



A BLUEPRINT FOR A CREATIVE FUTURE

Opportunities for Arts, Culture and Events in Sullivans Cove

DRAFT

Consultants' Report

30 June, 2006

Foreword

This report identifies opportunities for the development of arts, culture and events activities in Sullivans Cove and outlines the strategies to realise them.

Sullivans Cove is a recognised people's place and this is what makes it so special. It offers diverse work, cultural and recreation opportunities for locals and provides a wide range of authentic experiences for visitors to share, thus differentiating the Cove from the 'plastic', specially developed spaces created in other cities.

Hobart currently has within its grasp an exciting opportunity to bring together the competitive strengths of the city to create an arts and events sector 'hot spot' throughout Sullivans Cove. Rarely does a modern city get such an opportunity to further develop and reinterpret a pivotal precinct like Sullivans Cove in the context of its past, current and future strengths. To exploit the opportunity we must leverage off these strengths to create something strong and individual that defines the Cove – where the whole of the experience is greater than the sum of its parts

This report identifies two broad investment programs required to cultivate the authentic and diverse cultural activity in the Cove and to ensure the continued growth and viability of our creative industries. Firstly, the report identifies the 'hard' infrastructure investments reflected across the Cove in the buildings, spaces and services infrastructure as defined by the development priorities identified in this report. These development priorities must be reflected in the planning frameworks that will shape the Cove for the next generation. Secondly, and perhaps more importantly, it identifies the 'soft' infrastructure strategies that must be adopted to reinforce the Cove as Tasmania's most vibrant cultural precinct. These two investment strategies are intertwined and cannot be separated. This would lead to 'ordinariness' and the erosion of the Cove's fundamental points of difference.

It is easy for any city to focus on bricks and mortar but to achieve something special that offers the best for the community and the economy, there must be equal focus on developing the capacity of the people who have defined the Cove and its ethos to date.

The first step in achieving this vision will be to acknowledge Sullivans Cove as a cultural and entertainment precinct (both at planning levels and at attitudinal levels) and protect it accordingly. The greatest risk is that inappropriate development will result in the urbanisation of the Cove at the expense of cultural diversity. The Cove must contain a mix of living, working and creative spaces – and not be dominated by or serve just one demographic.

To deliver the vision of a 'hot spot' precinct, the starting point is to invest in building the capability and the capacity of the people who make up the arts, culture, entertainment and events sectors.

We need to invest in people who can contribute to creating the cultural diversity in our events, arts and leisure sectors in order to protect and increase the vibrancy of the Cove. We need to build their capabilities to communicate with each other and the wider community and work together across art forms and across the arts, cultural and events sectors to create the new and different activities that will enhance and reinterpret the Cove, Hobart and Tasmania's future identity. We must have creative development

that supports people, by bringing them together to do things that are new and different.

People do not necessarily need buildings in order to be creative; however, they do need the funding support that facilitates innovation, cross-art form and cross-sector activities and the spaces to do them in. These are our future 'must haves' for the Cove in order to deliver authentic, diverse cultural activities that honour the past and herald the future – thereby redefining who we are.

We need to focus on getting the community part right. If we value individuality, difference and creativity, then out of this the creative classes will emerge, permeate our society and create economic value for us all.

The vision will not be achieved by osmosis. There must be active intervention and investment to create the capabilities and capacity needed within the arts, cultural and events sectors. The events sector in Tasmania is set to bloom in the years ahead and creating the links between arts, culture and event activities is of paramount importance.

So, let's focus on our future – and how that will be defined in the Cove.

We have a wonderful story to tell, but we need to make it relevant in contemporary ways and show that we can take this city into the future whilst still respecting and valuing our past. The creative community must unite around a shared future for Sullivans Cove and make it happen with the understanding and support of all those who make up our communities of interest in and around the Cove.

SUE NATTRASS, AO
THEYARTS CONSULTING

Consultants' Note:

This document should be read in conjunction with a preceding report, the Stakeholder Issues Paper, which identified and discussed in greater detail the opportunities and issues currently facing stakeholders in the arts, culture and event sectors.

This document is intended as a high-level report that identifies potential strategic directions for the future. It is a working document and has not yet taken into account the ramifications arising from the recent work that has been done in identifying future directions for the Taste of Tasmania.

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Section 1

Introduction

Introduction

BACKGROUND TO THIS PROJECT

The Sullivans Cove Waterfront Authority engaged Sue Nattrass, Anne Kerr and Greg Hudson to undertake a project to identify the opportunities for arts, culture and events activity in Sullivans Cove.

The Sullivans Cove Waterfront Authority is an independent statutory authority. It is charged with protecting, enhancing and developing Hobart's Waterfront, facilitating appropriate development and acting as a statutory planning authority. The Authority is guided by the *Sullivans Cove Planning Scheme (1997)* and *The Hobart Waterfront Urban Design Framework (2004)*. The *Hobart Waterfront Urban Design Framework (2004)* identifies a vision for the Waterfront that:

- Has a concentration of arts, cultural and event activities that showcase Tasmania in a remarkable setting;
- Retains the utility and authenticity of a working port;
- Is a memorable place for community events; and
- Has easy connection to the city from points right across the Waterfront and from one end of Sullivans Cove (the Cove) to the other.

The Authority is guided by seven core principles that define the need to:

- Protect our unique heritage;
- Retain a working port;
- Nurture our maritime history;
- Encourage a family-friendly feeling;
- Promote world-class, sensitive development;
- Build on our artistic strengths; and
- Support our creative industries and small businesses.

THE PURPOSE OF THIS PROJECT

The purpose of this project is to provide the Sullivans Cove Waterfront Authority (the Authority) with a greater understanding of both the issues and the opportunities that face artistic, cultural and event organisations within the Sullivans Cove precinct. This report will be a key input into the development of the Authority's strategic directions and provide guidance on government investment in future years. This project is occurring in parallel with another major project, which will also feed into the Authority's strategic directions - the Hobart Waterfront International Design Competition for the City Hall Axis which will encompass the redevelopment of the Tasmanian Museum & Art Gallery.

The purpose of this report is not to provide a strategic plan for arts, culture and events activity in Sullivans Cove. Rather, it is to provide insights and outline a range of strategic directions in a form that will allow the Authority to engage with all stakeholders in order to provide a holistic response.

Section Photo: Author:
Sandi Rapson.
Featured Martyn
Coutts and Cam
Deyell from UTE 4 –
Universal Theory of
Everything, Is Theatre

PROCESS OF CONSULTATION AND ENGAGEMENT

The project consisted of the following stages:

Stage 1. First Round of Consultation

In the first round of consultation, a total of 54 interviews were undertaken with stakeholder organisations (see *Appendix A*). In addition, a public forum was held with an estimated 70 individual artists and supporters. The purpose of the first round of consultation was to identify the range of issues facing the arts, cultural and events community in Sullivans Cove and develop an understanding of their vision for the future of the Sullivans Cove precinct.

Stage 2. Issues Report

The findings from the first round of consultation were compiled into a Stakeholder Issues Paper. This paper presented and discussed the major themes and issues that emerged from the first round of stakeholder consultation. It also identified a preliminary range of development opportunities and explored the critical success factors for the future. The Stakeholder Issues Paper was made available to stakeholders and was made available via the Authority's web site.

Stage 3. Second Round of Consultation

The second round of consultation utilised the Stakeholder Issues Paper as a springboard for discussions around strategic options for the future and a reassessment of development priorities in light of the strategies. (*For the stakeholder list for the second round of consultation see Appendix B*). The consultation included the following:

- Thirty stakeholders attended one of a series of small group workshops;
- A focus group was conducted with fifteen young and emerging artists;
- A follow up open arts forum was held at which 20 participants attended;
- A workshop session was conducted with Aldermen of Hobart City Council; and
- Two one-on-one sessions were conducted.

Stage 4. Preparation of Final Consultants' Report

This document nears the end point of this project for the consultants. It is the consultants' final report in which the information and opinions expressed by stakeholders throughout the consultation process are analysed and presented within a strategic framework.

THE STRUCTURE OF THIS REPORT

This document is structured as follows:

- Section 2 summarises the key themes that emerged from the consultation and examines the context in which the stakeholders are currently operating;
- Sections 3, 4 and 5 look at the arts, cultural and events sectors in turn and identify the potential strategies that have emerged in response to the key themes;
- Section 6 outlines the guiding principles that are essential in facilitating the transition as the Cove moves towards achieving the visions expressed in this report; and
- Finally, Section 7 outlines a series of actions to progress implementation of the strategies. ■



Section 2

Key Themes



Key Themes

SUMMARY OF OUTPUTS FROM STAKEHOLDER CONSULTATION

Stakeholder feedback from the first round of consultation has been grouped into five key themes:

Authentic, Diverse Cultural Activity

The first theme was the clear recognition by all stakeholders that what makes the Cove such a special place is the layers of diverse, authentic cultural activity that currently takes place within it. This activity encompasses the maritime and working port activities, Antarctic activities and connections, the built heritage, artists at work and a wide range of leisure pursuits (shopping, eating and drinking, working, fishing, events, yacht races, walking, bike riding, music and nightlife).

The area is already recognised as a creative and cultural hub and it is host to a wide range of major events that include the Taste of Tasmania, Australian Wooden Boat Festival, Hobart International Triathlon, Sydney Hobart Yacht Race, 10 Days on the Island, Antarctic Midwinter Festival, Salamanca Market, Mountain Festival, a range of activity on Parliament House lawns, etc. Sullivans Cove is a recognised 'people place' and the greatest fear held by stakeholders is that development of the area may inhibit rather than enable cultural diversity. The layers of diverse, authentic cultural activity occurring across the Cove are the competitive advantage that all stakeholders recognise and are prepared to commit to, protect and develop into the future.

Reinterpreting our History and Culture

Reinterpreting the history and culture of the Cove in a contemporary context will be a vital ingredient in animating the Cove. It is every generation's responsibility to contribute to building the rich tapestry of culture that defines our past, future and present. Standing still and embalming everything that currently exists in the Cove is not a viable option. There are also some gaps in the cultural interpretation of the Cove. Tasmanian Aboriginal culture (both historical and contemporary) by Tasmanian Aboriginal people and artists is seen as a glaring gap. The interpretation of maritime and Antarctic heritage is also perceived as being underdone.

Market Size as both a Strength and Limitation

Market size was recognised as a constraint that has been a significant factor in shaping cultural development in Hobart. The critical mass that is needed to support the commercial viability of many art forms does not exist, and consequently, there is a heavy reliance on government funding to grow and sustain art forms and cultural expression.

At the same time, the limited market size has resulted in the small and livable scale of life within the Waterfront and many artistic organisations are already closely physically co-located in this space. Industry has yet to fully maximise the benefits of proximity through building on opportunities for collaboration and connection.

Funding

Stakeholders uniformly believed that there is insufficient recurrent funding in the arts sectors. Most arts organisations feel they have insufficient funds to deliver projects and develop audiences and believe that the arts is underdone and undervalued.

The state's arts funding has been invested in diversity and consequently we have activity across a wide range of art forms. However, like the arts,

'Sullivans Cove is a playground for cultural activity to manifest and helps us define ourselves'

Stakeholder Comment

cultural and event sectors in many parts of the world, systemic under funding means that we lack the critical mass and depth in many art forms that is required in order to be truly competitive. A new approach would be to provide funding that is focused on developing the capability and capacity of our people if we are to nurture the diversity that has already developed in the Cove.

Spaces and Infrastructure

Stakeholders in the first round of consultation identified the need for flexible, purpose-built, multi-use infrastructure in the Cove. They identified a wide variety of infrastructure needs. The infrastructure needs were prioritised in the second round of consultation in light of the strategic directions (see *Appendix C*). These infrastructure priorities are also addressed and prioritised in this report in line with the strategies that are outlined.

In addition to infrastructure needs, the consultation highlighted that the Cove currently lacks a recognised Civic Heart and a clear path for promenading (with 'beacons' of interest along the way and spots for relaxation and reflection). The water was seen as the greatest underutilised space in the Cove and potentially the water could increase activity, be home to floating museums, stages, studios or pontoons. Finally, spaces were seen as more important than buildings and retaining public spaces was a high priority for all stakeholders.

WHERE STAKEHOLDERS AGREE AND DIFFER

Stakeholders are unanimous when it comes to the recognition of the need to protect and enhance the Cove as an active people's place that contains rich layers of authentic and diverse cultural activity. Their greatest fear is that market forces will destroy the very thing that has made the Cove so valuable in the first place. Stakeholders also agree that the Cove should be recognised as a cultural and entertainment precinct.

Stakeholders differ in relation to their identified priorities in terms of specific infrastructure needs. Stakeholders also differ in terms of their readiness to embrace change and/or the contemporary reinterpretation of our culture. Whilst some stakeholders want to see something truly contemporary and remarkable emerge - 'the wow factor' - others call for no change or slow change and their primary focus is on preservation rather than development.

WHAT WE DIDN'T HEAR

Stakeholders expressed the need for a 'big picture' vision for the future of the Cove but were not always able to articulate what a holistic vision for the Cove would look like. Staying operational has become so much of a challenge that for many stakeholders, being visionary often can get squeezed in the mix. Rather than the artistic and events community being one big community of interest, the consultants observed many smaller communities of self-interest.

There was also a fundamental lack of discussion about the need to retain talented young and emerging artists in the state. Given the need to live up to an 'edgier' and more contemporary Tasmania brand, this has got to be a foundation issue for the future viability of the arts. Accordingly, a focus group with young and emerging artists was conducted to begin to address this perceived gap. The aim of the focus group was to look at arts and cultural activity in the Cove through their eyes and develop some strategies that would retain and nurture more young and emerging artists in this state.

THE ARTISTIC AND CULTURAL LANDSCAPE IN HOBART/SULLIVANS COVE

There is a concentration of artistic, cultural and event activity in and around the Cove, yet it lacks critical mass in many art forms, cultural and event sectors. The Cove has a thin spread across many art forms but with little depth in most art forms. The current funding exacerbates this. The outcome for the Cove is a degree of diversity but with little depth of people, resources, capabilities or infrastructure to support it. We have many talented people with untapped potential and this is unlikely to change within the current framework.

Despite the limitations of market size and systemic under funding, the Cove has managed to build strengths in some areas. They include:

- The visual arts are strong in some areas. The Tasmanian School of Art has acted as an engine room, constantly feeding new talent into this space;
- Fine music is strong because of the existence of the Conservatorium and as a result of Federal and State Government support for the Tasmanian Symphony Orchestra;
- Literature is relatively strong as this art form is not resource intensive;
- The emerging and young contemporary music scene is currently very vibrant;
- There is a long history of puppetry;
- Tasmanian crafts are highly regarded; and
- There has been recent growth in Tasmania's film industry as a result of government commitment and investment. Screen Tasmania's strengths are in e-learning, documentaries and animation, and it looks to develop the new media areas. These will offer creative opportunities to young people.

Whilst there is a lively amateur drama scene in Hobart, professional theatre is not strong. Apart from a small number of theatre companies that receive recurrent funding, much of the funding for the performing arts sector is project based and as a result, a professional career in theatre is difficult to sustain.

There are also limited tertiary education opportunities for young people in the performing arts. The lack of a vibrant and sustainable professional performing arts sector in Tasmania has implications for retaining young people and for the depth of cultural, artistic and technical talent needed to support a wide range of cultural and artistic events.

The existing diversity that has resulted from the current funding approach must be strengthened and built upon in order to achieve increased vibrancy. There are a range of opportunities to reinforce the existing artistic community within the Cove - from improved access to infrastructure to technical support that will be critical for the development, staging and presentation of innovative artistic endeavours and events.

However, we also need to take a longer-term view that, on a national scale, we are not yet widely recognised as a creative culture. Ultimately, if we are serious about redressing this, it will be necessary to develop a new, clever strategy that is supported by a policy framework, is fully endorsed and appropriately funded by government, and has the full support of the creative industries.

Diversity in Events

Events are a key strength of Sullivans Cove with more than 30 days of major annual and biennial events already occurring each year (see *Appendix D* for

an event listing of some of the major events). The potential of existing and new events to grow and flourish needs to be nurtured.

Many diverse events are attracted to the Waterfront because of the spectacular yet intimate setting. However, much more could be done to facilitate a richer (and more commercial) event program. For example, the Sydney Hobart Yacht Race is the greatest annual exhibition of contemporary maritime technology in Australia and the value of having this event end on our shores is yet to be maximised.

The infrastructure and space requirements for events urgently need to be met and perhaps more importantly, connections need to be built between the events and the artistic and business communities in the Cove, thereby enabling them to leverage off each others audiences. Our micro events also need to be nurtured. By doing so, we can utilise events to build Tasmania's brand, grow cultural capital and develop audiences, and create a higher awareness of the value of creative and cultural activity generally.

Other Cultural Strengths

Other attributes that make Sullivans Cove an interesting cultural and events precinct are:

- The liveliness of the community arts and musical societies;
- The research culture of the Menzies Centre and CSIRO;
- Maritime activities, past and present;
- The architectural heritage;
- Strong Antarctic links;
- The Salamanca Market; and
- The sense of Tasmania as an island, the resourcefulness of its inhabitants, the feel of the sea, the mystery of the interior and the link to the wilderness.

The Challenge of Scale

The major structural weaknesses in the arts, culture and events sectors in the Cove stems from Tasmania's small market size. The combined local and visitor arts and events market is small. This small scale means:

- The critical mass for commercial viability is not there and many cultural activities are marginal or unsustainable in the long term;
- The necessary technical and infrastructure resources to mount activity are limited or not available; and
- We are more likely to see the development of small communities of interest with a narrow focus targeted at existing audience bases.

Inevitably the lack of scale becomes a constraint that limits the range and diversity of artistic, cultural and event endeavours. The impact of this can be seen in a range of sub-optimal outcomes that include:

- People who have fought hard to build a 'gig' for themselves becoming very protective of their interests;
- 'Burn out' as artists try to do too much with too little; and
- Young and emerging talent leaving the state to find opportunities and income elsewhere.

Creative responses to the limitations imposed by market size will need to be a critical component of any strategy. The artistic, cultural and business communities need to work smarter, they need to work together and they need more funding.

EMERGING TRENDS AND WARNING SIGNS

At a national level, a current major trend is an increase in cross-art form activity. This is driven in part by technical innovation and the desire of creative people to challenge and be challenged. Younger generations are constantly being intensely stimulated visually and aurally by new technologies and want that same stimulus in contemporary artistic works.

With the development of the young professional classes there is increasing demand for small-scale, easily accessible art forms in smaller, informal venues where alcohol can be served. This audience wants 'instant' access and 'instant' gratification in 'interesting', maybe grungy, spaces.

There is also a strong move towards involving the community in creative expression. This might mean creative development of a work by professional artists using community stories and/or community members as artists or volunteers. There is, in these turbulent and 'global' times, a real movement of people turning to their own communities, however defined, for support and a sense of belonging to something of a scale they understand. These communities can be strengthened by such community cultural development.

At the local level, there are some warning signs and some potential limitations that need to be heeded:

- There appears to be little connectivity or real understanding between existing arts organisations in the Cove. This does not help foster co-operation and overall planning and vision nor provide for interaction between art forms. There needs to be leadership to drive this connectivity and communication and policy frameworks to back it up. Currently there is no structure or funding mechanism to drive innovative multi-arts projects;
- Young and emerging performing artists do not feel valued in the Cove. This is reinforcing their natural feelings of a need to try another environment in which to practise their art and they are moving to other areas or interstate. With the naturally aging population it is imperative that the young want to stay (or to go for a short time and return). What is needed is investment in the arts capital in order to make Hobart an attractive place for them to live in and be productive;
- A strong cultural and vibrant life will help retain local young professionals and encourage young professionals from the mainland to come here to work;
- There is not a big enough body of professional theatre being produced for the development of skills and viable careers;
- There are gaps in available training and a 'disconnect' between existing training and the demand for skilled actors, technicians and support staff to service the cultural and events programs. This is not just a cultural issue but also a Health and Safety issue; and
- To ensure that Sullivans Cove reaches its full potential as a hot spot of arts, events and the creative industries, further clustering of arts, cultural and education organisations in the area would be advantageous. ■



Section 3

Prerequisites for Success



Prerequisites for Success

In order to successfully realise the opportunities for arts, culture and events that have been articulated in this report, the following prerequisites have been identified:

1. Leadership – a whole-of-government approach and commitment;
2. Maintain and grow the competitive advantage – authentic, diverse cultural activity;
3. Facilitate connections across art forms, sectors and industries;
4. Build capability in people;
5. Develop on a human and Tasmanian scale;
6. Address market forces; and
7. Shared, flexible, multi use infrastructure.

LEADERSHIP – A WHOLE-OF-GOVERNMENT APPROACH AND COMMITMENT

The capacity to collaborate needs to be driven. Stakeholders recognise that without this, things are likely to continue into the future much the same as they have in the past. Stakeholders want to see change, they recognise the benefits of sharing resources, and purposes and programs; they want the ground to be fertilised with new ideas, new cultural activity and new art forms. However, they recognise that without leadership and a whole-of-government approach and commitment, the vision of a vibrant and innovative arts and cultural precinct in the Cove is likely to remain a dream. Local government as well as state government will need to commit to and understand the vision being presented in this report.

Given Tasmania's market size, funding needs to be delivered in a way that will deliver maximum benefits. The opportunity that emerges and re-emerges throughout this report is the opportunity to build capability, innovation and capacity through cross-sector and cross-art form collaborations. To achieve this, a whole-of-government strategy and implementation plan will be needed. This is as it should be, because in a creative city benefits will accrue across many sectors.

An ethos of scarcity seems to have resulted from the project grants funding. Instead of working collaboratively and creatively together, the artistic sector competes for limited funding opportunities. For the arts to flourish in Sullivans Cove, there needs to be leadership and a clear strategic direction that fosters future development.

MAINTAIN AND GROW THE COMPETITIVE ADVANTAGE

The competitive advantage is the rich layers of diverse and authentic cultural activity that take place within the precinct. It is a competitive advantage that does not rely on a single point of differentiation and because of this, it is a competitive advantage that is sustainable and will be very difficult for other destinations to mimic. The Cove's competitive advantage has largely come about because of the geographical location of Tasmania and the scale and natural beauty of the Cove itself. This has led to the organic emergence of a cluster of interconnected creative and cultural activities within a working port environment.

To maintain this competitive advantage, cultural tolerance in the years to come will be paramount and a concerted effort to ensure that market forces do not result in the erosion of the competitive advantage (eg residential developments quelling cultural activity). Instead, there should be a proactive investment by the public and private sectors to develop the existing

"We need to think like gardeners. We want trees and flowers of all shapes and colours and sizes that flower at all times of the year ... we do not want a garden dominated by one or two tall trees that shade the ground and consume all the soil's nutrients, making the ground barren and bare."

Stakeholder Comment

Section Photo:
Photograph by Sandi
Rapson

Martyn Coutts and
Bec Reid from UTE 4 –
Universal Theatre of
Everything, Is theatre

competitive advantage by amplifying existing cultural activity whilst developing new and contemporary layers that add to the existing mix. The competitive advantage of Sullivans Cove has implications for the way in which government funds the arts. Whilst it is intuitively a sound philosophy to nurture our strengths given the small market size of Tasmania, this is not a sound strategy if it comes at the expense of cultural diversity. Funding should sustain existing arts and cultural activities and be used to stimulate new grass roots activities.

FACILITATE CONNECTIONS ACROSS ART FORMS, SECTORS AND INDUSTRIES

The current degree to which artistic and cultural organisations in the Cove are already clustered (in a geographic sense), does not appear to have enabled cross-silo communication and resource sharing. We are under-utilising the advantage of proximity that the scale and size of Sullivans Cove offers.

Many stakeholders feel that simply co-locating artistic and cultural organisations will not necessarily result in building creative capacity. In order to gain the greatest advantage from clustering, cultural organisations will need to collaborate and share marketing and professional development, technical resources, ticketing, administration and some programming functions. A formalised network of artistic organisations could bring about the leadership, facilitation and timetabling needed.

Access to administrative support would also assist in the growth of artistic organisations that are largely project funded. Running an office with skilled management staff that could be utilised by performing arts organisations to assist with administration, maintaining databases and audience development was a suggestion made by one stakeholder. Funding of cross discipline/industry projects is another potentially powerful way to foster the creativity that will be generated by connectedness.

BUILD CAPABILITY IN PEOPLE

A number of actions are addressed in this report that focus on building the capability in our people in the events, arts and cultural sectors. A program to build capability in arts and events workers would require a number of programs and processes:

- Identification of the skills gaps through a skills audit of each sector;
- Identification of the gaps in the range of training courses available to provide these skills;
- Co-operative development of suitable courses in existing education and training institutions to fill course gaps;
- Provision of scholarships for access to interstate undergraduate and post-graduate courses;
- Development of a range of work-experience opportunities for students within Tasmania or interstate;
- Provision of opportunities for professional development for working professionals to update and further their current skills and experience through workplace placements or short term training courses;
- Structuring of mentoring programs for young arts workers to gain insight into their professions and allied professions; and
- The most important part of the process is the support of a vibrant arts industry that offers a significant body of work to professionals in which they can practice and develop their craft. They also need opportunities to develop unique work through collaboration and innovation.

DEVELOP ON A HUMAN AND TASMANIAN SCALE

The livable human scale of the Waterfront needs to be protected at all costs. Development should be small scale and boutique, not large scale and sterile. It should be contemporary and edgy, creating points of interest today that become points of pride tomorrow.

For example, rather than large-scale music venues, the concept of an 'entertainment' district involving a series of small live music/cabaret bars/venues is an excellent idea that emerged late in the consultation process.

This concept potentially has the following benefits:

- It would grow young and emerging talent;
- It would showcase our music/comedy/theatre mix;
- It is of an appropriate scale to suit Hobart;
- It would build the competitive advantage; and
- It would generate business activity, employment and activity.

ADDRESS MARKET FORCES

There is now widespread understanding of the economic and social benefits that accrue from creative communities. Increased real estate values and increased development, if left unchecked, will kill the competitive advantage that makes the Cove so attractive in the first place. Higher rents and large-scale developments will potentially drive out the people and the activities that give the Cove its unique energy and life.

Businesses generally understand the need to maintain, invest in and protect cultural diversity in the Cove but mechanisms for getting the right mix of public and private usage must be explored if the Cove is not to become gentrified and sterile. Suggestions for levies, capital surcharges, business partnering models and stringent planning frameworks are some of the mechanisms that should be further explored.

Regardless of the mechanism, it was generally agreed that there does need to be some government intervention to prevent market forces from impacting adversely on cultural diversity.

In addition, mechanisms for preventing and dealing with mixed-use conflicts need to be developed. Recognition of the Cove as a cultural and entertainment precinct is a priority.

SHARED, FLEXIBLE, MULTI USE INFRASTRUCTURE.

Some very clear needs emerged from the consultation in relation to the infrastructure that is required to support the continued growth and vibrancy of arts and culture in Sullivans Cove. Given the small market size of Tasmania and the range of potential uses that have been identified, it is clear that flexible, multi-use infrastructure will be the order of the day. In addition, utilising the existing spaces and marine infrastructure (eg boats, floating pontoons, wharves, containers, etc) to activate and build on the competitive advantage of the Cove. ■

Section 4

Strategic Directions for Cultural Activity



Strategic Directions for Cultural Activity

AUTHENTICITY AND DIVERSITY

Sullivans Cove is already a recognised 'people's place' and opportunities for the future need to build on this strength and develop the Cove further as a vibrant place that takes pride in creativity and individuality. The existing wide range of cultural activities should be protected and new activities encouraged and supported. However it manifests itself (from drinking on the lawns and Friday night at Rektango to fine music at the Concert Hall), diverse, authentic cultural activity is the competitive advantage that should be protected and built upon.

Minimise restrictions on cultural activity and protect, support and promote diversity of scale as well as type of cultural activity. (Strategy 1)

Encourage youth, the Aboriginal community and all cultures and subcultures to have a voice and a presence in the Cove. (Strategy 2)

Recognise Sullivans Cove as an entertainment and cultural precinct. (Strategy 3)

"Culture is who we are, what we are and what is important to us ... it is also what we aspire to."

Consultants'
Comment

The Cove has a four major points of differentiation from other places in terms of cultural, artistic and event activity:

- Maritime culture (particularly working port activities, fishing fleet activity, Antarctic connections);
- Indigenous culture;
- Colonial heritage; and
- Diverse artistic activity.

The combination of these points of difference is what could create a clever and non-replicable point of difference.

Support, promote and protect activity around the four points of difference and find unique ways to connect them to build the competitive advantage. (Strategy 4)

OVERCOME LIMITATIONS OF MARKET SIZE

In order to help overcome the limitations of market size, arts and cultural and events activities need to be able to share resources, share spaces and infrastructure, and lever off each other's activities and access to markets.

Encourage joint projects and activities across organisations, art forms and sectors that encourage innovation. (Strategy 5)

Section Photo:
"Hunter Street",
supplied by the
consultants

RE-INTERPRETATION OF OUR CULTURE

There are a number of opportunities to re-interpret our past and our culture in contemporary ways and build on Sullivans Cove's uniqueness of place. The key themes of Tasmanian Aboriginal culture, Maritime and Antarctic heritage, artistic activity and colonial heritage need reinterpreting in a contemporary context. This reinterpretation will be determined by how we perceive ourselves and want others to perceive us in the future and it will make the meaning that we as a community attach to the Cove clear to all who experience it. Our key strengths or themes could be expressed and experienced through emotional pathways that have the capacity to both physically and emotionally move people and bring our culture and our history alive.

It should be recognised that Sullivans Cove has been a site of significant cultural conflict. In particular, the Tasmanian Aboriginal community needs to be invited to tell their stories, interpret their culture and start to at least psychologically reclaim the Cove.

Re-interpret our stories in a contemporary context and celebrate our island culture. (Strategy 6)

Invite the Aboriginal community to interpret their culture. (Strategy 7)

FUNDING

In order to grow and protect the Cove's competitive advantage, funding needs to focus on projects that encourage cultural diversity, draw on our strengths, protect authentic existing activities and fertilise existing and emerging micro activity in the events sector.

Encourage joint projects and activities across organisations, between art forms and the cultural and events sectors that encourage innovation. (Strategy 5 repeated)

Minimise restrictions on cultural activity and protect, support and promote diversity of scale as well as type of cultural activity. (Strategy 1 repeated)

SPACES AND INFRASTRUCTURE PRIORITIES

In order to ensure cultural activity and diversity, accessible public spaces and event infrastructure that is purpose built for multiple uses are a priority.

Develop comfortable and useable public spaces that support authentic cultural activities. (Strategy 8)

Provide public infrastructure that is purpose built for multiple uses. (Strategy 9)

"We need to give people space to be themselves and be spontaneous and unpredictable because this is what brings authenticity."

Stakeholder Comment

DEVELOPMENT PRIORITIES

The following priorities are based on stakeholder feedback and opinion and the degree to which there is an alignment between the infrastructure needs and the strategic directions outlined in this report.

Public spaces and amenities that allow for reflection and spontaneous activity

Balancing the need to retain the authenticity of a working port/wharf with the need to encourage cultural and event activity will be challenging. People need to be comfortable. They need to be able to walk, to relax and to sit and reflect in areas that protect them from the wind, sun and rain.

Walkway and bicycle path around the entire Waterfront

The wharf apron is already utilised as a place to promenade. Allowing for clear and safe pedestrian and bicycle transit around the Waterfront will serve both to increase activity and connect the existing hubs within Sullivans Cove.

Open-air performance spaces

The need for accessible, easy and appropriate outdoor spaces for performances was identified across the arts, culture and events sectors. This is a high priority.

Marine infrastructure

Given that marine events and activity is one of the points of differentiation of Sullivans Cove, any infrastructure that supports marine activity or events is a priority. Floating wharves, pontoons and public piers with low landings will encourage water events and activities into the future. Water as space is also a huge opportunity and if the facilities and infrastructure are there, people will hook up to them and use the water in ways that are yet to be imagined. ■



Section 5

Strategic Directions for the Arts

Strategic Directions for the Arts

AUTHENTICITY AND DIVERSITY

If authenticity and diversity is the competitive advantage of the Cove, how should this be evidenced in the arts? Cross-art forms are an emerging trend, whereby different disciplines merge to create something unique. Given the small market size and the accessibility of organisations, collaboration is both a means of creating unique and innovative art forms and at the same time facilitating the sharing of resources and the building of capability in artists.

Encourage joint projects and activities across organisations, art forms and sectors that encourage innovation. (Strategy 5 repeated)

If authentic and diverse artistic activity is to be developed then artists need to be recognised and valued. Investing in people is very important. Training, job creation and filling skill gaps – particularly in the performing arts and associated technical support areas will be an important part of this process.

Value and invest in artists and build capability. (Strategy 10)

If authentic and diverse artistic activity is to be developed into the future, then young and emerging artists must be nurtured and maintained in the State and in the precinct. There are a number of actions identified during consultation that could bring this about - encourage the proliferation of live music venues (both small scale and large), ensure less conservative funding policies, more jobs and tertiary learning opportunities, more accessible theatre and exhibition spaces, and ensure that the voice of young people is heard and listened to.

Nurture and retain young and emerging artists. (Strategy 11)

OVERCOME LIMITATIONS OF MARKET SIZE

Building connections between art forms and between all the cultural, recreational and business sectors in the Cove is the fundamental step that will enable all sectors to work smarter and more creatively. In many industries, trends are for people to work more individually with less reliance on resource-intensive structures to support them. They also work more organically, clustering together for different tasks and projects, constantly coming together and moving apart in new ways. Working smarter is one of the major ways that art forms can overcome the limitations of market size. And the smart thing to do in a small market is to share resources.

Artistic organisations to come together to share purposes, projects, services and infrastructure. (Strategy 12)

The arts can also work smarter by better leveraging off business, event and leisure activity in the Cove. The Henry Jones IXL Art Hotel demonstrates how the arts can leverage off tourism to create economic benefits for both sectors. Leveraging artistic activities off business conferences, sporting events etc is a way in which audiences can be shared and developed.

Encourage joint projects and activities across organisations, art forms and sectors that encourage innovation. (Strategy 5 repeated)

RE-INTERPRETATION OF OUR CULTURE

The points of differentiation in the Cove were the unique combination (and potential interplay) between maritime, Aboriginal and Colonial culture and the arts. Utilising artists to provide a contemporary re-interpretation of our culture is one of the obvious ways to build on our uniqueness.

Utilise art to re-interpret our unique culture in contemporary ways. (Strategy 13)

FUNDING

To enable these strategies, funding needs to focus on encouraging cross-art form projects and resource sharing. It needs to focus on fertilising the micro-environment and grass roots activity through which young and emerging artists can be supported.

Encourage joint projects and activities across organisations, art forms and sectors that encourage innovation. (Strategy 5 repeated)

Minimise restrictions on cultural activity and protect, support and promote diversity of scale as well as type of cultural activity. (Strategy 1 repeated)

SPACES AND INFRASTRUCTURE PRIORITIES

In order to ensure cultural activity and diversity, accessible public spaces and infrastructure that is purpose built for multiple uses are a priority.

Develop infrastructure solutions that showcase Tasmanian art and culture, (particularly maritime and Aboriginal culture and contemporary art. (Strategy 14)

DEVELOPMENT PRIORITIES

The following priorities are based on stakeholder feedback and opinion and the degree to which there is an alignment between the infrastructure needs and the strategic directions outlined in this report.

Full redevelopment of the Tasmanian Museum and Art Gallery (TMAG)

Most stakeholders saw the full redevelopment of TMAG as a high priority. TMAG is the most visited cultural attraction in Tasmania – attracting 320,000 visitors a year. The current site encompasses a diverse collection of historic buildings and a vast collection that has been built up over 170 years. There are some major limitations in relation to the current configuration of TMAG on the site. It imposes limits on the amount of the collection that can be displayed, makes it difficult (in some cases impossible) to host touring exhibitions and there is a gap in terms of contemporary art displays.

State Government has proposed a redevelopment of TMAG. The redevelopment could encompass:

- A contemporary arts experience;
- The ability to host high-quality traveling shows;
- Redevelopment of the Antarctic collection;
- A large public space for events;
- Reorientation of the entry to the museum to face the Waterfront;
- Purpose built exhibition building; and
- Dedicated space to tell the Tasmanian Aboriginal story.

Stakeholders suggested that a redevelopment of TMAG should also incorporate Contemporary Art Services Tasmania (CAST) and the Maritime Museum collection. CAST's contemporary art gallery is not visible to the public in its current location in Tasma Street, North Hobart, and CAST has developed an architectural plan for a building it would like to see sited in the Waterfront. There was widespread support for the relocation of CAST to the Waterfront. There was also the identification of other significant contemporary art collections that could be merged in the process.

The Maritime Museum is also currently looking for a new home for its growing collection and the accommodation for the relocation of this collection in order to deliver a high-level maritime experience could also be factored into development plans.

A purpose-built, multi-use performance venue (catering to music, dance, film and theatre)

The main suggestions in relation to performing arts infrastructure relate to the need for performance space, rehearsal space and increased clustering of performing arts organisations in order to enable more mixed art forms, more cultural diversity, more resource sharing and a better leveraging of art organisations off the back of training.

There was some difference of opinion in relation to the size of the flexible use performance space that is needed. For some it is a flexible 500-seat theatre, for others it is for a 200-300 seat theatre and for others still, it is an open-air performance space.

There is also strong stakeholder endorsement for the concept of a multi-use performing arts centre that could potentially house both performing and visual arts companies and the Conservatorium of Music. It could also potentially provide the performing arts theatre and rehearsal space that is

needed. The University of Tasmania is keen to move the Conservatorium closer to the School of Art and in doing so create a closely-knit network of performing arts-related enterprises. The facility would allow for new synergies to emerge between screen and opera, contemporary music and dance and classical music and cinema, and be enriched by a strong pre-tertiary youth culture.

Outdoor performance venue

Given the desire to activate the Waterfront at all times of the year and showcase the unique environment, an outdoor performance venue seems to be a logical end point. At one end of the scale, this venue could potentially be an amphitheatre sunk into the wharf structure with the ability to cover it, add a sound shell, build a stage etc. At the other end of the scale the venue could be a major design feature in the Cove and provide some of the 'wow' factor that many stakeholders would like to see.

Spaces for spontaneous activity

Accessible, affordable public performance spaces (nooks and crannies) will assist in activating the wharf and provide emerging artists with a space to perform. These spaces would need sun and wind protection and the ability to plug into power.

Artists studios

Maintaining the presence of artists in the Cove is a priority for the cultural precinct and the provision of spaces and studios for artists to live in and work in must be factored into planning. ■

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Section 6

Strategic Directions for Events



Strategic Directions for Events

AUTHENTICITY AND DIVERSITY

If authenticity and diversity is the competitive advantage of the Cove, how could this be further developed through events? Many major events already occur in the precinct each year. The importance of the Cove as an events precinct cannot be under emphasised. The existing event diversity could be further encouraged by greater cross-fertilisation between events and the arts and improved event infrastructure.

Whilst many events have a significant arts focus and input, others do not. Major events such as 10 Days on the Island, Australian Wooden Boat Festival, Hobart International Triathlon, The Taste, Antarctic Midwinter Festival, Festival of Voices, Salamanca Market etc) are high on government's radar. However, a plethora of micro and emerging events amongst a range of cultures and subcultures are not (eg Flip Top Heart, Boiler Room, The Tiny Top – see Appendix E for description of these events). It is our existing micro events that could have the potential to grow and become the major events of the future.

In addition, we need to be wary of focusing too much of our attention on events as a means of attracting interstate and international audiences. To be authentic, cultural events need to focus on being genuine celebrations of our cultural heritage. If we get the community expression right, then the participants, the volunteers and the audiences will follow.

Encourage joint projects and activities across organisations, art forms and sectors. (Strategy 5 repeated)

Minimise restrictions on cultural activity and protect, support and promote diversity of scale as well as type of cultural activity. (Strategy 1 repeated)

OVERCOME LIMITATIONS OF MARKET SIZE

Sharing markets is potentially a key to growing events. Leveraging off existing audiences for sporting events and business events is one of the ways we can grow event markets for the artistic and cultural sector.

Encourage joint projects and activities across organisations, art forms and sectors that encourage innovation. (Strategy 5 repeated)

RE-INTERPRETATION OF OUR CULTURE

Events are themselves a means by which communities interpret and celebrate their culture. Cultural events (in the broadest sense) can showcase our culture, allow for community celebrations and build social, cultural and artistic capital. There could be greater utilisation of art and artists in many events to interpret our culture in unique and powerful ways.

Utilise art to re-interpret our unique culture in contemporary ways. (Strategy 13 repeated)

FUNDING

Funding implications again revolve around the need to take a whole-of-government view and fund cross-sector (as well as cross-art form projects) and nurture micro as well as macro activity. A significant investment in event infrastructure will also be required.

Encourage joint projects and activities across organisations, art forms and sectors that encourage innovation. (Strategy 5 repeated)

Minimise restrictions on cultural activity and protect, support and promote diversity of scale as well as type of cultural activity. (Strategy 1 repeated)

SPACES AND INFRASTRUCTURE PRIORITIES

Given that maritime history and activity is a key component of existing authentic cultural activity, more could be done to encourage the utilisation of water as space. This would both serve as an additional point of differentiation in the Cove and facilitate ongoing marine-related cultural activity. The Waterfront apron is also the most likely space for events, performance and people activity and maximising the use of the wharf aprons and public areas will generate new events into the future.

Facilitate flexible event infrastructure solutions in the Cove that will encourage event activity that showcase this unique place and our unique culture. (Strategy 1 repeated)

DEVELOPMENT PRIORITIES

The following priorities are based on stakeholder feedback and opinion and the degree to which there is an alignment between the infrastructure needs and the strategic directions outlined in this report.

Large, open space, flexible multi-use event infrastructure

Given the growing number of events that occur in the Cove each year, flexible, multi-use infrastructure is a high priority.

There is strong stakeholder support for retaining Princes Wharf Shed No 1 as a public space for events, conferences and exhibitions. The Taste of Tasmania, which is held in this site, is currently Tasmania's largest community festival. This event has now reached capacity on its current site and Hobart City Council is currently reviewing future options for the event. Irrespective of the chosen site for the event, a substantial investment in event infrastructure will be needed to support this event and enable it to grow into an event of state and national significance.

The ability for event organisers (from the small event to the event of state significance) to readily hold events on Franklin Wharf itself will serve to activate this unique space and ensure a proliferation of event activity into the future. A significant investment in purpose-designed, flexible, demountable infrastructure will be needed to protect events against the vagaries of the weather in order to ensure viable event attendance (and hence revenue) at events at all times of the year. Shade, wind and wet weather protection needs to be available at a number of key sites along Franklin Wharf in order to protect events against the vagaries of the weather and ensure event viability at all times of the year.

The ability to cover large areas of the wharf apron will be of benefit to a range of existing events (eg Hobart Triathlon, 10 Days on the Island, Festival of Voices, Antarctic Midwinter Festival) and potentially spawn a new generation of events.

Event amenities and services

The need for a range of event services and amenities around the Waterfront is recognised, including:

- Easy access to three-phase power, water and sewerage outlets at a number of key locations (key sites along the wharf apron, Salamanca Place, Salamanca and Parliament House lawns, Hunter Street, Mawson Place, the area in front of Mures);
- More toilets and the ability to plug in additional temporary toilets; and
- The ability to easily fence off areas of the Waterfront and protect event audiences from falling into water.

Floating stage & outdoor performance spaces

The concept of a floating stage (potentially in Constitution Dock) received widespread stakeholder support.

Given the desire to activate the Waterfront at all times of the year and showcase the unique environment an outdoor performance venue seems to be a logical end point. At one end of the scale, this venue could potentially be an amphitheatre sunk into the wharf structure with the ability to cover it, add a sound shell, build a stage, etc. At the other end of the scale the venue could be a major design feature in the Cove and provide some of the 'wow' factor that many stakeholders would like to see.

In addition, accessible, affordable public performance spaces (nooks and crannies) will assist in activating the wharf and provide emerging artists with a space to perform. These spaces would need sun and wind protection and the ability to plug into power.

Marine infrastructure

Given that marine activity is one of the points of differentiation of Sullivans Cove, any infrastructure that supports marine activity or events is a priority. Floating wharves and public piers will encourage water events and activities into the future. Water as space is also a huge opportunity and if the facilities and infrastructure are there, people will hook up to them and use the water in ways that are yet to be imagined. ■



Section 7

Action Agendas



Action Agendas

THE STRATEGIES (GROUPED AND IN ORDER OF PRIORITY)

Priority One

Recognise Sullivans Cove as an entertainment, events and cultural precinct. (Strategy 3)

Minimise restrictions on cultural and event activity and protect, support and promote diversity of scale as well as type of cultural and event activity. (Strategy 1)

Priority Two

Encourage joint projects and activities across organisations, art forms and the events sectors that encourage innovation. (Strategy 5)

Strongly encourage artistic and event organisations to come together to share purpose, projects, services and infrastructure. (Strategy 12)

Value and invest in artists and our event sector and build capability. (Strategy 10)

Priority Three

Encourage youth, the Tasmanian Aboriginal community and all cultures and subcultures to have a voice and a presence in the Cove. (Strategy 2)

Nurture and retain young and emerging artists. (Strategy 11)

Priority Four

Support, promote and protect activity around the four points of difference and find unique ways to connect them to build the competitive advantage. (Strategy 4)

Re-interpret our stories in a contemporary context and celebrate our island culture. (Strategy 6)

Invite the Tasmanian Aboriginal community to interpret their culture. (Strategy 7)

Utilise art to re-interpret our unique culture in contemporary ways. (Strategy 13)

Priority Five

Develop comfortable and useable public spaces that support authentic cultural activities. (Strategy 8)

Provide public infrastructure that is purpose built for multiple uses. (Strategy 9)

Develop infrastructure solutions that showcase Tasmanian art and culture (particularly maritime and Tasmanian Aboriginal culture and contemporary art). (Strategy 14)

Facilitate flexible event infrastructure solutions in the Cove that will encourage event activity that showcases this unique space and our unique culture. (Strategy 15)

ACTION AGENDAS

PRIORITY ONE: Leadership and commitment

The Vision:

Everyone recognises that Sullivans Cove is Tasmania's premier cultural and entertainment precinct. It is a people's place and a vibrant hot spot for authentic arts and cultural activity. It is a place where the values and activities of a historical working port come together with arts, events and cultural activity. Diverse, authentic cultural activity is encouraged and enabled by all stakeholders and the business community. People who live in the area enjoy and celebrate the gritty, diverse nature of the environment. Visitors who come to the area can observe and interact and participate in micro and macro activities in all sorts of 'nooks and crannies' throughout the Cove.

The Strategies:

1. Recognise Sullivans Cove as an entertainment, events and cultural precinct.
2. Minimise restrictions on cultural and event activity and protect, support and promote diversity of scale as well as type of cultural and event activity.

Potential Actions:

1. Embed protection of cultural activity in legislative and regulatory frameworks (eg the Queensland Government recently adopted a special entertainment precinct framework, exempting designated areas from noise provisions and introducing a model standard for construction within entertainment precincts (such as types of walls and windows).
2. Identify activity at the micro level in our artistic and event sectors and support and nurture it.

PRIORITY TWO: Innovation through cross-art form and cross-sector activities

The Vision:

There is funding for innovative projects that cross art forms and sectors. Groups merge and collaborate to explore exciting and creative ways to celebrate the Cove's culture. Directors of festivals collaborate with artists and artistic organisations. Scientists collaborate with musicians and performers. Aboriginal artists collaborate with business people in the Cove. Artistic events lever off sporting events. New and other 'edgier' art forms and projects emerge in the process. Events celebrate our culture and young, vibrant, contemporary artists and performers have a platform to showcase their skills. Performance groups share administrative resources and rehearsal spaces. There is one shared ticketing office for theatre and performance. There are more full-time positions in the arts in the Cove and there is more capacity and capability within our existing artistic organisations.

The Strategies:

1. Encourage joint projects and activities across organisations, art forms and the event sector that encourage innovation.
2. Strongly encourage artistic and event organisations to come together to share purposes, projects, services and infrastructure.
3. Value and invest in our artists and event practitioners and build capability.

Potential Actions:

1. The Authority to facilitate the coming together of ephemeral groups of diverse artists, artistic organisations, event organisers, cultural groups, business community representatives, tourism operators and stakeholders, young, emerging artists, the scientific community etc to discuss and explore opportunities for cross-sector initiatives and projects. The Authority to provide secretariat services to support these group meetings.
2. The Authority to play a co-ordinating role and support events in the precinct – become responsible for statutory regulation so that event organisers do not need to deal with many different stakeholders for permits etc.
3. As part of this process, organisations with similar resource requirements are brought together to discuss ways in which resources can be shared so that all organisations can be better resourced within their current funding allocation.
4. An Inter-departmental Committee (IDC) to be formed by state government with representation from state government departments and local government with expert advice provided by a range of creative thinkers. The IDC to meet quarterly and review the opportunities for cross-sector initiatives that arise from the group stakeholder work and fund those opportunities that meet the Committee's terms of reference.
5. Mentoring programs for young artists are established whereby they are linked with artists nationally who are the best in their field.
6. There are more scholarships for young emerging performing artists whereby they receive support to travel interstate to gain degrees (eg at NIDA, WAPPA, Victorian College of the Arts etc) and then funded full time for three years to return and work in the industry in Tasmania upon completing their degree.

7. Identify skill gaps and fill them.
8. Develop and co-ordinate an events and activities calendar for the Cove and encourage artistic organisations to lever off existing activity.
9. Fund existing sporting and specialist events to incorporate more artistic and cultural content.

PRIORITY THREE: Engagement of all cultures and subcultures

The Vision:

The Tasmanian Aboriginal community has psychologically reclaimed the Cove and their stories are available to all who visit. Young and contemporary Aboriginal artists have a strong presence in the Cove. The presence of young performers, musicians and artists generally is seen, heard and felt everywhere; their opinion and advice is sought by stakeholders and their enthusiasm and vision for the future is embraced by all. The business and residential community embrace all cultures and subcultures and the Cove is a people-friendly place, tolerant of all activities. All cultures in Tasmania are invited to have a presence and a voice in the Cove. Micro activity emerges and is supported in all shapes and sizes, and the events and activities that will be of significance in the future grow, engaging younger audiences and building the Cove's cultural 'edge'.

The Strategies:

1. Encourage youth, the Tasmanian Aboriginal community and all cultures and subcultures to have a voice and a presence in the Cove.
2. Nurture and retain young and emerging artists.

Potential Actions:

1. The accommodation for a major exhibition space for Tasmanian Aboriginal artists in the TMAG redevelopment.
2. Identification of skill gaps through a skills audit in each sector.
3. Identification of the gaps in the range of training courses available to provide these skills.
4. Co-operative development of suitable courses to fill the gaps.
5. Mentoring programs for young artists who are linked with artists nationally.
6. Development of a range of work-experience opportunities for students within Tasmania or interstate.
7. Provision of opportunities for professional development for working professionals to update and further their current skills through workplace placement or short-term training courses.
8. More scholarships for young emerging performing artists whereby they receive support to travel interstate to gain degrees (eg NIDA, WAPPA, Victorian College of the Arts, etc) and then funded full time for three years to return and work in the industry in Tasmania upon completing their degree.
3. Identify activity at the micro level in our artistic and event sectors and support and nurture it with the same dedication and intensity that we nurture our more mature events and activities.
9. Provide forums for young and emerging artists to be heard by, and debate with, older and more established stakeholders.

PRIORITY FOUR: Contemporary re-interpretation

The Vision:

Major institutions reinterpret their collections in contemporary ways. Stakeholders engage artists to help them reinterpret our past, our present and our future and make it come to life in bold and imaginative ways. Wandering around the Waterfront, people are moved in a psychological and emotional sense as well as a physical sense. The connections of the Cove to our maritime heritage (fishing, whaling, sealing, wooden boats), to the Antarctic and to the Tasmanian Aboriginal community are visibly strengthened. The sense of the Cove as a gateway to the rest of the state and our sense of being an island culture is also heightened.

The Strategies:

1. Support, promote and protect artistic, cultural and event activity around the four points of difference and find unique ways to connect them to build the competitive advantage.
2. Invite the Tasmanian Aboriginal community to interpret their culture.
3. Re-interpret our stories in a contemporary context and celebrate our island culture.
4. Utilise the arts and events to re-interpret our unique culture in contemporary ways.

Potential Actions:

1. The Tasmanian Aboriginal community is engaged, through the Tasmanian Aboriginal Land and Sea Council, in a consultation process to discuss the form and shape the interpretation of their stories in the Cove. Artistic leaders in the community are engaged in the process and a high-profile Aboriginal artist (who has had extensive experience in public art) could be brought in to assist in the consultation process. The end point of the process would be to commission a major work for the Cove that represents the Tasmanian Aboriginal culture and history.
2. Develop interpretation pathways that utilise art (the fourth key point of difference) to tell interlinked stories around the remaining three points of difference (maritime, Antarctic, Aboriginal and colonial culture). Utilise a mix of small-scale ephemeral public art pieces and large-scale permanent pieces.
3. Fund existing institutions in the Cove to reinterpret their collections in contemporary ways.
4. Develop the sense of the working port as Sullivans Cove's living, breathing maritime museum. Recognise that the real value in our maritime heritage lies 'outside of' buildings. Rather than a single focus on hoarding the treasures of yesterday in buildings, let's focus on interpreting our living and breathing treasures of the present and bring more of our treasures of the past out into public space.
5. Develop infrastructure to deliver the capacity for outdoor public art displays.

PRIORITY FIVE: Enabling infrastructure

The Vision:

Vistas across the Cove remain open, transparent and ephemeral infrastructure becomes the order of the day. Infrastructure appears and disappears. Glass panels emerge to protect against the wind. Flexible event structures come together and disappear to host a myriad of events at all times of the year. The water is utilised as space and there are floating stages, pontoons, and artist studios. Boating activity is intensified through enabling infrastructure.

The Strategies:

1. Develop comfortable and useable public spaces that support authentic cultural activities.
2. Provide public infrastructure that is purpose built for multiple uses.
3. Develop infrastructure solutions that showcase Tasmanian art and culture (particularly maritime and Tasmanian Aboriginal culture and contemporary art).
4. Facilitate flexible event infrastructure solutions in the Cove that will encourage event activity that showcases this unique space and our unique culture.

Potential Actions:

The following development concepts become priorities for the Authority's strategic directions (in no particular order):

- Public spaces and amenities for reflection;
- Walkway and bicycle path around the entire Waterfront;
- Open-air performance spaces and spaces for spontaneous activity;
- Infrastructure to enable marine activity;
- Studio space for artists;
- Full redevelopment of TMAG;
- A purpose-built, multi-use performance venue;
- A large-scale floating stage/outdoor performance venue;
- Large, open space, flexible, multi-use event infrastructure; and
- Event amenities and services.

THE POTENTIAL SCENARIOS

Typically, there is a range of potential scenarios attached to any planning process. In the case of the Waterfront and its alignment with the arts, culture and events sectors, there would appear to be at least four different outcomes possible (albeit with myriad variations in between) over the next five years and beyond:

Status quo – with no arts, culture or events focus

If we continue to act in the future as we have done in the past and if the strategic directions outlined in this report are not embraced, then what we are likely to see occur in the Waterfront in the years to come is:

- A thin smattering of artistic and cultural activity with no real depth or innovation;
- Large-scale private developments and the urbanisation of our greatest cultural asset;
- The gritty nature that accrues from artistic and cultural communities and diverse demographics being replaced by a sterile tourism precinct;
- The movement of artists interstate and to cheaper parts of Hobart (eg North Hobart);
- Less and less event activity on the Waterfront itself;
- The burnout of the few key people who comprise the heart and soul of much of the existing artistic and cultural activity; and
- Mature arts organisations without the resources to reinvigorate themselves.

The consultants consider this to be the least likely of all the outcomes, but it is obviously the ‘worst case’ caused by neglect and lack of recognition of the role of the arts, culture and events in delivering vibrancy and diversity within the Cove.

Status quo with a ‘light touch’ planning approach

This would see more apartments and gentrification of the precinct with higher population densities – all expecting a ‘beautiful’ and busy space during the day and a quiet retirement environment at night. There would be lots of visitor facilities, souvenir shops, cafes and bistros – just like so many other waterfronts around the world. This is another ‘worst case’ scenario for the arts, culture and events sector as these activities would progressively squeeze them out of the Cove as property prices and rents increase.

Status quo with a significant investment in infrastructure and facilities

This would see the current round of proposed developments progressed such as:

- A new-look TMAG frontage along Davey Street;
- Substantial developments along the north–south city axis (from the Theatre Royal through TMAG, Dunn Street Car Park and down to Mures); and
- All available sites within public ownership more intensively developed.

There would be public space offsets associated with these developments, but the overall impact would be a much higher level of building intensity

throughout the Cove – and this would be in addition to the developments that are likely on freehold sites.

So lots of new buildings, more people and more retail space reflected in more intensity but not necessarily more activities or engagement with the communities of interest. The Cove would become the commercial and visitor epicentre of Hobart.

An aggressive push to enliven the Cove with investment in both infrastructure and capabilities

This is the desired, preferred and recommended outcome – but the most difficult to achieve because it requires a long-term commitment to both 'hard' and 'soft' infrastructure investment.

On the 'hard' infrastructure side, the new developments would be complimented by a substantial commitment in the form of public spaces and facilities. These would range from:

- Construction of upgraded utilities (such as water, electricity and communications) through the area to support both small to large-scale events;
- Development of new pathways and walking surfaces and opening up the east-west and north-south vistas of the Waterfront; and
- Demountable and flexible events pavilions.

On the 'soft' infrastructure side, there would be investment in:

- Developing cross-arts and cross-culture and cross-sector programs;
- Supporting co-ordination and collaboration across the sectors to build capabilities; and
- Developing specific skills in technical staging – lighting, audio etc.

The focus of the investment in skills and capabilities is to support and enable the development of a vibrant and diverse range of art forms and their engagement contribution across the cultural and events sectors.

CONCLUSION

Successful implementation of this strategy calls for much more than the erection of hard infrastructure. Building monuments is the easy bit. Getting the soft infrastructure right is the harder but most crucial bit.

Given our small market size, we need to continue to be as clever and resourceful in the future as we have been in the past and turn our weaknesses into strengths.

The real legacy we can leave to future generations is a vibrant arts and cultural community and we can only make it happen if we collaborate, if we are prepared to ignore conservative responses and throw away past patterns of behaviors. If we can share the basics – infrastructure and services – then we can free up cash to fund innovation.

Both the strength and the opportunity for the future lie in our ability to put one and one together in new ways in order that we can create three ... or more than three.

Ultimately, success will rest with our ability as a community to value creativity and our artists and adopt the culturally tolerant attitudes that enable cultural diversity. ■

Appendix A: Stakeholder Organisations Consulted in First Round of Consultation

10 Days on the Island *
Aboriginal Heritage Office *
Antarctic MidWinter Festival
Art Mob
Artefacts
Arts Tasmania *
arts@work
Aspect Design
Australia Business Arts Foundation, Tasmania Chapter
Australian Hotels Association & Restaurant & Caterers Association
Australian Script Centre
Australian Wooden Boats Festival
Battery Point and Sullivans Cove Community Association
Contemporary Art Services Tasmania
Department of Economic Development
Department of Tourism, Arts and the Environment
Despard Gallery
Events Tasmania *
Festival of Voices
Henry Jones Art Hotel
Hobart City Council *
Hobart International Triathlon
Is Theatre
Maritime Museum of Tasmania
Melbourne Hobart Yacht Race
Mountain Festival
Conservatorium of Music, University of Tasmania
Office of Aboriginal Affairs
Salamanca Arts Centre
Screen Tasmania
Sidewalk Gallery
Strickland Gallery
Sullivans Cove Citizens Association
Sullivans Cove Merchants Association
Sydney Hobart Yacht Race
Tasmanian Convention Bureau
Tasmania Together Progress Board *
Tasmania's South Regional Tourism Association
Tasmanian Aboriginal Land and Sea Council
Tasmanian Arts Advisory Board
Tasmanian Heritage Office
Tasmanian Museum and Art Gallery *
Tasmanian Symphony Orchestra *
Tasmanian Writers Centre
TasPorts *
Terrapin Theatre
The Centre for the Arts, University of Tasmania *
The Salamanca Collection
Theatre Royal
Tourism Council of Tasmania
Tourism Tasmania
University of Tasmania
Waterfront Business Community Inc. *
Plus: 70 artists attended an Arts Forum held on the 24th January 2006

* Denotes that this stakeholder organisation is also a member of the project reference group.

Appendix B: Stakeholders Consulted in Second Round of Consultation

Stakeholders who attended workshops (in alphabetical order):

10 Days on the Island, Elizabeth Walsh and Kathryn Wakefield
Aboriginal Heritage Office, Brett Noble
Antarctic Mid-Winter Festival, Ben Galbraith
Art Mob, Euan Hills
Arts Tasmania, Lynne Uptin
arts@work, Karryn Irwin
Australian Hotels Association & Restaurant & Caterers Association, Daniel Hanna
Australian Script Centre, David Lander
Australian Wooden Boats Festival, Andy Gamlin
Battery Point and Sullivans Cove Community Association, David Edwards
Department of Tourism, Arts and the Environment, Melinda Percival and Kate Macke
Events Tasmania, Paul Sproule
Henry Jones Art Hotel, Richard Crawford and Christine Scott
Hobart City Council, Philip Holliday
Mountain Festival, Chris Cooper
Salamanca Arts Centre, Rosemary Miller
Sidewalk Gallery, Ann Porteus
Sullivans Cove Citizens Association, Dick Friend
Sullivans Cove Merchants Association, Geoff Copping
Tasmania Together Progress Board, Lee Prince
Tasmania's South Regional Tourism Association, Iain Lang
Tasmanian Convention Bureau, Vincent Barron
Tasmanian Heritage Office, Pete Smith
Tasmanian Museum and Art Gallery, Bill Bleathman
Tasmanian Symphony Orchestra, Nicholas Heyward
Theatre Royal, Lou Cox
Tourism Tasmania, Claire Ellis
Waterfront Business Community Group, David Quinn

One-on-One Interviews/submissions:

Department of Tourism, Arts and the Environment, Scott Gadd
University of Tasmania, Professor Darryl Le Grew
Department of Education, Greg Lehman

Youth Arts Focus Group Participants

Ryk Goddard, Is Theatre
Magdalena Grubski, Is Theatre
Dane Hunnerup
Finegan Kruckemeyer
Martin Blackwell
Micha Pringle
James Newitt
Jenna Hann
Sarah Cooper
Justy Phillips
Yvette Watt
Esther Kruckemeyer
Paul Yarnall
Lucy Wilson
Sam Evon

Aldermen who attended the Hobart City Council Workshop:

Alderman Ron G Christie
Alderman Eric J Hayes, AO

Arts Forum

An additional 20 people attended the follow-up Arts Forum held on the 26th April, 2006.

Appendix C: Stakeholders' Infrastructure Priorities

In order of priority, below are the infrastructure ideas and suggestions as rated by stakeholders.

THE ARTS

1. The redesign of the Tasmanian Museum and Art Gallery to encompass an innovative contemporary arts showcase.
2. A multi-use performing arts complex encompassing rehearsal space for the performing arts and a flexible multi-use performing space (300 to 500 seats)..
3. Outdoor stage/amphitheatre/Crystal Palace/music bowl.
4. New site for the Maritime Museum.
5. Upgrade of the Salamanca Arts Centre to an improved standard.
6. Development opportunities for the Theatre Royal site on Wapping Corner.
7. Affordable accommodation/studios for artists/students/teachers.
8. Multi-arts incubator.
9. Art market along Hunter Street.
10. One box office – located near visitor information centre.

CULTURAL ACTIVITY

1. Some green spaces and spaces for sitting and reflection.
2. Walkway and bicycle path around the entire Waterfront.
3. Open, covered areas that have wind protection.
4. Convention/Exhibition Centre, home for The Taste in Princes Wharf 1.
5. Open stage that can be used by performers.
6. Trees, shaded areas (possibly with rigging and masts) needed to bring Hunter Street alive.
7. Spaces and activities for children.
8. Fish market/centre in Macquarie Wharf 1.
9. City Hall upgraded.
10. Access to the water for unloading kayaks, fishing etc.
11. Utilise water taxis and bikes as transport around the Waterfront.
12. A low landing running the length of Elizabeth Street Pier.
13. Floating museum in Constitution Dock.
14. Art house cinema.
15. Cruise ship facility and function centre on Princes Wharf 2.
16. Portable, floating ice rink or a permanent ice rink that can provide activation during winter.
17. Research/commercial aquarium at CSIRO.
18. Bike parking.
19. Plaza/Civic Square.

EVENTS

1. One publicly owned interior space for conferences, exhibitions, trade shows and large-scale theatre performances.
2. Shade protection, more soft surfaces and more toilets.
3. Reticulated services in key event site areas.
4. Make Mawson Place work as a public space.
5. Wind protection from the prevailing northwest winds and the sea breeze.
6. Demountable seating for 300-400.
7. A big screen in the Waterfront.
8. Floating pontoons.
9. Boardwalks beside high jetties/wharves.
10. Ability to cover Salamanca Square for winter events.
11. Provision of attractive fencing units to temporarily isolate outdoor sites.
12. Remove concrete dividers in Hunter Street.

Appendix D: Major Events Occurring in Sullivans Cove

List supplied by TasPorts.

ANNUAL

Antarctic Midwinter Festival
Festival of Voices
First Settler's Association Commemoration
Yacht Race End Festivities
Hobart Summer Festival and The Taste
Take a Kid Fishing
International Triathlon
Fun Run and Walk (for Royal Hobart Hospital)
HMAS Sydney II Remembrance
Three Peaks Race
Targa Tasmania
Rosny College HPV Six Hour Trial

BIENNIAL

Australian Wooden Boat Festival
10 Days on the Island

ONE OFF - 2005/6

Birth of Prince Christian Bonfire
Female Factory Commemoration
40th Anniversary – Battle of Long Tan

Appendix E: Examples of Micro Events

THE TINY TOP

The brainchild of Tasmanian circus artist Tony Rooke, The Tiny Top is a mini circus tent that travels the world presenting short performances. It has featured as part of the Hobart Summer Festival, the Adelaide Fringe Festival and many other events. Artists present short shows from 5-15 minutes ranging from vaudeville to comedy to freak shows. The tent can be located outdoors or indoors and allows passing punters to take in a quick show as part of their night.

BOILER ROOM

National Improvisation Laboratory produced by Is Theatre.

Boiler Room is a week-long national research and development laboratory including nightly performances and workshops. The lab forges new creative teams and pushes the boundaries of cross-art form performance through collaboration and improvisation. Open to local and interstate artists.

FLIP TOP HEART

Statewide live performance-devising festival produced by Is Theatre.

Similar to Tropfest (only live), Flip Top Heart is a live performance competition, recognising excellence with cash prizes for devised works. Artists enter short new works responding to a theme and with some technical limitations. Heats take place around Tasmania, with the finals held at the Backspace Theatre in Hobart.

ASA

The Australian Songwriters Association meets every month at the Telegraph and presents a broad range of songwriters in acoustic format.

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