaleidoscopic year!
1. it called out
15 January – 16 February 2014
MELANIE HERBERT

This immersive, multi-speaker work by Sydney-based composer and installation artist Melanie Herbert coupled sound with light to reshape the terrain of the Contemporary Art Tasmania Gallery. Delicate layers of noise and silence dispersed to form micro and macro sonic spaces that merged and bled into each other creating a constantly shifting and expanding sound world.

A live, improvised performance feature on the opening night. it called out was a partnership between the Museum of Old and New Art and Contemporary Art Tasmania as part of MONA FOMA 2014.

Image: Melanie Herbert, it called out, 2013, digital file courtesy of the artist

2. LE DESERT
8 March – 6 April 2014
MARIE-JEANNE HOFFNER, ALEX PITTENDRIGH

Paris-based Marie-Jeanne Hoffner and Melbourne-based Alex Pittendrigh developed new works in response to Le Désert de Retz, an 18th century park on the edge of the forêt de Marly in north-central France, where remnant and exotic architectural follies are found. Known locally as Le Désert, it is a site built almost entirely around metaphors for different states of mind. A place full of mystery, it harbours surreal and romantic connotations and echoes a sense of displacement similar to the curious exoticism found in historical and picturesque images of Tasmania.

Hoffner and Pittendrigh each devised installations that reflected the strangeness of Le Désert while offering entrée to a conceptual formation of the picturesque. The twin ideas of ‘displacement’ and the ‘desert’ were also important to the project. Displacement – in both a conceptual and psychological sense – is fundamental as a subject of the original site, the artwork and the site of its display. Whereas a ‘desert’ – an etymological ‘abandoned place,’ arid, empty and open to mirages – is also a place for the soul, a place where you can retire and allow yourself to dream.

Image: Marie-Jeanne Hoffner, Column House, 2014 digital image courtesy of the artist

3. The Pick-up Artists
17 April – 1 June 2014
MISH MEIJERS, SALLY REES

Quests for ‘contact’ could be written off as being a mere fascination of Generation X(files) but, for the contemporary artist who craves communication and a potential new audience, it offers more than a pop-culture buzz. As strategic marketing, searching beyond our known existence offers possibility, regardless of opinions that register this search as either canny or desperate.

Mish Meijers and Sally Rees pursued paranormal entities through ‘calling’ and ‘luring’; they sent signals and coded visual messages with the hope of obtaining some response. Their decoys were aimed at convincing ‘visitors’ that the gallery was a safe and welcoming space for them to enter.

For this exhibition the artists developed two new bodies of work alongside an intersecting, collaborative work. The works had a dual purpose: as devices for communication and simultaneously, a collection of artworks. The gallery was entered through a passage - a preparatory space in which to conjure the pregnant question at the crux of the matter: Is there anybody out there?

As part of The Pick-up Artists, Meijers delivered an Art Forum about the work in the exhibition at the Tasmanian College of the Arts in Hobart.

Image: Mish Meijers, Satellite a gogo (detail), 2014. Photo: Peter A Robinson
4. 50 Ways to Kill Renny Kodgers
12 June – 6 July 2014

THE TWILIGHT GIRLS, RENNY KODGERS

Since 1990 The Twilight Girls (Helen Hyatt-Johnston and Jane Polkinghorne) have used B-grade representations of the body and sexuality and embraced the politically incorrect as a means of undermining notions of celebrity, beauty, taste and aesthetics. For *50 Ways to Kill Renny Kodgers* they teamed up with Renny Kodgers (Mark Shorter), an American icon that draws on the long Australian tradition of developing identities, which satirize popular culture and challenge social mores. Their collaborative confrontations produce a homage to classic cinematic horror scenes using B-grade techniques and props in order to re-stage the most memorable and gory events in film history as well as creating some new unforgettable murderous cinematic moments.

*50 Ways to Kill Renny Kodgers* was presented by Contemporary Art Tasmania and the Museum of Old and New Art for Dark Mofo 2014. This project is supported by Arts NSW’s NSW Artists’ Grant Scheme, a devolved funding program administered by the National Association of the Visual Arts on behalf of the NSW Government.

Image: production still from *50 Ways to Kill Renny Kodgers*, 2014 courtesy of the artists and Jürgen Kerkovius

5. Unkept
11 July – 3 August 2014

JESSIE LUMB, CLAIRE KROUŽECKÝ
Curator: POLLY DANCE

*Unkept* brought together the work of Jessie Lumb and Claire Kroužecký, both early career artists whose practices are led by humble beginnings and chance occurrences; a ‘paying attention’ to what is considered commonplace and a responsiveness to everyday sites and materials. The artists transformed the unnoticed, found, dirty physical elements and materials of the gallery space and its surroundings. Dust, dirt, cracks, manholes, potholes, cobwebs, wind, light and air became the starting points from which the artists worked. Lowly, often mundane and ignored materials of everyday life are brought to our attention, elevated to a place of intrigue. Trumpet performances by Tamalyn Hanson augmented the exhibition.

This exhibition was an outcome of the annual Contemporary Art Tasmania Curatorial Mentorship Program. Dance was the 19th emerging curator to benefit from this program, which mentors the recipient through the process of developing, installing and presenting an exhibition and producing a professional catalogue.

6. Subtle
9 August - 7 September 2014

ANTHONY JOHNSON, BRETT JONES, KATIE LEE, PETER WALLER, EMMA WHITE.
Curator: COLIN LANGRIDE

When trying to open a door the wrong way we are suddenly faced with reinterpreting our, often automatic, understanding of the world. Subtle aspires to provoke this strange feeling of uncertainty in the gallery visitor through artworks that operate in a region between the everyday mundane and highly skilled illusion. It is this tension created between the familiar and the unfamiliar that acts as a subtle wedge to prise open our pragmatically sealed sense of wonder. Artworks that are purposely-ambiguous can heighten our perception and cause us to stop and reconsider our engagement with things.


7. Nowish
3 September – 12 October 2014

PHOEBE ADAMS, BOBBY-JACK BOWEN BUCHART, ALICE CAMM, KARINA CASTAN, BRENDAN COOPER, ANNIE MAY DEMOZAY, BRIANNA DENNING, JORGEN DOYLE, ANNA EDEN, ANDRES GARZA, ANNIE GEARD, ABIGAIL GIBLIN, LAURA GILLIAN, ALLISON JONES, STEFFI KOPPELMANN, HOLLY LANCASTER, SARA LINDSAY, EMMA MAGNASSON, NICK MOON, OLIVIA MORONEY, CAMBELL MUSKETT, XAN NUNN, JADE POLLARD, JOSHUA REILLY, TOBY RISELEY, DEXTER ROSENGRAVE, JOSEPH SOUTHEY, JESSE THORNTON, HANNAH TODD, NICHOLAS TRUMAN, JEREMY YUNG

Curatorium: JOSH ANDREE, TESS CAMPBELL, ANDREA GREEN, GUS MCKAY, FINLEY SMITH

Nowish offered a glimpse of the place of student artists in the world of art. It opened a space for an exchange of ideas about what art is and what art making means to students actively negotiating today’s definitions and modes of art. The project also looked to the local history of arts education for context and provided participants with a means to reconceptualise their current art practices in the larger arts sphere.

Nowish featured and was curated by students from the Tasmanian College of the Arts in Hobart.

Image: Nowish installation view, 2014. Photo: Jan Dallas
8. Romantic Conceptualism
25 October – 23 November 2014

SCOT COTTERELL

Using the exhibition title as a prompt, various paid amateur actors create videos and photographs in response. Using content commissioning web-services to hire actors from across the world, at a fixed USD rate, the works become studies of the aesthetics of this peculiar platform. They came together as a collective conjuring, a self-referential loop, a chant, a drone, a distributed idea and a redundant manifesto.

Through the process of search, find, order and transaction the disparate agents offering these low cost production services in their ‘online global marketplace’ were bought together as outsourced assistants in the production of new cultural material across cultural, social and economic borders.

Image: Romantic Conceptualism (installation view), 2014, Photo: Jan Dallas

9. 2014 Contemporary Art Tasmania Members’ Exhibition & Party
6 – 21 December 2014

EAT, DRINK AND ENJOY ART! We marked the end of the 2014 Contemporary Art Tasmania program of exhibitions and activities with the annual Members’ Exhibition & Party. Nearly 100 artworks were on display and members were invited to play the Mystery Prize Game with more than 70 prizes including the coffin made famous by Renny Kodgers and the Twilight Girls in the exhibition 50 Ways to Kill Renny Kodgers.

Image: Tom O’Hern, The sleep of reason, 2014, Photo: Jan Dallas
In 2014 The Contemporary Art Tasmania Touring Program was once again busy with four exhibitions on tour displayed at eight venues across Australia. The Touring Program considerably increases the audience for curated Tasmanian exhibitions.

Gradually rising freight costs have presented challenges to exhibition touring, which relies heavily upon road freight, and this has led to investigations into innovative touring strategies across the National Exhibition Touring Support (NETS) agencies in Australia. One of the outcomes of this has been the new NETS website that allows all agencies to post their touring exhibitions directly on a national touring register creating a central hub for national touring activity. A second outcome has been the National Touring Initiative exhibition titled

### ACTS OF EXPOSURE

**Acts of Exposure** was a joint initiative of the Tasmanian Museum and Art Gallery (TMAG) and Contemporary Art Tasmania to promote the work of contemporary artists, Leigh Hobba (TAS), Michael Schlitz (TAS) and Mark Shorter (NSW).

A series of public programs were presented alongside this exhibition.

Acts of Exposure was a contemporary take on Romanticism and the artistic tradition of the body in space. The exhibition brought together artists for whom landscape is deeply subjective and whose works are guided by an ongoing personal ‘quest’. Risking vulnerability and pushing physical and psychological limits, the artists located themselves - virtually or actually - within the external environment. Warping reality by sometimes adopting alter egos or confusing the boundaries between art and life, their narratives draw from personal, social or cultural histories.

### OFF SITE PROJECTS

#### Acts of Exposure

<table>
<thead>
<tr>
<th>CAT Members’ Exhibition</th>
<th>K. Johnson, C. Langridge, J. Stewart, R. Tudor</th>
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### TOTAL

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The migration and settlement of any large racial group in a new host country is complicated. The complexity of the Chinese diaspora in Australia can be seen in the distinctive and diverse Chinese Australians here. These categories are often reduced in the popular imagination to a single Asian stereotype. The curatorial thesis argued that the different and individual processes of acculturation have impacted in diverse ways on the work of Chinese Australian artists.

Initiating Gallery: Salamanca Arts Centre
Venues: Ararat Regional Gallery (VIC), Kickarts Cairns (QLD), Artspace Mackay (QLD), Grafton Regional Gallery (NSW)

Visitors: 745 + 687 + 2417 + 2137 = 5986
Days: 51 + 31 + 39 + 51 = 172

Image: Owen Leong, AUTOevacuation, 2005
Courtesy of the artist and Dianne Tanzer Gallery + Projects, Melbourne

**felt presence**

TARA BADCOCK, SAMANTHA CLARK, ANITA DINEEN, ANNE MORRISON, IRENE MURPHY, CLAIRE NEEDHAM, ROSEMARY O’ROURKE, SHARYN WOODS
Curator: ELLIE RAY

Eight female artists presented works that focused on an empathetic approach to the past - specifically female convicts transported to Van Diemen’s Land. Each artist delved into the stories and records of past female convicts - some focused on their namesake, while others looked more broadly at events that affected a number of female convicts. The resulting art works reflect varied responses - from the physical to the emotional, from presence to absence, from collective memory to personal memory - yet they all resided within an empathic space of a ‘felt presence’.

Initiating Gallery: Devonport Regional Gallery
Venues: Lake Macquarie Regional Gallery (NSW)
Visitors: 3194
Days: 36

Photo courtesy of the artist

**Made in China Australia**

TONY AYRES, SHUXIA CHEN, CLARA CHOW, LINDY LEE, KEVIN LEONG, OWEN LEONG, PAMELA MEI-LENG SEE, CHEN PING, JANE QUON, AARON SEETO, JASON WING, ZHOU XIAOPING, WILLIAM YANG, JOHN YOUNG, TIANLI ZU
Curator: GREG LEONG

The migration and settlement of any large racial group in a new host country is complicated. The complexity of the Chinese diaspora in Australia can be seen in the distinctive and diverse Chinese Australians here. These categories are often reduced in the popular imagination to a single Asian stereotype. The curatorial thesis argued that the different and individual processes of acculturation have impacted in diverse ways on the work of Chinese Australian artists.

Initiating Gallery: Salamanca Arts Centre
Venues: Ararat Regional Gallery (VIC), Kickarts Cairns (QLD), Artspace Mackay (QLD), Grafton Regional Gallery (NSW)
Visitors: 745 + 687 + 2417 + 2137 = 5986
Days: 51 + 31 + 39 + 51 = 172

Image: Owen Leong, AUTOevacuation, 2005
Courtesy of the artist and Dianne Tanzer Gallery + Projects, Melbourne
Testing Ground

1491s, ÓLÖF BJÖRNSDÓTTIR, TRUDI BRINCKMAN, DARREN COOK, REBECCA DAGNALL, SUE KNEEBONE, NANCY MAURO-FLUDE, JEROEN OFFERMAN, PERDITA PHILLIPS, R E A, CHRISTIAN THOMPSON, MARTIN WALCH, SIYING ZHOU
Curator: JULIE GOUGH

Testing Ground was a compilation of investigative insights by artists on the nature of identity or persona, particularly as related to place. The terms identity and place are not fixed or comparative in this project, and the overall installation was intended to resolve as a circuit of uncertainty about notions of site and self.

The exhibition consisted of large and intimate scale projection and screen-based works - silent and with sound, photographs and portable installation and sculptural work. An important aspect of the exhibition was the destabilising of expectation around culture, race and gender, and works that produced unanticipated and often unresolved emotional responses were included. The works also invoked consideration of the material being referenced, experienced and appraised by the artists. Testing Ground involved the artists testing themselves in producing their work as it equally was about the audience being tested.

Initiating Gallery: Salamanca Arts Centre
Venues: Flinders University Art Museum and City Gallery (SA), Broken Hill Regional Gallery (NSW)
Visitors: 3924 + 2562 = 6186
Days: 60 + 45 = 105

Unique States: Seriality and the Panoramic

RAYMOND ARNOLD
Curator: SASHA GRISHIN

A survey exhibition of prints by Tasmanian artist, Raymond Arnold.

“Arnold continues to makes prints and to paint and is widely recognised as one of Australia’s most challenging contemporary artist printmakers. Over the past three decades in his art there has been a growing technical and conceptual sophistication as well as a number of constants which have remained in place. These include the role of the artist as the activist, of the artist as a participant in the landscape and in society, and that of the artist as storyteller. In the final analysis, lines of demarcation in his practice have increasingly faded with images of self and images of landscape, garments and armour merging into one another. Whereas in his earliest work he appeared in the role of an observer and a witness, he has now increasingly become a participant with his body of work more than anything else presenting a rich personal history.”

Professor Sasha Grishin AM, FAHA

Initiating Gallery: Burnie Regional Art Gallery
Venues: Latrobe Regional Gallery (VIC)
Visitors: 3241
Days: 121
CONTEMPORARY ART TASMANIA 2014 TOURING PROGRAM SUMMARY

<table>
<thead>
<tr>
<th>EXHIBITION</th>
<th>CURATOR</th>
<th>ARTISTS</th>
<th>VENUES</th>
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<td>434</td>
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</table>

CONTEMPORARY ART TASMANIA EXHIBITION DEVELOPMENT FUND:

The Contemporary Art Tasmania Exhibition Development Fund (EDF) exists to assist galleries and arts organisations with the development of exhibitions for touring; encourage innovative proposals for state and national touring exhibitions; encourage proposals that will significantly develop professional skills of individuals associated with or working within the initiating arts organisation and provide avenues for Tasmanian artists and curators to be promoted both within the state and nationally.

The Contemporary Art Tasmania Touring Committee assesses EDF applications.

In 2014 two projects received EDF grants. New Alchemists (Salamanca Arts Centre) curated by Alicia King. Gratis (Plimsoll Gallery) curated by Samuel Johnstone.

PUBLIC PROGRAM REPORT

The 2014 Public Program was characterized by a stronger than usual emphasis on discussion. The year commenced with Acts of Exposure: Artists and Curators Conversation, a well-attended collaborative symposium between the Tasmanian Museum and Art Gallery and Contemporary Art Tasmania. Other major events for 2014 were: The Third Leg, a lecture by acclaimed Netherlands based art events producer, Alexander Godschalk; the Hobart iteration of the intensive roundtable style event the South Ways Project coordinated by Kevin Murray; the well received Shotgun 2014 symposium exclusive to Shotgun participants from throughout the programs five year history; and, the inspiring Conversations: Feminism & Art symposium. The later event used as a gauge to garner interest in the topic towards the development of a larger symposium in 2015. The informal conversational approach of much of the program was a mechanism for enabling greater audience participation. This was most significant within the feminism event with thought provoking discussion generated from invited speakers and an actively engaged audience.

The year ended with the Matt Warren initiated Drawn From Sound lecture. Delivered by Cat Hope, this event engrossed the dedicated sound audience. In total twelve events took place in 2014 attracting an audience of 508 across the program.
1. Acts of Exposure: Artists and Curators 
Conversation – Symposium
LEIGH HOBBA, MICHAEL SCHLITZ, 
MARK SHORTER

Curators: Jane Stewart & 
Bec Tudor (TMAG) and 
Kylie Johnson & Colin Langridge (CAT) 
16 February 2014
VENUE: Tasmanian Museum and 
Art Gallery

The exhibition Acts of Exposure aligned 
with contemporary Romanticism and the artistic tradition of the body 
in space. Leigh Hobba, Michael 
Schlitz and Mark Shorter each used 
the landscape as a stage to enact 
performative or narrative-driven 
works of art. Pushing physical and 
psychological limits, they locate 
themselves - virtually or actually within 
the external environment.

This symposium took the curatorial 
themes and how they relate to the 
exhibited work as the starting point for 
discussions.

Acts of Exposure: Artists and Curators 
conversation was a joint initiative of 
the Tasmanian Museum & Art Gallery 
and Contemporary Art Tasmania to 
 promote contemporary artists.

Image: Mark Shorter, Song for Glover, video 
still 2012. Photo: Jürgen Kerkevius

2. Marie-Jeanne Hoffner 
– Art Forum Lecture 
MARIE-JEANNE HOFFNER (FR)

14 March 2014
VENUE: Dechaineux Theatre, 
Tasmanian College of the Arts, Hobart

Paris-based artist Marie-Jeanne 
Hoffner spoke to an amassed audience 
on her practice including the work in 
the Contemporary Art Tasmania 
exhibition, Le Desért. The artist’s 
monograph PLANS was launched 
recently at the Palais de Tokyo in Paris 
(ROVEN edition and distributed by Les 
presses du réel). Hoffner’s drawings 
and architectural installations reflect 
a perception of space as a map, living 
 space and place for the body.

This event was a partnership between 
the Tasmanian College of the Arts and 
Contemporary Art Tasmania.

3. Meteor Media 
– Launch Event 
ANNE MESTITZ

23 April 2014
VENUE: Contemporary Art Tasmania

Contemporary Art Tasmania 
launched a new range of coloured 
paints developed by Anne Mestitz with 
the assistance of Tasmanian Paints.

Meteor Media was supported by the 
Qantas Foundation Encouragement 
of Contemporary Art Award’s 
Community Residency Program.

4. The Pickup Artists 
– Art Forum Lecture 
MISH MEIJERS

9 May 2014
VENUE: Dechaineux Theatre, 
Tasmanian College of the Arts, Hobart

Mish Meijers presented a lecture on 
The Pickup Artists exhibition and 
her art practice. Meijers’ work in the 
exhibition was an absurd installation of 
interconnected objects - an alien 
hunting airbrushed vehicle, lenticular 
photography and sculptural works.

This event was a partnership 
between the Tasmanian College 
of the Arts and Contemporary 
Art Tasmania.
5. The Third Leg – Lecture
ALEXANDER GODSCHALK (NL)

6 June 2014
VENUE: Contemporary Art Tasmania

Acclaimed freelance producer and project manager Alexander Godschalk presented revealing and entertaining accounts of his experiences across international exhibitions and art projects.

Godschalk’s stock in trade is his ability to successfully mediate between artists and clients towards the realisation of ambitious projects and events. This lecture drew from Godschalk’s stockpile of observations and experiences gathered from working on large-scale art and cultural activities throughout the world. The reality of handling budgets, timelines and the expectations of the many involved parties is managed alongside perceptions of high-end art world glitz and glamour.

Image: courtesy Alexander Godschalk

6. South Ways Project – Roundtable Discussion Event
KEVIN MURRAY - Coordinator

28 June 2014
VENUE: Contemporary Art Tasmania

South Ways is an ongoing open-ended project focused on defining creative practices that have a home in the South. Hobart participants attempted to open up a fresh space for engagement across the latitude. The event was dialogical, in that the field is understood as a changing set of views that are positioned in relation to each other.

Contemporary Art Tasmania was a presentation partner for the roundtable discussion in Hobart. Other sessions occurred in Melbourne, Sydney and Wellington.

7. Unkept – Floor Talk
POLLY DANCE, DIANA GIBLIN, JESSIE LUMB, CLAIRE KROUŽECKÝ, SERA WATERS

12 July 2014
VENUE: Contemporary Art Tasmania

The Unkept exhibition brought together the work of Jessie Lumb and Claire Kroužecký, both early career artists who responded to everyday sites and materials. This public discussion was a continuation of the open dialogue at the core of the exhibition. Participants considered the project’s creation, manifestation, transformation and continuation. Visiting artist/academic and catalogue contributor Sera Waters lead the discussion with contributions by project curator, Polly Dance along with Jessie Lumb, Claire Kroužecký (through the medium of a handwritten letter read aloud) and guest reader Diana Giblin.

8. NAVA Executive Director, Tamara Winikoff – Professional Development Lecture

TAMARA WINIKOFF

24 July 2014
VENUE: Main Lecture Theatre, Tasmania College of the Arts, Inveresk, Launceston

The National Association for the Visual Arts (NAVA) Executive Director, Tamara Winikoff OAM presented a range of potential avenues for students to develop their art careers after academic study. She also spoke about NAVA’s National Visual Arts Agenda, proposing a set of interconnected moves which could transform Australia’s art culture.

A NAVA, Tasmanian University - Tasmanian College of the Arts, Inveresk and Contemporary Art Tasmania partnership event.
KYLIE JOHNSON, HANNAH MATHEWS, QUENTIN SPRAGUE, JASMIN STEPHENS

24 July 2014
VENUE: Contemporary Art Tasmania

Shotgun artists from throughout the history of the project joined project coordinator Kylie Johnson and the 2014 Shotgun publication writers Hannah Mathews, Quentin Sprague and Jasmin Stephens to talk about issues relating to professional practice today. Amongst the topics discussed were; the intangibilities of sustaining an artistic practice, research and intelligence gathering, working out which curators and other personnel might be interested in your work, residencies at home, the role of prizes and awards, the role of private benefaction, stipends and supporting residency studios, clichés associated with remoteness and creating your own 'Shotgun' program.

10. 2014 Shotgun Publication Launch – Launch Event
JANE DEETH, CRAIG JUDD

17 October 2014
VENUE: Contemporary Art Tasmania

It is timely, after five years, to reflect on the evolution of the Shotgun program and the artists.

The Shotgun project was conceived in 2010 as a flexible model designed to deliver targeted support and opportunity to Tasmanian artists. The series of projects is an outcome of a significant public private collaboration between Detached Cultural Organisation and Contemporary Art Tasmania.

This event celebrated the release of the 2014 Shotgun publication which, for the first time included the current years artists along with all previous recipients and operated as a critique of the program. Launch guest speakers Jane Deeth and Craig Judd delivered thought provoking speeches on the program, its evolution and influence on Tasmanian artists and practice.

The publication contains a forward by Kylie Johnson and Craig Judd, essays by Hannah Mathews, Quentin Sprague, and Jasmin Stephens along with images and information on all 14 Shotgun artists.

Publication design: Cath Robinson.

11. Conversations: Feminism & Art – Symposium
LINDA DEMENT, NANCY MAURO-FLUDE, ANDREW HARPER, JANE POLKINGHORNE, ELVIS RICHARDSON, YVETTE WATT Convened by KYLIE JOHNSON & MARY SCOTT

1 November 2014
VENUE: Contemporary Art Tasmania

Conversations: Feminism & Art was developed in response to a renewal of interest in feminism within contemporary art and culture broadly. The aim of the symposium was to instigate local conversation around the topic. The symposium structure consisted of three separate public conversations each between two artists. The conversations were followed by lengthy Q&A sessions with areas of discussion including: the misconceptions, meaning and relevance of feminism in contemporary art today; whether feminism frames artistic practice differently to those offered by other established and emerging frameworks; and, how the agency of feminism can function most valuably now. The high level audience participation and discussion was a pleasing outcome of the event.

12. Drawn From Sound – Lecture
CAT HOPE

21 November 2014
VENUE: Contemporary Art Tasmania

Local sound artist Matt Warren introduced composer, sound artist and academic Cat Hope to an attentive audience. Hope discussed her interest in graphic notation as a tool for composing new music and a range of approaches from the sculptural to the mobile including her own digital graphic notations and a range of tools to facilitate performance. The presentation encompassed Drawn From Sound (2013), an exhibition of Australian graphic scores, audio recordings, video and demonstrations curated by Hope and presented in Sydney, NSW.
Shotgun aims to reinvigorate the practice of selected individuals within an ever-changing art world. Throughout its five year history the intensive program has encompassed exhibitions; mentoring; meetings with visiting industry professionals (artists, curators, gallerists & writers); workshops; discussion events and commissioned texts. 2014 was the first year that the project did not involve an exhibition. Instead resources were directed towards a ‘stepped-up’ industry access program and publication.

In 2014 Ross Byers, Dean Chatwin, David Hawley, Jason James, Tom O’Hern and Nicola Smith participated in the Shotgun program formulated to assist each artist with their goals. Previous Shotgun participants were also invited to be involved in aspects of the 2014 program. Publication writers Hannah Mathews (VIC), Quentin Sprague (VIC) and Jasmin Stephens (NSW) were joined in the 2014 program by Jackie Dunn (NSW), Alexander Godschalk (Netherlands), Kylie Johnson (TAS), Craig Judd (NSW), Daniel Muddie Cunningham (NSW), Brianna Munting (NSW) and Geoff Newton (VIC). While much of the value from Shotgun could be characterized by a ‘slow burn’ over a number of years there have already been demonstrable benefits, most visibly being the ambition and assuredness of work developed during the program and the numerous opportunities that have ensued, many of which have occurred in notable commercial and public galleries outside of Tasmania.
The 2014 Contemporary Art Tasmania Curatorial Mentorship was awarded to Polly Dance who used the opportunity to interrogate overlooked materials from everyday life.

All staff assist with the Curatorial Mentorship because the program addresses the development of an exhibition from idea through to realisation. The mentored curator is exposed to many unseen processes essential to the production of any exhibition. Primary mentors Colin Langridge and Michael Edwards initially worked with Polly on her curatorial premise, together extending the original idea of overlooked materials to engage with overlooked places in and around the gallery site. Polly also introduced the concept of transition between opposites (from unseen to seen) and this led her to consider the way the visitor moved through the exhibition as an important factor.

For her exhibition titled Unkept Polly ultimately selected two artists, Claire Kroužecký and Jessie Lumb. Kroužecký’s art practice operates across a range of disciplines including painting, installation, performance and video. Her work frames ordinary situations, seeking to reveal a moment of extra-ordinary clarity or poetry. Jessie Lumb works in sculpture and installation. An obsessive observer of the little details we encounter in our everyday lives, her practice highlights the unnoticed details that make up our world. The exhibition spilled over into the courtyard and sidewalk literally drawing our attention to ‘unkept’ aspects of the immediate building. Inside the gallery the works consisted of immersive video and drawing installations.

Contemporary Art Tasmania also offers an annual Board Mentorship placement, taken up in 2014 by Liam James. The Mentorship enables the recipient to engage with all aspects of the Board’s governance activities as well as participate in and contribute to the Board’s conversations and deliberations and gain experience across planning and organizational management. As is often the case, Liam also served on the Board of Constance Artist-run-initiative for part of the year and contributed to the organizational culture of that organisation.

In 2014, Karin Chan, Darren Cook, Nadege Philippe-Janon and Dylan Sheridan received studio placements.

Contemporary Art Tasmania maintains studios at 27 Tasma Street and provides support to four Tasmanian-based arts practitioners each year. The studio spaces are offered at no cost to visual artists, curators and arts writers for a period of 12 months. The Program Committee awards the opportunity. Since its introduction in 2009, the CAT studio placement program has involved 24 artists, with a focus on supporting innovative and experimental arts practice across all stages of an artist’s career.
MEMBERS’ WALL  

The Members’ Wall showcases the work of our members and is located in the Contemporary Art Tasmania office foyer.

Member’s Wall artists in 2014 presented varied outcomes: Nicole O’Loughlin and Pete Marseveen sent us faxed drawings from their remote Maatsuyker Island residency; Anne Mestitz presented, Meteor Media, the public outcome of the Qantas Foundation Encouragement of Contemporary Art Award’s Community Residency Program; Lucy Hawthorne installed drawings completed during her PhD candidature that were never intended as finished artworks and Diana Cameron exhibited portraits of her dogs with her works Russell, Jackie Pregnant and Morning Walk.

Hobart painter Alan Young was invited to be the 2014 Contemporary Art Tasmania Courtyard Commission artist. Conceived by the Marketing Committee as a way to enliven the outside courtyard and main gallery entrance, Young is only the second artist to use this high traffic presentation space. Mapping North Hobart was a playful and exuberant work that wrapped around the courtyard walls. The artist described the work as ‘a visual diary’ of his experiences living in and navigating the North Hobart precinct. Mapping North Hobart was officially opened on 7 March 2014 and was removed in December.

During 2014 Contemporary Art Tasmania provided a free education service to 7 Tertiary institutions and community groups. An increase in education visits by organisations from beyond Tasmania occurred during the year though a decrease in the total number of group bookings was recorded. This was in contrast to the bumper education numbers of the previous year which were bolstered by the trial of the Tasmanian Art Teachers Association (TATA) information session associated with the Networked Art and Tactical Magick Faerie Circuits (NAF:TMFC) gallery project and resulted in several upper secondary school visits. Future Contemporary Art Tasmania Education planning will be informed by the information gleaned from these two contrasting years.

In addition to the organisation’s gallery based education activity the 2013/14 off-site partnership exhibition between the Tasmanian Museum and Art Gallery (TMAG) and Contemporary Art Tasmania, Acts of Exposure, came to fruition in early 2014. The partnership exhibition provided the basis for an extensive program of children’s education activities developed and presented by TMAG AccessArts staff.

EDUCATION PROGRAM SUMMARY

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<td>24.03</td>
<td>TCoA - Hobart, TAS</td>
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<td>26.03</td>
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<td>Art Collectors Group, NZ</td>
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In February 2014 Pip Stafford replaced Sara Hewitt in the Communications position and continued the work Sara had done after implementing the organisation rebrand in late 2013.

In 2014 our goal was to solidify the new identity with the arts community and build new relationships to bring Contemporary Art Tasmania to new and engaged audiences. To this end, we developed a reciprocally supportive relations with Island Magazine and from which they have actively promoted our activities with their loyal social media followers, published stories about our exhibitions and offered our members $10 off their subscription price over the festive/summer period.

As a membership-based organisation Contemporary Art Tasmania seeks to retain and increase membership numbers. In 2014 ease of joining and increased membership benefits were tested. New membership cards were introduced and are being distributed with all new and renewal membership transactions. CAT also offered first year TCotA students a free introductory membership for one year and 35 students took up this opportunity.

The increased focus on audience engagement and membership meant that the use of Facebook and the internet as a means of communication has grown, and is matched by a strong take up of digital communications across our services. Online Membership ‘join-up’ and renewals accounts for 69% of this activity in 2014.

Facebook interactions steadily increased through the year, with 1326 individuals ‘liking’ the organisation by the end of December. (Figure 1)

Website visitation is also steadily progressing with visits and page views. (Figure 2)

It is notable that the search term “contemporary art Tasmania” has now eclipsed “cast” or “cast gallery” significantly, indicating that the public use of “Contemporary Art Tasmania” rather than “CAST” has been successful. (Figure 3)

In an era of digital art guides and social media, the sources of web traffic is of interest as it provides an indication of the value of our advertising revenue against website take up, however this does not indicate which publications are bringing people ‘through the door’.

To get a more complete picture of where and how our visitors come to us at the end of 2014 a visitor survey was implemented. The survey will carry on into 2015 and its results will assist the directions for promotional activities in the future.
Figure 2: Website visitation

Figure 3: Website title search
PUBLICATIONS

Nowish
Artists: PHOEBE ADAMS, JOSH ANDREE, BOBBY-JACK BOWEN BUTCHART, ALICE CAMM, TESS CAMPBELL, KARINA CASTAN, BRENDAAN COOPER, ANNIE MAY DEMOZAY, BRIANNA DENNING, JORGEN DOYLE, ANNA EDEN, ANDRES GARZA, ANNIE GEARD, ABIGAIL GIBLIN, LAURA GILLIAN, ANDREA GREEN, ALLISON JONES, STEFFI KOPPELMANN, HOLLY LANCASTER, SARA LINDSAY, EMMA MAGNASSON, GUS MCKAY, NICK MOON, OLIVIA MORONEY, CAMPBELL MUSKETT, XAN NUNN, JADE POLLARD, JOSHUA REILLY, TOBY RISELEY, DEXTER ROSENGRAVE, FINLEY SMITH, JOSEPH SOUTHEY, JESSE THORNTON, HANNAH TODD, NICHOLAS TRUMAN, JEREMY YUNG

Text: Excerpts from “Always Now” Directed by Dusan Marek, Narrated by Udo Sellbach (1973)

Design: Finley Smith
Printing: Mercury Walch
Edition: 300

Shotgun (2014)
2014 Artists: ROSS BYERS, DEAN CHATWIN, DAVID HAWLEY, JASON JAMES, TOM O’HERN, NICOLA SMITH

Previous recipients:
SCOT COTTERELL, JOEL CROSSWELL, AMANDA DAVIES, ANDREW HARPER, SARA MAHER, CATH ROBINSON, LUCIENNE RICKARD, MARY SCOTT.

Curators: (Shotgun Selection Committee 2014) PAT BRASSINGTON, JANE DEETH, MICHAEL EDWARDS, KYLIE JOHNSON, CRAIG JUDD, ELLIE RAY

Text: HANNAH MATHEWS, QUENTIN SPRAGUE, JASMIN STEPHENS

Design: Cath Robinson
Branding: LANZL
Publication Documentation: Peter A Robinson
Printing: Focal Printing
ISBN: 978 0947335 00 7
Edition: 400

Unkept
Artists: JESSIE LUMB, CLAIRE KROUZECKY

Curator: POLLY DANCE

Text: POLLY DANCE, SERA WATERS, LUCY BLEACH

Design: Cath Robinson
Photography: Steve Wilson
Printing: Focal Printing
ISBN: 978 0947335 00 7
Edition: 300
INDEPENDENT AUDITOR’S REPORT

To the members of Contemporary Art Tasmania Ltd.

We have audited the accompanying financial report, being a special purpose report of Contemporary Art Tasmania Ltd., which comprises the statement of financial position as at 31 December 2014, the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information and the directors’ declaration.

Director’s Responsibility for the Financial Report

The directors of the company are responsible for the preparation of the financial report and have determined that the basis of preparation described in Note 1 to the financial report is appropriate to meet the requirements of the Corporations Act 2001 and is appropriate to meet the needs of the members.

The directors’ responsibility also includes such internal control as the directors determine is necessary to enable the preparation of a financial report that is free from material misstatement, whether due to fraud or error.

Auditor’s Responsibility

Our responsibility is to express an opinion on the financial report based on our audit. We have conducted our audit in accordance with Australian Auditing Standards. Those standards require that we comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor’s judgment, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity’s preparation of the financial report that gives a true and fair view in order to design audit procedures that are appropriate in the circumstances but not for the purpose of expressing an opinion on the effectiveness of the entity’s internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the directors, as well as evaluating the overall presentation of the financial report.

We believe that the audit evidence obtained is sufficient and appropriate to provide a basis for our audit opinion.

Independent

In conducting our audit, we have complied with the independence requirements of the Corporations Act 2001. We confirm that the independence declaration required by the Corporations Act 2001, which has been given to the directors of Contemporary Art Tasmania Ltd., would be in the same terms if given to the directors at the time of the auditor’s report.

Opinion

In our opinion the financial report of Contemporary Art Tasmania Ltd., is in accordance with the Corporations Act 2001, including:

(a) giving a true and fair view of the company’s financial position as at 31 December 2014 and of its performance for the year ended on that date; and
(b) complying with Australian Accounting Standards to the extent described in Note 1, and the Corporations Regulations 2001.

Basis of Accounting and restriction of distribution

Without modifying our opinion, we draw attention to Note 1 to the financial report, which describes the basis of accounting. The financial report has been prepared for the purpose of fulfilling the directors’ financial reporting requirements under the Corporations Act 2001 and as such may be unsuitable for another purpose.

The directors have determined that the financial report shall be prepared in accordance with a special purpose framework. As a result, the financial report may not be suitable for another purpose as only the accounting standards specifically stated in note 1 to the accounts have been applied in the preparation of this special purpose financial report.

As such, this report should not be distributed or used by parties other than Contemporary Art Tasmania Ltd., and its members.

[Signature]
M. J. Birkett B.Com. FCA
Registered Company Auditor
Partner, Accru Hobart
Level 3, 18 Ross Avenue
Launceston, TAS 7250
Date: 31 March 2015

Accru Hobart ABN 10 009 322 614 is an autonomous and separately accountable member of Accru and CPA Australia International Inc.
CONTEMPORARY ART TASMANIA  
ABN 54 059 277 066  

DECLARATION BY DIRECTORS  

The directors have determined that the Company is not a reporting entity and that this general purpose financial report should be prepared in accordance with the accounting policies described in Note 2, to the financial statements.  

The directors of the company declare that:  

1. the financial statements and notes, present fairly the company’s financial position as at 31st December 2014 and of its performance for the year ended on that date in accordance with the accounting policies described in Note 2, to the financial statements.  

2. in the opinion of the directors there are reasonable grounds to believe that the company will be able to pay its debts as and when they become due and payable.  

This declaration is made in accordance with a Resolution of Directors  

**Director:**  

**Director:**  

Dated:  

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<table>
<thead>
<tr>
<th></th>
<th>Notes</th>
<th>2013</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Income</strong></td>
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<td>597,743</td>
<td>Annual Program Grants</td>
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<td>550,248</td>
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<td>91,415</td>
<td>Specific Project Grants</td>
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<td>39,115</td>
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<td>58,437</td>
<td>Earned Income</td>
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<td>49,469</td>
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<td>17,640</td>
<td>Other Income</td>
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<td>18,250</td>
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<td><strong>775,235</strong></td>
<td><strong>Total Income</strong></td>
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<td><strong>657,015</strong></td>
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<td><strong>Expenses</strong></td>
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<td>214,425</td>
<td>Salaries, Wages &amp; Contractors</td>
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<td>217,002</td>
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<td>243,147</td>
<td>Program Costs</td>
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<td>174,973</td>
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<td>0</td>
<td>Publicity and Promotions</td>
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<td>0</td>
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<tr>
<td>95,552</td>
<td>Administration</td>
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<td>86,734</td>
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<td>7,537</td>
<td>Depreciation</td>
<td>4</td>
<td>6,038</td>
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<tr>
<td><strong>560,661</strong></td>
<td><strong>Total Expenses</strong></td>
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<td><strong>488,845</strong></td>
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<td><strong>144,774</strong></td>
<td><strong>Operating Profit (Loss)</strong></td>
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<td><strong>169,170</strong></td>
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<td><strong>Non-Operating Items</strong></td>
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<td>(1,077)</td>
<td>Disposal of Net Assets</td>
<td>5</td>
<td>(131)</td>
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<tr>
<td><strong>143,697</strong></td>
<td><strong>Total Comprehensive Income For Year</strong></td>
<td></td>
<td><strong>170,036</strong></td>
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</tbody>
</table>

*The accompanying notes form an integral part of these accounts. This report is to be read in conjunction with the attached compilation report.*
## CONTEMPORARY ART TASMANIA

**STATEMENT OF FINANCIAL POSITION AS AT 31 DECEMBER 2014**

<table>
<thead>
<tr>
<th>Notes</th>
<th>2013</th>
<th>$</th>
<th>2014</th>
<th>$</th>
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</thead>
<tbody>
<tr>
<td><strong>Current Assets</strong></td>
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<tr>
<td>Cash &amp; Bank</td>
<td>372,128</td>
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<td>546,542</td>
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<tr>
<td>Accounts Receivable</td>
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<td>100</td>
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<tr>
<td>sundry debtors</td>
<td>17,618</td>
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<td>21,989</td>
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<tr>
<td>Less - Provision for Doubtful Debts</td>
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<td></td>
<td></td>
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<tr>
<td>Other Debtor - ATO GST</td>
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<tr>
<td><strong>Total Current Assets</strong></td>
<td>399,866</td>
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<td>546,631</td>
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<tr>
<td><strong>Non Current Assets</strong></td>
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<td></td>
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<tr>
<td>Office Furniture &amp; Equipment (at cost)</td>
<td>69,425</td>
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<td>74,271</td>
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<tr>
<td>Less - Accumulated Depreciation</td>
<td>(33,222)</td>
<td></td>
<td>(37,010)</td>
<td>17,341</td>
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<tr>
<td><strong>Total Non Current Assets</strong></td>
<td>36,203</td>
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<td>37,261</td>
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<tr>
<td><strong>Total Assets</strong></td>
<td>435,369</td>
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<td>583,892</td>
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<td><strong>Current Liabilities</strong></td>
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<td></td>
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<tr>
<td>Employee Entitlements</td>
<td>28,806</td>
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<tr>
<td>Other Debtors</td>
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<tr>
<td>sundry debtors</td>
<td>700</td>
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<td>600</td>
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<tr>
<td>prepaid income</td>
<td>45,800</td>
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<td>44,406</td>
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<tr>
<td>Grant monies held in trust</td>
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<tr>
<td>Other Current Liabilities - ATO</td>
<td>7,333</td>
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<td>22,410</td>
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<tr>
<td><strong>Total Current Liabilities</strong></td>
<td>96,314</td>
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<td>95,076</td>
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<tr>
<td><strong>Net Assets</strong></td>
<td>325,055</td>
<td></td>
<td>495,816</td>
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</tr>
</tbody>
</table>

**Member funds**

<table>
<thead>
<tr>
<th>Notes</th>
<th>2013</th>
<th>$</th>
<th>2014</th>
<th>$</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accumulated Profits (Losses) Brought Forward</td>
<td>153,311</td>
<td></td>
<td>295,000</td>
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<tr>
<td>Transfers from Reserves</td>
<td>22,093</td>
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<td>22,030</td>
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<tr>
<td><strong>Reserves</strong></td>
<td>7,879</td>
<td></td>
<td>7,879</td>
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<td>CAT Program</td>
<td>7,999</td>
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<td>7,999</td>
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<tr>
<td>Comprehensive Income / (Deficit) For The Year</td>
<td>(43,897)</td>
<td></td>
<td>170,106</td>
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<tr>
<td><strong>Total Equity</strong></td>
<td>325,055</td>
<td></td>
<td>495,816</td>
<td></td>
</tr>
</tbody>
</table>

**ACKNOWLEDGEMENTS**

Cover image: Rosemary O'Rourke, *Cloth for Margaret Fitzgerald 2*, 2013

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The accompanying notes form an integral part of these accounts.

This report is to be read in conjunction with the attached compilation report.