



CITY OF HOBART

# **AGENDA**

## **Community, Culture and Events Committee Meeting**

### **Open Portion**

**Thursday, 4 August 2022**

**at 5.30 pm  
Council Chamber, Town Hall**

## THE MISSION

**Working together to make Hobart a better place for the community.**

## THE VALUES

**The Council is:**

<b>People</b>	We care about people – our community, our customers and colleagues.
<b>Teamwork</b>	We collaborate both within the organisation and with external stakeholders drawing on skills and expertise for the benefit of our community.
<b>Focus and Direction</b>	We have clear goals and plans to achieve sustainable social, environmental and economic outcomes for the Hobart community.
<b>Creativity and Innovation</b>	We embrace new approaches and continuously improve to achieve better outcomes for our community.
<b>Accountability</b>	We are transparent, work to high ethical and professional standards and are accountable for delivering outcomes for our community.

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## **ORDER OF BUSINESS**

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**Business listed on the agenda is to be conducted in the order in which it is set out, unless the committee by simple majority determines otherwise.**

### **APOLOGIES AND LEAVE OF ABSENCE**

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**Community, Culture and Events Committee Meeting (Open Portion) held Thursday, 4 August 2022 at 5.30 pm in the Council Chamber, Town Hall.**

**This meeting of the Community Culture and Events Committee is held in accordance with a Notice issued by the Premier on 31 March 2022 under section 18 of the *COVID-19 Disease Emergency (Miscellaneous Provisions) Act 2020*.**

The title Chief Executive Officer is a term of reference for the General Manager as appointed by Council pursuant s.61 of the *Local Government Act 1993* (Tas).

**COMMITTEE MEMBERS**

Councillor Dr Z Sherlock (Chairman)  
Alderman Dr P T Sexton  
Councillor W F Harvey  
Councillor M Dutta  
Councillor J Fox

**Apologies:**

**Leave of Absence:**

Councillor J Fox

**NON-MEMBERS**

Lord Mayor Councillor A M Reynolds  
Deputy Lord Mayor Councillor H Burnet  
Alderman M Zucco  
Alderman J R Briscoe  
Alderman D C Thomas  
Alderman S Behrakis  
Councillor W Coats

**1. CO-OPTION OF A COMMITTEE MEMBER IN THE EVENT OF A VACANCY**

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**2. CONFIRMATION OF MINUTES**

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The minutes of the Open Portion of the Community, Culture and Events Committee meeting held on [Thursday, 30 June 2022](#), are submitted for confirming as an accurate record.

**3. CONSIDERATION OF SUPPLEMENTARY ITEMS**

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Ref: Part 2, Regulation 8(6) of the *Local Government (Meeting Procedures) Regulations 2015*.

**Recommendation**

That the Committee resolve to deal with any supplementary items not appearing on the agenda, as reported by the Chief Executive Officer.

#### **4. INDICATIONS OF PECUNIARY AND CONFLICTS OF INTEREST**

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Ref: Part 2, Regulation 8(7) of the *Local Government (Meeting Procedures) Regulations 2015*.

Members of the Committee are requested to indicate where they may have any pecuniary or conflict of interest in respect to any matter appearing on the agenda, or any supplementary item to the agenda, which the Committee has resolved to deal with.

#### **5. TRANSFER OF AGENDA ITEMS**

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Regulation 15 of the *Local Government (Meeting Procedures) Regulations 2015*.

A Committee may close a part of a meeting to the public where a matter to be discussed falls within 15(2) of the above regulations.

In the event that the Committee transfer an item to the closed portion, the reasons for doing so should be stated.

Are there any items which should be transferred from this agenda to the closed portion of the agenda, or from the closed to the open portion of the agenda?

## **6. REPORTS**

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### **6.1 Crowther Reinterpreted: A Permanent Response** **File Ref: F22/65830; 16/427-002-004**

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Report of the Director City Futures, Cultural Programs Coordinator and the Public Art Coordinator of 29 July 2022 and attachments.

Delegation: Council

**REPORT TITLE: CROWTHER REINTERPRETED: A PERMANENT RESPONSE**

**REPORT PROVIDED BY:** Director City Futures  
Cultural Programs Coordinator  
Public Art Coordinator

**1. Report Purpose and Community Benefit**

- 1.1. The purpose of this report is to present:
  - 1.1.1. The process, findings and impact of Stage 1 of Crowther Reinterpreted, which saw a series of four temporary public art projects installed on or adjacent to the statue in order to raise awareness and provide a platform for discussion.
  - 1.1.2. The methodology for Stage 2 of this project, which considered what a permanent response to the William Crowther statue, with temporary signage in Franklin Square.
  - 1.1.3. The proposal for Stage 3 of this, which is for the partial removal of the Crowther statue (the bronze component).
  - 1.1.4. The rationale and proposal for Stage 4 of this project, which is for a permanent interpretive response at the Crowther statue site, reflecting the broader, complex story of Crowther, and his actions against William Lanne.
- 1.2. This report sets out the community benefit to date, in terms of opportunities for a difficult issue to be publicly expressed and discussed, but also for ongoing benefit to palawa/Tasmanian Aboriginal people and the broader community in proposing a permanent solution for the Crowther statue, which reflects Hobart's Capital City vision and majority public sentiment.

**2. Report Summary**

- 2.1. This is a project that responds to an action set out within the City's Aboriginal Commitment and Action Plan (ACAP), which is the result of multiple engagement processes, where palawa/Tasmanian Aboriginal people have expressed their pain about the continued presence of the Crowther statue in Franklin Square.
- 2.2. William Crowther was a 19<sup>th</sup> Century medical practitioner and politician who stole the skull of palawa/Tasmanian Aboriginal man William Lanne and was removed from his medical position as honorary medical officer as a result.
- 2.3. Stage 1 of the *Crowther Reinterpreted* Project was incredibly impactful with the following outcomes:

- 2.3.1. Throughout 2021, four varied, contemporary, temporary public artworks were installed in or near the William Crowther statue in Franklin Square by artists Allan Mansell; Roger Scholes working with Greg Lehman; Julie Gough; and Jillian Mundy
- 2.3.2. A ten month long YourSay survey gathered 186 responses from the public about the temporary artworks and respondents views on the future of the Crowther statue.
- 2.3.3. Considerable local and national media attention and approaches from several researchers at Australian Universities wishing to follow and document the Crowther Reinterpreted project.
- 2.4. Stage 2 of the Crowther Reinterpreted has followed a process that has included:
  - 2.4.1. Informal and formal consultation with external and internal stakeholders to obtain further reflection on the temporary Stage 1 project and to gain perspectives on how the City should respond permanently to the Crowther statue.
  - 2.4.2. Analysis of the YourSay survey for Stage 1 of the project.
  - 2.4.3. Research into precedents, legislation, and strategic alignment for this project.
- 2.5. It is proposed that the City bring change around this statue for the following reasons:
  - (i) *Showing leadership* – it is our asset, we are a capital city
  - (ii) *Reconciliation and truth telling* – making a clear and physical effort toward change
  - (iii) *Historical validity* - Considering the statue in depth raises questions regarding the significance of Crowther to contemporary Hobart
  - (iv) *Connection to current values of Hobart* – is Crowther's presence right for our city now and into the future?
  - (v) *Equitable representation* – the City of Hobart currently has only seven *named* statues, all of caucasian male figures.
  - (vi) *Cultural safety* – the palawa/Tasmanian Aboriginal community have made it clear that the statue is a culturally unsafe element.
  - (vii) *The life of an asset* – what should the life of any asset like this be?
- 2.6. The proposal enclosed here is for the following:
  - 2.6.1. Stage 3: Crowther Reinterpreted – removal of the bronze component of the statue to a relevant collection, and addition of temporary signage.
  - 2.6.2. Stage 4: Crowther Reinterpreted – addition of permanent, commissioned interpretive elements onsite telling the complex



story of Lanne, of Crowther, of the 19<sup>th</sup> Century context and of the rationale behind the removal in the 21<sup>st</sup> Century.

- 2.7. Considerable engagement has been undertaken prior to, throughout and after the first stage of the Crowther Reinterpreted project to assist in the development of this proposal.
- 2.8. The project reflects strategic alignment with the City of Hobart Strategic Plan and the City of Hobart Aboriginal Commitment and Action Plan.
- 2.9. Each of stages 3 and 4 would require the submission of a Development Approval application including the appropriate heritage assessments.
- 2.10. The likely costs of the project would be:
  - (i) Stage 3 Crowther Reinterpreted \$15-20,000 2022-2023 financial year
  - (ii) Stage 4: Crowther Reinterpreted \$50,000 2023-2024 financial year

### **3. Recommendation**

***That:***

1. ***In recognition of the Council's 2020 Aboriginal Commitment and Action Plan and the submissions received in response to the Crowther Reinterpreted project, Council support the proposal for partial removal of the William Crowther statue from Franklin Square - the bronze component – to the City's Valuables Collection, pending further negotiations with local collecting institutions, for a permanent location for this element (Stage 3).***
  - (i) ***This partial removal would be subject to receipt of planning approval by the Council and be paired with the instatement of temporary signage on the Franklin Square site, explaining the project.***
2. ***Subsequently, that officers develop a detailed proposal, in consultation with relevant stakeholders, for commissioning new, permanent, interpretative and/or sculptural elements to be installed beside the Crowther plinth (Stage 4). This would form the basis of a future report to the Council.***
3. ***Following the completion of the Crowther Reinterpreted project, the Council support the development of a Monuments Policy to inform future additions or removals to the City's collection.***

#### 4. Background

##### ***A public art project that emerged from engagement with local Aboriginal people***

4.1. This *Crowther Reinterpreted* project emerged as a result of a number of different engagement processes:

4.1.1. For the permanent public art project *Two Islands*, a formal engagement process was undertaken in 2016. During a series of meetings with different palawa/Tasmanian Aboriginal organisations, the presence of the William Crowther statue in Franklin Square was raised repeatedly, often with members of meetings reflecting significant and ongoing psychological pain about this issue.

4.1.2. The subsequent *Two Islands* sculpture in Franklin Square, which has a soundscape as a key part of the work, includes voice recordings from a number of different local palawa/Tasmanian Aboriginal people expressing their disquiet at the continued presence of the Crowther statue in the square.

4.1.3. Detailed and formal engagement for the development of the City's Aboriginal Commitment and Action Plan (the ACAP), also saw regular mention of the Crowther statue as an ongoing issue for palawa/Tasmanian Aboriginal people and a desire for action to acknowledge the story not told via the bronze or its stone plinth.

4.1.4. A resultant action was incorporated into the ACAP, under the Visibility and Truth Telling action that was approved by the Council at the end of 2019:

"Undertake an interpretation project to tell the layered story of Crowther in Franklin Square, in collaboration with Aboriginal people."

##### ***The story of William Crowther and William Lanne***

4.2. William Lodewyk Crowther was born 1817, in Holland, died 1885 Hobart. He arrived Hobart 1825. In 1860 he was appointed one of the four honorary medical officers at the Hobart General Hospital. In 1869 he was suspended from this role over the mutilation of the body of William Lanne. Crowther was an Australian politician, who was a member of the Legislative Council from March 1869, holding the seat until his death. Crowther was Premier of Tasmania for less than one year from 20 December 1878 to 29 October 1879.

4.3. William Lanne's family was thought to be one of the last living traditionally on mainland Tasmania. With his family he was removed to Wybalenna in 1842 and then, with other survivors to Oyster Cove, and then to Orphan School in Hobart from 1847 – 1851. Lanne was

described as joyful and having a love for the sea and the outdoors. He worked the whaling ships and was said to have “the best eyes in the straits”. In 1864 he made official complaints to the colony about the treatment of palawa/Tasmanian Aboriginal people. He died in March 1869 in Hobart, at age 34 from a mix of cholera and dysentery. After his death, Lanne’s skull was removed by Crowther, his feet and hands removed by George Stokell and his body stolen from its grave in St David’s Cemetery (now St David’s park).

**STAGE 1: Four temporary public art works installed throughout 2021**

- 4.4. The resulting project from the ACAP action, was *Crowther Reinterpreted*, with the first stage a series of four temporary public artworks installed beside or on the Crowther statue throughout 2021. The four works presented diverse perspectives and aimed to acknowledge, question, provoke discussion or increase awareness about the story of Crowther and Lanne. The works were installed one after the other throughout the year, each in place for approximately two months. (Refer **Attachment A**).
- 4.5. The temporary art works were as follows:
  - 4.5.1. *Truth Telling*, by Allan Mansell, which saw the actual bronze figure of Crowther transformed, with red head and hands, a bone at his feet, a saw in one hand and an Aboriginal flag in the other. Mansell wished to both register Crowther’s culpability (the red hands), but also flip the identity of the statue, seeing it as a more fitting place for Tasmanian Aboriginal man, William Lanne, whose skull was stolen by Crowther.
  - 4.5.2. The *Lanney Pillar*, by Roger Scholes working with Greg Lehman. This project was a sculptural pillar standing beside the Crowther Statue, with the most clearly documented fact of the case as large scale text on the work “Lanney tells all: William Crowther Stole my head”. Within the sculpture was a 3 minute film that could be watched onsite, with a QR code to a longer film entitled *The Whaler’s Tale*, providing a history of William Lanne.
  - 4.5.3. *Breathing Space*, by Julie Gough placed a grey timber crate over the Crowther bronze, and a grey stained plywood cover over the text on the stone plinth. Having avoided entering the park for decades due to its presence, Gough’s desire was to have just two months where it was possible to walk through the park without seeing the figure of Crowther.
  - 4.5.4. *Something Missing*, by Jillian Mundy placed a viewing box beside the Crowther statue to enable passers-by to view a film of the same name. The film was a compilation of a series of around 100 vox pops video recorded in the park by Jillian Mundy over a month, while Julie Gough’s work was in place.

Mundy wanted to understand the level of knowledge about Crowther and to see what the response would be when those she interviewed found out more information about his actions of the 1860s.

### **STAGE 1: Impact of the temporary public art projects – YourSay survey, forum and letters received**

Throughout each of the projects a YourSay survey was open to any member of the public.

4.6. The purpose of the engagement was to :

- (i) Understand the level of community knowledge around Crowther and Lanne's history.
- (ii) Gather feedback on the temporary artworks and how these works may have affected the community.
- (iii) Seek ideas around a future permanent response to the Crowther statue.

4.7. With the full engagement report provided as an attachment (refer **Attachment B**), the following provides an overview of the key results:

- (i) 186 respondents completed the online survey
- (ii) **31** individuals contributed to the online discussion forum
- (iii) There were **2.4k** Visits to the project page on YourSay Hobart

4.8. Analysis of comments showed the following in response to the question regarding what the City should do as a permanent response:

- (i) **83** comments suggested the statue should be removed (with 20 of these respondents noting that if it couldn't be removed, reinterpretation was the next best thing).
- (ii) **55** comments suggested that the statue should be reinterpreted to better reflect the narratives presented throughout this project, allowing opportunities for education and truth telling.
- (iii) **34** felt that the statue should remain unchanged.
- (iv) **36** suggestions were made for a new artwork to sit in place of or parallel to the Crowther statue.
- (v) **23** comments were made on this needing to be an approach led by the Aboriginal community.

4.9. Analysis of the comments showed the following about the respondents prior knowledge and initial response to the public art projects:

- (i) **60** comments suggested respondents felt more informed in their thinking after viewing the artwork/s
- (ii) **41** comments referred to the importance of truth telling
- (iii) **19** comments suggested shock upon learning the story of Crowther's treatment of Lanne's body
- (iv) **20** comments suggested that the presence of the statue was unacceptable given Crowther's actions

- (v) **20** felt the artworks provided a catalyst for important discussions about Hobart's history
  - (vi) **14** felt inspired to research further
  - (vii) **20** comments expressed gratitude that the project looked at this history
- 4.10. Analysis of the comments showed the following for those who were critical of the public art project, its aims and its expenditure:
- (i) 11 comments suggested history could not be rewritten
  - (ii) 7 comments suggested that judging past actions by modern standards was unconstructive
  - (iii) 9 comments suggested the project was disrespectful
  - (iv) 6 comments suggested the project purposefully created division
  - (v) 4 felt that the project fell outside Council's remit
  - (vi) 5 felt the project was a waste of ratepayers money
- 4.11. Following are a series of quotes from the submissions to YourSay, giving a sense of the range of views:
- (i) *It's highlighted a moment in history that many of us don't know anything about. It's shown what memorialization of these figures does to the Aboriginal community and why we as an inclusive society must be more mindful of all aspects of our history.*
  - (ii) *They have not changed my thinking, however, they have disappointed me in their very narrow, and very one-sided approach. I believe that this is an inflammatory and divisive act by the HCC. The lack of balance in these art projects supports only one side of the "story" - so how is the public being truthfully informed by this? The public will listen to the predominate narrative and will judge this man and his life's work by that narrative - so how has this been fair?*
  - (iii) *Remove the statue, as the Aboriginal community have been requesting and demanding for many years. While the Hobart City Council supports the statue remaining in the CBD, they can only be seen to support the racist and horrific actions of William Crowther.*
  - (iv) *Do not change and or alter history - it is through history that we understand ourselves our past our present and inform our future - the sanitisation of the past to suit the objections of a few limits what future generations will understand about their history there are far more important things to put time energy and money into - this is simply nonsense."*
  - (v) *There are too many statues of white men all over Hobart and Tassie and Australia. So, if this one stays in place, add another statue or similar that tells other stories, preferably from the*

*Aboriginal perspective. And also from the perspective of women.*

- (vi) *Before I thought it was just another statue. It looked good. I should have known better. Now, I'm disgusted.*
- (vii) *This temporary artwork is confronting in its bluntness and yet subtle in its execution and has already provoked terrific responses amongst the community. The fact that we are even having these open community conversations is an important first step in the healing process to a more equitable and humane society.*
- (viii) *Leave it unchanged. I don't think it is possible to legitimately interpret past events through contemporary perspective. Crowther was following a well worn path of previous scientists who did what we now see as horrible acts, but many of which made them better informed and advanced knowledge in their field.*

4.12. The City also received a series of letters from members of the public throughout the life of the project from mid 2020 (in response to Mercury articles about the statue), through to mid 2022:

- (i) **14** letters were received/recorded in this time
- (ii) **6** of the letters wrote in support of either the Crowther Reinterpreted project or a permanent response regarding the statue, with a number of respondents congratulating the City on approaching the complex story of Crowther and taking action, with others reflecting their support for removal of the statue.
- (iii) **8** letters received were critical of the project, for a range of reasons from information seen as inaccurate, through to requesting the City cease activity regarding the statue.

#### **STAGE 1 IMPACT: An individual palawa perspective**

4.13. The following was received via email during Stage 1 and gives a sense of the impact for one palawa/Tasmanian Aboriginal woman, Michelle Maynard, of the temporary projects:

*It's hard to live in a city where genocide has been committed and to walk on this country everyday feeling like it's all forgotten.*

*Standing in front of Allans work filled me with mixed emotions. I felt so proud and glad that Allan was having an opportunity to speak truth through this work and be heard. For a moment I felt relief because it wasn't just Allan being heard, it was all of us. Finally spoken, out in the open, devastating truth that resided heavy and heartbroken in my own heart.*

*To have someone say 'hey we want to support you to tell your story... to express your thoughts and feelings about atrocities that have wounded*

*your people...' it says we value you and your story, it says you and your history and your story are important. It's a powerful thing, a kind of holding of aboriginal people to speak our truth. An important acknowledgement on so many levels. An act that allows healing. There needs to be much more of this.*

### **STAGE 1: Impact of the temporary public art projects – media and research attention**

4.14. There was considerable, national media attention for the project with the following statistics captured to date via media monitoring:

- (i) **6** local print media articles
- (ii) **6** online media articles, including a lengthy article in the Guardian Online.
- (iii) **22** segments on radio and television including a 6 minute feature (NITV) and a 16 minute ABC Artworks feature
- (iv) **1** longer form reflective article in local literary magazine (Island Magazine)

4.15. The City's Arts and Culture team have also been approached by a number of different University researchers throughout Australia who are currently conducting research in this area and wish to know more about the project and also to include it as a case study. Most significantly, two researchers from Macquarie University have already included the project in a paper entitled *Monumental Changes: History isn't always written by the victors* (Bronwyn Carlson and Terri Farrelly) and are in discussions with the Arts and Culture team about the project being the subject of a chapter of a forthcoming book.

### **STAGE 2: Considering a permanent response to the Crowther statue**

4.16. In considering a permanent response to the Crowther statue the following methodology was followed:

- (i) Consideration/analysis of YourSay results, as described above.
- (ii) Discussions (often one on one) with a series of external stakeholders directly connected with the project (refer below).
- (iii) Discussion with relevant internal (City of Hobart) stakeholders.
- (iv) Initial assessment of planning and heritage parameters and implications.
- (v) Further formal engagement with relevant external stakeholders.

4.17. A series of discussions with direct external stakeholders helped to clarify the intents of this project and shape an initial proposition. Discussions were held with:

- (i) Allan Mansell, Julie Gough, Roger Scholes, Jillian Mundy, artists for the project.
- (ii) Greg Lehman and Maggie Walter, UTAS, Tasmanian Aboriginal academics (Greg also an artist for project).

- (iii) Kate Warner and Tim McCormack, Pathway to Truth-telling and Treaty, State Government.
- (iv) Russell Dobie, Heritage Council of Tasmania.
- (v) Brendan Lennard, local Heritage expert (previous role, Senior Heritage Officer, City of Hobart).
- (vi) Sarah Wilcox, palawa networking, communications and community development.
- (vii) Representatives from the State Government's, Department of Communities/Office of Aboriginal affairs, Closing the Gap project.
- (viii) Tony Brown, State Government, Aboriginal Heritage, panel member for selection of artists for Stage 1 public art project.
- (ix) Denise Robinson, palawa Arts researcher, facilitator and creative producer.
- (x) Dr Terri Farrelly and Professor Bronwyn Carlson, Department of Indigenous Studies, Macquarie University .
- (xi) Ian Morrison and Ross Latham, State Library of Tasmania.
- (xii) David Sudmalis, Acting Director, Tasmanian Museum and Art Gallery.

4.17.2. As a broad summary of the above conversations, there was a unanimous desire for truth telling on the Franklin Square site and for there to be enough information, in this location, for people to make up their own mind on the events before, of and since 1869. The temporary projects were seen as a good start to the process, already 'making history' by provoking discussion increasing the level of knowledge around these events in the wider population. A substantial number of those that we met with expressed a desire for removal of the statue, although some wished for it to stay, either as a representation of the ideas of the time (its historic significance), or to remain as a provocation for change for the broader population - like a 'stone in the shoe'. Few wished for the Franklin Square site to be a place for the memorialisation of Lanne, given the lack of relevance of this site to him and his lack of choice in being part of this chapter of history.

4.18. A series of discussions with internal City of Hobart stakeholders were held in order to define any asset related issues or legislative parameters around the Crowther Statue and site:

- (i) Neil Noye, Director City Life (Heritage and Planning)
- (ii) Sarah Waite, Senior Cultural Heritage Officer
- (iii) Ben Ikin, Senior Statutory Planner
- (iv) John Fisher, Senior Manager Bushfire Resilience / Manager Parks

4.18.2. Any critical points from these conversations are included in sections 6, 7 and 8 of this report.

4.19. Further formal engagement with relevant stakeholders was managed by the City's Community Engagement Team, with potential respondents



asked what the City's permanent response to the Crowther statue should be. A number of methods for response were provided, including survey, letter, email, phone call and face to face meeting. (For the full report please refer **Attachment B**)

4.19.1. Feedback was requested from a number of relevant groups

- Aboriginal organisations (21 contacted)
- Aboriginal individuals (multiple contacted)
- Historical/heritage organisations (7 contacted)
- Relevant State Government departments (5 departments contacted)
- Known descendants of Crowther (3 contacted)

4.19.2. We heard back from the following via survey, face to face meetings, or written submissions:

- **9** Aboriginal organisations
- **10** individual Aboriginal community members (some individuals contacted through their organisation responded as an individual)
- **5** Historical/heritage organisations
- **5** relevant non-Aboriginal stakeholders

4.19.3. In summary:

- 18 of the 19 responses from Aboriginal organisations and individuals support the removal of some or all of the William Crowther statue.
- The responses from the historical associations was varied. The Royal Society of Tasmania support the removal of the Crowther statue from Franklin Square. The Professional Historians Association (Vic & Tas) stated that they want the reinterpretation of the statue to be led by palawa voices. Hobart Town (1804) First Settlers Association stated they want the statue to remain in place. The Tasmanian Historical Research Association noted that there was a divergence of opinion within their committee so no submission was made. Cultural Heritage Practitioners Tasmania stated that any interpretation or reinterpretation of culturally significant places should be undertaken in line with the Principles of the Burra Charter.

4.20. The Arts and Culture team have had initial conversations with State Libraries Tasmania and TMAG about the possibility that the bronze component of the statue could be relocated to their collections.

***The broader context for this project – local, national, international precedents or alignments***

- 4.21. The approach and timing of this project aligns with other projects and developments happening here, nationwide and around the world:
- 4.21.1. The Tasmanian State Government published a significant report in 2021, entitled *Pathway to Truth-Telling and Treaty*, written by Professors Kate Warner and Tim McCormack. This report puts forward a series of 24 recommendations, one of which is the establishment of a Truth-Telling Commission.
  - 4.21.2. Dark MOFO just launched their second RECLAMATION WALK project, with approximately 3000 people choosing to walk with members of the local Aboriginal community from the Cenotaph to Franklin Square. All of the statues in the square were covered up with fabric, the water in the fountain replaced with water from Cockatoo Hills and fires were kept continuously burning in the public space as a symbolic act of Tasmanian Aboriginal reclamation.
  - 4.21.3. After being continually defaced, interpretation panels developed the Tasmanian Aboriginal community, reflecting various aspects of Aboriginal history, culture and contemporary community, were placed to surround the John Bowen monument at Risdon Cove.
  - 4.21.4. In the USA alone, over the past few years, almost 250 statues/memorials have been removed or are scheduled for removal (since 2020) as a result of the catalytic event of the death of George Floyd and the subsequent protests.
  - 4.21.5. While there have been many other examples across Europe, the removal and damage of the Edward Colston statue during 2020 protests (Colston was a key figure in the slave trade), aligns with this project as the City of Bristol has been surveying members of the public in an effort to gauge the best way to move forward. An independent commission showed that 80% of respondents wished for the statue to be displayed, damaged, in one of the City's museums. Of the 20% who did not want it displayed there, half of these wished for it to be back on its plinth in Bristol. (source: Article in The Guardian, Feb 3 2022).
  - 4.21.6. Although unconnected with statuary, another locally relevant precedent is the change of the name of the Denison Electorate to Clark in 2017. It is understood that this was due to the reputation of Denison who was known to be harsh in his treatment of convicts, sought to limit democracy and self-government and supported convict transportation against the wishes of Tasmanian people (Source: ABC News July 21, 2017).

***Why should the City make a change to this statue now?***

- 4.22. **Showing leadership** – This project requires leadership, as a capital city, to confront the difficult history of an asset owned by the organisation. Other Australian cities are keenly observing this project, as a way to understand how they might deal with their own difficult historic monuments.
- 4.23. **Visibility and Truth telling** – the city has made a clear commitment in the ACAP to visibility and truth telling. This will require physical changes to our public spaces to tell these difficult stories where they can be seen by all.
- 4.24. **Historical validity** – Considering the statue of Crowther in depth raises the following questions:
- (i) Is he significant enough to be a figure in our main outdoor civic space in Hobart?
  - (ii) Is this location relevant/still relevant to Crowther's history, given his longest and most publicly known role was as a Legislative Councillor (in his brief stint as Premier, Crowther's office is believed to have been in what is now the Treasury Building).
- 4.25. **Connection to current values of the City of Hobart** - is Crowther's presence right for our city now and into the future?
- 4.26. **Equitable representation** – Central Hobart has one, formal, civic park. The three statues in the park are all representations of male, Caucasian figures. At this point there are no named monuments to women in Hobart (all women are shown as anonymous figures), or any other non-caucasian figures.
- 4.27. **Cultural Safety**– the City has many processes in place to ensure physical safety of its occupants, but there are few for cultural safety. The palawa/Tasmanian Aboriginal community have been clear that the continued presence of the Crowther Statue in Franklin Square is an issue of palawa/Tasmanian Aboriginal cultural safety.
- 4.28. **The life of an asset:** This project has raised the question of how long any one monument should stay in place.
- 4.28.1. Jillian Mundy's film *Something Missing* was created during the exhibition period of Julie Gough's work, so Crowther was concealed by a crate. During this time she filmed discussions between herself and almost 100 passers-by in the park, starting with the question, "Do you know who is in the box?"

## 5. Considering options for further Action

- 5.1. Based on the broad community engagement to date from 2021-mid 2022, four options have emerged for a permanent response to the Crowther statue, these are as follows:

- (i) To do nothing on site, leaving the statue as is without additional interpretation,
  - (ii) To leave the statue in place, with the addition of interpretation providing further information about Crowther, Lanne, Crowther's actions against Lanne and the historical context from the 19<sup>th</sup>, 20<sup>th</sup> and 21<sup>st</sup> centuries,
  - (iii) To remove the bronze component of the statue – the figure of Crowther – leaving the stone plinth in place. Accompanied by interpretation, as described above.
  - (iv) To completely remove the full statue (bronze and plinth), and install interpretive elements onsite, with further information as described above.
- 5.2. Considering the engagement from 2021/2022, responses from the majority of participants (including members of the general public, heritage and Aboriginal organisations) have been supportive of either partial (iii) or full removal (iv) of the statue from the site. Irrespective of their view, a high proportion of participants have recommended the addition of interpretive information onsite to explain the complex stories of Crowther, Lanne and the historical context.
- 5.3. Given existing heritage legislation, option (iv) as described above would be unlikely to receive a planning permit.
- 5.4. Based on the described consultation and the City's commitment under the Aboriginal Commitment and Action Plan, the recommendation for a permanent response to the Crowther statue is option (iii) as described in section 5.1.
- 5.5. This proposal also responds to the engagement with Aboriginal organisations as part of the development of the Two Islands Project (in 2016).
- 5.6. Any change to the existing site, including removal or addition, would be subject to a further Development Application, which would require assessment under existing state and local government heritage legislation, in line with the current planning scheme.
- 5.7. Should the recommendation be endorsed for removal of the bronze element of the statue, it would be retained within the City's valuables collection, pending further and detailed conversations with potential collecting institutions.

## **6. Proposal and Implementation**

- 6.1. A two stage process is proposed to work towards a permanent response to the William Crowther statue.
- 6.2. Following the preceding work, the stages are titled STAGE 3 and STAGE 4:

### **STAGE 3: *Crowther Reinterpreted***

- 6.3. It is proposed that the following occur as part of STAGE 3:
- (i) Remove bronze figure from stone plinth
  - (ii) Retain stone plinth as is
  - (iii) Instate temporary, but substantial, signage, describing the project to date, the rationale for removal and expected next steps
  - (iv) Retain bronze figure within City of Hobart valuables collection, with the aim of negotiating a permanent new location within the TMAG or State Library collections.
- 6.4. This proposal would require the submission of a Development Approval (DA) application in order to have a Planning Permit for partial removal.
- 6.5. Along with the standard requirements, the DA submission would include the following:
- (i) Design for temporary signage to be instated after the partial demolition
  - (ii) Addendum to the existing Franklin Square Conservation Management Plan
  - (iii) Heritage Impact Assessment (for partial demolition and temporary signage)

#### **STAGE 4: *Crowther Reinterpreted***

- 6.6. It is proposed that the following occur as part of STAGE 4:
- (i) Commission permanent interpretive/sculptural elements to sit in relation to the remaining plinth in the park
  - (ii) Removal of temporary signage installed in STAGE 3 of the project
  - (iii) Installation of new interpretative elements in Franklin Square
- 6.7. The permanent interpretive elements to sit adjacent to the Crowther plinth would be of a significant scale and be designed, like a public artwork, to tell a story in themselves and to also hold text and visual content.
- 6.8. The content of the new interpretive elements would cover the following topics:
- (i) The story of William Crowther's actions against William Lanne
  - (ii) The story of William Crowther
  - (iii) The story of William Lanne
  - (iv) The 19<sup>th</sup> Century context
  - (v) The story of why a statue needed to be removed.
- 6.9. It is likely that several different academics, historians, and or other experts would contribute to the content for the interpretation with a significant component written by palawa/Tasmanian Aboriginal people.

- 6.10. The instatement of permanent interpretive elements would require the submission of a Development Approval Application.
- 6.11. Along with the standard requirements, the DA submission would include the following:
  - (i) Heritage Impact Assessment (for new interpretive elements).

## 7. Strategic Planning and Policy Considerations

- 7.1. The project reflects alignment with the City's Community Vision, particularly the phrase "We are brave and caring".
- 7.2. The project aligns with pillars 2, 3 of the City's Strategic Plan, in particular the following Outcomes and Strategies:
  - 7.2.1. **Outcome 2.1:** Hobart is a place that recognises and celebrates Tasmanian Aboriginal people, history and culture, working together towards shared goals.  
  
*Strategy 2.1.1* Demonstrate leadership in Aboriginal social justice in partnership with Aboriginal people.  
*Strategy 2.1.2* Highlight Tasmanian Aboriginal history and culture, including acknowledgement of the darkness of our shared experience, through interpretation, naming, arts and events.
  - 7.2.2. **Outcome 3.2:** Creativity serves as a platform for raising awareness and promoting understanding of diverse cultures and issues.  
  
*Strategy 3.2.1:* Use the creative arts as a platform for encouraging participation in public life and raising awareness of important issues.  
  
*Strategy 3.2.2:* Support arts and events as a means of story sharing and sparking conversations about ideas, histories and diverse cultures.  
  
*Strategy 3.2.4:* Support creative and cultural initiatives that invite people to engage with Tasmanian Aboriginal history and culture.
- 7.3. As previously noted in the background section of the report, this proposal responds directly to the City's Council endorsed Aboriginal Commitment and Action Plan, in particular Action 6 (and the relevant item under the action):  
*Support truth telling across the City, including the acknowledgement of the atrocities committed during invasion.*
  - (i) *Undertake an interpretation project to tell the layered story of Crowther in Franklin Square in collaboration with Aboriginal people.*

- 7.4. To guide thinking regarding monuments (new or existing) beyond the *Crowther Reinterpreted* Project, the City's Heritage and Arts Teams would investigate the development of a Monuments Policy for the City of Hobart.

## 8. Financial Implications

- 8.1. There will be no financial impact on the current (2021-2022) Financial Year.
- 8.2. Impact on Future Years' Financial Result
- 8.2.1. 2022-2023 Financial Year  
Stage 3: Crowther Reinterpreted. This stage has not been costed in detail, but would be expected to cost between \$15-20,000, dependent upon any specialist requirements for removal of the bronze component, archaeological requirements for temporary signage and any costs associated with site complexities.  
This would be a cost from the Public Art fund (projects budget).
- 8.2.2. 2023-2024 Financial Year  
Stage 4: Crowther Reinterpreted: This stage has not been costed in detail, but would be expected to cost approximately \$50,000.  
This would be a cost from the Public Art fund (projects budget).
- 8.3. Asset Related Implications
- 8.3.1. Should the recommendation for partial removal be approved, the following steps would occur regarding assets:
- (i) The bronze component of the work would be temporarily reassigned within the asset system to the City's Valuables collection.
  - (ii) The Crowther Statue asset would be redefined in the system to include the plinth and the temporary signage.
  - (iii) If approval is received for transfer to TMAG's collection, the bronze component will be deaccessioned from the City's Valuables collection.

## 9. Legal, Risk and Legislative Considerations

- 9.1. The statue is located within the Sullivans Cove Planning Scheme, in Franklin Square, Hobart.
- 9.1.1. Franklin Square has a Conservation Management Plan (CMP) that was prepared by Ferndene Consulting in 2015.
- 9.1.2. This CMP is *not* a legislated part of the Sullivans Cove Planning Scheme, but would be used as a reference (in addition to the principles of significance assessment in the Burra Charter).

9.1.3. The statue is identified as being highly significant under criteria a d and f (as listed below) and the following description is provided in the document as reasoning behind the assessment of significance:

9.1.3.1. *The statue of Dr William Crowther is of high significance. Dr Crowther was eminent within the Hobart community as a medical practitioner, politician and Premier and was associated with controversy regarding treatment of the remains of Tasmanian Aboriginal people. The placement of this statue is consistent with the Victorian commemoration of civic figures in urban spaces.*

9.1.3.2. *Criteria a: The place is important in demonstrating the evolution or pattern of Tasmania's history.*

9.1.3.3. *Criteria d: The place is representative of the characteristics of a class of heritage places.*

9.1.3.4. *Criteria f: The place has a strong or special meaning for any group or community for cultural or spiritual associations.*

9.2. Franklin Square is listed on the State Heritage Register, and as such any change to the park must be assessed against the significance indicated in this listing (and also against the general principles of significance assessment set out in the Burra Charter).

9.3. An independent heritage consultant, Lucy Burke-Smith, from Purcell, has provided a preliminary Memorandum of Heritage Advice regarding the heritage implications for partial removal (refer **Attachment C** for full detail). The following is a verbatim summary from the advice:

9.3.1. *While this assessment is preliminary in nature it draws the following conclusions:*

- *The Crowther memorial is a contributory feature of Franklin Square in that it is a Victorian memorial reflective of the commemoration of public figures in civic parks as was the practice of the day.*
- *The removal of the bronze would not directly impact the significance and values of Franklin Square.*
- *It is questionable if the significance of the Crowther memorial itself meets any threshold for inclusion against the THC Assessment Framework.*
- *There is sufficient cause to consider that the counterpoint argument to criterion f brings a strong case to an exercise in truth telling consistent with contemporary social values and reconciliation.*

(Note: criterion f is a reference to the criteria for significance



of the statue, stated in the current Conservation Management Plan for Franklin Square).

- *The THR Datasheet identifies that Franklin Square is significant for its townscape and social associations, and as it is regarded as important to the community's sense of place.<sup>2</sup> It is important to ensure the continuity of these values in line with contemporary social, community and political sentiment. It is our opinion that the contemporary social, community and political sentiment regarding the Crowther monument detracts from the values of Franklin Square itself. The removal of the Crowther monument would protect the values important to the community's sense of place by ensuring inclusivity, avoiding marginalisation and facilitating truth telling*

9.4. Should the proposal for partial removal be approved, the following would be required in terms of the current Hobart Interim Planning Scheme:

9.4.1. Submission of an addendum to the CMP, prepared by a relevant heritage professional.

9.4.2. Submission of a Heritage Impact Assessment for the partial removal and temporary signage work.

## 10. Environmental Considerations

10.1. Given the nature of this project, which proposes moving an existing element of a statue to a new location, without any disposal of material, there are no significant environmental considerations for this project.

## 11. Social and Customer Considerations

11.1. palawa/Tasmanian Aboriginal people have clearly communicated, in a number of ways that there would be significant benefit to their community by the removal of the Crowther Statue and the instatement of additional interpretation onsite in relation to:

- (i) public truth telling; and
- (ii) public acknowledgement of the decades of activism in continuing to keep the story of Crowther's actions against Lanne current, and considered in decision making.

11.2. It is not only palawa/Tasmanian Aboriginal people who have a desire for truth telling and change, as the engagement, social media commentary, and media attention have shown.

11.3. There are definitely members of the community who do not wish for any part of the statue to be removed, but the various modes of engagement for this project suggest that these views are the minority, rather than the majority.

## 12. Marketing and Media

12.1. Should the recommendations be approved, a communications plan that continues to express the complexity of this project in a careful and transparent way would be developed, with the following priorities:

- (i) Ensuring that the general public have access to information about all aspects of the project, and the process to date, so that they can have an informed response.
- (ii) Ensuring that the Elected Members are provided with briefing material, as needed, to allow for informed responses in any debates on public platforms.
- (iii) Aligning the various key messages of this project with the appropriate City of Hobart spokespeople, to ensure the benefits and opportunities provided by this approved action are communicated with clarity and consistency across multiple communication channels and media platforms.

## 13. Community and Stakeholder Engagement

13.1. In addition to the engagement processes that prompted the initiation of this project (refer Background section for detail), four different forms of engagement were undertaken throughout 2020-2022:

13.1.1. Initial scoping of the project with internal and external stakeholders including individuals from the palawa/Tasmanian Aboriginal community, the City's Heritage and Parks officers and direct descendants of Crowther.

13.1.2. Public engagement via online and printed YourSay survey throughout each of the four artworks, which received 186 responses to the survey and had 31 participants in the online forum:

13.1.2.1. The detail and analysis of this work is shown in the Background section and in **Attachment B**). The survey was advertised via onsite signage next to each of the temporary artworks and regular social media posts to remind members of the public to provide input

13.1.3. Face to face meetings with direct external and internal stakeholders for the project (16 meetings), conducted by the Arts and Culture team at the culmination of Stage 1 of the project to understand the impact of the temporary artworks and options for a permanent response:

13.1.3.1. The detail and summary of conversations is included in the Background section of this report.

13.1.4. Broader, formal engagement was conducted with the key communities/groups for this project:

- All listed Aboriginal organisations and key Aboriginal individuals not associated with Tasmanian Aboriginal organisations (21 organisations contacted)
- Key local historical/heritage organisations (7 contacted)
- Relevant state government departments (5 contacted)
- Known descendants of Crowther (3 individuals contacted)

13.1.4.2. The detail and analysis of this engagement is included in **Attachment B**.

#### 14. Delegation

14.1. This matter is delegated to the Council for determination.

*As signatory to this report, I certify that, pursuant to Section 55(1) of the Local Government Act 1993, I hold no interest, as referred to in Section 49 of the Local Government Act 1993, in matters contained in this report.*



Katy Cooper  
**DIRECTOR CITY FUTURES**






Jane Castle  
**CULTURAL PROGRAMS  
COORDINATOR**



Judith Abell  
**PUBLIC ART COORDINATOR**

Date: 29 July 2022  
File Reference: F22/65830; 16/427-002-004

Attachment A: Four Temporary Public Artwork ↴   
Attachment B: Community Engagement Summary Report ↴   
Attachment C: Memorandum of Heritage Advice ↴ 

## CROWTHER REINTERPRETED STAGE 1 - FOUR TEMPORARY ARTWORKS

APRIL 28 2021	<b>ALLAN MANSELL</b> <i>TRUTH TELLING</i>
JULY 1, 2021	<b>ROGER SCHOLES AND GREG LEHMAN</b> , <i>THE LANNEY PILLAR</i>
SEPT 1, 2021	<b>JULIE GOUGH</b> , <i>BREATHING SPACE</i>
NOV 16, 2021	<b>JILLIAN MUNDY</b> , <i>SOMETHING MISSING</i>



APRIL 28 2021

**ALLAN MANSELL** *TRUTH TELLING*





## TRUTH TELLING

THIS STATUE NOW MEMORIALISES OUR KING BILLY, REPLACING A MAN WHO WAS IN TRUTH A CRIMINAL WITH A MAN THAT WAS IN TRUTH A LEADER.

**KING BILLY**

**(WILLIAM LANNE)**

**BORN MARCH 1835 AND DIED 3RD OF MARCH 1869**

WILLIAM LANNE WAS AN ABORIGINAL MAN WHO LIVED THROUGH THE MOST HORRIFIC AND TUMULTUOUS TIMES IN HISTORY. HE SAW THE DEMISE OF HIS PEOPLE, THE DESTRUCTION OF HIS CULTURE AND THE DISRESPECT OF THE LAND.

LANNE SURVIVED THE ABORIGINAL CAMP AT WYBALENNA ON FLINDERS ISLAND, SURVIVED BEING SENT TO OYSTER COVE AND SURVIVED BEING SENT TO AN ORPHANAGE.

HE THEN WORKED ON WHALING BOATS WHERE HE WAS RECOGNISED AS THE BEST WHALE SPOTTER IN TASMANIA.

**HE WAS A MAN OF STRENGTH AND DETERMINATION,  
HE WAS OUR WARRIOR, OUR KING BILLY.**

UPON HIS DEATH WILLIAM CROWTHER EXHIBITED VILE DISRESPECT IN PURSUIT OF EMPTY, EGOTISTICAL, BASELESS AMBITION BY DECAPITATING THE CORPSE. LANNE'S HANDS AND FEET WERE CUT OFF AND HIS BONES WERE ALL TAKEN, HE WAS MORE THAN FILLETED, BUTCHERED LIKE A BEAST WITH ONLY SOME FLESH LEFT TO BURY.

A MOST LOATHSOME ACT, WAS ALSO, WILLIAM LANNE'S SCROTUM WAS SEVERED AND USED AS A TOBACCO POUCH. THIS HAS NOT BEEN RETURNED. HOW WOULD YOU LIKE YOUR MOTHER'S BREAST TO BE USED A HANDBAG?

THE REPRESENTATION OF RED HANDS AND RED HEAD IS THE DECAPITATION OF HEAD AND HANDS.

THE FLAG REPRESENTS THE STRENGTH OF THE ABORIGINAL PEOPLE OF LUTRUWITA.

THE BONE REPRESENTS COORINNA (THE TASMANIAN TIGER), AGAIN ABUSED AND DRIVEN OUT BY THE COLONISTS.

IT CALLS THE TIGER TO COME COLLECT THE BONE, TAKE IT AWAY, BURY IT....

**COME COLLECT YOUR STATUE! WHOEVER!**

*Truth Telling, 2021, Allan Mansell, Mixed Media*

APRIL 28 2021

**ALLAN MANSELL** *TRUTH TELLING*

**CREATIVE  
HOBART**

AN INITIATIVE OF  
  
City of HOBART





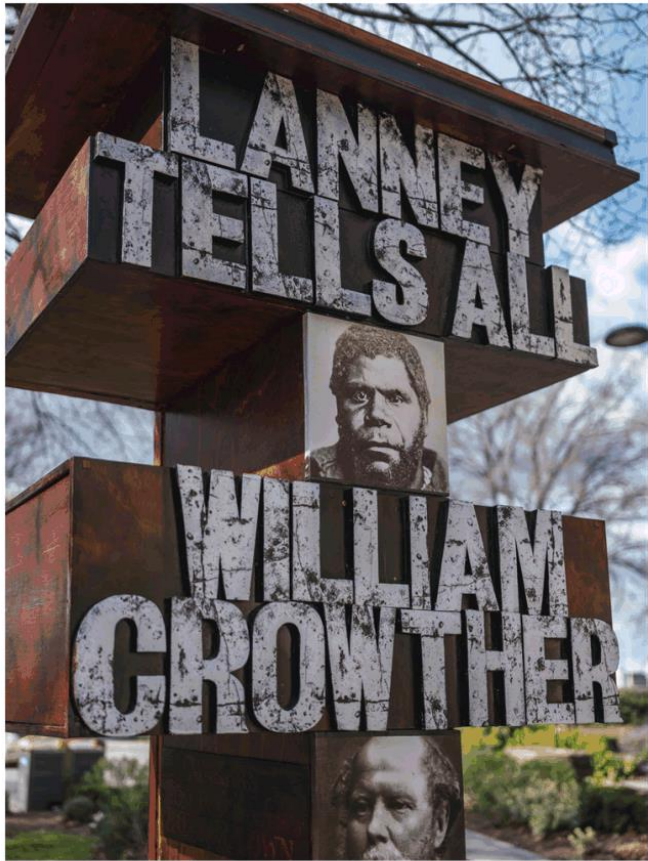
JULY 1, 2021

ROGER SCHOLES AND GREG LEHMAN, *THE LANNEY PILLAR*

**CREATIVE  
HOBART**

AN INITIATIVE OF  
  
City of HOBART





JULY 1, 2021



ROGER SCHOLES AND GREG LEHMAN, *THE LANNEY PILLAR*







JULY 1, 2021

ROGER SCHOLLES AND GREG LEHMAN, *THE LANNEY PILLAR*





SEPT 1, 2021

JULIE GOUGH, *BREATHING SPACE*

**CREATIVE  
HOBART**

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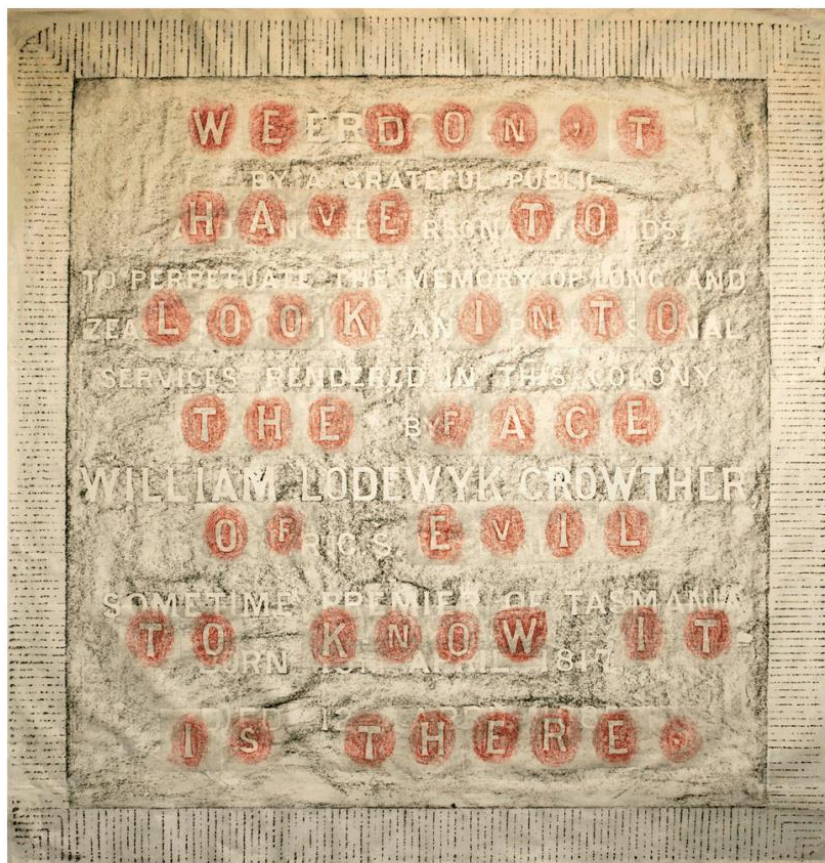




SEPT 1, 2021

JULIE GOUGH, *BREATHING SPACE*





## Suggested reading

8 March 1869

FUNERAL OF THE LAST MALE ABORIGINAL. (1869, March 8). *The Mercury* (Hobart, Tas.: 1860 - 1954), p. 2. <http://nla.gov.au/nla.news-article8837624>

Article (PDF 24KB)

Article transcript (PDF 65KB)

Out of Copyright - permission not needed

8 August 1873

Letter (transcript, copy) from Morton Allport, Hobart to Dr James Barnard Davis, Shelton, Staffordshire. Original held at the Allport library and Museum of Fine Arts, Hobart

Letter transcript (PDF 49KB)

Permission not required for transcript

10 January 1889

CROWTHER MEMORIAL STATUE. (1889, January 10). *Launceston Examiner* (Tas.: 1842 - 1899), p. 2. <http://nla.gov.au/nla.news-article38341937>

Article (PDF 522KB)

Article transcript (PDF 62KB)

Out of Copyright - permission not needed

Fforde, Cressida, 1992, 'The Posthumous history of William Lanne', *World Archaeological Bulletin*, No. 6, pp.63-69

Article (PDF 24KB)

Author's permission granted 9 September 2021

Petrov, Stefan, 1998, 'The Last man: The Mutilation of William Lanne in 1869 and its Aftermath', *Australian Cultural History*, No. 16, 1998, pp.90-112

Article (PDF 677KB)

Author's permission granted 9 September 2021

MacDonald, Helen Patricia, 2005, *Human remains: episodes in human dissection*. Carlton, Vic: Melbourne University Press, pp.108-129, 136-182, 185, Refs/Biblio: 194-212

Book excerpt (PDF 114KB)

Author's permission granted 10 September 2021

MacDonald, Helen Patricia, 2010, *Possessing the dead: the artful science of Anatomy*. Carlton, Vic: Melbourne University Press, pp.125-151, Refs/Biblio: 247-249, 261-279

Book excerpt (PDF 104KB)

Author's permission granted 11 October 2021

Turnbull, Paul, 2017, *Science, museums and collecting the indigenous dead in colonial Australia*. Cham, Switzerland: Palgrave Macmillan, pp. 142-149, 253, biblio: 365-403

Book excerpt (PDF 70KB)

Author's permission granted 9 September 2021

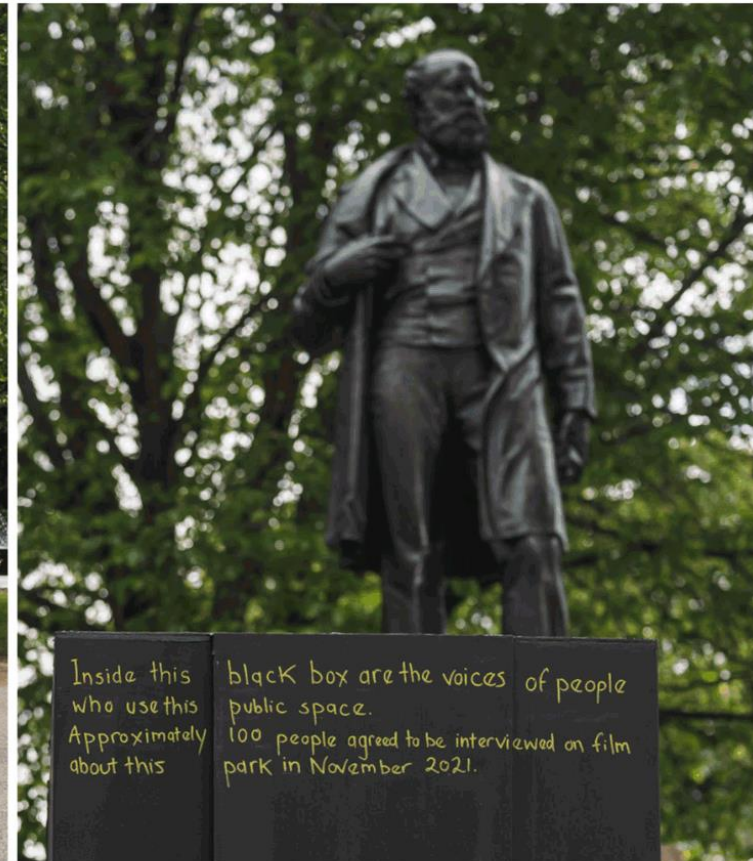
SEPT 1, 2021

JULIE GOUGH, *BREATHING SPACE*

CREATIVE  
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City of HOBART





NOV 16, 2021

JILLIAN MUNDY, SOMETHING MISSING

CREATIVE  
HOBARTAN INITIATIVE OF  
  
City of HOBART

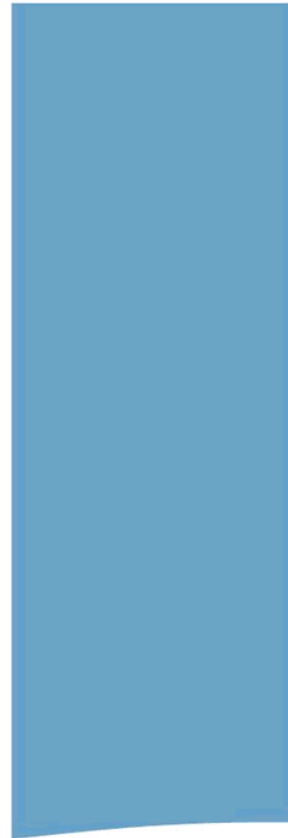




NOV 16, 2021

JILLIAN MUNDY, SOMETHING MISSING





## **Community Engagement Summary Report**

Crowther Reinterpreted

Prepared July 2022



[yoursay.hobartcity.com.au](https://yoursay.hobartcity.com.au)

Prepared by



City of **HOBART**



## Crowther Reinterpreted Engagement Summary Report – July 2022

**Project overview**

Through engagement on a number of City of Hobart projects, some members of the Aboriginal community have expressed their discomfort with the continued existence of the William Crowther statue and their desire for something to be done to recognise Crowther's treatment of Aboriginal leader William Lanne's body after his death in the 1860s.

In January 2020, the City launched the Aboriginal Commitment and Action Plan endorsing that action to 'Undertake an interpretation project to tell the layered story of Crowther in Franklin Square, in collaboration with Aboriginal people'.

In response to this action, in 2021 the City launched stage one of the Crowther Reinterpreted project in which the City commissioned a series of four temporary public art commissions, by local arts practitioners, each offering a response to the statue of William Crowther in Franklin Square.

Following the conclusion of stage one, the City commenced stage two of the project to develop a recommendation for a permanent response to the William Crowther statue.

Throughout both stages of this project, the City has invited community and stakeholder feedback on the project through a range of engagement opportunities. This report summarises the findings of this engagement process.

**Engagement Overview****Purpose**

The purpose of the engagement was to:

- Understand the level of community knowledge around Crowther and Lanne's history
- Gather feedback on the temporary artworks and how these works may have affected the community
- Seek ideas around a future permanent response to the Crowther statue

Multiple engagement techniques were used throughout stage one and two of the project and feedback was received in a number of ways including an online community survey, targeted stakeholder engagement, written submissions and email, online discussion forum and face-to-face meetings. The results of these are detailed within this report.

**Limitations**

The aim of this report is to identify and summarise the major themes and results raised during the engagement process for Crowther Reinterpreted, including the online survey during Stage 1 engagement and the stakeholder feedback received during Stage 2.

This report does not include specific mention of every concept and issue raised, however care has been taken not to over-generalise. The raw data including all feedback and responses have been provided to the project team. This report stops short of overlaying analysis or assumptions about the reasons why respondents feel the way they do. The report does not provide recommendations or next steps. Instead, it forms one input into the project.

Crowther Reinterpreted Engagement Summary Report – July 2022

### Summary of stage one engagement

Stage one engagement was conducted via the City's Your Say Hobart online engagement platform. On the platform, members of the community were invited to:

- Complete an online survey (hard copy surveys were also available upon request)
- Participate in an online discussion forum

Members of the community and stakeholders were able to provide comment on the four temporary public art commissions throughout their successive installation periods, starting in April 2021 and ending in February 2022. Stage one of the project was designed to encourage discussion and raise awareness within the broader community about the complex history of the monument and seek feedback to inform a permanent response.

The engagement opportunities were promoted via:

- **QR code** signage at the site of the project in Franklin Square, Hobart
- **E-newsletter** to all registered Your Say Hobart participants
- **Social media** promotion via City of Hobart Facebook and Creative Hobart Instagram

### What did we ask?

Through the online survey, participants were asked a series of questions around:

- Their level of knowledge of William Crowther, William Lanne, and Crowther's treatment of William Lanne's body, prior to viewing the project
- How viewing these temporary public art projects had changed or informed their thinking
- What the City of Hobart's permanent response to the William Crowther statue should be

A discussion forum was set up for each of the four temporary public art installations. Participants were invited to explore ideas about the reinterpretation of the Crowther statue. A total of 174 posts from 31 individuals were made across the discussion forums.

### Who did we hear from?



186 respondents completed the online community survey



2.4k people visits project page on Your Say Hobart



31 individuals contributed to the online discussion forum

### What we heard

The full survey results from stage 1 engagement are presented in the Stage 1 Engagement Results section of this report. These results are summarised below.

### Key themes

#### Knowledge

- The majority of survey respondents had some knowledge of the subject matter prior to viewing the artworks (with around 25% having no knowledge of the history surrounding Crowther and Lanne).

## Crowther Reinterpreted Engagement Summary Report – July 2022

- 60 comments suggested respondents felt more informed in their thinking after viewing the artworks.
- 41 comments referred to the importance of truth telling.

*A Permanent response*

When asked what the City's permanent response to the William Crowther statue should be the following suggestions were made:

- 83 respondents called for the statue to be removed - with 20 of those noting that if it couldn't be removed, reinterpretation was the next best thing.
- 55 respondents suggested that the statue should be reinterpreted to better reflect the narratives presented through this project, allowing opportunities for education and truth-telling.
- 34 survey respondents felt that the statue should remain unchanged, with some respondents indicating that the history cannot be rewritten (9 comments) and citing concerns over a 'cancel culture' approach that is both disrespectful and divisive (8 comments) .
- 36 suggestions were made for a new artwork to sit in place or parallel to the Crowther statue.
- 23 survey respondents felt that the future of the Crowther statue should be led by the Aboriginal community.

*Other comments*

- 19 respondents suggested shock upon learning the story of Crowther's treatment of Lanne's body.
- 20 respondents suggested that the presence of the statue was unacceptable given Crowther's actions.
- 20 respondents felt the temporary artworks provided a catalyst for important discussions about Hobart's history.
- 20 respondents expressed gratitude that the project looked at this history.

*Summary of stage two engagement*

Stage two engagement sought to inform a proposal for a permanent response to the Crowther monument for the Council's consideration. In May 2022, the project team invited feedback from a variety of stakeholders including Aboriginal organisations and individuals, historical/heritage organisations and individuals, three known descendants of William Crowther and other interested parties.

An electronic letter (see Appendix 1) was sent to more than 60 stakeholders which outlined the City's work on the *Crowther Reinterpreted* project to date, including information about stage 1 and requested feedback to be provided via written formal submissions and direct emails, an online feedback form (see Appendix 2), or in person through face-to-face meetings.

**What did we ask?**

The project team asked stakeholders to provide their feedback on "what you think the Council's permanent response to the William Crowther statue in Franklin Square should be."

The online feedback form asked participants:

Crowther Reinterpreted Engagement Summary Report – July 2022

- About their awareness of the history of William Crowther and William Lanne and their experience of the temporary public artworks.
- To select one of the three broad options below for the City of Hobart to permanently respond to the Crowther statue in Franklin Square:
  - Provide additional interpretation onsite beside the existing statue
  - Remove some or all of the statue (for example, remove just the bronze figure) and provide additional interpretation onsite
  - Make no change to the statue of sit
- To explain their selection in the previous question (“Why do you feel this way?”).

**Who did we ask?**

The City requested feedback from 21 Aboriginal organisations, a number of individual Aboriginal community members, 7 historical/heritage organisations, 5 relevant State Government departments and 3 known descendants of William Crowther (for a full list please see Appendix 3).

**Who did we hear from?**



14 stakeholder organisations  
provided feedback



3 face to face meetings  
were held



18 survey responses from  
organisations and individuals

Feedback was received from a variety of stakeholders including 9 Aboriginal organisations and 5 historical/heritage organisations:

**Aboriginal stakeholders:**

- Tasmanian Aboriginal Centre
- Tasmanian Aboriginal Land Council
- Karadi Aboriginal Corporation
- Parrdarrama Pungenna Aboriginal Corporation
- Nayri Niara
- Lia Pootah Community
- palawa kipli
- Ochre Rain
- Aboriginal Heritage Council
- 10 Aboriginal community members (through the online survey and via email)

**Historical/heritage organisations:**

- Royal Society of Tasmania
- Professional Historians Association (Vic & Tas)
- Hobart Town (1804) First Settlers Association Inc.

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- Cultural Heritage Practitioners Tasmania
- Tasmanian Historical Research Association

**Other relevant stakeholders:**

Five relevant non-Aboriginal individual stakeholders with connections to the project provided responses and either requested to not be identified or didn't provide enough information to be identified for the purposes of this report. Their feedback is also included in this report.

**What we heard**

The full results from stage 2 engagement are presented in the Stage 2 Stakeholder Engagement Results section. These results are summarised below.

Of the 19 responses from Aboriginal organisations and individuals, 18 support the removal of some or all of the William Crowther statue.

The responses from the historical/heritage organisations was varied. The Royal Society of Tasmania support the removal of the Crowther statue from Franklin Square. The Professional Historians Association (Vic & Tas) stated that whatever action is taken the future of the statue to be led by palawa voices. Hobart Town (1804) First Settlers Association stated they want the statue to remain in place. The Tasmanian Historical Research Association noted that there was a divergence of opinion within their committee so no submission was made. Cultural Heritage Practitioners Tasmania stated that any interpretation or reinterpretation of culturally significant places should be undertaken in line with the Principles of the Burra Charter.

[Summary of feedback from stakeholder organisations](#)

<b>Aboriginal organisations</b>		
<b>Stakeholder organisation</b>	<b>Suggested permanent response</b>	<b>Statement summary</b>
Tasmanian Aboriginal Centre <b>See Appendix 4</b>	Removal	Immediate removal of the statue, further decisions to be made by the Tasmanian Aboriginal community.
Aboriginal Land Council	Removal	Immediate removal of the statue. Critical of the City's approach and the pain it has caused to the Aboriginal community.
Palawa kipli	Removal	Immediate removal of the statue and for the City to listen to the Aboriginal community.
Ochre Rain <b>See Appendix 5</b>	Removal	Supports removal citing the presence of the statue is an issue of cultural safety.
Karadi Aboriginal Corporation	Removal	Remove some or all of the statue and provide additional interpretation onsite
Parrdarrama Pungenna Aboriginal Corporation	Removal	Remove some or all of the statue and provide additional interpretation onsite
Nayri Niara	Removal	Remove some or all of the statue and provide additional interpretation onsite

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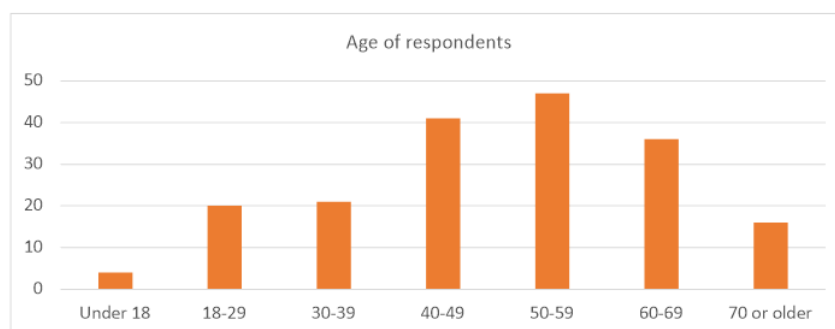
Aboriginal Heritage Council	Removal	Cited the importance of truth telling
Lia Pootah Community	Reinterpret	Provide additional interpretation onsite beside the existing statue. Suggests a memorial to William Lanne adjacent.
<b>Historical/heritage organisations</b>		
Royal Society of Tasmania (RST) <b>See Appendix 6</b>	Remove and reinterpret	Supports the removal of the statue and the provision of a written interpretation, for example, a plaque, on the site where the statue now stands.
Professional Historians Association (Vic & Tas) <b>See Appendix 7</b>	Removal or reinterpretation led by the Aboriginal community	Supports that the reinterpretation of the statue, whether that be through its removal, replacement or alteration, should be led by palawa voices.
Hobart Town (1804) First Settlers Association Inc. <b>See Appendix 8</b>	Reinterpretation	Supports retaining the statue to ensure that future citizens have the opportunity to see and reflect on the moral change in Tasmania and the changed perceptions of the traditional inhabitants. Suggests a memorial honouring William Lanne adjacent the Crowther statue.
Cultural Heritage Practitioners Tasmania <b>See Appendix 9</b>	Reinterpretation	Supports retaining the statue and that any interpretation or 'reinterpretation' of the Crowther monument should be undertaken with respect to its existing location and be undertaken along proper conservation principles.
Tasmanian Historical Research Association	Unsure	Noted that there was a divergence of opinion within the committee so no submission was made.

### Stage 1 Engagement Results

The full results of stage 1 engagement are detailed below.

#### Online Survey results

Over the duration of the project the online survey received **186 individual responses**. The majority of respondents were aged 50-59 years followed by 40-49 years and 60-69 years.



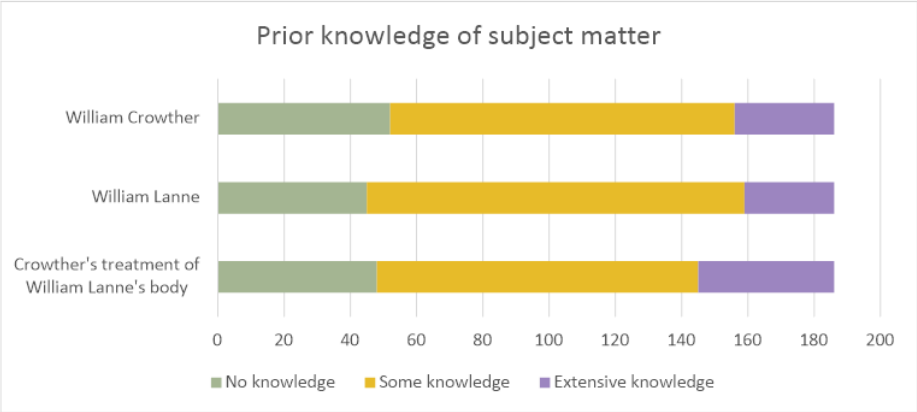
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Interaction with the project

Of the 186 respondents that completed the survey **167 respondents** had viewed at least one of the artwork installations, representing **90 percent** of all survey respondents.

Prior knowledge

When asked about their level of prior knowledge, the majority of respondents had either some knowledge or extensive knowledge of the subject matter prior to viewing the artworks. On average around 25 percent of respondents had no prior knowledge of the history surrounding Crowther and Lanne.



Impact of the project on the respondent

When asked about how the temporary public art projects had changed or informed their thinking about William Crowther, William Lanne and the time in which these events happened, the following key themes emerged.

Knowledge and truth telling

Knowledge and truth telling were the most common themes. Many respondents felt more **informed** (60 comments) about the history surrounding these figures and spoke about the importance of **truth telling** (41 comments).

*“It’s highlighted a moment in history that many of us don’t know anything about. It’s shown what memorialization of these figures does to the Aboriginal community and why we as an inclusive society must be more mindful of all aspects of our history.”*

Shock

Some respondents demonstrated a sense of **shock** (19 comments) upon learning of Crowther’s treatment of Lanne’s body or felt that **presence of the statue** in Franklin Square was unacceptable given Crowther’s actions (20 comments). Others felt the project simply **reinforced their existing knowledge** and views around the history of Crowther and Lanne (19 comments).

*“Before I thought it was just another statue. It looked good. I should have known better. Now, I’m disgusted.”*



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Catalyst for discussion and learning

Some respondents felt the artworks had provided a catalyst for important **discussions** (20 comments) to take place regarding Hobart's history. While others indicated that the project had inspired them to undertake further **research** around the subject (14 comments). A number of respondents also expressed **gratitude** (20 comments) that the project had brought this history to light.

*"This temporary artwork is confronting in its bluntness and yet subtle in its execution and has already provoked terrific responses amongst the community. The fact that we are even having these open community conversations is an important first step in the healing process to a more equitable and humane society."*

Critical of project

Some respondents felt that history could not be **rewritten** (11 comments) and that judging past actions by **modern standards** was unconstructive (7 comments). Others felt that the way the project was carried out was **disrespectful** (9 comments) and had purposefully created **division** (6 comments) within the community.

*"Do not change and or alter history - it is through history that we understand ourselves our past our present and inform our future - the sanitisation of the past to suit the objections of a few limits what future generations will understand about their history there are far more important things to put time energy and money into - this is simply nonsense."*

The role of Council

Some respondents felt the project fell **outside of council's remit** (4 comments) and that the project was a **waste of rate payers' money** (5 comments).

*"Confirmed my thinking that Hobart city council alderman have completely lost focus on their job!"*

No effect

There were also a number of respondents who indicated that the project had **not changed their thinking** around the subject matter (32 comments). The narrative around these comments were either:

**Critical of the project** (14 comments) – i.e. the respondent questioned the project's content or approach which resulted in their knowledge or viewpoint remaining unchanged

*"They have not changed my thinking, however, they have disappointed me in their very narrow, and very one-sided approach. I believe that this is an inflammatory and divisive act by the HCC. The lack of balance in these art projects supports only one side of the "story" - so how is the public being truthfully informed by this? The public will listen to the predominate narrative and will judge this man and his life's work by that narrative - so how has this been fair?"*

**Reinforced an already held viewpoint** (9 comments) – i.e the respondent was unaffected because the project reflected their current knowledge or feelings toward the subject matter.

*"They have not changed my opinions as I had some knowledge of Crowther and Lanne prior to*



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*the art projects but the projects have reinforced my opinion that a more substantial solution needs to happen, i.e. removal of Crowther's statue entirely."*

**Neutral** (9 comments) – the respondent simply stated that the project had not affected them in any way.

**A permanent response for the Crowther monument**

When asked what they thought the City's permanent response to the William Crowther statue should be, the following key themes emerged:

**Removal**

**Removing the statue** (83 comments) was the most common response from survey respondents. Of those that wanted the statue removed some indicated a desire for the statue to be **rehomed** (9 comments) – for example to a museum or sculpture park, while others called for the statue to be **destroyed** (7 comments). Should removal not be possible, a number of respondents indicated that reinterpretation would be the next best option (20 comments).

*"Remove the statue, as the Aboriginal community have been requesting and demanding for many years. While the Hobart City Council supports the statue remaining in the CBD, they can only be seen to support the racist and horrific actions of William Crowther."*

**Reinterpretation**

The next most common response was for the statue to be **reinterpreted** (55 comments) to better reflect the narrative presented throughout the project and allow opportunities for **education** (14 comments) and **truth telling** (10 comments). Suggestions for reinterpretation included installation of revised information panels and encouraging more **temporary artworks** (5 comments) to encourage dialogue around the history.

*"I believe all 4 works in this project should be permanently installed. The original statue should remain in its now-transformed state. I am not in favour of the pulling down statues - instead, this reinterpretation of existing controversial historical statues is precisely what is needed. We must be able to take part in the continuing long, difficult process of understanding our past, present and future."*

**Remain unchanged**

A number of respondents called for the statue to **remain unchanged** (34 comments) indicating that the **history cannot be rewritten** (9 comments) and citing concerns over a 'cancel culture' approach that is both **disrespectful and divisive** (8 comments).

*"Leave it unchanged. I don't think it is possible to legitimately interpret past events through contemporary perspective. Crowther was following a well worn path of previous scientists who did what we now see as horrible acts, but many of which made them better informed and advanced knowledge in their field."*

**New artwork**

Suggestions of creating a new artwork (36 comments) to sit in place of, or in parallel to, Crowther was also suggested. Some respondents suggested the development of an artwork that celebrated

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the life of **William Lanne** (17 comments) while others called for one of the temporary works to be made **permanent** (26 comments).

"I submit the City's permanent response should be to create separate memorials to inform the history, qualities, and experiences of the Tasmanian first people - not as an adjunct to any existing memorial of past personages, but meritorious on their own right for who they were and are."

## Led by the Aboriginal community

In addition to making specific suggestions, a number of respondents indicated that whatever the chosen response to the Crowther statue – the approach should be **led by the Aboriginal community** (23 comments).

*"I would like to see some discussion of either leaving one of the interpretation projects in situ permanently; replacing Crowther's statue with that of one or more Tasmanian Aboriginal warriors of resistance from the Black War period; or pulling Crowther's statue down and replacing it with some kind of permanent or revolving palawa-led truth-telling public art project. Ultimately, however, I think the fate of this space and this statue should be decided by the palawa community."*

## Other projects

As well as commenting on the Crowther project, there was some interest in looking at the **broader context of monuments** (8 comments) including how we should respond to other contentious figures represented in public space and the possibility of diversifying monuments in the city to celebrate historical figures from other groups including Aboriginal people, migrants and women.

*"There are too many statues of white men all over Hobart and Tassie and Australia. So, if this one stays in place, add another statue or similar that tells other stories, preferably from the Aboriginal perspective. And also from the perspective of women."*

## Discussion forum results

A total of 31 individuals contributed to the online discussion forums on the individual temporary public art installations for the Crowther Reinterpreted project. The data from the forums was provided to the project team. The issues raised through the online discussion forums didn't extend beyond those issues that were raised in the survey.

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### Stage 2 Stakeholder Engagement Results

The full results of stage 2 engagement are detailed below.

Feedback received from Aboriginal organisations and individuals

#### Tasmanian Aboriginal Centre

Members of the City's project team attended a Tasmanian Aboriginal Centre (TAC) branch meeting on 1 June 2022 to discuss the next steps for the project. Following this meeting the TAC provided a written submission (see Appendix 4). The submission details:

- The TAC's objections to the three permanent responses provided by the City of Hobart in the online form
- Request the instant removal of Crowther's statue, and for any further decisions about it to be made by the Tasmanian Aboriginal community.
- The TAC also support the comments provided by Michael Mansell, chairman of the Aboriginal Land Council.

*"The Crowther statue glorifies the racist and barbaric actions of William Crowther who mutilated the body of Tasmanian Aboriginal man William Lanney because of his race. In an era when the state of Tasmania is calling for 'truth telling' there can be no possible excuse for the statue of William Crowther to remain."*

#### Aboriginal Land Council

The Chairman of the Aboriginal Land Council, Michael Mansell, provided a written response via email (see below). The response criticised the City's prolonged approach in dealing with the Crowther statue and:

- Called for the immediate removal of the Crowther statue
- Cited the prolonged agony endured by the Aboriginal community by the statue's presence in Franklin Square
- Criticised the City's approach in stage 1 of the project.

*"This is a disgraceful approach by the HCC. By dragging this whole saga out instead of pulling the bloody thing down and destroying it, the HCC has prolonged the agony of Aboriginal people having to endure the offensive statue and what it represents to our people and our history. Had the statue and all it represents been anywhere else in the world the offensive structure would have long been removed. But not here, not in Tasmania and not by the HCC which will long stand condemned for its poor handling of this drama."*

*Asking artists to use the racist symbol of the statue to present their views is not moral: it compounds the disregard for fairness, anti-racism and does nothing to make amends for the historical abuses metered out to Aboriginal people by institutions such as the HCC. The HCC would not have asked artists to use Hitler's statue as a symbol to express their disagreement of what a Nazi statue symbolised. A loathsome response by a council that is supposed to represent the values of all in the community, not just the conservative, white racists. The HCC has taken full advantage of the lack of power of Aboriginal people by prolonging the life of the racist symbol."*

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**palawa kipli**

Kitana Mansell from palawa kipli provided a written response via email. The response called the removal of the entire Crowther statue and for the City to listen to the Aboriginal community and provide a permanent response rather than non-permanent installations such as those that occurred in stage 1. The following statement was provided:

*"How about we stop paying Aboriginal people to do non-permanent installations to try and keep us quiet once stage 1 is over. At the end of the day the statue is still in place the same way it was prior to the installations. How about we listen to the Aboriginal community when we say we just want the entire monument taken down. It's nothing but racist and disgraceful that the statue is still there, after Aboriginal artist have showcased the damage, it has on Tasmania by keeping up there."*

**Ochre Rain**

Members of the City's project team met with AJ King from Ochre Rain on 18 May to discuss the Crowther Reinterpreted Project. Following this meeting Ochre Rain provided a written submission (see Appendix 5). The submission expressed:

- Full support for the removal of the Crowther statue and indicated that there was broad support for removal within the Aboriginal community.
- The presence of the statue is an issue of cultural safety that "evoke trauma and pain".
- Called for greater representation of Aboriginal people in Hobart.

*"We owe it to our children to ensure the cultural memory of the Muwinina people and the cultural landscapes that form the foundation of nipaluna / Hobart are no longer disproportionately acknowledged in comparison to post-invasion histories and narratives - Let alone, promote the people who were instrumental in initiating, promoting, and benefiting from horrific and abhorrent acts towards Aboriginal people."*

**Parrdarrama Pungenna Aboriginal Corporation**

Parrdarrama Pungenna Aboriginal Corporation provided feedback through the online form and selected the option to "Remove some or all of the statue (for example, remove just the bronze figure) and provide additional interpretation onsite."

The organisation also provided the following statement:

*"Learning and interpretation can be done without a monument to the violence itself; that serves nothing. Public response to the artworks proved this - you can be educated, and provide that learning and insight, without needing the statue there at all. It should be removed entirely. It is not enough to simply provide an account of his violence next to his monument; to inform effectual change, and make the space for First Nations people who are all too aware of the history, and personally affected by it, the monument to this part of colonial violence must be removed. It is the beginning of accounting for wrongs that cannot be undone, nor ever fully healed. It is the next critical step to change."*

## Crowther Reinterpreted Engagement Summary Report – July 2022

**Nayri Niara**

Nayri Niara provided feedback through the online form and selected the option to: "Remove some or all of the statue (for example, remove just the bronze figure) and provide additional interpretation onsite."

The organisation also provided the following feedback:

*"When I first entered the square and saw Allan Mansell's work with the red hands my heart stopped. Finally an appropriate representation of the monster that Crowther was."*

*"Julie Gough's work was profound in the representation that articulated we just don't want to see this and be reminded on a daily basis of the glorification of such horrific acts."*

**Lia Pootah Community**

Lia Pootah Community provided feedback through the online form and selected the option to: "Provide additional interpretation onsite beside the existing statue".

The organisation also provided the following feedback:

*"History has already happened. It cannot be changed because modern people don't like. It must be portrayed in TRUTH so that we can remember and not allow it to be forgotten. Truth in history must be the truth. The Crowther represented with the statue was not the Crowther which mutilated William Lannee. It was his son. This is documented in the newspapers of the times. Williams head was sent out of Van Diemen's Land in a crate of guano which was owned by the father. The Crowther of the statue, was not necessarily either nice or good by today's stands. Historically he was an arrogant bully whose business dealings are suspect in some cases. However the Crowther of the statue had a career that ultimately benefited Van Diemen's Land and in which he became Premier."*

*Crowther's life was bound to Aboriginal events of the time such as grave robbing at Oyster Cove and Flinders Island and this statue also represents this. The dreadful aftermath of William Lannee's life should be recognised as a separate issue and should be placed beside the Crowther statue with a bust or statue of William and a plaque relating his life and the aftermath. Crowther along with his descendants, and William Lannee are woven together in Tasmania's truth in history and as such should be immortalized together."*

**Karadi Aboriginal Corporation**

Karadi Aboriginal Corporation provided feedback through the online form and selected the option to: "Remove some or all of the statue (for example, remove just the bronze figure) and provide additional interpretation onsite." The organisation didn't provide any other feedback.

**Aboriginal Heritage Council**

Members of the project team provided a briefing to the Aboriginal Heritage Council on 22 July 2022 to provide a briefing of the project to date and to discuss the next steps. Throughout the discussion members of the Council articulated the importance of truth telling, stating that 'the truth of history must be told' and while the Crowther project was a good start there was still significant work to be done in this space.



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**Individual Aboriginal community members**

This feedback was received through the online survey and an individual email and is represented below:

Effect of the temporary artworks on your thinking	Permanent response to the statue	Why do you feel this way?
Unanswered	Remove some or all of the statue and provide additional interpretation onsite	"I feel removing it creates a powerful message that your time has come to leave and should have been gone a long time ago. Another art work like an unmarked grave symbolic of how our people died and were buried without consideration....lots of ways to express this but this from the top of my head for the moment. I understand if some remnants or plaque remains so a statement can be made."
"It reinforced what I knew already but in a more accessible and thought provoking way."	Remove some or all of the statue and provide additional interpretation onsite	"I think it would be fitting to remove Crowther's head and add interpretive signs outlining his crimes and why his head was removed as a means to raise awareness to the past treatment of Tasmanian Aboriginal people."
"Many represented the thoughts and feelings I already held towards the statue - especially Julie Goughs and Allan Mansell. It was refreshing to hear and see Aboriginal finally represented"	Remove some or all of the statue and provide additional interpretation onsite	"The statue is offensive and doesn't need to be there in order for the story to be told. We don't need such villainous figures plaguing public spaces that are no longer designed just to be inhabited by colonial white people."
"The Crowther statute may have been covered with the box over it for some time it is time for truth telling and there needs to be something written about what he did to our ancestors"	Remove some or all of the statue and provide additional interpretation onsite	"Because he was brutal to our Ancestors remains and community have fought for years to bring our ancestors remains held in Museums and other institution's home along with our stolen cultural objects."
"Truth telling was at its heart. A story all Tasmanians need to hear. Not one sided."	Remove some or all of the statue and provide additional interpretation onsite	"Would you create 'additional interpretation' regarding a statue of Hitler? Or would you want it gone?"
"They reinforced my position that the state should be removed entirely and a more considered approach to storytelling in partnership with the	Remove some or all of the statue and provide additional interpretation onsite	"The city should not be celebrating any figure who has carried out such horrendous deeds. If the council is committed to meaningful truth telling and relationships with the Aboriginal community they should remove the statue and look at telling the story of Lanne in another location. It should not be done on the same site. The park is a European construct. We should not be restricted by where we tell our stories."

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Aboriginal community should be enabled"		
"I was glad to see an interpretation and reflection of true history. It has been horrendous to see that man revered and lauded and to be constantly reminded of his despicable deeds."	Remove some or all of the statue and provide additional interpretation onsite	"Because with the statue there it tells me that Hobart accepts and celebrates a monster. And it is ok to be despicable to Aboriginal people. And that as long as he stands up there being celebrated, the City of Hobart is ok with his actions."
"About time the truth was told, grateful that several aboriginal artists were able to be involved in the work"	Remove some or all of the statue and provide additional interpretation onsite	"The truth needs to be told and seeing his statue every day is a gut wrenching reminder of what happened to our ancestors, we should have statues of Tongerlongeter, William Lanne, Manalargenna, Wayler, Wyne, Mathinna, Drayduric, Worettemoteyenna, Fanny Cochrane and so many others"
Unanswered	Remove some or all of the statue and provide additional interpretation onsite	Unanswered
Email response	Removal	"We (the Aboriginal community) really see this as a statement about the poor treatment of the Aboriginal people. So having a statue, really is NOT my thing. But removing it would be the best out-come we could ask for..."

Crowther Reinterpreted Engagement Summary Report – July 2022

Feedback received from historical organisations and individuals

**Royal Society of Tasmania (RST)**

The Royal Society of Tasmania provided a submission (see Appendix 6). The RST supports the removal of the statue of William Crowther from Franklin Square and the provision of written interpretation, for example, a plaque, on the site where the statue now stands. In making this submission, the Society referred to their Apology to Tasmanian Aboriginal people in 2021 for the Society's past actions.

**Professional Historians Association (Vic & Tas)**

The Professional Historians Association (Victoria and Tasmania) consulted with Tasmanian based members and prepared a submission (see Appendix 7). PHA (Vic & TAS) *"acknowledge the pain and suffering caused to the palawa by the statue of Dr WL Crowther in Franklin Square, primarily due to Crowther's involvement in the removal, dissection and mutilation of the remains of William Lanne" and "strongly believe that the reinterpretation of the statue, whether that be through its removal, replacement or alteration, should be led by palawa voices."*

**Hobart Town (1804) First Settlers Association Inc.**

The Hobart Town (1804) First Settlers Association Inc provided a submission (see Appendix 8). The Association do not support the removal of the statue as it does not change past events. The Association *"acknowledges that actions and attitudes of the nineteenth century are not acceptable in the twenty-first century. Removing the statue would be denying the facts and not contributing to present and future generations understanding what had taken place."*

**Cultural Heritage Practitioners Tasmania**

Cultural Heritage Practitioners Tasmania (CHPT) provided a submission (see Appendix 9). CHPT noted that any "interpretation or 'reinterpretation' of culturally significant places should be undertaken along proper conservation principles. The significance of a place needs to be understood before policies are formulated and decisions are made in relation to management, interpretation etc. We recommend that these policies are developed in accordance with the Principles of the Burra Charter." CHPT also note that cultural significance involves intergenerational equity.

When considering the William Crowther statue specifically, CHPT provided the following statement:

*"Another vital consideration is the location and context of place. Conservation principles dictate that a culturally significant object should remain in its physical location. Article 9.1 of the Burra Charter states: The physical location of a place is part of its cultural significance. A building, work or other element of a place should remain in its historical location. Relocation is generally unacceptable unless this is the sole practical means of ensuring its survival. Accordingly, any interpretation or 'reinterpretation' of the Crowther monument should be undertaken with respect to its existing location."*

**Tasmanian Historical Research Association**

The Tasmanian Historical Research Association noted that there was a divergence of opinion within the committee so no submission was made.



Crowther Reinterpreted Engagement Summary Report – July 2022

**Individual responses**

Five non-Aboriginal individual stakeholders with connections to the project provided responses via email or through the survey and either requested to not be identified or didn't provide enough information to be identified for the purposes of this report. Their feedback is included below.

**Individual survey responses**

Affect of the temporary artworks on your thinking	Permanent response to the statue	Why do you feel this way?
"I was opposed as I saw it as an attempt to rewrite history and to wash over some obviously distasteful events. The context of the times has to be recognised and the people of today cannot be held responsible for past distasteful events."	Provide additional interpretation onsite beside the existing statue	"Without the recognition of history we will never understand the present and why our customs and laws are so framed."
Unanswered	Provide additional interpretation onsite beside the existing statue	"The statute is part of the history of Hobart and providing interpretation gives us a deep understanding that history is complex and acknowledges the aboriginal history. Interpretation promotes discussion."
Unanswered	Remove some or all of the statue and provide additional interpretation onsite	"It is my understanding that the Tasmanian Aboriginal community are disturbed that Hobart's citizens are willing to tolerate the statue of a man who represents all of the aspects of colonisation that they deeply resent. I believe the only satisfactory solution is to see the statue completely removed and destroy any evidence at the site that it ever was there. It would be better to have it destroyed by either melting it down and cast into something else or destroyed completely."
"I thought that the artworks raised important issues about Tasmanian colonial history."	Remove some or all of the statue and provide additional interpretation onsite	"Initially I felt that adding extra interpretation would be the best way forward, but on further consideration and understanding better the impact of the statue on the indigenous community I now believe that removal plus interpretation is the best way forward."

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**Email responses**

The following anonymous stakeholder response was provided via email:

*"It is my understanding that the white settlers inflicted great harm on the indigenous population, who have every right to be grieved and angry - and most of us 1) acknowledge this 2) have said sorry and 3) are willing to enact some form of reparation. However, in my opinion, true reconciliation will occur only when forgiveness - which is always a choice - is brought to the table.*

*So my conclusion is that you cannot win by removing the statue; it will be very divisive - it will only serve to increase the division in the community, certainly there will be some who will rejoice, but many who will feel this is a bridge too far. Secondly, if the HCC has decided to erect a plaque, my advice would be to make sure that the plaque represents both sides fairly and in a legally accurate way. The activities attributed to Crowther are 'alleged': he was never tried and found guilty, and no evidence was ever found. In addition there have been statements made, presented as facts throughout this past year, which are not factual."*

## Appendix 1 – City of Hobart letter Crowther Reinterpreted Project Request for Input



Enquiries to:

[coh@hobartcity.com.au](mailto:coh@hobartcity.com.au)

Our Ref: F22/39935:16/427

2 May 2022

Via Email: <mailto:coh@hobartcity.com.au>**CROWTHER REINTERPRETED PROJECT  
REQUEST FOR INPUT**

Dear

I am writing today to seek your input into the City of Hobart's ongoing project, *Crowther Reinterpreted*, as we move towards a permanent response to the monument. The project team and I would highly value your thoughts on the direction and approach for this critical next phase.

**Project Background**

*Crowther Reinterpreted* was developed to assist in establishing a permanent response to the William Crowther statue in Franklin Square, Hobart. The project responds to the complex history of this man, who was removed from his position as Honorary Medical Officer at the hospital in Hobart in 1869, as a result of his treatment of the body of Tasmanian Aboriginal man, William Lanne.

***Crowther Reinterpreted Stage 1***

As you may know, the last year has seen the first stage of this project, with four temporary public artworks installed in and around the Franklin Square statue by the following artists: Allan Mansell, Roger Scholes and Greg Lehman, Julie Gough and Jillian Mundy. Further information on Stage 1 can be found on the City's website [here](#).

A public survey ran throughout each of the four projects from April 2021 until February 2022. This first stage was designed to encourage discussion and raise awareness within the broader community about this complex history, whilst informing a permanent response to the monument.

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W [hobartcity.com.au](http://hobartcity.com.au)

CityofHobartOfficial  
ABN 39 055 343 428  
Hobart City Council

***Crowther Reinterpreted – Stage 2***

The second stage of the project is to develop a proposal for a permanent response to the Crowther monument for the Council's consideration. Whilst the Council have approved a permanent response in-principle, they must now consider the options and endorse the way forward. To progress this, the project team are drawing together all of the available information including data from the survey taken throughout Stage 1, precedents, legal requirements, etc. The team have also been conducting a series of reflective conversations with those who have direct involvement in the project and are now looking for feedback from the broader community of interest.

To reduce the potential for any delay in Stage 2, we are hoping to take a developed proposal for consideration by the current Council in the coming months, prior to the upcoming Local Government election in October 2022.

**Sharing your feedback**

We want to know what you think the Council's permanent response to the William Crowther statue in Franklin Square should be. To ensure we have the broadest possible input, feedback can be provided in any of the following ways:

- Share your thoughts via an [online survey](#) – we encourage you to share this link with your organisation and member networks
- Email your thoughts directly to [coh@hobartcity.com.au](mailto:coh@hobartcity.com.au) marked to my attention.
- Arrange a phone conversation or face-to-face meeting (online or in person). Please get in touch and we will schedule a meeting.

If you would like any more information on the next stage of this project or would like to arrange a telephone or face-to-face meeting please contact me via the contact details provided at the top of this letter.

Thank you in advance for your time in considering this project.

Yours sincerely



Carmen Salter  
**SENIOR ADVISOR COMMUNITY ENGAGEMENT**

## Appendix 2 – Online feedback form – Crowther Reinterpreted

**Feedback Form - Crowther permanent response**

The City invites you to share your thoughts on the City's permanent response to the Crowther monument in Franklin Square.

1. When did you become aware of the history of William Crowther and William Lanne? \*

I have known this information for some years

I became aware of this information through the Crowther Reinterpreted public art project and associated media last year

I recently became aware of this information from another source

I am not aware of this information

2. Did you experience any of the temporary public artworks as part of the Crowther Reinterpreted project? \*

select answer

3. Throughout Stage 1 of this project, three broad options emerged as ways the City could respond to the complex history of Crowther and Lanne. \*  
Which of the following options do you see as the best way for the City to permanently respond to the Crowther statue in Franklin Square?

Provide additional interpretation onsite beside the existing statue

Remove some or all of the statue (for example, remove just the bronze figure) and provide additional interpretation onsite

Make no change to the statue or site

4. Why do you feel this way?

answer

**Feedback Form - Crowther permanent response**

The City invites you to share your thoughts on the City's permanent response to the Crowther monument in Franklin Square.

6. Do you represent a group or organisation? \*

select answer

7. Do you identify as Aboriginal or Torres Strait Islander? \*

select answer

8. Are you happy to be contacted in relation to the project? \*

select answer

9. Name

answer

10. Email address

answer

11. Feedback received throughout this stage may be included in a report that will be publicly available via the Council agenda. Are you happy for your submission included in this report? \*

select answer

Previous

### Appendix 3 - Stakeholder List

The following identified stakeholders were contacted to provide feedback during Stage 2 of the engagement process (some organisations had more than one individual who was contacted):

- Tasmanian Aboriginal Centre
- Karadi Aboriginal Corporation
- Weetapoonna
- Tasmanian Aboriginal Legal Service
- South East Tasmanian Aboriginal Corporation
- Parrdarrama Punggenna Aboriginal Corporation
- Indigenous Tasmanians Corporation
- Lia Pootah
- Tasmanian Regional Aboriginal Communities Alliance
- Leprena – UAICC Tas
- Nayri Niara
- muka nawnta – Saltwater Sisters
- Reconciliation Council of Tasmania
- Aboriginal Land Council
- Riawunna, University of Tasmania
- NITA Education
- Pakana Services
- palawa kipli
- Black Ant Art
- Ochre Rain
- Tasmanian Aboriginal Cultural Services – NW Tas
- A number of Aboriginal community members
- Office of Aboriginal Affairs (Department of Communities)
- Aboriginal Education Services (Department of Education)
- Tasmanian Museum & Art Gallery (sits within Department of State Growth)
- Tasmanian Parks and Wildlife Service (Department of Nature Resources and Environment)
- Aboriginal Heritage Tasmania (sits within Department of Nature Resources and Environment)
- Aboriginal Heritage Council
- Hobart Town (1804) First Settlers Association
- Tasmanian Historical Research Association
- National Trust of Australia (Tasmania)
- Cultural Heritage Practitioners Tasmania
- Professional Historians Association Tasmania
- Tasmanian Family History Society
- Royal Society of Tasmania
- 3 known descendants of William Crowther

## Appendix 4 – Tasmanian Aboriginal Centre submission



Carmen Salter

Senior Adviser

Hobart City Council

Sent via email: [salterc@hobartcity.com.au](mailto:salterc@hobartcity.com.au)

**Submission Re: Crowther Reinterpretation on behalf of the Tasmanian Aboriginal community**

Dear Ms. Salter,

We write to you to reiterate calls by the Tasmanian Aboriginal community over many years, for the instant removal of the Crowther statue which remains in Franklin Square, Hobart.

The Crowther statue glorifies the racist and barbaric actions of William Crowther who mutilated the body of Tasmanian Aboriginal man William Lanney because of his race. In an era when the state of Tasmania is calling for "truth telling" there can be no possible excuse for the statue of William Crowther to remain.

We object to the three permanent response options provided by the Hobart City Council in the online feedback form and request that the Crowther statue be removed, and any further actions or decisions be made by the Tasmanian Aboriginal community.

Furthermore, we support the comments provided to you via email by Michael Mansell, chairman of the Aboriginal Land Council;

*"This is a disgraceful approach by the HCC. By dragging this whole saga out instead of pulling the statue down and destroying it, the HCC has prolonged the agony of Aboriginal people having to endure the offensive statue and what it represents to our people and our history. Had the statue and all it represents been anywhere else in the world the offensive structure would have long been removed. But not here, not in Tasmania and not by the HCC which will long stand condemned for its poor handling of this drama."*



*Asking artists to use the racist symbol of the statue to present their views is not moral: it compounds the disregard for fairness, anti-racism and does nothing to make amends for the historical abuses metered out to Aboriginal people by institutions such as the HCC. The HCC would not have asked artists to use Hitler's statue as a symbol to express their disagreement of what a Nazi statue symbolised. A loathsome response by a council that is supposed to represent the values of all in the community, not just the conservative, white racists. The HCC has taken full advantage of the lack of power of Aboriginal people by prolonging the life of the racist symbol".*

Kind regards

Nala Mansell  
Campaign Coordinator

Tasmanian Aboriginal Centre

[Appendix 5 – Submission from AJ King, of Ochre Rain](#)

**From:** AJ King

**Sent:** Friday, 17 June 2022 1:00 PM

**To:** Judith Abell

**Subject:** Re: Statement re Crowther - clarification

---

*I fully support the removal of Crowther. There is broad support across the Aboriginal Community in lutruwita / Tasmania for its removal. For me, there is an inevitability about its just demise and removal - there is a future moment in time where enough people across nipaluna / Hobart embrace its removal, it's just a matter of when. There is a global movement and understanding that cannot be stopped - an understanding of the significant hurt, pain, and trauma these trophies of colonialism cause Aboriginal people on a daily basis. We should not have to wait for white people to dictate the terms in which these matters are considered. There are many creative ways in which Crowther could be removed – what if he were to be dissolved in a salt water solution over decades - the gradual decay and deformation on par with the pace of change - a just outcome for his years of unabated occupation in the square?*

*Ultimately, what decision makers need to understand is that the existence of Crowther is an issue of cultural safety. This is the key issue. If there was a large and dangerous overhanging tree in the Square, the City's crews would deal with it very quickly, and yet we leave these culturally unsafe elements in our city - elements that evoke trauma and pain every day. We owe it to our children to ensure the cultural memory of the Muwina people and the cultural landscapes that form the foundation of nipaluna / Hobart are no longer disproportionately acknowledged in comparison to post-invasion histories and narratives - Let alone, promote the people who were instrumental in initiating, promoting, and benefiting from horrific and abhorrent acts towards Aboriginal people.*

## Appendix 6 - Royal Society of Tasmania submission

**From:** [Jocelyn McPhie](#)  
**To:** [Community Engagement](#)  
**Cc:** [Judith Abell](#); [Carmen Salter](#)  
**Subject:** Crowther Reinterpreted - response from the Royal Society of Tasmania  
**Date:** Thursday, 16 June 2022 11:30:09 AM

---

Dear Carmen, Jess and Judith,

I am writing in my capacity as the President of the Royal Society of Tasmania (RST). The mission of the Royal Society of Tasmania is "the advancement of knowledge", a mission we attempt to achieve by promoting education and research in the sciences, arts, law and humanities for the benefit of all Tasmanians.

Thank you for approaching the RST regarding what we think the Hobart City Council's permanent response to the William Crowther statue in Franklin Square should be.

Our response is that the RST supports the removal of the statue of William Crowther from Franklin Square and the provision of a written interpretation, for example, a plaque, on the site where the statue now stands.

The main basis for this response follows:

- (1) In the RST Apology to Tasmanian Aboriginal people last year <https://rst.org.au/wp-content/uploads/2021/02/RST-2021-Apology-to-Tasmanian-Aboriginal-People-for-the-web.pdf>, the RST took responsibility for its actions in the past that greatly harmed the Tasmanian Aboriginal community. Some of that harm was inherited and is still being felt by today's Tasmanian Aboriginal community. The RST also committed to respect the values and perspectives of Tasmanian Aboriginal people. Stage 1 of the Crowther Reinterpreted Project gave a clear message that the Tasmanian Aboriginal community is deeply offended by the statue. Hence, the RST supports its removal.
- (2) The knowledge and understanding that existed in 1889 provided a context that allowed the statue to be erected, indeed, with many supporters. That context no longer exists. The knowledge and understanding we have today mean that the statue is not now appropriate.
- (3) The RST mission to "advance knowledge" in this instance can be met by stimulating discussion of William Crowther's actions and their impacts. The absence of the statue is likely to be as provocative of thought and discussion as its presence, providing that balanced and informative interpretive panels are installed to explain the absence.

I would be grateful if you will acknowledge receipt of this message.

Your sincerely,  
Jocelyn McPhie  
President



## Appendix 7 – Professional Historians Association (Vic &amp; Tas) submission



*Professional Historians  
Association (Vic & Tas) Inc*

PO Box 1223  
Carlton VIC 3053  
mail@phavic.org.au  
www.phavic.org.au

Carmen Salter  
Senior Advisor Community Engagement  
Hobart City Council  
50 Macquarie Street  
Hobart TAS 7000  
via email: salterc@hobartcity.com.au

9 June 2022

Dear Ms Salter

Thank you for your email dated 4 May 2022 inviting the Professional Historians Association (Victoria and Tasmania) to provide input into City of Hobart's ongoing project, *Crowther Reinterpreted*, as you move towards a permanent response to the monument.

PHA (Vic & Tas) Committee of Management has consulted with Tasmanian based members and prepared a statement in response to your project. Please refer overleaf for this statement.

We wish you well in realising a permanent response to the Crowther monument.

Yours sincerely

Kimberley Meagher  
President

**Professional Historians Association (Victoria & Tasmania) Inc.**  
mail@phavic.org.au 1800 950 688 www.phavic.org.au  
f Professional Historians Association (Victoria & Tasmania) @PHAVicTas



9 June 2022

**Statement: Crowther Reinterpreted**

PHA (Vic and Tas) acknowledge the pain and suffering caused to the palawa by the statue of Dr WL Crowther in Franklin Square, primarily due to Crowther's involvement in the removal, dissection and mutilation of the remains of William Lanne.

PHA (Vic & Tas) strongly believe that the reinterpretation of the statue, whether that be through its removal, replacement or alteration, should be led by palawa voices. Throughout Australia white elites have used statues in an attempt to re-image an Aboriginal landscape as European. Being led by palawa voices would allow for a redress in the way that history, which has glorified white male power and privilege, has been told and memorialised in the past.

We do feel that the statue is a cultural artefact of the past and it should be preserved – if not *in situ*, in a safe repository such as the Tasmanian Museum and Art Gallery. It would provide an opportunity to educate the public about past injustices and contribute to truth telling. Whether removal, replacement or alteration of the statue happens, having a permanent installation or marker at the site that explains why it was removed, or adding new plaques or a counter-monument to the existing statue that reflect palawa voices and present a counter-history will ensure that the past, however painful, is not forgotten.


***Professional Historians Association (Victoria & Tasmania) Inc.***

[mail@phavic.org.au](mailto:mail@phavic.org.au)

1800 950 688

[www.phavic.org.au](http://www.phavic.org.au)

 Professional Historians Association (Victoria & Tasmania)

 @PHAVicTas



## Appendix 8 – Hobart Town (1804) First Settlers Association submission



Hobart Town (1804) First Settlers Association Inc.

P O Box 300 Moonah Tasmania 7009

Email: [hobarttown1804settlers@hotmail.com](mailto:hobarttown1804settlers@hotmail.com)

Website: [htfs.org.au](http://htfs.org.au)

The Hobart Town (1804) First Settlers Association Inc.

It is obvious from our name that our Association focuses on early European settlers but, as we are concerned about the history of Tasmania and the interaction between the settlers and the original inhabitants, we are happy to put forward our views on the future of the William Crowther statue in Franklin Square.

The removal of the statue does not change past events and attitudes and could be seen as removing evidence of past deeds both successful and tragic all of which played a part in the development of Tasmania as we know it.

Some of our members are direct descendants of the original settlers who landed on the waterfront on February 20, 1804, with Lieutenant David Collins. There are also direct descendants of William Crowther alive today. We acknowledge that actions and attitudes of the nineteenth century are not acceptable in the twenty-first century. Removing the statue would be denying the facts and not contributing to present and future generations understanding what had taken place.

Human bodies were important for 19th century medical students and an extensive trade in dead bodies existed. William Crowther, a scientist, and doctor would have had seen the mutilation of William Lanne's body as adding to the world's knowledge of Aboriginal people. The fact that there was a backlash at the time resulting in Crowther's resignation from the hospital is an important part of the story. His reputation recovered, however, and that would not happen in today's environment.

The story (and the statue) is a story that clearly shows 19th century attitudes and how we have moved on in the 21st century. To remove this statue and destroy it will remove and deny future citizens the opportunity to see and reflect on the moral change in Tasmania and the changed perceptions of the traditional inhabitants. A statue or memorial honouring William Lanne facing directly at Crowther would make for a far more powerful and lasting statement. All things change over time and in the future 'cancel culture' will possibly change and future generations could well deplore the loss of the story and the statue.

President: Jonothan Davis      Secretary: Stephany Fehre      Treasurer: Alastair Douglas OAM

Historian: Maree Ring Committee members: Carol-Ann Hooper, Charles Hunt, Beverley Richardson

## Appendix 9 – Cultural Heritage Practitioners Tasmania submission

## CULTURAL HERITAGE PRACTITIONERS TASMANIA

PO Box 123, New Town, Tas 7008. Email: [chptas@yahoo.com.au](mailto:chptas@yahoo.com.au)Website: <http://www.chptas.org.au>

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City of Hobart  
GPO Box 503  
HOBART TAS 7001

Attention: Carmen Salter

**RE: Crowther reinterpreted**

Thank you for your letter of 2 May seeking input into the 'Crowther Reinterpreted' Project. CHPT appreciates the opportunity to make comment. Cultural Heritage Practitioners Tasmania (CHPT) is a non-profit group comprising heritage practitioners from a range of disciplines. Among our core activities are the identification of heritage issues within Tasmania and advocacy for the recognition and protection of Tasmania's historic and Aboriginal cultural heritage.

Formed in 1995, CHPT has an expert and long-term perspective on cultural heritage management in Tasmania. The CHPT membership represents a significant number of active heritage practitioners in the State and includes various disciplines within the cultural heritage professions – archaeologists, historians, planners, architects, cultural landscape, intangible heritage, museum curators etc.

Any interpretation or 'reinterpretation' of culturally significant places should be undertaken along proper conservation principles. The significance of a place needs to be understood before policies are formulated and decisions are made in relation to management, interpretation etc. We recommend that these policies are developed in accordance with the Principles of the Burra Charter.

Cultural significance also involves inter-generational equity. For example, a place may be significant to a former community, but less relevant to a present generation.

Another vital consideration is the location and context of place. Conservation principles dictate that a culturally significant object should remain in its physical location. Article 9.1 of the Burra Charter states: *The physical location of a place is part of its cultural significance. A building, work or other element of a place should remain in its historical location. Relocation is generally unacceptable unless this is the sole practical means of ensuring its survival.* Accordingly, any interpretation or 'reinterpretation' of the Crowther monument should be undertaken with respect to its existing location.

Specialist heritage advice should be sought not only in relation to conservation, but also interpretation.

CHPT would welcome the opportunity of further involvement in this project.  
Yours sincerely

Angela McGowan  
Co-ordinator

16 June 2022

Judith Abell  
 Public Art Coordinator  
 Creative City, City Futures  
 City of Hobart  
 50 Macquarie Street  
 Hobart Tasmania 7000

16 June 2022

By email only: [abellj@hobartcity.com.au](mailto:abellj@hobartcity.com.au)

Dear Judith,

### Memorandum of Heritage Advice: Crowther Project

This memorandum of heritage advice (MoHA) sets out our initial advice in relation to the Crowther Project. The Crowther Project is exploring potential reinterpretation of the bronze monument to William Crowther, located in Franklin Square. The project responds to the City's Aboriginal Commitment Action Plan to 'Undertake an interpretation project to tell the layered story of Crowther in Franklin Square (Action 6).'<sup>1</sup>

The proposal is to remove the Crowther bronze monument with retention of the stone plinth. An interpretation project would provide for truth-telling. The Crowther bronze memorial would be deacquired to a government agency for retention and conservation.

Franklin Square (the Place) is listed on the Tasmanian Heritage Register of the Historic Cultural Heritage Act (TAS) 1995 and Section E13.0 Historic Heritage Code of the Hobart Interim Planning Scheme 2015. As such works which may impact the cultural heritage values of the Place require careful consideration. The MoHA considers the relative significance and contribution that the Crowther monument makes to the Place, and at a high level, the potential to the values of Franklin Square for a proposed removal of the bronze memorial.

Lucy Burke-Smith (Associate Partner) of Purcell prepared this report with review by Tracey Skovronek (Regional Partner).

### Acknowledgement of Country

Purcell acknowledges the Traditional Custodians of Country throughout Australia and pay our respects to Elders past, present and emerging. We acknowledge the palawa people of lutruwita (Tasmania), who are the original and current inhabitants, traditional owners and custodians, of this land.

### Conclusions

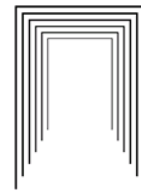
While this assessment is preliminary in nature it draws the following conclusions:

- The Crowther memorial is a contributory feature of Franklin Square in that it is a Victorian memorial reflective of the commemoration of public figures in civic parks as was the practice of the day.
- The removal of the bronze would not directly impact the significance and values of Franklin Square.
- It is questionable if the significance of the Crowther memorial itself meets any threshold for inclusion against the THC Assessment Framework.
- There is sufficient cause to consider that the counterpoint argument to criterion f brings a strong case to an exercise in truth telling consistent with contemporary social values and reconciliation.

<sup>1</sup> <https://www.hobartcity.com.au/Community/Creative-Hobart/Creative-Hobart-projects/Crowther-Reinterpreted>, accessed 06/06/2022

Crowther Project: MoHA

Document Date: 16 June 2022  
 File Location: .../Crowther Project/MoHA/Crowther Project MoHA.docx



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Purcell® is the trading name of Purcell Asia Pacific Limited.

ABN: 23 609 207 301

Nominated Architect:  
 Lucy Burke-Smith  
 ARN Tas 898 CC6606

- The THR Datasheet identifies that Franklin Square is significant for its townscape and social associations, and as it is regarded as important to the community's sense of place.<sup>2</sup> It is important to ensure the continuity of these values in line with contemporary social, community and political sentiment. It is our opinion that the contemporary social, community and political sentiment regarding the Crowther monument detracts from the values of Franklin Square itself. The removal of the Crowther monument would protect the values important to the community's sense of place by ensuring inclusivity, avoiding marginalisation and facilitating truth telling.

#### Limitations

This advice does not constitute a Heritage Impact Assessment and is intended to provide guidance only. Council and Heritage Tasmania may require that any planning permit application be accompanied by a Heritage Impact Assessment which would consider, and assess, the Proposal against the Planning Scheme.

All references to heritage, or heritage impacts, are to registered, built heritage only. This report does not consider other potential heritage impacts of the proposal, including, without limitation, to landscape, vegetation, sub-surface, archaeological or indigenous heritage.

The Assessment of Significance outlined within this MoHA has been prepared at a very high level and is presently limited to a review of the THR Datasheet and Conservation Management Plan. It has not been supported by any further research.

#### Description

Franklin Square is described in the Tasmanian Heritage Register (THR) Datasheet as:

*... an open area between the Treasury Building and the Town Hall . It is bounded by Elizabeth, Davey and Macquarie Streets. It features a central fountain, various bronze statues and lychgate type arrangement off Macquarie Street. There are numerous mature ornamental trees.<sup>3</sup>*

#### Statutory Listings and Overview of Significance

##### Historic Cultural Heritage Act (TAS) 1995

Franklin Square is Permanently Registered on the Tasmanian Heritage Register (THR ID 2333). The Boundary of the Place is identified by its title reference (157664/1000) and Property ID (5668878) which incorporates the location of the Crowther monument.

The THR Datasheet identifies that the Place meets the following criteria from the Historic Cultural Heritage Act 1995:

- a) *The place is important to the course or pattern of Tasmania's history.*

No data recorded.

- b) *The place possesses uncommon or rare aspects of Tasmania's history.*

No data recorded.

- c) *The place has the potential to yield information that will contribute to an understanding of Tasmania's history.*

Franklin Square is of historic heritage significance because it has the potential to yield important information, of an archaeological nature, that may contribute to a greater understanding of Tasmania's history.

- d) *The place is important in demonstrating the principal characteristics of a class of place in Tasmania's history.*

Franklin Square is of historic heritage significance because of its ability to demonstrate the principal characteristics of a Victorian inner city park.

<sup>2</sup> THC, THR Datasheet, 'Willow Court Asylum Complex', THR ID 7091, pp 8-9.

<sup>3</sup> THC, THR Datasheet, 'Franklin Square', THR ID 2333, p 3.



- e) *The place is important in demonstrating a high degree of creative or technical achievement.*

No data recorded

- f) *The place has a strong or special association with a particular community or cultural group for social or spiritual reasons.*

This park is of historic heritage significance because its townscape and social associations are regarded as important to the community's sense of place.

- g) *The place has a special association with the life or works of a person, or group of persons, of importance in Tasmania's history.<sup>4</sup>*

No data recorded

#### **Sullivans Cove Planning Scheme 1997 (as revised 2016)**

The Place is identified in Schedule 1, Table 1 Places of Cultural Significance of the Sullivans Cove Planning Scheme 1997 (Ref Item. 37). It is also listed in Table 2 Places of Archaeological Sensitivity (Ref Item. 19).

#### **Conservation Management Plan (CMP)**

The CMP for the Place outlines the following Statement of Significance:

*The area of Franklin Square has a direct association with colonial Hobart. The Square is located on the area occupied in the first days of the settlement of Hobart by officers tents, then early cottages and gardens, Georges Square 1811 - c 1817 and by Government House up to 1859. Any archaeological features and/or deposits that survive from this period will offer rare insights to this key period in the evolution of the State's capital city.*

*Franklin Square was established as a setting for a memorial statue of Sir John Franklin shortly after 1859. The Square and the statue demonstrate the Hobart community's response to Sir John Franklin's term as governor and to news of his death. The Square has a strong association with Sir John Franklin and his wife Lady Jane Franklin.*

*The Square is an example of a civic garden. It was laid out with a strong axial symmetry achieved within the gardenesque style using classical and more picturesque techniques. The path layout, double ring of trees and enclosed central area create a sense of tranquility and of distance from the busy urban context. The relatively high intactness of the layout and central area allow the values of the distinctive original design with corner entries perimeter paths and a brief wide path into the central area to be appreciated, although compromised at the Macquarie and Elizabeth Street perimeter areas. The form of the aging trees contributes to the high aesthetic values of Franklin Square, as does the remnant areas with a gardenlike quality on the Davey St boundary and to a lesser extent the area near the Franklin Square Offices boundary.*

*The central area of Franklin Square with paved ovoid surrounded by trees, statue of Sir John Franklin and classically shaped water basin are highly valued by Hobart residents and by visitors. The statue and water basin have been a focus of attention since the Square was opened.*

*The Square is an integral part of the Macquarie Ridge civic precinct which extends along the south side of Macquarie Street from Murray Street to Dunn Place. It provides a forecourt to the Franklin Square Offices and in a less direct sense to the Hobart Town Hall. The existing civic precinct including Macquarie Street, Franklin Square and the administration use of buildings is consistent in general direction with the town plan of Governor Macquarie 1811.*

*Franklin Square is an accessible open space within Hobart, visited by Hobart residents and visitors to the city for almost 150 years and has significance associated with continuity of use. It has social value as the setting for routine life events and incidental visits for a wide range of people and as the location of community events, political rallies and peace vigils, promotions and private events. Prominently located in Davey, Macquarie and Elizabeth Streets it is part of the identity of Hobart and Sullivans Cove for residents and visitors.*

*Franklin Square's central location was of strategic defence importance as the site of air raid shelters during World War*

<sup>4</sup> THC, THR Datasheet, 'Willow Court Asylum Complex', THR ID 7091, pp 8-9.

2. Although subsequently filled in, evidence of the shelters may survive in archaeological contexts.<sup>5</sup>

The CMP notes that the 'erection of a statue of Dr William Crowther at the west Macquarie Street entry in 1889 continued the use of Franklin Square for civic commemorations.'<sup>6</sup> It goes on to note that:

*The statue of Dr William Crowther is of high significance. Dr Crowther was eminent within the Hobart community as a medical practitioner, politician and premier and was associated with controversy regarding treatment of the remains of Tasmanian Aboriginal people. The placement of this statue is consistent with the Victorian commemoration of civic figures in urban spaces.*

*High Significance, Criteria a, d and f'*

The CMP contains a policy to retain existing fabric and reconstruct where practical, making reference to the period 1900-1930.<sup>8</sup> The following requirement is attributed to this policy.

1. Retain elements intact from the period of Consolidation, including those surviving from the earlier period of Garden Establishment 1860-1891 including path locations, tree locations and the location of the fountain basin and statue of Sir John Franklin and Crowther. Policy 5.<sup>9</sup>

#### Considerations and observations regarding significance

##### Franklin Square

The principal significance of Franklin Square is its associations with Sir John Franklin, having been established as a setting for a memorial statue following his death.<sup>10</sup> The Place is a notable and significant example of a Victorian inner city park<sup>11</sup> and an integral part of the Macquarie Ridge civic precinct including the Franklin Square Offices and to the Hobart Town Hall.<sup>12</sup>

It is our opinion that the Crowther monument is a contributory item only and not a key component of the original design and arrangement of Franklin Square. In principle the Crowther monument could have been erected in any public place, while the Franklin memorial is the centre piece and design driver of Franklin Square.

The THR Datasheet notes that Franklin Square is significant because its townscape and social associations are regarded as important to the community's sense of place.<sup>13</sup>

##### Crowther Memorial

The CMP outlines that the Crowther memorial is significant against criteria a, d and f<sup>14</sup> but does not outline an assessment against these criterion. The CMP notes that the Crowther statue makes a contribution to the significance of Franklin Square.<sup>15</sup> It is our assessment that the Crowther monument is a contributory item in that it is not associated with the initial design and establishment of the Place but is a contributory feature in that it is a Victorian memorial reflective of the commemoration of public figures in civic parks as was the practice of the day.

Given that an assessment of significance against the criteria of the Historic Cultural Heritage Act 1995 is not provided within the CMP, we have sought to provide a high level and preliminary assessment with further reference to the THR Datasheet. This assessment considers the Tasmanian Heritage Council publication *Assessing Historic Heritage Significance*, 2011, and its inclusion and exclusion thresholds.

- a) The place is important to the course or pattern of Tasmania's history.

<sup>5</sup> Conservation Plan, Franklin Square Hobart, prepared by Ferndene Studio, Reprint 2012, 31

<sup>6</sup> Conservation Plan, Franklin Square Hobart, prepared by Ferndene Studio, Reprint 2012, 16

<sup>7</sup> Conservation Plan, Franklin Square Hobart, prepared by Ferndene Studio, Reprint 2012, 36

<sup>8</sup> Conservation Plan, Franklin Square Hobart, prepared by Ferndene Studio, Reprint 2012, 36

<sup>9</sup> Conservation Plan, Franklin Square Hobart, prepared by Ferndene Studio, Reprint 2012, p.51

<sup>10</sup> Conservation Plan, Franklin Square Hobart, prepared by Ferndene Studio, Reprint 2012, 31

<sup>11</sup> THC, THR Datasheet, 'Willow Court Asylum Complex', THR ID 7091, pp 8-9.

<sup>12</sup> Conservation Plan, Franklin Square Hobart, prepared by Ferndene Studio, Reprint 2012, 31

<sup>13</sup> THC, THR Datasheet, 'Willow Court Asylum Complex', THR ID 7091, pp 8-9.

<sup>14</sup> Conservation Plan, Franklin Square Hobart, prepared by Ferndene Studio, Reprint 2012, 36

<sup>15</sup> Conservation Plan, Franklin Square Hobart, prepared by Ferndene Studio, Reprint 2012, Section 6.3

Not data is recorded against this criterion of the THR Datasheet for Franklin Square, or the Crowther monument.

Crowther has no direct association with the place. The memorial does not demonstrate an important historical process or relate to an occurrence or influence of an event significant to Tasmania, or the local area.

It is not our assessment that the Crowther memorial meets the threshold for inclusion against this criterion.

- b) *The place possesses uncommon or rare aspects of Tasmania's history.*

No data recorded is recorded against this criterion of the THR Datasheet for Franklin Square.

The memorial itself is not rare or uncommon, being one of several Victorian commemorations within civic and urban spaces.

It is not our assessment that the Crowther monument meets the threshold for inclusion against this criterion.

- c) *The place has the potential to yield information that will contribute to an understanding of Tasmania's history.*

The THR datasheet notes that Franklin Square is of historic heritage significance because it has the potential to yield important information, of an archaeological nature, that may contribute to a greater understanding of Tasmania's history.

The Crowther monument itself does not meet the threshold for inclusion against this criterion in that it does not have the potential to yield important information, of an archaeological nature, nor does it contribute to the archaeological potential of Franklin Square.

- d) *The place is important in demonstrating the principal characteristics of a class of place in Tasmania's history.*

The THR datasheet notes that Franklin Square is of historic heritage significance because of its ability to demonstrate the principal characteristics of a Victorian inner city park.

The Crowther monument itself contributes to Franklin Square in that it is a commemoration within a Victorian inner-city park and a feature typical of this period and landscape.

The significance of Franklin Square is not directly associated with the Crowther monument and would still meet this inclusion threshold in its absence, in a historical or contemporary sense.

- e) *The place is important in demonstrating a high degree of creative or technical achievement.*

No data recorded is recorded against this criterion of the THR Datasheet for Franklin Square.

The Crowther monument itself is not known to be an awarded or critically acclaimed item. It is not of creative or technical achievement that has influenced techniques or outcomes elsewhere.

- f) *The place has a strong or special association with a particular community or cultural group for social or spiritual reasons.*

Franklin Square is of historic heritage significance because its townscape and social associations are regarded as important to the community's sense of place.

The contemporary social associations with the Crowther monument are divisive and derogatory to first nations people, Tasmanian Aboriginals. Attributing significance to the monument against this criterion is not reflective of the contemporary social sentiment with respect to the legacy of Crowther. Importantly the memorial is divisive with regard to the following significance indicators, and inclusion factors for this criterion,

as defined by the Tasmanian Heritage Council.<sup>16</sup>

F2	Important to the community as a landmark within the social and political history of Tasmania.	The site of an event(s) that had a profound effect on a community or group, and/or resulted in changes in social or political attitudes.	The site of an event(s) that had a profound effect on a particular community or group from the local area.
F3	Important as a place of symbolic meaning and community identity	A place that symbolically represents some aspect of the past that a community or cultural group feels contributes to the identity of Tasmania.	A place that symbolically represents some aspect of the past that a local community or cultural group feels contributes to the local identity.
		A place in which a community or cultural group gathers for rituals or ceremonies.	A place in which a local community or cultural group gathers for rituals or ceremonies.
F6	Important in linking the past affectionately to the present.	A place that is known, used and valued as a link between the past and present by many Tasmanians.	A place that is known, used and valued as a link between the past and present by the local community.

- g) *The place has a special association with the life or works of a person, or group of persons, of importance in Tasmania's history.*<sup>17</sup>

No data recorded is recorded against this criterion of the THR Datasheet for Franklin Square.

Notwithstanding that the monument itself has association with Crowther it does not meet the 'Basic test' as defined by the *Assessing Historic Heritage Significance* framework.<sup>18</sup> There is no direct association of Crowther to the site of Franklin Square that relates directly to his achievements at, or pertaining to the place. As such the Crowther monument does not meet the threshold for inclusion against this criterion.

<sup>16</sup> Assessing Historic Heritage Significance, Department of Primary Industries, Parks, Water and Environment, 2011, p.32

<sup>17</sup> THC, THR Datasheet, 'Willow Court Asylum Complex', THR ID 7091, pp 8-9.

<sup>18</sup> Assessing Historic Heritage Significance, Department of Primary Industries, Parks, Water and Environment, 2011, p.35-36

**6.2 Request for Financial Delegation for Sponsorship Program 2022-23**  
**File Ref: F22/73991; 19/18**

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Memorandum of the Senior Advisor City Marketing and Sponsorships,  
Senior Advisor Activations, Events and Grants and the Director  
Connected City of 26 July 2022.

Delegation: Council





City of **HOBART**

## **MEMORANDUM: COMMUNITY, CULTURE AND EVENTS COMMITTEE**

### **Request for Financial Delegation for Sponsorship Program 2022-23**

In light of the upcoming Local Government election and in the interest of good governance, this memorandum requests the Council delegate authority to the Chief Executive Officer (CEO) to approve the panel's recommendation for the sponsorship program.

The request for financial delegation to the CEO follows precedence that was approved in the lead up to the Council election in 2018 and 2022 for the annual grants program for requests valued over \$20,000. The sponsorship program was established in 2019 and, as such, has not been offered during an election period.

On an annual basis, the sponsorship recommendations would ordinarily be submitted to the Economic Development and Communications Committee for consideration followed by the Council for approval between October and November each year.

This year, the panel's recommendations will be ready for consideration in October and are time sensitive to the applicants. Given the October election will be underway, we are proactively seeking the CEO delegation to ensure the process does not impinge on the campaign period leading up to the commencement of the election.

The annual sponsorship program is conducted as per the Inbound Requests for Sponsorships Policy (Policy) and the Sponsorship Guidelines.

All assessment panel processes will be completed as per the Policy and the assessment report prepared to the satisfaction of Council officers and external assessors involved in the process.

The CEO will receive all assessment reports and recommendations from the assessment panel and be delegated authority for approval.

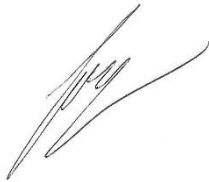
Once sponsorships have been approved by the CEO, Elected Members will be provided with the summary information pertaining to the successful applicants prior to the information being made public.

## **RECOMMENDATION**

***That:***

- 1. In light of upcoming Local Government elections and in the interests of good governance at this time, it is recommended that pursuant to Section 22 of the Local Government Act, the Council delegate authority to the CEO to approve the recommendations of the assessment panel for the annual sponsorship program to levels as provided in the 2022-2023 Annual Plan.***
- 2. This matter be considered by Council.***

*As signatory to this report, I certify that, pursuant to Section 55(1) of the Local Government Act 1993, I hold no interest, as referred to in Section 49 of the Local Government Act 1993, in matters contained in this report.*



Trish Stagg  
**SENIOR ADVISOR CITY MARKETING  
AND SPONSORSHIPS**



Louisa Gordon  
**SENIOR ADVISOR ACTIVATIONS,  
EVENTS AND GRANTS**



Jacqui Allen  
**DIRECTOR CONNECTED CITY**

Date: 26 July 2022  
File Reference: F22/73991; 19/18

**6.3 Out in the Open Program - Outcomes Report**  
**File Ref: F22/72290; 22/4**

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Memorandum of the Senior Advisor Activations, Events and Grants and the Director City Futures of 26 July 2022.

Delegation: Committee



City of **HOBART**

## MEMORANDUM: COMMUNITY, CULTURE AND EVENTS COMMITTEE

### Out in the Open Program – Summary of Events

#### Introduction

The purpose of the report is to provide Elected Members with a summary of the 2022 Out in the Open program, held between February and June 2022. The program included 71 separate activities, activating the city on 64 days over the four months.

Out in the Open was the outcome of changes made to the City's Activations and Events program originally endorsed by Council on 9 August 2021, in the report entitled *Summer Activation Program*:

That program, included a series of events originally from 15 January until 3 April 2022 including:

- (i) A waterfront weekend on Parliament Lawns in January to coincide with the 50<sup>th</sup> anniversary of the Salamanca Market.
- (ii) A 'food truck palooza' involving businesses in the City of Hobart Food Truck program to gather for a community event.
- (iii) 'Seven speakers over seven days' to highlight the Speakers' Corner program.
- (iv) 'Busking in the street and voices in the park' over a week in February.
- (v) 'Host your own street party' to encourage the community to come together to host their own party.

These events were to be delivered within the \$200,000 budget sourced from a reallocation of funds from the 2021-22 Taste of Tasmania budget.

#### Necessary Change

Due to the rapid escalation of the COVID-19 situation and health advice in Hobart in mid-January 2022, the above program was reconsidered and the waterfront event celebrating the Salamanca Market 50<sup>th</sup> was postponed days before it was due to occur.

At the Special Council meeting held on 20 January 2022, the report entitled *COVID-19 - Business Support and Engagement Package* was endorsed. It explained:

"...In considering the current restrictions and community safety priorities associated with COVID-19, it is necessary for the remainder of the program to be reconsidered, whilst at the same time maintaining the social and economic benefits of activating the city throughout summer. The Activations and Events team are working with the Community Programs and Creative Hobart teams to

develop activities that engage artists, arts workers and event suppliers at this time when there is continuing uncertainty for the creative industries.”

On 24 January, in the memorandum to the Chief Executive Officer entitled *Updated Events and Activation Program February to June 2022* the new program, working with the same budget, was summarised and approved.

Called ‘Out in the Open - A fresh season of events for Hobart’, the program included both the ambition and features of the original program, re-shaped to respond to community concern about COVID-19. Events were all delivered outdoors in a COVID-safe way, activating the city over nearly five months with continuous, smaller-scale public activity bringing people out into the fresh air of Hobart’s open spaces.

### **Summary of Outcomes for Out in the Open**

During this period of continuing uncertainty for the community, the creative industries and associated services in Hobart, the measures of success for Out in the Open were distinctly different to the usual measures for events, such as attendance and scale.

Counting the number of people attending each event was neither a priority, nor practical indication of success for Out in the Open. The priority was for people walking by, or even driving by, for those in shops and offices nearby, to see that the city was active. Whether visiting, living or working in Hobart, the aim was to inspire people to feel safe enough to come out in the open, join-in and interact with the city.

As detailed below, the program was very well received by the public and feedback was overwhelmingly positive. Gratitude was the emotion most often expressed to officers.

Small-scale, continuous activation and investment in the community were the key measures for this program. In summary, the outcomes were:

- (i) Out in the Open comprised 71 separate events, across the six programs listed below, staged on 64 days between February and June 2022.
- (ii) 206 artists and arts workers were engaged, plus 47 businesses that service the events industry in Hobart.
- (iii) Over \$95,500\* was paid to artists and arts workers. That is, almost 50% of the total budget.
- (iv) In addition, there were 54 collaborating partners from Hobart’s creative industries and community sector, with whom the Events and Activations team worked with to deliver Out in the Open.
- (v) Less than 1.2% of the total budget for Out in the Open was spent outside of Tasmania.

The Activations and Events team collaborated with the Community and Culture, Creative Hobart, Marketing and Communications, Salamanca Market, Parks and Reserves, Fabrication Services, City Infrastructure, Smart and Sustainable teams and other units across the organisation to develop and deliver the Out in the Open program.

### The Program for Out in the Open

Out in the Open was delivered as planned, free of charge to the public, and included:

#### 1. BUSTIN' OUT THE BUSKERS

Start and finish dates	7 February to 5 June 2022
Number of separate events	36
Number of artists involved	19
Investment in art/events sector	\$5,940
Event collaborators	Island Entertainment, UTAS School of Music, Music Tasmania

Based on the City's ongoing Busking and Street Performance program, this was a fun, lively chance for talented and aspiring artists to perform in public with the City of Hobart's support. The Events and Activations team provided promotion, infrastructure and decoration, as well as a modest income guarantee to performers in addition to them being able to collect money from their audience.

Buskers were able to choose their own site from the 25 listed in the Busking and Street Performance Guidelines. The experienced buskers only selected the few sites where amplification is permitted for example Salamanca Plaza and Franklin Square the most popular locations chosen.

For a relatively modest investment, this program had a significant impact as live performance can in public spaces when it's regularly programmed. This Busking and Street Performance program builds on a culture of activation in the streets of Hobart. Continuing to actively program music in the city, listening to the users and audience to make recommendations to adjust the guidelines if the environment changes, could encourage more live performance in public spaces.

#### 2. OUR WINDOW IN WELLINGTON

Start and finish dates	8 – 20 February 2022
Number of separate events	18 days from 10.30am - 5.30pm
Number of artists involved	51
Investment in art/events sector	\$5,000
Event collaborators	Optus, Wide Angle Tasmania, Very Short Film Festival Tasmania, Screen Tasmania, Second Echo Ensemble, Music Tasmania, Beaker Street Festival, Terrapin Puppet Theatre, Performing Lines Tasmania, Tasdance Rummin Productions, Drill, Dyslexia Support and Advocacy Inc., UTAS School of Media, Blue Cow Theatre, Van Diemen's Band, MADE

This event, originally planned as a live broadcast of the 2022 Winter Olympics, required a quick change in programming due to licensing restrictions for the Winter Olympics. A program of 95 Tasmanian-made films, documentaries, music clips, animations, theatre and dance films was screened from 10.30am-5.30pm each day. The films were sourced from over 50 film makers and producers, providing activation



of the space, as well as exposure and income for Tasmanian film makers who were paid a fee per-minute of screen time.

Wellington Court has been successfully used in the past for this public screen, activating an area that has been associated with unsocialable behaviour. When asked, the surrounding businesses were pleased to have a screen and activation in the area again. Out in the Open branded signage and on-screen slides were used to identify the City of Hobart's support.

The popularity of this activity as well as previous use of the Optus screen in Wellington Court to screen the Tokyo Olympics last year provides support to whether a permanent public screen, used for broadcast of live events or screening of significant footage, should be considered in further placemaking in the City. A permanent screen in Wellington Court could help to establish the area as destination or a location with a larger capacity could be considered. Similar to how Melbourne's Federation Square screen is used for public broadcasts and special occasions.

### 3. SPEAKERS CORNER #HOBARTSPEAKS

Start and finish dates	23 February – 13 April 2022
Number of separate events	8
Number of speakers involved	8
Investment in art/events sector	\$2,000
Event collaborators	UTAS School of Science, Beaker Street Festival, Wooden Boat Festival, TEDxHobart

Designed to promote the City of Hobart's Speakers Corner, a skilled and engaging professional speaker was programmed every Wednesday for 8 weeks to deliver an oration to an unknown and mainly unsuspecting audience in Salamanca Plaza. This program followed the City's existing Speakers' Corner Guidelines with one exception, the time of day. Lunchtime was tested as a busier time of the day with more pedestrian traffic, the Speakers' Corner hours of use at Salamanca Plaza are between 10 am – 12 pm Monday to Friday.

The Events and Activations team set-up bean bags, branded signage, sanitiser stations, props to create a suitable atmosphere and a billboard listing the speaker and topic.

Although Salamanca Plaza is not a place where people generally gather to sit and eat lunch, we were able to gather enough people to the area to make it a vibrant location. Some small change to the infrastructure/signage could make this space more conducive to public speaking. All programmed speakers asked if they could speak on a Saturday during the market, which is not permitted currently in the guidelines.

### 4. DRIVE-IN CINEMA

Start and finish dates	1-3 April 2022
Number of separate events	3
Arts workers involved	14
Attendance	308 cars/788 people
Investment in art/events sector	\$16,100
Event Collaborators	Three food vans Tassie Open Air Cinemas

Leading up to this event there was a strong feedback that it would be popular. Many Hobartians have fond memories of our drive-in cinemas and this free event was the least likely of all to be cancelled or postponed due to COVID. Three different films were screened over the three nights: Strictly Ballroom, Shaun the Sheep and Edward Scissorhands. All were popular, with the best numbers on the second and final nights as word of mouth spread. Three food trucks were scheduled to operate each evening and reported good trade.

The Regatta Grounds provided an excellent location. A traffic Management Plan plan was in place and although cars started queuing earlier than anticipated, only very few were turned away once capacity was reached. The feedback from the audience was very positive with many people asking for the program to continue.

This event could be restaged relatively easily and the City's program could be seen as a proof of concept for the City to partner with event companies to run the activation again in the future. The age range of the patrons was surprising on each night, from very young children to older people. An unexpectedly high number of young adults attended, especially P-plate drivers. The audience was highly appreciative and it drew a lot of positive attention on social media.

## 5. MY STREET

Start and finish dates	Available April /June 2022
Number of separate events	3
Number of artists involved	25
Investment in art/events sector	\$9,025
Event collaborators	Lenah Valley community, Lenah Valley Drama School, Mt Nelson Community, Mt Nelson Store, Mt Nelson School, Mt Nelson Volunteer Fire Brigade, Fern Tree Community, Fern Tree Volunteer Fire Brigade, Island Entertainment

Promoted as the micro version of a good-old street party, these events were intimate, very local and community-led in design and delivery. Whilst we were surprised to only received four expressions of interest, the three events delivered (the fourth is scheduled for late October) were successful, simple in their format and achieved their objective of bringing neighbours together to unite in a safe, supported and fun local environment. At each event, many community members were keen to express their gratitude to the City of Hobart for this initiative.

Each event ran for three hours on a Saturday or Sunday and ended by 6pm. Musicians, circus performers, and other entertainment, food vans, furniture, fire pits, sound systems, lighting and other decorations were provided by the City of Hobart. Other than the sound system, all other infrastructure came from Council-owned events equipment.

All of the venues, chosen by the local committee, were Council-owned parks. They worked perfectly. Numbers were limited to a maximum of 200 people where space allowed. There was a celebratory atmosphere at each event, created by the people attending and the occasion itself. The age range was diverse. Considering the number of people attending each event (estimated at 80 in Fern Tree, 180 in Lenah

Valley and 110 in Mt Nelson), the cost of delivery was modest. There have been a number of requests for this program to continue and interest from other Councils (including Melbourne) in the concept.

#### 6. HOBART'S LONG WATERFRONT WEEKEND

Start and finish dates	Friday 20 - Sunday 22 May 2022
Number of separate events	3 (days)
Number of artist/arts workers	59
Investment in art/events sector	\$57,459
Event collaborators	TasPorts, Mawson's Hut, Lady Nelson, PW1, Brooke Street Pier, MAC01, Terrapin Puppet Theatre, Island Entertainment, Mistral / Windeward Bound, Beam Scooters Neuron Scooters, Latino Festival, Tony Sprent (Steam Crane Expert), Hobart Social Skates, State Government Department Health of Health vaccination clinic (at PW1), TMAG, ML Egeria, MV RONA, Maritime Museum, UTAS School of Arts, Red Decker Sightseeing Bus

This event was an elongated version of the original Waterfront Weekend program scheduled for 21-22 January 2022 but postponed due to COVID-19. For three days, the Hobart Waterfront became a long celebration of the harbour, its connection to the city and the characters who inhabit that space. Talented performers, permanent businesses including food and beverage outlets, galleries and other attractions featured in the program. As designed, there were no spaces throughout the precinct where people gathered in large numbers.

Entertainment and activities stretched from Princes Wharf 1 (PW1), across the Esplanade past Brooke Street Pier and into Mawson Place, then surrounding the fishing fleet and cruise vessels, finishing up near MAC1 on Hunter Street. On the Saturday, this event alongside Salamanca Market bolstered numbers and retained people in the area for longer. The Events and Activations team worked closely with TasPorts in the initial concept, planning and delivery of the event. Our priority was to both promote and include existing businesses therefore we did not install stages, remove car parks or close roads.

This style of event is a good model for the activation of other business areas, there were no road closures and no interruption to business. With early enough engagement businesses were able to make a special offer on the day, be a venue for the entertainment, or create an activity that was part of the program. It also allowed for the way that different spaces could be used and considered in future placemaking, for example the tables and benches and umbrellas along the waterfront at various locations as additional places to eat or The Taste lawn furniture installed on the platform opposite Mawson Place as to relax or be entertained.

#### **RECOMMENDATION**

***That the Community Culture and Events Committee notes the information contained in the memorandum titled "Out in the Open Program – Summary of Events" being a summary account of the activities undertaken between February and June 2022.***

*As signatory to this report, I certify that, pursuant to Section 55(1) of the Local Government Act 1993, I hold no interest, as referred to in Section 49 of the Local Government Act 1993, in matters contained in this report.*



Louisa Gordon  
**SENIOR ADVISOR ACTIVATIONS,  
EVENTS AND GRANTS**



Katy Cooper  
**DIRECTOR CITY FUTURES**

Date: 26 July 2022  
File Reference: F22/72290; 22/4

## **7. COMMITTEE ACTION STATUS REPORT**

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### **7.1 Committee Actions - Status Report**

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A report indicating the status of current decisions is attached for the information of Elected Members.

#### ***RECOMMENDATION***

***That the information be received and noted.***

Delegation: Committee

Attachment A: Community, Culture and Events Committee - Open Status Report

**COMMUNITY, CULTURE AND EVENTS COMMITTEE – STATUS REPORT  
OPEN PORTION OF THE MEETING  
4 August 2022**

Ref	Meeting	Report / Action	Action Officer	Comments
1	<b>NORTH HOBART MULTICULTURAL FESTIVAL PROPOSAL – COUNCIL ASSISTANCE</b> Council 10/3/2020, Item 13	<p>Notice of Motion</p> <p>“That the Council consider providing guidance, assistance and support in facilitating the resurgence of the North Hobart Multicultural street festival in North Hobart, in consultation with the North Hobart Traders’ Association, the North Hobart Residents and Community Associations and other relevant community associations, in line with the festivals of the late 1980s &amp; ’90s.</p> <p>(i) The report to address the potential estimated costs to the Council to provide the requested guidance and support to facilitate the event.”</p>	<p>Director Connected City</p> <p>Director City Futures</p>	<p>Officers are progressing this matter and have commenced consultation, however detailed planning has been deferred due to COVID-19.</p> <p>Further consultation and detailed planning is also deferred until an endorsed events strategy defines the City’s support and development of events more broadly. Due by the end of October 2022.</p>
2	<b>CITY OF HOBART GRANTS PROGRAM – REVIEW OF CITY PARTNERSHIP PROGRAM</b> Council 9/11/2020, Item 10	<p>That:</p> <ol style="list-style-type: none"> <li>1. The Council endorse a broader review of the City of Hobart event grants which include the City Partnerships, Event Partnerships and Event Medium grants be conducted in consultation with stakeholders to be undertaken during 2021.</li> <li>2. The review to consider the realignment of these grants to offer fairer, more streamlined and strategic event funding program that meets the needs of event organisers and the community.</li> </ol>	<p>Head of Intergovern- mental Relations and Partnerships</p> <p>Director City Futures</p>	<p>The Council at its meeting held 11 October 2021 endorsed the development of a City of Hobart Events Strategy.</p> <p>At the 11 April 2022 Council meeting, it was resolved that the Council extend the City Partnerships grant agreements for 12 months to support the events scheduled between 1 July 2022 and 30 June 2023 to enable the broader review to be undertaken.</p>



Ref	Meeting	Report / Action	Action Officer	Comments
3	<b>A COMMEMORATION TO THE LATE ALI SULTAN</b> Council 9/3/2021, Item 11	That: 1. The General Manager, in consultation with Sultan Holdings and the Sultan family, advice on the most appropriate location in the city to commemorate the immense contribution made to the city over many years by the late Ali Sultan. 2. A report be prepared addressing the development of a policy in respect to appropriate ways to commemorate citizens who have made significant contributions to the City of Hobart.	Director City Futures	A report identifying the most appropriate location in the City will be prepared following an update of the existing policy and preparation of a new policy.
4	<b>WHITE RIBBON WORKPLACE ACCREDITATION</b> Council 31/3/2021, Item 10	That a report be prepared detailing the benefits of achieving White Ribbon Workplace Accreditation status for the City of Hobart. (i) The report provide details on the process for accreditation and the costs of same, including any ongoing or recurrent costs.	Director City Enablers	This matter is on hold until the Organisational Transformation Project has been delivered. Officers have recently met to discuss progressing this matter with an initial report to be prepared for the consideration of the Executive Leadership Team.

Ref	Meeting	Report / Action	Action Officer	Comments
5	<b>THE FUTURE OF THE TASTE OF TASMANIA</b> Council 10/5/2021, Item 17	That: <ol style="list-style-type: none"> <li>1. The Chief Executive Officer develop a transition plan to divest the City of the exclusive ownership and delivery of the Taste of Tasmania.</li> <li>2. A further report be provided to the Council with the transition plan outcome and proposal for the future of the Taste of Tasmania, by the end of the 2021-22 financial year.</li> <li>3. The new State Government be requested to honour the commitment of the previous Government to support the consideration of further options around the Taste of Tasmania event.</li> </ol>	Director City Futures	The City has received communication from the State Government in relation to this matter. Officers are currently in negotiations with the State Government and a report will be provided to Elected Members in due course.
6	<b>SAFER NIGHTS PARTNERSHIP PROJECT TRIAL – EVALUATION REPORT</b> Committee 27/5/2021, Item 6.2	That: <ol style="list-style-type: none"> <li>1. The Safer Nights Partnership Project Trial Memorandum be received and noted.</li> <li>2. The recommendations from the external evaluation report be the subject of a further report to the Council which will include options to further the trial.</li> </ol>	Director Connected City	Officers are awaiting the outcome of the Coroner's investigation into safety on the waterfront to inform options going forward.
7	<b>CITY OF HOBART GRANTS PROGRAM – ANNUAL PROGRAM 2021 RECOMMENDATIONS</b> Council 11/10/2021, Item 12	That the Council endorse the development of a City of Hobart events strategy with a draft to be provided to Council for endorsement before wider community engagement.	Director City Futures	Officers are progressing and a draft strategy will be provided to the Council before the end of October 2022.

Ref	Meeting	Report / Action	Action Officer	Comments
8	<b>2021-22 TASTE OF SUMMER IN KIND SUPPORT</b> Council 8/11/2021, Item 15	That: 1. The Chief Executive Officer be delegated to evaluate items owned by the City and held in storage pertaining to the Taste of Tasmania, and determine what items are no longer required.  (i) The Chief Executive Officer consider selling those items identified as unused or no longer required, including the shipping containers used for storing the items, and report back to Council should the need arise.	Director City Futures	Officers are actioning the Council resolution.

## **8. QUESTIONS WITHOUT NOTICE**

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Section 29 of the *Local Government (Meeting Procedures) Regulations 2015*.  
File Ref: 13-1-10

An Elected Member may ask a question without notice of the Chairman, another Elected Member, the Chief Executive Officer or the Chief Executive Officer's representative, in line with the following procedures:

1. The Chairman will refuse to accept a question without notice if it does not relate to the Terms of Reference of the Council committee at which it is asked.
2. In putting a question without notice, an Elected Member must not:
  - (i) offer an argument or opinion; or
  - (ii) draw any inferences or make any imputations – except so far as may be necessary to explain the question.
3. The Chairman must not permit any debate of a question without notice or its answer.
4. The Chairman, Elected Members, Chief Executive Officer or Chief Executive Officer's representative who is asked a question may decline to answer the question, if in the opinion of the respondent it is considered inappropriate due to its being unclear, insulting or improper.
5. The Chairman may require a question to be put in writing.
6. Where a question without notice is asked and answered at a meeting, both the question and the response will be recorded in the minutes of that meeting.
7. Where a response is not able to be provided at the meeting, the question will be taken on notice and
  - (i) the minutes of the meeting at which the question is asked will record the question and the fact that it has been taken on notice.
  - (ii) a written response will be provided to all Elected Members, at the appropriate time.
  - (iii) upon the answer to the question being circulated to Elected Members, both the question and the answer will be listed on the agenda for the next available ordinary meeting of the committee at which it was asked, where it will be listed for noting purposes only.

## 9. CLOSED PORTION OF THE MEETING

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### RECOMMENDATION

That the Committee resolve by majority that the meeting be closed to the public pursuant to regulation 15(1) of the *Local Government (Meeting Procedures) Regulations 2015* because the items included on the closed agenda contain the following matters:

- Confirm the minutes of the Closed portion of the meeting
- Questions without notice in the Closed portion

The following items are listed for discussion:-

- |              |                                                                            |
|--------------|----------------------------------------------------------------------------|
| Item No. 1   | Minutes of the last meeting of the Closed Portion of the Committee Meeting |
| Item No. 2   | Consideration of supplementary items to the agenda                         |
| Item No. 3   | Indications of pecuniary and conflicts of interest                         |
| Item No. 4   | Committee Action Status Report                                             |
| Item No. 4.1 | Committee Actions - Status Report<br>LG(MP)R 15(2)(g)                      |
| Item No. 5   | Questions Without Notice                                                   |