

Bruny Island Foundation for the Arts
Residency Report





Alonnah jetty and marina

Image courtesy Caroline Rannersberger

Image on Front Page

Cape Bruny Lighthouse
Bruny Island

Image Courtesy Caroline Rannersberger

Why a residency?

Early 2016 the idea of a Bruny Island based residency was proposed by the Bruny Island Foundation for the Arts, which has, as one of its key goals to support the development of artists' careers. It is felt that a residency is one of the best ways to do this. In particular, a residency provides opportunities for an artist to create new work in an environment conducive to their practice.

Since then the Foundation has established a good framework of support. In addition to accommodation, the residency also provides a stipend to assist the artist with travel and materials as required. In terms of community, the artist is encouraged to engage with local residents, and it is envisaged that this process will enhance the artist's practice. The Foundation also provides an opportunity for the artist to offer paid workshops, a small additional financial incentive.

As such, in 2017 investigation into the feasibility and best practice models began, with the first set of residency programs offered in June and July 2018.



Lighthouse Keeper's Cottage, Cape Bruny

Image courtesy Caroline Rannersberger

A. BACKGROUND

Research and Development

Led by the Foundation board members, a number of meetings were held in order to establish how best to support the artist and what outcomes might be achievable. Key questions included:

1. How long should a residency be?
2. How much and what type of support is required?
3. Should the residency be national or statewide?
4. What artistic outcomes are achievable?
5. What type of location is best?
6. How might the community be involved or benefit from the residency?

To begin to answer these questions a number meetings were held with individuals and key arts organisations. This included Arts Tasmania, who had previously facilitated a residency at Cape Bruny; Tasmanian Parks and Wildlife Service; artists/ arts practitioners previously engaged in residencies on Bruny Island/Tasmania, including Bett Gallery who have been involved in several residency projects. It also included members of the contemporary arts sector across Australia. The Bruny Island arts community were also involved in broad discussions.

It was concluded from these meetings that a pilot program of 4 weeks be established, open to Australian residents. Following extensive consultation on the format of the residency, an MOU between Tasmanian Parks and Wildlife Service and Bruny Island Foundation for the Arts was signed. A model for a residency at the Cape Bruny Lighthouse Keeper Cottage was put in place. In addition, a second residency was planned subject to the availability of a suitable venue and artist project. This was later established as "The Bruny Island Residency" and ran concurrently with the "Cape Bruny Residency". The dates for the residency could occur between April and July, with the artists nominating their preferred dates. In addition, key objectives for the residency were negotiated.



Storm over South Bruny Island

Image courtesy Caroline Rannersberger

B. RESIDENCY OVERVIEW

RESIDENCY OBJECTIVES

1. Celebrate South Bruny National Park and Bruny Island in general
2. Grow the reputation of Bruny Island nationally and internationally as a creative community
3. Involve the general community in awareness of and support for the arts and the environment on Bruny Island
4. Develop Bruny Island as a destination for arts practitioners and as a hub for arts communication
5. Use the works produced during the artist residencies to demonstrate the value and significance of the environment as a place of creative endeavour and to provide a richer interpretation to the site's visitors

The following structure was then put in place in order to achieve the above aims.

RESIDENCY MODEL

In 2018 the Bruny Island Foundation for the Arts offered opportunities to artists across a broad range of disciplines (visual artists, writers, musicians, multi form) to complete a supported residency for four weeks. The residencies were available to residents and citizens of Australia.

The stipend was up to \$2000. In addition, a fee of \$400 was provided by the Foundation to cover rental requirements.

RESIDENCY AIMS

The proposed residencies were designed to:

1. Address a site specific project
2. Engage the community through activities such as a presentation and if applicable through a workshop (with a negotiated fee)
3. Have a public outcome including outputs such as an exhibition or research paper



Looking north towards Hobart, South Bruny Island

Image courtesy Caroline Rannersberger

C. RESIDENCY LOCATIONS AND CONDITIONS

In 2018 there were two residency programs: Cape Bruny Residency and Bruny Island Residency.

CAPE BRUNY RESIDENCY

The Cape Bruny Residency took place in an historic dwelling owned by the Tasmanian Parks and Wildlife Service at Cape Bruny in the South Bruny Island National Park. A stipend of up to \$2000 was available for the 4 week project. In addition, the successful artist received free accommodation. This residency was offered in partnership with the Tasmanian Parks and Wildlife Service. Accommodation for the residency was a former lighthouse keeper's cottage (Q1) at Cape Bruny in South Bruny National Park, home to Australia's second oldest and longest continually staffed lighthouse, the Cape Bruny Lighthouse, which is a major tourist attraction. The coastal landscape in the Cape Bruny area is visually spectacular and environmentally important.

BRUNY ISLAND RESIDENCY

The Bruny Island Residency was an initiative of the Foundation for projects that have a focus on the broader region of Bruny Island. It was supported by the Foundation and members of the Bruny Island community. A stipend of up to \$2400 is available for the 4 week project, including accommodation. Accommodation for the residency is negotiated between the artist and the Foundation, and is offered at a subsidised rate. In 2018 Mavista Cottage, Adventure Bay, was selected.

ARTIST OBLIGATIONS

The artist was required to comply with the following obligations. Submission of the application was considered acknowledgement of the obligations.

As part of the residency, the artist agreed to:

1. Communicate to the Foundation their proposed residency schedules including travel arrangements, prior to and during the residency
2. Abide by all obligations set out in the "Agreement by the artist when on site" (provided to successful applicants).
3. Address a site specific project
4. Engage the community through activities such as a presentation and if applicable through a workshop (with a negotiated fee)
5. Have a public outcome including outputs such as an exhibition or research paper

ENGAGEMENT WITH THE PUBLIC

During the residency the artist was required to provide a presentation at an agreed venue on Bruny Island.

The artists were also encouraged to hold a workshop as negotiated with the Foundation, to be remunerated by the Foundation.



Dr. Graham Bury, Chair, Bruny Island Foundation for the Arts, in front of the shed at the Cape Bruny Lighthouse Keeper Cottage

Image courtesy Caroline Rannersberger

D. MARKETING AND ADVERTISING

A dedicated web page was developed. The application form was a downloadable document requiring the artists to respond to a number of criteria as outlined below (Application and Selection Process).

The residency was advertised on Res Artis, in Art Almanac, through social media and directly to galleries. Word of mouth was an important part of the networking and profile raising, particularly in Tasmania.

E. APPLICATION AND SELECTION PROCESS

The Arts and Cultural Officer employed by Kingborough Council at the time advised the residency was a project supported by the Council. As such, he agreed to jointly assess the applications with Dr. Caroline Rannersberger. Prior to the selection process being finalised however, the Arts and Cultural Officer left the Council. He remained however, available for consultation and advice.

The key criteria for the applicant were:

ARTIST BACKGROUND (no more than 300 words)

How is your current practice relevant to this residency?

ARTIST DEVELOPMENT (no more than 300 words)

How will this residency enhance your professional development?

PROJECT OUTLINE (no more than 300 words)

1. How does the project relate to the site?
2. How will the community be engaged through the project. Consider the provision of a presentation, workshop, school visit, open studio, online forum and other possible forms of public engagement?
3. What is the envisaged form of output and how will this be communicated after the residency?

SUCCESSFUL APPLICANTS

54 people lodged an expression of interest in the Cape Bruny residency. 12 artists were short listed, including visual artists, musicians, mixed media artists and film-makers.

The short listing process was extremely difficult as many applicants met the criteria with highly relevant projects and strong artistic backgrounds. All four Directors discussed the applications. The (former) Arts and Culture Officer from the Council provided key guidance on the calibre of the artist being sought.

Two artists were selected: Kyle Hedrick for the Cape Bruny Residency and Jennifer Mills, for the Bruny Island Residency.



Cape Bruny Artist in Residence
Kyle Hedrick, Film maker

Image courtesy the artist

KYLE HEDRICK, CAPE BRUNY ARTIST IN RESIDENCE

PROJECT OUTLINE (no more than 300 words)

How does the project relate to the site?

I propose to spend the Cape Bruny Residency researching and writing a new feature film script, set on Bruny Island. As a filmmaker who grew up in Southern Tasmania, I am committed to engaging with local Tasmanian creatives with the goal of sharing Tasmanian stories with national and international audiences. Inspired by my experiences in these landscapes, including Bruny Island, I am passionate about exploring the relationship between annihilation and the sublime in the natural world and how it affects our lives, particularly in the family context. It is my goal to explore such themes in a new film script that narrates the stories of three character's lives on Bruny Island. Through site-specific research, immersion in stories of place, and engaging with the Bruny Island community, the Cape Bruny Residency will provide invaluable inspiration and intimacy to emerge from the four-week residency with an authentic feature film script.

How will the community be engaged through the project? Consider the provision of a presentation, workshop, school visit, open studio, online forum and other possible forms of public engagement.

Through the coordination of a film-making workshop, I will engage local community members in the telling and sharing of their own stories about their lives on Bruny. With the goal of producing 1-2 minute documentaries to be screened locally, I will work with participants through each stage of the film making process (conducting interviews, script writing, filming, recording sound and editing). This community engaged process will offer participants an opportunity to take part in a site-specific film-making event.

What is the envisaged form of output and how will this be communicated after the residency?

The initial output will consist of the completed feature film script, as well as the community documentary series. It is my goal to then seek funding to produce the script, which will be filmed on Bruny Island. This will allow local residents, such as those who took part the workshop, to be re-engaged with supporting the making of the film. The finished film will then be submitted to film festivals around the world, thereby showcasing the landscape of Bruny Island to a global audience.

ARTIST BACKGROUND (no more than 300 words)

How is your current practice relevant to this residency?

I am originally from Tasmania (my family home is in Cygnet) and as a teenager, I often travelled to Cloudy Bay on Bruny Island for surf trips. Despite later moving to the mainland, for the past six years I have been making films in Tasmania. My first short film, *The Boat* (2012), was filmed in and around Cygnet and screened at multiple festivals. It also earned me a Director's Attachment under Rowan Woods, on the television series *The Kettering Incident*. While there, I gained extensive experience in a professional filmmaking environment. More recently I have completed my first feature film, *Into the Waves*, as a part of a Master of Screen Arts at the Australian Film Television and Radio School in Sydney. *Into the Waves* was filmed across various locations around Tasmania, with a focus on how the landscape shapes the characters' lives. Many of my strongest ideas have been set in Tasmania, and for many years now, I have been writing scripts set on Bruny Island, exploring how lives are lived in this geographically isolated yet inimitably beautiful environment. Therefore, I believe the Cape Bruny Residency is the perfect opportunity for me to more fully explore my vision for Tasmania on film.



Lighthouse Keeper Cottage, Cape Bruny, looking south east

Image courtesy Caroline Rannersberger

KYLE HEDRICK: ARTIST DEVELOPMENT

How will this residency enhance your professional development?

Through diverse professional experiences, focussed film and creative writing study and my onset film-making practice, I have developed strong research, writing and visual communication skills, crucial for a successful career in the Australian film industry. While institutional study has been a critical part of my film-making journey, it is my lived experience and embodied engagement with place, community and knowledge that has been the most influential to my storytelling practice. The Cape Bruny Residency will thus provide the opportunity for me to delve deeper into this embodied learning and research process. The four-week structure and community-engagement goals, will provide a framework through which I will explore the reconnecting past memories with present-day community experiences of Bruny Island. Additionally, this community-engaged process will require close consideration of the ethics around community storytelling, especially the safeguarding of participant's rights.

Undertaking this artist in residency program will provide me with the creative freedom to develop new methodological frameworks within which to create works that respond to community changes and concerns within their immediate environment. For example, I will be able to conduct research into the living history of Bruny Island, including what has been left out of the history books in line with lived experiences and community storytelling. With the goal of re-visiting a number of Bruny-based stories that I have written over the years, the Residency will provide me with the intimacy and immediacy that is essential in capturing the essence of this environment. Having such intimate access to this world (which I have often had to write of from memory) will not only infuse my work with authenticity, but also 'crack the story open' through the need to respond to what the environment offers, thereby deepening the work with added layers of improvisation, surprise and the unexpected.

OUTCOMES

1. Interviews with Bruny Island residents
2. Film night and presentation with Bruny Island Film Society
3. Short film with Keith Smith and Julius Schwing, Bruny residents



Bruny Island Artist in Residence
Jennifer Mills, writer

Image courtesy the artist

JENNIFER MILLS, BRUNY ISLAND ARTIST IN RESIDENCE

Part 1. PROJECT OUTLINE (no more than 300 words)

How does the project relate to the site?

How will the community be engaged through the project? Consider the provision of a presentation, workshop, school visit, open studio, online forum and other possible forms of public engagement.

What is the envisaged form of output and how will this be communicated after the residency?

I am a writer with a particular interest in the interactions between humans and the landscapes we inhabit and/or envision. In much of my fiction, the relationship between people and place is central. Recently, my non-fiction work has increasingly become focused on anthropogenic climate disruption and the impacts the changing landscape are having on our thinking about nature, self and other.

While in residence at the Cape Bruny Lighthouse I will write an essay about tourism on Bruny Island, using the evolution of maps and paths to discuss the changing usage of the site over time. A keen hiker, I want to observe and document the impact that walking tourism has on the landscape and discuss the ways in which walking and re-walking a path can shift our understanding of a place. I will use creative non-fiction as a means to interweave historic and scientific data with my own experience and ideas.

In terms of a public outcome for this residency, I will offer the local community a three-hour workshop in the craft of writing short fiction, with particular attention to finding innovative ways to involve landscape and setting in the language of a story. I am one of Australia's leading practitioners of the short story form, and I also have six years' experience editing short fiction for the journal *Overland*. I have run many successful short fiction workshops for writers' centres around the country, and I look forward to sharing these skills with Bruny's creative residents. The essay will be published in a literary journal, and also in my forthcoming collection, *Landing Craft*. This collection has a particular focus on landscape and story, nature and creativity, as shown in the two recent essays I have attached. By reaching a broad range of readers in print and online, this essay will raise the profile of Bruny Island nationally and internationally.



Honeycomb Cottage, Mavista

Image courtesy Anne Morgan

JENNIFER MILLS ARTIST BACKGROUND (no more than 300 words)

How is your current practice relevant to this residency?

I am the author of three novels, *Dyschronia*, *Gone* and *The Diamond Anchor*, and a collection of short stories, *The Rest is Weight*. All my work engages with ecological themes in some way, but particularly my latest book *Dyschronia*, which deals explicitly with anthropogenic climate disruption.

I am also a well-known essayist whose work has appeared in journals such as *Meanjin*, *Island*, *Overland*, the *Sydney Review of Books*, and *Best Australian Essays*. I am currently working on a collection of non-fiction titled 'Landing Craft' that will explore themes of human interaction with landscape, the Anthropocene, and creative labour, with a specific attention to place. This proposal is both timely and relevant to my current practice.

ARTIST DEVELOPMENT (no more than 300 words)

How will this residency enhance your professional development?

While already established as an author of literary fiction and an editor and mentor, the publication of a book of non-fiction will be an extension of my skills, requiring further creative development as an essayist. As I am enthusiastic about the possibilities of the essay form, I am excited about the opportunity to develop my practice in this area. In addition, the opportunity to work with National Parks in developing a project such as this will raise the profile of my work in the public eye and I hope engage a broad range of readers with the specific qualities that make Bruny Island so unique and valuable to all of us.

OUTCOMES

"Being given time to write without the interruptions of daily life is a rare privilege, no matter where it happens. To be invited to spend this time on Bruny Island, to connect with the landscape and people here, has been a dream for me. In an era when the arts are undervalued and the natural world is under threat, it's important to see and value the relationships between creativity, landscape, and community that sustain us all. This residency has enabled me to walk and think and share ideas, to learn from this place as much as to write about it. I know that I will keep coming back to Bruny, both physically and in my heart, mind and imagination, because of what it has taught me so far and what I have still to learn. I'm so grateful to the Bruny Island Foundation for the Arts for making this encounter possible."

- Jennifer Mills, 2018

1. 5000 word essay (published): "Walking Maps of Bruny Island"
2. Workshop (half day) for Bruny Island residents and local writers attended by 12 (capped).



Mathew Fagan, Director, Bruny Island Foundation for the Arts, at the Lighthouse Keeper Cottage

Image courtesy Caroline Rannersberger

F. FINANCE SNAPSHOT

Project Acquittal – Bruny Island Foundation for the Arts 2018 Residency Program	
2018 Residencies - Cash Income	
Workshop Fees (less PayPal commission)	\$186.33
Allocation from Australian Cultural Fund Grant (Jetty Foundation) to Bruny Island Foundation for the Arts Limited	\$5448.04
Cash Income Total	\$5,634.37
2018 Residencies - Cash Expenditure	
Advertising	\$184.37
Artist Stipends	\$3,500.00
Accommodation Residency (Mills)	\$750.00
Workshop Honorarium (Mills)	\$200.00
Review, evaluation and report (honorarium)	\$1000.00
Cash Expenditure Total	\$5,634.37

G. SUMMARY AND RECOMMENDATIONS

SUMMARY

The residency model was overall extremely successful, both for the artists and for the community. The demand from artists has continued to be very great. The Foundation receives daily unsolicited requests despite the website stating that enquiries are currently on hold. There is clearly an opportunity to provide greater assistance to artists.

Funding for four more residencies is in place for 2019, based on \$2400 per residency. This will however generate increased administration. It is noted there is currently no formal budget or structure in place to deal with ongoing enquiries or future residencies, which currently occurs on a pro bono basis. To sustain the residency program for 2019, it is recommended that a budget allocation for coordination be put in place, or that other models be considered in conjunction with other Foundation projects.

The overall coordination required approximately 150 hours which included research and development; negotiation of MOU; marketing (graphic design and advertising); selection of applicants; communications; preparation (including provision of fire wood) and follow up of accommodation; coordination of workshops/presentations.



White wallaby with joey, Adventure Bay, Bruny Island

Image courtesy Anne Morgan

RECOMMENDATIONS

There are several opportunities that can be developed in order to help meet demand, with two main models.

RESIDENCY (MODEL 1)

This is a traditional residency model which follows the 2018 model (including the aims and budget discussed in this report).

1. Appoint a residency coordinator to oversee the program of two residencies per year (capped at 50 hours per residency; up to \$4000 for both residencies, including general administration, marketing and communications; paid at the recommended NAVA rate, approx. \$80 per hour). An extra 50 hours will be required to cover selection and report writing. This model requires considerable pro bono and volunteer input.
2. Consult with stakeholders, including Tasmanian Parks and Wildlife Service, to offer further residencies for 2019.
3. Subject to the above implement the residency program, beginning January 2019, and ending December 2019.

RESIDENCY ART PRIZE (BRUNY20) (MODEL 2)

This is a new model, in collaboration with the Bruny Art Prize. The prize could be a residency for a small number of artists (with a body of work developed over the year), followed by a funded group exhibition in the year after the residency. This model is somewhat similar to the new program being developed by the City of Hobart designed to replace the former Hobart Art Prize. The advantages are more funds for the residency, and less funds required for the Art Prize administration. This could be channelled into the residency project and therefore directly support artists, rather than administration.

PROPOSED RESIDENCY ART PRIZE (MODEL 2)

For BRUNY20 award 3 residencies; each artist receiving \$15,000 total. The overall winner will receive an additional \$5000.

2019: The three winners will each be awarded \$2000 to spend four weeks on Bruny Island. Following their stay they will develop a body of work and will receive \$10,000 upon completion of the work.

2020: The same 3 artists exhibit in October at Alonnah; each artist receives \$3000 towards staging the exhibition, including freight. The work will be judged by an independent panel, and the overall winner will receive an additional \$5,000.

BUDGET FOR RESIDENCY ART PRIZE (MODEL 2)

Currently secured for 2019/2020: \$55,000 art prize; \$10,000 residency

Proposed total prize pool for artists is \$50,000.

Proposed administration budget: Curatorial \$20,000; Project Management: \$20,000. There will be considerable additional pro bono work required.

Income will be generated through an application fee of \$40.

Other sponsorship (Audi Centre Hobart etc) will be sought.

Kingborough Council sponsorship is currently being negotiated.

AIMS OF RESIDENCY ART PRIZE (MODEL 2)

1. Fully fund a four week residency and production costs for three artists
2. Employ a coordinator/ project manager at the same rate of the curator for the Bruny Prize at no extra cost
3. Reduce impact of logistics such as freight handling and cost for 30 artists
4. Streamline marketing, administration and general governance so that the Foundation can offer one main project with a more rationalized implementation of pro bono and financial commitments.



Telephone (functioning) in the Lighthouse Keeper Cottage, connected to the Lighthouse

Image courtesy Caroline Rannersberger

FURTHER INFORMATION

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