

Mr Phillip Holliday  
Director Community Development  
Hobart City Council  
e: [Holliday@hobartcity.com.au](mailto:Holliday@hobartcity.com.au)

Cc: Hobart City Council Aldermen

16 May 2017

Dear Mr Holliday

**Re: City of Hobart Art Prize Options Paper Review**

Thank you for providing a further opportunity to respond to the Hobart City Council's review of the City of Hobart Art Prize (CHAP), prior to a final report to Council. We are pleased that the consultants, Brecknock Consulting, have included, within the Options Paper (April 26, 2017), the feedback previously provided by the National Association for the Visual Arts (NAVA) in November 2016.

I am again writing on behalf of NAVA members as well as a number of independent visual artists in Tasmania who have also reviewed the City of Hobart Art Prize Options Paper prepared by Brecknock Consulting. These members and artists have provided their names as signatories to this letter in support of **REVISE - OPTION 1** that states:

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 the first year, calls could be distributed nationally seeking curatorial submissions from curators and 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.

**PO BOX 60, POTTS POINT, NSW 1335 | +61 2 9368 1900 | [VISUALARTS.NET.AU](http://VISUALARTS.NET.AU) | [NAVA@VISUALARTS.NET.AU](mailto:NAVA@VISUALARTS.NET.AU)**

NAVA gratefully acknowledges the assistance of the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments, as well as the NSW Government through Create NSW and the NSW VACS agreements, and the Queensland Government through Arts Queensland. Patrons: Pat Corrigan AM, Mrs Janet Holmes à Court AC, Professor David Throsby AO. ACN 003 229 285 / ABN 16 003 229 285

However, we ask that the following amendments and/or additions are considered as inclusion within this option. These are:

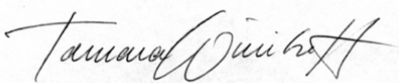
1. That the word 'Prize' be removed. We support a new name to complement the new format in which participants are selected through a curatorial rather than a submission process.
2. That a (Visual/ Exhibition) Arts Committee is established and that a diverse representation of experienced, respected and knowledgeable members of the visual arts sector from across the state and possibly nationally, be nominated to its membership. The Committee would be responsible for advising the guidelines and framework for both the exhibition format and the selection/contracting of a curator. See the City of Sydney Public Art Advisory Panel model <http://www.cityartsydney.com.au/about/public-art-advisory-panel/>
3. That the 'Creative Hobart' objectives are not included as part of the actual exhibition curatorial brief. It is believed that the objectives will, in any event, be met with the new model as outlined in the Review.
4. That the exhibition continues to support the full range of visual arts activities as defined by NAVA; visual arts, media arts, craft and design and is inclusive of all levels of career practice and that it is open to all practitioners state-wide, nationally and potentially internationally.
5. That a commitment is made to a timely announcement in regard to the outcome of the Review. It is important to leverage momentum and give confidence to the sector.

As the Australian national peak industry body representing and advancing the professional interests of the visual and media arts, craft and design sector, NAVA welcomes any further engagement in the Review process. NAVA's mission is to provide advocacy, leadership, and services for the visual arts sector. We currently represent approximately 200 individual members in Tasmania as well as organisations, including the State's peak contemporary visual arts organisation, Contemporary Art Tasmania. We strongly encourage you to continue to engage and consult with our nationally elected NAVA Board member, Pippa Dickson and the Executive Director of NAVA as we continue to work with the Tasmanian visual arts community on refining the outcome and delivery of an international standard exhibition. We believe the new exhibition model outlined, including the additional suggestions, will contribute to and enhance the image and role of the City as a

supporter of a diverse range of arts activities that align with the Creative Hobart strategy.

I urge you to continue to work with interested members of this community to find an elegant solution. The visual arts, more than ever before, are central to building and fostering the quality of life here in Hobart and Hobart City Council has both the highest constituency of practising artists and of audience participants. It is crucial that the Council supports the excellent work of creative people in the Tasmania in ways that are both of benefit for audience experience and for the promotion of Tasmanian practitioners. There are enormous benefits for Tasmanian professional artists, craft-practitioners and designers to have their artwork selected and contextualised within a professionally curated exhibition that is inclusive of peers from outside the state. Again, I would be pleased to discuss this with you and Aldermen to provide any guidance or industry advice that is of use to the process, decision or outcome/s.

Yours sincerely



Tamara Winikoff OAM  
Executive Director

**And on behalf of signatories:**

Pippa Dickson	Liam James	Contemporary Art Tasmania
Justy Phillips	Alex Davern	Yvette Watt
Sara Wright	Amanda Davies	Bill Hart
Andrew Harper	Ben Booth	Jan Hogan
Tricky Walsh	Cath Robinson	James Newitt
Margaret Woodward	Kylie Johnson	Tess Campbell
Matt Coyle	Jack Bett	Samantha Dennis
Mary Scott	Sara Lindsay	Marcia Nancy Mauro-Flude
Pip Stafford	Linda van Nierkerk	Jamin
Mish Meijers	Pat Brassington	Lucy Hawthorn
Eliza Burke	Sharyn Woods	Jane Giblin
Paul Zika	Tania Price	Emma Bett
Laura McCusker	Trudi Brinkman	Nicholas Blowers
Julie Gough	Carol Bett	Lou Conboy
Linda Fredheim	Ruth Hadlow	Tricia Swanton
Lisa Campbell-Smith	Sarah Jones	Sara Maher
Brendan Walls	Brian Ritchie	Michelle Boyde
David Patman	Peta Heffernan	Elvio Brianese
Janet Stary	Tony Woodward	

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**Subject:**

FW: Attachment for CHAP report: HCC online feedback form

FROM: Kylie Johnson

EMAIL: [thecuratedshelf@gmail.com](mailto:thecuratedshelf@gmail.com)

**SUBMISSION:**

I am writing in support of REVISE: Option 1 – To revise the City of Hobart Art Prize as a curated biennial exhibition. This option presents a significant opportunity for the HCC to grow Hobart's reputation for excellence in the arts while supporting professional Tasmanian artists and providing a valuable opportunity for local and visiting audiences to engage with art in a meaningful way.

I support:

- moving from a prize model to a curated biennial exhibition
- presenting this curated exhibition at the TMAG, Tasmania's high profile state gallery
- the inclusion of artists, designers and craftspeople from across Australia, enabling valuable opportunity for Tasmanian practitioners to present work alongside their interstate peers
- retaining the entire funds currently allocated to the old annual prize model to be redirecting towards the development and presentation of a new biennial exhibition
- the provision of professional level fees for participating artists as recommended by NAVA

I am an artist, curator and resident of Hobart. I am also a signatory to the NAVA letter submitted to this review process, along with over 50 signatures from Tasmanian artists, designers and craftspeople. I support REVISE Option 1.

Jane Castle  
Cultural Programs Coordinator  
Hobart City Council  
16 Elizabeth Street  
Hobart TAS 7000



Wednesday, May 17, 2017

Dear Jane

**City of Hobart Art Prize Review**

After receiving a number of requests from our members, the Board of Contemporary Art Tasmania met last night and discussed the review of the City of Hobart Art Prize options paper. The Board appreciates this opportunity to reflect on the value of CHAP and also on the concerns of our members surrounding the loss of professional exhibition opportunities in Hobart.

After discussion around the Options Paper, and in particular with reference to Part 6: Future Options (p 29-34), the Board offers these recommendations in support of 6.3 REVISE – OPTION 1.

Contemporary Art Tasmania strongly supports several of the key proposals in 6.3 REVISE, that the exhibition be:

- a curated exhibition (not a prize)
- staged in partnership with TMAG
- selected by a nationally renowned curator
- presented on a biennial basis with the benefit of funds from two annual budgets
- non-acquisitive, with the possibility of acquisition at the call of TMAG
- resourced to provide all participating artists with a professional exhibition fee
- inclusive of a range of practitioners working at different career stages
- open to professional artists/designers/craftspeople working across Australia

The Board also supports that the criteria for the development of the revised exhibition be based on professional guidelines from The Code of Practice for the Visual Arts and Craft Sector rather than be based on, and measured against, the set of Creative Hobart criteria.

The Board believes that CHAP has strong brand and national recognition and that a new curated biennial exhibition could grow this identity. Primavera, the National Indigenous Triennial and The National, are powerful examples of curated exhibition platforms that operate on similar models and to which all artists aspire to participate. A 'City of Hobart Biennial Exhibition' would occupy a significant position within the national calendar of contemporary visual culture.

Yours sincerely

Michael Edwards  
Director  
(on behalf of the Board of Contemporary Art Tasmania)

# Survey Responses

11 September 2015 - 25 June 2017

## Options Paper Feedback Form

# Your Say Hobart

Project: City of Hobart Art Prize Review



### VISITORS

56

### CONTRIBUTORS

16

### RESPONSES

20

0

Registered

0

Unverified

16

Anonymous

0

Registered

0

Unverified

20

Anonymous

**Respondent No:** 1**Login:** Anonymous**Email:** n/a**Responded At:** Apr 26, 2017 16:04:16 pm**Last Seen:** Apr 26, 2017 16:04:16 pm**IP Address:** n/a**Q1. Please provide your feedback on the City of Hobart Art Prize Options Paper.**

Thank you for a well-summarised document that provides useful comparisons and important points provided by the respondents. I strongly agree with the assessment that the current format is no longer appropriate to Tasmania's arts sector. Rightly or wrongly, I feel that the acknowledged support of retaining the current format is from a portion of the visual arts community. While this is clearly a very important sector in considering this topic, it is a very small portion of the City of Hobart collective and, therefore, perhaps should be weighted proportionately. The revision options offer far greater benefits than the current CHAP format is able to provide to the Tasmanian arts community and have far greater potential alignment to the Creative Hobart objectives. TMAG's support of NAVA's suggestions is crucial if they are to continue administering the Prize or its funds. Although not discussed at length in this Options Paper, I would like to support a revision that minimises administrative costs and increases the potential funding to artists. It is acknowledged that the current model is excessively cost-heavy and, if TMAG, or an alternative administrative body, is able to support more artists in a more efficient manner, this seems to be a more beneficial scenario. While it's not an option presented, I would most strongly support a compromise between Revise Options 1 and 2 in that the curated exhibit could include invited interstate mentors to local artists, thereby increasing the city as a platform and the developmental and publicity opportunities of local artists. If the funds are to be retained for visual artists only, this seems to offer the greatest impact to those it exists to support, with the potential to most closely align to the Creative Hobart objectives. Alternatively, Replace Options 2 and 3 present some wonderful opportunities to celebrate local innovation and creativity. The award notion does seem somewhat limited by including no other artform - a disturbing omission. Such an accolade should be available to all Tasmanian artists, not merely the visual arts sector.

**Q2. Please provide your name**

Michelle Forbes

**Q3. Please provide your email address**

info@tyo.org.au



**Respondent No:** 2

**Login:** Anonymous

**Email:** n/a

**Responded At:** Apr 27, 2017 20:47:50 pm

**Last Seen:** Apr 27, 2017 20:47:50 pm

**IP Address:** n/a

**Q1. Please provide your feedback on the City of Hobart Art Prize Options Paper.**

An impressive, evidence based and transparent document. Well done. I would support option 1, a biennial curated exhibition including local Tasmanian artists. However many of the suggestions have great merit.

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**Q2. Please provide your name**

Kit Wise

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**Q3. Please provide your email address**

kit.wise@utas.edu.au

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**Respondent No:** 3**Login:** Anonymous**Email:** n/a**Responded At:** May 08, 2017 12:19:36 pm**Last Seen:** May 08, 2017 12:19:36 pm**IP Address:** n/a**Q1. Please provide your feedback on the City of Hobart Art Prize Options Paper.**

The capital city of Tasmania must certainly maintain its art prize; it is currently the only opportunity HCC has to fly the flag of artistic excellence. The current funding level is abysmally low considering how much art contributes to our local economy. It is definitely time for rebalancing HCC's awareness of its 21st century artistic obligations. Artists are primary producers in our town, HCC must always be respectful in its engagement with their professional priorities, rather than undercutting civic contributions. Make no mistake, the visual arts are a 'growth industry' in Hobart. The city's public art policy also needs to be revived and re-energised, HCC needs to undertake training about how to speak about this international growth industry in a respectful 21st century way, the days of surveys condensing views are well past their use by date. Artists should never be intimidated about threats of HCC's funding cuts, they have urgent civic needs that badly need to be addressed.

**Q2. Please provide your name**

Jane Rankin-Reid

**Q3. Please provide your email address**

janerr@bigpond.com



**Respondent No:** 4

**Login:** Anonymous

**Email:** n/a

**Responded At:** May 08, 2017 13:45:13 pm

**Last Seen:** May 08, 2017 13:45:13 pm

**IP Address:** n/a

**Q1. Please provide your feedback on the City of Hobart Art Prize Options Paper.**

Please retain the prize in its current format. It has a national impact.

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**Q2. Please provide your name**

Fleur Summers

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**Q3. Please provide your email address**

fleur.summers@rmit.edu.au

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**Respondent No:** 5

**Login:** Anonymous

**Email:** n/a

**Responded At:** May 08, 2017 13:50:40 pm

**Last Seen:** May 08, 2017 13:50:40 pm

**IP Address:** n/a

**Q1. Please provide your feedback on the City of Hobart Art Prize Options Paper.**

In my opinion Replace: Option 1 fulfills a number of the options addressed in the HCC paper to become a city wide event (no longer tethered to the interior of TMAG) more inclusive of a variety of art forms and reaching broader audiences. This option could activate unsightly/ vacant and unexpected spaces across Hobart. The Installation of artworks and performances can become a form of residency. Marcus Westbury's 'Renew Newcastle' initiative <http://renewnewcastle.org/about/> proves that activating sites and vacant shops generates activity, income and urban renewal. The ubiquitous culture of art prizes in Australia is a form arts patronage that benefits participants within a narrow and competitive bandwidth. The Hobart City Council could use this change of model to its advantage with a progressive vision similar to the SALA and Grand Rapids model.

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**Q2. Please provide your name**

Megan J. Walch

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**Q3. Please provide your email address**

megwalch@netspace.net.au

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**Respondent No:** 6

**Login:** Anonymous

**Email:** n/a

**Responded At:** May 08, 2017 15:22:25 pm

**Last Seen:** May 08, 2017 15:22:25 pm

**IP Address:** n/a

**Q1. Please provide your feedback on the City of Hobart Art Prize Options Paper.**

I believe that OPTION 1 - keeping the City of Hobart Art Prize but revising it, in order to make it more relevant to contemporary art practice. I think that a curator or curatorium is a good idea. I also believe that the City of Hobart needs an independent arts panel or board to advise on creative industry and tourism issues.

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**Q2. Please provide your name**

Pip Stafford

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**Q3. Please provide your email address**

pipstafford@gmail.com

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**Respondent No:** 7

**Login:** Anonymous

**Email:** n/a

**Responded At:** May 09, 2017 11:28:48 am

**Last Seen:** May 09, 2017 11:28:48 am

**IP Address:** n/a

**Q1. Please provide your feedback on the City of Hobart Art Prize Options Paper.**

As an Early-Career artist, Artist Worker and Curator I feel in the ongoing and current climate of Hobart that the: REVISE - OPTION 1: To revise the City of Hobart Art Prize as a curated biennial prize is the best outcome for the Artistic community of Hobart, as well as for Tasmanian and Tourist Audiences. It is progressive and leading reform, away from other problematic and unwanted formats. If this decision was to go ahead I would applaud the councils vision, and could foresee other similar prizes following and shifting to this format.

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**Q2. Please provide your name**

Liam James

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**Q3. Please provide your email address**

liam.sgproduction@gmail.com

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**Respondent No:** 8

**Login:** Anonymous

**Email:** n/a

**Responded At:** May 13, 2017 12:27:14 pm

**Last Seen:** May 13, 2017 12:27:14 pm

**IP Address:** n/a

**Q1. Please provide your feedback on the City of Hobart Art Prize Options Paper.**

I agree with this from NAVA's Tamara W "I urge you to continue to work with interested members of this community to find an elegant solution. The visual arts, more than ever before, are central to building and fostering the quality of life here in Hobart and Hobart City Council has both the highest contingency of practicing artists and number of audience participants. It is crucial that the Council supports the excellent work of creative people in the Tasmania in ways that are of both benefit for audience experience and for the promotion of Tasmanian practitioners. There are enormous benefits for Tasmanian professional artists, craft-practitioners and designers to have their artwork selected and contextualised within a professionally curated exhibition that is inclusive of peers from outside the state."

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**Q2. Please provide your name**

Sara Lindsay

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**Q3. Please provide your email address**

S.a.lindsay@utas.edu.au

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**Respondent No:** 9

**Login:** Anonymous

**Email:** n/a

**Responded At:** May 18, 2017 17:20:04 pm

**Last Seen:** May 18, 2017 17:20:04 pm

**IP Address:** n/a

**Q1. Please provide your feedback on the City of Hobart Art Prize Options Paper.**

I am writing in support of REVISE: Option 1 – To revise the City of Hobart Art Prize as a curated biennial exhibition. I also include some additional suggestions/ amendments: 1) That the CHAP be revised from a 'Prize' to a 'curated biennial exhibition' format and that the term 'prize' be removed from any further developments. 2) That the biennial exhibition be presented by TMAG. It is vital that we continue to celebrate this nationally recognised opportunity at the Tasmania's state art gallery. 3) That the new curated exhibition format be open to artists, designers and craftspeople working across Australia. To limit participation form Tasmanian practitioners only would limit both the scope of the exhibition and would lose the opportunity to Tasmanian artists to participate in a platform that includes their peers from the entire county. 3) That participating artists, designers and craftspeople contributing to the new format be selected by a curator of national and/ or international reputation – again, this is critical to increase the visibility of Tasmanian practitioners on a national scale. 4) that funding equal to the entire sum of two annual budget contributions are made available to fund the new biennial format. 5) That participating artists are paid professional exhibition fees (NAVA fair rates of pay recommended). I would like to note that I am also a signatory to the NAVA letter (also submitted to this review process, along with over 40 signatories, I support REVISE Option 1. Thank you for the opportunity to contribute to this process, Justy Phillips.

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**Q2. Please provide your name**

Justy Phillips

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**Q3. Please provide your email address**

justy@relatedprojects.net

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**Respondent No:** 10

**Login:** Anonymous

**Email:** n/a

**Responded At:** May 18, 2017 17:22:57 pm

**Last Seen:** May 18, 2017 17:22:57 pm

**IP Address:** n/a

**Q1. Please provide your feedback on the City of Hobart Art Prize Options Paper.**

I am writing in support of REVISE: Option 1 – To revise the City of Hobart Art Prize as a curated biennial exhibition. I also include some additional suggestions/ amendments: 1) That the CHAP be revised from a 'Prize' to a 'curated biennial exhibition' format and that the term 'prize' be removed from any further developments. 2) That the biennial exhibition be presented by TMAG. It is vital that we continue to celebrate this nationally recognised opportunity at the Tasmania's state art gallery. 3) That the new curated exhibition format be open to artists, designers and craftspeople working across Australia. To limit participation form Tasmanian practitioners only would limit both the scope of the exhibition and would lose the opportunity to Tasmanian artists to participate in a platform that includes their peers from the entire county. 3) That participating artists, designers and craftspeople contributing to the new format be selected by a curator of national and/ or international reputation – again, this is critical to increase the visibility of Tasmanian practitioners on a national scale. 4) that funding equal to the entire sum of two annual budget contributions are made available to fund the new biennial format. 5) That participating artists are paid professional exhibition fees (NAVA fair rates of pay recommended). I would like to note that I am also a signatory to the NAVA letter (also submitted to this review process, along with over 40 signatures from Tasmanian artists, designers and craftspeople, I support REVISE Option 1.

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**Q2. Please provide your name**

Margaret Woodward

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**Q3. Please provide your email address**

mwoodwar@iinet.net.au

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**Respondent No:** 11

**Login:** Anonymous

**Email:** n/a

**Responded At:** May 18, 2017 18:13:02 pm

**Last Seen:** May 18, 2017 18:13:02 pm

**IP Address:** n/a

**Q1. Please provide your feedback on the City of Hobart Art Prize Options Paper.**

Thanks for providing a very thorough review of the CHAP. Whilst all of the options suggested have merit, I do favour Retain option 1 - the continuation of a dedicated art/design prize in partnership with TMAG to be held biennially. Thanks

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**Q2. Please provide your name**

Linda Fredheim

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**Q3. Please provide your email address**

linda.fredheim@optusnet.com.au

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**Respondent No:** 12**Login:** Anonymous**Email:** n/a**Responded At:** May 18, 2017 18:17:06 pm**Last Seen:** May 18, 2017 18:17:06 pm**IP Address:** n/a**Q1. Please provide your feedback on the City of Hobart Art Prize Options Paper.**

Hi there , I am re-submitting as I thought originally the character length listed below was applicable to this field - please take this one as my official one. I am writing in support of REVISE: Option 1 – To revise the City of Hobart Art Prize as a curated biennial exhibition. I also include some additional suggestions/ amendments: 1) That the CHAP be revised from a 'Prize' to a 'curated biennial exhibition' format and that the term 'prize' be removed from any further developments. 2) That the biennial exhibition be presented by TMAG. It is vital that we continue to celebrate this nationally recognised opportunity at the Tasmania's state art gallery. 3) That the new curated exhibition format be open to artists, designers and craftspeople working across Australia. To limit participation form Tasmanian practitioners only would limit both the scope of the exhibition and would lose the opportunity to Tasmanian artists to participate in a platform that includes their peers from the entire country. 3) That participating artists, designers and craftspeople contributing to the new format be selected by a curator of national and/ or international reputation – again, this is critical to increase the visibility of Tasmanian practitioners on a national scale. 4) that funding equal to the entire sum of two annual budget contributions are made available to fund the new biennial format. 5) That participating artists are paid professional exhibition fees (NAVA fair rates of pay recommended). I would like to note that I am also a signatory to the NAVA letter (also submitted to this review process, along with 50 signatures from Tasmanian artists, designers and craftspeople, I support REVISE Option 1. Thank you for the opportunity to contribute to this process. Cheers Mish Meijers

**Q2. Please provide your name**

Mish Meijers

**Q3. Please provide your email address**

mishmeijers@gmail.com



**Respondent No:** 13

**Login:** Anonymous

**Email:** n/a

**Responded At:** May 18, 2017 18:27:13 pm

**Last Seen:** May 18, 2017 18:27:13 pm

**IP Address:** n/a

**Q1. Please provide your feedback on the City of Hobart Art Prize Options Paper.**

I am writing in support of REVISE: Option 1 – To revise the City of Hobart Art Prize as a curated biennial exhibition. I also include some additional suggestions/ amendments: 1) That the CHAP be revised from a 'Prize' to a 'curated biennial exhibition' format and that the term 'prize' be removed from any further developments. 2) That the biennial exhibition be presented by TMAG. It is vital that we continue to celebrate this nationally recognised opportunity at the Tasmania's state art gallery. 3) That the new curated exhibition format be open to artists, designers and craftspeople working across Australia. To limit participation form Tasmanian practitioners only would limit both the scope of the exhibition and would lose the opportunity to Tasmanian artists to participate in a platform that includes their peers from the entire country. 3) That participating artists, designers and craftspeople contributing to the new format be selected by a curator of national and/ or international reputation – again, this is critical to increase the visibility of Tasmanian practitioners on a national scale. 4) that funding equal to the entire sum of two annual budget contributions are made available to fund the new biennial format. 5) That participating artists are paid professional exhibition fees (NAVA fair rates of pay recommended). I would like to note that I am also a signatory to the NAVA letter (also submitted to this review process, along with 50 signatures from Tasmanian artists, designers and craftspeople, I support REVISE Option 1. Cheers Tricky Walsh

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**Q2. Please provide your name**

Tricky Walsh

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**Q3. Please provide your email address**

trickywalsh@gmail.com

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**Respondent No:** 14

**Login:** Anonymous

**Email:** n/a

**Responded At:** May 18, 2017 18:30:17 pm

**Last Seen:** May 18, 2017 18:30:17 pm

**IP Address:** n/a

**Q1. Please provide your feedback on the City of Hobart Art Prize Options Paper.**

I am writing in support of REVISE: Option 1 – To revise the City of Hobart Art Prize as a curated biennial exhibition. I also include some additional suggestions/ amendments: 1) That the CHAP be revised from a 'Prize' to a 'curated biennial exhibition' format and that the term 'prize' be removed from any further developments. 2) That the biennial exhibition be presented by TMAG. It is vital that we continue to celebrate this nationally recognised opportunity at the Tasmania's state art gallery. 3) That the new curated exhibition format be open to artists, designers and craftspeople working across Australia. To limit participation form Tasmanian practitioners only would limit both the scope of the exhibition and would lose the opportunity to Tasmanian artists to participate in a platform that includes their peers from the entire country. 3) That participating artists, designers and craftspeople contributing to the new format be selected by a curator of national and/ or international reputation – again, this is critical to increase the visibility of Tasmanian practitioners on a national scale. 4) that funding equal to the entire sum of two annual budget contributions are made available to fund the new biennial format. 5) That participating artists are paid professional exhibition fees (NAVA fair rates of pay recommended). I would like to note that I am also a signatory to the NAVA letter (also submitted to this review process, along with 50 signatures from Tasmanian artists, designers and craftspeople, I support REVISE Option 1. Thank you for the opportunity to contribute to this process. Cheers Ben Booth

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**Q2. Please provide your name**

Ben Booth

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**Q3. Please provide your email address**

ben@mona.net.au

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**Respondent No:** 15

**Login:** Anonymous

**Email:** n/a

**Responded At:** May 18, 2017 18:31:01 pm

**Last Seen:** May 18, 2017 18:31:01 pm

**IP Address:** n/a

**Q1. Please provide your feedback on the City of Hobart Art Prize Options Paper.**

I am writing in support of REVISE: Option 1 – To revise the City of Hobart Art Prize as a curated biennial exhibition. I also include some additional suggestions/ amendments: 1) That the CHAP be revised from a 'Prize' to a 'curated biennial exhibition' format and that the term 'prize' be removed from any further developments. 2) That the biennial exhibition be presented by TMAG. It is vital that we continue to celebrate this nationally recognised opportunity at the Tasmania's state art gallery. 3) That the new curated exhibition format be open to artists, designers and craftspeople working across Australia. To limit participation form Tasmanian practitioners only would limit both the scope of the exhibition and would lose the opportunity to Tasmanian artists to participate in a platform that includes their peers from the entire country. 3) That participating artists, designers and craftspeople contributing to the new format be selected by a curator of national and/ or international reputation – again, this is critical to increase the visibility of Tasmanian practitioners on a national scale. 4) that funding equal to the entire sum of two annual budget contributions are made available to fund the new biennial format. 5) That participating artists are paid professional exhibition fees (NAVA fair rates of pay recommended). I would like to note that I am also a signatory to the NAVA letter (also submitted to this review process, along with over 40 signatures from Tasmanian artists, designers and craftspeople, I support REVISE Option 1. Thank you for the opportunity to contribute to this process.

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**Q2. Please provide your name**

Trudi Brinckman

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**Q3. Please provide your email address**

trudi@mona.net.au

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**Respondent No:** 16

**Login:** Anonymous

**Email:** n/a

**Responded At:** May 19, 2017 12:04:19 pm

**Last Seen:** May 19, 2017 12:04:19 pm

**IP Address:** n/a

**Q1. Please provide your feedback on the City of Hobart Art Prize Options Paper.**

Thank you for providing a further opportunity to respond to the Hobart City Council's review of the City of Hobart Art Prize (CHAP), prior to a final report to Council. We are pleased that the consultants, Brecknock Consulting, have included, within the Options Paper (April 26, 2017), the feedback previously provided by the National Association for the Visual Arts (NAVA) in November 2016. I am again writing on behalf of NAVA members as well as a number of independent visual artists in Tasmania who have also reviewed the City of Hobart Art Prize Options Paper prepared by Brecknock Consulting. These members and artists have provided their names as signatories to this letter in support of REVISE - OPTION 1 that states: 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 the first year, calls could be distributed nationally seeking curatorial submissions from curators and 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. However, we ask that the following amendments and/or additions are considered as inclusion within this option. These are: 1. That the word 'Prize' be removed. We support a new name to complement the new format in which participants are selected through a curatorial rather than a submission process. 2. That a (Visual/ Exhibition) Arts Committee is established and that a diverse representation of experienced, respected and knowledgeable members of the visual arts sector from across the state and possibly nationally, be nominated to its membership. The Committee would be responsible for advising the guidelines and framework for both the exhibition format and the selection/contracting of a curator. See the City of Sydney Public Art Advisory Panel model <http://www.cityartsydney.com.au/about/public-art-advisory-panel/> 3. That the 'Creative Hobart' objectives are not included as part of the actual exhibition curatorial brief. It is believed that the objectives will, in any event, be met with the new model as outlined in the Review. 4. That the exhibition continues to support the full range of visual arts activities as defined by NAVA; visual arts, media arts, craft and design and is inclusive of all levels of career practice and that it is open to all practitioners state-wide, nationally and potentially internationally. 5. That a commitment is made to a timely announcement in regard to the outcome of the Review. It is important to leverage momentum and give confidence to the sector. As the Australian national peak industry body representing and advancing the professional interests of the visual and media arts, craft and design sector, NAVA welcomes any further engagement in the Review process. NAVA's mission is to provide advocacy, leadership, and services for the visual arts sector. We currently represent approximately 200 individual members in Tasmania as well as organisations, including the State's peak contemporary visual arts organisation, Contemporary Art Tasmania. We strongly encourage you to continue to engage and consult with our nationally elected NAVA Board member, Pippa Dickson and the Executive Director of NAVA as we continue to work with the Tasmanian visual arts community on refining the outcome and delivery of an international standard exhibition. We believe the new exhibition model outlined, including the additional suggestions, will contribute to and enhance the image and role of the City as a supporter of a diverse range of arts activities that align with the Creative Hobart strategy. I urge you to continue to work with interested members of this community to find an elegant solution. The visual arts, more than ever before, are central to building and fostering the quality of life here in Hobart and Hobart City Council has both the highest constituency of practising artists and of audience participants. It is crucial that the Council supports the excellent work of creative people in the Tasmania in ways that are both of benefit for audience experience and for the promotion of Tasmanian practitioners. There are enormous benefits for Tasmanian professional artists, craft-practitioners and designers to have their artwork selected and contextualised within a professionally curated exhibition that is inclusive of peers from outside the state. Again, I would be pleased to discuss this with you and Aldermen to provide any guidance or industry advice that is of use to the process, decision or outcome/s. Yours sincerely Tamara Winikoff OAM Executive Director National Association for the Visual Arts (NAVA) and signatories Pippa Dickson Justy Phillips Sara Wright Andrew Harper Tricky Walsh Margaret Woodward Matt Coyle Mary Scott Pip Stafford Mish Meijers Eliza Burke Paul Zika Laura McCusker Julie Gough Linda

Fredheim Lisa Campbell-Smith Brendan Walls David Patman Janet Stary Liam James Alex Davern Amanda Davies Ben Booth Cath Robinson Kylie Johnson Jack Bett Sara Lindsay Linda van Nierkerk Pat Brassington Sharyn Woods Tania Price Trudi Brinkman Carol Bett Ruth Hadlow Sarah Jones Brian Ritchie Peta Heffernan Tony Woodward Contemporary Art Tasmania Yvette Watt Bill Hart Jan Hogan James Newitt Tess Campbell Samantha Dennis Marcia Nancy Mauro-Flude Jamin Lucy Hawthorn Jane Giblin Emma Bett Nicholas Blowers Lou Conboy Tricia Swanton Sara Maher Michelle Boyde Elvio Brianese Megan Perkins

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Q2. **Please provide your name**

Tamara Winikoff

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Q3. **Please provide your email address**

twinikoff@visualarts.net.au

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**Respondent No:** 17**Login:** Anonymous**Email:** n/a**Responded At:** May 19, 2017 13:19:13 pm**Last Seen:** May 19, 2017 13:19:13 pm**IP Address:** n/a**Q1. Please provide your feedback on the City of Hobart Art Prize Options Paper.**

I support of REVISE: Option 1 – To revise the City of Hobart Art Prize as a curated biennial exhibition. In addition, I advocate the following amendments. These recommendations will ensure that the exhibition upholds excellence in its delivery and significance in terms of public engagement and education. 1) That the biennial exhibition be presented by TMAG. It is vital that we continue to celebrate this nationally recognised opportunity at the Tasmania's state art gallery. 2) That the new exhibition format be inclusive of artists, designers and craftspeople working across Australia. The mix of local and national exhibitors ensures a vital platform for the visibility and recognition of local practitioners. 3) That an Exhibition or Arts Committee is established to oversee the guidelines and framework of the exhibition and comprise a diverse representation of experienced and respected members drawn from the visual arts/design/craft sector from across the state and possibly nationally. 4) That a curator of national and/ or international reputation be chosen. And that the scope, content and format of the exhibition are determined by that curator in consultation with the proposed Arts Committee or lieu of that a TMAG representative/curator. 5) That funding equal to the entire sum of two annual budget contributions is made available to fund the new biennial format. 6) That participating artists are paid professional exhibition fees (NAVA fair rates of pay recommended) in lieu of the exhibition awarding a 'Prize'. I am also a signatory to the NAVA letter (also submitted to this review process. Thank you for the opportunity to contribute to this process.

**Q2. Please provide your name**

Mary Scott

**Q3. Please provide your email address**

Mary.Scott@utas.edu.au



**Respondent No:** 18**Login:** Anonymous**Email:** n/a**Responded At:** May 19, 2017 13:37:25 pm**Last Seen:** May 19, 2017 13:37:25 pm**IP Address:** n/a**Q1. Please provide your feedback on the City of Hobart Art Prize Options Paper.**

As a designer and arts, craft and design advocate based in Hobart I write in support of REVISE - OPTION 1 and that further to this that the following recommendations as proposed by NAVA are considered: 1. That the word 'Prize' be removed. We support a new name to complement the new format in which participants are selected through a curatorial rather than a submission process. 2. That a (Visual/ Exhibition) Arts Committee is established and that a diverse representation of experienced, respected and knowledgeable members of the visual arts sector from across the state and possibly nationally, be nominated to its membership. The Committee would be responsible for advising the guidelines and framework for both the exhibition format and the selection/contracting of a curator. See the City of Sydney Public Art Advisory Panel model <http://www.cityartsydney.com.au/about/public-art-advisory-panel/> 3. That the 'Creative Hobart' objectives are not included as part of the actual exhibition curatorial brief. It is believed that the objectives will, in any event, be met with the new model as outlined in the Review. 4. That the exhibition continues to support the full range of visual arts activities as defined by NAVA; visual arts, media arts, craft and design and is inclusive of all levels of career practice and that it is open to all practitioners state-wide, nationally and potentially internationally. 5. That a commitment is made to a timely announcement in regard to the outcome of the Review. It is important to leverage momentum and give confidence to the sector. Furthermore, that participating artists are paid fees in line with those recommended by NAVA. I strongly support high quality exhibition opportunities for visual & media artists, designers and craftspeople at all career levels and very much hope that the exhibition can continue at TMAG. The relationship and synergy of the HCC and TMAG brands seems highly compatible and this model meets the objectives outlined in both of the organisations business and cultural strategies. There is no other public exhibition venue in Tasmania that offers the same quality and kudos as the TMAG. A popular choice for a nationally curated exhibition can not reasonably be substituted with other initiatives. It would be disappointing if HCC considered some of the options presented as an alternative rather than an addition to the suite of possibilities in this city. In addition, an exhibition in a public venue is not duplicative of exhibitions at MONA. To propose we have MONA, and therefore, make a case that an exhibition is not necessary is absurd. If we follow this line, and respect the range of work presented by MONA also in performing arts and music, there would be no other arts activities taking place in Tasmania, of course, this would be at the detriment to audiences and artists and arts development in this State. I very much hope that HCC can maintain and build a reputation as a supporter of high level professional arts activities while continuing to grow its investment in a diverse range of arts activities for this city and Tasmania. I would hope that HCC do this by bolstering their relationships and partnerships with all stakeholders. Finally, could I please also ask that I am added to the database, as previously requested on a number of occasions.

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**Q2. Please provide your name**

Pippa Dickson (PhD)

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**Q3. Please provide your email address**pippa@pippadickson.com

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**Respondent No:** 19

**Login:** Anonymous

**Email:** n/a

**Responded At:** May 19, 2017 14:03:46 pm

**Last Seen:** May 19, 2017 14:03:46 pm

**IP Address:** n/a

**Q1. Please provide your feedback on the City of Hobart Art Prize Options Paper.**

The Council should attribute the funding for the Art prize to its grants program to broaden the art forms that may receive council funding, among other reasons that are stated in the paper. A significant amount of this funding should be retained for individual artists in any artform.

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**Q2. Please provide your name**

Sam Routledge

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**Q3. Please provide your email address**

routledge.sam@gmail.com

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**Respondent No:** 20

**Login:** Anonymous

**Email:** n/a

**Responded At:** May 19, 2017 16:47:00 pm

**Last Seen:** May 19, 2017 16:47:00 pm

**IP Address:** n/a

**Q1. Please provide your feedback on the City of Hobart Art Prize Options Paper.**

A last minute read of the position paper and my instinct is to revise the prize. It undoubtedly needs revising, it should benefit Tasmanian artists primarily, because there so little money for artists in Tasmania compared with other States. When artworks are increasingly multidisciplinary, it is hard to justify maintaining a strict visual arts prize. I would also support the idea of fellowships for young artists.

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**Q2. Please provide your name**

Victoria Ryle

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**Q3. Please provide your email address**

victoria@allthatweare.org.au

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