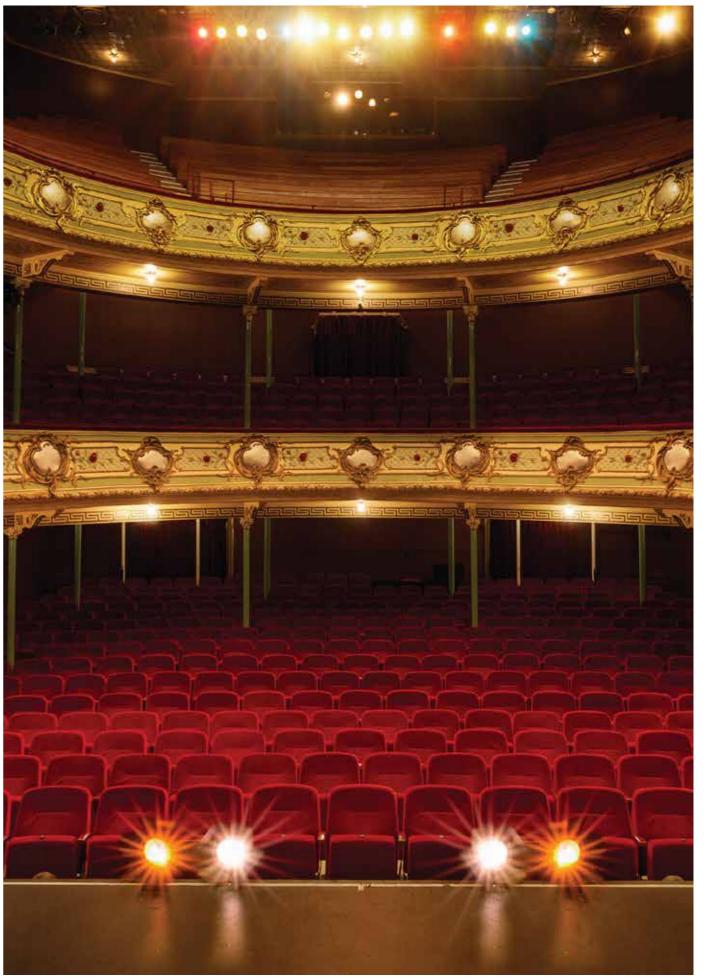




CONTENTS

EXECUTIVE SUMMARY	3
Spatial Overview Of Cultural Venues in Greater Hobart	4
Live Performance Venues In Greater Hobart	5
Visual Arts Venues In Greater Hobart	5
RECOMMENDATIONS	6
REPORT	7
INTRODUCTION	8
THE RATIONALE FOR A GREATER HOBART CULTURAL VENUES STUDY	9
OVERVIEW THE CULTURAL AND CREATIVE ECOLOGY OF THE REGION	10
A Timeline Of Developments	11
PRECINCTS + AREAS OF ACTIVITY	12
Location / Precincts	13
CURRENT CAPACITY / SECTOR REQUIREMENTS	17
Overall Venues Supply	17
Current Provision Of Venues By Artform + Usage	20
GAPS + OPPORTUNITIES	21
VENUE AUDIT	25
FURTHER CONSIDERATIONS	43
ECONOMIC AND POPULATION DATA	44
PARTICIPATION, AUDIENCE AND MARKET CAPACITY	46
ARTFORM DISCUSSIONS	48
ARTFORM OPPORTUNITIES	56
RECOMMENDATIONS	57
APPENDICES	59
APPENDIX 1: AEN CONSULTING REPORT	60
APPENDIX 2: MEETING / CONSULTATION LIST	70



Photograph: Nick Osborne for Tourism Tasmania

EXECUTIVE SUMMARY

The Greater Hobart region currently finds itself at a crossroads of opportunity. After almost a decade of growth in cultural consumption the region finds itself in a position to grapple with a "what happens next" question. This question has to balance the opportunity presented by cultural tourism, the MONA effect, the increasing strength of the Tasmanian Brand and the growth of Hobart's hospitality economy with the shift away from the culture and network that once helped define the region's unique cultural landscape.

This question is acutely felt in the issues of cultural facilities and infrastructure, with the city's cultural topography historically (until 2008 at least) defined by heritage buildings and warehouses converted or maintained as affordable working spaces predominantly for a local economy. This report primarily suggests that the opportunity to develop new facilities in the region should not be at the risk or expense of supporting the development, renewal or reimagining of existing cultural infrastructure and spaces, lest the inherent charm and unique characteristics of the Greater Hobart region be lost.

In part to address this question of balance and future needs, the Department of State Growth, in partnership with Hobart City Council, commenced the development of a Venues Vision for the Greater Hobart region. This supported the opportunity and need for informed capital investment in cultural facilities framed by a long-term vision that was backed by knowledge and realistic expectations of the sector and patrons. This vision, in combination with ongoing programs and strategies provided by the various levels of government and commercial opportunity, goes towards supporting the overall health and functionality of the cultural sector by ensuring an alignment between the respective capacities of the sector, audience and facilities.

The first stage of this process was commenced in 2018 by AEN Design and Advisory through a consultative process and venue audit. Finalised in 2019, the report 'Hobart Cultural Development Vision' (the AEN report) articulates thoughts for the Greater Hobart region to consider and, where appropriate, potentially prioritize developments over the next decade.

This current study explores the AEN report, and considers its recommendations in the context of existing reports (and policies), as well as being informed and tested by further conversations with the sector.

As such this report utilises the AEN report primarily as a starting point to consider and develop opportunities for the region over the next decade. It also extends the review of built cultural form and considers the spatial issues of the region, presenting a series of snapshots of venues, locations and uses to provide, for the first time, a more holistic view of the cultural venues landscape.

While articulating a strong rationale for aligning demand and capacity in the region, and not eschewing the aspiration of new facilities through the region, this report was written during the early stages of the 2020 international COVID-19 crisis where both historical demand and capacity were altered in unforeseen ways. The difference between "normal" activity and that of a community in or emerging from lockdown and travel restrictions could not be more marked. At the time of writing there is no clear pathway for the sector to return to the 2019 concept of "normal" and the opportunity to consider the needs of the sector and audiences from the base up is arguably a strong one.

The most notable observation in this context is that the supply of venues in this region is weighted towards larger venues and spaces, reflecting the region's growing strength and confidence as a cultural tourism destination. The takeout from this is that the arts and cultural ecology of the region is increasingly becoming a place of presentation and consumption at the expense of its own ability to produce and make its own works. This is most notable in areas of contemporary performance (theatre, dance, etc)

The corollary of this is the increasing fragility and reduced capacity of the local sector to develop work, in part caused by a lack of accessible, affordable and contemporary venues and rehearsal spaces of a scale that is more sustainable from local demand and usage.

In this light, one of the key threads in this report is the need to better facilitate existing resources, organisations and facilities to be "fit for purpose". This is both a question of "bricks and mortar' as it is around the rasion d'etre of companies and organisations. The recent COVID crisis aside, the rapid escalation of the region's popularity as a cultural destination, be it the tail end of the MONA effect or overall shifting trends in tourism, has created a two-speed cultural economy.

This festivalisation of Hobart's cultural life has increasingly used the whole city as a stage, and while this has created a highly desirable and marketable outward facing image of activity and sense of frisson that is on brand. This has also created a highly decentralised model that has reduced the essential critical mass of the cultural sector. So whereas once Salamanca and the waterfront may have been the cultural heart of the region, the last few years of arts happening everywhere has also fundamentally changed the way that arts and culture is visible as a part of everyday life.

This shift has given rise to not only the potential to review the role and operation of the Salamanca waterfront, but provides the City the opportunity to consider the development of a new cultural hub in what is known as the Hobart Delta, focused around City Hall and harnessing and activating the potential of TMAG, Theatre Royal and The Hedberg as well as Federation Concert Hall. This area could provide a new centre for creative arts practice and community participation and strengthen linkages and cultural practice visibility within the developing corridor between the city and Glenorchy.

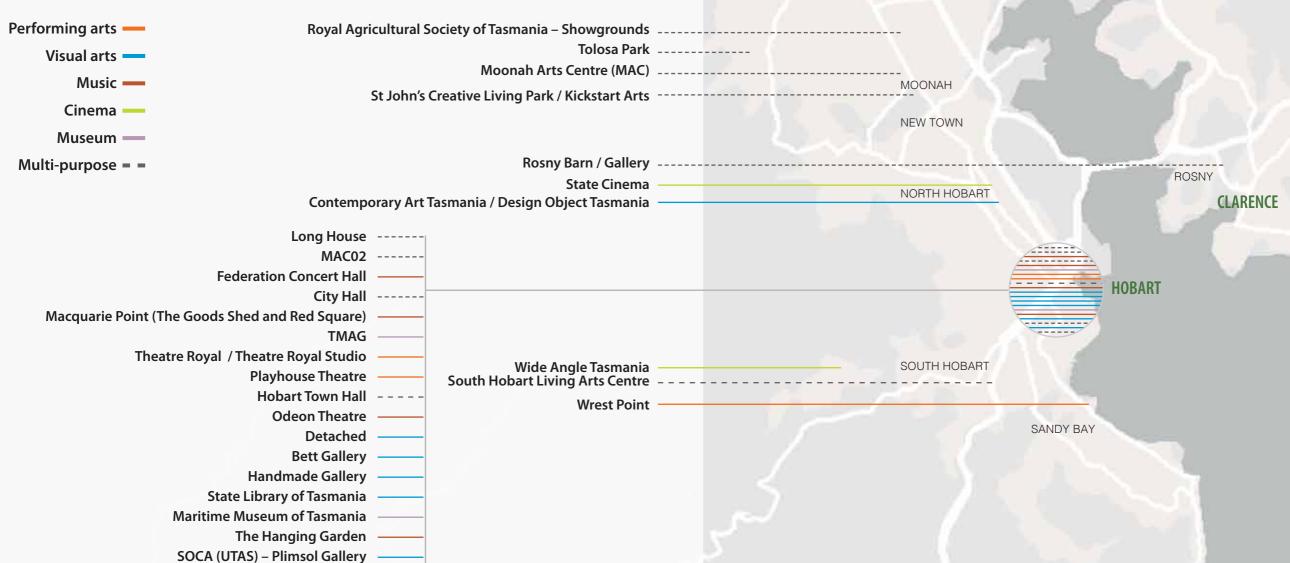
Similarly, other local government authorities are also in the process of developing renewed cultural and community hubs within their jurisdiction, be it the development of Rosny Farm, the opening of the Kingsborough Community Centre or the planned revitalisation of the Glenorchy CBD, Derwent Entertainment Centre and Showgrounds. It should be noted however that all of these areas – with the exception of the potential of the "delta" - are heavily connected to the various retail hubs of those regions.

In conclusion, this document suggests that with the already scheduled development of cultural facilities and resources within the Greater Hobart Region, the opportunity exists over the next decade to review, repurpose and re-imagine existing facilities to ensure that they are fit for purpose. This prioritisation should support the cultural sector's ability to make and present work as well as engage with our local and visiting audiences and ensure that the regions unique cultural and creative brand is not lost in an increasingly uniform national cultural landscape.

Tony Bonney Inkhorn Projects

SPATIAL OVERVIEW OF CULTURAL VENUES IN GREATER HOBART





Until relatively recently, the spatial development of cultural facilities has largely occurred in isolation, creating many hubs and pockets of activities underpinned by the land use model of planning. Recent developments such as the Kingborough Community Hub, however, have been specifically planned as the community 'heart' of the municipality, potentially leading to a future decentralisation of cultural venues.

Despard Gallery
Salamanca Arts Centre -----

PW1 ----

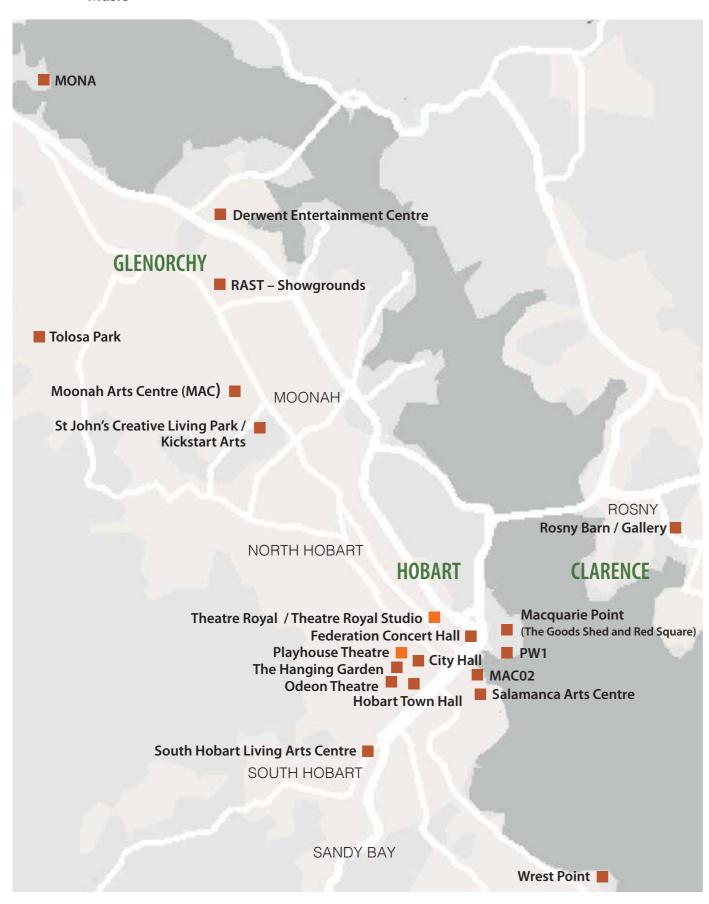
Although such a decentralisation may be locally beneficial, this report notes that such a scattering of facilities may result in a lack of the critical mass required to generate a coherent and visually identifiable cultural sector. Instead, it is suggested that the creation of a designated "cultural precinct" within the city would be both beneficial for the sector and align with emerging policy positions within the early stages of the City of Hobart's Central Hobart Precincts Plan.

Kingborough Community Hub

KINGSTON

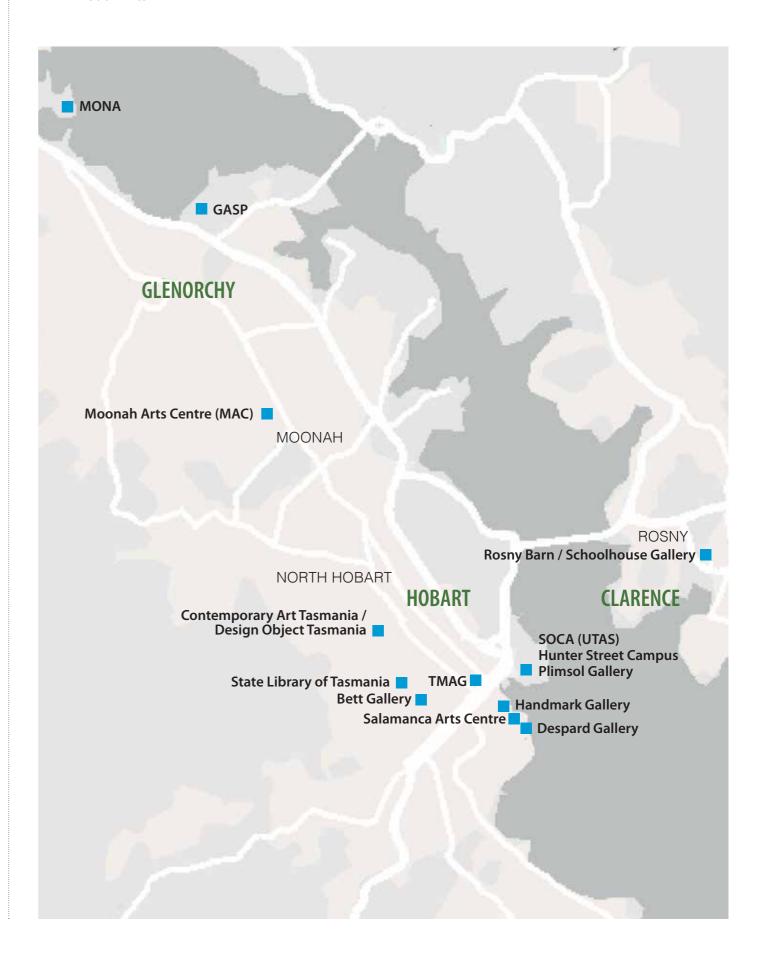
LIVE PERFORMANCE VENUES IN GREATER HOBART





VISUAL ARTS VENUES IN GREATER HOBART

Visual Arts —



RECOMMENDATIONS

Taking account of the AEN report recommendations, the business drivers/financial dynamics that impact upon the usage and/or development of cultural facilities in the Greater Hobart area, and a reference to other appropriate planning considerations such as zoning, masterplans and any precinct planning undertaken by the city or relevant local government areas, **this report proposes the following:**

	THIS REPORT RECOMMENDS THAT:	RATIONALE
1	The focus for the next decade should be on upgrading existing sites and facilities to ensure that these sites are fit for purpose and operationally sustainable.	This recognises that a large proportion of Greater Hobart's current array of venues and facilities exhibit issues around access and technical service that, if addressed correctly, would make significant positive changes to the arts and cultural ecology.
2	The Tasmanian Government and Salamanca Arts Centre (and other stakeholders where relevant) undertake an open discussion and review around the current leasing arrangement for the building including mutual obligations, expectations, and opportunities.	The proposed review, while not discounting the significant role that the organisation has had in the development and shaping of the city's contemporary relationship to arts, culture, tourism and events, recognises that as the Salamanca precinct changes, the need for building compliance, access, maintenance and patron expectation has escalated beyond the capacity of the organisation. Similarly, there have been changing priorities within state and federal funding that do not align with maintaining facilities. As such, the organisation may be limited in its opportunities to develop and grow the capacity of the site, programs, and its impact under current (primarily historical) arrangements.
3	That a review of the resource needs of the visual arts and design sector be undertaken pending recommendation 2 (above). This should consider the location and role of Contemporary Art Tasmania (CAT), Design Objects Tasmania (DOT) and School of Creative Arts and Media (UTAS) especially in the context of the Central Hobart Precincts Plan currently under development.	The location and supply of studio spaces and facilities, supporting the visual arts, craft and design community's ability to make and develop work (as distinct from present) be considered through a separate study, noting that there is an implicit opportunity provided in the precinct running up the north-south/Argyle and Campbell streets corridor (between the Brooker Highway and Elizabeth Streets) as well as the pending development of the Tasma Street site.
4	The Tasmanian Government investigates the opportunities around increasing the access capacity of the St John's Creative Living Park – ensuring its ability to operate safely and provide significant amenity to the local community and artworkers.	The development of the precinct, on the border of the Cities of Hobart and Glenorchy, provides an opportunity for a significant area for the creation and presentation of contemporary community practice, first nations cultural activity and education, as well as providing a significant link between the cultural spaces of Greater Hobart with the growing network of activities along the north-south corridor through to MONA in Berriedale.
5	 In addressing of issues of viability, sustainability and scale of operation, the Tasmanian Government in collaboration with the sector undertakes a review of performing arts activity, considering: developing resident company strategies for the Theatre Royal Studio and Peacock Theatres and/or the development or evolution of existing theatre producers into a unified entity for state and national markets. 	This notes the predominant and recurring issues of lack of critical mass in audiences or operational and administrative resources for the theatre / drama sector as well as reducing participation rates for locally produced theatre.
6	The Tasmanian Government undertakes a study determining the feasibility of commissioning or buying a movable temporary performance structure for the use of festivals, events, and conferences through the state.	The potential benefit of such a venue to the whole state for festivals, events and some commercial programs is significant. There would be great benefit in undertaking a further study and / or design competition into the development of such a facility. This study could also provide a potential engagement with a broad range of Tasmanian designers, architects, and artisans.
7	A further study be undertaken, looking at the impact of contemporary music as well as comedy / cabaret on the Hobart Night-time economy.	The needs and resources of these sectors were not considered in the initial AEN report but form an intrinsic requirement and activator of the growing inner-city precinct. This is a significant sector in the Hobart cultural ecology and will benefit from strategic support at state and local government levels, especially considering facilities and regulations.
8	The City of Hobart considers formally identifying the region centred around the City Hall (with reference to the Theatre Royal/Hedberg, TMAG and TSO/Federation Concert Hall) as a cultural precinct if this can be proved to have the potential to deliver benefits to the community and sector. This consideration should be seen as part of the Central Hobart Precincts Plan currently under development in partnership with the Tasmanian Government.	Acknowledging that while Hobart houses a significant proportion of the state's cultural facilities and cultural workers, the city lacks a clearly defined singular cultural precinct.
9	The City of Hobart investigate the opportunities to develop a unified Artshouse facility in the innercity area, either directly or in partnership, to provide fit-for-purpose facilities for the local creative community within the municipality.	The development of an Artshouse facility that could support rehearsal and limited presentation needs for the cultural and creative community of southern Tasmania. Additionally, this facility could house administration facilities and services for professional companies and provide a complimentary service to that already offered by Salamanca Arts Centre, but with more of a focus on performance disciplines.



INTRODUCTION

It is self-evident that there is universal ambition from Government, creatives, and patrons for Greater Hobart to maintain and grow its reputation as a culturally active and vibrant Australian city.

The rich cultural tapestry that successfully weaves artisanal and artistic practice and the unique relationship to geography, climate and history that the city has provided over the past 40 years has been our point of difference to mainland centres, and served as an attractor to national and international visitors in increasing numbers.

While traditionally outside of a venues study, this report attempts to not only capture the sense of bricks and mortar. but also the capacity of a local community as patrons and producers who form the other nodes of the cultural network to use this infrastructure. For without their activities and patronage these networks are not sustainable, and venues become inefficient or underutilised.

While it may not feel like it, Greater Hobart has seen significant infrastructure development over the past decade. With the recent development of the Theatre Royal / Hedberg facility in Campbell Street (by the Tasmanian Government and the University of Tasmania), the opening of the Kingborough Community Centre, the pending refurbishment of the Derwent Entertainment Centre (DEC) and Rosny Farm Arts Centre, the scheduled development of the Macquarie Point and MONA sites over the next decade, as well as the development of the Moonah Arts Centre and MONA (itself) over the last decade, it could be argued that the arts and culture sector has seen significant development of facilities and resources.

This report then starts from a position that it is unlikely that there will be significant appetite for "bricks and mortar" cultural facility developments of scale within the south of the state for the next decade. Rather it sees significant opportunity in the strategic development and repurposing of existing facilities as well as recognising what are the gaps for the local creative and cultural producers that have not been addressed by the above developments over the past decade.

Recognising all of the above, this document considers the opportunity within the Greater Hobart region to support the development, re-imagining or re-purposing of spaces and buildings to maintain and develop the health and capacity of the cultural ecology in the south of the state, while maintaining the point of difference with other Australian cities.

It follows on from a previous report commissioned by the Department of State Growth in 2018 and undertaken by AEN Advisory and Design Services that focused primarily on the physical aspects of the region's venues.

Through that report and venue audit it was noted:

- That almost all venues currently operating in the central region of Hobart need upgrading or support for general maintenance (over and above current operational funding) to make them more viable and usable. This is most acutely felt in the areas of patron and technical access, back of house functionality and general presentation. The exceptions to this are the newly opened or redeveloped facilities (such as Rosny Farm Arts Centre, Moonah Arts Centre, Kingborough Community Centre, etc.) or the privately run and owned sites (i.e. MONA). These facilities all benefit from contemporary builds or fit outs.
- The corollary of this is that the heritage sites championed as the "warp and weft" of the city's cultural
 heritage such as the Salamanca Arts Centre, Tasmanian Museum and Art Gallery, City Hall and (until
 recently) Theatre Royal have the most obvious limitations placed on their operation due to their
 condition, exhibit significant backlog of maintenance requirements, and are in the most need of
 redevelopment or reimagination.
- With the opening of the Studio space in the Hedberg / Theatre Royal redevelopment there is little demonstrable need for additional traditional performance spaces.
- There is a demonstrable need for a flexible "contemporary" space to complement the Hedberg development, providing performance and rehearsal spaces as well as a smaller "low risk" space for new works, dance, cabaret and live or hybrid arts practice.
- Ideally this facility would be located within the central city on a single site and complement existing
 facilities and activities, either through developing an existing site / sites or the conversion of an existing
 site. The intention would be to add to the overall capacity of the city's cultural ecology rather than shift
 or combine existing resources.
- While there is an opportunity for the development of a multi-purpose conference, exhibition and
 performance facility, which could create a venue with commercial capacity, given the state's current
 commitments to developing sports infrastructure (through refurbishment of the DEC, and long term
 commitment to AFL), planned developments at MONA and Macquarie Point over the next decade,
 and the anticipated "long tail" impact of the COVID-19 pandemic on tourism and public events, these
 opportunities would be addressed in the medium to long term.
- With the dominance of festivals and events as the predominant mode of cultural consumption in the south of the state, most venues within the City operate under a "venue for hire" aegis. This has done little to develop sustainable local audience capacity in the performing arts. The notable exception to this is the Tasmanian Symphony Orchestra (TSO), highlighting ongoing structural and economic issues that underpin most independent arts organisations within the state's cultural ecology.
- While acknowledging that new buildings generate activity (and it can be financially cheaper to develop on greenfield sites) it is recommended that the City's arts and cultural sector, its population and its visitors will be better served with the support of existing facilities, making them where possible "fit for purpose" or repurposed for the changing market or economy.

THE RATIONALE FOR A GREATER HOBART CULTURAL VENUES STUDY

The south of Tasmania provides many significant points of differences to other major Australian cities, that combined, have created some of the unique characteristics that are increasingly aligned to the outwardly projected brand of Tasmania.

While our most recent cultural conversations are focused on the MONA effect and the spirit of David Walsh's cultural and curatorial experiments, this phase of Hobart's cultural life has not sprung out of nowhere. Rather, the antecedents of Hobart's cultural appetites (and the ecology that support it) are deeply rooted in a strong lineage of a shared community cultural life, be it the risk and bravura of Ten Days on the Island in its nascent years, the opening of Salamanca Arts Centre in the 70's, or the impact and legacy of the vision of Claudio Alcorso in the development of the waterfront both as a working port and cultural "common ground", ratified in the Sullivans Cove planning scheme

In many ways the paradox of Hobart is typified by its venues. The old and the new jostle for priority but development (or redevelopment) are generally restricted by the reality of the state's low population and revenue base. That the Theatre Royal is Australia's oldest operating theatre is both a cause of celebration and a reminder that its 19th century dimensions are not necessarily suited to the presentation of contemporary performance, whereas MONA and its progeny festivals are pushing contemporary performance and critique in a landscape predominantly devoid of contemporary facilities.

With the development of the Studio Theatre, Hobart will have its first new public theatre for performance (as distinct from a repurposed facility) for at least half a century, however it has not the resources or audience capacity to maintain an ongoing professional theatre company and the state's major dance company, Tasdance, has not performed in the south of the state since 2017.

In spite of these paradoxes and driven strongly by festivals and events, the last decade of cultural activity has projected Hobart as an internationally significant cultural destination and arts "hotspot". This energy, activity and enthusiasm has shaped the local creative community and audiences in a way that would not be suggested by the relative size and demographics of the community, nor through the capacity of the sector itself. Arguably this development, if not creating a "two – speed" cultural ecology, has shifted the fundamental basis of the creative sector away from its halcyon past to one that is more complexly aligned to national or international expectations.

However, given the recent turn of national and world events, Hobart's cultural and creative ecology's reliance on inbound audiences and content will become increasingly problematic, with the underlying health, capacity and sustainability of the sector destined to be more challenged without this benefit.

Given this concern, any investment made by the state or local government or the private sector over the next decade has to be mindful of the possible changes in the cultural community as well as addressing some of the facility gaps and opportunities that are likely to become more apparent without the overlay of festivals and events. So while recent years have allowed the sector to talk about its size (with significant growth in participation), the post COVID-19 landscape suggests that the shape of the sector, its facets and its structure will be as if not more important than the sheer quantum of activity that we achieved.

This report, in recognising that venues are only one aspect of the cultural ecology, acknowledges that the sustainability of any facility is equally reliant on the capacities of the community to make, present and patronise these facilities, as much as it is about the physical architecture, design and location or the financial systems behind its operations. As such, while this document also tries to consider venues and facilities from a user's perspective, it is primarily focused on the structures of the cultural and creative ecology.

Talking about a range of diverse cultural facilities, their uses, users and needs within a single document creates a necessarily complex argument that doesn't always present simple cookie cutter solutions. Nonetheless, this report seeks to provide an overview and opinion of facilities within the Greater Hobart region. Using the lens provided by the AEN report, these facilities are considered through four possible actions: support the construction (1) and development (2) of new facilities or re-imagine (3) or re-purpose (4) existing spaces and buildings.

In doing so, it suggests a possible narrative for state and local governments to consider investment in and support of cultural infrastructure, with a view to ensure the ongoing viability of facilities as well as benefit to the users and patrons in the south of the state is a primary focus.



Tasmanian Symphony Orchestra Nina Stemme Returns. Photo by Brad Harris

OVERVIEW THE CULTURAL + CREATIVE ECOLOGY OF THE REGION

Greater Hobart has a vibrant and active creative community and (irrespective of intra-regional positioning) is the primary locus of the state's cultural and creative community and activity. Through the presence of SAC, TSO, MONA, TMAG as well as the role of UTAS's School of Creative Arts and Media, the Federation Concert Hall, Derwent Entertainment Centre and the State Cinema (among others), Hobart can easily claim to possess the infrastructure, companies and resulting activity that expresses the gamut of Tasmania's creative sector.

However, unlike most other Australian states (bar Queensland), Tasmania has a strong dispersal of its population throughout its regions. Of the state's 535,000 residents, 40% is located in the south of the state and 35% is located in Greater Hobart. By comparison, most Australian capital cities contain between 65% and 78% of their respective state's population within the greater metropolitan area.

Notwithstanding the above, with the concentration of government, health, education, university and corporate administrative offices located within Hobart, 39% of the state's employed population is located in the Greater Hobart region (with 25% in Greater Launceston and the remainder spread throughout the state). If Greater Hobart is extended to include regions such as Huon Valley, Sorrell, and Brighton which act as population feeder regions – 49% of the state's workforce is captured. This focus also creates a scenario that Hobart and Glenorchy present the state's highest weekly wages – leading to among other things a higher capacity for discretionary spending when compared to other regional centres in the state.

Tasmania's creative practioners, organisations and facilities have presence throughout the state in varying degrees. While this still presents as a significant concentration in Hobart and to a lesser degree in Launceston, significant areas of activity and facility exist in locations through many regions across the state. This has created a cultural network that has some underlying structural inefficiencies and anomalies, with duplication of facilities, resources, and activities as well as regionally competing interests (and a desire for commensurate provision of opportunity) that would not be considered viable in other jurisdictions.

This has also lead to ongoing resources for operation and capital developments being spread throughout the state, rather than on a demand / usage basis. As such, many facilities across the state require general works and improvements that cannot be easily addressed without creating disadvantage elsewhere.

This spread of facilities mirrors the conceptual (and competitive) divide between the south, the north and the north-west of the state, with regional audiences being territorial in their consumption of culture and support of programs. As a result, few cultural organisations, with the exception of the State Library and possibly the Tasmanian Symphony Orchestra (TSO), having a truly state-wide operation or remit¹. This lack of a statewide and compatible network or audience affiliation has also meant that professional performance work made in Hobart (or Launceston or Devonport) rarely heads into different markets. This has reduced the opportunity for audience development to be seen as a whole-of-state activity – rather it becomes a region-specific strategy. The paradox to this is that geographically, Tasmania provides easily traversable distances and networks between the major population areas of Hobart, Launceston, Devonport, and Burnie, and should be able to support integrated "whole of state" programs.

The state's cultural sector (with the exception of a few organisations) is therefore best defined as an array of (primarily) small organisations that are better suited to responding to localised markets or specialised activities.

The overall venue network for the state is best described as "unique" with the larger performance venues in the state (i.e. the Princess Theatre and the Albert Hall) being in an area of lower participation and professional activity. Similarly, Launceston and Devonport exhibit overall more cohesive urban planning and access around their cultural venues and community spaces, whereas Greater Hobart has historically created a patchwork of spaces and venues that do not immediately create a connected sense of a singular cultural precinct.

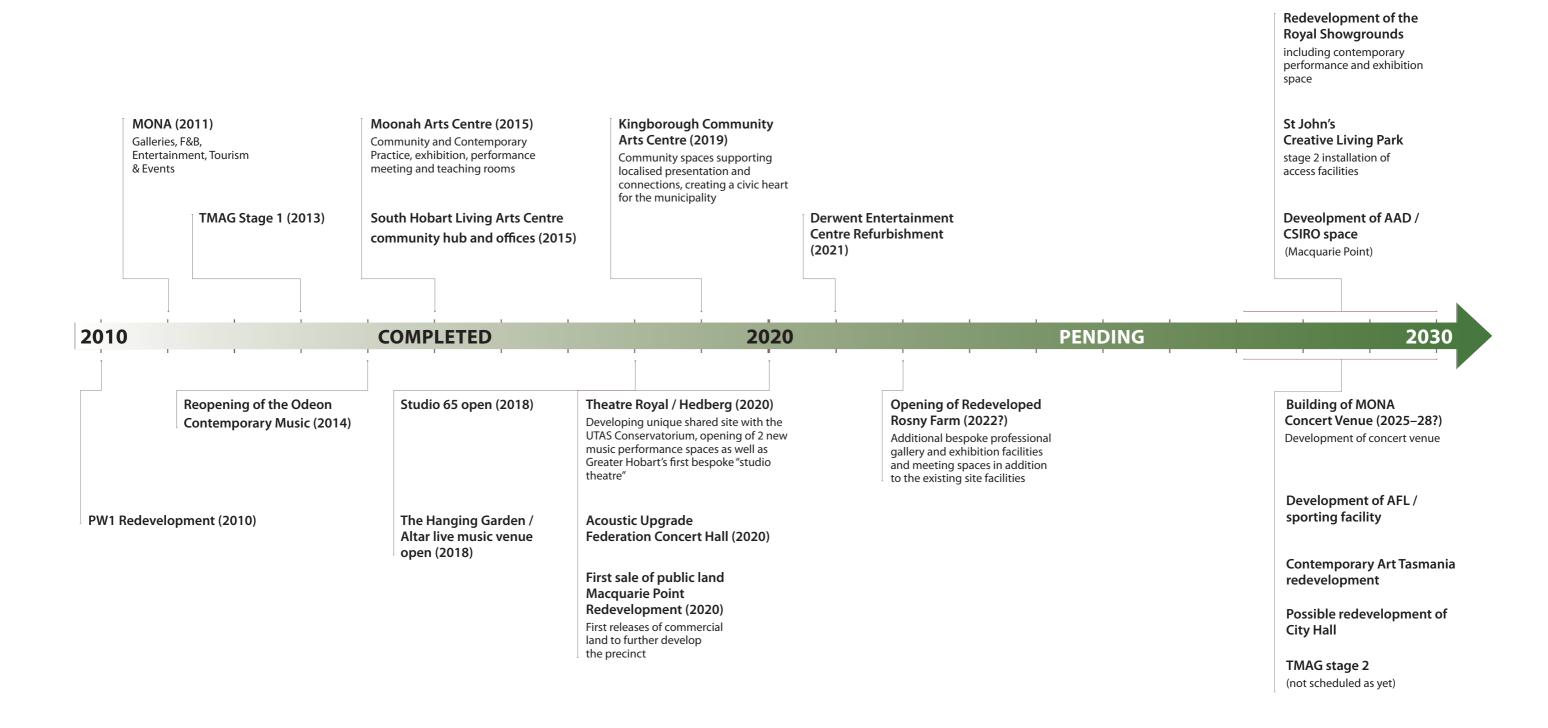
While more detail is provided in the following attachments, the observations in regard to this are as follows:

- Hobart, of all the population centres in the state, has the strongest capacity (through population size, age spreads and discretionary income) to contribute to the viability a creative and cultural network.
- This is also extended to the other work activity, in education, hospitality and tourism that provides casual and part time employment for people working in the sector.
- The regional zones of Tasmania have created an environment where only a few cultural organisations have a truly statewide engagement. As such organisations based in Greater Hobart have their primary audiences and activities within this region.
- While Hobart will be an overall beneficiary of population growth over the next 30 years, this will primarily be in the older demographics (65+) as the state gets "older". This notes that Tasmania already has the country's oldest median age and Hobart has a similar status for state capitals.
- Public infrastructure will need to respond to the cultural and social requirements that this will create.
- Inner Hobart has the state's strongest representation of people in the 15 45 years age group and this is seen as a strong indicator of potential market for broad cultural and arts consumption. With the influx of students anticipated with the relocation of the UTAS campus into the city. This will increase this demographic by 10% or create an overall population increase of 2% for the region.
- As such there is little likelihood of the need for a large venue development over and above that already being considered being driven by an increase in local attendances.
- The main cultural consumption in the region is festival and events, concerts, and classical music. With this the region also demonstrates strong attendances at museums, art galleries and libraries (noting that TMAG counts as both a museum and art gallery).
- Hobart has witnessed significant increases in attendances for cultural and arts events over the past decade, due primarily to the increasing dominance of festivals and events.
- This increased activity has not inherently grown the capacity or self-sustainability of the local sector, rather it has fundamentally shifted the areas of activity and has, through normalisation of higher wages, compliance costs and public expectations, made the sector more reliant on governmental support to maintain this level of output.
- The arts and cultural ecology are also increasingly reliant on inbound tourism and large events to maintain this required level of activity.
- Cultural and events infrastructure and support is increasingly biased towards this market (events of scale) to the possible disadvantage of local creative producers.

¹ While the Tasmanian Museum and Art Gallery does operate under a statewide remit, its ability to engage with Launceston communities is filtered through the City of Launceston's equivalent organisation – QVMAG

A TIMELINE OF DEVELOPMENTS

Within the next decade the following developments are scheduled to be completed or commence works:



PRECINCTS + AREAS OF ACTIVITY

Overview

Since 2013 and the heightened festivalisation² of Hobart's cultural activities, the whole city is increasingly becoming seen as a platform for cultural activities. Central to this is the impact that MONA has had on the role that venues and facilities play, and how the opening of the Berriedale museum (and development of the Dark Mofo winter festival) has, if not grown the local arts ecology, shifted it dramatically into a new phase.

Whereas for the most part of its 40 year existence, the Salamanca Arts Centre and the Sullivans Cove Precinct could be justifiably considered the physical centre of the creative community, the impact of the MONA footprint (as well as the rise of the tourist economy) has shifted the physical location of arts and cultural practice away from the waterfront into a more dispersed model. Claudio Alcorso's vision for the waterfront envisaged Castray / Salamanca Place and Hunter Street as the points of cultural (and educational) convergence, framing the working port with Tasmania's creative and cultural life (as suggested in its original title Salamanca Piazza), however increasingly these precincts are recognised as tourism and hospitality precincts.

Sullivans Cove, Salamanca and the associated Wapping region, in spite of some contemporary developments and the impost of major roads, still provides a strong geographical logic as a natural locus for community activity, being a "Delta" where the hills end and the Hobart and Hobart Town rivulets meet the river. This role of this location, as an area of "meeting", is substantially determined by its physical characteristics and this role predates European settlement.

However, with the increasing use of the whole city as a palette for cultural activity (especially for events and festivals), there is less of a defined cultural precinct for the region and instead an array of hubs and centres of activities. This is also noted with the growing strength of the Brooker Highway / north-south corridor that connects the heart of the city through to Berriedale. This corridor contains significant cultural facilities, starting with the Federation Concert Hall, Theatre Royal / Hedberg, including the Moonah Arts Centre and the Derwent Entertainment Centre and finishing with MONA. Throughout this corridor there is also the State Cinema and the potential of the St James Living Arts Park / Kickstart Arts complex. This corridor also has along its spine significant provision of education and public transport facilities, making it a generally active area of the city. As the city grows this area will become more significant.

This significance is also matched with the increasing spread of creative workers into residential areas such as Lenah Valley, Moonah and the inner Eastern Shore, as well as the generally growing residential areas in Kingston and Sorrell. As such, the inner-city Hobart "village" of the 70's, 80's and 90's, providing cheap accommodation to students and cultural workers that was once defined by areas such as Sandy Bay, Battery Point and West Hobart, has been broken up and moved further out, as property and rental prices increase (and that generation of cultural and creative workers get older).

- ...within the region there is less of a defined cultural precinct for the region, with an array of hubs and centres of activities.
- ... none of these could be regarded as a dominant cultural precinct.
- ...this scattered approach can lead to a lack of critical mass for cultural activities and visual recognition.

As such the Greater Hobart region can be best described as having many hubs and pockets of activities, but none of these could be regarded as a dominant cultural precinct. Rather, urban planning, by intent or happenstance, has supported a mixed-use approach with education, tourism, light industrial, entertainment, residential, retail, and administrative functions all mixed throughout the region. Only in recently developments or repurposed areas like the Kingborough Community Centre (and the overarching Kingborough Master Planning documents) can you see a cultural facility being used to establish a community space at the (intended) heart of the municipality. It should also be recognised that there is increasing support for decentralised and mixed-used precincts throughout the world, however in smaller less populated communities this scattered approach can lead to a lack of critical mass for cultural activities and visual recognition.

^{2.} What is meant by 'festivalisation' is the process by which cultural activity, previously presented in a regular, on-going pattern or season, is reconfigured to form a 'new' event, e.g. a regular series of jazz concerts is reconfigured as a jazz festival. Festivalisation also describes the process by which cultural institutions, such as a cinema, theatre, arts centre or gallery orients part of their programme around one or more themes or events, concentrated in space and time. Festivalisation therefore results in part from the explosion of festivals, but also from some 'eventalisation' of regular, cultural offers. - Festivalisation: Patterns and Limits, Emmanuel Négrier

LOCATION / PRECINCTS

City of Hobart

The City of Hobart, as expected of a state capital, presents as a complex series of zones and precincts that support a variety of activities with business administration, retail and food and health services dominating the inner city. Acknowledging that the city houses a significant proportion of the state's cultural facilities and cultural workers, the city lacks a clearly defined singular cultural precinct, with a number of entertainment, hospitality, and tourist areas (some which also act as a home for cultural facilities) evident in most of the city's "boroughs".

The Salamanca precinct has been a traditional entertainment and cultural precinct for at least the last 40 years, but its role as a location of "cultural presentation" has been increasingly challenged by the development of the North Hobart entertainment precinct and to a lesser degree, at this stage, the development of Macquarie Point. As such, increasingly the Salamanca precinct is becoming recognised as a primary tourism and hospitality precinct – aligning strongly to the developments along the rest of Sullivan's Cove. The anticipated developments along Castray Esplanade while still conceptual will only further mark this area as a tourist and "entertainment" precinct. Similarly, the development of Macquarie Point, with its intended tenant and activity mix of technology, science and arts, will only further challenge the culturally centripetal role that the Salamanca precinct once provided.

Outside of the Waterfront, while the City of Hobart does have recognised precincts (New Town, Lenah Valley, North Hobart, etc.), these are however generally used to define retail precincts within a community area, rather than a community in itself. Notably very few of these areas have identifiable cultural infrastructure, with only North Hobart having significant areas for cultural activity, albeit primarily screen and contemporary music.

With UTAS increasing its presence in the inner and mid-city precincts (primarily along Melville Street), as well as the growing "boutique" or niche retail activity along Elizabeth Street, the city is quite wisely reviewing existing and developing complimentary precinct strategies that look at the role that these areas provide. Inner city venues like the Odeon / Hanging Gardens, Brunswick, Brisbane, The Grand Poobah and the Playhouse Theatre provide similarly broad opportunities for the presentation of contemporary music and comedy. The connections between The Hanging Garden / Altar and the Odeon is creating an especially strong focus for contemporary music and has created a new dynamic in this precinct.

While still a concept, the proposed redevelopment of the State Library will provide significant activation and engagement with Bathurst Street and generate substantially more amenity if it can engage with the adjacent Mather Place and Playhouse Theatre.

This development will also benefit and support the increased population of the inner city through the establishment of more inner-city housing, as well as the estimated 1000 student residences that UTAS will provide along Melville and Elizabeth Street. While it is recognised that the impact of COVID-19 will greatly change the demand for this accommodation supply in the short term – over a longer period it is believed that this accommodation will increasingly provide accommodation for a mix of students, both international and domestic.

Hobart City Centre – comparative UTAS



...Salamanca's role as a location of "cultural presentation" has been increasingly challenged..

...the University of Tasmania is increasing its presence in the inner and mid-city and developing complimentary precinct strategies...

...the development of the Hedberg and the partial refurbishment of the Theatre Royal should provide some opportunity to rekindle some of the activity and profile in this area. With the shift of activity away from the Salamanca precinct, only live performance (drama & dance) has not been able to transition into one of these new areas of activity. As such, theatre and to a lesser degree contemporary dance, once presented primarily at The Peacock Theatre (SAC) and Backspace Theatre (Theatre Royal), have lost some of their primacy in the cultural landscape as these facilities become less active or a closed (respectively). In this light, the development of the Hedberg and the partial refurbishment of the Theatre Royal, through the creation of a new studio (the first purpose-built theatre space since the theatre royal itself) should provide some opportunity to rekindle some of the activity and profile in this area. This does not address the region's (and state's) lack of a contemporary performance space that provides more flexible performance opportunities, but is a significant and important development nonetheless.

The Hedberg development also has the potential to create a greater presence around the Theatre Royal site. To reiterate an earlier point, as the country's oldest operating theatre, the Theatre Royal has significant cultural cache however is currently tucked away in an area away from the major entertainment or community activity precincts.

That noted, with the development of the Hedberg (Campbell and Collins Streets), the opportunity exists to create a cultural and heritage precinct that links key cultural and heritage facilities such as the Town Hall, TMAG, City Hall, Theatre Royal and Federation Concert Hall. This precinct could also be extended to include heritage sites such as the State Treasury Building, St David's Cathedral as well as Macquarie Point and the UTAS Hunter Street facility/ School of Creative Arts and Media.

However, for this precinct to work, the effective "activation" of City Hall is necessary, providing a visual and programmatic connection between the Town Hall / Mercury Building / TMAG and Theatre Royal / Federation Concert Hall.

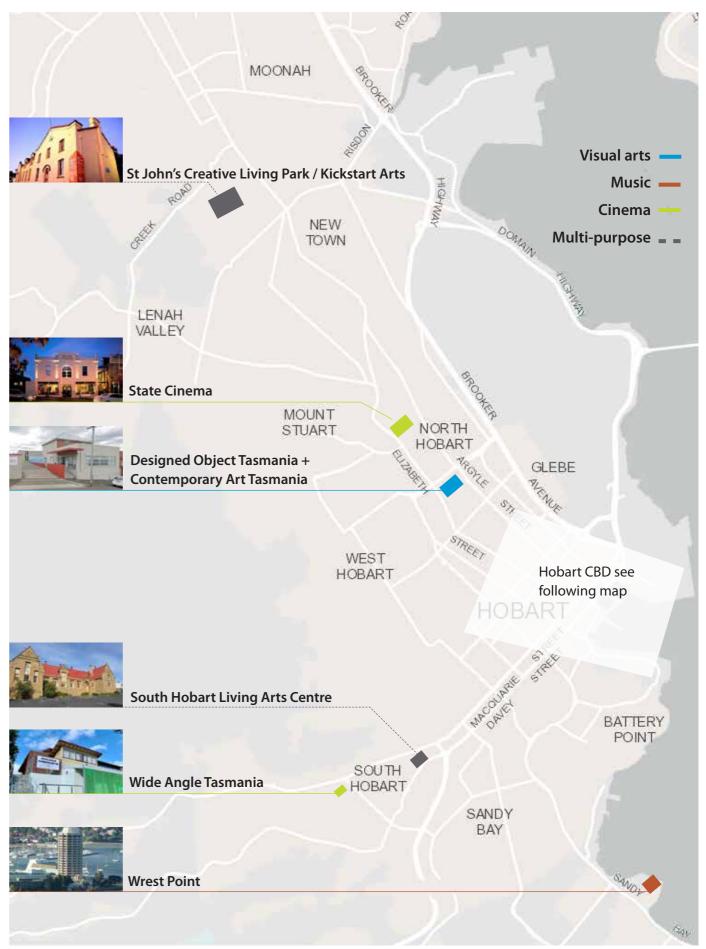
It should be noted that outside of day-to-day facility management for a variety of spaces under its control, the City of Hobart has no direct management curation or and programming of cultural venues, rather choosing to support cultural organisations through its extensive grants programs and ongoing relationships with key organisations like the Theatre Royal, TMAG, Salamanca Arts Centre, etc. The city's arts and cultural programs are also weighted towards public arts and the integration of visual and more recently digital arts into the urban realm. While this has provided operational efficiencies for the City, it doesn't allow the direct alignment of external activities (through funding) to council priorities, nor does it provide officers the opportunities to support or create cultural activities and activations outside of external organisations and facilities, creating a highly reactive rather than proactive cultural engagement.

Finally as noted elsewhere, the development of the St John's Creative Living Park in New Town, on the border with City of Glenorchy, provides an opportunity for the development of a significant area for the creation and presentation of contemporary community practice, first nations cultural activity and education. This development will also provide a significant link between the cultural spaces of the city with the growing network of activities along the north-south corridor through to MONA in Berriedale.

City of Clarence

The City of Clarence focuses its cultural activities in two main areas – the Rosny Farm Arts Centre site and the Bellerive Boardwalk. The former site forms an extension of the Rosny Hill retail precinct and is the main centre of cultural activities within the municipality. The facilities at the arts centre site are scheduled for a significant upgrade within the next 3 years and will provide better contemporary exhibition spaces and community facilities. Given this the Visual arts focus of the site will be strengthened and provide even more completion to the role that SAC once provided, especially in the provision of spaces for emerging and

Hobart City – Outer Venues



early career visual artists and the presentation of classes and community cultural practice. The rest of the Rosny Farm Arts Centre site and also the Bellerive boardwalk support a diverse array of music and festival presentation and have been successful in developing a strongly recognised site of cultural activity on the Eastern Shore.

This region also has the added activity from the location of Rosny College, that provides a strong program of (among other things) performance and screen studies.

The City of Clarence has officers that actively manage and curate the activities within the site, ensuring that the facilities activities and uses are aligned to council strategies and objectives.

City of Glenorchy

The Glenorchy area hosts 3 of the state's most significant (albeit for different reasons) areas of cultural activity: MONA, Moonah Arts Centre (MAC) and Derwent Entertainment Centre (DEC). As such, this municipality would statistically present as one of the state's highest areas of cultural activity given the attendances to MONA, DEC and MAC as well as the employment that MONA provides.

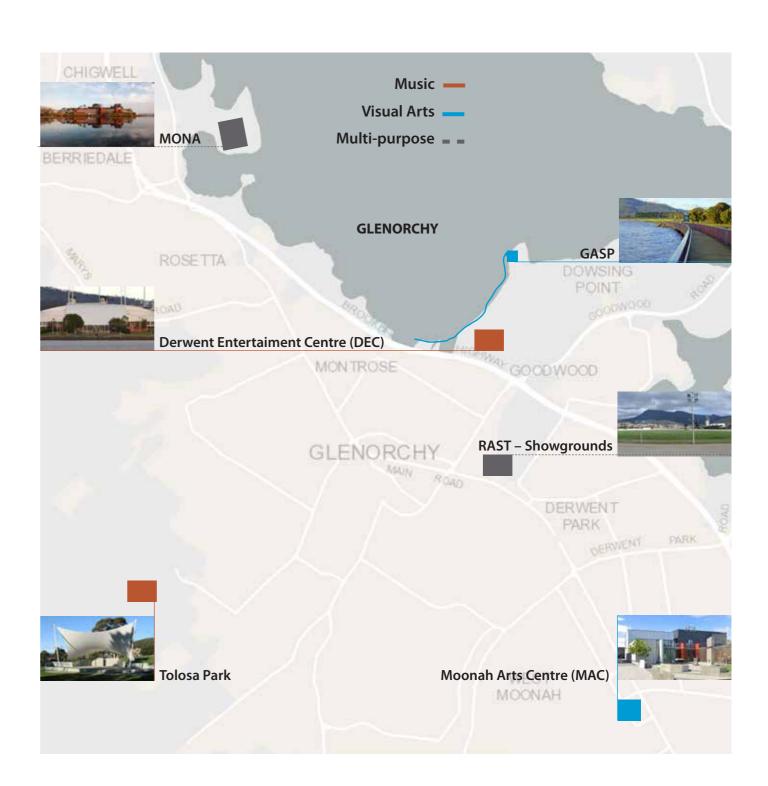
The Museum of New and Old Art at Berriedale provides significant spaces, presence and focus to arts and cultural practice to the whole Australian Arts community and not just to the region. As such it should be recognised that the focus of the facility and its various business units is not driven by the needs and capacity of the local arts community and audiences. As one of the principal drivers of Tasmania's newfound cultural tourism economy, it is increasingly apparent, especially in the current environment, that MONA scale has exceeded the capacity of the local community and is not capable of operating efficiently in a restricted (local capacity) market. With the developments proposed on the Berriedale site, especially the creating of a concert venue, this will create another, albeit highly attractive, larger venue for the region – and one that is bound to be successful given the imprimatur of the MONA brand.

MAC has been the primary focus of the city's cultural programs and has been successful in engaging a range of communities and cultural practices of the region. It is located 2km away from the notional CBD of the city and sits off the main road. As such, while it is a significant cultural landmark, it exists within a predominantly retail environment, has one of the state's highest concentration of diverse and migrant communities, and has an engagement with the arts community throughout the Greater Hobart region. While it represents a strong site of (and design for) Community Cultural Development the facility can not wholly engage with the culture of the region nor have the range of facilities to suit all performance requirements.

For most of the decade, Glenorchy City Council has also supported the ongoing operation of the Glenorchy Arts and Sculpture Park (GASP), approximately 1.6 kilometres of boardwalk and facilities along Elwick Bay and Wilkinsons Point which provides accessible linkages between Montrose Bay and Dowsing Point and houses approximately 10 installations by nationally recognised artists. Arguably there is little daily engagement with the local community and these sites given the significant barrier created by the Brooker Highway and the industrial and commercial belt that runs between Main Road and the Brooker Highway, although GASP (and the playground in Montrose Bay) has created significant recreational (if not "cultural") access to the Derwent foreshore for the local community.

The development of the DEC into a home for the Tasmanian franchise of the National Basketball League and its ensuing development of patron capacity and amenity will only provide more opportunity for these cultural participation figures to increase.





A slated development of the Royal Agricultural Society of Tasmania's "Showgrounds" to provide 500 mixed density dwellings, better event facilities (including a versatile and professional standard contemporary event and performance space for up to 1500 people) and greater connectivity to the Glenorchy CBD has the potential to not only provide opportunities for festivals and events but also address the current lack of connectivity between the centre of Glenorchy and the proposed developments at Dowsing point.

This development and connections to existing facilities of scale, public transport routes and parking will also create pressure for the Glenorchy City Council to reconsider the role of Tolosa Park. Currently this site provides a useable stage and back-of-house facility and for many years has been used effectively for concerts and large-scale community presentations and events. With the aforementioned developments in a more accessible location, as well as proposed development of bike tracks and recreation areas at Tolosa, it is likely that this site will become less used for cultural presentation.

Currently the City of Glenorchy actively provides support to professional arts and cultural practitioners through venue support and facilities and does not provide a grant program.

Municipality of Kingborough

Kingborough is one of the state's fastest growing areas and is accordingly investing in the development of a central precinct to provide urban definition through the coalescing of civic, cultural and community facilities. As such the Kingborough Community Hub is among one of the first development in this new civic area, suggesting the primacy that cultural activity and community access has in defining a greater sense of place. While primarily a community hub – it provides some limited opportunity for the professional sector.

The divide provided by the Mt Wellington / kunanyi / Mt Nelson ranges does create a significant (although possibly psychological) barrier between this municipality and the rest of Hobart. This is most obvious in the spread of population, with Kingborough losing a significant portion of its young community (18–24 years) to Hobart and Glenorchy as young people leave "home" and move closer to the city for work, education, and accommodation.

Like Glenorchy and Clarence City Council, the Kingborough Council has officers directly managing and curating this facility and its programs ensuring that the operation of facilities is aligned to council strategies.



CURRENT CAPACITY / SECTOR REQUIREMENTS

OVERALL VENUES SUPPLY

The focus of this report is on the recognised venues within the Greater Hobart region. It acknowledges that within this region there are a range of other venues and sites that provide opportunity for hirers, be they operated by educational, community or religious organisations, as well as a range of non-traditional sites that have been used effectively for the presentation of arts and cultural activities.

As such, and taking the lead from the 2018 AEN report, the filter used in this consideration is to consider venues whose primary purpose is the presentation of professional performance programs, as well as providing the technical and facility requirements for the effective operation of such events. To reiterate this, the technical capacity, staffing and "back of house" services are seen as an intrinsic requirement of this review. As such, entertainment venues (bars, live music venues) whose primary purpose is retail activities (food and beverage) are not primarily considered in this process, unless it was felt that their level of cultural engagement is potentially significant. Similarly, public institution facilities (libraries, town halls, etc.) and galleries in the most part fall out of this performance catchment for their inability to provide the "back of house" and technical requirements of performance.

As per many states in Australia, the facilities provided by the education sector, especially the private and Catholic education providers, are comparable to if not better equipped facilities than some of the commercial venues in the city. While these venues provide some significant opportunities for usage within the cultural sector, especially for the festival market, they also provide other issues around access (especially after hours and usage during semesters) and working with children requirements. As such, while they are an important fixture, they are not considered through the venues audit.

Notwithstanding this, a broad analysis of infrastructure within the study area would suggest that Hobart is well serviced by venues, both in capacity and location.

Part of this overview would acknowledge that the venues within central Hobart have a certain charm, with an emphasis on ageing but "charismatic" venues interspersed with some contemporary spaces that provide well-articulated and managed engagements between the community and contemporary practice.

There is a range of venues offered throughout the Greater Hobart area – ranging from the small (80 - 120 seats) to mid-size (200–500 seats), medium to large (600–1200 seats) and so on. Greater Hobart contains the state's largest entertainment venue (the Derwent Entertainment Centre) and a number of outdoor sites (Tolosa Park, the Botanic Gardens) that support concerts and more recently, public installations.

Logically many of the facilities that facilitate community participation or multi artform practice or access (Rosny Farm Arts Centre, Kingborough Community Hub and Moonah Arts Centre) sit in the outer ring of Greater Hobart, with the specialised venues (Federation Concert Hall, Theatre Royal, The Odeon et al) located within the central precincts of the city or in recognised areas of "activation" (such as the State Cinema located in the North Hobart restaurant strip). As a reflection of this, research into Tasmania's creative industries in 2016 also found that even the Museum of Old and New Art, in Berriedale, is providing social amenity through free music, retail, food and beverage, and pop up activities for the local community and as such is acting as a local (and tourist) destination.

It is notable that most of the buildings that can been deemed "fit for purpose" in the AEN report exist in the outer areas of the region, in Kingborough, Clarence and Glenorchy, and are relatively new or recently refurbished, while the inner city precincts are dominated by converted or ageing facilities that provide (generally) opportunities for development or improvement. The exception to this is the Town Hall, Theatre Royal/ Hedberg that all currently provide professionally managed and maintained spaces for a variety of usages.

Most venues in the study provide better access and facilities for patrons than may have been offered 10 years ago, with only some issues of heritage or age still complicating the provision of access across all areas of venues (Salamanca Arts Centre and City Hall being the obvious examples here). That noted – maintenance on these facilities (SAC & TMAG primarily) has also become a critical issue and will increasingly become a priority if not addressed.

While public transport and parking are increasingly contested issues within the City of Hobart, all these venues provide reasonable access (by Hobart's standards) to bus routes and parking. That noted, issues of access to public transport support the need for facilities to be more centrally located to ensure that access and transport options (especially after hours) are maintained – especially for younger artists and audiences.

A centrepiece to the region's performing arts facilities is arguably the Theatre Royal (with the neighbouring Federation Concert Hall). While having some restrictions due to its age, the Theatre Royal has the technical ability to present most dramatic or performance works made locally or touring, in a significant and historic (and prestigious) context with a size that is reflective of the region's population. That the Theatre Royal, City Hall, Town Hall and TMAG all form a heritage "cultural" precinct is a significant opportunity that could further bring focus to the cultural and artistic life of the city.

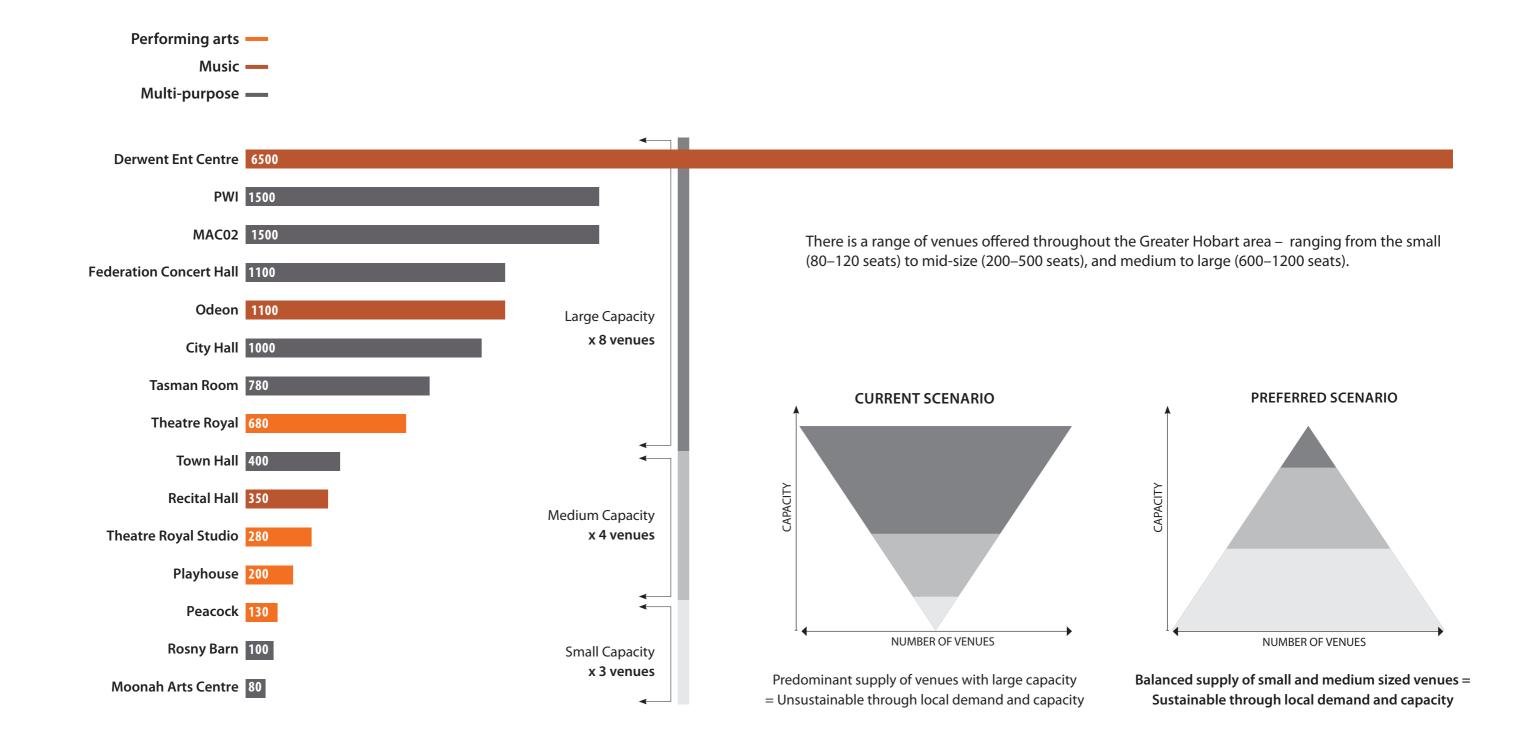
Starting to recognise the value of this precinct, with the recent \$110m development of the Hedberg (between the State Government and UTAS), the overall site has increased its presence and the ability to present contemporary performance and music. It has created the opportunity for the convergence of learning, training and performance, something that hasn't existed in Hobart previously. That noted, the overall ambition of the site is (outside of education) to facilitate the presentation of works to the public rather than act as an incubator or place where work is made.

Hobart City – CBD Venues



Greater Hobart Venues

Performing Arts Venues – Capacity



CURRENT PROVISION OF VENUES BY ARTFORM + USAGE

Audit of Venue Suitability by Performance Type

Not suitable (N)		do	id tollug.				, ·	ei ⁸ .i	,	sical .			
ossible adaptation (?)	•	ntempl .	get.	B	. (8)	.2	Chamberos	gero Classical Mue	ic Chamberhul	ιe ^č	orate		cus!
Suitable (Y)	Orama	Contemporate Theatre	Vance I	Cornedy	Musical	Opers	Chan	C/255,	Chan.	Cabate ^ž	Corporate	Filtr	Circus/ Physic
Contemporary Art Tasmania	N	?	N	N	N	N	N	N	N	N	N	N	N
ity Hall	N	?	?	Υ	?	?	?	Y	?	Y	Y	?	?
Derwent Entertainment Centre	?	?	Y	Υ	Y	?	N	?	N	N	Y	N	Y
Design Object Tasmania	N	N	N	N	N	N	N	N	N	N	N	N	N
ederation Concert Hall	N	?	?	Υ	?	?	?	Υ	?	N	Y	Υ	N
he Goods Shed	?	?	?	?	?	N	?	?	?	?	Y	?	Y
lobart Town Hall	N	?	?	Υ	?	Υ	Y	Υ	Υ	?	Y	Υ	N
Kingborough Community Hub	?	?	?	Υ	N	N	?	N	?	Υ	Y	Υ	Y
ong House Hobart	?	?	?	?	N	N	?	N	?	?	?	?	?
AAC02	N	?	?	N	N	N	N	N	N	Y	Y	Υ	N
Macquarie Point (The Goods Shed and Red Square)	N	?	?	N	N	N	N	N	N	N	Y	Υ	N
Naritime Museum of Tasmania	N	?	N	N	N	N	?	N	?	N	N	N	N
/IONA	N	?	N	Υ	N	N	Y	?	Υ	Υ	Y	?	?
Aoonah Arts Centre	Y	Υ	Y	Υ	Y	N	Υ	N	Υ	Υ	?	Υ	?
Odeon Theatre	N	8	Υ	Υ	N	N	?	?	?	?	Y	Υ	?
Playhouse Theatre	Υ	Υ	Υ	Υ	Υ	N	Υ	N	N	Υ	Υ	Υ	N
PW1	?	?	?	?	N	N	N	N	N	?	Y	?	?
Rosny Barn	N	?	?	Υ	?	N	Y	Υ	Υ	Υ	?	?	N
Salamanca Arts Centre	Υ	Υ	Υ	Υ	Y	N	Υ	N	Υ	Υ	?	Υ	Υ
South Hobart Living Arts Centre	N	?	?	Υ	?	N	?	?	?	Y	Y	Υ	Υ
St John's Creative Living Park / Kickstart Arts	?	?	?	Υ	?	?	Y	?	Υ	Υ	?	?	?
State Cinema	N	?	N	?	N	N	?	N	?	?	?	Y	N
state Library of Tasmania	N	N	N	N	N	N	N	N	N	N	Y	N	N
he Hanging Garden	N	?	N	?	N	N	?	N	?	?	?	?	?
heatre Royal	Y	Υ	Υ	Υ	Y	Υ	Y	N	Υ	N	Y	Υ	Y
heatre Royal Studio	Υ	Y	Υ	Υ	Y	?	Y	?	Υ	Y	Y	?	?
MAG	N	?	N	?	N	N	?	?	?	?	?	?	?
Vide Angle Tasmania	N	N	N	N	N	N	N	N	N	N	Y	Υ	N
Vrest Point	N	?	Y	Υ	Υ	N	N	N	N	Υ	Y	Υ	N

GAPS + OPPORTUNITIES

Overview

While within the context of the AEN Venues Report the development of a new 2000 seat lyric and digital presentation theatres (as well as 15000 seat enclosed sports arena) are raised as an opportunity for the region, it is felt that neither the economic framework nor the market demand exists as yet to make these venues a reality. Rather, the opportunity exists for the state and municipal authorities to focus on the footprint of the sector, the resources and facilities that support the base operation, and the activity of the community. This recognises that, in spite of some perception, there has been significant development and refurbishment of cultural facilities over the previous decade culminating most recently in the completion of the Hedberg and the Theatre Royal Studio.

Outwardly, Hobart is equipped with a range of venues and sites that can support a wide array of performances and public activities. However through consultation with the sector issues of appropriate and affordable venues for working, rehearsal and presentation dominate the needs of local producers and currently present the biggest gap in the venues ecology. These are the sites where creative networks are forged and are, by and large, the engine room of the local and "small to medium" performing arts sector. They also, when developed appropriately, create a presence in the general community and urban landscape that creates a greater visual presence for cultural activity and workers.

While it should be recognised that these gaps in the sector are as much driven by operational (and specifically financial sustainability) issues, they are raised here as venues are primary resources in the development of the sector. As such the overall health of the sector cannot be addressed without addressing this aspect.

This gap, as well as the noted focus on venues being presenters rather than producers, has created a performing arts community that is predominantly risk adverse, especially when presenting work outside of a festival or event context. This has also put considerable strain on the financial capacity of the local companies and their requests to funding bodies, where smaller is safer. The counterpoint to this is that companies and artists that can take these risks and engage in long-term developments of audiences and programs are those that have the benefit of a secured relationship to a physical space (or spaces) or a presenting channel (through touring or festivals).

This, and the lack of any resident company in these venues, has also lead to the overarching "venue for hire" approach for venue management in this region, with no local theatre maker or provider having an ongoing relationship with any one space. While this has allowed companies to utilise venues that are suitable (or affordable) for different works, it breaks significant connections between venues, audiences, companies, and content.³

As a corollary to this, Greater Hobart is notable for the lack of an "artshouse" facility, one that acts as a home to the ambition and industry of the performing arts community that are without their own venue. These are facilities, like LaMama in Melbourne, Griffin Theatre in Sydney, The Blue Room or King Street Arts Centre in Perth, LaBoite in Brisbane and various musician clubs around the country, that help mitigate or support

the risk of developing new works and abilities as well as audiences by coalescing activities and amortising operational costs.

Ironically, it is the provision of and access to "reduced risk" visual arts spaces as well as commercial and public programs and opportunities in Hobart that has provided the visual arts community with far greater stability over the past decade.

The role that the School of Creative Arts and Media (UTAS) plays in the demand for venues is also noted, for without a supply of emerging and graduating artists the demand on small facilities is reduced. This lack of "feeders" in part explains the lack of ongoing levels of activity in drama and dance, as well as the ongoing strength of emerging visual arts practice and (increasingly) contemporary and classical music performance through graduating cohorts from the School of Creative Arts and Media and the Conservatorium of Music.

Finally it should also be noted that outside of the Theatre Royal, the Playhouse Theatre and Federation Concert Hall, the focus on multi-arts programming in venues and "pop-up" and found sites, while advantageous for venue managers, providing some low cost options and add to a sense of "space activation", can create a disconnect with patrons, who, as creatures of habit seek to build relationships with arts and cultural consumption through regular activities in known locations. Constantly moving cultural activity to new sites and locations is only beneficial as an addition to an environment of a fixed-base level of activity. As such, without a pronounced and stable range of foundational venues and programs that provide regular and accessible programs, these pop up and "special" locations only create ephemeral experiences for audiences

In this context, the following are touchpoints and opportunities that have come through discussions with the sector and reflects the obvious gaps in the supply of facilities for the region that could be addressed over the next decade. It also assumes that the scheduled major commercial infrastructure, such as the MONA concert hall or the development of facilities at Macquarie Point, will be developed in the second half of the decade 2020–30.

Hobart Artshouse

The synthesis of these two ideas would be the creation of an Artshouse facility that could actively support rehearsal and limited presentation needs for the cultural and creative community of the South. The Artshouse concept borrows heavily from the European performing arts tradition and seeks to bring multi-discipline activities together under one roof and support the making and presentation of works. Additionally, this facility could house administration facilities and services for professional companies and provide a complimentary service to that already offered by the Salamanca Arts Centre, but with more of a focus on performance disciplines.

Given the current report into the future operation of the City of Hobart's City Hall by Partners Hill, outside of issues of access, this site would be an immediate opportunity, especially given its location in context with TMAG, the Hedberg, Theatre Royal and Federation Concert Hall, and the opportunity to develop a greater sense of a "cultural precinct within the city. This also recognises that this facility is currently underutilised and requires "activation"

^{3.} This has reinforced the dominance of community and amateur activity (in a variety of forms) – that have overarching relationships to regular spaces as Greater Hobart's most constant cultural supply. It should also be stressed at this point that while amateur and community theatre serves a significant aspect of the cultural life of any city / community, the reality that it exists outside of any professional economy places it outside of the context of this report.

Rehearsal Facilities

Currently the region provides no structured facility for rehearsal and development of work. Rather there are a number of spaces that while generally suitable in regard to size, have ongoing issues with access, amenity, and location.

This lack of rehearsal space is especially noted in the requirements of the contemporary dance community, with the access of rehearsal facilities at Ogilvie High School no longer accessible for local companies such as DRILL, Second Echo and MADE. This is also highlighted as an issue for the rehearsal needs of visiting and touring companies such as Sydney Dance or Bangarra Dance Companies that require rehearsal facilities as part of their tour.

The lack of rehearsal space is also noted by local producers of Musical Theatre, where a number of productions are rehearsed in school facilities or alternative sites which are not entirely adequate. This notes that the presentation of professional, semi-professional musical theatre in Hobart is a growing market and creates significant financial opportunity for the presenters and venues.

Any development of a facility such as this should contain or consider the following requirements:

- adequate amenity, access and safety, with suitable access to public transport and after-hours safety.
- at least two spaces that replicate the dimensions of the Theatre Royal stage (8 X 10 m as a minimum), but ideally provide at least 12 x 12 m of open space.
 - One space should primarily support dance and physical performance; and
 - the other should be primarily for drama / musical theatre to provide the ability to mount sets and properties on a semi-permanent basis.
- provide suitable access to rehearsal spaces for the loading and unloading of properties as well as general universal access if not on a ground floor.
- on-site short-term parking arrangements for loading and unloading.
- suitable heating and ventilation.
- sprung or semi sprung floor.
- exist within key Hobart precincts (inner City /Midtown / West Hobart / New Town) or Glenorchy (Moonah) situated primarily along the north-south corridor (between Brooker Highway and Elizabeth St / Newtown and Main Rd).

Ideally this space would be housed in an existing facility – and provide additional services – be it administration space for cultural organisations or limited facility for public presentations and showings. Additionally, this facility could be run in a partnership with the School of Creative Arts and Media (UTAS) and provide significant opportunities for the development of curriculum based around professional contemporary practice. This would, however, require demarcation of education and public spaces to ensure that access for the cultural sector is not diminished

Similarly, it should also be stressed that this facility should not be a shared community access facility unless it can be designed to house additional resources and spaces, as the requirements of professional usage generally require bulk and long-term bookings which are fundamentally at odds with short term and sporadic community hire. It is also noted that community hire needs are well supported already with an array of community Halls and facilities like South Hobart Living Arts Centre and Kingborough Community Centre. While this facility could be potentially located in the Rosny Farm Arts Centre site it would not provide the same opportunity to be a visually present reminder of the city's cultural sector.

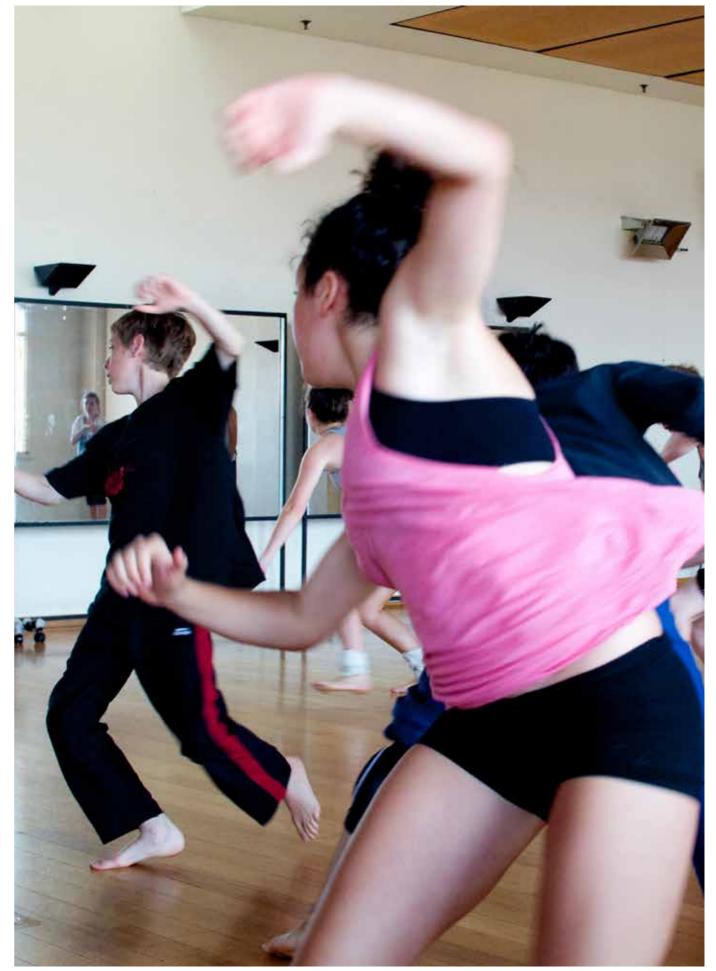


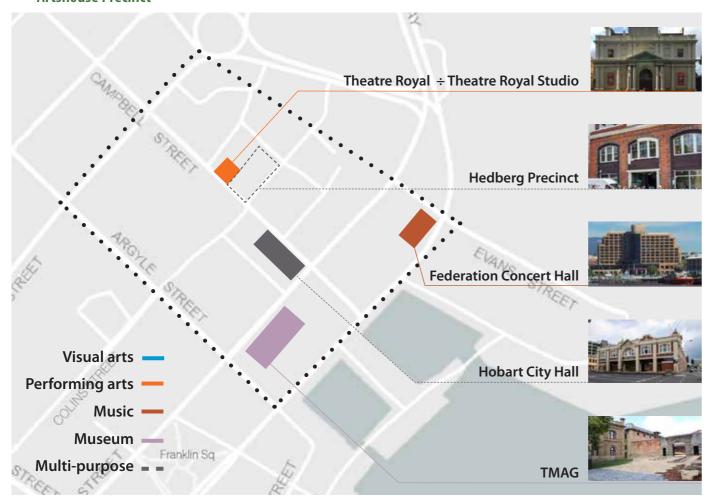
Image supplied by the author

Contemporary / Flexible Performance Space

While the new Studio at the Theatre Royal / Hedberg will bring a new era Tasmania's venue matrix, it does not address the region's (and State's) lack of a contemporary, flat floor performance space. Ideally smaller in capacity than the Studio at the Theatre Royal, but larger than the Peacock and Moonah Arts Centre, this space would provide flexible seating and performance opportunities and would provide strong incentives for local dance, contemporary theatre, and performance makers. This space would also provide some opportunity for physical theatre, comedy cabaret, contemporary music and have a potential market with local producers as well as festivals and smaller touring shows.

As per the rehearsal space above, this facility would be centrally located, allowing it to tap into and benefit from the inner-city night-time economy, as well as the potential growth in the 18–25 years population due to the relocation of the core UTAS campus.

Artshouse Precinct



By recognising the value of this precinct – with the recent \$110m development of the Hedberg (State Government + UTAS) – the overall site has increased its presence as well as the ability to present contemporary performance and music and has created the opportunity for the convergence of learning, training and performance, something that hasn't existed in Hobart previously.



Image supplied by the author

Movable Venues

One of the unique characteristics of the Hobart creative and cultural community is its use of non-traditional spaces and, in spite of the climate, a great deal of outdoor activity. In spite of this there exists no significant, movable performance or event structure – outside of commercial marquees and circus tents.

In recent years the Australian events landscape has become populated with flexible and movable performance venues typified by the Spiegeltent. Currently one tent comes to Hobart for 3 weeks every year and presents a range of cabaret, comedy and music artists generally engaging with around 10,000 people.

There are a number of these facilities operating throughout the Australian cultural marketplace with a significant influx around fringe programs in Perth and Adelaide annually. While these facilities are generally considered as cabaret / comedy and music venues, they lend themselves to a range of uses, hold between 200–350 people, and can be erected safely in many locations over a few days.

Internationally there is also increasing examples of contemporary movable and inflatable performance structures being used for more traditional performance presentations. While some of these are ephemeral and are only constructed for a season – there is a developing brand associated with some venues being part of the event in its own right. The most striking example of this is "Ark Nova" – an inflatable and moveable 400 seat venue designed primarily for orchestra and dance. Designed by Anish Kapoor and Arata Isozaki, and commissioned by the Lucerne festival, the venue is primary a PVC bubble (measuring $18 \times 29 \times 36$ m) that was designed to work in areas of disaster in Japan and is designed to withstand strong winds and rain and provide a climate controlled interior. It can be erected within 8 hours.

The potential benefit of such a venue to the whole state for festivals, events and even conferences is significant. That the facility could support the professional presentation and event needs for events in Launceston, Devonport, Swansea and Queenstown, let alone Cradle Mountain or Bruny Island is immense and as such there would be great benefit in undertaking a further study and / or design competition into the development of such a facility, providing a potential engagement with a broad range of Tasmanian designers, architects and artisans.

This would also be highly on-brand for the state, creating a mobile but contemporary niche venue for performance, and provide potential opportunity for presentation in other Australian states or international jurisdictions.



Capacity = 350

Portable / Transportable / Storable

Performance-ready assembly time = 36hrs

Performing Arts/Comedy / Music cabaret





Suspension Dome

Capacity = 400

Portable / Transportable / Storable

Performance-ready assembly time = 8hrs

Orchestra / Music / Dance







