



CITY OF HOBART ART PRIZE  
**OPTIONS PAPER**

PREPARED FOR: City of Hobart

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# PART 1 :

## INTRODUCTION

## 1.1 Brief History of City of Hobart Art Prize

The City of Hobart has funded, managed and staged the City of Hobart Art Prize for the past 27 years. The Prize has been open to two mediums per year free of curatorial theme, in 2015 the categories were Ceramics and Drawing. There were two acquisitive City of Hobart Art Prizes worth \$15,000 each, and a People's Choice Award valued at \$1,000.

In addition to the approximately \$100,000 budget for the City of Hobart Art Prize, the City provides a range of Cultural Grants across the arts sector. These grants have been operating since October 2015 and amount to approximately \$200,000 annually.

## 1.2 Background to the Review

In 2015 the Tasmanian Museum and Art Gallery [TMAG] which has hosted the Prize in recent years, indicated that the venue was unavailable for the 2016 exhibition. This gap year in the Art Prize program meant there was an opportunity to conduct a much needed review into the state of the Art Prize. The review was considered necessary as the program has evolved and grown over twenty seven years without investigation or review into its effectiveness as a cultural program. With the introduction of the City of Hobart Cultural Strategy in 2012 it has become pertinent to assess areas within the Cultural Programs to measure their effectiveness against the aims of the strategy. Remodelling the Art Prize could, for example, enable greater alignment with *Creative Hobart* by supporting a wider range of cultural activities including writing, music, and performing arts, as well as encouraging emerging and new artists to participate in the Prize.

Given this context, in 2016 the Council resolved to not stage a City of Hobart Art Prize and instead worked with the University of Tasmania [UTAS] to develop an exhibition and design award to commemorate the 150<sup>th</sup> anniversary of Hobart's Town Hall. The findings from this review, combined with community consultation feedback, will inform how the Prize will proceed in the future.

At the Council meeting held on 21 March 2016 it was resolved *inter alia* that:

*"The Council endorse a review of the City of Hobart Art Prize, including detailed research and community engagement to determine potential new models for the Art Prize to align with the Creative Hobart Strategy"*

## 1.3 The Review Objectives:

The review proposition is that the City of Hobart wishes to achieve the best possible outcomes for the cultural life of its community from its currently available cultural development resources.

### Objectives

The objective of this review is to consider opportunities for a revised model for the City of Hobart Art Prize more in alignment with *Creative Hobart*. In this context, the review will:

- *Critique, review and evaluate the City of Hobart's current art prize, specifically evaluating its continuing suitability, relevance and responsiveness to identified sector and community needs;*
- *Define the most effective model for the Council to support the local cultural sector through the provision of a prize or alternative program;*
- *Identify the opportunities for key strategic partnerships between the Council and key cultural sector providers and producers, the community, local governments, the State Government and the private sector;*
- *Maximise the potential of the Council's human and other resources (including venues and grants) to achieve the best possible arts and cultural development outcomes for Hobart; and*
- *Support the implementation of, and best alignment with, existing Council strategies, including: the Creative Hobart Strategy, Capital City Strategic Plan 2015 - 2025, Public Art Strategy, and the Social Inclusion Strategy.*

### The Key Review Question:

The key question to be answered by the review is:

Are the current financial and human resources allocated to the City of Hobart Art Prize achieving beneficial public good outcomes for the City and its community in line with the Creative Hobart Strategy?

# PART 2:

## EXECUTIVE SUMMARY

## 2.1 Scope of Consultation & Research

The review included reviewing the costs and management processes associated with the provision of the Art Prize; the statistics relating to the participation of artists; and of visitors to the Art Prize exhibition. In addition a range of consultation opportunities were provided to gather people's perceptions of the value of the Art Prize and to identify opportunities for the future of the Art Prize.

Note: Any data and statistics, other than the online survey, included in this review have been provided to the Consultant by the City of Hobart as the scope of work did not allow for primary research of that nature.

These consultation opportunities were:

### 2.1.1 Arts Industry Round Tables

A series of Round Tables were held with representatives from across the arts sector, including a session with representatives of TMAG and a dedicated visual arts session for individuals who had specific concerns about the future of the Art Prize.

### 2.1.2 Online Survey

An online survey enabled interested individuals to respond to a series of relevant questions and to express their opinions regarding the strengths and weaknesses of the Art Prize. In total 311 people responded to the survey.

### 2.1.3 Public Forums

Two open Forums were held and attended by approximately 65 members of the public. At both sessions there was a strong representation from the visual arts sector.

### 2.1.4 Written Submissions

A number of written submissions were received, including two from the National Association for the Visual Arts [NAVA]. The submissions have been included in Part 5: Supporting Documents section of this report.

### 2.1.5 Consultation Outcomes

It is clear from the consultation process that there is a passionate group of primarily visual artists within the cultural sector who have a strong attachment to the Art Prize. They firmly believe that it is of a very high national standard that brings a national focus and prestige to Hobart and there are those 'art lovers' within the Hobart community who are enthusiastic visitors to the Art Prize each year and find it an enriching experience.

In an October 2016 submission from the National Association for the Visual Arts [NAVA] they state that:

*We have been told that Tasmanian based winners and participants have affirmed that the opportunity was transformational in the development and profiling of their professional practice. Visual arts audiences and critics have been proud of the fact that, while the quality of the exhibitions sometimes varied, the exhibition gave an important national platform for the visual arts in what is otherwise not an overcrowded space.*

However, there is also a strong range of alternative views about the value of the Art Prize and its contribution to the cultural life of the City; and also from an equity perspective, there are those within Hobart's cultural sector who see the Art Prize as elitist and only meeting the needs of one area of art practice.

In his written submission, Professor Kit Wise, Head of the Tasmanian College of the Arts, states that:

*I understand there has been concern raised by a vocal group within the wider artistic community. They do not represent the majority and my impression is that their concerns are shortsighted, based primarily on a fear that:*

- The funding will be withdrawn
- The funding may be redeployed from the visual arts to other art forms
- That a clear alternative model hasn't been identified

*I urge the City of Hobart to address these concerns, but not by stepping back from the work initiated. Change is always a difficult process as is well recognized, and clear communication a key challenge. However, the role of leadership is to work through these issues, responsibly, thoughtfully and with determination.*

## 2.2 Cultural Value & the Art Prize

Obviously evaluating the value of cultural activity is a complex question, it is not just about how many people see it or how much money it generates. Indeed, we need to consider cultural activities from the perspective of its 'Intrinsic Value', 'Instrumental Value' and 'Institutional Value'.

**2.2.1 Intrinsic Value:** relates to the value of culture to individuals such as the capacity and potential of culture to affect us. It therefore centres on how experiencing art and culture affects us in an emotional sense. From the perspective of the Art Prize consultation, we have heard that the event has considerable intrinsic value for a section of the arts community and they are therefore strongly resisting any changes. It is also clearly of intrinsic value to the exhibiting artists and too many of the thousands of visitors who see the works.

**2.2.2 Instrumental Value:** relates to the contribution that culture makes to specific economic and social outcomes or policy goals, such as creating employment, attracting tourism, or benefiting health and wellbeing. In this context, it specifically relates to the contribution of the Art Prize to the Creative Hobart objectives and the evidence suggests the adherence to Council's Cultural Strategy is limited in its current form.

**2.2.3 Institutional Value:** relates to the value that society collectively places on culture, now and for future generations. Institutional value is therefore rooted in the ethos of public service and public good. There is little to suggest that the Art Prize in its current form can achieve public good outcomes such as creating trust and mutual respect among citizens, enhancing the public realm, and providing a context for sociability and the enjoyment of shared experiences.

## 2.3 The Three Narratives

Three different lines of thought have emerged from the research and consultation and the following narratives attempt to encapsulate these findings. The narratives are:

**2.3.1 TO RETAIN:** This relates to retaining the art prize in its current format.

Throughout the review there has been a vocal cohort, especially within the visual art lobby that has expressed a strong commitment to the retention of the City of Hobart Art Prize in its current form and believe it to be an important event on the national awards calendar.

*Retain the Art Prize as a national Art Prize that encourages excellence in the fields of visual arts, craft and design. Work harder to brand the exhibition and draw new audiences into the TMAG – a high profile gallery platform. The more people in the community who see the work, the broader its critical, conceptual and aesthetic reach. We need this national platform to celebrate excellence in the arts, both in Tasmania and across Australia. Hobart is perfectly placed as a new hub of creative tourism in Australia to embolden its city with the best visual artwork in the country and this is what I believe the current Art Prize model does so well. [Survey respondent]*

**The argument for retaining the Art Prize in its current form, includes:**

- The support for retaining the Art Prize in its current form has come primarily from those in the visual arts sector through responses to the survey [38%] and vocal positions presented at the two public forums
- It has been stated that to open the Art Prize up to a wider range of art practices would dilute the current strength of its visual art focus
- It is suggested that the Art Prize is an important event for Hobart and showcases high quality national artwork that helps to stimulate debate and lift local standards
- It is further suggested that the Art Prize is an important fixture in the National calendar of art award events

**The background data associate with the Retain position:**

- Since the establishment of the City of Hobart Art Prize there has been considerable growth in the number of art prizes and related awards across Tasmania and Australia, many provided by Local Government
- The prize of \$15,000 for each artist is significant at a Local Government level, but is not high compared with many major mainland art awards or indeed the recently announced Hadleys \$100,000 landscape prize.

- Over the last 3 years 1010 artists have submitted entries to the Art Prize, of these 145 were selected for the exhibition. Of the 145 artists exhibited 27% were Tasmanian artists and the remaining 73% were from interstate
- Over the last 3 years 5 prizes were awarded, of which 2 were awarded to Tasmanian artists, which amounts to \$45,000 of the \$90,000 total prize money
- The 2015 visitor statistics provided by TMAG show that 64,213 people visited TMAG and of these, an estimated 19,897 visited the Art Prize

## 2.3.2 TO REVISE: Continue to present an art prize, but not CHAP in its current form.

The review heard from the broader arts perspective suggests that the Art Prize has some value, but needs to be revised to either provide greater opportunities for local artists, especially young and emerging artists, and or to open the prize up to a wider range of arts practice.

*... it is a very traditional prize-based competitive model that limits excellence in submissions; works are acquired but the prize monies do not always cover the actual market value of the work; the collection is not promoted or shown to benefit both artists and audiences. It was also felt that the prize is not marketed adequately, either locally or nationally and that the identity is confused. Further to this, there were issues raised in regard to the quality of presentation and installation of the works for exhibition. [NAVA submission 04/11/16]*

TMAG has indicated that it would be interested in exploring options for a revised format, which potentially incorporated some of the NAVA suggestions.

*Moving to a prize which focused on a group of artists selected by a curator would enable budget to be devoted to participation fees rather than prize money and for artists to choose to make new work for the show in some circumstances. It would also allow a move away from an acquisitive prize, but still permit organisations such as TMAG to acquire from the show once hung, following normal acquisition channels. [TMAG submission 28/11/16]*

### The argument for the revise position, includes:

- There was limited support from the survey respondents [15%] to the idea of retaining the Art Prize in a revised format such as opening it up to all areas of cultural practice, e.g. performance, music and literature. The Art Prize is seen by art sectors other than the visual arts as an elitist and expensive use of limited cultural development funding and therefore if it is to be retained it should become more inclusive and opened up to a wider range of art practices. For example the Melbourne Prize is awarded to visual art, music and literature on a revolving basis.
- That the City of Hobart and local artists are not getting value for money as the majority of artists exhibited are from interstate. Indeed, as the Art Prize attracts established artists, it does not provide opportunities for career development of young and emerging artists.
- It has been suggested that the current model is expensive to manage and stage, especially due to the national focus and that the City of Hobart would achieve better value for money by outsourcing the Art Prize to an arts organisation and or staging the exhibition at the Salamanca Art Centre or Contemporary Art Tasmania for example.
- That to align with Creative Hobart strategy a revised art prize could engage a wider range of artists and venues across the City. For example the South Australian Living Artists [SALA] event provides a platform for artists across the city and state to stage exhibitions at the same time, thus creating a critical mass of visual art that attracts many thousands of people, generates a large volume of sales and contributes to the local economy through indirect economic impacts.

## 2.3.4 TO REPLACE: Explore alternative options to a formal art prize model

During the review we heard from the participants that the notion of art prizes is outdated and it does not make a significant contribution to the growth and vitality of Hobart's cultural sector and, therefore, should be replaced with a new funding model that is more equitable and supports the development of local talent, especially young and emerging artists.

*Given the majority of the prize money goes to non-Tasmanian artists; that there are multiple alternative opportunities for the broader community to see outstanding artworks in Hobart; and that the costs*



*associated with the prize are both considerable, and poorly aligned with the strategic direction of TMAG, I embrace the opportunity to consider alternative models.* [Professor Kit Wise, Director and Head of School, Tasmanian College of the Arts]

**The argument for developing a non-prize model, includes:**

- A majority of survey respondents [47%] were in favour of utilising the Art Prize budget to support artists through funding for professional development activities and or supporting individual artists and cultural/arts organisations through project grants. Greater professional development opportunities for artists in the visual arts and other art forms could be achieved with the Art Prize budget through initiatives such as fellowships, residencies and projects with a Hobart focus. For example the City of Brisbane has the Lord Mayor's Young and Emerging Artists Fellowship that supports artists between the ages of 17 to 30.
- It has been suggested that allocating the Art Prize funds to the City's cultural grants pool would have significant benefits to both local arts organisations and individual artists.
- Taking a more strategic approach to the allocation the \$100,000 budget for initiatives that would help the City to deliver on its Creative Hobart objectives could also be targeted to ensure direct benefit to Hobart artists and arts organisations. For example, to develop art activities that focus on issues relating to critical urban issues and achieving institutional value outcomes. There are an increasing number of cities in Europe and the US developing such initiatives and the written submission from artist Lucy Bleach, see Part 4, who proposes a residency program that positions the city as a "site of creative thought, speculative experimentation and art production".

# PART 3: THE FINDINGS

## 3.1 REVIEW OF DATA AND STATISTICS

### 3.1.1 PROVISION DATA

The City of Hobart's annual provision includes:

- \$100,550 budget, of which:
  - \$ 69,550 cost to stage the event
  - \$ 31,000 in prize money

There is also a \$40 entry fee, which in 2015 generated \$9,413 in income

The annual provision can be broken down into the following categories:

\$23,096 – Council staff labour & on costs

\$12,286 – Prize installation costs

\$11,000 – TMAG exhibition production (partial costs such as construction, transportation of showcases, marketing such as site banners & additional staffing)

\$ 4,737 - Travel expenses for judges

\$13,522 – Marketing & Printing

\$ 4,909 – Catering

**\$69,550 - Total**

In addition, TMAG estimates the value of their in-kind support at \$ 44,000.00, which covers installation, de-installation, invigilation, curatorial tasks, public programming, conservation, graphic design and coordination.

### 3.1.2 PARTICIPATION STATISTICS

The following data and statistics provide a detailed analysis of both the participation of artists as 'exhibitors & prize Winners' and participation of the public through visits to the TMAG exhibition.

<b>Number of selected artists &amp; submissions – breakdown by state</b>										
<b>YEAR</b>	<b>SUBMISSIONS</b>	<b>SELECTED</b>	<b>TAS</b>	<b>WA</b>	<b>VIC</b>	<b>SA</b>	<b>NSW</b>	<b>QLD</b>	<b>ACT</b>	<b>NT</b>
2013	490	34	13	1	12	3	2	1	0	2
2014	260	55	9	5	11	10	10	2	6	2
2015	260	56	17	0	20	5	9	2	3	0
<b>TOTALS</b>	<b>1,010</b>	<b>145</b>	<b>39</b>	<b>6</b>	<b>42</b>	<b>18</b>	<b>21</b>	<b>5</b>	<b>9</b>	<b>4</b>

Of the 145 artists selected 27% were Tasmanian and 73% were from interstate.

<b>Prize winners – breakdown by state</b>									
<b>YEAR</b>	<b>PRIZES</b>	<b>TAS</b>	<b>WA</b>	<b>VIC</b>	<b>SA</b>	<b>NSW</b>	<b>QLD</b>	<b>ACT</b>	<b>NT</b>
2013	1	1							
2014	2				1	1			
2015	2	1			1				

TMAG's annual exhibition reports to the City of Hobart show that:

Visitors to the Art Prize exhibition	2014	2015
Attending Opening Event	374	226
Attending Opening Event & visiting exhibition galleries	218	224
Visiting Art Prize during exhibition period	16,619	19,897

### Impact on TMAG visitation

TMAG's annual report of visitor statistics suggests that there is no indication that the Art Prize is a major drawcard for visitation. For example, in 2015 overall visitor numbers were at a relatively low point from September to November.

## 3.2 CONSULTATION SUMMARY

### 3.2.1 Stakeholder Consultation

In 2016 a series of four Round Table discussion sessions were held on the 14<sup>th</sup> and 15<sup>th</sup> September 2016 with 13 key cultural sector organisational stakeholders. These stakeholders were drawn from across disciplines and include a diversity of relevant organisations and institutions. Representative attended from the following; UTAS, Design Tasmania, Ten Days, Blue Cow, MONA, Kickstart Arts, Contemporary Art Tasmania, Contemporary Music Services Tasmania, Invisible Practice, Tasmanian Writers Centre, Constance ARI, Tasmanian Theatre Company, Arts Tasmania, Second Echo, Festival of Voices, Terrapin and Tas Performs.

In summary the outcomes of the sessions indicated that the stakeholder perceptions of the current Art Prize situation as follows:

- a. That the Art Prize has made a valuable contribution to the visual arts in Hobart and should be recognised for its important legacy.
- b. That while it has in the past focused national arts attention on the city, in recent years, it has lost its prominence, partly due to the proliferation of art prizes across the States and Australia.
- c. That for the City of Hobart it is not achieving impact in developing the cultural sector from the significant financial investment it makes to the Art Prize.
- d. That TMAG has made major changes to its strategic directions in recent years and as a result the Art Prize is no longer as significant to their programming as it once was and the Art Prize is not attracting large numbers of visitors to the gallery.

Discussion focusing on the future of the Art Prize can be summarised as follows:

- a. That if the Art Prize is to continue it could, for example, move out of TMAG and develop a new model, perhaps open up to a wider range of art practices etc.
- b. That management of the Prize could be passed to an artist run initiative or other third party.
- c. That, while recognising the concerns of the Visual Arts sector, the funding currently allocated to the Art Prize could be refocused on to professional development activities across a diversity of art practices.
- d. That activity such as artist's residencies, travel scholarships, master classes and other professional development opportunities should be considered by the review.

During the stakeholder consultation with TMAG they indicated that they would work to support the hosting and delivery of CHAP to align with the City of Hobart's strategic aims in *Creative Hobart*.

It was noted that during the existence of CHAP the landscape of art prizes in Tasmania and Australia has changed and it is important that CHAP takes account of those changes and adapts so that it can be as relevant and significant in the future as it has been in the past. TMAG position as stated is that: "Over the last 27 years the details of the Prize have changed and evolved and, if the City of Hobart Council decides to continue with the Prize we would look to work in partnership with the Council over the next phase of the Prize's existence to continue to improve its role in the community, to support the vibrant arts sector and artists in Hobart and beyond, and to be a reason to visit Hobart in order to see a high-quality exhibition that captures the popular imagination."

### 3.2.2 Online Survey [for full survey report see PART 7: SUPPORTING DOCUMENTS]

- An online public survey was held from the 13/09/16 to the 05/10/16 [following requests from the visual art sector the survey period was extended to the 7<sup>th</sup> November to allow those who missed the initial survey period to have their say]
- The survey was promoted on City of Hobart "Your Say Hobart" website, Creative Hobart e-news and publicly advertised in the local press

#### Profile of Respondents

- A total of 311 persons responded to the survey, of those:
  - The majority of respondents were female [70%]
  - The majority of respondents were Hobart residents [67%]
  - Of the respondents, 73 had not visited the Art Prize and therefore did not comment on the survey's qualitative questions
  - The majority of respondents identified themselves as employed in the Arts/Cultural sector

For details of survey responses see 4.1 Survey Findings Report in Part 4: Supporting Documents

### 3.2.3 Public Forum Outcomes

Two Public Forums were held in October and attended by approximately 65 people. The Forums provided a platform for robust representations from the visual arts sector. Among the key issues presented were: the sector's mistrust of Council following the closure of the Carnegie Gallery; that once again, Council's agenda is to take away the Art Prize; and a lack of trust in the data relating to the provision of the Art Prize, the participation numbers and the diversity of people's perceptions of the quality and value of the Art Prize.

A further visual art forum was held in November specifically to address the issues raised in the submission from NAVA and Council officers met with representatives of NAVA to further discuss the issues.

### 3.2.4 Written Submissions [for full submissions see PART 7: SUPPORTING DOCUMENTS]

Two written submissions were received from NAVA on behalf of a cohort of Tasmanian members. In the second submission there is acknowledgement of the weaknesses of the current model such as, "that it is a very traditional prize-based competitive model that limits excellence in submissions" and therefore the group have further stated that they "strongly support keeping the Art Prize in a new exhibition format".

The submission goes on to suggest that a Revised Model should be:

- *made nationally (and potentially internationally) relevant through the range of exhibitors*
- *a curated prize through commission of esteemed national or international curator/s*
- *inclusive of Tasmanian visual artists, craftspeople and designers at all career stages*
- *overseen by a peer based external Cultural Committee which will advise on delivery*
- *focused on supporting artists through payment of a participation fee and any freight costs*
- *made more relevant to the Tasmanian community through an education and communication program*
- *made relevant and attractive to potential new sponsors and funders to support the Hobart City Council (HCC) with delivery and artists' fees*
- *held at the TMAG, the state institution*
- *held annually or biennially to meet the allocated (reasonable) budget*
- *designed to tour nationally.*

The submission from Professor Kit Wise, Director and Head of School at the Tasmanian College of the Arts presented an argument for Revising or Replacing the current Art Prize as he believes the current model is "out of date" and for the art sector it "does not serve their best interests".

He goes on to highlight the importance of the review and urge the City of Hobart to show leadership and address the current issues "responsibility, thoughtfully and with determination".

*We are experiencing a golden moment in the reshaping of the creative arts in Tasmania, witnessing radical change in its global standing and local appreciation, while at the same time recognizing the deep history it builds upon. There has never been a better time to rethink how strategic funding, thoughtfully deployed, could capitalize on these new opportunities for the cultural, economic and social benefit of all Tasmanians. The fearfulness of a few should not be allowed to instill fear in the City of Hobart: I am confident that a model established at a different time, to serve a different need, should evolve along with these extraordinary new dynamics. Otherwise, we miss a unique opportunity to lay the best possible foundations for the future.*

The submission from Charles Parkinson, Artistic Director/CEO of the Tasmanian Theatre Co, makes the argument that current funding to the Art Prize is disproportionate to the support given by the City of Hobart to other sectors of the arts, such as theatre. He also highlights the fact that a “significant number of recipients of the Hobart Art Prize were not Tasmanian artists”, that refocusing the funding to support Hobart arts organisations would “guarantee that the funding went towards employment of Tasmanian artists”.

Note: For full submission content see 7.2 Written Submissions, Part 7: Supporting Documents

# PART 4: THE ANALYSIS

## 4.1 Cultural Value & the Art Prize

In assessing the Cultural Value of the current Art Prize we have drawn on the work of John Holden's 2004 publication, *Capturing Cultural Value*. Holden proposes that in order to understand the cultural value we need to consider cultural activities from the perspective of its 'Intrinsic Value', 'Instrumental Value' and 'Institutional Value'.

These three values can be understood as:

- 4.1.1 Intrinsic Value:** relates to the value of culture to individuals such as the capacity and potential of culture to affect us. It therefore centres on how experiencing art and culture affects us in an emotional sense.

This presents difficulties in terms of gathering evidence and data as how individuals' value culture is subjective, involves perceptions and making judgements about quality based on how it makes us feel. This can include our feelings of connection to the artwork and our own personal, subjective opinions of its quality. The consultation undertaken for the review has provided a wide range of responses from a perceptual perspective to inform the assessment of intrinsic value.

<b>Intrinsic value</b>	<b>Research Observations</b>
<p><b>Aesthetic Value</b> Feedback from the review provides a range of contradictory positions, for example:</p>	<p>a. The Art Prize in its current form provides a platform for the exhibiting of visual art and craft of a juried standard and national representation.</p> <p>As opposed to the suggestion that:</p> <p>b. The Art Prize is limited to selected visual art practices and is of mixed quality and conceptual value.</p>
<p><b>Historical Value</b> Feedback from the review provides a range of contradictory positions, for example:</p>	<p>a. The Art Prize has established a strong reputation as a national event of importance to the visual arts and crafts.</p> <p>As opposed to the suggestion that:</p> <p>b. The concept of competitive art prizes is an outdated idea and does not support the development of the cultural sector</p>
<p><b>Symbolic Value</b> Feedback from the review provides a range of contradictory positions, for example:</p>	<p>a. It is seen by many in the Hobart art sector as being the premier visual art and craft event of the year.</p> <p>As opposed to the suggestion that:</p> <p>b. It is seen by others as elitist and lacking openness to a diverse range contemporary artform practices.</p>

- 4.1.2 Instrumental Value:** relates to the contribution that culture makes to specific economic and social outcomes or policy goals, such as creating employment, attracting tourism, increasing educational outcomes, benefiting health and wellbeing, etc. Instrumental value can be seen as delivering both direct and indirect value. Direct value derives from economic and social benefit measures such as income generated and levels of public engagement. Indirect value can be measured through a combination of broader social and economic impact assessment approaches. In the City of Hobart context, this specifically relates to the contribution of the Art Prize to the Creative Hobart objectives.



<i>Instrumental value</i>	<b>Research Observations</b>
<b>Creative Economy Value</b>	There is very limited evidence that the Art Prize provides economic value to the City, either through increased tourism or the growth of a vibrant creative industry sector.
<b>City Activation Value</b>	The Art Prize is restricted to an exhibition in an internal gallery space and therefore has minimal impact on the City, either activating public spaces or creating vibrancy through events outside of the gallery.
<b>Community Engagement Value</b>	Data from TMAG shows that the number of people visiting the Art Prize exhibition is predominantly general gallery visitors from interstate and only in the order of 600 from Hobart. Therefore, creating value through enhancing the visitor experience.

**4.1.3 Institutional Value:** relates to the value that society collectively places on culture, now and for future generations. Holden describes institutional value as the contribution of culture to producing a democratic and well-functioning society. Institutional value is created by how these organisations engage with their public and is rooted in the ethos of public service and public good. The City of Hobart can achieve public good such as creating trust and mutual respect among citizens, enhancing the public realm, and providing a context for sociability and the enjoyment of shared experiences.

<i>Institutional value</i>	<b>Research Observations</b>
<b>Cultural Interpretation &amp; Identity</b>	The Art Prize can be seen as providing a limited showcase for Tasmanian creativity in the context of a national exhibition.
<b>Public Support, Understanding, Goodwill, Trust, Communication</b>	There is strong support within the arts sector and some members of the public for the Art Prize, however, there is little evidence that it has broad community appeal.
<b>Legacy &amp; Intergenerational Equity</b>	After 27 years the Art Prize has a significant legacy and has focused national attention on Hobart each year. As an acquisitive prize the City has gathered a sizable collection that requires storage and maintenance. The prize is mainly focused on promoting the work of established art practitioners and does not provide opportunities for young and emerging artists.

## 4.2 Strengths & Weaknesses Analysis

In order to provide a balanced assessment of the Art Prize the report presents the key findings through a series of "Analytical Lenses".

- a. Firstly, there is a quantitative and qualitative Strengths and Weakness analysis of the available data, statistics and individual comments associated with the Provision, Participation and Perceptions relating to the Art Prize.
- b. Secondly, there is a Strengths and Weaknesses assessment of the Art Prize against the three Creative Hobart objectives
- c. Finally, the Cultural Values assessment as included in the Executive Summary

### 4.2.1 Provision – Participation - Perception

This section deals with an assessment of the City of Hobart Art Prize through the: quantitative findings relating to the Provision of the Prize; the visitation statistics and numbers relating to the number of submissions and selected artists that provide insights into Participation; and a qualitative perspective of peoples' Perceptions drawn from the comments provided in the Survey, Round Tables and Forums.

# CITY OF HOBART ART PRIZE REVIEW 2016-17

The following review of the City's Provision is based on quantitative data provided by both Council officers and TMAG.

CITY OF HOBART ART PRIZE		
A: PROVISION	STRENGTHS	WEAKNESSES
A.1 City of Hobart administration funding	<p>The Prize is well managed and benefits from past experience.</p> <p>Council's funding and staff resources are required to promote the event, process entries, arrange judges, co-ordinate the staging and provide for the opening event</p>	<p>Being a national Prize it attracts additional costs, therefore taking a large percentage of the overall budget. This includes travel costs etc for independent judges</p>
A.2 Prize money	<p>There are two prizes of \$15,000 each and a Peoples' Choice award of \$1,000</p>	<p>The Prize money is small by comparison to major national Prizes, for example:</p> <ul style="list-style-type: none"> <li>• The Melbourne Prize for Urban Sculpture is \$60,000</li> <li>• The new Ramsay Prize in SA is \$100,000</li> <li>• The recently announced Hadley's Art Prize is to be \$100,000</li> </ul>
A.3 TMAG gallery space	<p>Exhibited in State Gallery gives prestige to the Prize</p> <p>Exposes the Prize to a larger audience of people visiting the TMAG collections as a whole</p> <p>Significant in kind support value adds to the Prize</p>	<p>The prize is generally seen as a TMAG event rather than a City of Hobart initiative</p>
A.1 Acquisitive Prize	<p>The City acquires the two prize winning works each year</p> <p>The City has therefore amassed a substantial collection of visual art and craft items over the course of the Prize</p>	<p>The City is not a collecting institution and does not have a museum standard display or storage facilities, nor the budget to curate and preserve the collection. In addition, the acquisition model might be impacting on the standard of work submitted due to artists not wishing to part with valuable works.</p>

CITY OF HOBART ART PRIZE		
B. PARTICIPATION	STRENGTHS	WEAKNESSES
B.1 Submitting Artists	<p>Attracts entries from across Australia. Over the last 3 years there were a total of 1,010 submissions</p> <p>An entry fee of \$40.00 helps to offset some of the processing and shortlisting costs</p>	The majority of submitting artists are from interstate
B.2 Exhibiting Artists	Over the last 3 years a total of 145 artists have been selected for the Prize exhibition. In 2015 there were 56 exhibitors.	Of the 145 selected artists 27% were Tasmanians with the majority being from across all states and territories. Victoria has been the most represented state over this three year period.
B.3 Gallery visitors	The majority of the estimated 16,619 persons viewing the prize had been people already visiting TMAG. This includes intrastate, interstate and international visitors to Hobart.	During the period of the Art Prize exhibition there is no significant increase in visitor numbers.

The qualitative Perceptual review below summarises the feedback captured through the Round Tables, Surveys, Forums and Submissions received during the review. As will be seen from the comments below, there were diverging views and contradictory positions presented, we have therefore attempted to provide a balanced summary.

CITY OF HOBART ART PRIZE		
C. PERCEPTIONS	STRENGTHS	WEAKNESSES
C.1 Quality of Prize Exhibition	<p>It was suggested that:</p> <ul style="list-style-type: none"> <li>The Prize presents a high quality survey of the respective media from a national perspective.</li> <li>The visitors appreciate the combinations of different visual art practices presented from year to year.</li> <li>Restricting the Prize to the visual arts is important as to diversify to other areas of art practice would dilute the impact.</li> </ul>	<p>It was suggested that:</p> <ul style="list-style-type: none"> <li>The overall standard is variable and fairly predictable.</li> <li>The exhibition fails to present conceptually challenging, cutting edge works.</li> <li>The Art Prize is restricted to the visual arts and crafts and therefore lacks diversity and cross platform activity.</li> </ul>
C.2 Artist opportunities	It was suggested that:	It was suggested that:

CITY OF HOBART ART PRIZE		
C. PERCEPTIONS	STRENGTHS	WEAKNESSES
	<ul style="list-style-type: none"> <li>• There are few opportunities for visual artists to show their work, therefore the Art Prize is critical.</li> <li>• That as a national competition, it provided an opportunity for local artists to benchmark themselves against interstate work</li> </ul>	<ul style="list-style-type: none"> <li>• There should be more opportunities for young and emerging artists</li> <li>• That artists working across artforms should have more opportunities.</li> <li>• The prize should be limited to Tasmanian artists only.</li> </ul>
<b>C.3 Contribution to City</b>	<p>It was suggested that:</p> <ul style="list-style-type: none"> <li>• Staging the Art Prize at TMAG helped to activate the waterfront precinct</li> </ul>	<p>It was suggested that:</p> <ul style="list-style-type: none"> <li>• As the Art Prize is only in internal TMAG galleries it has no potential to activate the City</li> <li>• The City could outsource the Prize to local arts organisations and create exposure to alternative spaces.</li> </ul>
<b>C.4 Value of Art Prizes</b>	<p>It was suggested that:</p> <ul style="list-style-type: none"> <li>• Art Prizes are an important factor in building a professional career in the arts</li> </ul>	<p>It was suggested that:</p> <ul style="list-style-type: none"> <li>• The concept of art prizes is elitist and outdated</li> <li>• Artists are required to make a significant financial commitment when entering a prize</li> <li>• Artists do not gain professional development benefits from the prizes, therefore the funds should be focused on building local skills.</li> </ul>

## 4.2.3 Creative Hobart Objectives

As the key question for this review relates to achieving beneficial public good outcomes for the City and its community in line with the Creative Hobart Strategy, this section provides an evaluation of the strengths and weaknesses of the Art Prize against the three Creative Hobart Outcomes Areas.

CREATIVE HOBART OBJECTIVES		
Outcome Area 1: The city as a platform	STRENGTHS	WEAKNESSES
1.1 Enhancing sense of place	Builds a positive relationship with TMAG as an important cultural precinct within the City	The Art Prize is exhibited only within the confines of TMAG and as such does not impact on the City's sense of place
1.2 Activating public spaces	No evidence of activation.	The Art Prize is exhibited only within the confines of TMAG and as such does not activate public spaces
1.3 Activating Council facilities	No evidence of activation.	The Art Prize is exhibited only within the confines of TMAG and as such does not activate Council facilities
Outcome Area 2: The city as an incubator	STRENGTHS	WEAKNESSES
2.1 Nurturing creativity	In the last three years has provided prize money to two Tasmania artists.  It provides a national benchmark for local artists to compare their work against.	The bulk of the funds supports the exhibiting of artists from outside Hobart
2.2 Investing in innovation	No observable evidence that the City's investment in the Prize has led to innovative practices in Hobart.	As the Art Prize is based on medium and not curated it lacks the potential to push notions of innovation
2.3 Celebrating excellence & diversity	The Art Prize seeks to bring to Hobart works of excellence from across Australia to promote debate and challenge local practitioners.  Those Tasmanian artists who have been exhibited or have won prizes have achieved prestige from a "national" event.	Only a small number of Tasmanian artists have won prizes.  The Prize tends to feature established artists and fails to attract young and emerging artists.

<b>Outcome Area 3: The city as a connector</b>	<b>STRENGTHS</b>	<b>WEAKNESSES</b>
<b>3.1 Connecting creative people</b>	The Art Prize provides opportunities for artists to see their work in context of their peers.	There are no supporting programs that bring creative people together around the Art Prize and its outcomes.
<b>3.2 Gathering &amp; disseminating knowledge</b>	The Art Prize brings together a diverse collection of visual art and craft that is representative of a time and an approach to specific areas of practice. The cataloguing of the exhibition provides a resource to students and researchers.	There are no artist's talks or master classes associated with the Art Prize that could support local capacity building.
<b>3.3 Brokering connections</b>	The Art Prize is the result of a strong connection between the City and TMAG.	The connection has not been further exploited to include other satellite events across the City.

# PART 5: BENCHMARKING

## 5.1 TASMANIAN CONTEXT

Research suggests that there are in the order of 30 cultural sector prizes, awards & fellowships presented in Tasmania on an annual or biennial basis, including the recently announced Hadley's Art Prize for landscape art.

*During the existence of CHAP the landscape of art prizes in Tasmania and Australia has changed and it is important that CHAP takes account of those changes and adapts so that it can be as relevant and significant in the future as it has been in the past. Over the last 27 years the details of the Prize have changed and evolved and, if the City of Hobart Council decides to continue with the Prize we would look to work in partnership with the Council over the next phase of the Prize's existence to continue to improve its role in the community, to support the vibrant arts sector and artists in Hobart and beyond, and to be a reason to visit Hobart in order to see a high-quality exhibition that captures the popular imagination. [TMAG submission]*

## 5.2 NATIONAL EXAMPLES

Internet searches suggest that there are well over 200 Art Awards across Australia, many provided by local government with prize money ranges from small local art award prizes to the Doug Moran National Portrait Prize of \$150,000.

### Ramsay Art Prize

One of the new art prizes on offer nationally is the Ramsay Art Prize, hosted by the Art Gallery of SA and offering \$100,000 in prize money.

*The Ramsay Art Prize invites submissions from Australian contemporary artists under 40 working in any medium. Held every two years and presented by the James & Diana Ramsay Foundation, the Ramsay Art Prize is an ongoing acquisitive prize. Finalists will be selected by an international judging panel. The selected work will be included in a major exhibition at the Art Gallery of South Australia.*

**COMMENTS:** There was significant support in the online survey for the support of young and emerging artists, and this new prize demonstrates that major prizes can be specific about the focus group.

### Shepparton Australian Ceramics Award

This is an example of funding from a private foundation, Sidney Myer Fund, working in partnership with Local Government to stage an award for ceramics.

The website <http://www.sheppartonartmuseum.com.au/smfacaa> describes the award as follows:

*Five recipients of the Award will each receive a \$2,000 stipend to produce a body of work for exhibition at SAM. Costs associated with the exhibition will be borne by the Art Museum, including freight and the production of a fully illustrated catalogue. The Art Museum will also pay airfares and accommodation for recipient artists to attend the opening event and present at the associated seminar. Artists will work with the support of curatorial staff at SAM throughout the planning of their exhibitions.*

*There will be approximately five months between the announcement of Award recipients and the delivery of works to SAM. One of the five shortlisted artists will be awarded a \$50,000 acquisitive cash prize, and their work will enter the SAM Collection.*

**COMMENT:** The structure of this award demonstrates an alternative approach to awards that includes professional development opportunities and delivers benefits to the artists beyond being exhibited and perhaps winning the cash prize.

### Melbourne Prize

The Melbourne Art Prize is staged by the Melbourne Prize Trust, a tax exempt charity, which provides financial and professional development opportunities to artists by running the annual Melbourne Prize, which operates on a three-year cycle of Literature, Urban Sculpture and Music. Its three objectives are: *to recognise and reward excellence and talent; to inspire creative development; and to enrich public life.* Each of the three categories is supported by significant prize money

*Melbourne Prize for Urban Sculpture - \$60,000; Rural And Regional Development Award - \$25,000; Professional Development Award - \$10,000*

*Melbourne Prize for Literature - \$60,000; Best Writing Award - \$30,000; Writers Prize- \$20,000*



*Melbourne Prize for Music - \$60,000; Beleura Award for Composition - \$25,000; Distinguished Musicians Fellowship - \$20,000; Outstanding Musicians Award - \$30,000*

**COMMENTS:** The Melbourne Prize has established itself as a significant event and proves that a range of artforms can be supported over a three year cycle.

## **SALA [South Australian Living Artists]**

SALA is a highly successful umbrella event now expanding to all parts of South Australia. Its vision is “to create and sustain an environment in which South Australian visual artists are supported, valued and celebrated”. As an umbrella organisation SALA provides logistical support and a network of potential venues that artists can negotiate with, now that it is the most significant established event on the visual art calendar venues are getting booked up two years in advance. In addition to the exhibitions there are open studios, tours, artist talks and an annual publication.

In 2015 there were over 557 venues showing work by 5,235 amateur, emerging and professional artists. It is estimated that there were over 600,000 visitors to the exhibitions, generating sales in the order of \$1.2m and there is \$30,000 in prize money. In the Adelaide City Council area alone, there were 150 exhibitions in a wide range of dedicated galleries including at the high profile Jam Factory Gallery, University Galleries and Art Gallery of South Australia. In addition, there were exhibitions in alternative venues such as restaurants, cafes, offices and shops.

The real value of the SALA event is that it generates a very high profile for local artists and brings large numbers of the general public out to visit exhibitions in their local area or to make a day of touring outside of their local area.

**COMMENTS:** From small beginnings this sector initiated event has grown steadily into a major feature of the SA cultural calendar.

## **Lord Mayor’s Young and Emerging Artists Fellowship Program**

The Brisbane City Council program provides a Brisbane based artist between the age of 17 and 30 with a fellowship of up to \$20,000.

*The Lord Mayor’s Young and Emerging Artists Fellowships Program supports young and emerging Brisbane artists and artworkers aged between 17 and 30. The program aims to develop creatives who wish to join national or international training and development programs through participation in:*

- *training programs*
- *mentorship*
- *structured experiences.*

**COMMENTS:** As with the Ramsay Art Prize this award is focused on a specific age range, which has been identified as an area in need of support.

## **5.3 INTERNATIONAL EXAMPLES & TRENDS**

Around the world artists and city governments are contemplating the impacts of digitization, big data and new ways in which citizens interact with technology and importantly contribute to the creativity and life of their cities. This is impacting on trends around awards, challenges and ideas competitions associated with the arts and creativity generally. For example, the US Knight Foundation’s *Knight Cities Challenge* <http://knightcities.org/> asks the question *What’s your best idea to make cities more successful?* It seeks new ideas from innovators that can be allied to improving the future of their cities.

Likewise, in Europe, there is a growth in ideas Labs such as the European Youth Portal, and a wide range of new competitions and challenges focused on innovation and social entrepreneurship, such as the Eurocities *iCapital* awards and the *Actors of Urban Change* which is a program organised by the Robert Bosch Foundation in Berlin.

*All over Europe, the project mobilizes trans-sector teams to participate in the creation of urban societies. At Make City, Actors of Urban Change will be presenting an exhibition and a panel discussion.*

*All interventions share in common the fact that they seek to have a direct impact upon how we engage with both our cities and neighbourhoods, and how we might change our habits and behaviours accordingly. <http://makecity.berlin/11190/actors-of-urban-change-3/?lang=en>*

**COMMENTS:** The examples above demonstrate the trend of linking awards/prizes with public good outcomes and city agendas.

## The Frieze Artist Award, UK

The Frieze Artist Award is a major opportunity to present ambitious, site-specific work funded by Frieze which is a media and events company that stages three international art fairs; Frieze London, Frieze New York as part of the Frieze Projects programme. The Award is open to UK and international artists between 25–40 years of age. Artists are invited to propose a new work to be realized at the Frieze London event.

The Frieze Artist Award website [www.frieze.com](http://www.frieze.com) states that the proposals:

*... should be new, site-specific works, which respond to the dynamics of the London fair. Applicants will be judged on the innovative nature of their idea and its potential for realisation. Produced under the guidance of Curator Raphael Gyax and the Frieze Projects team, the Award will include a budget of up to £20,000 for production, research and development, artist fees and travel expenses.*

**COMMENTS:** This curated model could be applied to Hobart and lead to site specific works that utilise public spaces or Council facilities.

## ArtPrize, Grand Rapids, USA

The Grand Rapids ArtPrize is another example of an umbrella event such as SALA, which provides opportunities for artists, activates the city and brings large numbers of people into contact with the arts community. It has grown into a major event at a cost of US\$3.6m and generates an estimated US\$22.1m in “new economic activity”.

*ArtPrize® is a radically open, independently organized international art competition and a 501(c)(3) non-profit organization.*

*For 19 days in the early fall, around 400,000 attendees descend upon three square miles of downtown Grand Rapids, Michigan, where anyone can find a voice in the conversation about what is art and why it matters. Art from around the world pops up in every inch of downtown in over 160 venues—museums, galleries, bars, restaurants, theatres, hotels, public parks, lobbies, buildings, walls, bridges, Laundromats, and auto body shops—and it’s all free and open to the public.*

### **GUIDING PRINCIPLES:**

**ArtPrize is Radically Open.** Any artist can enter. Any space in the district can be a venue. Artists and venues connect at [artprize.org](http://artprize.org) to independently organize. ArtPrize is free to the public, who vote for the winners.

**ArtPrize Celebrates Artists.** We celebrate the vision and courage of artists who accept challenges, take risks and embrace the spirit of ArtPrize.

**ArtPrize is a Catalyst.** We build community through countless instances of independent participation. Everyone has a voice in the conversation and a stake in the outcome.

**ArtPrize Transforms Urban Space.** By working with independent venues and curators who create unique experiences, we strive to fill every available space with art.

**ArtPrize Challenges Everyone.** Unpredictable by design, ArtPrize vigorously promotes examination of opinions, values and beliefs, encouraging all participants to step outside of their comfort zones. We expect that this will surprise and delight, but may also confound and infuriate.

**ArtPrize Generates Conversation.** Because of its open, independently organized format, ArtPrize expects and embraces critical discourse and debate from all perspectives.

**ArtPrize is Intentionally Inclusive.** ArtPrize is not just for “anyone” it’s for “everyone.” We produce programs that are intentionally inclusive.

**ArtPrize Promotes Social Good.** We produce programs that have positive social and economic impact. We believe that real involvement for all happens by embracing identity and experience. We focus on intentional reflection, collaborative problem solving and long term results.

**ArtPrize Embraces Technology.** Technology is baked into the ArtPrize model and makes it possible. Pivotal to success are innovative features and functionality for our stakeholders that are constantly improving.

**ArtPrize is an Evolving Experiment.** We are agile, constantly soliciting stakeholder feedback and implementing year-over-year improvements that are data-driven and thoughtfully executed. Change is embraced and encouraged.

**COMMENTS:** The ArtPrize has many similar characteristics as SALA, except on a grand scale and is open to artists from across America and internationally. A key strength is its Guiding Principles, listed above, which demonstrate that if this model was adopted for Hobart it could reinforce the Creative Hobart objectives.

# PART 6: FUTURE OPTIONS

## 6.1 OBJECTIVES

When considering the potential future options for the funding currently allocated to the City of Hobart Art prize it is important to remind ourselves of the key objectives of the City in relation to its funding of cultural and arts activities. Keeping in mind that the City is not specifically an Arts Funding Body as such, rather supporting the cultural sector for the good of its ratepayers, therefore the objectives might be defined as:

- a. Achieve the best possible outcomes for the cultural life of the Hobart community
- b. To deliver public good outcomes based on the Creative Hobart Strategy
- c. To support the creative development of the Hobart arts sector

### Survey Respondent comment:

*Trying to avoid creating an art prize event that could appear elitist or out-of-touch with Tasmanians. The current situation of having an art prize that is centered on the TMAG does not feel totally inclusive in my opinion. An art prize that is delivered by a City Council should, I feel, contribute to the enjoyment of the City by the majority of users of the City - be it residents, visitors, businesses, etc. The art prize should fit with the mission and vision of the Council in my opinion, with a focus of being inclusive for Tasmanian local artists (emerging, established, professional, or amateur). I also think that the purpose and outcomes of the City of Hobart Art Prize should be distinct from any other public money funding (ie, Tasmanian Government) and should be quantifiable in improving the lives of people to the City of Hobart.*

## 6.2 RETAIN

As demonstrated in the results of the online survey, see Section 7 of this report, it must be acknowledged that there are supporters who are resisting any change to the current format of the City of Hobart Art Prize. However, the review found few attributes of the Prize that contribute to the objectives of “Creative Hobart”. While the Prize demonstrates some “Intrinsic Value” it shows little “Instrumental” or “Institutional” value. [See “The Analysis” section of this report]

Professor Kit Wise, Director and Head of the Tasmanian College of Art stated in his written submission that:

*I have a keen interest in this agenda, as the school I am responsible for contains a number of prize winners, as well as future candidates. However, it is clear to me that the prize in its current form does not serve their best interests: indeed, it is a wasted opportunity at a time when funding across the sector is diminishing significantly.*

*Based on the information provided in the stakeholder discussions, the costs associated with administering and presenting the prize, versus the benefits to Tasmanian artists, is clearly excessive. Secondly, over its history, the prize has disbursed the majority of the prizemoney derived from Tasmanian funds, to mainland artists. Thirdly, in my professional opinion, the quality of the exhibition while worthy, is not as high as the many events staged by the private sector (both MONA and Dark MOFO are examples). Finally, the prize as an event has falling attendance and is not one of the institutional priorities of the host organisation.*

The submission from the National Association for the Visual Arts [NAVA] acknowledged that:

*... It is a very traditional prize-based competitive model that limits excellence on submissions; works are acquired, but the prize monies do not always cover the actual market value of the work; the collection is not promoted or shown to benefit both artists and audiences. It was also felt that the prize is not marketed adequately, either locally or nationally and that the identity is confused. Further to this, there were issues raised in regard to the quality of presentation and installation of the works for exhibition.*

The NAVA submission goes on to say that the Tasmanian NAVA members “support keeping the Art Prize in a new format” and offered a range of suggestions for a revised format such as, making it a curated event overseen by a Cultural Committee, with invited artists being paid for participation and freight.

In response to the NAVA revised Prize suggestions TMAG stated that the ideas presented a “*constructive potential way forward for the Prize. It would be a significant change from the previous format, but we’ve had a think about how it could work here at TMAG*”.

Given the willingness to consider a revised approach from both TMAG and NAVA it is not therefore recommended that the prize in its current form be considered an option for the future. However, given there is support for a revised City of Hobart Art Prize, the following options should be considered.

## 6.3 REVISE

If the focus is on retaining the idea of an Art Prize, but exploring new models for delivery, then the following options are worth considering.

### Survey Respondent suggestion

*The CHAP could perhaps be a Biennial prize, so that it can be a more anticipated event in Hobart's calendar and potentially be more lucrative in terms of prize money - or the prize money could be split between young/emerging and established. I think it could also be a curated event with a theme each time or the art/design categories chosen specifically with a curatorial premise in mind. This would help to market the event more effectively and communicate its purpose as a 'cutting edge' art competition to the broader public.*

In addition to survey participant comments such as the one above, the idea of making the Prize a curated biennial event was also supported by NAVA and the Tasmanian artists associated with the organisation, and by TMAG. TMAG have stated that the “*idea of a curated prize where a group of artists could be selected by a commissioned national or international curator could be a positive option for the evolution of the Prize*”.

### REVISE - OPTION 1: To revise the City of Hobart Art Prize as a curated biennial prize

With this option the Prize would continue to be staged in partnership with TMAG on a biennial basis with the benefit of funds from the two annual budgets. In first year calls could be distributed nationally seeking curatorial submissions from curators, the submissions could be assessed against the Creative Hobart objectives to establish public good outcomes. In year two the curator would bring their selected artists and stage the Prize exhibition. It is recommended that the Prize is non-acquisitive to remove the issues associated with the accumulation of the growing art collection. In this model the selected artists would be paid for their participation, rather than compete for a monetary prize.

CREATIVE HOBART	POTENTIAL CONTRIBUTION TO OBJECTIVES
<b>1. The city as a platform</b> 1.1 Enhancing sense of place 1.2 Activate public spaces 1.3 Activate Council facilities	Even if the Prize exhibition is staged internally at TMAG, a curated approach provides the opportunity for the selected curator to develop a program and artist selection around themes relevant to Hobart
<b>2. The city as an incubator</b> 2.1 Nurturing creativity 2.2 Investing in innovation 2.3 Celebrating excellence & diversity	The city can be seen as a supporting the incubation of new ideas around contemporary art practice.
<b>3. The city as a connector</b> 3.1 Connecting creative people 3.2 Gathering & disseminating knowledge 3.3 Brokering connections	A focused curated process has potential to deliver on the objectives of; connecting creative people, gathering and disseminating knowledge and brokering connections.

### Survey Respondent suggestion

*If the city of Hobart art prize continues it should be open to Tasmanian artists only or there should be a quota (in 2014 9/55 finalists were Tasmanian). It should include a broader range of mediums each year As an artists I have not been able to apply for the prize in the past several years because my artform has not come around in the cycle.*

<p><b>REVISE - OPTION 2: To revise the City of Hobart Art Prize as open to Tasmanian artists only</b></p> <p>In this model the funds invested will go directly to Tasmanian artists and could provide opportunities to have a balance between young and emerging artists as well as the more established artists.</p> <p>The local focus could be associated with an annual or biennial open or curated prize.</p>	
CREATIVE HOBART	POTENTIAL CONTRIBUTION TO OBJECTIVES
<p><b>1. The city as a platform</b>                      1.1 Enhancing sense of place                      1.2 Activate public spaces                      1.3 Activate Council facilities</p>	<p>Little or no contribution to the city as a platform objectives.</p>
<p><b>2. The city as an incubator</b>                      2.1 Nurturing creativity                      2.2 Investing in innovation                      2.3 Celebrating excellence &amp; diversity</p>	<p>This option can be seen as contributing to the objectives, especially in terms of celebrating excellence.</p>
<p><b>3. The city as a connector</b>                      3.1 Connecting creative people                      3.2 Gathering &amp; disseminating knowledge                      3.3 Brokering connections</p>	<p>Delivering on this objective will depend on the selection of artists and the relevant subject matter of entries.</p>

<p><b>Survey Respondent suggestion</b></p> <p>Let an established organisation manage the arts prize (suggest CAST)</p>
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<p><b>REVISE - OPTION 3: To revise the City of Hobart Art Prize as an outsourced managed exhibition</b></p> <p>In this model the City would provide a direct grant to a cultural organisation such as TMAG or Contemporary Art Tasmania to host the event within a set of Creative Hobart criteria.</p> <p>There would be the opportunity for this option to be associated with an annual or biennial open or curated prize.</p>	
CREATIVE HOBART	POTENTIAL CONTRIBUTION TO OBJECTIVES
<p><b>1. The city as a platform</b>                      1.1 Enhancing sense of place                      1.2 Activate public spaces                      1.3 Activate Council facilities</p>	<p>The outsourcing of the Art Prize and likely move to another gallery venue will have little or no impact on the city as a platform objectives</p>
<p><b>2. The city as an incubator</b>                      2.1 Nurturing creativity                      2.2 Investing in innovation                      2.3 Celebrating excellence &amp; diversity</p>	<p>The outsources model may make a greater contribution to the Incubator objectives as it would provide a local cultural organisation with a high profile event and raise community awareness.</p>
<p><b>3. The city as a connector</b>                      3.1 Connecting creative</p>	<p>Unless the outsourcing is linked to specific curatorial or programming requirements this model will be similar to the current Prize just located</p>

people 3.2 Gathering & disseminating knowledge 3.3 Brokering connections	in a new gallery.
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While the preceding options have been presented separately there would be potential to create a blended model that incorporates selected features from each of the three. For example, it could be an out-sourced curated model for Tasmanian artists only.

## 6.4 REPLACE

In the responses to the survey question how the current resources could better contribute to the cultural sector and meet community needs, several respondents such as below, proposed using the money as grants to individuals and organisations.

<p><b>Survey Respondent suggestion</b></p> <p><i>Provide grants for small amounts, \$5000-\$10,000, to individuals and organisations who are making art or producing cultural activity with Hobart artists across many forms (literature, theatre, dance, visual arts). Support of this sort can often be used to augment and/or provide leverage for other funding sources from state, federal or philanthropic sources.</i></p>
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The City currently provides significant funds through its cultural grants program which is linked to the Creative Hobart objectives. Therefore, the concept of shifting the Prize funds into additional grants seems to have limited merit and not a real replacement option.

<p><b>Survey Respondent suggestion</b></p> <p><i>Have a look at the Grand Rapids (Michigan) Art Prize. It has had a major impact on stimulating the arts, enhancing community pride, improving the public realm and activating the City Centre. A very comparable urban situation in terms of size and scale, population, commercial activities, etc. Something along the lines of their program would have substantial benefits. The current prize is too 'gallery'/indoor oriented to have value in an urban sense.</i></p>
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As featured in the Benchmarking section both the Grand Rapids ArtPrize and the Adelaide SALA event demonstrate how a prize format can be more inclusive, artist led and activate the city.

<p><b>REPLACE - OPTION 1: To replace the City of Hobart Art Prize with an umbrella city wide exhibition program</b></p> <p>In this model the Prize could become a city wide event, providing opportunities for the event to spill out across the city, incorporating the traditional galleries and utilising alternative spaces.</p>	
<p><b>CREATIVE HOBART</b></p>	<p><b>POTENTIAL CONTRIBUTION TO OBJECTIVES</b></p>
<p><b>1. The city as a platform</b>                  1.1 Enhancing sense of place                  1.2 Activate public spaces                  1.3 Activate Council facilities</p>	<p>This model is designed to activate the city and encourage people to visit a wide range of exhibitions in a range of spaces. For example, the City could maximise its facilities and alternative spaces.</p>
<p><b>2. The city as an incubator</b>                  2.1 Nurturing creativity                  2.2 Investing in innovation                  2.3 Celebrating excellence &amp; diversity</p>	<p>Evidence from SALA and ArtPrize demonstrate that such events have the potential to grow strongly over time as more artists and business owners seen the advantages of participating, leading to strong economic outcomes.</p> <p>Including a range of prize options through partnerships and sponsorship can help to address the “celebrating excellence” objective.</p>



<p><b>3. The city as a connector</b>          3.1 Connecting creative people          3.2 Gathering &amp; disseminating knowledge          3.3 Brokering connections</p>	<p>There would be extensive opportunities for partnerships and collaborations between the creative sector and local businesses. In this model the City would act as a facilitator rather than provider of a stand-alone prize.</p>
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**Survey Respondent suggestion**

*HCC could consider running a prize for artistic excellence each year that needs to be nominated by more than 2 people in the Tasmanian public - that could cover theatre, dance, artistic endeavour in many mediums.*

**REPLACE - OPTION 2: Replace the current Prize with the City of Hobart Award for Artistic Excellence**

The prize could be for outstanding achievement in any form of artistic practice by an artist resident in Hobart that has contributed to the cultural life of the city. The award might take the form a "City Artist Residency", a cash grant or a travel bursary.

CREATIVE HOBART	POTENTIAL CONTRIBUTION TO OBJECTIVES
<p><b>1. The city as a platform</b>            1.1 Enhancing sense of place            1.2 Activate public spaces            1.3 Activate Council facilities</p>	<p>Strong potential to further the notion of the city as a platform and enhance public spaces and or utilise a range of Council facilities for art activities and residencies.</p>
<p><b>2. The city as an incubator</b>            2.1 Nurturing creativity            2.2 Investing in innovation            2.3 Celebrating excellence &amp; diversity</p>	<p>The model has a focus on developing innovative aesthetic practice and as such would further the goals of this objective.</p>
<p><b>3. The city as a connector</b>            3.1 Connecting creative people            3.2 Gathering &amp; disseminating knowledge            3.3 Brokering connections</p>	<p>The City could explore partnerships and sponsorships to assist with the delivery of such an award.</p>

**Survey Respondent suggestion**

*The art prize should fit with the mission and vision of the Council in my opinion, with a focus of being inclusive for Tasmanian local artists (emerging, established, professional, or amateur). I also think that the purpose and outcomes of the City of Hobart Art Prize should be distinct from any other public money funding (ie, Tasmanian Government) and should be quantifiable in improving the lives of people to the City of Hobart.*

<b>REPLACE - OPTION 3: The Creative Hobart Award</b>	
<p>This option could be a curated program along the lines of the Frieze Artist Award with a focus on receiving proposals from Tasmanian artist's for site-specific works that are innovative, cutting edge and will deliver exemplary artistic outcomes that expand the Creative Hobart objectives.</p>	
<b>CREATIVE HOBART</b>	<b>POTENTIAL CONTRIBUTION TO OBJECTIVES</b>
<p><b>1. The city as a platform</b>                      1.1 Enhancing sense of place                      1.2 Activate public spaces                      1.3 Activate Council facilities</p>	<p>This model is focused on seeking proposals that would significantly address the city as a platform.</p>
<p><b>2. The city as an incubator</b>                      2.1 Nurturing creativity                      2.2 Investing in innovation                      2.3 Celebrating excellence &amp; diversity</p>	<p>By calling for proposals that address the Creative Hobart objectives through a curated program, initial ideas can be further developed through residencies, mentoring and practical application.</p>
<p><b>3. The city as a connector</b>                      3.1 Connecting creative people                      3.2 Gathering &amp; disseminating knowledge                      3.3 Brokering connections</p>	<p>The act of curating city centred initiatives will require strong connectivity with government, business and academia.</p>

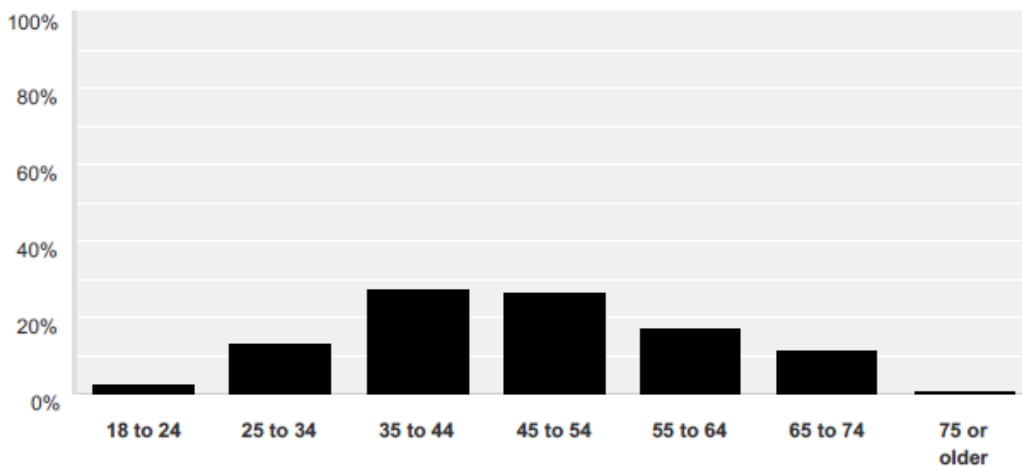
# PART 7:

SUPPORTING DOCUMENTS

## 7.1 Survey Report

### Profile of Respondents

- A total of 311 persons responded to the original survey, of these:
  - The majority of respondents were female [70%]
  - The majority of respondents were Hobart residents [67%]
  - The majority of respondents identified themselves as employed in the Arts/Cultural sector
- The largest number of respondents were in the 35 – 54 cohorts



### Visitation Data

- Of the respondents, 73 had not visited the Art Prize and therefore did not comment on the survey's qualitative questions
- 76% of respondents [237 persons] had visited the Art Prize in the last two years of these the majority [111 persons] had visited the gallery only once
- 83% of respondents [187 persons] indicated that they had visited TMAG specifically to view the Art Prize

Online Survey Questions relating to respondents' perceptions of the City of Hobart Art Prize were as follows:

### QUESTION 12. OVERALL EXPERIENCE

*From your personal experience of the City of Hobart Art Prize how would you rate the overall experience of visiting the exhibition?*

SURVEY RESPONSES	
219 of the 311 respondents answered	
Overall, respondents rated the experience highly with: <ul style="list-style-type: none"> <li>• 24.66% [54 persons] rating Very High</li> <li>• 47.49% [104 persons] rated High</li> <li>• 22.37% [49 persons] rated Average</li> </ul>	

**Respondent Comments included, but were not limited to:**

Positive perceptions included:

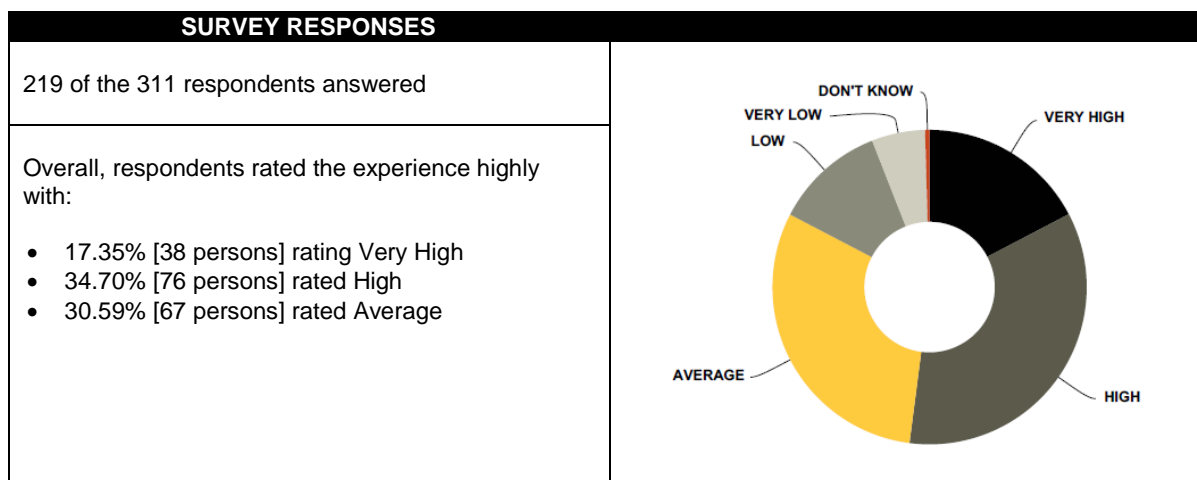
- *"It is always of an excellent standard."*
- *"I appreciate the standard of work and the unique combination of art disciplines that is specific to the Hobart Art Prize."*

Negative comments included:

- *"The standard of work is inconsistent and the premise is flawed."*
- *"While there are often very good works in the prize they are often stifled by the general milieu of predictability."*

**QUESTION 13: THE CITY AS A PLATFORM**

*Creative Hobart has an objective for the arts and cultural activities to enhance and activate the city's public spaces. From your experience, how would you rate the City of Hobart Art Prize contribution to this objective?*



**Respondent Comments included, but were not limited to:**

Positive perceptions included:

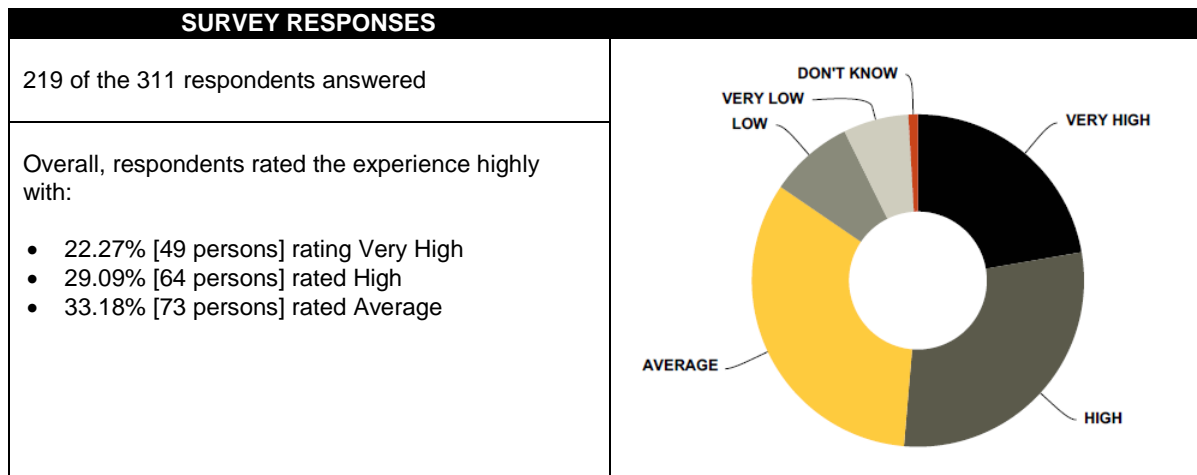
- *"Good contribution, but limited in what it can achieve. And there's a lot of other art and art exhibitions around."*
- *"I believe that the Art Prize is highly considered by the local and National Art community. Visitors and contributors to the prize ensure that TMAG and the waterfront area becomes an active public space."*

Negative comments included:

- *"It activates a single public space. And it always feels like an adjunct to the TMAG program. An afterthought. That's usually a bit how it looks."*
- *"TMAG is a State run institution, not a Hobart public space. No one would see it unless deliberately going to TMAG."*

## QUESTION 14: THE CITY AS AN INCUBATOR

Creative Hobart has an objective of nurturing creativity, investing in innovation and celebrating excellence. From your experience, how would you rate the City of Hobart Art Prize contribution to this objective?



### Respondent Comments included, but were not limited to:

Positive perceptions included:

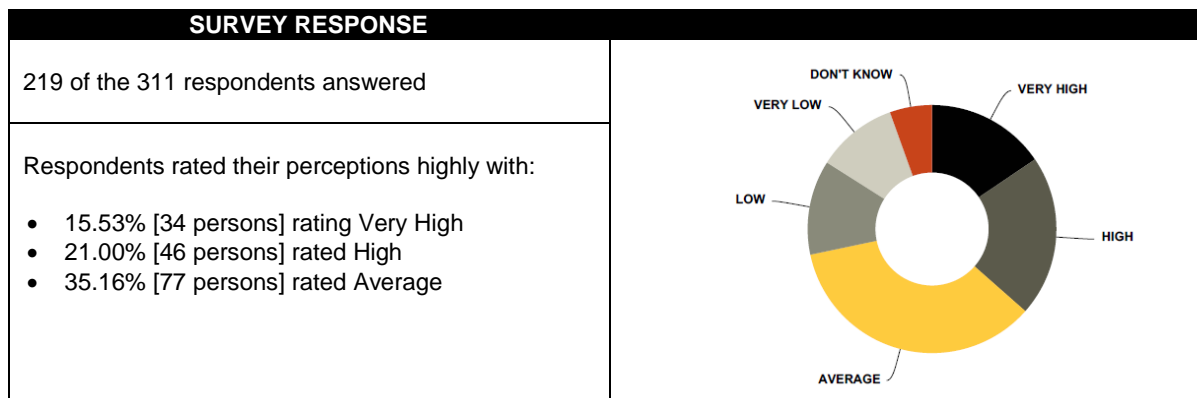
- *“Bringing in work from interstate provides stimulation and challenges for local artists.”*
- *The City of Hobart Art Prize is highly competitive resulting in works of excellence and ensuring that the community invests in works of a high standard. Combining different disciplines each year is innovative and nurtures creativity.*
- *Celebrating excellence, yes. Although the prize struggles to nurture younger artists - it seems to accommodate established artists, which is okay. It would be interesting to see a model for younger, less established, professional artists.*

Negative comments included:

- *In terms of these being applicable to Hobart/Tasmania it doesn't do much for incubating or innovation. It celebrates excellence nationally but only to a limited degree - it does not attract the best artists mainly due to the relatively low prize money.*
- *It does achieve this certainly but it as far as a prize is concerned, it is a very small number of artists who get to be nurtured, invested in and celebrated. The target of benefit is very narrow for a city rich in cultural excellence.*

## QUESTION 15: THE CITY AS A CONNECTOR

Creative Hobart has an objective for the arts and cultural activities to enhance and activate the city's public spaces help connect creative people, to gather and disseminate knowledge and broker connections and grow the creative sector. From your experience, how would you rate the City of Hobart Art Prize contribution to this objective?



**Respondent Comments included, but were not limited to:**

Positive perceptions included:

- *“Through the high standing of the Art Prize Hobart it is seen as making connections between artists around Australia within their disciplines and across disciplines.”*
- *“There needs to be an active program formulated to engage and develop audience engagement with the artworks; eg printed matter, tours, winner/artist talks, education program. The works are there, the audience needs to be developed.”*

Negative comments included:

- *“The art prize doesn't affect Hobart's public spaces at all. In fact, it does very little for the arts community in general.”*
- *“To connect the public to art surely alternative spaces and galleries should be tapped into, street art could be used not only to showcase graffiti base artists but creative thinkers. It would be great to broaden the idea of what public art is and could be.”*

**QUESTION 16:**

*In your opinion, how do you think the City could gain the maximum benefit of the cultural sector from the expenditure of the current Art Prize budget?*

**Data Note:** In response to the above question 241 respondents scored the following:

OPTION	RESPONSE	PERCENTAGES
Continuing the Art Prize with its current focus on the visual arts, crafts and design practices	135 persons	38%
Continue an Art Prize, but open it up to all areas of cultural practice, e.g. performance, music and literature	52 persons	15%
Support artists through funding for professional development activities	60 persons	COMBINED 47%
Support individual artists and cultural/arts organisations through project grants	109 persons	

NOTE: Multiple choice question

**Respondent Comments included, but were not limited to:**

For keeping an Art Prize model

- *“If diversified I believe it will reduce the impact of the prize and the ongoing potential as a visual art collection.”*
- *“A cultural award, that cycles between different areas of the arts and takes different forms seems exciting to me (e.g. Year 1 a visual art award, year 2 a music award, year three a writing award)... as long as there is a short enough cycle that arts practitioners can aspire to entering an award and not have to wait years.”*

For developing an alternative model

- *“There could be a contemporary version of the Poet Laureate concept, where the City supports a number of arts practitioners each year to be the City's artists.... not a full income, but enough to spend 3 months not doing other work and concentrating on their own work within the city's bounds, with exhibition/publication/performance as an outcome.”*
- *“Additionally, provide in-kind support via the free use of council property, public spaces etc.”*

General comments regarding Art Prizes:

- *“The problem with Arts Prizes is that they require significant underwriting from the artists who need to pay an entry fee, frame and transport their works. Many artists paying the fee do not even get into the exhibition. The artists are the foundation of cultural programs but are constantly paying for and donating their works to exhibitions.”*

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- *"I understand that the prize-money of \$31000 is actually less than a third of the total budget for the prize. I understand that \$70000 is spent on rent, administration and a launch. This is absurd. The bulk of the money should be going to artists to support the making of their work."*

## QUESTION 17:

*In your opinion, how do you think the City's funding, allocated to the Art Prize, would have the most impact in developing the creative talent of Hobart?*

**Data Note:** In response to the above question 227 respondents scored the following:

OPTION	RESPONSE	PERCENTAGES
Providing support to young and emerging artists	154 persons	42%
Providing support to established professional artists	127 persons	34%
Providing support to cultural/arts organisations	89 persons	24%

NOTE: Multiple choice question

### Respondent Comments included, but were not limited to:

- *"I think more than anything, arts practitioners need time to develop their work. I think this applies to all experience levels: young, emerging and mid career artists. And to have time, within one's own city, could be a fantastic opportunity to develop practice and for Hobart to witness the process and the outcomes."*
- *"Prizes are individually based. They provide support for excellence: so generally the artist is established and has reached a certain level of expertise. It would be good to provide an addition of rewarding an emerging/young artist, within clear definitions."*
- *"Celebrate the contribution of established Tasmanian artists to the cultural life of Hobart and include emerging artists (ie incubation)."*
- *"This question sounds like Council has already decided to reallocate the funding away from the Art Prize, so I'm not addressing that question, because I do not believe it's Council's role to provide funding support to the arts sector in the way that has been described. If Council wishes to provide funding support for particular projects (ie to commission works) to enrich the city then I think that should reflect a mix of emerging / established and organisations as appropriate to meet Council's objectives."*

## QUESTION 18:

*In your opinion where do you think Council should focus its funding support?*

**Data Note:** In response to the above question 227 respondents scored the following:

OPTION	RESPONSE	PERCENTAGES
Providing support for cultural activities developed in Hobart	173 persons	49%
Providing a program that is open to participants nationally	68 persons	19%
Providing support to bring creative people to Hobart to stimulate local activities	114 persons	32%

NOTE: Multiple choice question



## **Respondent Comments included, but were not limited to:**

- *"From an arts development perspective AND a cultural tourism perspective, the focus should be on supporting and developing local artists and creative initiatives"*
- *"The Hobart art prize could tick all these boxes depending upon how the exhibition event was run: eg 3 categories; Tasmanian winner, national winner, emerging artist winner; national winner to conduct workshop as part of winning"*
- *"There is plenty of support to bring in international/national talent - not so much for local professional artists who are also working at a national and international scale"*
- *"HCC money should NOT go to anyone except Hobart people. Everything else is already nationally competitive"*
- *"Provide grants for small amounts, \$5000-\$10,000, to individuals and organisations who are making art or producing cultural activity with Hobart artists across many forms (literature, theatre, dance, visual arts). Support of this sort can often be used to augment and/or provide leverage for other funding sources from state, federal or philanthropic sources.*
- *"A healthy culture is neither exclusively outward or inward looking. A balance is essential."*

## **QUESTION 19:**

Do you have any suggestions as to how the current City of Hobart Art Prize resources could be utilised to contribute to the cultural sector and meet community needs?

**Data Note:** In response to the above question 72 respondents provided comments:

## **Respondent Comments included, but were not limited to:**

- *"An exchange residency arrangement - where local artists\* can be supported to travel and artists from elsewhere are hosted in Hobart - has potential to positively impact the public, the 'creative' sector and the city. Residencies can be tailored so as to afford positive impact aligned with key priorities and stakeholders. \*note artists can be writers, musicians, actors etc."*
- *"The provision of arts spaces free of charge. Possibly supported additionally by the private sector through the City giving rate deductions for periods that empty shops/offices/commercial properties were used by the arts community"*
- *"Perhaps the funding could be well spent allocated to groups already promoting the arts and emerging artists. For example:- The Art Society of Tas is organising 10 days of quality state-level art exhibition at Long Gallery over the Wooden Boat Festival, with the aim of creating exposure and sales for Tasmanian artists. This is the 4th time we've been invited by AWBF Management to do this and the exhibition is the venue for the Festival launch and attracts 1000s of visitors per day. We have never sought HCC funding, but our efforts are clearly of a standard to further the Creative Hobart Strategy. There are other organisations across all the arts, many volunteer-based, which could benefit from a review of funding strategies."*
- *"Roll the entire funding package into a partnership program for local artists AND small to medium arts orgs based on the Creative Hobart criteria - with a \$ for \$ match up, leveraging other business, public sector or philanthropic support"*
- *"Whilst it would cost the City of Hobart to run its own arts space, it would surely make more sense than paying TMAG to host the Art Prize. A properly run venue, as opposed to what Carnegie was, would also provide benefits to the community through the development of cultural practices in Hobart, as well as bringing the benefit of cultural dollars to the city of Hobart through increased local, interstate and overseas business through a retail shop as well as ticketed events. A centrally located space providing for performing arts as well as visual/multimedia arts could be a boon for Hobart if approached in an imaginative way."*
- *"Spend less on admin and launch. Add Emerging Artists prizes - open to young national artists - only for first, second and third years post-graduation from art school. Set up the exhibition in The Big Shed on the waterfront and keep the exhibition open for two weeks. Make one of the prizes for a young graduate an "Artist in Residence" prize of 3 months in Tasmania - one month in Hobart, one in Launceston and one in Queenstown. Invite MONA to be involved."*

## 7.2 WRITTEN SUBMISSIONS

### 7.2.1 Lucy Bleach, Coordinator of Sculpture, Tasmanian College of the Arts [NAVA Member]

*Hi Jane*

*Some quick thoughts below that favour an open residency style program, which done well (authentic, engaged, specific to Hobart) could become internationally recognised.*

*Sorry it's a bit rushed, struggling with a few other commitments simultaneously.*

*Happy to follow up at a later date.*

*Cheers and best,  
Lucy*

#### **Host – the city as an organism that presents 'habitat' opportunities for creative practice.**

*A program that fosters artists' engagement in and with the city. The city in this context is understood as residential, commercial and itinerant community, and the architecture, urban systems and infrastructure that support these diverse communities.*

*The city could become a site of creative thought, speculative experimentation and 'art' production. All of the iterative stages of these creative processes could be accessed by, and generated with/through the city.*

*This could happen through an open residency program, utilising Council's existing civic real estate, seeking opportunities to occupy temporarily vacant shops and commercial buildings, creating mutually beneficial relationships with, and piggy-backing on, existing 'host organisms' within the city's 'ecosystem': ie public/government/private organisations (Australia post, ATO, RHH, Village Cinema etc)*

*There could be a series of 'engagements' in diverse contexts within one year. If the theming of the art prize is popular, then the theming of a 'host' program might also work, so that in some way all activity undertaken responds/relates to the theme (this of course need not be didactic)*

### 7.2.2 Ann Burnett

*Hi,*

*I was one of the few people who attended Hobart City Council's Hobart Art Prize Forum last Friday evening as a **spectator** of art, not as a practitioner.*

*I would like to suggest a modest revision of the Hobart Art Prize which addresses, what for me, is its biggest problem, that of location and identity. Every year when the viewing opens, I ask myself '**where is it on at?**' I sense no clear, natural or logical connection between the Hobart Art Prize and the TMAG, and feel the exhibition is lost within that institution.*

*One solution is to tie the Hobart Art Prize firmly to its location. I suggest that each year Council choose a physical location which bears an **actual relationship**, either material, historical, or sociological with that year's **chosen discipline**. Participating artists would be invited to produce work which takes into account that year's chosen space, and this would form part of the entry criteria. The location need not be a stereotypical art space. Council might choose an industrial location, such as a sub station, as has been used in Melbourne. Or, if sculpture was that year's discipline, Council might consider using an outdoor space such as Ancanthe Park, with less robust pieces housed inside the Lady Jane Franklin Temple.*

*Each year the Australian Institute of Architects conducts the highly anticipated Open House Hobart, demonstrating the vast array of intriguing spaces hidden within Hobart. The Institute may be an effective advisory partner. Perhaps Council could even engage the wider public by inviting them to imagine a suitable building to house next year's Prize.*

*I believe a revision of the Hobart Art Prize, such as this, has the potential to inject new energy and dynamism into the Prize, along with an element of local discovery and pride.*

*Ann Burnett*

### 7.2.3 Kylie Johnson [NAVA Member]

*Dear Beatrix and Jane*

Thank you for hosting the HCC Art Prize forum last Friday evening. It was pleasing to see the high degree of audience participation in the discussion. I know that you had planned to break out into separate groups to workshop ideas and that the conversation disrupted this but I did enjoy the robust nature of the debate and appreciated the open and honest tone.

While there were many issues that were touched on during the forum there are a few that resonated with me as an independent curator and artist;

- There seemed to be a very strong feeling that there needs to be much more consultation with artists.
- While I acknowledge that the TMAG have their own mechanisms for gathering data I am not aware of what these are. I have not done or know of anyone who has taken part in a TMAG visitor survey which makes me cautious of the breath of this data. I have also spoken to a great many local artists and gallerists who did not know of the HCC survey.
- I am hopeful that there will be more detailed and transparent financial information on the prize at this Tuesday's 2nd meeting, specifically the inclusion of income generated from the entry fee, what the TMAG \$44K in-kind contribution includes and as David Hawley suggested - if the TMAG in-kind was to be included it would be helpful to have an artist in-kind contribution noted.
- At the meeting there was mention of the HCC providing \$900K to the arts in 2015. I found it difficult to fully consider what a future revised HCC Art Prize could be without knowing the broader context of how these funds are distributed.
- The closure of the Carnegie Gallery was brought up on several occasions indicating that this is still a 'sore point' for the local arts community. The closure of the Carnegie Gallery and a contraction in accessible exhibition spaces in the city is making it increasingly harder for local professional artists to present work in Hobart and audiences to experience work by living Tasmanian artists.

I look forward to attending the second forum this Tuesday.

Thanks  
Kylie

Kylie Johnson  
The Curated Shelf

## 7.2.4 Grace Herbert

I am a visual artist, sometimes curator and Co-chair of the board of local (unfunded) artist run initiative Constance ARI and Co-Founder of (also unfunded) arts space Visual Bulk).

I think it is imperative that the money used for the City of Hobart Art prize remain available for funding to the visual arts, and especially emerging and mid career artists, in a climate where so many opportunities are disappearing. I would be very disappointed in the Hobart City Council if this money were to disappear from funding for contemporary art, and as a young artist I would feel undervalued and unsupported if this were to happen.

However, I do think it is worth discussing whether a prize is the best way in which the money can be used to support young artists. Or if there are ways in which the prize can be improved to do more of this.

I think that the idea of a "prize" is a little out-dated. I (and I think many of my friends as well) do not necessarily like the idea of competing against other artists to become a "prize winner", I think most people I know enter prizes because money for your work is hard to come by, but not because the actual process or title is particularly appealing. I think most young artists I know want opportunities to work along side one another, collaborate, curate and organise exciting new projects instead of entering the myriad of prizes available to them around the country. In a time of continual cuts to arts funding and the closure of spaces for emerging and mid career artists, city councils have the opportunity to show their unwavering support. Sydney city council support Firstdraft by providing them with a space and resources. The Melbourne City Council are the main supporters of West Space, and this is the case for other contemporary art spaces in major cities in Australia and New Zealand. And although run differently, with a mix of contemporary and community arts, locally The Clarence City Council and Glenorchy City council support arts spaces with year round programs.

The closure of Carnegie is not something I know a lot about, I moved back to Hobart in 2014, so I won't comment on this or how it is relevant to the idea of an HCC supported arts space, except to say it is clear we should be looking towards future plans and ideas. What I do know, as a key member of two unfunded arts spaces with year round programs in Hobart, is that you can get a lot of things happening with very little funding if you have the right model. I suppose I am suggesting that the HCC look at a model like Firstdraft, which is run by a voluntary board of artists with one part-time staff member, and the council provides the space for a gallery. Firstdraft take applications and proposals for a year round program which allows emerging and mid career artists to exhibit their work, and provides a space for other critical arts activities like lectures and performances. Whilst I am aware that Firstdraft receives other

*funding, I think that a space and some funding for this could easily be provided with \$100,000 a year and would create incredibly strong opportunities for young artists to show their work, and participate in the running of the gallery. I think a space like this would attract local and interstate artists. It would also provide a solid basis for securing further national funding where relevant. This is all a little vague as I am trying to keep it brief.*

*Ultimately, I think this money should remain within funding for the contemporary visual arts. If this is an ultimatum between keeping the prize and losing the funding then of course I support keeping the prize, it still has some impact on young artists, however I think what we should really be looking at are the best and most interesting ways in which this funding can be directed to support emerging and mid-career artists to show their work, in a climate of increasingly limited opportunities to do so. Perhaps this is by changing the prize itself or perhaps it is by redirecting the funding in a manner like I and others have suggested. Regardless of the outcome, out of this review process I would like to see the Hobart City Council become a champion for young and emerging artists.*

*Kind regards,*

*Grace Herbert*

## 7.2.5 Guy Hooper

*Hi Jo,*

*I've been following this review from a distance. I wasn't able to attend the forum but Jane filled me in. Here's an idea off the top of my head to broaden the prize to other art forms, specifically theatre in this town. Basically I suggest that some funding, say \$10 to 15k, be allocated to a prize for a Hobart theatre production that contributes to the theatrical vitality of our community. BUT here is the main criteria: it must be a production by one of the professional or semi-professional companies (TTC, Blue Cow, Terrapin, Big Monkey, Loud Mouth, Southside Players) in which the ensemble, designers, director, technicians etc have worked for "profit-share" or "cut of the door", i.e. They have not been paid a rehearsal or performance wage. All of these companies (except Terrapin) have made plays in the past few years that have been produced by this model. Typically it means that artists end up working for a wage of \$5 or \$10 an hour, or less. Who's Afraid Of Virginia Woolf, Sick, Island of Doctor Moreau, Seminar, Wheelers Luck and other high-quality shows were all produced this way, I believe. The judging could be done in conjunction with, or possibly outsourced entirely to, the TCT and (possibly) the award presented at the annual Errols. The award would be given on condition that it is distributed fairly to all the unwaged artists and technicians involved in a production. In this way the HCC would be making a real contribution to supporting the theatre artists of Hobart who often struggle to make a decent livelihood out of their artistic efforts.*

*Good on you and the team for leading this review in such an open and inclusive way.*

*All the best,*

*Guy*

## 7.2.6 National Association for the Visual Arts [NAVA]

*Mr Philip Holliday  
Director of Community Development  
Hobart City Council  
GPO Box 503  
Hobart, Tasmania, 7001  
18 October 2016*

*Dear Mr Holliday*

### **Re: Future of the City of Hobart Art Prize**

*Having received a number of expressions of concern from members of our organisation - the National Association for the Visual Arts (NAVA) - I am writing to raise these concerns with you and to offer to assist you in considering the future of the City of Hobart Art Prize which I understand is currently under review.*

*As you may be aware, NAVA is the national peak industry body representing and advancing the professional interests of the Australian visual and media arts, craft and design sector. It provides advocacy, leadership, and services for this sector. Many of our members are Tasmanian and we are in regular contact with them over policy matters.*

*Having provided a listing of all the major art prizes round the country for over twenty five years, NAVA knows how much they are valued by artists as a means of profiling their work and how much the community gains from being able to access the work of some of Australia's best practitioners.*

*We are fully aware that for over 27 years the City of Hobart Art Prize has been considered a prestigious, iconic and important feature of the annual cultural calendar in Tasmania. It is therefore unclear why the Hobart City Council (HCC) is reviewing the art prize and questioning its value. Tasmania has built a reputation for being a leader in nurturing the careers of some of Australia's finest art practitioners and this is one of the main attractions for visitors to the state and its capital.*

*We have been told that Tasmanian based winners and participants have affirmed that the opportunity was transformational in the development and profiling of their professional practice. Visual arts audiences and critics have been proud of the fact that, while the quality of the exhibitions sometimes varied, the exhibition gave an important national platform for the visual arts in what is otherwise not an overcrowded space.*

*If the Hobart City Council (HCC) is contemplating unwinding the prize, it is unclear whether it will replace the initiative with another opportunity that will directly benefit and profile the visual arts community, especially in light of the fact there is also no longer a capital city gallery.*

*NAVA understands that one of the alternative propositions floated at last week's Creative Hobart Forum by the HCC's consultant, Richard Brecknock, is to redistribute the City of Hobart Art Prize funds to 'professional development' opportunities. However, this would seem to duplicate the arts grants opportunities administered by Arts Tasmania. NAVA has been initially advised by the following individual members of the visual arts community in Hobart and more broadly around Tasmania that they don't feel adequately consulted and valued in the Prize review process: Justy Phillips; Tricky Walsh; Pippa Dickson; Kylie Johnson; Mish Meijers; Margaret Woodward; Sara Wright; Eliza Burke; David Hawley; Amanda Davies; Brendan Walls; Colin Langridge; Laura McCusker and Lisa Campbell-Smith. They observe that statistics used in regards to visitation to the Prize and the budget to present the Prize at the TMAG were confusing and obfuscated the conversation. They are concerned that the process Richard Brecknock is undertaking is unclear, and that this consultation with the visual arts sector is being rushed.*

*On their behalf and for the well-being of the many artists who greatly value the opportunity provided by this highly regarded prize, we respectfully request that HCC provides a much more carefully considered process for the visual arts community to be consulted and engage meaningfully to be able to provide their expert opinion, before any change is contemplated. We would be pleased to offer our assistance with this matter.*

*I look forward to your positive response.  
Yours sincerely  
Tamara Winikoff OAM*

*Mr Phillip Holliday  
Director Community Development  
Hobart City Council  
E: hollidayp@hobartcity.com.au  
4 November 2016*

*Dear Mr Holliday*

**Re: Hobart City Council Visual Arts provision**

*I am writing on behalf of members of the National Association for the Visual Arts (NAVA) who have contacted us about two issues:*

- i) the City of Hobart Art Prize*
- ii) lack of sufficient appropriate gallery space for contemporary Tasmanian visual art.*

*As you probably know, The National Association for the Visual Arts (NAVA) is the Australian national peak industry body representing and advancing the professional interests of the visual and media arts, craft and design sector. It provides advocacy, leadership, and services for this sector. Visual artists are at the centre of its work.*

**i) City of Hobart Art Prize**

*We understand that a group of 13 Hobart based professional visual artists (including NAVA members) have met ahead of the next Hobart City Council consultation on the City of Hobart Art Prize to further discuss and consolidate their thinking in regard to the strengths and weaknesses of the Prize in its current format. The meeting has garnered interest and support for a new model to be developed. The group unanimously agreed that there are many valued and successful components of the City of Hobart Art*

*Prize. These included it being a high profile national event; unique in its inclusion of multi-art forms; has participation by high calibre national judges; is showcased at a high profile venue - the Tasmanian Museum and Art Gallery (TMAG); provides diversity in the visual arts sector in Tasmania – namely it is not MONA; and that, importantly, it connects Tasmanian visual artists, craftspeople and designers with the Tasmanian community.*

*The group also discussed what was not working with the existing model. This includes that: it is a very traditional prize-based competitive model that limits excellence in submissions; works are acquired but the prize monies do not always cover the actual market value of the work; the collection is not promoted or shown to benefit both artists and audiences. It was also felt that the prize is not marketed adequately, either locally or nationally and that the identity is confused. Further to this, there were issues raised in regard to the quality of presentation and installation of the works for exhibition.*

*The group strongly support keeping the Art Prize in a new exhibition format and suggested that it be:*

- *made nationally (and potentially internationally) relevant through the range of exhibitors*
- *a curated prize through commission of esteemed national or international curator/s*
- *inclusive of Tasmanian visual artists, craftspeople and designers at all career stages*
- *overseen by a peer based external Cultural Committee which will advise on delivery*
- *focused on supporting artists through payment of a participation fee and any freight costs*
- *made more relevant to the Tasmanian community through an education and communication program*
- *made relevant and attractive to potential new sponsors and funders to support the Hobart City Council (HCC) with delivery and artists' fees*
- *held at the TMAG, the state institution*
- *held annually or biennially to meet the allocated (reasonable) budget*
- *designed to tour nationally.*

## **ii) Gallery space for contemporary visual art**

*Tasmanian visual artists are excited by the possibility of working with Council on its cultural activities. The artists propose that the creative capital of Hobart could be supported by the development of an appropriate and flexible exhibition and gallery space. It is seen as important that such a space be located centrally in the city and easily accessible by both residents and visitors. The gallery could be the proud showcase for the work of Tasmanian artists – there is no centrally dedicated space that currently does this – through the exhibition of the prize, other curated exhibitions and events and display of previously acquired art work from the Art Prize.*

*I was pleased to learn that HCC is undertaking further consultation and hope this is not simply a cosmetic exercise but rather has the genuine intention to take the advice of people who are the experts – artists and other art professionals. I urge you to work with the interested members of this community to find an elegant solution to the challenge of doing justice to the excellent work of creative people in the Tasmania.*

*I would be pleased to provide any guidance or industry advice you would find helpful.*

*Yours sincerely*

*Tamara Winikoff OAM*

## **7.2.7 Charles Parkinson, Artistic Director/CEO, Tasmanian Theatre Company**

### **Submission to the review of the Hobart Art Prize**

*Some dot points for consideration:*

- *The current prize set up costs ratepayers \$109,000 but only delivers \$31,000 to artists*
- *Compared to other art forms, the visual arts are very well supported nationwide through prizes, private grants and bequests*
- *A significant number of recipients of the Hobart Art Prize have not been Tasmanian artists*
- *If the Hobart art Prize is to continue it could be run for much less money by an arts organization (eg CAST), thereby freeing up the balance for other art forms*
- *Given the very small total HCC arts grant pool, the Hobart Art Prize consumes a disproportionate percentage of funds available*
- *An acquisitive prize causes the Council problems of storage, insurance, etc which are a further impost on the ratepayers.*
- *There are arts organisations in Hobart in dire circumstances which would benefit enormously if even 20% of the funds currently spent on the Hobart Art Prize were diverted to them AND they could guarantee that the funding went towards employment for Tasmanian artists.*

*Charles Parkinson*

*Artistic Director/CEO*

## 7.2.8 Justy Philips [NAVA Member]

Dear Beatrix,

First of all, I'd like to express my thanks to you all – including Jo and Philip and Jane, for creating the opportunity for community feedback on the future of the City of Hobart Art Prize. I'd like to just offer a few thoughts and will also follow up with a response from the CAT Board as soon as I've had a chance to pass on my feedback to the other board members in the next few weeks. Just to reiterate here though that the current position of the CAT Board is to support the Art Prize in it's current format.

From my own perspective as an independent artist, there are a couple of thoughts I'd like to pass on. At last week's forum, I think there was a sense in the room - particularly from the independent visual artists present, that there has so far been very little engagement with this stakeholder group. Whilst I understand that there was a public survey, I am one of those people who wasn't aware of the survey and hence did not add my comments through this earlier platform. My feeling about the Richard's presentation, was that there were propositions floated in the presentation that seem to have jumped ahead of a serious engagement with the visual artist community – this is the primary community in terms of content - the artists who are submitting to the prize and exhibition – without whom there would be no public exhibition of artworks to view. Floating suggestions of other art prize models that are so theme/ form specific and focussed on completely different areas like urban art or public art or alternatives such as diverting the funding to professional development skills (which Arts Tasmania already offers) didn't help to create a sense of openness and trust in the room.

I think the closure of the Carnegie Gallery is still very fresh in people's minds as there is still no alternative in terms of a viable capital city gallery. In conversation with Richard after the event, he suggested that no capital cities have their own art galleries in Australia but as Mish Meijers pointed out, this doesn't take into account the size of Hobart in relation to say Melbourne or Sydney, cities in which most if not all of the municipal councils surrounding the city centre eg. St. Kilda have some excellent gallery spaces. Whilst I apologise if my request to stay with the questions from the floor instead of moving to the group tables, shifted the focus of the evening, it's so vital that you can find a way to build trust with the professional visual arts community and find a way to incorporate our broader concerns at the lack of a gallery space into this discussion that will effect the future of the art prize.

I did not take seriously a suggestion from a member of the performing arts community that there is a division opening between practitioners in different art forms in terms of who should be eligible for access to these funds (eg. diverting the money away from the visual arts and crafts to a broader community of theatre and performance and literature). Excellence in the professional arts should be something we are striving for together - but this also means that each art form is equipped with the platforms to excel on a national level e.g.. the Premier's Literary Prize and the Tasmanian Book Prize - both excellent initiatives that serve the literary community well. The Hobart Art Prize, in the same way, serves it's professional visual arts, design and craft community well.

In terms of the presentation, I think it would be good if either you didn't use the TMAG data as it seems to be extremely dubious at best - although I am sure TMAG have given the data to the best of their knowledge and collection capacities - this doesn't however, make the data either accurate or believable. There's another trust issue here. It's not clear really why the council have taken the decision now to look at the art prize - other than through the unavailability of TMAG to host this year's event. Again, to the cynical it might seem fortuitous to have been 'given' the opportunity to undertake a process of change (not that I personally am suggesting this).

In Richard's data, he also suggested that there are 'so many national art prizes now that I stopped counting at 200'. I think, if the data is to be seen as reliable and to be trusted, don't stop counting - better to get the real figure. What is not taken into account here though is that so many of these art prizes are either art form specific (as the Hobart Art Prize is I know - but changing each time) or theme specific - e.g.. public art. Often they are exclusive due to high entry fees, freight costs and low acquisitive \$ amounts. I don't think it's helpful to compare apples with pears. At best it's confusing and at worst it's misleading.

I think it would be appropriate to share the breakdown on the cost to HCC of staging the art prize. You gave the figure of \$78,000. Many people are asking me (since the meeting) how this is broken down. I think the figure is justified but a breakdown might help others to see how the funds are being managed. Also important here should be to see how the TMAG \$44,000 in-kind is composed. An excellent point from Dave Hawley, was also to include the in-kind hours of the artists making the submission. Their entry fee costs should also be included as an income line here. Also a better understanding of the \$10,000 that HCC makes to TMAG would be good. Is this a cash contribution or other?

In terms of the bigger picture, if you want people to engage more fully in generating new ideas to either revise or replace the art prize, I think the decision needs to be made within the broader context of the

*HCC commitment to arts funding. You mentioned that in 2015, HCC committed \$900,000 to the arts. Could you give a breakdown, perhaps on Tuesday's meeting of how this was distributed. I think that visual artists will want to ensure that the PRESENTATION of their professional work is still being supported within a broader funding spread. Without the Carnegie, it's getting more difficult to see how this might be happening - and this might just be a case of this funding not being made visible enough for everyone to understand.*

*> There was certainly a feeling at the meeting and through additional discussions with other artists over the weekend that Tasmanian artists do not want the art prize to be reduced to a state-wide award. The desire to be held in relation with our nationally regarded peers is critical to the success and profile of the Hobart Art Prize.*

*Finally, unfortunately I won't be able to make Tuesday's meeting as I'll be at work (as many will at 4.30pm), but as Richard said to me after the event 'that's ok, I think we've heard enough from you already'. I have a huge amount of respect for the work you all do in community development and creative Hobart and I know this was a throw away comment but it's probably a good idea to find ways to embrace and support the voices that are committed to genuine and progressive change in the contemporary arts, in which I include my own, rather than being relieved that they are unable to continue the discussion in the public platforms that the council generously provides.*

*Along with a number of other artists there on Friday night we've spread the word to our peers and hope that many more will join you for this week's forum 2 on Tuesday – and I hope then that there will be time for you to explore the creative idea generation part of your forum – I think you'll have the best success with this if you can continue to be as open and frank as you all were in the Q&A part of the session. In its current state, it's going to be near impossible I'd say to win over the visual arts community with the presentation you showed last week. Some of the artists we've spoken to are open to hearing about ways of revising the Art Prize itself and others like myself would need a lot more contextual information in order to begin to make any improvements.*

*I hope my comments will be taken with the generosity with which I write. It's really good to see that HCC is aspiring for best practice, to make changes where needed and work as you are to embrace a critical and contemporary arts platform. We just need high quality gallery spaces, and nationally significant platforms like the City of Hobart Art Prize in order to share our work at the highest level.*

*Your sincerely,  
Justy Philips*

## 7.2.9 Clyde Lyndon Selby

*City of Hobart Art Prize*

*Nearly ten years ago I took an early retirement from being an education officer and soon afterwards left Western Australia (as a climate 'refugee'). On the strength of my lifelong involvement in the professional arts mostly as a writer and some book critiques I had written for the Mercury, the editor approached me with the offer of me the position of art reviewer. As I had only been resident in Tasmania for less than a year and in my opinion lacking sufficient knowledge of the state I was reluctant to accept the role but eventually succumbed to his persuasion.*

*From the very first I perceived that the two most meritorious fine arts programs were the one held in the Carnegie Gallery and the annual City of Hobart Art Prize. Indeed I soon established with editorial that the City of Hobart Art Prize was the premier artistic event of each year and therefore required two dedicated reviews for consecutive Saturdays in the weekly magazine to shine the deserved spotlight on each artistic category.*

*The City of Hobart Art Prize is unique; there is nothing really that can be equated to it anywhere in Australia. As my National Trust architect friend and colleague in Victoria would bemoan: "Alas, there is no City of Melbourne Art Prize". There was not one in Perth either or any other capital city - merely more narrow focus competitions such as the Fremantle Print Prize.*

*The two designated categories each year and the submission procedure and the final selection for judging followed by public display, meant that there was an outstanding array from all over Australia. For an island state, by definition in isolation, it was an important intellectual and aesthetic injection into the artistic milieu as well as providing an interesting comparison for Tasmanians. The level of imagination and innovation from all corners of the nation that manifested in interpretations called 'glass' or 'works on paper' or 'sculpture' to name but three, was as inspirational as they were extraordinary. About the quality of judging some years and with special reference bashed-in aluminium ladders and maybe Marcel Duchamp, I have no comment.*



*With regards to the forum on the evening of the 18<sup>th</sup> October, it was surprising to witness the way some of the participants expressed themselves. In my opinion, they exceeded the bounds of assertiveness in their view on what the City of Hobart should be offering their talented, misunderstood and unappreciated but deserving selves. As this vocal contingent were mostly under the age of thirty, it occurred to me that they had never known a time when there was not a City of Hobart Art Prize which possibly accounts for some of their seeming ingratitude and sense of 'entitlement'. Investigating how young artists cope in all of the mainland capital cities without an art prize of the scope of Hobart's could be an undertaking by someone for their doctrinal thesis.*

*Assuredly I am of the belief that the City of Hobart Art Prize should continue in its tried and tested format ad infinitum. However to assist with keeping it in perpetuity and to lessen the financial burden on the City I make the following suggestions:*

*To defray the costs of the three galleries in TMAG the City Council could consider investing in one or two large marquees that could be erected in the Parliament House gardens for the purpose of staging the annual art prize (and other cultural events). Recently there was an impressive circus tent in Kingston that featured three turrets with flags which would be suitable and eye-catching accommodation.*

*If there was such a tented venue, the wages of TMAG gallery attendants could be avoided with a roster of suitable citizens to supervise and implement necessary safety issues. Certainly I would commit myself to the role several days per week for the duration of the public viewing of the finalists.*

*With the use of such a venue the art prize would need to be curtailed in duration and be around a fortnight. Certainly several security guards would necessarily be required at night.*

*It was expressed in the public forum that there is insufficient recognition of local artists in the format of the City of Hobart Art Prize. With this in mind it could be contemplated that:*

*Every alternate (or third) year participants in one of even the two sections of the annual art prize must be Tasmanian residents of at least two years. As the commercial galleries benefit financially from any given winner being one of theirs, the proviso could also be explored of it only being open to Tasmanian artists who are not represented in a mainstream gallery – or for that matter, lecturers in Fine Arts at the university.*

Clyde Lyndon Selby

## 7.2.10 Pip Stafford, Artist & Arts Worker

*Dear Mr Holliday*

*Re: Hobart City Art Prize consultation and visual arts within the Hobart City Council*

*I am writing as an independent arts practitioner, living and working within the Hobart City Council with concerns I have about the consultation regarding the Hobart City Art prize and the Creative Hobart strategy.*

*I would like to reiterate the points made in the NAVA letter, dated 4 November 2016, that the prize be re-imagined as a nationally relevant visual art exhibition through the provision of national or international curatorium and held at the TMAG.*

*I would also like to draw attention to the idea that Council re-instates a peer-based Cultural Committee to service both the Art Prize and other visual arts and culture activities within the Hobart City Council.*

*Since the loss of the Carnegie Gallery there has been a hole left in the Hobart cultural landscape, and a lack of support for mid-career artists who wish to show work in a "white-cube" context. There are many professional artists, myself included, who show largely interstate and internationally, both as a positive career step but also because there are so few opportunities to exhibit work in Hobart. While the Hobart City Council should provide reactive, interesting spaces within the city (such as the Battery on the Domain), these spaces are often prescriptive and force artists to shape their work to particular parameters. A purpose built gallery removes these parameters and allows artists to work freely within their mediums and concepts.*

*Hobart City Council must invest in resources for artists, in consultation with artists, if it wants to cash in on the "creative economy". Hobart is certainly having its moment – with tourists and locals flocking to events such as Mona Foma and Dark Mofo – and the HCC should view this as a unique opportunity to support and bolster the local visual art community.*

*Hobart is a unique city, with unique cultural relevance and a thriving arts community - it is therefore of utmost importance that HCC does not employ a cookie cutter approach to its creative strategy.*

*Yours sincerely,  
Pip Stafford  
Artist and Arts Worker*

## 7.2.11 TMAG

Tasmanian Museum and Art Gallery Statement for City of Hobart Art Prize Review

*The Tasmanian Museum and Art Gallery (TMAG) has been a long-standing partner of the City of Hobart Council in hosting the City of Hobart Art Prize (CHAP), and it has been an annual part of the schedule at TMAG for many years. Each year it has been held at TMAG we have been happy to donate considerable in-kind support to install and host the Prize. TMAG recognises and supports the Council's Creative Hobart strategy, and the decision to review CHAP in order to ensure it uses its arts funding to best support Hobart's arts communities. TMAG also acknowledges the important support provided by the Council as a major cultural organisation in Hobart, over many years.*

*An art prize forms an important fixture in the schedule for many of Australia's major art galleries and at TMAG we would be delighted to continue to work with the City of Hobart Council to host the Prize regularly at TMAG in the future. In order to create and deliver a high-quality and varied public program TMAG seeks to develop its role in the community, to support the vibrant arts sector and artists in Hobart and beyond, and to be a reason to visit Hobart in order to see a high-quality exhibition that captures the popular imagination.*

*Philip*

*Thanks again for your note. Here are some thoughts on the NAVA submission, which we thought overall was a constructive potential way forward for the Prize. It would be a significant change from the previous format, but we've had a think about how could work here at TMAG.*

*The idea of a curated prize where a group of artists could be selected by a commissioned national or international curator could be a positive option for the evolution of the Prize. We could imagine an advisory committee which could include HCC, TMAG, representatives from other organisations across Tasmania coming together say 15-18 months before a biennial prize, appointing an appropriate guest curator and establishing a theme/media or concept for the next prize. There could then be a call for proposals and the curator would visit Tasmania, select artists for participation and the 'prize' would be to be hung in the show, rather like Primavera's approach at the MCA.*

*Moving to a prize which focused on a group of artists selected by a curator would enable budget to be devoted to participation fees rather than prize money and for artists to choose to make new work for the show in some circumstances. It would also allow a move away from an acquisitive prize, but still permit organisations such as TMAG to acquire from the show once hung, following normal acquisition channels. The hope would be that this shift, coupled with a two-year cycle would also allow the budget to include more for marketing.*

*The idea of including a significant education program is a good one, and if this was followed through we would strongly recommend a move to term 2 or 3 rather than the recent term 4 slot for the Prize. This educational component could also be planned as part of a revised Prize budget, and TMAG could lend significant in-kind support and expertise through our art education program – Access Art. A move to say mid-April – end May for a six week run would enable the Prize to capitalise on the increased tourist numbers available then, and with an earlier start some years could potentially build links with the TMAG Children's festival at its launch.*

*We have some doubts about the ability of the show to tour nationally, as there has been a significant drop off for such tours in recent years. However, we'd be happy to explore touring with HCC as partners and would look to funding from Australia Council to support it. Touring Tasmania would also be worth considering and if the show went to say Launceston and Burnie that might also allow for contributions from those councils as well as hosting arrangements.*

*In responding to this proposal we are struck that an ideal start time would be late April 2018 to make the most of the educational potential and give time to move to a biennial model (assuming that halving the frequency would allow the effective budget to be doubled.) We are retaining the two slots of for 2017\*, and are willing to hold them by a further month to the end of 2016, but we will put a hold on the April- June 2018 slot as well, pending the outcome of the Review. It would seem to us there would be a strong case if moving to such a new model to 'skip' Oct-Nov 2017 and instead set up the committee and appoint the curator that year, to get ready for a bigger splash six months later in April 2018. Certainly worth considering!*

*We'd be happy to talk more about these ideas once the review is complete and we are able to work with you on digesting all the suggestions and recommendations.*

*Regards  
Janet*

*\*The two options we previously discussed were:*

- an eight week show in Argyle gallery space 4 (150m2) between Friday 1 September and Sunday 29 October*
- a short, high impact show of perhaps one week only in the Argyle Gallery spaces used last year (Galleries 1, 2 and 3 – 435m2 total) in early November, perhaps Friday 3 November to Sunday 12 November.*

## 7.2.12 Yvette Watt

*Dear Philip,*

*Despite being in Europe at the moment, I have been following with great concern the move by the HCC to end its funding support for the City of Hobart Art Prize, with a suggestion that the funds could be used for other arts/cultural initiatives. I am truly amazed that this is even being considered, let alone with the kind of determination to pursue this outcome that seems to be behind this proposal, given the tone of the survey, which has a good number of questions that seem to assume that the respondent agrees with ending the CHAP.*

*I am currently in Kassel, Germany, where I am a visiting scholar for a couple of months at the University here. As you probably know, Kassel is home to Documenta, a contemporary art festival that takes place every 5 years and which has an international reputation for being both cutting edge and of high quality. It is a major part of the local identity, and even those locals who may be irritated at times by the sudden influx of weird art and the audience that come to see it appreciate the importance of the event for the local identity and economy.*

*Kassel is a city with a very similar population to Hobart. Somehow, though, it feels so much bigger, in part at least due to the number and quality of the publicly funded museums and galleries here. The Fridericianum is the main contemporary art space which I would see as an equivalent to the Carnegie Gallery and CAT all in one. It is truly enormous and the spaces are beautiful. It runs over two floors with an additional Tower space. There is also the Neue Museum, which houses a collection of historic and contemporary artworks, and this in combination with the Museum of Natural History would be the equivalents of TMaG. There is also the Brothers Grimm museum (the Brothers Grimm being from this area), and Wilhelmsrohe Castle which houses a collection of historical works, including the largest collection of Dutch painting outside of the Netherlands. In addition there is Documenta Halle, which houses temporary exhibitions. For example, a couple of weeks ago there was a contemporary art fair there and currently it is showing the equivalent of our Artrage exhibition of high school art work. Kassel also has a University art school which is suited away from the main campus and is near the cultural centre.*

*I assume you understand why I am going into all this detail about the cultural life of Kassel. I am of course wanting to make a kind of comparison of our two cities, both of which pride themselves on having a strong cultural identity related to the arts. Of course the two situations are different, but there are also similarities in respect of the size of our two cities and the apparent importance of the arts in regard to identity, and the willingness to fund these institutions.*

*With the advent of MONA I assumed that the HCC would get on board and make the most of the opportunity offered with the influx of art tourism to expand their cultural activities. Instead we have lost the Carnegie, the promised alternative has never come to pass, and now we are to lose the CHAP? I am frankly bemused, to put it lightly. The CHAP prize has national reputation for excellence. It was one of the few things I new about the Hobart art scene before moving here from Perth 17 years ago. It keeps Hobart connected to the visual art scene outside of Tasmania.*

*I am a HCC ratepayer, and if anything I would like to see the money put into cultural events by HCC increased. I am well aware of budgetary limitations, but in my opinion the modest amount of money spent of the CHAP is money very well spent. I have seen the letter from NAVA and I agree wholeheartedly with Tamara Winnikoff's assessment of the situation.*

*I am of course also a lecturer in Fine Art at the Tasmanian College of the Arts, and in this role I also strongly support maintaining the CHAP as it sets a standard for my students, brings interstate artworks and artists to Hobart, and gives them a sense of the importance of their studies in that the kind of work artists do is valued highly, and provides an aspiration model for one day being a part of this well respected event.*

*I do hope the HCC reconsiders this very flawed and short sighted proposal to end the CHAP.*

*Yours sincerely,*

*Yvette Watt*

## 7.2.13 Kit Wise

*City of Hobart Art Prize*

*I am writing to forward my thoughts on the future of the City of Hobart Art Prize, as Head of the Tasmanian College of the Art, University of Tasmania.*

*I have a keen interest in this agenda, as the school I am responsible for contains a number of prize winners, as well as future candidates. However, it is clear to me that the prize in its current form does not serve their best interests: indeed, it is a wasted opportunity at a time when funding across the sector is diminishing significantly.*

*Based on the information provided in the stakeholder discussions, the costs associated with administering and presenting the prize, versus the benefits to Tasmanian artists, is clearly excessive. Secondly, over its history, the prize has disbursed the majority of the prizemoney derived from Tasmanian funds, to mainland artists. Thirdly, in my professional opinion, the quality of the exhibition while worthy, is not as high as the many events staged by the private sector (both MONA and Dark MOFO are examples). Finally, the prize as an event has falling attendance and is not one of the institutional priorities of the host organisation.*

*It is clearly out of date. When established, its intention in part was to bring the best of work produced nationally to Tasmania, both to promote the island and in the mainland and to provide quality art to the local community. However we are now extremely well provided before, in terms of the excellence of not just national but international art readily available in Hobart; and similarly, Hobart's standing as an artistic centre has never been higher, both nationally and internationally.*

*Given the majority of the prize money goes to non-Tasmanian artists; that there are multiple alternative opportunities for the broad community to see outstanding artworks in Hobart; and that the costs associated with the prize are both considerable, and poorly aligned with the strategic direction of TMAG, I embrace the opportunity to consider alternative models.*

*I understand there has been concern raised by a vocal group within the wider artistic community. They do not represent the majority and my impression is that their concerns are shortsighted, based primarily on a fear that:*

- *The funding will be withdrawn*
- *The funding may be redeployed from the visual arts to other art forms*
- *That a clear alternative model hasn't been identified*

*I urge the City of Hobart to address these concerns, but not by stepping back from the work initiated. Change is always a difficult process as is well recognized, and clear communication a key challenge. However, the role of leadership is to work through these issues, responsibly, thoughtfully and with determination.*

*We are experiencing a golden moment in the reshaping of the creative arts in Tasmania, witnessing radical change in its global standing and local appreciation, while at the same time recognizing the deep history it builds upon. There has never been a better time to rethink how strategic funding, thoughtfully deployed, could capitalize on these new opportunities for the cultural, economic and social benefit of all*

*Tasmanians. The fearfulness of a few should not be allowed to instill fear in the City of Hobart: I am confident that a model established at a different time, to serve a different need, should evolve along with these extraordinary new dynamics. Otherwise, we miss a unique opportunity to lay the best possible foundations for the future.*

*I would be more than happy to assist in developing these ideas further. One key suggestion I would make is that we focus on emerging rather than established practitioners; and that we recognize the evolution of artforms from discipline-specific (eg art versus music) to richer, more integrated outcomes. Tasmania is a global leader in this regard, and is seeing an influx of interested younger practitioners who work seamlessly across artforms, to great acclaim. It is time the City of Hobart Art Prize, which represents our premier award in this field, was similarly future orientated.*

*Yours sincerely,*

*Kit*

**Professor Kit Wise**

*PhD, MFA(RCA), BFAHons(Oxon)*

*Director and Head of School  
Tasmanian College of the Arts*

## 7.2.14 Paul Zika

*Beatrix*

*Rather than doing a second review form with circled PGB rating, I will just reiterate a few points.*

*The Prize over 27 years has evolved and changed, so it has not been static It has moved from a painting Prize to a much more catholic visual arts, craft and design showcase.*

*It is about bringing excellence, but many emerging artists get a look in.*

*It has lost its direct connection to HCC since the demise of the Carnegie.*

*If it is to continue, it either needs a home directly associated with the Council, or it could 'move around' depending on the discipline.*

*It should remain essentially visual, art, craft and design, with an exhibition/exposition of some type.*

*If the Council wants to also fund Prizes in Writing, Music, Dance etc, then by all means, but that will be brought to the public by other means. And if they want to fund Residencies, then that too. They need to expand their budget. At the moment they do not rate in comparison to Geelong, Ballaarat or Bendigo!*

*But in the end, the loss of the Carnegie is the greater loss. The Council's Committee determining the exhibition program was never given an opportunity or directive to expand, diversify, become more accessible to a broader community etc. it was just decided to close it down, and now we see one of the consequences. But the greater consequence is the loss of a full substantive program, which cannot be replaced with pop-ups.*

*Enjoy the new position*

*Cheers*

*Paul Zika*