



Arts and cultural tourism in the region after MONA

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It's being called a 'quiet cultural revolution'. It's also become known as the 'MONA Effect'. The opening of MONA in 2011 triggered such a dramatic reversal of the preceding decline in tourist numbers to Tasmania, that within only 2 years Hobart was being touted as one of the top 10 cities in the world, and in 2015, Tasmania has been ranked among the top ten islands *and* regions in the world. Estimated to have contributed over \$100 million to the Tasmanian economy, MONA is widely credited with transforming the fortunes of the state. MONA's impact on Hobart is undeniable, and statistics suggest that its economic benefit is being distributed beyond Hobart to some degree. Just as significant has been MONA's effect on Tasmania's regional identity, shining a spotlight on art and culture and placing it firmly alongside nature and heritage in the Tasmanian brand. This paper will situate MONA within the recent history of arts/cultural tourism, in Tasmania as well as Australia and the Asia-Pacific. It will further explore the relationship between regionality, and the growing and changing field of arts/cultural tourism.