



HOBART BAROQUE

**SUBMISSION TO EVENTS TASMANIA
FOR TRIENNIAL FUNDING
2014-15 to 2017-18**

Executive summary

IT IS OUR FIRM PURPOSE to create in Hobart an annual baroque music festival of global significance, attracting patrons from all over the world and particularly from east and south Asia. After only two years, Hobart Baroque has achieved major national significance in the classical music scene. In another three, we will have a substantial presence throughout the Asia-Pacific region; within five years, we will be globally competitive.

This will be achieved by ensuring administration and marketing costs are kept low and the greatest possible proportion of income is used directly on productions. Competitiveness with baroque festivals in Europe and America will be based on our focus on younger but top-flight performers: those who are approaching the peaks of their abilities but who do not yet command the huge fees they one day will expect and receive. Hobart will be where people have to come to see the best talent of tomorrow all in one place.

But none of this will be possible without predictable and adequate funding from the Tasmanian government. We are therefore asking for a triennial funding agreement with Events Tasmania, in line with the arrangements existing between every major mainland arts festival and their state governments.

Without certainty of funding over a reasonable period, each festival must be put together within a few months. Many artists and some venues are not available with such short notice. Staff cannot be employed for longer than a few weeks or months: the best people are seldom prepared to work this way.

We are asking for a grant of \$800,000 for the 2015 festival (to be held for ten days from 10 to 18 April), rising to \$1 million for 2016 and \$1.25 million for 2017.

Our reliance on government money will be far less than is usual among mainland festivals but without this support, Hobart Baroque will immediately cease to exist. We intend the grant to account for no more than about 45% of total revenue, with another 45% coming from ticket sales and 10% from donors, sponsors and other sources. We will maintain these relativities: as the proposed state grant rises, so too will box office receipts, donations and sponsorships.

Hobart Baroque income: projections, 2014-15 to 2017-18

	<i>Subsidy</i>	<i>Box office</i>	<i>Donors/other</i>	<i>Total</i>
% of total	45%	45%	10%	100%
2014-15	\$800,000	\$800,000	\$176,000	\$1,776,000
2015-16	\$1,000,000	\$1,000,000	\$220,000	\$2,220,000
2017-18	\$1,250,000	\$1,250,000	\$275,000	\$2,775,000

State grants for the Adelaide, Melbourne, Sydney and Brisbane festivals all account for between 55% and 60% of revenue.

Salary and administration costs will be kept to around 27.5% of total expenditure. We have found that the most effective publicity is free (particularly on ABC networks, The Sydney Morning Herald, The Age, The Australian and Limelight magazine). Marketing costs will therefore be limited to about 6.5% of total expenditure rather than the more usual 10%. All the rest – 66% – will be spent on productions. Again,

these relativities will be maintained over the three-year period.

Nowhere else in Australia is a top festival of national and international significance available for such a small government investment. We are not asking for much. But it cannot continue on its current fragile and unsustainable financial basis in which few staff are paid, no permanent staff at all can be recruited or paid and there is not even the money to rent an office.

The co-producers, Leo Schofield and Jarrod Carland, have invested well over \$100,000 in cash and do not expect ever to recoup that money. Neither has been paid anything, despite a vast and unrelenting workload.

Hobart Baroque expenditure: projections, 2014-15 to 2017-18

	Admin & salaries	Productions	Marketing	Total
% of total	27.5%	66%	6.5%	100%
2014-15	\$488,400	\$1,172,160	\$115,440	\$1,776,000
2015-16	\$610,500	\$1,465,200	\$144,300	\$2,220,000
2017-18	\$763,125	\$1,831,500	\$180,375	\$2,775,000

Audiences for baroque music in Australia and internationally are immense and fast growing: one of the few areas of classical music which is undergoing boom conditions. But in Australia, there are few opportunities to hear this music except on record. The Asia-Pacific region is not much better off: Japan and South Korea are reasonably well catered for but there are almost no baroque performances in China, or India despite the immense popularity there of western classical music. Chinese people wanting to hear and see live performances of baroque music must travel abroad – to Japan, South Korea, North America or Tasmania.

For the 2014 festival, 41% of tickets were sold to people living outside Tasmania. Analysis of ticketing data shows that a large number of these attended events three days or more apart, meaning their stay in Tasmania had to be at least that long.

Hobart Baroque

May 2014

Why baroque? Why Hobart?

THE BAROQUE PERIOD – roughly from 1600 to 1750 – ended half a century before Hobart was settled and forty years before the First Fleet. Why, then, should Hobart be the place for a festival to showcase and celebrate the best of this period?

The best answer to that lies in the sheer vitality of this extraordinary body of work that has an undeniable place in the history of human civilisation. This century and a half produced a great deal of the best music ever written. It was perhaps the most inventive and vibrant period in the whole history of western music. It saw the invention of opera and ballet, the concerto and the symphony. It ranged from the elegant, introspective viol consort music of the early seventeenth century to the development of the orchestra, to the deep logic and devotion of Bach, to the joyful playfulness of Purcell and Rameau, and to the exuberance of Vivaldi, Handel and Telemann. There was beauty, beauty all the way.

It is popular as never before. Through recordings, more people in Australia today listen to baroque music than in Europe during the seventeenth and eighteenth centuries. And today this music is available in a huge range with far better performances than were feasible three or four centuries ago. In Australia and throughout the world, public taste is shifting away from the nineteenth century Romantic period of Beethoven, Brahms and Tchaikovsky towards the earlier period of Bach, Vivaldi and Handel which, for many, seems to fit better with the mood of our time. In Australia, this is confirmed by record sales and classical music radio playlists.

Though nineteenth century music is declining in relative popularity and its audiences ageing and shrinking, it is lavishly catered for with well-funded symphony orchestras and concert halls in every capital city. For baroque fans, there are no such luxuries. There are two small specialist orchestras, the Australian Brandenburg Orchestra and the Orchestra of the Antipodes, productions from Sydney's Pinchgut Opera and other performers playing alone or in small groups – and not much else. Government support is minimal.

In this situation, serving a large and enthusiastic national audience starved of live performances of the music it loves, Hobart Baroque has after only two years already become a key event in the national classical music scene.

Throughout much of the Asia-Pacific region, there is a similar paucity of opportunity for seeing and hearing live performance of baroque music. Japan, South Korea and North America are fairly well-served; in India there is little, in China virtually none apart from occasional visiting performers. Recordings are available everywhere and that is how the mass audience for baroque music outside of its birthplace in Europe has been created.

But this audience is starved for seeing and hearing this music in live performance. And Hobart is the perfect city to fill this need.

To reach its fullest purpose, any festival needs to establish and dominate the atmosphere of the place in which it is held. That is possible – just – in places the size of Adelaide or Edinburgh but not in cities like Melbourne or Sydney. There, instead of dominating, festivals are dwarfed and sidelined by the sheer size and complexity of the metropolis. In Hobart, a successful festival can reach its potential far more readily. For the period in which it is held, Hobart Baroque and Hobart will seem to become the same. A reviewer in *The Age* quoted an audience member at this year's festival as saying: 'This is what it was like at the

Adelaide Festival forty years ago'. Then, that festival was in its heyday and the city was joyously infused with the pleasure and excitement of seeing some of the best performing arts in the world: there was an aura of exhilaration and discovery that has not been attained since the 1980s. But it is already well on its way to happening in Hobart.

All mainland capitals have spent huge sums on building centralised performing arts centres, starting with the Adelaide Festival Centre and the Sydney Opera House in the 1970s. These buildings have ever since soaked up very large amounts of recurrent expenditure which could, in other circumstances, have funded performances more directly and more efficiently. But for some years they had the beneficial effect of considerably boosting audiences: people went to see the buildings as much as the event.

Tasmania has no capacity and no need to build such an edifice. Our unique range of major heritage buildings means we are already well-equipped to run major arts festivals. Hobart Baroque bases part of its appeal on using those buildings for music performances: pre-eminently the Theatre Royal but also the Hobart Town Hall, the cathedrals and churches, and Government House. Large-scale concerts go into the Federation Concert Hall. These buildings are all within a short distance. They are well-suited to host baroque music events and patrons can be expected to show at least as much interest in seeing and experiencing the buildings as they do for the expensive, modern facilities in other states.

As the festival grows, performances will be held in more and more of these fascinating buildings – the cathedrals and churches, the Hobart Synagogue, unique places like the Lady Franklin Museum. Early music in early buildings will be a key selling point both for Hobart Baroque and for the state.

2014 financial performance

THE 2014 FESTIVAL provides a reasonable baseline against which to judge the event's potential viability, financial performance and attractiveness to audiences. The increase in audience and impact over the inaugural festival in 2013 was perhaps to be expected as the event gained audience awareness and some relatively minor but nevertheless critical state funding. The fact that box office takings rose by 107% is worth noting.

In 2014, 23 performances played to a total audience of 8,394 people. Interstate buyers accounted for 41% of ticket sales. Overall, houses were 92% full, with less than 12% of tickets given away as complimentary to media and guests.

These figures indicate that Hobart Baroque has found a substantial audience both in Tasmania and interstate. They also indicate that, with adequate and predictable government support, there is the potential for the festival to become a major event with a substantial international, rather than only a national, presence.

Ticket sales data: Hobart Baroque 2014

	<i>Capacity</i>	<i>Tickets allocated</i>	<i>Gross box office</i>	<i>Percentage of house occupied</i>	<i>Percentage of occupied seats sold</i>	<i>Percentage of occupied seats comps</i>	<i>Percentage interstate</i>
Orlando	2792	2332	\$198,654.28	83.52%	87.91%	12.09%	39.62%
Xavier Sabata	1087	820	\$64,132.10	75.44%	79.02%	20.98%	52.56%
Julia Lezhneva	1087	1087	\$101,910.40	100.00%	86.84%	13.16%	48.85%
Duelling Harpsichords	300	300	\$18,830.00	100.00%	93.33%	6.67%	
Latitude 37	300	300	\$18,090.00	100.00%	91.33%	8.67%	
Timo-Veiko Valve	300	280	\$16,320.00	93.33%	87.50%	12.50%	
Ensemble HB	300	214	\$11,660.00	71.33%	81.78%	18.22%	
Smaro Gregoriadou	300	270	\$14,766.00	90.00%	82.22%	17.78%	
<i>Town Hall series total</i>	<i>1500</i>	<i>1364</i>	<i>\$79,666.00</i>	<i>90.93%</i>	<i>87.23%</i>	<i>12.77%</i>	<i>52.71%</i>
5x5x5@5	1500	1500	\$7,250.00	100.00%	96.67%	3.33%	17.07%
Ottoman Feast	230	230	\$47,475.00	100.00%	91.74%	8.26%	46.52%
Midday free talks	N/A	833	N/A	N/A	N/A	N/A	N/A
Free masterclass	N/A	228	N/A	N/A	N/A	N/A	N/A
TOTALS		8394	\$499,087.78	91.65%	88.24%	11.76%	40.94%

State-by-state origin of ticket sales, Hobart Baroque 2014

<i>State of origin</i>	<i>Tickets</i>	<i>Box office</i>
Tasmania	4,331	59.06%
New South Wales	1,751	23.88%
Victoria	795	10.84%
Queensland	200	2.73%
South Australia	153	2.09%
Western Australia	103	1.40%
TOTAL	7,333	100.00%

A triennial funding agreement

AFTER TWO YEARS, HOBART BAROQUE is already an arts event of major national significance. Its goal is to become a must-see event for baroque music audiences throughout the Asia-Pacific within three years, and a globally competitive event within five years. But its funding will remain constrained and it will never be able to achieve these goals unless the available money continues to be used as wisely and as efficiently as possible.

It is also essential that the level of continuing support from the Tasmanian government is known and secure for more than the year ahead. It is often not possible to put an entire festival together in a few months, to start again each year with no assured funding and bookings for artists or venues. Staff cannot be assured of employment for longer than a few months or even weeks: the best people are not prepared to work this way. For these reasons, we ask the Premier and Events Tasmania to enter with us into a triennial funding arrangement, in line with all other major Australian festivals.

Despite such an agreement, it will remain essential for administration costs to be kept to a minimum and for marketing to be highly cost-effective and, in most cases, free. Necessarily constrained funding also means that the best-known, high-paid artists who are at the peaks of their careers will generally not be coming to Hobart. Instead, we will concentrate – as we have already – on identifying the world’s best baroque music performers early in their careers, before their fees become unaffordable.

The major elements of the 2014 Hobart Baroque – the Russian soprano Julia Lezhneva, the Spanish counter-tenor Xavier Sabata and the New York production of Handel’s opera *Orlando* all fell into this category. In the time between being booked and appearing in Hobart, Lezhneva – an extraordinary talent – has become one of Europe’s most sought-after singers and one of the few sopranos in the world who can sing the fiendishly difficult music of Vivaldi’s operas with apparent ease. This approach, though challenging for any artistic director, will make Hobart the place people from all over the world have to go to see the best rising talent in baroque music.

Reliable and regular state government grants are essential if the festival is to continue. But reliance on the grant will be kept to the lowest possible level, much lower than that seen with mainland festivals. We are asking for \$800,000 in the first year of the proposed triennial agreement, rising to \$1.25 million in the third year. This compares with state government grants in 2012 of \$6.5 million to the Adelaide Festival, \$6.2 million for the Melbourne International Festival and \$7.1 million for the Sydney Festival.

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Box office receipts will match the grant: again, this provides a sharp contrast with mainland festivals. Sponsors and donors will remain a critical source of support but, in common with the experience

elsewhere in Australia, cannot realistically be expected to match the other main sources of income. In Tasmania there is a relative lack of high-spending, very wealthy philanthropists, so Hobart Baroque puts much more effort into approaching ordinary festival-goers and supporters, asking them for as little as \$100 each. This will continue but the festival is now at the stage at which national corporate sponsors can be expected to begin to contribute, to associate the names of their companies with a high-profile, well-regarded event.

A reliable grant will mean that, for the first time, a staff can be recruited and employed on a permanent basis. Without this, the festival cannot continue: a professional organisation cannot rely so completely on charity forever and, though volunteers will continue to be essential, there must be a core of experienced professional staff expert in their fields. However, we will continue to run a lean and efficient administration, accounting for a much lower share of total income than other festivals.

Hobart Baroque expenditure: projections, 2014-15 to 2017-18

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The co-producers, Leo Schofield and Jarrod Carland, have invested well over \$100,000 in cash and do not expect ever to recoup that money. Neither has been paid anything, despite a very substantial workload.

It will continue to be essential to run a lean and highly efficient administration but unless the current financial situation improves, there can be no 2015 festival.

The proposed funding would allow us to put in place:

- A modest but permanent office;
- A small core permanent staff of four: the co-producers, a development/fundraising assistant, a PA for the producers and an office assistant;
- Casual or contract staff in the period immediately before and during each festival, including a stage manager, assistant stage manager, technical manager and production manager.

As the festival expands, the administration will inevitably need to expand somewhat, in line with the projections above. Volunteers will continue to be essential. Much other work will continue to be done *pro bono* by highly professional people who do not expect to be paid but who support Hobart Baroque.

Two-thirds of income will be spent on productions – the things audiences see and come to Hobart for. This, again, is a far greater proportion than that found in other festivals. Marketing is projected at taking 6.5% of income rather than the usual 10%: this saving will be spent on productions. By far the most effective ticket-selling publicity Hobart Baroque has received so far has been free, often on the ABC. Word-of-mouth is even more powerful. Paid advertising is far less effective and money spent in this area will be spent sparingly and wisely. Publications, including booking brochures, are essential, as are the banners and posters seen around Hobart before and during our festivals.

In evaluating the cost and efficiency of Hobart Baroque, it is instructive to look at the performance of

other Australian arts festivals:

Peer organisations: box office as a percentage of revenue, salaries and employee benefits as a percentage of expenditure; and grants as a percentage of revenue

<i>Organisation</i>	<i>Box office</i>	<i>Salaries*</i>	<i>Grants</i>
Ten Days on the Island ¹	15.0%	38.2%	59.9%
Adelaide Festival ²	35.8%	27.9%	58%
Melbourne Festival ³	21.5%	21.4%	57%
Sydney Festival ⁴	22.0%	n/a	49.6%

** Does not include other administration costs*

1 For 2010-11 festival cycle.

2 For 2011-12 festival cycle.

3 For calendar year 2012. Does not include \$421,480 from the Melbourne City Council.

4 For financial year 2011-12. Does not include \$1.7 million in cash and \$600,000 in kind from Sydney City Council.

Tourism and population growth

THE SECOND HOBART BAROQUE festival, this year, sold 41% of its tickets outside of Tasmania. This is already a substantial result but, as the event becomes better known through the rest of Australia and overseas, it is probable that this percentage will increase. The program is structured to encourage visitors to attend performances on more than one night: an initial analysis shows a large proportion of interstate festival-goers attended events – and therefore stayed in Tasmania – for at least three nights.

The potential for the largest increases in box office receipts comes from interstate and this increasing audience will be vigorously sought. The comparative figures over the first two years show a large increase in the number and proportion of people coming to Tasmania for the festival. The Tasmanian market will become saturated within a few years but the potential interstate and overseas markets are, in the context of a smallish festival, unlimited.

Therefore, the numbers of tourists coming to Tasmania for Hobart Baroque can be expected to increase at a faster rate than overall audience numbers. To attract these people and to make the best use of the wider tourism potential of their visits, the festival organisers will work closely with Tourism Tasmania and Tourism Australia to ensure people not only come here but spend as long in Tasmania as possible, with the greatest possible economic contribution.

Tapping into the international market will take longer but the rewards are potentially large. Recordings, rather than live performance, have largely created the global audience for baroque music. This is as true for China and India as it is for Australia. Neither China nor India have any significant baroque music events but western classical music has become immensely popular. Visiting baroque music ensembles find a substantial and extremely enthusiastic audience with almost no opportunity to hear and see this music in performance. South Korea and Japan fare better but the newly affluent Chinese and Indian middle classes must go abroad if they want to hear this music: to Korea, Japan, North America – or Tasmania.

According to the most recent tourism research, only 2.7% (14,100) of Chinese visitors to Australia and 1.6% (2,600) of Indian visitors to Australia in 2013 came to Tasmania.⁵ This must improve, and can only do so if potential visitors are given as many reasons as possible, as convincingly as possible, to spend time in the state. Hobart Baroque is no panacea for the Tasmanian tourism industry but it has its place in contributing to the push into these vast new markets.

To derive the greatest economic benefit from international and interstate visitors, marketing should concentrate on selling other attractions to Hobart Baroque patrons: our experience has shown already that visitors coming primarily for the festival are likely to spend at least as much time in other areas of the state as they do at Hobart Baroque.

Promoting the festival in many of these markets is beyond the resources of Hobart Baroque alone. We will need the assistance of tourism agencies and private tour operators.

Marketing the appeal of Tasmania as a varied and satisfying destination is also relevant to the government's aim of encouraging immigration and population growth. The state is no longer a cultural desert but MONA on its own is not enough to sustain the new image. More is needed: and that includes high-profile, cost-effective initiatives such as Hobart Baroque.

In 2012-13, 40,051 people from India and 27,334 from China migrated to Australia. A tiny proportion of all

⁵ Tourism Tasmania, *Tourism Snapshot 2013*, p. 8, December 2013.

migrants – around 0.5% – settled in Tasmania, a figure which has shown no improvement in at least the past decade.⁶ This is due, in part, to the relative imbalance of skilled-entry and employer-sponsored migrants coming to a state in near-recession and with high unemployment. But this ignores the substantial number of newly-affluent middle-class Chinese and Indian people looking for a ‘bolt-hole’ outside their own problematic countries. A recent report in *The Economist*⁷ said the disastrous Chinese environment was a key reason for affluent Chinese people buying residential property in Australia. Adding a substantial cultural element to the state’s visitor ‘pitch’ is a demonstrated key to tourism success, as the MONA experience has decisively shown. But places people want to visit tend also to be places in which they want to live.

6 Department of Immigration and Border Protection, *2012-13 Migration Report*, 2014.

7 *The Economist*, *Yearning to breathe free*, p. 25 and *Migrants in Australia: The promised land*, p. 26, April 26 2014.

2014 Publicity

MUCH OF THE publicity for Hobart Baroque 2014 came from interstate and national media. At the forefront was the ABC Classic FM radio network, which recorded all major festival performances for live or delayed broadcast. The network played a large amount of baroque music in the weeks before and during the festival, with frequent, generous and extensive mentions of the festival and individual events, particularly by the network's Hobart-based morning presenter, Christopher Lawrence. ABC Classic FM also chose to launch its 'Baroque 100 Countdown' operation to coincide with the festival. This will dominate the network and its national audience for several weeks.

Increased ticket sales were directly attributable to some individual pre-publicity events, such as an interview with artistic director Leo Schofield on Fran Kelly's *RN Breakfast* national radio program.

Some items from other outlets include:

Sydney Morning Herald/Age

Leo Schofield sets right tone for Hobart Baroque - 26 years on

Hobart Baroque. Two words that belong together so naturally, it's surprising that no one has thought until recently of putting an early-music festival in Tasmania's capital ... For the next week, Hobart will be the temporary world capital for counter-tenors: four of them. Two - Randall Scotting and Daniel Bubeck - are in *Orlando*; the third, Barcelona-born Xavier Sabata, is giving a recital; and Tasmanian Nicholas Tolputt is in the Town Hall recital series. By way of gender and vocal balance, the Russian coloratura soprano Julia Lezhneva - "A real find for us," says Schofield - will appear in concert with the Tasmanian Symphony. (Michael Shmith).

A pure delight to savour

Hobart is indeed the place for a festival, particularly a Baroque one. Somehow, the further south you go in this world, the purer the music sounds. Friday night's opener, a focused and utterly charming production of Handel's 1733 opera seria, *Orlando*, was wonderfully performed, directed and designed. Moreover, it fitted the glorious interior of the Theatre Royal, which was built just 126 years after *Orlando* was composed, almost as if it had been written with the architectural and acoustical specifics of this auditorium in mind. (Michael Shmith)

Soprano Julia Lezhneva review: From Russia with luminescence

This Russian soprano, just 24, has the technique, artistry and poise of a long-experienced performer - thus proving divas are born, not made. She rightly earned a standing ovation.

It's not just Lezhneva's voice that is so captivating, but the whole package. Tiny she may be, but the sheer

volume that emerges from that frame - its depth, dynamic range, agility and brilliance - left one in no doubt that Lezhneva is destined for an exalted place in opera. (Michael Shmith).

Australian Financial Review

Baroque's exclusive appeal

When Hobart Baroque was launched by arts impresario Leo Schofield and executive director Jarrod Carland last year, there were questions over whether the niche festival would succeed. After all, Hobart had not hosted a professional opera for 25 years, and was largely unfamiliar with classical music from the late 17th and early 18th centuries. But the event was a hit. And if early sales for this year's festival are any indication (ticket sales have already doubled last year's, with 4500 of 6500 available tickets sold and with select events sold out), it will be twice the success of last year. (Nina Karnikowski).

Limelight magazine

Hobart Baroque doubles takings

Audiences and takings show extraordinary rise on last year for Australia's newest festival. Organisers have reported that the second annual Baroque Festival in Hobart, Tasmania, has been an exceptional success, with visitor numbers, ticket sales and attendances all doubling from the inaugural event hosted last year. (Sam Gillies).

Concert review: Latitude 37

Melbourne trio produce a polished pearl of a performance offset by an architectural gem. Returning to Hobart after their sold-out debut last year, Baroque trio Latitude 37 delivered a rich and stunning recital as part of Tasmania's annual Hobart Baroque festival (the only event in Australia dedicated to the glorious music of the Baroque period). (Delia Bartle).

Concert review: Ensemble HB

Bach and Handel on original instruments in a final celebration of the Town Hall series. Inspired by Rome's Palazzo Farnese, familiar as the setting of Puccini's *Tosca*, the very pretty Hobart Town Hall has itself been inspiring as the venue for a week of chamber music concerts, an essential component of the Hobart Baroque Festival. (Peter Taplin).

Concert review: Xavier Sabata in recital

Catalan good guy brings baroque bad boys to Tassie with spectacular results ... One of the lower voices on the countertenor scene (a contralto, in the Senesino mould) Sabata's tone is exceptionally rich and warm. It's soft grained, but with plenty of balls (if you'll pardon the pun) to back it up. He's a man with excellent resonating cavities and he's not afraid to use them, capable of producing a glorious stream of honeyed notes. (Clive Paget).

Concert review: Julia Lezhneva and the TSO

Vivaldi, Handel and Mozart give Lezhneva a chance to play a dazzling game of Russian roudades ... As the diminutive figure of Julia Lezhneva walked onto the stage in a modest pink gown, the crowd held their

breath. Fortunately, Lezhneva didn't hold hers ... 'Unbelievable!' shouted the fellow sitting next to me with an involuntary spontaneity. (Clive Paget).

Opera review: Orlando

The crowd go bonkers for the crazy Orlando as dull old reason is pitted against the power of love ... What Chas Rader-Shieber's neatly conceived, enchanting production for New York's Glimmerglass Festival (now making landfall at Hobart Baroque) does so cleverly, however, is to show us just how much more enjoyable love can be – and does it with grace, style and a sly smile, backed up by some excellent performances. (Clive Paget).

Lezhneva and Sabata help Hobart to Baroque and Roll in 2014

International superstars, the finest Australian Baroque ensemble and a fully staged Orlando are among the highlights. Coming from nowhere, or so it seemed, last year's inaugural Hobart Baroque Festival turned out to be a complete hit ... This year looks set to raise the bar even higher. (Clive Paget).

Crowds swamp Town Hall for Hobart Baroque 5x5s

Baroque festival receives overwhelming response to new initiative, 5x5x5@5. The Town Hall was swamped yesterday when a larger than expected crowd arrived for Hobart Baroque's new concert series, 5x5x5@5. At least 500 people arrived for the inaugural performance, given by the D'Entrecasteaux Strings, despite the venue seating just 300. Even though many disappointed patrons were turned back, it's good news for Hobart Baroque and its new programming initiative. In fact, the festival has experienced enormous success so far across the board. Very few tickets remain for the headlining acts, and several performances have already sold out. (Ben Nielsen).

The Mercury

Hobart Baroque 2014 records twice the visitor numbers and ticket sales of last year's inaugural event

Tasmania's reputation as a cultural destination has been strengthened by the hugely successful second annual Hobart Baroque festival, which recorded twice the visitor numbers and ticket sales of last year's inaugural event. (Kane Young).

The Culture Concept

Julia Lezhneva – Jewel in crown of Hobart Baroque, Alleluia

It really seemed as if she came from another realm entirely to the rest of us, a place where light and beauty abounds in glorious quantities and where a voice like hers becomes a symbol for all that is beautiful and fine in our world.

Xavier Sabata – Bad guy becomes good guy at Hobart Baroque

Sabata has become renowned for singing the villainous roles in opera superbly ... For this recital his transformation into a good guy was helped by him also performing songs of love in a program of ravishing singing, sending everyone into raptures ... Walking home along the waterfront afterwards animated groups of people that I encountered were rattling off the superlatives.

Arts funding in Tasmania

THE TABLES BELOW are drawn from the Australian Bureau of Statistics' annual *Cultural Funding by Government* report.⁸ Not unexpectedly the larger states, with bigger populations and much higher government revenue, spend far more on funding the arts than the smaller jurisdictions, such as Tasmania. But, as the second table shows, the smaller jurisdictions tend to make up for this by spending more per person. Western Australia and Queensland are outliers but in general, the amount spent per head on the arts rises as total size falls, with the two territories spending far more than the others.

This is not, though, the way Tasmania has done it. Tasmania spends less per head than any other jurisdiction, half that of the ACT and a quarter that of the Northern Territory. In 2011-12 this state spent \$27.5 million on the arts (including museums) according to ABS figures; this rises to \$28.9 million when the Tasmanian Museum and Art Gallery redevelopment is included. In all, this represents 0.62% of total state government revenue and 0.12% of gross state product.

The relatively high expenditure on music performance is almost entirely due to the funding of the Tasmanian Symphony Orchestra, which in 2012 received \$1,996,952 from the state government and \$5,991,808 from the Australian government.⁹

Environmental heritage and libraries have been excluded from this list: the first because it comprises mainly national parks and is therefore irrelevant to arts spending; and the second because libraries are funded in Tasmania solely by the state government and in other states largely by local government.

State and territory government arts expenditure per capita, 2011-12

	<i>NSW</i>	<i>Vic</i>	<i>Qld</i>	<i>WA</i>	<i>SA</i>	<i>Tas</i>	<i>ACT</i>	<i>NT</i>	<i>Av</i>
Art museums	5.80	9.50	9.10	13.80	5.70	*8.90	9.50	25.80	11.01
Other museums, heritage	36.10	14.50	13.00	30.70	13.50	*21.40	18.30	52.90	25.05
Literature and print	0.40	0.90	0.30	0.90	0.50	0.40	1.40	1.10	0.74
Music performance	1.60	2.50	1.50	1.80	3.90	5.60	4.90	11.20	4.13
Drama	0.90	0.80	1.70	2.30	3.10	0.10	0.20	0.60	1.21
Dance	0.60	0.40	1.00	1.30	1.30	0.80	1.80	2.00	1.15
Music theatre, opera	2.10	0.90	0.80	1.30	1.00	0.30	3.50	-	1.24
Other performing arts	0.50	3.10	1.50	4.10	0.70	1.00	2.10	2.20	1.90
Performing arts venues	14.10	18.20	4.60	15.60	11.90	1.10	27.10	10.30	12.86
Music composition, publishing	0.10	-	0.10	0.10	0.10	0.20	0.20	5.70	0.81
Visual arts and crafts	1.20	1.00	1.50	2.70	3.10	3.30	17.40	6.60	4.60
Design	0.10	0.20	0.30	2.30	-	0.30	0.40	0.90	0.56
Radio and television	0.30	0.10	1.10	0.20	0.10	-	0.80	2.50	0.64
Film and video	2.50	7.40	1.10	7.20	12.00	1.50	2.70	0.70	4.39
Multimedia	0.20	0.80	0.10	0.40	0.60	-	3.10	21.20	3.30
Other arts	3.60	5.80	16.40	14.70	18.50	9.10	20.30	65.80	19.28
Total	70.10	66.10	54.10	99.40	76.00	54.00	113.70	209.50	92.76

**This does not include the TMAG redevelopment, which was classified in the Tasmanian budget as an asset, not a capital expenditure item. Expenditure on this item in the 2011-12 financial year was \$1.396 million and would add \$2.79 to per-capita expenditure for this year only.*

8 *Cultural Funding by Government, Australia, 2011-12*, Australian Bureau of Statistics, Canberra, August 2013.

9 Statement of Comprehensive Income for the year ended 31 December 2012, Tasmanian Symphony Orchestra Holdings Ltd, 2013.