

BRUNY18

Report for the
Tasmanian Government
(Minister for the Arts)



I'd like to acknowledge and thank all the contributors to BRUNY18.

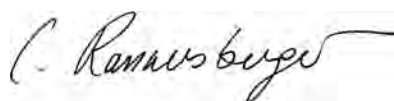
To begin with, many thanks to our judges Elizabeth Ann Macgregor OBE, Director of the Museum of Contemporary Art Sydney; Fiona Hall AO, one of Australia's most important contemporary artists; and Jarrod Rawlins, Curator with MONA; for their expertise, incredible insights and their generous commitment to shortlisting and selecting the winning artworks. It was a delight for all of us to have the opportunity to spend time with the judges and discuss a broad spectrum of ideas from art and identity to the all important environmental issues we are faced with today. The art of adapting to our environment can cover an enormous range, and can take us down a complex labyrinth of ideas from a very intimate relationship with gardening in our own back yards to challenging our connections far beyond our comfort zones; even swimming with sharks in remote oceans.

Indeed, the breadth and depth of the 28 finalists' paintings is testament to the multifarious connections we have with our surrounds. Steven Giese's winning painting, "Antipodean Study: Last Fish at High Tide", kept us coming back again and again to consider the multitude of sins committed in, as observed by the judges, Giese's "Garden of earthly evils". Lori Pensini's highly commended portrait, "Eden" recalls the constricting force of the environment we often unwittingly bring on ourselves, somewhat like the slow strangulation of the boa constrictor draped beautifully around the innocent girl's throat. Tasmanian artist Clifford How's landscape painting, also highly commended, takes a completely different perspective on identity and the environment with a majestic scene that seems to hark back centuries to the overwhelming sublime of the Tasmanian wilderness.

Artists are the backbone of any art prize. We thank all those who entered BRUNY18 and congratulate all the finalists. We are delighted to be able to include so many significant Australian painters in BRUNY18. We are also pleased to provide the artists with opportunities to come together and to shoot the breeze with our sponsors, our volunteers and our judges. After a huge opening and humbling Tasmanian Aboriginal welcome to country, what a great way for all of us to celebrate art and environment by sitting down to a sumptuous meal surrounded by such engaging artwork.

Many thanks also to the Bruny Island volunteers and the community support in staging this event. Of course integral to staging BRUNY18 are our sponsors, who have helped make BRUNY18 an overwhelming success: Kingborough Council, our major local Government sponsor, together with Tassal; Audi Centre Hobart; Pennicott Wilderness Journeys; Bruny Island Coastal Retreats; Adart Arts Supplies and Bruny Island Cheese Company, all mentioned on the BRUNY18 website. Your contributions are highly valued and you have the ongoing gratitude, thanks and appreciation of the Bruny Island Foundation for the Arts.

The calibre of this event has done us and our sponsors proud. With Tassal's support ending with BRUNY18, we are delighted to enter into a new partnership for BRUNY20 with Bruny Island Coastal Retreats in collaboration with Nature Pact. In closing, we would like to thank all of the volunteers, sponsors and supporters who made BRUNY18 a resounding success and look forward to an amazing BRUNY20.



Dr. Caroline Rannersberger
Curator BRUNY18

Image on Front Page

Lori Pensini
Eden (2018)
oil on canvas
100x85cm

Highly Commended BRUNY18
Image courtesy the artist



Two of the BRUNY18 judges

Elizabeth Ann Macgregor OBE, Director Museum of Contemporary Art, Sydney; Jarrod Rawlins, Curator MONA

Image courtesy Richard Bennett

A. BACKGROUND TO BRUNY18

The Bruny Island Art Prize is a biennial painting prize that attracts artists from across Australia. It is an initiative of the Bruny Island Foundation for the Arts.

The inaugural prize was held in 2016 ('BRUNY16') and following a successful evaluation, the Foundation decided to stage BRUNY18.

The broad theme of 'BRUNY18' is identity and environment, with a focus on 'The Art of Adaptation'. It is a theme that has resonated strongly with the broader Australian arts community and all those who seek to explore the relationship between people and place.

The BRUNY18 finalists' exhibition took place from 13-21 October at the Alonnah Hall, Bruny Island. The main prize of \$20,000 was awarded to Lismore based artist Steven Giese. Two artists were highly commended; Clifford How and Lori Pensini, each receiving \$1000. The People's Choice Award, valued at \$500 was won by David Darcy.

A selection of works was exhibited at the Kingston Beach Arts Hub 24-28 October.

BRUNY18 was managed by local company Social Justice Communications, who were joined by many local volunteers, businesses and community organisations in delivering the event.

Overall, BRUNY18 was a great success. It had more entries, more visitors and more online engagement than BRUNY16 and exceeded the targets set by the Foundation. More importantly, the quality of the BRUNY18 finalists' exhibition was outstanding.

As with all undertakings, there are lessons to be learned and improvements that can be made in preparing for BRUNY20. These observations and recommendations are included throughout this report.

The prospects for BRUNY20 already look bright. During 2018, Tassal's sponsorship of the prize came to an end. Leading up to BRUNY18, discussions were held with a new sponsor, Bruny Island Coastal Retreats in conjunction with Nature Pact. As a result, BRUNY20 will be able to offer a prize of \$50,000, more than doubling the BRUNY18 offering and a fivefold increase from BRUNY16. This considerable growth is testament to the importance of a regional art prize on Bruny Island. It firmly establishes BRUNY20 as a significant national event, whilst putting the Kingborough region firmly on the arts map. It also has the potential to generate greater exposure for the local arts community and to increase opportunities for local artists to engage on a national level.

In 2017, Kingborough Council became a key partner in BRUNY18, providing funding that enabled the prize to double to \$20,000 and the curator to receive a modest fee. It also provided an impetus to hold the exhibition at a second location within the Kingborough region. A new Council was elected in October 2018 (thank you to all the candidates who attended BRUNY18 events), and it is hoped that they will consider the contents of this report in making future decisions about support for BRUNY20.



Steven Giese
Antipodean Study: Last Fish at High Tide (2018)
oil on canvas
140x160cm

BRUNY18 Winner

Image courtesy the artist

B. AIMS AND RATIONALE FOR BRUNY18

The aims of BRUNY18 were developed through a series of community discussions, and agreements with sponsors and stakeholders. They were:

- a) hold a biennial painting prize of national significance in the Kingborough region
- b) build and expand on the success of the 2016 Bruny Island Art Prize
- c) engage people living in the Kingborough Council region, and surrounding areas of Tasmania, in the arts through access to high quality painting
- d) help establish and maintain the Kingborough region, including Bruny Island, as a vibrant centre for the arts
- e) promote and raise awareness of climate adaptation initiatives in the Kingborough region
- f) ensure investment in The Bruny Prize achieves value for money and is applied with transparency

C. KEY CURATORIAL OUTCOMES

Curatorial work is concerned with artist selection and engagement; appointing of judges and management of shortlisting entries and judging of winners; handling of artwork and overseeing freight; exhibition design; catalogue essay/ publications; public relations and communications; installation management; planning and logistical management; maintaining records of all finalist artworks; providing curatorial talks and answering public enquiries; supervising support staff and organising administrative duties, including volunteer work; contributions to marketing and publicity (including invitations, media statements, posters); organising opening events and functions; gallery sitting arrangements; organising and participating in a team for the travelling exhibition; and reporting.

Many of these roles are undertaken in collaboration with the project manager.

Based on the success of BRUNY16, Dr. Caroline Rannersberger was re-appointed curator of BRUNY18.

Judges and judging process

One of the curator's key early tasks was to attract judges with significant international standing and this was admirably achieved, with Elizabeth Ann Macgregor OBE, Director Museum of Contemporary Art; Fiona Hall AO, leading Australian artist; and Jarrod Rawlins, Curator MONA agreeing to judge BRUNY18.

The calibre of the judges is one of the main criteria artists seek when deciding on whether to enter an art prize. The appointment of these judges enabled BRUNY18 to attract a wider range of artists, many of whom are established and advanced in their careers. An example of such an artist is Neil Haddon, who won the 2018 \$100,000 Hadleys Art Prize and was a finalist in BRUNY18.

Entries were submitted online. Overall there was a 30% increase in entries, with a total of 214 submissions. The shortlisting process was conducted by the judges in two stages, using submitted photographic images of the painted work.

The 28 shortlisted paintings included a high number of larger works, possibly due to the increased number of established artists. This meant more hanging space was required. Prior to the exhibition, the curator oversaw the construction of six new mobile walls and hanging systems (as part of a State Government grant to renovate the Alonnah Hall). This ensured an exhibition with larger works was presented to a professional standard.

The 28 finalists were judged in the gallery space by all three judges. After an exhaustive process of considering each work, the judges reached a unanimous decision on the winner and the two highly commended works. Their comments, as set out below, reflected the high standard of artwork.



Clifford How
Archaic (Crater Lake) (2018)
oil and wax on linen
138x153cm

BRUNY18 Highly Commended

Image courtesy the artist

Winner BRUNY18: Steven Giese, "Antipodean Study: Last Fish at High Tide"

Judges' comments:

This work is highly topical, relating to concerns of humans and the environment, the key theme of BRUNY18. More precisely, it addresses the prize concept 'Art of Adaptation', and sends a strong message that if we don't adapt, catastrophe will occur. We kept coming back to it and seeing more, intrigued by the multiplicity of complex issues it is dealing with. In terms of pictorial composition, the unease of the sloping horizon makes the island seem out of kilter, at the tipping point. The erupting clouds can be read as 'the smoking gun' of many of Australia's environmental problems of our time. This is a complex work; a summation of many current concerns of the environment. It is quite broad, and references many issues in Australian society that relate to the environment, like climate change or overfishing. In short, this work deals with a multiplicity of contemporary Australian concerns; somewhat like a play on Hieronymous Bosch's 'Garden of Earthly Delights': a 'Garden of Earthly Evils'.

Highly Commended: Lori Pensini, "Eden"

Judges' comments:

"Eden" shows a very direct relationship between the environment, namely the snake, and woman. There is a strong sense of personal foreboding, in this work, brought out through the skilful rendering of the portrait and the boa constrictor. In terms of composition, the slight foreshortening of the body and the rigidity of the arms heighten the effect of the snake's ever tightening grip, and suggests more broadly a constriction on humans created by a constriction of the environment. This work speaks directly to the theme of identity in relation to one's environment.

Highly Commended: Clifford How, "Archaic (Crater Lake)"

Judges' comments:

"Archaic" speaks to the majesty of the untouched Tasmanian wilderness, which is under threat but also appears threatening at the same time. There is a foreboding quality to the work, which parallels the majestic quality of the land and at the same time, evokes a certain environmental fragility. This work is also reminiscent of the tradition of great romantic paintings of the past with notions of untouched wilderness. In terms of composition it is skilfully rendered, the red underpainting recalling elements of renaissance methods, such as the use of an ochre ground. In this case the artist has allowed the vibrant hues to flicker through under the dense marks rendered with a small palette knife. Overall there is great skill in the composition of the work, and it speaks directly to the theme of environment.

The opening event

The opening event on Bruny Island was a great success. There were over 200 guests, including sponsors, the Kingborough Mayor Steve Wass, the Minister for Community Development Jacqui Petrusma, the judges and the curator. The winning artists were in attendance (thanks to a herculean effort by Steven Giese to travel from northern NSW to Bruny Island with less than 24 hours' notice). The opening was sponsored by SeaLink and by the Bruny Island Cheese Company. All guests were provided with drinks and other refreshments courtesy the sponsors. The dinner function, prepared by local chef John Bullock, and funded by Pennicott Wilderness Journeys, followed after the opening, and many of the artists were able to spend time discussing their work with the judges.



Jo Chew
A sum of parts (2018)
107x152cm
acrylic and oil on canvas

BRUNY18 Finalist

Image courtesy the artist

Workload and 'in kind' support

The standard curatorial rate for an exhibition like BRUNY18 on a short term hourly contract is \$79.72 (NAVA code of conduct 7.10.1 Independent curator). The curatorial workload exceeded 300 hours (not including project management), bringing the overall value of the curatorial work to more than \$24,000. The BRUNY18 curators' fee was \$5000; therefore the majority of the curatorial work relied on in kind support from SJC. Strategies to reduce this reliance should be introduced for BRUNY20.

Summary of BRUNY18 key curatorial outcomes

- a) Broader range and higher calibre overall of participating artists
- b) Increased number of entries
- c) Wider reach of judges to include internationally significant curators and practitioners
- d) Larger installation layout
- e) Improved walls and hanging
- f) Improved professional documentation (Richard Bennett Photography)
- g) Improved opening event

Future development opportunities for curatorial services

- a) Increased revenue to pay a curator at a rate commensurate with national standards
- b) Further define the curatorial role and tasks
- c) Set a target to obtain a higher number of entries for BRUNY20

2) ARTIST SUPPORT

Being selected for prizes and possibly winning has become an important part of an Australian artist's career development. The curatorial responsibility is to ensure the finalist artists are rewarded in as many ways as possible. A great deal of social media promoting each painting was undertaken. The website shows each artist's work and where possible, the artist themselves with the work. Importantly, the artists were funded to attend a private dinner function with the sponsors, judges and the Foundation. This proved to be an outstanding success. In addition, our sponsor Bruny Island Coastal Retreats provided accommodation at Cloudy Bay for one artist (as well as the judges). As participating artist Craig Handley stated, "what a wonderful experience the whole time Bruny was. The prize is a credit to you and the team. I'll be back to try for the next one".

Summary of BRUNY18 artist support outcomes

- a) Increased opportunity for artists to network face to face with judges
- b) Improved visitor, online and media exposure for artists
- c) Increased prize money
- d) Greater national exposure through networking and media
- e) Provision of free accommodation for one artist and family

Future development opportunities for artist support

- a) Profile each finalist on social media with their biography
- b) Provide a residency for one or more of the finalists (subject to sponsorship)
- c) Consider developing partnerships in Hobart to enable city-based exhibition
- d) Consider staging the exhibition at the new Kingston Hub
- e) Seek freight partners to help keep costs lower for artists
- f) Seek airline partners to sponsor winning artists' travel if applicable
- g) Seek accommodation sponsors for winning artists if applicable
- h) Consider an online exhibition and sales of "Directors' Cut" entries and an associated prize



Graham Lang
Green (2018)
oil on board
91x122cm

BRUNY18 Finalist

Image courtesy the artist

3) AUDIENCE AND COMMUNITY ENGAGEMENT

The quality of the BRUNY18 judges and the increased prize money, generated interest from a wide audience, particularly on a national basis. In addition to direct mail and social media, all significant commercial galleries (many of whom are listed on the AGAA) were contacted, many with personal notes from the curator. In addition, key peak bodies such as the Contemporary Arts Tasmania and Arts Tasmania were engaged. BRUNY18 demonstrated that direct contact is the best method of networking. It helps develop relationships, which then help generate broader audiences, often by word of mouth.

The local community was engaged via volunteers, informal networks, 'closed group' Island social media pages, email lists and a direct hard copy invitation to each resident household. The Bruny Island District School was engaged and two groups of students attended. The 'BIRCH' (Bruny Island Respite Community House) arranged for senior residents to attend the exhibition. A number of Local Government, State Government and Federal Government representatives attended.

As a result of improved marketing, networking and direct relationship building, the number of people visiting the BRUNY18 exhibition per day was double that for BRUNY16, with more than 650 people recorded as attending the Alonnah exhibition. The many comments from visitors bear testament to this, with typical examples being:

"Well worth the visit.. a high standard of work." - "A wonderful exhibition and it was great to see such a large crowd there for the opening, congratulations ... for helping make this a very successful day. If you didn't attend you missed a great day" - "Such interesting and beautiful works. So amazing to be able to see work of such a high standard on our little island" - "A fabulous showcase for local and interstate artists".

The level of audience and community engagement was not as great at the exhibition of selected works at the Kingston Beach Arts Hub. Lessons from this first foray 'off island' have been discussed with Council staff and will be applied in staging BRUNY20.

Summary of BRUNY18 audience and community engagement outcomes

- a) Increased audience participation and reach
- b) Improved networking
- c) Additional functions including a networking dinner for artists, judges and sponsors
- d) Raising of Kingborough arts community profile
- e) Increased attendance of school and senior citizens

Future development opportunities for audience and community engagement

- a) Advertise more widely and more often by increasing the advertising budget
- b) Use social media more, including video presentations
- c) Invite artists to offer workshops and presentations
- d) Create school tours and packages
- e) Arrange for bus tours to visit (where possible with targeted collectors groups from commercial galleries)



Heidi Woodhead
Empty Nest and Hourglass (2018)
oil on linen
76x61cm

BRUNY18 Finalist
Image courtesy the artist

D. KEY PROJECT MANAGEMENT OUTCOMES

1) PROJECT MANAGEMENT (GENERAL)

BRUNY18 project management covers all aspects of the prize administration other than the curatorial role. It includes enabling artists' entries; providing technical support for the judging process; ensuring the finalists' works are safely transported to and from Bruny Island; and providing logistical support for the exhibition(s). Many project management tasks take place 'behind the scenes'.

There are several key areas in project managing an art prize. The first area includes web design, graphic design, photography, marketing and advertising. The second area involves the logistics of ensuring receipt of the artworks and despatch, including packing and freight. The third area is financial administration which includes managing the budget; setting and taking receipt of entry fees; processing sales; providing payment to winning artists; management of sponsorship income; and financial reporting.

Overall, all key performance indicators for project management of BRUNY18 were met, with the exception of some aspects of the select exhibition at Kingston Beach Arts Hub.

The project management of art prize events of similar size to BRUNY18, such as the former City of Hobart Art Prize and the RACT Portrait Prize, is commonly provided 'in house' in a local government or arts institution or via a corporate partner. The BRUNY18 project management function exceeded 500 hours and received a fee of \$9000. Accordingly, the majority of project management resources were provided in the form of in kind support from SJC. Strategies to reduce this reliance should be introduced for BRUNY20.

Summary of BRUNY18 general project management outcomes

- a. Improved artist marketing resulted in increased entries
- b. Targeted graphic design and advertising of higher quality
- c. Improved overall governance via the Foundation
- d. Strong financial management with strict cost controls
- e. Good logistical management; all freight challenges met

Future development opportunities for project management

- a) Increase revenue of provision of in kind support to enable the appointment of a dedicated project manager in the three months leading up to the finalists' exhibition
- b) Review and re-define specific roles of project management team



Amber Koroluk-Stephenson
Shelter (2017)
oil on linen
84x102cm

BRUNY18 Finalist

Image courtesy the artist

2) MARKETING

The key to improved marketing in BRUNY18 to artists (when compared with BRUNY16) was direct relationship building, which led to word of mouth recommendation and increased profile raising. 'Art Almanac' was once again part of a regular advertising campaign and 'Art Prize Planner' was also effective in reaching out to artists on a national basis. Discussions with journalists and editors helped provide editorial and media coverage, such as the article in The Mercury the day of the opening, with leading Tasmanian artist Neil Haddon, stating, "art prizes such as the BRUNY Prize are vital for artists...Getting artists' work seen, to possibly sell work and maybe even win".

Summary of BRUNY18 outcomes: marketing

- a) Greater exposure through print and social media
- b) Improved online presence
- c) Improved direct communication with artists and galleries

Future development opportunities: marketing

- a) Increase marketing spread (and budget)
- b) Carry out a broader social media campaign
- c) Revise communications and extend database
- d) Cross-market with stakeholders, partners, 'friends' and sponsors

3) SOCIAL AND ONLINE MEDIA

BRUNY18 had a significant online presence including:

- More than 7,000 sessions on the BRUNY18 website in the lead up and during the finalists' exhibition in October 2018
- More than 10,000 post engagements on Facebook in the month of October 2018 alone
- More than 11,000 impressions on Instagram in the month of October 2018 alone

BRUNY18 also featured in mainstream media, with a number of newspaper articles in local, State and national press including a feature article in the high circulation Saturday edition of The Mercury.

In short, the Prize has established a national reputation. The Bruny Island brand is clearly known, and this assists with social media reach.

There is, however, no specialist social media expertise associated with the project management of BRUNY18 and there is much potential for greater social media reach than is currently being achieved.

Summary of BRUNY18 social media and online outcomes

- a) Much greater audience reach than BRUNY16
- b) Direct engagement with diverse audiences
- c) Improved communications with artists, visitors, community and 'online observers'

Future development opportunities for social media and online presence

- a) Develop a social media campaign plan with a social media expert
- b) Cross promote with sponsors and stakeholders' social media



David Darcy
Waiting (2018)
oil on canvas
150x200cm

BRUNY18 Finalist and Peoples' Choice Award Winner

Image courtesy the artist

4) GOVERNANCE

The governance of the prize has been consolidated further since BRUNY16.

In 2017, the Bruny Island Foundation for the Arts was granted Deductible Gift Recipient status and has met all of its reporting obligations to the Australian Charities and Not for Profits Commission.

The Foundation has a Memorandum of Understanding (MOU) in place with Social Justice Communications for management of the Prize and mechanisms in place to manage any perceived or actual conflicts of interest. There are also MOUs and/or funding agreements in place with sponsors. The Foundation is now a well established entity and has clear structures and processes in for ensuring governance transparency. The skills of Foundation Board members and the continuity of Directors has been critical in gaining greater sponsorship. Foundation board members are also vital volunteers for BRUNY18.

Summary of BRUNY18 governance outcomes

- a) Increased oversight of project and financial management through the reporting and governance requirements of the Bruny Island Foundation for the Arts
- b) overall strengthened systems for monitoring and review of outcomes

Future development opportunities for governance

- a) Review and continually improve governance procedures
- b) Meet the requirements of multiple MOUs with partners

5) SPONSORSHIP

BRUNY18 surpassed its sponsorship targets as set out below. A new major corporate partner, Bruny Island Coastal Retreats in conjunction with Nature Pact, has been secured for BRUNY20. Feedback from sponsors has been positive and constructive.

Summary of BRUNY18 sponsorship outcomes

- a) Securing of Tassal's \$10,000 biennial sponsorship
- b) Audi Centre Hobart increased sponsorship from \$1500 to \$3000
- c) Kingborough Council provided \$20,000, with \$10,000 towards the prize and \$10,000 towards marketing and curatorial work.
- d) Pennicott Wilderness Journeys sponsorship \$1000
- e) SeaLink sponsorship \$1000
- f) Bruny Island Coastal Retreat sponsorship (accommodation valued) \$3700
- g) Richard Bennett Photography (documentation of the opening value) \$2000
- h) Adart Art Supplies voucher \$500
- i) Bruny Island Cheese Company (food and beer value) \$300
- j) Bruny Island Coastal Retreats sponsorship for BRUNY20 \$50,000

Future development opportunities for sponsorship

- a) Seek sponsorship to cover (partially or in full) curatorial and project management
- b) Strategically approach companies to provide pro bono services, particularly in project management
- c) Seek freight sponsor
- d) Seek travel sponsors



Neil Haddon
no prospect no refuge (2018)
enamel, oil and clear coat on aluminium
180x150cm

BRUNY18 Finalist

Image courtesy the artist

6) FREIGHT LOGISTICS

For the BRUNY18 finalists' exhibition, all freight was managed by SJC with the assistance of Foundation directors and volunteers. Artists were assisted by the curator to arrange freight from across Australia to arrive at Kingston on a specified date. A specialist van was hired to move all the works from Kingston to Bruny Island. After the Alonnah exhibition, the specialist van was used to transport works to the select show at the Kingston Beach Arts Hub or to freight handlers in Hobart. This process helped ensure the works were handled appropriately at all times and avoided double handling or multiple trips.

The process of coordinating freight for 28 artists is a complex and time consuming exercise, particularly with the challenges of moving works to and from Bruny Island. At times, the freight management task took the curator away from other duties, particularly marketing and community engagement.

Summary of BRUNY18 freight logistic outcomes

- a) Improved freight handling
- b) Independent freight handling by project management team
- c) Improved packing and unpacking procedures

Future development opportunities for freight logistics

- a) Seek freight sponsorship
- b) Appoint dedicated freight staff (subject to budget)
- c) Consider subsidizing freight (subject to budget)
- d) Appoint dedicated packing staff (subject to budget)
- e) Appoint casual staff to pack, assist with the opening, assist with handling of paintings

7) FINANCE SNAPSHOT

BRUNY18 met or exceeded its overall financial targets, as set out below:

Cash income of \$45,592

Artist Fees (less Paypal commissions):	\$8,572
Commission on Sales:	\$1,900
Corporate Cash Sponsorship:	\$15,000
Interest:	\$120
Council Grant:	\$20,000

Cash expenditure of \$45,554

Artist Cash Prizes:	\$22,000
Council Grant (Curator):	\$5,000
Marketing and Operational:	\$9,554
Project Management Fee:	\$9,000

in-kind and pro bono contributions to value of at least \$49,800

Curator:	\$19,000
Food/Refreshments:	\$250
Judges/Artists Accommodation:	\$3,700
Judges Fees Waived:	\$5,000
Office/ICT/Insurance:	\$2,000
Peoples' Choice Award	\$500
Photography:	\$2,000
Project Management:	\$13,500
Volunteers:	\$3,850



Tim Burns
Come in she said and I will give you shelter from the storm (2018)
oil on wood
60x135cm

BRUNY18 Finalist
Image courtesy the artist

NEXT STEPS TOWARDS BRUNY20

This report is the first step in the planning process for BRUNY20.

It demonstrates that significant gains have been made in progressing from BRUNY16 to BRUNY18, and there is a sound evidence to expect similar growth for the next event in 2020.

The \$55,000 commitment already made by Bruny Island Coastal Retreats (in conjunction with Nature Pact) for BRUNY20 provides a solid basis for optimism.

This report also points out where there are some 'growing pains', particularly in relation to the roles of curator and project manager, and the need for improved preparation when travelling the exhibition to mainland locations.

This report will be distributed to stakeholders, sponsors, artists, community organisations, government agencies and 'critical friends' for comment and review.

This will lead into discussions with sponsors and other investors about the possible size and scope of BRUNY20. Once this is settled, this report will inform the development of an operational plan and budget for BRUNY20.

If you would like to discuss this report further, please contact the Bruny Island Foundation for the Arts Limited via email: brunyislandfoundation@gmail.com

Further information can also be found on the following websites:

www.brunyislandartprize.com

www.brunyislandfoundation.com

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BRUNY18 Opening Celebrations

from left: Michael Wickham, Audi Centre Hobart; Dr Caroline Rannersberger, BRUNY18 Curator; and Jarrod Rawlins, Curator MONA

Image courtesy Richard Bennett

Background image:

David Griggs

Twins (2017)

oil on canvas

183x152cm

BRUNY18 Finalist



BRUNY18 Opening Celebrations

from left: Elizabeth Ann Macgregor OBE, Director Museum of Contemporary Art, Sydney; Serge Pizzica, Bruny Island Coastal Retreats (BICR); Tracy Thomas, BICR; Jarrod Rawlins, Curator MONA; Ben Keinhuis, BICR

Image courtesy Richard Bennett

Steven Giese

Antipodean Study: Last Fish at High Tide (2018)

oil on canvas

140x160cm

BRUNY18 Winner