



# 2021

## Annual Report

UMBRELLA STUDIO CONTEMPORARY ARTS



Umbrella Studio Contemporary Arts acknowledges the Wulgurukaba of Gurambilbarra and Yunbenun, and the surrounding groups of our region - Bindal, Gugu Badhan, Nywaigi, Warrgamay, Bandjin and Gudjal - as the Traditional Custodians of the land on which we gather, share and celebrate local creative practice.

We pay our respects to Elders past, present and emerging. We acknowledge Aboriginal and Torres Strait Islanders as the first people of Australia. They have never ceded sovereignty and remain strong in their enduring connection to land and Culture.



**Image above:** PUNQ 2021 opening launch featuring a smoking ceremony by Wulgurukaba Dancers. Photograph: Aaron Ashley. **Front cover image:** Jill Chism, *Preserve/Conserve – Invocation #3: Openness – Going with the Flow*, 2021, Ephemeral salt-printing performance in situ Cape Pallarenda on Wulgurukaba & Bindal Country (Townsville). PUNQ 2021 Commission. Photograph: Aaron Ashley. | **Chairperson image:** Alan Carpenter in his home art studio. Photograph: Sheree Kinlyside. | **Director image:** Kate O’Hara. Photographer: Alan Marlowe. | **Treasurer image:** Brian Tucker in front of collaborative work by the artists of Waltja Tjutangku Palyapayi (Waltja) Alice Springs. Photograph: Leonard Hillman. | **All annual report texts** courtesy Umbrella Studio Contemporary Arts unless otherwise noted or quoted. | **All photographs and design** by Daniel Qualischefski and courtesy the artist/s and Umbrella unless otherwise noted.

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Suzannah Babicci installing her work *Breathe* (2021, ceramic and watercolour) in *MUDPICKERS*.

# WHO WE ARE

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Umbrella Studio Contemporary Arts is an independent platform for contemporary and experimental arts practice operating on Wulgurukaba and Bindal Country (Townsville, North Queensland). Umbrella was established in 1986 as a working studio and artist-run initiative by a group of emerging artists. Since those early years Umbrella has been transformed from an artist collective, offering practical studio-based facilities, to a funded and professionally managed members-based contemporary arts organisation. Umbrella runs an annual program of onsite and touring exhibitions, public programs, arts residencies, makerspace access, professional development programs, special events and a biannual festival, Pop Up North Queensland (PUNQ). Umbrella is integral to our region’s thriving culture and creative economy.

## MISSION

To express and amplify our distinctive and authentic North Queensland voice.

## VISION

To be an inclusive platform for independent, experimental contemporary arts practice in North Queensland.

## STRATEGIC GOALS

GIVING VOICE	Our artistic direction will focus on providing a platform to express and amplify our distinctive and authentic contemporary North Queensland voice.
CREATIVE ECONOMY IN NORTH QLD	We will contribute to a sustainable and vibrant arts industry in North Queensland.
THRIVING CULTURE	We will be part of creating and sustaining a thriving culture, using art to create connection, inspiration, inclusion and expansion in our community.
ENHANCING ORGANISATIONAL STRENGTH	Our organisational strength enables us to be the leader for contemporary arts in North Queensland.
INNOVATION	We will continue to lead by example in the arts sector, by experimenting and testing new ideas.



# 2021 HIGHLIGHTS

## HIGHLIGHTS

1,060,479	Overall attendance, participation and reach
\$215,516.00	Payments to artists (value)
281%	Payments to artists increase from 2020 figure of \$59,165 (\$155,662 in 2018 and \$171,083 in 2019)
94%	Overall quality of program (rated by Umbrella Annual Survey respondents)
97%	Importance of Umbrella to the Townsville CBD (rated by Umbrella Annual Survey respondents)
386	Artists in our program
13	Creative developments
10	Professional development programs, labs, workshops, lectures, forums for artists and artswriters
42	Volunteers (increase from 33 in 2020)
1,955	Volunteer hours (increase from 1,139 in 2020)



# CHAIRPERSON’S REPORT



Reaching over one million people through our programs and public artwork in 2021, Umbrella reinforced its position as the premier Queensland independent contemporary art organisation north of Brisbane. Through attention to our four pillars of operation and programming - Excellence, Innovation, Community and Critical Engagement - we delivered a program of exhibitions, events and professional development, which enhance and grow the creative ecology of North Queensland.

The headline act for Umbrella in 2021 was PUNQ, our biennial festival of visual and performance art. In its third iteration, it featured public art installations, exhibitions and events in four major locations over 10 days. In 2021 we extended PUNQ’s reach to Yunbenun (Magnetic Island), Warrgamay, Nywaigi & Bandjin Country (Hinchinbrook) and Gudjal Country (Charters Towers), underlining the fact that Umbrella is a North Queensland-wide association rather than a Townsville-centric group. And of course, it goes beyond NQ, as our award-winning touring exhibitions extend our reach to the rest of Australia.

PUNQ 2021 proved what a dedicated and talented team we have at Umbrella. Director Kate O'Hara and her team were superb in delivering this complex program in its expanded form with such success alongside Umbrella's extensive program. It is rare to find a workforce of such cohesion, talent, dedication and harmony. Add in our wonderful volunteers and it is clear we are very fortunate indeed. The result of this work is that Umbrella is well and truly meeting the objectives of its 2019-25 Strategic Plan.

The 2021 financial outcomes have been excellent, particularly in the renewal of our Arts Queensland operational funding for 2022-2025 at a higher rate and the Federal Government’s Rise grant for the development and operation of our Makerspace.

The Board recognises the need to diversify revenue sources through philanthropy and earned income. To this end we are pleased to support the growth of the team to include an administrator and hence empower the promotion of Alan Marlowe to a position of Business and Partnerships Manager. Through this initiative we will expand our philanthropic reach. In 2022 Alan will begin a mentorship with the sponsor and philanthropic team at Perth Institute of Contemporary Art, who have had exemplary success in this area.

Looking forward, 2022 is shaping up as a year of consolidation and capacity building ahead of 2023, another PUNQ year. The development of the Makerspace project is a key activity, delivering on the vision of our founders by putting facilities and equipment into the hands of our artist community, enabling collaboration, innovation, professional development and income generation in our creative economy.

In 2021 we welcomed Walmajarri woman, and mid-career artist, Susan Peters Nampitjin and local multimedia artist Aaron Ashley to our Board. I give thanks to them and all the board directors for their support, time and wise counsel. I also acknowledge the contribution of retiring board member Michael Pope, who filled the role of Secretary for several years.

Finally, I acknowledge the extraordinary contribution of Ann Roebuck as Chairperson of Umbrella from 2016 to mid-2021. Floods, pandemic and funding cuts were all dealt with during Ann’s time in office, and Umbrella is sound in its finances, its facilities and its community.

ALAN CARPENTER  
Chairperson



*Respire, Respire* performance (developed by Mel O’Callaghan and performed by Stef Palmer) accompanying Umbrella’s NAFA-partnered exhibition, Mel O’Callaghan - *Centre of the Centre*. Photograph: Kate O’Hara.



# DIRECTOR'S REPORT

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In 2021 we grew our reputation as a major driver of contemporary arts practice in the North and reaffirmed our critical position as a leading regional platform for art and culture in Australia. We took the opportunity to look to the future, growing our business to produce a distinctive program which took audiences on journeys both inside and outside the gallery – defining what is possible with a larger platform and through meaningful partnerships.

The ongoing pandemic presented another year of challenges to peoples and systems across the world. Within this context Umbrella was very fortunate. Regional Queensland was largely protected from long lockdowns and major outbreaks. Due to this and the work of our incredible team, broader community, partners and supporters, our role in regional North Queensland contemporary art deepened and became stronger.

Importantly, we continued our long history of embedded work, elevating and celebrating First Nations art, Culture and voices. We worked with Traditional Owners, Indigenous leaders and individual artists to facilitate programs with agency and resonance across the Countries of our region.

This was particularly important to the success of the 2021 edition of our biennale festival PUNQ, which expanded its program and partnerships across North Queensland from Wulgurukaba and Bindal Country (Townsville) to Yunbenun (Magnetic Island), Warrgamay, Nywaigi & Bandjin Country (Hinchinbrook) and Gudjal Country (Charters Towers).

Additionally, the new PUNQ site-specific commission program created legacy outcomes for our creative ecology. Its role as a significant creative incubator was cemented, enabling artists and collectives to create works of scale. The rich landscape and not-uncomplicated histories of North Queensland provided a meaningful provocation for creatives to approach their practice in new ways. It is a natural compliment to the critically-engaged practice seen in our ongoing gallery program, touring exhibitions and studio hub.

Year on year, Umbrella has been driving growth of the local creative economy, which forms an important part of our strategic goals. It was a landmark and important year for this core organisational goal, especially as the recovery from the pandemic begins in earnest. In 2021 we delivered the largest annual income to individual artists in our history – \$ 215,516. PUNQ 2021 delivered \$307,424 to artists and organisations across North Queensland. Despite the interruption of the local COVID-related snap lockdowns and ongoing border closures, Tourism Events Queensland calculated the festival's tourism economic impact at \$801,760.

Our gallery visitation increased in 2021. We were pleased to align with the Townsville City Council's CBD activation plan, delivering tangible outcomes – attracting more visitors to the city this year. Shop sales increased and were another way to financially support local creatives.

We continued our work in the creative professional development space through our Creative Industries program. We launched a mentorship program *Transitions* in partnership with Townsville City Galleries. Six participants were supported by established NQ creatives and a parallel program, peer critique and art career skills workshops. This program, in part, is designed to address the gap in the arts education ecology following the closure of the James Cook University Bachelor of Visual Art in Townsville. The program is being refined based on the learnings of this pilot program and will continue in 2022 with a new group of emerging artists.

As part of a suite of initiatives to grow our business tools, we launched our new website in June alongside a dedicated website for PUNQ. We improved our POS, moving fully digital and connecting it with our social media platforms and financial administration, enabling growth and efficiencies.

In 2022 we look forward to growing our platform with the relaunch of our Makerspace, having secured funds for an Arts Program Manager and capital works. This will further grow our earned income, whilst providing a space to empower artists to collaborate, teach and learn.

*Japurra Ngapa-jirra / Wadda Mooli: Connecting the North*, a three-year First Nations artist and artworker residency exchange project with our Arnhem Land partner organisation Maningrida Arts and Culture will begin in full in 2022 after border closures forced its postponement in 2021.

Next year will also see public outcomes of projects in development with the Australian Festival of Chamber Music, North Australian Festival of Art, Institute of Modern Art and Urban Art Projects.

As our Chairperson noted, we are achieving the goals of our excellent strategic plan. It speaks to the importance of our work and what further growth we can achieve against it through our partnerships with peers, private sector backers, government funders and the incredible, diverse and dedicated community of North Queensland. I must extend a big thank you to our wonderful team of staff and volunteers for their contribution to our success this year. A thank you to our participating artists across all our programs. A big thank you to our sponsors and funding bodies, new and continuing. As always, I would like to thank our board and members for their passionate support.

KATE O'HARA  
Director



# FIRST NATIONS ARTS & CULTURE

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North Queensland is home to both Traditional Owners of the Countries of the region and Aboriginal and Torres Strait Islander people from Countries across Australia. From our founding by a small group of artists including revered Waanyi artist Judy Watson, Umbrella has provided a platform to share Indigenous art, Culture and voices.

This year saw us continuing that embedded and collaborative work. PUNQ's program expansion across North Queensland, including the critically acclaimed First Nations billboard exhibition *Both Ways*, saw Umbrella working with Gudjal, Nywaigi and Wulgurukaba elders. This work and learnings provided the opportunity for a sharing of Culture and histories (including the more challenging ones). This public art project reached over 970,000 people and was featured on the front page of The Guardian website.

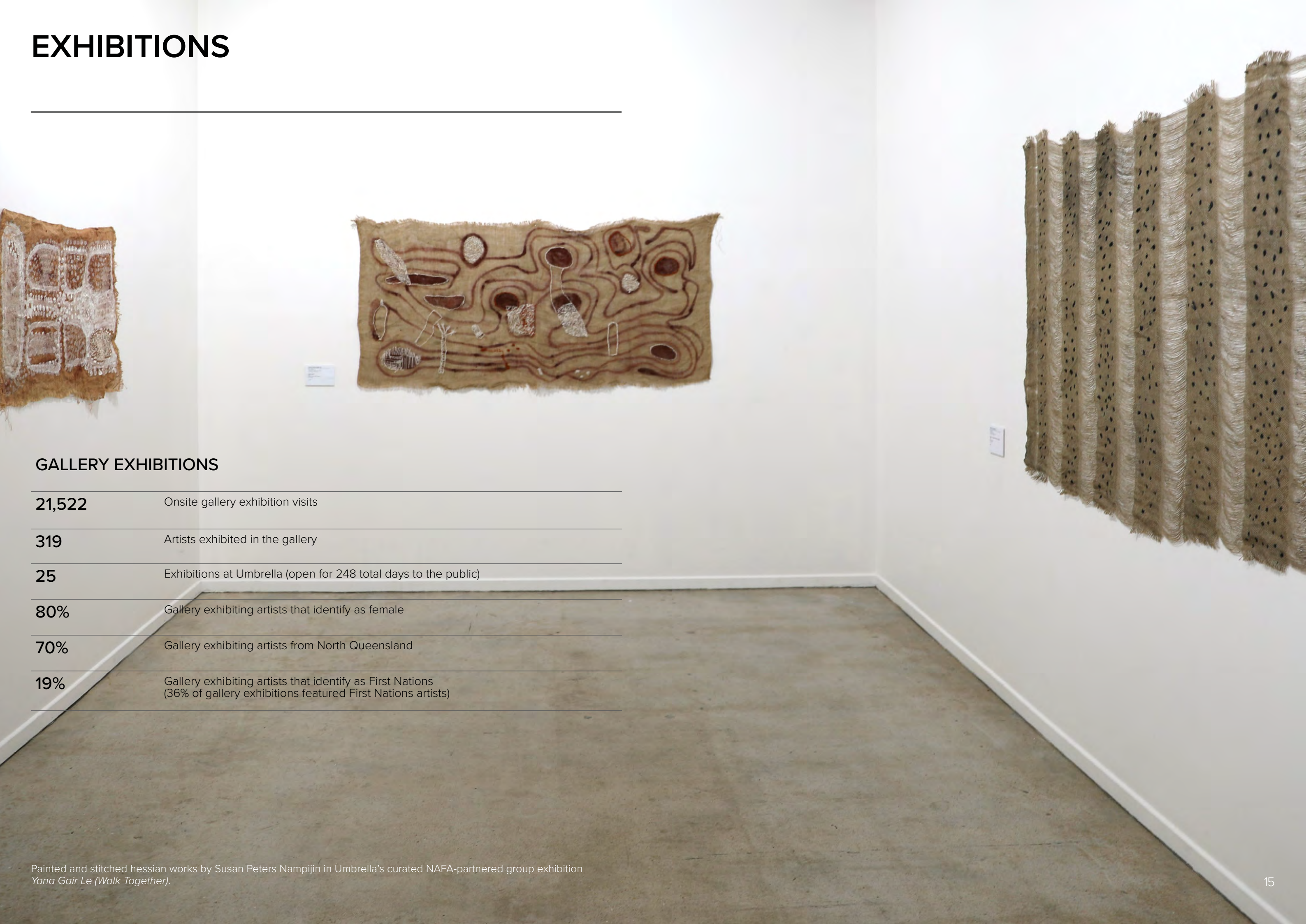
Other highlights of 2021 included:

- A new program partnership with Girringun Aboriginal Art Centre to showcase First Nations emerging artists in our onsite program beginning with *Gayjal Gunjuy* by Uncle Philip Denham
- Providing support and business tools to Big Eye Arts and Culture Centre - the only Indigenous owned and run art centre located on Gurambilbarra (Townsville)
- Susan Peters Nampitjin (Umbrella's art fair booth participating artist) won the Cairns Indigenous Art Fair 2021 Innovation Award
- Umbrella supported long time artist member, Gail Mabo, in her residency at the Urban Art Projects foundry
- First Nations artists represented 19% of our onsite program participating artists





# EXHIBITIONS



## GALLERY EXHIBITIONS

21,522	Onsite gallery exhibition visits
319	Artists exhibited in the gallery
25	Exhibitions at Umbrella (open for 248 total days to the public)
80%	Gallery exhibiting artists that identify as female
70%	Gallery exhibiting artists from North Queensland
19%	Gallery exhibiting artists that identify as First Nations (36% of gallery exhibitions featured First Nations artists)

Painted and stitched hessian works by Susan Peters Nampijin in Umbrella’s curated NAFA-partnered group exhibition *Yana Gair Le (Walk Together)*.



# 29 JANUARY - 28 FEBRUARY 2021

Umbrella’s first exhibition cycle for the year showcased the use and reuse of found materials.

*Disquiet: Ecological Anxieties & Transformation* by James Cook University Associate Professor Robyn Glade-Wright and Dr Barbara Dover considered the millions of tonnes of plastic that are discarded into the environment every year, and the resultant feelings of anxiety, anguish and grief. These artists use found plastic marine debris to create works that amplify and raise questions about such ecological destruction and how to move forward as individuals and a nation.

Crafted from timber and other materials, Jan Hynes’ sculptural *Hot Dogs* were exhibited in a pack until they found new forever homes. Each dog playfully referenced an iconic 21st Century artist. There was a size, colour, breed and temperament to suit all masters.

“Very inspiring - the whole community should be involved...”

- Visitor comment about the reuse of found materials in the exhibitions (Umbrella Guest Book)



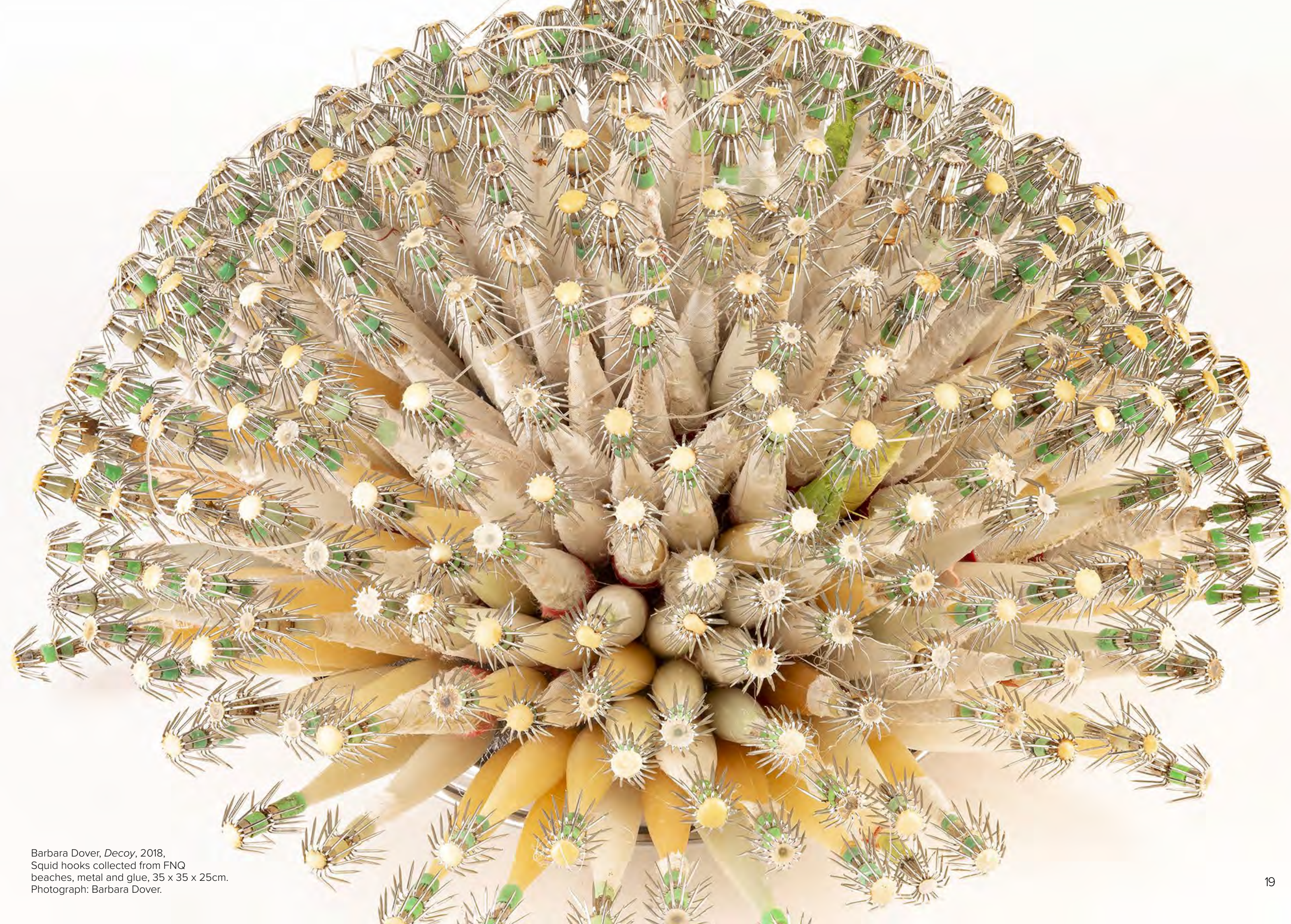
Robyn Glade-Wright, *Choke* series, 2018, Found plastic debris washed up on FNQ beaches and rope, variable dimensions.



Jan Hynes, *Jeff Koons’ Puppy*, 2020, Pine log, bush wood, reused timber, paper, paint and seed pods, 51 x 44 x 26cm.

EXHIBITION	DAYS OPEN	VISITS
Robyn Glade-Wright & Barbara Dover - <i>Disquiet: Ecological Anxieties &amp; Transformation</i>	27	1,540
Jan Hynes - <i>Hot Dogs</i>		





Barbara Dover, *Decoy*, 2018,  
Squid hooks collected from FNQ  
beaches, metal and glue, 35 x 35 x 25cm.  
Photograph: Barbara Dover.





Suzannah Babicci, *Mind your mudflats*, 2021, Digital print on satincloth, 80.1 x 106.86cm print size (installation dimensions vary), Photograph: Suzannah Babicci.

Umbrella’s second round of exhibitions explored the artists’ environs and their relationships to nature. *Mudpickers* featured artists Suzannah Babicci, Lauren Jaye Carter, Jane Hawkins, Hannah Murray, Rhonda Payne and Bronwyn Smith. The exhibition collectively mapped the artists’ experiences with place and investigated memory and history. The works reflected a shared interest in trawling across the mudflats of Townsville to find hidden treasures in the layers, colours, textures and botanical forms.

The works in Shirley Dawson’s *The Long Walk* examined narratives of surviving in the desert, gathering food and passing down Indigenous women’s knowledge across generations. Dawson is from the Eastern Aranda people of the Harts Ranges area, Northern Territory. She has been making art and exhibiting since the 1980s and is now based in Mt Isa.

*DEEP / VAPOUR* presented two new moving image works by Sue O’Malley. In *Vapour*, real worlds dissolved into artificial worlds, as a ghost drifts into the night. In *Deep*, the future of the world was shown at sea – shifting; distorting. Nothing stayed still and nothing kept its original form. The work examined a time to reflect, to look beneath the surface.



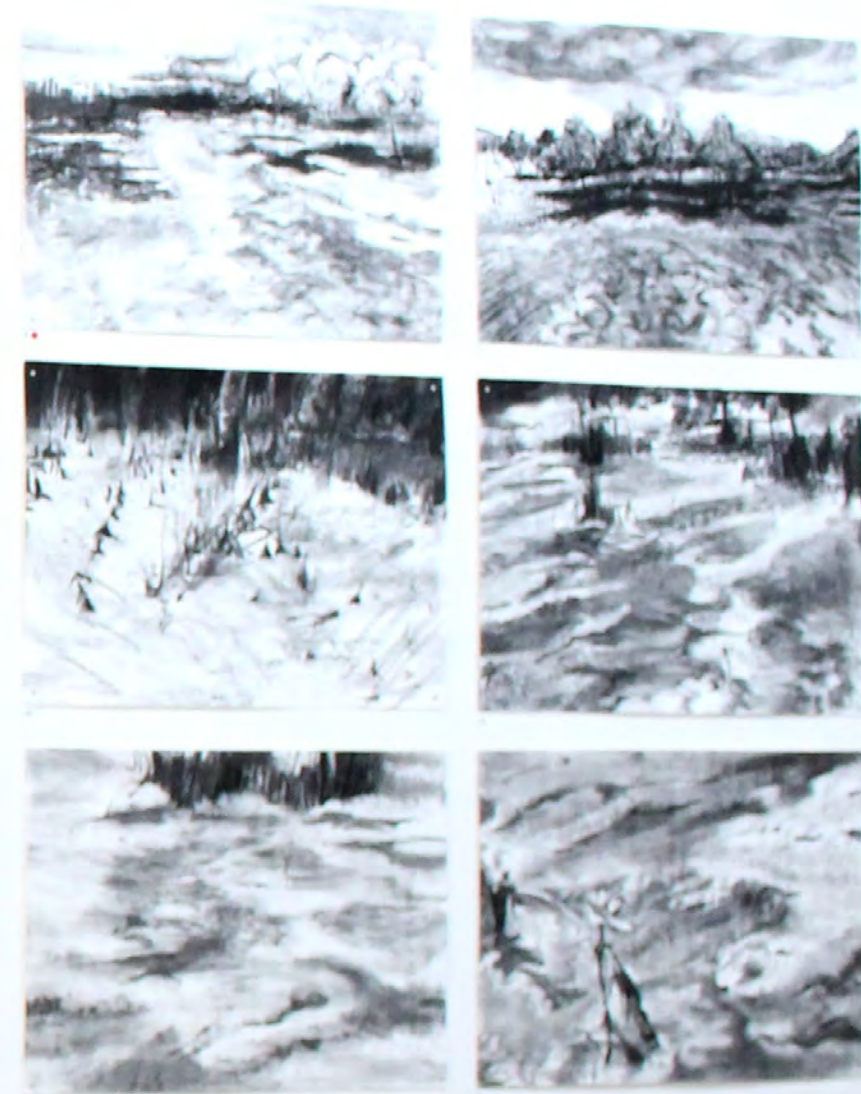
Sue O’Malley, *DEEP* (video still), 2020, HD Video with sound, 5mins. Image still courtesy the artist.

“I loved the North Queensland focus, the quality of the work and the way it was presented in the gallery. ”

- Visitor comment about *Mudpickers* (Umbrella Annual Survey)

EXHIBITION	DAYS OPEN	VISITS
Suzannah Babicci, Lauren Jaye Carter, Jane Hawkins, Hannah Murray, Rhonda Payne and Bronwyn Smith - <i>Mudpickers</i>	30	2,250
Shirley Dawson - <i>The Long Walk</i>		
Sue O'Malley - <i>DEEP / VAPOUR</i>		





**"I loved *Mudpickers*... the delicious salty / muddy detail and sense of space that you get when visiting saltpans / lowtide mangroves. I also enjoyed the innovative presentation, approaches and materials."**

- Visitor comment about *Mudpickers* (Umbrella Guest Book)





Lynn Scott-Cumming, *Betting Moon*, 2020, Unique state print, 24 x 33cm. Photograph: Lynn Scott-Cumming.



Roomview of Genine Larin's *Emphatic Gestures*.

This exhibition cycle saw the exhibiting artists employing a diversity of mediums united by works with intensive use of colour and movement.

Lynn Scott-Cumming's *Moon Phase: Chasing Transcendence* body of work was comprised of unique-state prints and written texts. The artist used colour, abstract shapes and symbols to explore the mystery, divinity and allure of the moon. The exhibition design reflected this exploration with works hung in tidal waves and moon formations.

Genine Larin's *Emphatic Gestures* drew upon her artistic practice whereby she edits video footage of herself swimming. The works reflected upon Australia's engagement with swimming as a form of national identity, the notions of private and shared experiences, and the freedom that swimming enables.

*KWATYE* by artist Martina Ah Sam showcased new paintings on canvas. The exhibition title (pronounced 'quarchar') refers to water in the artist's Arrunta language. Ah Sam is from Eastern Arrente and Kalkadoon Country but is now based in Townsville. She has drawn inspiration from her artist mother Shirley Dawson and has painted from a young age. The artist is passionate about passing on important cultural knowledge from her grandmother and mother to her own children, and this was highlighted through the works in this exhibition.

*Shift* by Ann Bartholomeusz presented the results of her three-month printmaking residency in Umbrella's Makerspace, presented in partnership with PressNorth Printmakers.

**“As a poet I find myself drawn to the metaphor of the moon in all its forms. It was exciting to see someone else’s interpretations in writing and artwork.”**

- Visitor comment about *Moon Phase: Chasing Transcendence* (Umbrella Annual Survey)

EXHIBITION	DAYS OPEN	VISITS
Lynn Scott-Cumming - <i>Moon Phase: Chasing Transcendence</i>	38	3,000
Martina Ah Sam - <i>KWATYE</i>		
Genine Larin - <i>Emphatic Gestures</i>		
Ann Bartholomeusz - <i>Shift</i>		



KWATYE  
MARTINA AH SAM





Donna Beningfield pushed her experimentation and exploration into portraiture further for the body of work resulting in *A Question of Counterpoint*. She worked with her sitters to develop emotional responses to their past and present lives. Beningfield then transposed the marks of the sitters onto canvas, layered with her own process of mark making.

Rosemary O’Hearn’s *A History of Mine: Our Ancestors* depicted the isolation and harsh conditions of outback Australia. Her works included those created on location while field-working, and those made in the artist’s studio. As such, the mediums were varied – from calico and handmade paper to soil and photographs.

The ongoing *Young Indigenous Printmakers* program enables local Indigenous high school students to explore their cultural identities through artmaking and professional development. Students from Kirwan State High School and William Ross State High School worked with artists Martina Ah Sam and Margaret Robertson to develop and improve their lino carving and printing skills at their schools and in the Umbrella Makerspace, resulting in a shared exhibition. This collaborative outreach project is a partnership with Townsville City Council Galleries.



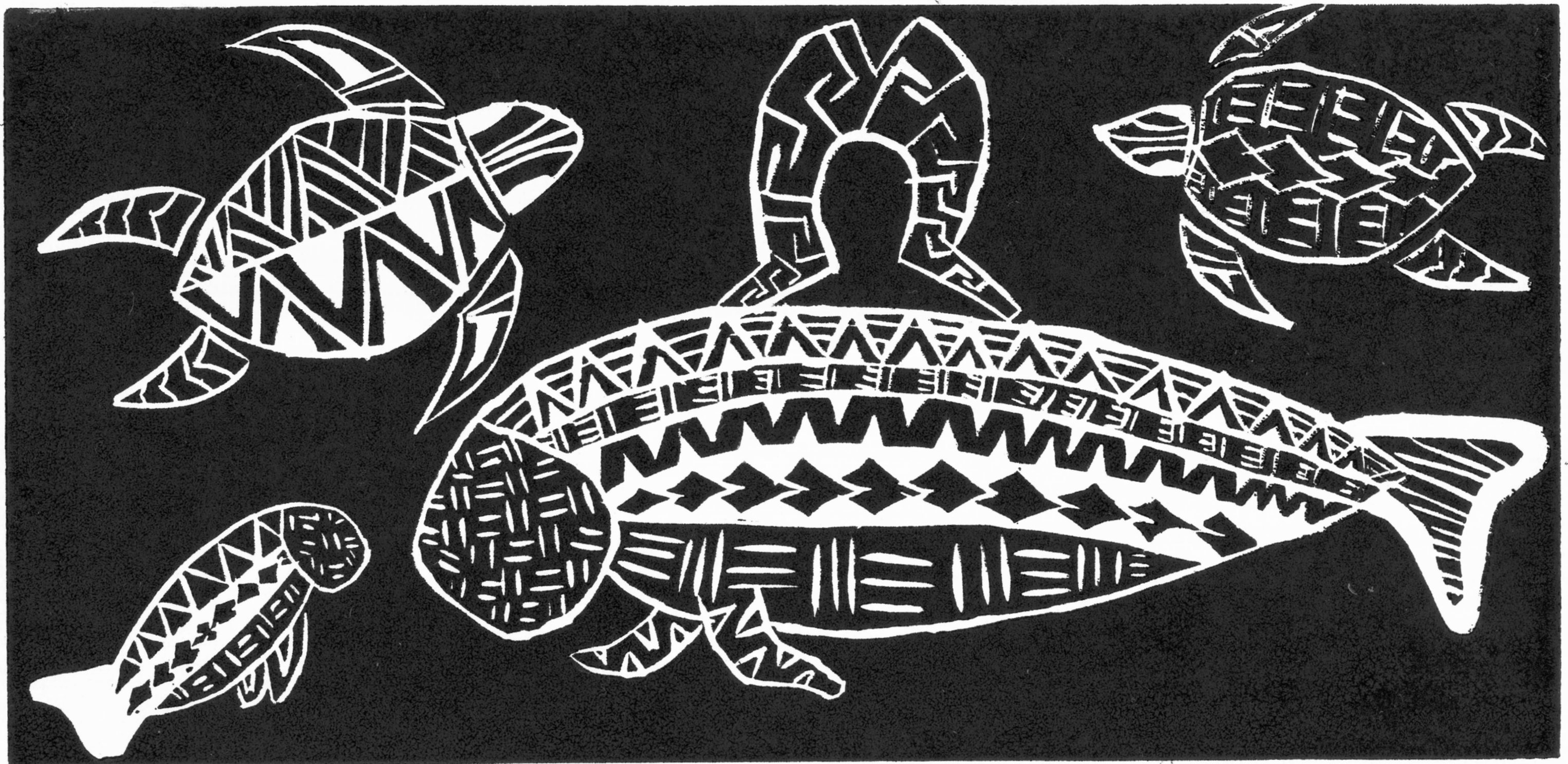
Donna Beningfield, *Margaret Trevethan: Eternal Hope* (detail), 2020, Acrylic and charcoal on canvas, 90 x 90cm. Photograph: Donna Beningfield.



Rosemary O’Hearn, *Aerial Uluru* series, 1995, Bamboo paper, soil and photographs, 47 x 74cm.

EXHIBITION	DAYS OPEN	VISITS
Kirwan State High School and William Ross State High School students - <i>Young Indigenous Printmakers</i> (YIPs)		
Donna Beningfield - <i>A Question of Counterpoint</i>	38	2,457
Rosemary O'Hearn - <i>A History of Mine: Our Ancestors</i>		





2/3

Mum and baby dugong me.



# 10 JULY - 29 AUGUST 2021

Umbrella proudly presented two major exhibitions as part of the *North Australian Festival of Arts* (NAFA) 2 July – 1 August 2021 – an inbound touring exhibition and an Umbrella-curated exhibition showcasing North Queensland First Nations artists. The exhibitions were launched with Torres Strait Island dances by *Meuram Murray Island Dancers* (led by Obery Sambo) and *Respire, Respire*, a choreographed breath, sculpture and performance work accompanying *Centre of the Centre* (developed by Mel O’Callaghan and performed by Stef Palmer).

*Yana Gair Le (Walk Together)* brought together contemporary works by First Nations artists from Countries and Seas across Australia who reside in North Queensland. In the language of the Wulgurukaba people, Traditional Owners of Townsville, ‘yana’ means ‘walk’. In Meriam Mer, the language of Mer (Murray Island) people, ‘Gair Le’ means ‘together’. In this exhibition Aboriginal and Torres Strait Island artists ‘yana gair le’ – walk(ed) together.



A performance by Meuram Murray Island Dancers from Meriam Nation drew audiences into *Yana Gair Le (Walk Together)*. The dancers performed select Torres Strait Island dances led by Obery Sambo (left) along Flinders St and in Flinders Lane.



Mel O’Callaghan, *Centre of the Centre*, 2019, 3 channel HD colour video with sound (image still, detail), 48:9 image ratio, 20mins. Artwork courtesy the artist; Galerie Allen, Paris; Kronenberg Mais Wright, Sydney; Galeria Belo-Galsterer, Lisbon.

*Centre of the Centre* was a new commission by Australian-born, Paris-based contemporary artist Mel O’Callaghan, tracing the origins of life and its regenerative forces, iterated through video, performance and sculpture. The catalyst for the body of work was one small mineral given to the artist by her grandfather, renowned mineralogist Albert Chapman. The mineral contains a small pocket of water, possibly millions of years old, which holds traces of the elemental forces responsible for all life on earth. Through the immersive *Centre of the Centre* video artwork, our audiences were plunged 4km below the surface in the Pacific Ocean to encounter lifeforms sustained in extreme environments. The alluring sculptural installation *Respire, respire* was made up of convex and concave glass forms, manipulated to push material boundaries. Due to the breadth, scale and logistics of this exhibition, Umbrella held it across two sites. The video work was held at Umbrella while the glass pieces were installed down the street in a temporary gallery space at Flinders Lane.

Mel O’Callaghan’s *Centre of the Centre* was curated and developed by Artspace and is touring nationally with Museums & Galleries of NSW. *Centre of the Centre* is co-commissioned by Le Confort Moderne, Poitiers; Artspace, Sydney; and The University of Queensland Art Museum, Brisbane. With Commissioning Partners Andrew Cameron AM & Cathy Cameron and Peter Wilson & James Emmett; and Lead Supporter, Kronenberg Mais Wright. The development and presentation of *Centre of the Centre* is supported by the Fondation des Artistes; Woods Hole Oceanographic Institution and the US National Science Foundation. This project has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body.

## “The projections produced goosebumps.”

- Visitor comment about *Centre of the Centre* (Umbrella Annual Survey)

EXHIBITION	DAYS OPEN	VISITS
Mel O'Callaghan - <i>Centre of the Centre</i>		
Gail Mabo, Shirley Dawson, Martina Ah Sam, Obery Sambo, Susan Peters Nampitjin, Michael Sailor, Bai Tapau, Alison Murray, Emily Murray, Ninney Murray and Nephi Denham - <i>Yana Gair Le (Walk Together)</i>	44	2,562





Audiences discussing the *Respire, Respire*, 2019 installation by Mel O'Callaghan, displayed in Umbrella's temporary Flinders Lane space.



# 10 SEPTEMBER - 10 OCTOBER 2021

“My daughter (who is 17) and I loved this exhibit. We could see things in the piece that we could talk about, and I helped to explain to her how people lived, based on my knowledge of growing up in North Queensland. My daughter loved that women are creators of homes and families and this really came across in the piece.”

- Visitor comment about *House of Cards* (Umbrella Annual Survey)

This exhibition cycle paired epic contemporary installations with smaller print-based work.

Gail Mabo’s physical and metaphorical *House of Cards* examined her home, her memories and her relationships with her family. The artist recreated subsections of three homes - her childhood house, her mum’s (Dr Bonita Mabo) childhood and her dad’s (Eddie Kioki Mabo) childhood homes. Viewers were granted an interactive and sensorial experience in which they could walk among Gail’s memories and gain insights into her life, and more broadly three generations of Aboriginal and Torres Strait Islander history.

Comparing shapes from nature with female body parts, Alexandra Kostic D’s latest body of work *I am Here and I Exist* describes the glories of maternity, femininity and rebirth, while negating the vulgarity, brutality and violence towards women that is so prevalent in society. The exhibition features a range of media because, as the artist notes, “telling the same story in different words is a challenge of its own”.

PressNorth Printmakers, Firestation Print Studio and Print Council Aotearoa New Zealand (PCANZ) collaborated to present the seventh postcard print exchange exhibition, *Postcards from North and South*. The prints were also toured to partnering organisations’ galleries Percy Thomson Gallery, Stratford, New Zealand; Creative Arts Napier, Napier, New Zealand; Firestation Print Studio, Armidale, Australia; and Wharepuke gallery, Kerikeri, New Zealand.

*Nature: The Wonder and the Tragedy* featured small works donated by artists from North Queensland and beyond. Bringing together art and conservation, the works were auctioned off to raise important funds for the North Queensland Conservation Council.



Gail Mabo’s *House of Cards* prints (that connect to her mother’s house), printed by Ron McBurnie of Monsoon Publishing, Townsville.



Alexandra Kostic D, *Ancient Theatre*, 2019, Installation of clear acrylic sheet box, 42 resin sculptures and string, 60 x 20 x 32cm (foreground); Alexandra Kostic D’s exhibition room view at rear.

EXHIBITION	DAYS OPEN	VISITS
Gail Mabo - <i>House of Cards</i>	27	3,508
Alexandra Kostic D - <i>I Am Here &amp; I Exist</i>		
<i>Postcards from North and South</i>		
North Queensland Conservation Council (NQCC) - <i>Nature: The Wonder and the Tragedy</i>		







# 15 OCTOBER - 21 NOVEMBER 2021

In a renewed partnership with Girringun Arts Centre we presented the first solo exhibition by Uncle Philip Denham (Danbilmagi). His Traditional Country is Gayjal on the North Murray River. Artworks created for *Gayjal Gunjuy* reflected his connection to Culture and his rainforest Country. He told his stories through the creation of traditional artefacts, rendered with a fusion of tribal motifs and contemporary designs.

“I feel like I am living in two worlds, the past and the present, and I am bringing the past back into my future”.

- Philip Denham

*Crispe* by Robert Crispe presented retrospective engagement with years of creative experimentations. The exhibition featured illustrations, puppets, stop-motion animations, props, costumes, storyboards, photographs, sculptures, interactive projections and video art.



Robert Crispe, Video Montage Loop: *Die Slow, Angry Eyes, Test animation, Work In Progress*, 2015 - 2021, Stopmotion animation and digital film on televisions.



By *Candlelight* exhibition installation featuring works by Laura Castell and Therese Duff.

*By Candlelight* was inspired by the 60th anniversary of Amnesty International, a global organisation campaigning for human rights. This group exhibition featured artists Laura Castell, Rob Douma, Therese Duff, Gerald Soworka and Sonia Ward who presented installations and work in Umbrella’s Vault space. Their collaborative installation was intended to showcase the Amnesty idea that concentrated efforts form a powerful voice to bring hope and justice to the oppressed and illuminate the way for change.

“The Amnesty exhibition was chilling, 10/10.”

- Visitor comment about *By Candlelight* (Umbrella Guest Book)

The Print Council of Australia’s *Print Commission 2021* featured six new works by contemporary artists. Now in its 54th year, the Print Commission continues to foster the creation of new work in print media and the development of Australian printmaking. It provides an opportunity to start and grow a museum quality collection of contemporary works on paper, and is an important fundraiser for the PCA. Major public institutions and private collectors across the country and internationally subscribe to the Print Commission to build their collections.

Each year an artist who works across printmaking undertakes a PressNorth Residency over three months in Umbrella’s Makerspace. It is presented in partnership between Umbrella and PressNorth Printmakers. *Butterfly Bloom* presented Erin Ricardo’s work from this residency program. Erin is inspired by the light and shapes observed in tropical North Queensland. She focussed her residency on exploring relief and cyanotype printing techniques. Erin is currently working with layered patterns of flora and repetition of butterfly forms to depict her local environment in its abundant state.

EXHIBITION	DAYS OPEN	VISITS
Philip Denham - <i>Gayjal Gunjuy</i>	34	4,515
Print Council of Australia (PCA) - <i>Print Commission 2021</i>		
Robert Crispe - <i>Crispe</i>		
Erin Ricardo - <i>Butterfly Boom</i>		
Laura Castell, Rob Douma, Therese Duff, Gerald Soworka and Sonia Ward - <i>By Candlelight</i>		





“I think the biggest change in Umbrella over the last few years is just how progressive the collections are. The works exhibited speak to a deeper understanding and engagement with local First Nations artists, and more works from artists at varying stages of their practice(s). Additionally, the place is more welcoming, less stuffy, and it truly feels like a hub for local visual artists to both access art from beyond the region, as well as platforming their own.”

- Visitor comment (Umbrella Annual Survey)



# 26 NOVEMBER - 19 DECEMBER 2021

The 2021 *Members' Exhibition* presented works responding to the theme of 'power'. Almost 90 of Umbrella's artist members responded to concepts of politics, social status, electricity, and other interpretations. They were: Agnes F Hannan, Alan Carpenter & Sheree Kinlyside, Aldona Nunez, Alison Nicholas, Ally Lankester, Amanda Sadler Asads, Andrew Coogan, Anita Wilkie, Ann Bartholomeusz, Ann Vardanega, Anneke Silver, Ashleigh Jane, Barbara Cheshire, Barbara Pierce, Baylee Griffin, Beau Goodwin, Benny Mac, Carly Sheil, Catherine Ogden, Catherine Watt, Chantal Kwast-Greff, Charlotte McDonnell, Clinton Barker, Cluey Suey, Danish Quapoor, David Rowe, David Wilkinson, Erin Ricardo, Fiona Banner, Gail Mabo, Glen O'Malley, Grace Jefferson, Graeme Buckley, Haley-Rowan, Hayden Purton, HeySis, Irene Rae, Isabella Shatte, Jan Hynes, Jannesart, Jayde Bevan, Jenny Bowmer, Jessica Hall, Jill O'Sullivan, Jo Stacey, Jonathan McBurnie, Jonathan Stigter, Jonelle Cornick, Karen Landt-Isley, Kate Goodwin, Kaz Hauser, Kerrie Everett Horrocks, Laura Castell, Lisa Ashcroft, Lynn Scott-Cumming, Lynnette Griffiths, Margaret Robertson, Margot Douglas, Marilyn Griffin, Marion Gaemers, Maureen Alsop, Michelle McGuinn, Prudence Terry, Rhonda Stevens, Richard Gillespie, Rob Douma, Sally Grattidge, Sam Rundle, Sandi Hook, Sandy Fisher, Sari Lawback, Scott McInnes, Seppo Hautaniemi, Sonia Ward, Stephen Coutts, Sue O'Malley, Susan Swaddling, Suzannah Babicci, Sylvia Ditchburn, Tahlia Viney, Tameikka Parsons, The Ossuary, Tia Creuco-Garard, Uli Liessmann, Warren Ogden, Wendy Hume and Zuni Drake.

\$1,000 *Bamford Medical Art Prize* (generously sponsored by Bamford Medical)  
Winner: Margaret Robertson | Highly commended: Alan Carpenter & Sheree Kinlyside and Benny Mac  
\$500 *Light Through a Lens Photomedia Prize* (generously sponsored by Al Green)  
Winner: Ann Vardanega | Highly commended: Glen O'Malley

The *Young Indigenous Printmakers* program enables local Indigenous high school students to explore their cultural identities through artmaking and professional development. Students from Thuringowa State High School and Townsville Flexible Learning Centre worked with artists Martina Ah Sam and Margaret Robertson to develop and improve their lino carving and printing skills at their schools and in the Umbrella Makerspace, resulting in a shared exhibition. This collaborative outreach project is a partnership with Townsville City Council Galleries.



Delvina Webster (Thuringowa State High School), *Family Tree*, 2021, Linocut print ink on paper, 15 x 30cm.



Jonathan McBurnie, *IMPASSIONED GRIPEs*, 2020, Gouache on paper, 38 x 28cm in the *Umbrella Members' Exhibition*.

EXHIBITION	DAYS OPEN	VISITS
<i>POWER: 2021 Umbrella Members' Exhibition &amp; Bamford Medical Art Prize</i>		
Thuringowa State High School and Townsville Flexible Learning Centre students - <i>Young Indigenous Printmakers</i> (YIPs)	44	2,562



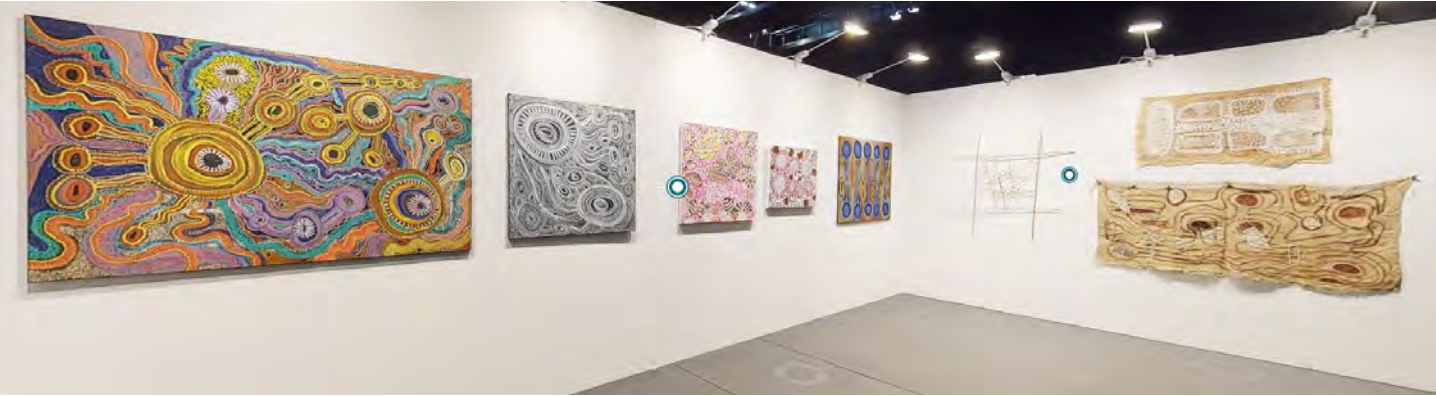


“I was really impressed by the scale of the exhibition and especially the wide range of works exhibited across many different mediums.”

- Visitor comment about the *Members' Exhibition* (Umbrella Annual Survey)



# EXTERNAL & TOURING EXHIBITIONS



Umbrella’s virtual tour / booth on the CIAF website.

Umbrella again brought North Queensland artworks and exhibitions to Australian audiences. Our participation in the *Cairns Indigenous Art Fair* (CIAF) went online in 2021 with their temporary digitisation due to postponements and difficulties due to COVID outbreaks. The fair presented a virtual gallery / booth space for Umbrella in which we showcased stunning works by Susan Peters Nampitjin (who was awarded the CIAF Innovation Award for her stitched and ochre-detailed hessian paintings), Gail Mabo, Shirley Dawson and Martina Ah Sam.

Our major exhibition *Legacy: Reflections on Mabo* also continued touring in 2021. We were thrilled for the exhibition to be selected as the winner of the ‘projects by organisations with paid staff’ category in Museums & Galleries Queensland’s *2021 Gallery and Museum Achievement Awards* (GAMAA). The tour and this win are a testament to the ongoing legacy of Eddie Koiki Mabo, and they further the intended spirit of reconciliation.

We extend our congratulations to the exhibiting artists (Blak Douglas and Adam Geczy; Shane Fitzgerald; Hayley Megan French; Marion Gaemers; Patricia HOFFIE; David Jones; Ian Kaddy; Talitha Kennedy; Jo Lankester; Veronica Lulu and Kim Mahood; Ron McBurnie; Arone Meeks, who unfortunately passed away in 2021; Tommy Pau; Obery Sambo; Anneke Silver; Ken Thaiday Snr; Jim Paterson; and Judy Watson), the three co-curators (Gail Mabo and previous Umbrella Directors Jonathan McBurnie and Kellie Williams) and all the staff who worked on this exhibition. The extended tour into 2022 will similarly further reconciliation, along with the national recognition of Umbrella, our curation and the artists associated with Umbrella. [www.umbrella.org.au/legacy](http://www.umbrella.org.au/legacy)

We also continued presenting bespoke exhibitions in Townsville with our community partners’ gallery spaces. Townsville Bulletin moved their offices in 2021 to a building without hanging space; however, our exhibitions continued at The Grand Hotel, Hoi Polloi Café and Donna Bionda restaurant for the entirety of the year.



Gail Mabo and Kellie Williams, two of the three co-curators of *Legacy: Reflections on Mabo*, in the prerecorded video accompanying the livestreamed announcement of Umbrella winning the GAMAA for that exhibition.

EXHIBITION	DAYS	VISITORS
<i>Legacy: Reflections on Mabo</i>   Burrinja Cultural Centre	38	500
Haidi Beard - <i>Untitled</i> at Townsville Bulletin	34	850
Dynamic Abstract Arts - <i>Creative Mind</i> at Donna Bionde	34	408
Lauren Jaye Carter - <i>Untitled</i> at Hoi Polloi Café	34	850
Sylvia Ditchburn - <i>Untitled</i> at The Grand Hotel	34	850
Haidi Beard - <i>Untitled</i> at Hoi Polloi	232	5,800
Dynamic Abstract Arts - <i>Creative Mind</i> at Townsville Bulletin offices	162	4,050
Lauren Jaye Carter - <i>Untitled</i> at The Grand Hotel	232	5,800
Sylvia Ditchburn - <i>Untitled</i> at Donna Bionde	232	2,784
<i>Legacy: Reflections on Mabo</i>   Nautilus Arts Centre	101	3,332
<i>Postcards from North &amp; South</i> at Percy Thomson Gallery, Stratford NZ	20	80
<i>Postcards from North &amp; South</i> at Creative Arts Napier, Napier NZ	20	1000
<i>Legacy: Reflections on Mabo</i>   Port Pirie Regional Art Gallery	44	3,690
<i>Postcards from North &amp; South</i> at Firestation Print Studio, Armidale	10	500
<i>Legacy: Reflections on Mabo</i>   Bundaberg Regional Art Gallery	73	3,102
Sylvia Ditchburn - <i>Untitled</i> at Hoi Polloi	99	2,475
Nick Hoops - <i>Untitled</i> at The Grand Hotel	99	2,475
Lauren Jaye Carter - <i>Untitled</i> at Donna Bionde	99	1,188
<i>Postcards from North &amp; South</i> at Wharepuke Gallery, Kerikeri	15	200
<i>Cairns Indigenous Art Fair</i> (CIAF) 2021 - online*	10	875*
TOTALS	1,622	40,809

## EXTERNAL & TOURING EXHIBITIONS

40,809	Exhibition visits (39,934 in person and 875 online) to exhibitions toured by / exhibited externally to Umbrella
29	Artists exhibited in tours and exhibitions external to Umbrella
20	Exhibitions toured by / exhibited externally to Umbrella (open for 1,622 total days to the public)
58%	Female exhibiting artists
55%	First Nations exhibiting artists (31% exhibitions featured First Nations artists)





*Legacy: Reflections on Mabo* displayed at of Bundaberg Regional Art Gallery, QLD. Photograph: Sabrina Lauriston; courtesy Bundaberg Regional Art Gallery.





# MUDPICKERS

SUZANNAH BABICCI | LAUREN JAYE CARTER | JANE HAWKINS  
HANNAH MURRAY | RHONDA PAYNE | BRONWYN SMITH

MARCH - 11 APRIL 2021

**PROGRAM HIGHLIGHTS** (not including PUNQ)

1,013	Total program participations and attendances
636	In person program participations and attendances
377	Online program attendances
56	Programs
636	Days of programs
96%	Rated the overall quality of our programs as excellent or good (Workshops and programs survey respondents)

Suzanna Babicci speaking about her works in the *Mudpickers* exhibition at the artists floor talk. Photograph: Tenielle Edmondson.



# CREATIVE KIDS



Young visitors engaging with Mel O'Callaghan's glass works *Respire, Respire* from the touring exhibition Mel O'Callaghan - *Centre of the Centre*. Photograph: Tenielle Edmondson.

Throughout 2021, Umbrella presented two in-person programs targeted at children in our Creative Kids age demographic. This included *My First Gallery*, a Townsville Family Life community partnered program for 3-5 year olds. Gallery Manager Daniel Qualischefski introduced children to the *Mudpickers* group exhibition and led them through a range of mud-related activities. The children were read stories, talked about the exhibition and transformed muddy textures and objects from nature into artwork. Umbrella also presented *Now is the Time: Kids on Tour*, the Queensland Art Gallery | Gallery of Modern Art (QAGOMA) activity for slightly older children. The activities encouraged children to share their climate messages over the first week of the school holidays. The activities were adapted from QAGOMA's Children's Art Centre exhibition *Now is the Time* by Raquel Ormella.

Umbrella also continued hosting previously created (2020) digital and COVID-responsive online programs. These programs were more accessible via the homepage of our new website.

We are committed to providing different entry points for children to Umbrella, and exposing the next generation of artists to contemporary art. We had a great response to all of these programs, which will help inform future programs.

“...simply offer more of this opportunity. There is so much emphasis on sport/physical activities for young children... Offering more art based regular learning opportunity creates a new generation that would value the arts in society.”

- Visitor comment about *My First Gallery* and children's art activities (Umbrella Programs and Workshops Survey)



Children with their mixed media *Mudpickers* exhibition responsive creations from the *My First Gallery* program.

PROGRAM	DAYS	PARTICIPANTS
<i>My First Gallery</i>	1	6
QAGOMA Kids on Tour - <i>Now is the Time</i>	6	13
TOTALS	7	19



# CREATIVE YOUTH

Umbrella built on its branded streams in 2021, solidifying its ongoing and new education programs and programs for teenagers and higher education students under the *Creative Youth* banner. We continued working with schools to present tours and talks with local high school students, coordinated class workshops to be run by local artists, and continued collaborating with the North Queensland Art Teachers group. This ongoing work led to a sizeable new youth membership base (21 throughout the year) and participation in Umbrella’s 2021 Members’ Exhibition. Following decreases in participation in 2019 and 2020 due to the Townsville monsoon events and COVID-19, community and school confidence for travelling and interacting also returned with Umbrella’s highest youth / education programs participation since 2016.

We were also pleased to further and deepen connections with Indigenous youth and engagement with artwork by Indigenous artists through partnered programs. We hosted a printmaking workshop for Mornington Island State School students, and in partnership with Girringun Aboriginal Art Centre we hosted a weaving workshop for Kirwan State High School students.

Our partnership with Townsville City Galleries delivering the collaborative outreach project *Young Indigenous Printmakers* (YIPs) also continued. We were able to elevate and educate the work of these young artists with exhibition and special event outcomes, including 74 participations throughout the year. We are also grateful to the ongoing support of artist facilitators Martina Ah Sam and Margaret Robertson for their help with the program.



Staff and students from William Ross State High School in front of the students’ exhibited works from the YIPs program.



Kirwan State High School students admiring the Bagu and Jiman in Philip Denham’s *Gayjal Gunjuy* exhibition.



Uncle Philip Denham demonstrating weaving techniques for the Kirwan State High School student workshop.  
Photograph: Tienielle Edmondson.





Southern Cross Catholic College students viewing Alexandra Kostic D's exhibition *I Am Here and I Exist*.

“I gained new skills... I had no idea that I could carve anything! I loved how my artwork came out and I loved every second of it. Thank you for this opportunity.”

- Feedback form comments from a Young Indigenous Printmaker participant about the *YIPs* program.

PROGRAM	DAYS	PARTICIPANTS
St Patrick's College educational visit #1	1	16
St Patrick's College educational visit #2	1	12
Calvary Christian College educational visit #1	1	14
YIPs Kirwan State High School	3	27
Heatley Secondary College educational visit #1	1	6
Kirwan State High School educational visit #1	1	28
Creative Youth   Surface Graffiti Workshop with Lisa Ashcroft	1	12
Burdekin Catholic High School educational visit #1	1	11
YIPs William Ross State High School	2	10
TAFE Students (Certificate 3) educational visit #1	1	9
YIPs Launch for students   Terms 1 & 2	1	18
Calvary Christian College educational visit #2	1	8
Mornington Island State School gallery tour and release printing workshop with Margaret Robertson and Martina Ah Sam	1	8
YIPs Thuringowa State High School	2	9
Southern Cross Catholic College Printmaking Workshop #1	1	15
Southern Cross Catholic College Printmaking Workshop #2	1	16
Calvary Christian College educational visit #3	1	14
Annandale Christian College Surface Graffiti Workshop with Lisa Ashcroft	1	4
Weaving Workshop (Philip & Nephi Denham) with Kirwan State High School students	1	13
YIPs Townsville Flexible Learning Centre	2	10
TOTALS	25	260

YEAR	PARTICIPANTS	CREATIVE YOUTH PROGRAMS
2016	321	9
2017	170	11
2018	236	14
2019	40	3
2020	190	16
2021	260	20



# CREATIVE INDUSTRIES



Brian Tucker (right) speaking to audiences in his *Building an Art Collection* session, in front of Philip Denham’s *Gayjal Gunjuy*.

We expanded on our Creative Industries program stream throughout 2021. Gallery Manager Daniel Qualischefski and Business Manager Alan Marlowe (plus established artist Alison McDonald in one instance) delivered a series of professional development workshops for artists, with focuses on photography, writing and exhibition applications, websites and social media. These workshops extended upon similar sessions held in 2017 and provided further basis for the future delivery of similar sessions. Umbrella continued hosting complementary online seminars and discussions from 2020, including grant-writing for artists.

Umbrella also partnered with Townsville City Galleries in 2021 to deliver the Transitions program for emerging visual artists for the first time. This pilot program was intended to commence in 2020 but was delayed due to COVID-19. The program combines mentorship, critiques and de-velopment for emerging visual artists who have recently finished formal arts training. Artist mentees develop their arts practices with help from established local artists; they gain valuable insights into working professionally and develop their confidence to forge a career in the arts. The program also aims to fill a void in the Townsville arts ecology, following the gradual decline of arts education in the region.

“[The most beneficial part about completing the Transitions program was that] I am creating a new body of work that is unexpected, fresh, and much further advanced than my previous work... I am immensely grateful to have been included in the *Transitions* program. It has given me support to develop my ideas and skills. It has also broadened my knowledge of different artists, both emerging and experienced, in the Townsville area... it has given me confidence to progress my artistic career.”

- *Transitions* Survey Feedback from mentee Kaz Hauser.



Alison McDonald (second from left) presenting with Daniel Qualischefski (far right) in their professional development *Writing for artists and exhibition applications* workshop. Photograph: Tienielle Edmondson.





Transitions mentee Moana Woods with mentor Marc Roth.



Rachael Crawford-Corser and Raluca Ghebosu from UQ Art Museum presenting a visitor engagement (“Cultural Mediation”) professional development session to Umbrella’s staff and volunteers in conjunction Mel O’Callaghan - *Centre of the Centre*.

“Both facilitators were very informative and had extensive experience with examples which made the workshop easy to follow and understand... Speaking with these experienced artists about how they manage their professional art practice is what I enjoyed most.”

- Workshops and Programs Survey comment from a *Writing for artists and exhibition applications* workshop participant.

PROGRAM	DAYS	PARTICIPANTS
Transitions Group Critique Session #1	1	7
Transitions Group Critique Session #2	1	11
Transitions Group Critique Session #3	1	6
Cultural Mediation sessions for staff and volunteers	2	12
Photography for artists workshop	1	4
Writing for artists and exhibition applications workshop	1	3
Websites for artists workshop	1	5
Social Media for artists workshop	1	4
Building an Art Collection session with Brian Tucker	1	11
TOTALS	10	63



# OTHER PUBLIC PROGRAMS AND WORKSHOPS

“I enjoyed using different materials to create layers and reflections on the print. The artist was quite informative. I learnt to use the printing press and new techniques. My experience was impressive. I definitely learned different perspectives. ”

- Participant about the *Monoprinting Workshop with Lynn Scott Cumming* (Annual Survey comment).



PressNorth resident printmaker Erin Ricardo working in Umbrella’s Makerspace.

Beyond the *Creative Kids*, *Creative Youth* and *Creative Industries* streams (397 participants), Umbrella delivered additional public programs, workshops and events which stood alone and / or complemented the gallery exhibitions in 2021 – achieving 239 in-person participations and 377 online. Our total in-person participation therefore increased from 2020 to 2021 – up from 586 to 636.

Our 2021 artist talks provided insights and stories behind the scenes of our exhibitions, drawing our audiences further in. Workshops complementing exhibitions were also well-received, providing diverse offerings for our audiences that ranged from watercolour paper casting (in conjunction with the *Mudpickers* exhibition) through to monoprinting (alongside Lynn Scott-Cummings’ *Moon Phase* exhibition). Umbrella’s inbound North Australian Festival of Arts (NAFA) exhibition, Mel O’Callaghan’s *Centre of the Centre*, also enabled unique experiences – a *Respire*, *Respire* performance and discussion, and cultural mediation (or more simply, visitor engagement) sessions for our staff and volunteers. Given the contemporary and somewhat challenging nature of the exhibition, these programs were particularly appreciated by our volunteers. We also hosted stand-alone workshops in 2021 with focuses on cartooning, screenprinting and etching, amongst others.

There were 661 participations in our Makerspace in 2021, up from 618 in 2020. These participations ranged from short-term workshop uses to longer term sessions by artists in the Umbrella Makerspace Access Group (UMAG). Due to monsoon- and COVID-related delays in 2019 and 2020, we hosted two PressNorth Residencies in 2021 – Ann Bartholomeusz and Erin Ricardo, each of which resulted in solo exhibitions, and Ann becoming a member of the Umbrella Makerspace Access Group. *The Makerspace is supported by Townsville City Council through the Community Grants & Sponsorships scheme.*



Participants revealing the results of their work in the *Screenprinting Workshop with Bronte Perry*. Photograph: Tenielle Edmondson.



Alexandra Kostic D speaking about her exhibition and works in her Umbrella Floortalk.





Kaz Hauser demonstrating a glass-cutting technique with a participant in her *Glass Holiday Ornaments* workshop. Photograph: Tenielle Edmondson.

WORKSHOP	DAYS	PARTICIPANTS
<i>Screenprinting Workshop</i> with Bronte Perry	1	9
<i>Marker-resist Etching Workshop</i> with Jill O'Sullivan	2	7
<i>Watercolour Paper Casting Workshop</i> with Jane Hawkins & Rhonda Payne	1	3
<i>Monoprinting Workshop</i> with Lynn Scott-Cumming	1	10
<i>Cartooning Workshop</i> with Jonathan Stigter	1	7
<i>Artisan Paper Workshop</i> with Jill O'Sullivan & Karen Landt-Isley	1	4
<i>Mental Health Week Printmaking Workshop</i> with Martina Ah Sam & Margaret Robertson	1	5
<i>Glass Holiday Ornaments</i> with Kaz Hauser #1	1	7
<i>Glass Holiday Ornaments</i> with Kaz Hauser #2	1	3
TOTALS	10	55

FREE PROGRAM	DAYS	PARTICIPANTS	ONLINE ATTENDEES
<i>Gail Mabo in conversation for Legacy: Reflections on Mabo</i>	1	0	341
Ann Bartholomeusz - <i>PressNorth Residency</i>	88	1	0
Urban Sketchers group visit #1	1	14	0
<i>Umbrella Floortalk - Barbara Dover &amp; Robyn Glade-Wright</i>	1	0	36
Magnetic Island Artists Visit	1	6	0
<i>Umbrella Floortalk - Mudpickers</i>	1	45	0
<i>Umbrella Open Day</i>	1	45	0
<i>Umbrella Floortalks - Lynn Scott-Cumming, Martina Ah Sam and Ann Bartholomeusz</i>	1	14	0
<i>Umbrella Floortalk - Donna Beningfield</i>	1	50	0
<i>Umbrella Floortalk - Rosie O'Hearn</i>	1	16	0
<i>Respire, Respire performance and discussion</i>	1	6	0
Erin Ricardo - <i>PressNorth Residency</i>	92	1	0
<i>Umbrella Floortalk - Alexandra Kostic D</i>	1	5	0
<i>Umbrella Floortalk - Gail Mabo</i>	1	30	0
<i>Umbrella Floortalk - Robert Crispe</i>	1	6	0
TOTALS	193	239	377





**Pop Up North Queensland (PUNQ)** festival grew this year, from a series of pop-up art spaces in the Gurambilbarra (Townsville) CBD, in previous iterations, to a North Queensland (NQ) wide dynamic visual and performance art festival. With a newly defined artistic vision, we presented an immersive journey across and upon Countries – including Wulgurukaba and Bindal Country (Townsville), Yunbenun (Magnetic Island), Warrgamay, Nywaigi & Bandjin Country (Hinchinbrook) and Gudjal Country (Charters Towers).

PUNQ 2021 celebrated the distinctive landscapes of NQ, inspiring cultural exchange and transforming perceptions, providing unique creative experiences for locals and visitors alike. This year we introduced a site-specific ephemeral art program. Leading Queensland and national contemporary artists and arts organisations were invited to choose a NQ site and engage with its histories, present and / or futures. This resulted in a truly unique, challenging, and sometimes playful program of work that drew audiences across the region to engage with ‘place’ in new ways.

David Rowe’s crop circles installation in the sugar cane fields of Ingham, *Site #272*, reimagined otherness and the alien through satirical devices. A ‘tin foil hat’ was mandatory to enter the work and defend against ‘thought excavation’. Jill Chism’s meditative salt printing direct on the Pallarenda beach in *Preserve/Conserve* engaged audiences in local environmental challenges for the reef and its sealife inhabitants. *Both Ways*, a First Nations artists’ billboard exhibition connected our program on the mainland from Warrgamay, Nywaigi & Bandjin Country (Hinchinbrook) to Gudjal Country (Charters Towers) whilst illuminating often unheard stories of the Traditional Owners of Australia. On Yunbenun (Magnetic Island), Jenny Mulcahy invited us to explore the early quarantine history of the island in her immersive installation *The Mark*, while Jan Hynes’ *Drop Bears* offered a playful journey to spot mythological drop bears on the Forts Walk. On Gurambilbarra, Dancenorth asked festival goers to step into the unknown in their mysterious new site-specific performance *World Interior*. The iconic secret location was revealed to be a derelict Queensland home. Pleasingly, a number of the commissions will be remounted for new audiences in the near future. Our pop-up spaces returned as strong as ever with new creatives joining us across the region presenting exhibition, installations, and hands on creative workshop experiences. Please enjoy reading about the engagement with these programs in the following pages.

The COVID-19 pandemic inevitably had an impact on the festival. With the QLD borders closing a few weeks out from the festival and a three-day lockdown for the larger Townsville LGA, confidence in interstate and intrastate tourism dwindled. Our ambitions for radical audience growth through our dedicated national marketing and communications campaign were largely unrealised. We also lost a major audience demographic from previous iterations with the cancelation of the 2021 Australian Festival of Chamber Music. Nevertheless, we succeeded in delivering the full 10 days of the festival, quite a feat unto itself given the plight of many festivals around the country this year. The newly added PUNQ locations drew 7,826 attendances and the new digital program of our festival had 3,099 attendances. Overall, we saw a 32% increase in attendance on our 2019 edition, not including the critically acclaimed *Both Ways* billboard exhibition with a ‘passer-by reach’ of 973,952 vehicles.

Through a partnership with the North Queensland Regional Art Services Network (NQ RASN) we created the Emerging First Nations Artists Exhibition Program which supported three emerging First Nations artists and two new neighbouring art centres to present new bodies of work. The artists were provided with professional development and capacity building from concept to exhibition installation, creating legacy outcomes for the artists and art centres.

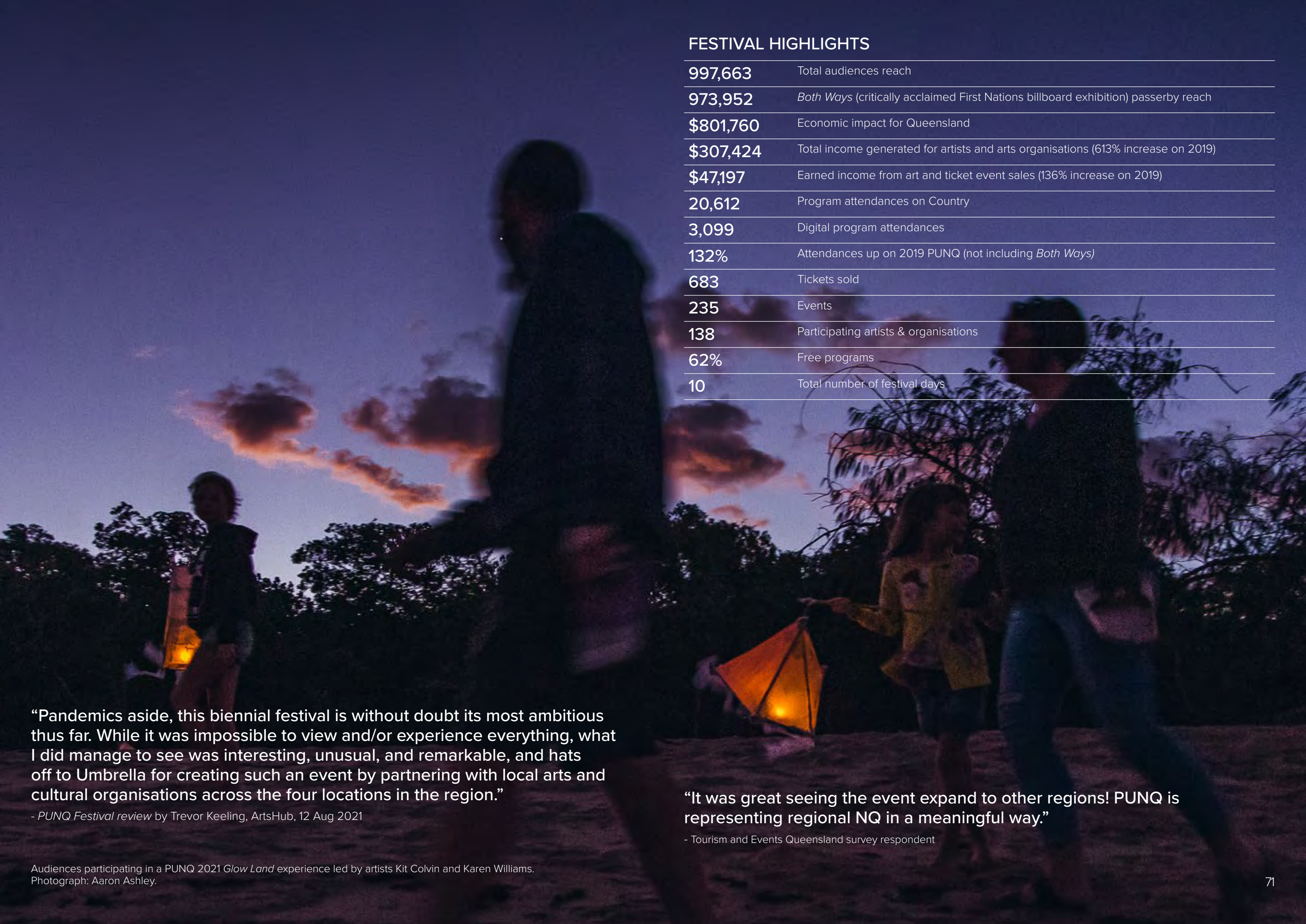
Whilst our national marketing campaign’s impact on physical attendance was inhibited by the pandemic, it successfully raised the profile of the festival, engaging audiences digitally with the narratives of the program. The overall reach of our multi-faceted marketing approach was estimated at 3.4million.

The 2021 program included 4 regions, 138 artists and 235 events. Artists and arts organisations in NQ earned \$307,424.43, a 613% increase on 2019. The festival generated \$801,760 for the Queensland economy in direct and incremental expenditure. PUNQ undoubtedly supported the creative recovery of our sector with both economic and social benefits for creatives and audiences alike, during this challenging time. Significantly, this year’s festival created and fostered a genuine network of artists and art organisations across the region that will continue collaborating into the future.

**“I loved the variety: local artist talent, Indigenous performers and art, free and affordable events, lots of locations, diversity, and the unusual.”**

- Survey respondent





FESTIVAL HIGHLIGHTS

997,663	Total audiences reach
973,952	<i>Both Ways</i> (critically acclaimed First Nations billboard exhibition) passerby reach
\$801,760	Economic impact for Queensland
\$307,424	Total income generated for artists and arts organisations (613% increase on 2019)
\$47,197	Earned income from art and ticket event sales (136% increase on 2019)
20,612	Program attendances on Country
3,099	Digital program attendances
132%	Attendances up on 2019 PUNQ (not including <i>Both Ways</i> )
683	Tickets sold
235	Events
138	Participating artists & organisations
62%	Free programs
10	Total number of festival days

“Pandemics aside, this biennial festival is without doubt its most ambitious thus far. While it was impossible to view and/or experience everything, what I did manage to see was interesting, unusual, and remarkable, and hats off to Umbrella for creating such an event by partnering with local arts and cultural organisations across the four locations in the region.”

- *PUNQ Festival review* by Trevor Keeling, ArtsHub, 12 Aug 2021

“It was great seeing the event expand to other regions! PUNQ is representing regional NQ in a meaningful way.”

- Tourism and Events Queensland survey respondent





An audience member examining the remnants of intergalactic debris in David Rowe's crop fields art installation *Site #272*.  
Photograph: Aaron Ashley

## COUNTRY FIRST & PLACE FIRST

This year our festival took place across North Queensland on the Countries of the Bindal, Gugu Badhan, Nywaigi, Warrgamay, Bandjin and Gudjal peoples. The program celebrated and illuminated our places, our histories, our present and our futures through the eyes of our creatives and Cultural peoples. Our region is one of the most beautiful places in the world. When we made ‘place’ our theme for PUNQ 2021, we knew that celebrating the First Nations Culture of these Countries was where we needed to begin.

PUNQ’s launch event was produced in partnership with the newly-opened Big Eye Arts and Culture Centre (Townsville’s only Indigenous-owned and -run art centre). Wulgurukaba Traditional Owner Brenton Creed Welcomed us to Country and Wulgurukaba Walkabout performed a smoking ceremony, followed by songs and dances of their continuing Culture. The Big Eye Arts & Culture Centre Manager Aunty Rosalind Sailor launched their PUNQ mural commission, *One Journey: Many Stories, Many People, Many Places*, which presented local histories from an Indigenous point of view. Attendees enjoyed Indigenous food by Lindiloo Catering and supported Indigenous creatives through purchasing artwork and wares at the Townsville Blak Markets stalls.

This year’s spectacular site-specific commissions featured artworks produced by established First Nations and Australian artists were set in significant natural environments in the North Queensland region. Working on Country in this way saw the PUNQ team consulting with Traditional Owners across the region to provide Indigenous agency in the projects and to ensure that Cultural protocols were followed. The team also worked alongside Townsville City Council to achieve site permissions and developed connections with conservation park specialists (including rangers of Pallarenda and Magnetic Island) for information about sustainable practices whilst working in these locations. It was important that Countries were nurtured in these commissions.

“Since COVID the Magnetic Island community, especially the creative community has been in the doldrums with not much going on or to look forward to. Then along came PUNQ, enlivening our creative community, generating a sense of purpose and enthusiasm as artists developed concepts and collaborations, many exploring new techniques and ways of working. The Island buzz is still continuing with a number of artists’ intent on expanding on the works created for PUNQ and also planning what they might do for future festivals.”

- Jenny Mulcahy, participating PUNQ artist on Yunbenun

LOCATION	ATTENDANCES	EVENTS	ARTISTS	ORGANISATIONS
Gurambilbarra (Townsville)	12,750	155	52	8
Yunbenun (Magnetic Island)	6,177	33	15	2
Nywaigi, Warrgamay, & Banjin (Hinchinbrook)	601	31	30	7
Gudjal (Charters Towers)	1,084	16	41	4
<b>TOTALS</b>	<b>20,612</b>	<b>235</b>	<b>138</b>	<b>21</b>
Digital program attendances	3,099			
<i>Both Ways</i> First Nations billboard exhibition reach	973,952		6	1
<b>TOTALS</b>	<b>997,663</b>		<b>144</b>	<b>22</b>



# CREATIVE DEVELOPMENTS

In 2021, through the support of our of funders we commissioned 11 new site-specific projects for PUNQ. This new program was designed to drive audiences across North Queensland to experience our unique landscapes and enage with our diverse histories and the socio-political context through the lens of leading contemporary Australian artists.



The boundaries of the typical stage and seating were removed and audiences and performers intermingled in *World Interior* by Dancenorth. PUNQ 2021 commission. Photograph: Aaron Ashley.

## WORLD INTERIOR - DANCENORTH

*World Interior* was a site-specific and immersive contemporary dance work directed by Amber Haines and Kyle Page and featuring the Dancenorth Ensemble. The surprise venue was revealed to ticket holders just prior to the event as an iconic, abandoned Queenslander. Dancenorth was at its most elusive and intriguing, an unfamiliar journey into the mystery of a moment. Dancenorth awakened our curiosity in an exploration of the space between you and me; between nature and the body; between what is said and unsaid. An immersion into place and time, *World Interior* was a trip into the unfamiliar - “the step we take before knowing where we are going”.

Attendance	278
Concept, Direction & Choreography	Amber Haines & Kyle Page (Dancenorth)
Performers	Marlo Benjamin, Nelson Earl, Felix Sampson, Niharika Sanapati and Michael Smith
Dates	5, 6 & 7 August 2021
Location	3 Rose Street, North Ward
Country	Wulgurukaba & Bindal Country (Townsville)

## UNTITLED (GLOVES) - TANIA LOU SMITH

*Untitled (Gloves)* is a performance-based video work filmed on a green screen in Melbourne. The COVID pandemic restrictions curtailed Smith’s original plans to film a site-specific work in Gurambilbarra (Townsville) and offered an opportunity for the artist to explore ‘place’ digitally and from a distance, which was then re-inserted on an oversized screen in the featured Townsville environment. Townsville’s Bulletin Square became the superimposed and meta backdrop for the video, in which a woman wears comically large and exaggerated bubble-gum pink gloves. The gloves have elongated fingers and reach up past the figure’s shoulders, drawing domesticity into the public sphere in strange and disturbing ways. The woman inhabits a range of sites, appearing and disappearing in unusual configurations. Pink gloves are glimpsed in the familiar surrounds of Townsville’s Flinders St. The movement and choreography of the protagonist’s gestures slip in and out of task-based motions, slink between shopfronts, cling to trees and fondle statues. Clutching, wringing, stretching and creeping, the pink-gloved figure creates a set of suburban horror tableaux that recall Erwin Wurm’s one-minute sculptures. The shiny gloves point to the care work and labour that is performed in our private everyday life, juxtaposed upon the usual order of the seemingly calm, urban environment.



Tania Lou Smith, *Untitled (Gloves)* film still, 2021, Moving image and sound, 1min 30secs. PUNQ 2021 commission.

Attendance	1,974
Artist	Tania Lou Smith
Dates	31 July to 8 August 2021
Location	Bulletin Square, Flinders Street, Townsville
Country	Wulgurukaba & Bindal Country (Townsville)





Diffraction Collective, *Botanica Techno* in situ at night. PUNQ 2021 commission. Photograph: Aaron Ashley.

BOTANICA TECHNO - DIFFRACTION COLLECTIVE

Diffraction Collective artists collaborated to create a multi-media installation featuring a fantastical, three-dimensional hybrid creature *Botanica Techno*. Botanica refers to botany, biology, and biotechnology while techno denotes the technical expertise and technology used to enhance this site-specific artwork. *Botanica Techno*’s visual design elements referred to the fungi, fauna, and flora of the North Queensland environment, the Perfume Gardens, and the surrounding architectural design elements. The creature extended through the site of the Perfume Gardens complemented by a rotating day to night soundscape, and visually exciting digital mapping for a truly immersive experience.

Attendance	1,750
Botanica Techno team	Jeanette Hutchinson, Shane Troubles, Evan Morice, Mark Roth & Gavin Rosetti
Dates	31 July to 8 August 2021
Location	Perfume Gardens, Corner of Walker and Stokes Street
Country	Wulgurukaba & Bindal Country (Townsville)



Jill Chism, *Preserve/Conserve – Invocation #3: Openness – Going with the Flow*, 2021, Ephemeral salt-printing performance in situ Cape Pallarenda on Wulgurukaba & Bindal Country (Townsville). PUNQ 2021 commission. Photograph: Aaron Ashley.

PRESERVE/CONSERVE - INVOCATION #3: OPENNESS - GOING WITH THE FLOW - JILL CHISM

*Preserve/Conserve – Invocation #3: Openness – Going with the Flow* offered perspectives on human behaviour and attitudes, and the importance of the preservation of marine life and their habitats. Performed over an eight-day period, Jill printed words in salt directly onto the sand of the Old Jetty (Remains) beach in Pallarenda when the tide withdrew to its furthest point. This ephemeral work periodically washed away as the water returned to shore.

Attendance	71
Artist	Jill Chism
Dates	31 July to 8 August 2021
Location	Old Jetty (remains) beach, Pallarenda
Country	Wulgurukaba & Bindal Country (Townsville)







“Different locations were the best. It was nice to travel and see the variety and get familiar with nature and the environment.”

- Tourism and Events Queensland survey respondent



**Left and above:** David Rowe’s sculptural stretched canvas works in his installation *Site #272* in situ in the cane field. PUNQ 2021 commission. Photograph above: Gav Rossetti.

SITE #272 - DAVID ROWE

*Site #272*, an installation set against a conservative rural backdrop, where feelings of foreignness and alien intrusions presented themselves on a ground zero crop circle inside an actual cane field. Visitors ventured into tall, swaying cane via the crop circle formations, discovering ephemeral, seemingly discarded art objects and installations throughout. Visitors to the phenomenon eventually encountered monolithic sculptures from the last UFO landing. Regional tourists would surely have been bewildered when passing by to see these colourful objects protruding above the tall cane, enticed to stop and look closer.

Attendance	2,876
Artist	David Rowe
Dates	31 July to 8 August 2021
Location	272 Orient Road, Blackrock
Country	Warrgamay, Nywaigi & Bandjin Country (Hinchinbrook)



DROP BEARS - JAN HYNES AND ROBYN BOGDANIS

*Drop Bears* was a collaborative work by artist sisters, Jan Hynes of Townsville and Robyn Bogdanis of Perth, installed in the trees of the popular Forts Walk on Magnetic Island. Stories of drop bears are rampant around campfires at night and create fear in unsuspecting tourists and urban folk. Larger than koalas, drop bears allegedly live in trees and drop on unsuspecting victims walking below, possibly causing injury - yet no deaths have been reported. Meanwhile, the Australian marsupial the koala is commonly seen in gum trees along the Forts Walk. While many people walk the track to see the concrete remains of World War II battlements, encountering koalas along the way is a big attraction for locals and tourists alike. By heightening the amusing stories of Drop Bears, the artists drew attention to the knowledge that unless we preserve the natural habitat of koalas, there will be no koalas. All we will have left is the myth of the drop bears.



Jan Hynes and Robyn Bogdanis, *Drop Bears*, 2021, fabric and mixed media, in situ in the trees of Forts Walk. PUNQ 2021 commission. Photograph: Aaron Ashley.

Attendance	2,277
Artists	Jan Hynes and Robyn Bogdanis
Dates	31 July to 8 August 2021
Location	Forts Walk, Magnetic Island National Park
Country	Yunbenun (Magnetic Island)



Jenny Mulcahy, *The Mark*, 2021, Painted timber and rope, in situ on Yunbenun (Magnetic Island). PUNQ 2021 commission. Photograph: Aaron Ashley.

THE MARK - JENNY MULCAHY

In 1875 Magnetic Island was set aside as a place of quarantine. Those who died whilst in quarantine at Picnic Bay were buried at the eastern end of the Bay. Situated in a grove of trees only metres away from where the first quarantine tents were placed and the first graves dug, *The Mark* referenced pandemics that have impacted on civilisation through the ages. The installation also questioned how we as communities have responded to those unfortunate enough to become casualties. Linking past pandemics with the present COVID-19 pandemic, *The Mark* encouraged audiences to reflect on time, place and our moment in history. Simultaneously, the work referenced a variety of ‘marks’ used throughout history to identify those infected with diseases. For example, the Bubonic plague was marked by black or red crosses on doors; the eight pointed green cross known as the St Lazarus Cross indicated leprosy; the Grim Reaper has been used to stigmatise AIDS; and more recently the microbe symbol has represented COVID-19.

Attendance	252
Artist	Jenny Mulcahy
Dates	31 July to 8 August 2021
Location	Grounds of the Magnetic Island History Museum and Craft Centre
Country	Yunbenun (Magnetic Island)



# BILLBOARD EXHIBITION

## BOTH WAYS - TONY ALBERT, GAIL MABO, LIBBY HARWARD, BURAL BURAL (PATSY DALLACHY), JUPITER MOSMAN & CAPTIVE LIVES

Using the ubiquitous and popular mode of commuter advertising, the billboard, this exhibition illuminated First Nations stories of the lands traversed between Warrgamay, Nywaigi & Bandjin Country (Hinchinbrook) through Wulgurukaba and Bindal Country (Townsville) to Gudjal Country (Charters Towers). *Both Ways* brought together contemporary artwork and archival images to explore the larger narratives of Indigenous Australia, highlighting histories and voices that are often unheard in popular forums in North Queensland.

Passerby reach	973,952
Artists	Tony Albert, Gail Mabo, Libby Harward, Bural Bural (Patsy Dallachy)
Dates	31 July to 8 August 2021
Location	Perfume Gardens, Corner of Walker and Stokes Street
Country	Wulgurukaba & Bindal Country (Townsville), Gudjal Country (Charters Towers) and Warrgamay, Nywaigi and Bandjin Country (Hinchinbrook)



Libby Harward, *WRONG WAY GO BLACK* billboard as part of the the *Both Ways* exhibition, 2021. PUNQ commission. Photograph Aaron Ashley.



# POP UP SPACES AND ACTIVATIONS

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POP UP AND ACTIVATION ATTENDANCES

4,050	Wulgurukaba & Bindal Country (Townsville)
3,648	Yunbenun (Magnetic Island)
1,084	Gudjal Country Country (Charters Towers)
489	Warrgamay, Nywaigi and Bandjin Country (Hinchinbrook)

In 2021 we expanded our pop-up program to include both pop-up spaces in vacant commercial spaces and pop-up activations with PUNQ festival programs in new and existing creative businesses. With the support of Townsville City Council, PUNQ artists transformed 13 unoccupied spaces in the Gurambilbarra (Townsville) CBD. Beginning in 2017, this part of the program was designed to rejuvenate the CBD centre.

PUNQ enabled artists to temporarily lease and creatively activate the pop-up spaces, which in turn benefits the landlords and their commercial interests. They benefit from our team and artists making cosmetic fixes to the building, such as patching the walls and cleaning the windows, as we always ensure to leave the spaces in a better condition than we found them in. PUNQ gives these spaces a second life, providing real estate agents with marketing collateral to better lease or sell the venues into the future.

PUNQ invited audiences to take a second glance at what surrounds their locality, including what they might have otherwise not known existed, the great spaces to lease within the CBD centres and the contemporary artistic experiences that were hosted within them.

This year, through consultation with creative communities across North Queensland, we introduced Pop Up Activations. Many existing creative businesses had seen a downturn in visitation and revenue due to loss of the winter tourism high season and COVID related lockdowns in 2020. Through an open call we invited these businesses to create PUNQ programs in their current spaces. This saw spaces like The Hub and Murky Waters Studio in Townsville, Elements Studio and Ingham Art Action in Hinchinbrook and the Don Roderick Assay Room Gallery and 2nd to New in Charters Towers draw in new audiences and business through participation in the festival.

Excitingly, PUNQ provided the opportunity for new creative enterprises to launch their spaces. On Yunbenun (Magnetic Island), the creative coworking space Jungle Club opened with the PUNQ commissioned installation Glow Land in their forecourt, drawing visitors into their main gallery space for the curated group exhibition. On Gudjal Country (Charters Towers), the Mike Carney Creative Industries Centre was launched with Looking Widely, a curated exhibition drawing from their nationally-significant First Nations art collection, including the work of Thomas Tjapaltjarri and Dick Roughsey. On Warrgamay, Nywaigi & Bandjin Country (Hinchinbrook), Wiradjuri and Yorta Yorta artist Joanne Cassady launched Balgarra Designs, a First Nations focused gift shop, gallery and studio space. We were so proud to support these new businesses as they begin their journey in our growing North Queensland arts and culture sector.

All of these pop-up spaces and activations offered creative workshops with skilled and knowledgeable creatives providing personalised, one-to-one connections with participants. The artists generated lasting creative experiences within the community, building and contributing to a growing regional arts culture. Artists and locals alike benefited from the PUNQ atmosphere, and this will undoubtedly result in ongoing interest from attendees to become more involved in arts workshops, exhibitions, and other experiences within the region.



An in situ display of chair artworks for *Sit on Art* by Jan Hynes. Photograph: Aaron Ashley.



# FIRST NATIONS EMERGING ARTIST PROGRAM

Through the First Nations Emerging Artist program we facilitated the development of two exhibitions, which featured three emerging First Nations artists and supported two new neighbouring art centres. Supporting the exhibitions from concept to installation, Umbrella provided artist fees, art material, exhibition design support and catalogue design and printing.



Eisha M Kemarr, *Settled*, 2021, Painted ceramic vessels featured in Eisha and sister Sandra’s exhibition.

## I LOOK FINE BUT I FEEL... - EISHA MCINTOSH KEMARR & SANDRA MARRIAGE KEMARR

Anmatyerr artists Eisha McIntosh Kemarr and Sandra Marriage Kemarr’s *I look fine but I feel...* exhibition included an array of Central Desert dot-paintings on canvas, pottery, and fashion pieces. The Kenmarr sisters’ work is created in the style of their homeland and reflects their peoples’ oral stories and histories. *I look fine but I feel...* was showcased at PUNQ 2021 and it was also part of the official launch of The Mike Carney Creative Industries Centre, a central hub connecting creatives and creating connections on Gudjal Country (Charters Towers).

Attendance	159
Artist	Eisha McIntosh Kemarr & Sandra Marriage Kemarr
Dates	31 July to 8 August 2021
Location	The Mike Carney Creative Industries Centre
Country	Gudjal Country (Charters Towers)



Stephen Oliver Sailor creating work for his solo exhibition *From the Desert to the Sea* featured in PUNQ 2021.

## FROM THE DESERT TO THE SEA - STEPHEN OLIVER SAILOR

Also part of the PUNQ 2021 program Stephen Oliver Sailor’s *From the Desert to the Sea* exhibition featured painting on canvas depicting the stories of aquatic lifeforms and land animals. The artist of Waanyi, Kuku Yalanji and Erub Island decent, produced a sell-out body of work in his distinctive pastel palette.

*From the Desert to the Sea* was presented in partnership with the relatively new Big Eye Arts & Cultural Centre, an Indigenous community-run art centre located on Wulgurukaba Country (Townsville) that showcases, promotes and preserves Aboriginal & Torres Strait Islander Art, Culture and Stories.

Attendance	377
Artist	Stephen Oliver Sailor
Dates	31 July to 8 August 2021
Location	Big Eye Arts & Cultural Centre
Country	Wulgurukaba & Bindal Country (Townsville)



# MARKETING

## ONLINE MARKETING

4,201	Facebook followers (an increase from 3,998 in 2020)
1,858	Instagram followers (an increase from 1,620 in 2020)
2,806	eNews recipients (an increase from 2,690 in 2020)
78,095	Umbrella website page views (a decrease from 83,460 in 2020, likely due to closure while switching to our new website)
45,228	Total PUNQ website views (12,702 unique PUNQ web page views)



Promotional advertising of PUNQ on a Flinders St, Townsville digital billboard, featuring artwork: Tania Lou Smith, *Untitled (Gloves)*, 2021. Photograph: Pierce Eldridge.

## SELECTED MEDIA CLIPPINGS



THE GUARDIAN - 7 AUGUST 2021  
*Lorena Allam article*  
It'll certainly intrigue people: roadside art tells hard truths about Indigenous history. Billboards of contemporary works and archival images intended to illuminate First Nations' perspectives of place in North Queensland.

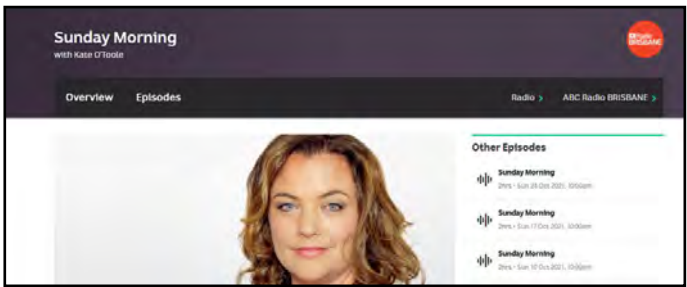
“It helps non-Aboriginal people to have a better understanding around the complexities of Aboriginal culture, because we’re told in popular education and popular history that Aboriginal people were nomads, we were savages. That’s how we were portrayed. But if you understood the level of complexity and the level of lawmaking and the level of right and wrong that we had within our cultures, you would have a totally different appreciation.”

Scott Anderson, Traditional Nywaigi Owner of Mungalla Station quoted within the article





ARTSHUB - 12 AUGUST 2021  
The festival's third iteration is the most ambitious yet in this sprawling and collaborative venture across the region.



ABC BRISBANE - 8 AUGUST 2021  
*Sunday morning with Kate O'Toole*  
Interview with Vicki Sailor on her contribution to exhibition, *Both Ways*.



BD MAG - JULY 2021  
Townsville it set to re-ignite the senses... as the celebration of talent in our region goes live once again.



TOWNSVILLE EYE - 31 JULY 2021  
PUNQ exhibition and creative development featured within the weekend's top to-do activities.



THE COURIER MAIL - 1 AUGUST 2021  
Creators head North for arts festival in unique locations. UFO sightings, natural disasters, and the plight of the Great Barrier Reef are just some of the inspirations.



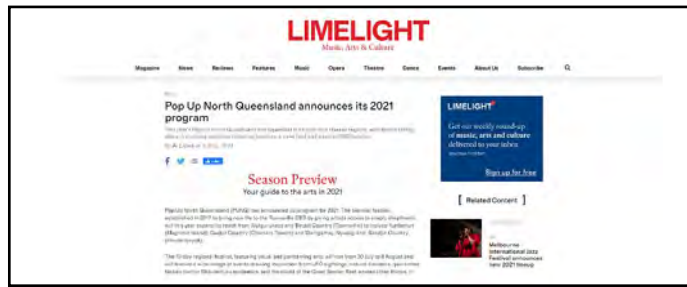
7 NEWS - 29 JULY 2021  
PUNQ Launch Media Call with Dancenorth Australia.



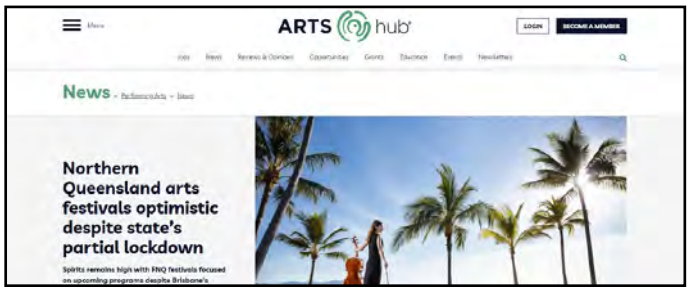
TOWNSVILLE BULLETIN - 12 JULY 2021  
*Ashley Pillhofer PUNQ Feature* - The rich culture and history of North Queensland will be on show at a 10-day art festival popping up across Townsville in late July.



TOWNSVILLE EYE - 24 APRIL 2021  
Exhibition featured within the weekend's top to-do activities.



LIMELIGHT - 5 + 24 JULY 2021  
Interview with Kate O'Hara, Artistic Director, Pop Up North Queensland (PUNQ) about the program announcement.



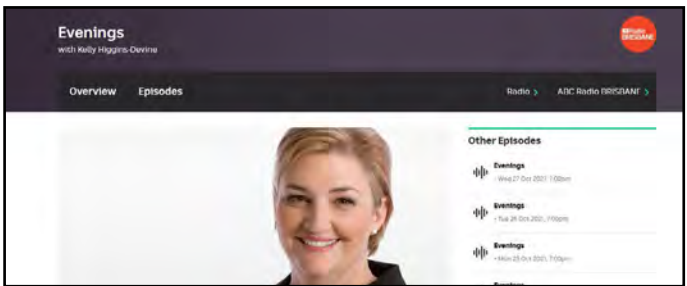
ARTSHUB - 2 JULY 2021  
Northern Queensland Arts Festival's optimistic despite state's partial lockdown.



TOWNSVILLE EYE - 10 APRIL 2021  
Exhibition featured within the weekend's top to-do activities.



TOWNSVILLE EYE - 13 FEBRUARY 2021  
Exhibition featured within the weekend's top to-do activities.



ABC BRISBANE - 6 JULY 2021  
*Evenings with Kelly Higgins Devine*  
Interview with Kyle Page, Artistic Director of Dancenorth Australia, on involvement in the PUNQ Festival and program announcement.



THE SUNDAY MAIL + THE COURIER-MAIL - 18 JULY 2021  
Event listing x 2: Things to do at PUNQ.



TOWNSVILLE BULLETIN - 13 NOVEMBER 2021  
*Elizabeth Silvester* - exhibition feature article.



KOORI MAIL - 25 AUGUST 2021  
*Alf Wilson* - PUNQ feature with opening night event images.



# STATISTICS & KPOs

## REACH

1,060,479	Overall attendance, participation, and reach
59,676	Exhibition visits
997,663	PUNQ festival reach
78,095	Umbrella website pageviews

## QUALITY

94%	Participants rated our programs as good or excellent
92%	Attendees say they would come to something like this again

## IMPACT

\$215,516	Payments to artists total
36%	Exhibitions include First Nations artists
97%	Visitors agree that Umbrella is important to the Townsville CBD

## VIABILITY

22%	Earned income
28%	Reserves ratio (Benchmark 25%)
\$281,869	Non-government income
42	Volunteers
1,955	Volunteer hours

# OUR PEOPLE

## BOARD

CHAIRPERSON	Ann Roebuck (until April); Alan Carpenter (from April; prior Vice Chair)
VICE CHAIR	Sarah Sullivan (from April; prior member)
SECRETARY	Michael Pope
TREASURER	Brian Tucker CPA
MEMBER	Stephen Naylor
MEMBER	Lydia Rigano
MEMBER	Sheree Kinlyside
MEMBER	Susan Peters Nampitjin
MEMBER	Aaron Ashley

## STAFF

DIRECTOR	Kate O’Hara
BUSINESS MANAGER	Alan Marlowe
GALLERY MANAGER	Daniel Qualischefski
PUBLIC PROGRAMS & RETAIL ASSISTANT	Bronte Perry (until May); Tienielle Edmondson (May – December)
PUNQ FESTIVAL COORDINATOR	Pierce Eldridge
PUNQ FESTIVAL ADMINISTRATOR	Amanda Galea
CASUAL STAFF	Amy Bishop, Sonia Ward & Erin Ricardo
RASN OFFICER	Madonna Davies (until July)

## VOLUNTEERS

MAKERSPACE FACILITATORS	Lynn Scott-Cumming & Margaret Robertson
WORK EXPERIENCE STUDENTS	Lacey Watson (Ryan Catholic College) Nykee Kynuna (Burdekin Catholic High School)
VOLUNTEERS	Regina Andreassen, Amelie Bakewell, Ann Bartholomeusz, Jasmine Blackman, Nichola Borellini, Sharron Condren, Belen Diaz, Margot Douglas, Yvonne Dutton, Tienielle Edmondson, Pierce Eldridge, Marion Gaemers, Evie Hanlon, Althea Harding, Kaz Hauser, Sandi Hook, Jan Hynes, Nicola Inskip, Jemima Krzyzanski, Nykee Kynuna, Gail Mabo, Lynette Marlowe, Alison McDonald, Michelle McGuinn, Sascha Millard, Wren Moore, Alison Nicholas, Kate Osborne, Chantal Oxenham, Gail Pearson, Margaret Robertson, Poppy Schembri, Lynn Scott-Cumming, Isabella Shatte, Jonathan Stigter, Chloe Turner, Katya Venter, Katya Venter, Amanda Ward, Graham Ward, Lacey Watson, Nekina Whap, and Karen Williams.



# UMBRELLA PARTNERSHIPS

## GOVERNMENT PARTNERS

Arts Queensland  
Townsville City Council  
Australian Government Department of Infrastructure,  
Transport, Regional Development and Communications



## CORPORATE PARTNERS

Bamford Medical  
Fulham Consulting  
Crystal Clear PR  
Townsville Bulletin  
Grand Hotel  
North Australian Festival of Arts (NAFA)



## PROJECT PARTNERS

LEGACY: REFLECTIONS ON MABO  
Museums & Galleries Queensland  
  
TRANSITIONS & YOUNG INDIGENOUS PRINTMAKERS  
Townsville City Galleries (Townsville City Council)  
  
PRINTMAKERS RESIDENCY PROGRAM  
PressNorth Printmakers  
  
UMBRELLA MEMBERS EXHIBITION  
Bamford Medical  
Al Green

## COMMUNITY PARTNERS

CREATIVE KIDS  
Townsville Family Life  
  
TOWNSVILLE EXHIBITION VENUES  
Hoi Polloi Cafe  
Donna Bionda  
Townsville Bulletin  
Grand Hotel Townsville  
  
EMERGING FIRST NATIONS EXHIBITIONS  
Big Eye Arts & Cultural Centre  
Girringun Aboriginal Art Centre  
Mike Carney Creative Industries Centre

## DONORS

EXCELLENCE AMBASSADOR \$2,500+	Brian Tucker	GALLERY FRIEND Up to \$499	Aldona Nunez Alison Nicholas Allyson Becker Althea Harding Anna Borzi Anneke Silver Carla Roebuck Catherine Heferen Gerard Marano Helen Carnaby Jan Hynes Jo Lankester Kerry McIlroy Liz Richards Lynette Marlowe Margot Laver Miles Allen Rhonda Payne Richard Gillespie Rowena Hallows Sandi Guy Shirley Sill Sylvia Ditchburn Trevor Zabow Trish Haupt Zuni Drake
INNOVATION DRIVER \$1,000 - \$2,499	Dinie Gamers Lynn Schwarzkopf Rolf Petherbridge & Phil Stevenson Anonymous		
COMMUNITY CHAMPION \$500 - \$999	Professor Stephen Naylor & Marg Naylor Adrian & Janine Gabrielli Al Green Ann Roebuck		

# PUNQ PARTNERSHIPS

PUNQ 2021 has been assisted by the Australian Government through Australia Council for the Arts, and is supported by the Queensland Government through Arts Queensland, Visit Queensland, Australia and Visit Townsville North Queensland for Tourism and Events Queensland. It features on the It's Live! in Queensland events calendar. Townsville City Council is also proud to support the Pop Up North Queensland under their Community Grants Program.

## OFFICIAL PARTNER EVENTS



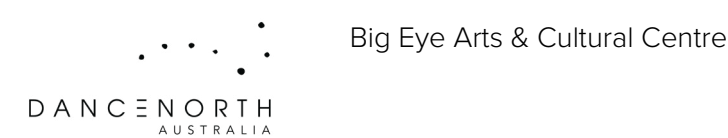
## PRINCIPAL PARTNERS



## SPONSORS



## COMMISSIONING PARTNERS





# TREASURER’S REPORT



Umbrella Studio Association Inc. (Umbrella) ended the year with a surplus of \$5,473. We had a budgeted surplus of \$2,767, so our performance was better than expected. In 2020 we received Covid-related Government support, which helped us to achieve a higher surplus of \$16,499. However, without that support, the 2020 result would have been a deficit due to the effect of Covid on operations. Considering this, the surplus in 2021 is a great result although lower than 2020, as Umbrella was still operating in a Covid-affected environment with less Government stimulus.

Total income increased from \$584,239 (\$493,341 excluding Covid support) to \$843,456 (\$805,571 excluding Covid support). The major contributions to that increase were comprised of Arts Queensland PUNQ Festival and other project funding. Other increases included income from Workshops (\$23,872, last year \$10,061), Consultancies (\$68,186, \$15,615) and increased income from sales, venue hire and studio rentals. Perhaps the most satisfying aspect of the Income and Expenditure statement was the increase in art sales, from \$28,761 to \$52,324 and the corresponding increase in payments to artists for art sales, from \$18,451 to \$31,394. Our plans to further the promotion and sales of FNQ artists will see continued growth here.

Expenses increased from \$567,740 to \$837,983 as expected due the Festival- related expenses, including such items as Artist Fees (\$133,008 compared to \$19,224 in 2020) and Wages and Salaries (\$292,986 - \$187,577 in 2020) and other production related costs. There was also increased expenditure on such expenses as website development, seen as an investment in the support of future and ongoing activities. Generally, Operational costs were closely monitored during the year, given the continuing uncertainty surrounding the effects of Covid that might arise. Payments to artists for art sales, shop sales, artist fees, performance fees, and workshop facilitator fees came to \$215,516 making 2021 one of our most significant years in terms of income creation for artists.

Umbrella’s Balance Sheet shows an increase in Net Assets from \$249,581 to \$255,054 and a slight increase in our cash surplus from \$233,258 to \$236,831; the latter represents 28% of our annual expenditure (and much higher if project related expenses are excluded) and compares favourably to the 20% - 25% benchmark. We have ended the year in a sound financial position and are well placed to face 2022.

Thanks to Kate and Alan for their management of the financial affairs, and to all staff for their unfailing dedication and devotion to Umbrella.

BRIAN TUCKER  
Treasurer

## UMBRELLA STUDIO ASSOCIATION INC. INCOME AND EXPENDITURE STATEMENT For the year ended 31 December 2021

	2021 \$	2020 \$
<b>Income</b>		
<b>Grants - Federal and State</b>	<b>533,459.23</b>	<b>327,684.18</b>
Arts Queensland - Recurrent	150,000.00	150,000.00
VACS	54,999.96	55,000.00
Arts Queensland - Projects	249,993.00	4,468.00
Australia Council	23,377.00	5,000.00
Commonwealth Other	8,203.54	0.00
Other QLD Gov Grant	10,000.00	22,318.18
Government Stimulus	36,885.73	90,898.00
<b>Grants - Local Govt</b>	<b>59,522.00</b>	<b>20,000.00</b>
RADF Grant	0.00	10,000.00
Townsville City Council	59,522.00	10,000.00
<b>Earned Income</b>	<b>190,460.81</b>	<b>97,013.62</b>
Art Sales	52,324.18	28,761.85
Membership Registrations	7,031.65	8,472.02
Entry Fees	568.25	2,545.69
Workshop Fees	23,872.74	10,061.87
Consultancy Fees	68,186.60	15,615.36
Freight	860.92	850.38
Framing Fees	863.64	354.54
Bar Sales	3,649.09	1,986.36
Shop Sales	24,743.20	23,777.54
Rental Artist Studio	4,113.28	2,049.83
Venue Hire Fees	4,247.26	2,538.18
<b>Private Sector Income</b>	<b>91,066.33</b>	<b>115,537.27</b>
Gifts and Donations	12,535.04	6,458.70
Fundraising	2,351.82	3,960.61
Sponsorship - Cash	13,778.45	6,000.00
Philanthropic	0.00	20,000.00
Donations - Non Cash	62,401.02	59,100.69
Sponsorship - Non Cash	0.00	20,017.27
<b>Other Income</b>	<b>342.70</b>	<b>24,004.56</b>
Insurance Recoveries	0.00	23,053.08
Interest received	342.70	951.48
<b>Total Income</b>	<b>874,851.07</b>	<b>584,239.63</b>



UMBRELLA STUDIO ASSOCIATION INC.  
**INCOME AND EXPENDITURE STATEMENT**  
For the year ended 31 December 2021

	2021 \$	2020 \$
<b>Expenses</b>		
<b>Salaries, Wages, Fees</b>	<b>514,334.27</b>	<b>265,614.60</b>
Consultancy Fees	4,102.54	16,500.00
Artist Fees	133,008.07	19,224.11
Artwork & Design Fees	10,000.00	0.00
Modelling Fees	668.18	365.45
Performer's Fees/Entertainment	22,180.50	0.00
Workshop Facilitator Fees	13,907.09	6,483.55
Wages & Salaries	292,986.66	187,577.45
Superannuation	28,503.02	17,738.48
Annual Leave Adjust Expense	3,304.06	3,704.54
Sick Leave Adjust Expense	95.46	3,153.39
Long Service Leave Adjust Exp	706.76	8,861.70
Employment Taxes	3,094.00	0.00
Workers Compensation	1,421.11	1,114.96
Professional Development Costs	356.82	890.97
<b>Program Production</b>	<b>95,685.01</b>	<b>44,120.10</b>
Materials - Exhibitions & Proj	10,614.19	1,301.48
Equipment Hire	476.42	0.00
Exhibition Hire Fees	5,000.00	0.00
Exhibition Signage	2,230.00	1,045.00
Framing costs	500.00	163.63
Venue Hire Fees	13,114.09	0.00
Freight	1,421.78	789.18
Travel & Accommodation	5,134.94	2,735.80
Materials - Studio & Workshop	4,107.98	2,418.46
Bar Purchases	1,075.05	879.57
Catering	3,226.48	1,019.21
Cost of Fundraising	2,363.45	309.09
Merchandise/Cost of Sales	15,026.12	15,007.39
Cost of art sales	31,394.51	18,451.29
<b>Marketing and Business Development</b>	<b>76,502.05</b>	<b>64,099.53</b>
Printing	7,965.18	36,570.86
Advertising & Promotions	35,945.90	4,183.71
Web Development	21,476.66	711.38
Documentation	6,463.58	374.49
Sponsorship - Non Cash	0.00	20,017.27
Donations Non Cash	4,000.00	1,920.00
Community Support	650.73	321.82

UMBRELLA STUDIO ASSOCIATION INC.  
**INCOME AND EXPENDITURE STATEMENT**  
For the year ended 31 December 2021

	2021 \$	2020 \$
<b>Expenses (continued)</b>		
<b>Infrastructure Costs</b>	<b>182,856.11</b>	<b>193,906.47</b>
Rent	114,474.69	113,399.95
Repairs & Maintenance	12,543.85	8,887.72
Electricity/Gas	12,842.12	11,716.74
Telephone/Internet	1,741.17	1,160.71
Computer Expenses	9,291.22	2,797.72
Postage	929.44	1,940.79
Photocopier	2,756.84	2,195.90
Office Amenities	1,204.21	1,002.52
Stationery	764.37	760.84
Machinery & Equipment	4,967.41	8,281.62
Security	1,046.96	591.42
Insurance - General	6,350.33	7,276.91
Insurance - Volunteers	286.83	275.84
Accounting Fees	737.40	708.50
Audit & Governance Fees	1,980.00	2,006.60
Bank Charges & Fees	1,644.68	1,554.38
Fees & Permits	57.60	256.25
Subscriptions, Memberships	1,917.99	1,552.36
Depreciation Expense	7,319.00	9,726.00
Loss by Theft/Breakage	0.00	17,813.70
<b>Total Expenses</b>	<b>869,377.44</b>	<b>567,740.70</b>
<b>Operating Profit</b>	<b>5,473.63</b>	<b>16,498.93</b>
<b>Other Income</b>		
Auspiced Grant Income	4,036.48	6,356.20
<b>Other Expenses</b>		
Auspiced Grant Exp	4,036.48	6,356.20
<b>Net Profit/(Loss)</b>	<b>5,473.63</b>	<b>16,498.93</b>



UMBRELLA STUDIO ASSOCIATION INC.  
**DETAILED STATEMENT OF FINANCIAL POSITION**  
as at 31 December 2021

	2021 \$	2020 \$
<b>Assets</b>		
<b>Current Assets</b>		
Cash On Hand		
Cheque Account	75,597.26	22,272.60
Donations Account	10,497.01	7,922.08
Term Deposit	100,336.55	100,316.81
Debit Cards	9,325.19	4,692.98
Grants Account	8,374.61	0.00
Business Online Saver Account	402,720.50	171,580.28
Undeposited Receipts	333.00	53.00
Total Cash On Hand	607,184.12	306,837.75
Trade Debtors	44,811.15	255,920.70
Total Current Assets	651,995.27	562,758.45
<b>Property &amp; Equipment</b>		
Equipment		
Equipment at Cost	72,160.70	63,174.34
Equipment Accum Depreciation	(55,770.80)	(49,083.80)
Computer Equipment	31,938.78	31,938.78
Computer Accum Depreciation	(30,972.00)	(30,340.00)
Stock on hand	866.41	634.56
Total Property & Equipment	18,223.09	16,323.88
<b>Total Assets</b>	<b>670,218.36</b>	<b>579,082.33</b>

UMBRELLA STUDIO ASSOCIATION INC.  
**DETAILED STATEMENT OF FINANCIAL POSITION**  
as at 31 December 2021

	2021 \$	2020 \$
<b>Liabilities</b>		
<b>Current Liabilities</b>		
Unclaimed Gift Cards	500.00	50.00
Artist & Other Funds Held	6,205.98	2,297.64
Unexpired Grants	301,907.50	224,994.00
Provisions for Projects	13,000.00	20,415.00
Unexpired Auspice Grants	1,590.48	4,626.96
Total Current Liabilities	323,203.96	252,383.60
GST Liability		
GST Collected	2,937.21	22,166.24
GST Paid	(394.61)	7.55
BAS Rounding A/C	8.85	8.64
Total GST Liability	2,551.45	22,182.43
Creditor Accounts Payable	51,882.24	19,745.81
Payroll Liabilities		
Provision for Annual Leave	18,783.38	15,479.32
Provision for Long Service Lve	9,568.46	8,861.70
Provision for Sick Leave	7,997.01	7,901.55
Total Provisions	36,348.85	32,242.57
PAYG Withholding Tax	(0.36)	(0.36)
Superannuation Liability	1,177.45	2,947.14
Total Payroll Liabilities	37,525.94	35,189.35
<b>Total Liabilities</b>	<b>415,163.59</b>	<b>329,501.19</b>
<b>Net Assets</b>	<b>255,054.77</b>	<b>249,581.14</b>
<b>Equity</b>		
Member's Equity		
Member's Funds	4,780.53	4,780.53
Total Member's Equity	4,780.53	4,780.53
Prior Year Adjustment	2,279.88	2,279.88
Retained Earnings	242,520.73	226,021.80
Current Year Earnings	5,473.63	16,498.93
<b>Total Equity</b>	<b>255,054.77</b>	<b>249,581.14</b>



UMBRELLA STUDIO ASSOCIATION INC.  
**NOTES TO THE FINANCIAL STATEMENTS**  
**For the year ended 31 December 2021**

**Note 1: Statement of Significant Accounting Policies**

This financial report is a special purpose financial report prepared in order to satisfy the financial reporting requirements of the Associations Incorporations Act. The committee has determined that the association is not a reporting entity. The financial report has been prepared on an accruals basis and is based on historic costs and does not take into account changing money values, or except where specifically stated, current valuations of non-current assets. The following significant accounting policies, which are consistent with the previous period unless otherwise stated, have been adopted in the preparation of this financial report.

**A) CASH AND CASH EQUIVALENTS**

Cash and cash equivalents include cash on hand, deposits held at call with banks, and other short-term highly liquid investments.

**B) REVENUE AND OTHER INCOME**

Grant revenue is recognised in the income statement when it is controlled. When there are conditions attached to grant revenue relating to the use of those grants for specific purposes it is recognised in the Detailed Statement of Financial Position as a liability until such conditions are met or services provided. Interest revenue is recognised when received. Sponsorship, donation and other income is recognised when the entity obtains control over the funds, which is generally at the time of receipt.

**C) TAXATION**

As the incorporated association is a charitable institution in terms of subsection 50-5 of the Income Tax Assessment Act 1997, as amended, it is exempt from paying income tax.

**D) FIXED ASSETS**

Property improvements and plant and equipment are carried at cost less, where applicable, any accumulated depreciation. The depreciable amount of all fixed assets are depreciated over the useful lives of the assets to the association commencing from the time the asset is held ready for use.

**E) PROVISIONS**

Provisions are recognised when the association has a legal or constructive obligation, as a result of past events, for which it is probable that an outflow of economic benefits will result and that outflow can be reasonably measured. Provisions are measured at the best estimate of the amounts required to settle the obligation at the end of the reporting period.

**F) TRADE AND OTHER PAYABLES**

Trade and other payables represent the liability outstanding at the end of the reporting period for goods and services received by the association during the reporting period, which remain unpaid. The balance is recognised as a current liability with the amounts normally paid within 30 days of recognition of the liability.

**G) GOODS AND SERVICES TAX**

Revenue, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Tax Office. In these circumstances, the GST is recognised as part of the cost of acquisition of the asset or as part of an item of the expense. Receivables and payables in the assets and liabilities statement are shown inclusive of GST.

**H) MORTGAGES, CHARGES AND SECURITIES**

The association has no mortgages, charges or securities that affect any of the association's property at the close of the financial year.

**I) CONTINGENT LIABILITIES**

The association has no contingent liabilities as at 31 December 2021.

**J) COMMITMENTS**

The association has no commitments for expenditure as at 31 December 2021.

**K) GOING CONCERN AND COVID-19**

Management has considered the consequences of COVID-19 and other events and conditions and it has determined that they do not create a material uncertainty that casts significant doubt upon the association's ability to continue as a going concern.

**STATEMENT BY MEMBERS OF COMMITTEE**  
**For the year ended 31 December 2021**


The Committee has determined that the association is not a reporting entity and that this special purpose financial report should be prepared in accordance with the accounting policies outlined in Note 1 to the financial statements.

**In the opinion of the Committee the Income and Expenditure Statement, Statement of Financial Position and Notes to the Financial Statements:**

1. Present fairly the financial position of UMBRELLA STUDIO ASSOCIATION INC as at 31 December 2021 and its performance for the year ended on that date.
2. At the date of this statement, there are reasonable grounds to believe that the association will be able to pay its debts as and when they fall due.

The Committee is responsible for the reliability, accuracy, and completeness of the accounting records and the disclosure of all material and relevant information. This statement is made in accordance with a resolution of the Committee and is signed for and on behalf of the Committee by:

  
ALAN CARPENTER, Chairperson

  
BRIAN TUCKER, Treasurer

UMBRELLA STUDIO ASSOCIATION INC.  
**INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS**

**Opinion**

We have audited the financial report of Umbrella Studio Association Inc (the association), which comprises the Statement by Members of the Committee, Income and Expenditure Statement, Detailed Statement of Financial Position as at 31 December 2021, a summary of significant accounting policies and the certification by members of the committee on the annual statements giving a true and fair view of the financial position and performance of the association.

In our opinion, the accompanying financial report presents fairly, in all material respects, the financial position of the association as at 31 December 2020 and of its financial performance for the year then ended in accordance with the accounting policies described in Note 1 to the financial statements and the requirements of the Associations Incorporation Act 1991.

**Basis for Opinion**

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Report section of our report. We are independent of the association in accordance with the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 Code of Ethics for Professional Accountants (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our ethical responsibilities in accordance with the Code. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

**Emphasis of Matter – Basis of Accounting**

We draw attention to Note 1 to the financial report, which describes the basis of accounting. The financial report has been prepared to assist the association to meet the requirements of Associations Incorporation Act 1991. As a result, the financial report may not be suitable for another purpose. Our opinion is not modified in respect of this matter.

**Responsibilities of the Committee for the Financial Report**

The committee is responsible for the preparation and fair presentation of the financial report in accordance with the financial reporting requirements of the Associations Incorporation Act 1991 and for such internal control as the committee determines is necessary to enable the preparation and fair presentation of a financial report that is free from material misstatement, whether due to fraud or error. In preparing the financial report, the committee is responsible for assessing the association's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the committee either intends to liquidate the association or to cease operations, or has no realistic alternative but to do so.

**Auditor's Responsibilities for the Audit of the Financial Report**

Our objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report.

**As part of an audit in accordance with Australian Auditing Standards, we exercise professional judgement and maintain professional scepticism throughout the audit. We also:**

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit 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 association's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the committee.
- Conclude on the appropriateness of the committee's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the association's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the association to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

We communicate with the committee regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.



ROD PARKER, Director  
Rod Parker and Associates Pty Ltd, Chartered Accountant  
Unit 2/35 Fleming Street Aitkenvale QLD 4814  
21 April 2022



