



Examining Perth's Performing Arts Infrastructure

Actions to position Perth as a global leader in the arts

June 2013

About the Committee for Perth

The Committee for Perth is a member funded think tank focused on maintaining and improving the liveability of the Perth metropolitan region by ensuring its vibrancy, economic prosperity, cultural diversity and sustainability.

We currently have over 90 members representing a broad cross sector of the business community, civic institutions and local government and rely solely on our members' financial contribution to enable us to undertake the work, research and activities that we do. A full membership listing is included as Appendix F.

The role of the Committee for Perth is to advocate on issues that we believe will help us realise our vision for Perth and we have developed a unique model of advocacy through which this is achieved. Regardless of whether a project is our initiative or one implemented by government or others, we remain informed advocates for projects that we believe will benefit future Perth whatever stage they are at in concept or development.

Further information about the Committee for Perth and our work can be obtained from our website at www.committeeforperth.com.au



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Foreword

In late 2008 the Committee for Perth released its landmark report *A Cultural Compact for Western Australia, the 10 year challenge (the Compact)*. In the report we invited the arts and cultural sector, the Western Australian Government and other political parties, the business and philanthropic sectors and Local Government Authorities to commit to work through the report's recommendations together for 10 years to revitalise our capital city, regional cities and towns and to achieve:

- a vibrant state where arts and cultural appreciation and activity are part of everyday life for all Western Australians;
- acknowledgement of the importance of Aboriginal culture and the arts to the future fabric of Western Australia;
- the engagement of young artists who chose to stay, return to, or visit because they are encouraged and supported within an incubator environment;
- a dynamic capital city that all Western Australians are proud of; and
- bold and courageous art that places WA firmly on the international stage.

Since *the Compact* was released there has been a significant re-energisation and coalescence across the sector itself, governments and the business and philanthropic sectors which has brought the vision closer to reality.

In *the Compact* we noted the need to address deficiencies in arts infrastructure. This was not addressed in *the Compact* project because we understood that the Department of Culture and the Arts was undertaking an audit of arts and cultural infrastructure across the state which would inform the development of an infrastructure plan. Many years later we await that plan which we believe would be a key enabler to fully realising the vision.

Without such a plan, the conversations about needs, wants, gaps and desires continues without direction. The Committee for Perth therefore decided to commission this quantitative audit of performing arts venues in Perth as a first step in examining the region's major performing arts venues in their current context and against the backdrop of decades of predicted population growth. The report also compares how Perth fares in terms of infrastructure provision against a number of other cities.

It is our desire that the research efforts in this report, which culminate in a number of recommendations, again act as a catalyst for renewed energy and focus in planning for the future. We have identified that additional research will be required to progress this issue including a qualitative analysis of venues, research into venue cost and funding and broad stakeholder consultation to determine the needs and aspirations of the performing arts sector.

We are confident that by highlighting the major infrastructure gaps in Perth's current and future infrastructure this report will lay the foundation for further investigation and action that leads to a genuinely vibrant and sustainable arts and cultural sector for the benefit of all Western Australians.

Marion Fulker
CEO, Committee for Perth

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Executive Summary

Cities today are increasingly competing with each other. They compete to attract investment, people, businesses and company headquarters, along with sporting and cultural events. Cultural prowess and economic success are becoming interlinked and cultural vibrancy is recognised as central to a city's liveability.

In this context, high quality cultural facilities are integral to any liveable, modern city, and while Perth is considered highly liveable in terms of a high standard of living, the area of arts and culture has not traditionally been viewed as one of the region's strengths.

In recognition of the role cultural facilities play in developing a competitive city as well as the importance of effective long term planning for cultural infrastructure needs, the Committee for Perth commissioned two pieces of work :-

- an audit of major performing arts infrastructure in the Perth and Peel region; and
- an analysis of the audit in order to benchmark Perth's major performing arts infrastructure offerings against other cities.

This report is the combined findings of those research projects. Purely quantitative in nature, it is intended to help the Western Australian government in planning for Perth's future performing arts needs. It also will assist the Committee for Perth and other associated organisations in advocating for improved cultural infrastructure in Perth.

Perth's cultural sector is flourishing. Attendance at performing arts events is increasing and there is significant evidence that Perth's people not only have a growing appetite for arts and culture but that there remains untapped potential for audience growth.

In addition, ongoing rapid population and economic growth could direct Perth towards attendance growth up to or even in excess of 34% by 2021, meaning that Perth's existing cultural infrastructure, some of which is already struggling to meet demand, will come under enormous pressure over the next decade.

Furthermore, over the next 40 to 50 years Perth will need adequate performing arts infrastructure to meet the demand of an estimated population of four million people, meaning that Perth will need infrastructure that is of comparable size and quality to that in metropolitan Melbourne today. This means that the number of performing arts venues in Perth will need to approximately double.

In addition to this, Tourism Western Australia has a target to double the value of tourism in Western Australia by 2020. Achieving this target requires positioning WA as a recognised events destination for locals and visitors, and providing every visitor with the opportunity to have an Indigenous cultural experience – both goals that are likely to increase demand for cultural facilities and specifically highlight the need for a world-class Indigenous cultural centre in Perth.

The report includes an audit of 35 venues in the Perth and Peel region with a seating capacity of 200 or more that are currently used as performing arts venues. Of these, 22 are indoor venues whose primary function is for the performing arts and 13 are outdoor venues or stadiums, 6 of which do not have performing arts as their primary function but do stage large concerts and festival style events.

In addition to the audit, a smaller selection of 21 venues, each with a seating capacity of 500 and a location within 20 kilometers of the Perth city centre, has been used to provide a comparison of performing arts infrastructure in Perth with that in seven other national and international cities. This comparison indicates that Perth generally compares favourably with the other cities on a number of venues and seating per capita basis but it also identifies some major infrastructure gaps.

In particular it has found that:

- Perth is very well served in some infrastructure categories (particularly large outdoor venues) but relatively poorly served in others.
- Perth appears to be relatively well served with dance and drama theatres.
- Perth has a relatively large number of arenas/large multipurpose venues compared to benchmarked cities.
- Perth has a comparatively high proportion of stadiums that are primarily for sporting use but are also occasionally used for performing arts events. This may reflect the popularity of outdoor events in the region, but could also be a reflection on the lack of large purpose built venues in the region, particularly prior to the opening of the Perth Arena.
- Perth has an undersupply of lyric theatres, with currently only one lyric theatre and no dedicated lyric theatre for musicals.
- Perth has an undersupply of concert halls with 0.5 venues per million people compared to an average of 1.35 venues per million across the benchmarked cities.
- Perth has a slight undersupply of contemporary music venues.

The report indicates that investment in some types of performing arts infrastructure is needed to meet current demand in Perth and to enable performing arts attendance rates to continue to grow.

It is also evident that very substantial medium and long term investment in performing arts infrastructure will be required to meet the demand generated by population growth – investment that should also aim to position Perth as a global leader in the arts.



On the basis of the report findings, we make the following recommendations to the State Government:

1. The State Government prepares a long term Plan for Arts and Cultural Infrastructure that positions Perth as a global leader in arts and culture.
2. The Infrastructure Plan should be completed within 12 months and funding decisions flowing from the Plan commence in the 2014-15 Budget
3. Priority infrastructure requirements to be addressed in the Plan include:
 - the development of an Indigenous cultural centre in Perth that includes performing arts space in order to meet the demand for Indigenous cultural events both within the Indigenous communities and the tourism sector.
 - the development of a new major lyric theatre in Perth that is suitable for large scale opera, ballet and musical theatre.
 - whether there is a need for an additional concert hall or recital hall.
4. The plan should develop locational criteria for major infrastructure to ensure that it makes a positive contribution to the urban landscape and capitalises on the potential for city activation and economic benefits.

The scope of works of this report has been to analyse the commercial performing arts infrastructure that is presently in use in the Perth and Peel region with an audience capacity of over 200, offering ticketed events and available for public hire.

Following a review of the draft report by the Committee for Perth's Revitalising Working Group and representatives of the Chamber of Arts and Culture, it is felt that the report gives rise to other considerations that require further examination from within the sector. These include:

- Should additional work be undertaken to examine in detail the demand for dance and drama theatres in Perth to identify whether there remains a shortage of supply; whether there is a shortage of high quality theatres; and whether there is a need for additional rehearsal space in the region?
- Should additional work be undertaken to examine cultural infrastructure funding in Perth in comparison to other cities and identify potential funding opportunities to ensure that existing, new and renewed cultural infrastructure remains financially viable through its projected life cycle?
- Is the current situation in regards to suitability, availability and affordability of performance and rehearsal venues acceptable?
- Are adequate considerations for costs of and funding for the ongoing maintenance and improvement of existing venues in place?
- Would a further study into global audience and live performance trends and demographics provide useful information as to the nature of the performing arts venues that are likely to be in demand in the future?
- Should consideration be given to the development of a proposal to incentivise developers to provide a lyric theatre / rehearsal space and arts administration facility as part of a precinct / arts hub in the Elizabeth Quay waterfront project area?

1.0 Introduction

In this era of globalisation, cities are increasingly competing with each other. They compete to attract investment, people, businesses and company headquarters, along with sporting and cultural events. Cultural prowess and economic success are becoming interlinked and cultural vibrancy is recognised as central to a city's liveability.

High quality cultural facilities are therefore integral to a liveable, modern city. While Perth is considered highly liveable in terms of a high standard of living, the area of arts and culture has not traditionally been viewed as one of the region's strengths. Perth has long been criticised for lacking vibrancy and recreation choice and as a community we smarted when Lonely Planet labelled our city 'dullsville'.

The Committee for Perth is a think tank and advocate for a bright future for the Perth region. Our vision of this future is one in which Perth becomes increasingly innovative, culturally vibrant and forward thinking.

The Committee supports the aspirations of local arts champion, the Chamber of Arts and Culture to 'imagine Western Australia as a global leader in the arts'.

Ensuring that Perth has high quality arts and cultural infrastructure is integral to this aspiration.

Recognising this importance, the Committee for Perth commissioned Hames Sharley (WA) Pty Ltd to conduct an audit of major performing arts venues in the Perth metropolitan region and long-term research consultant to the Committee, Gemma Davis to analyse how well Perth fares.

This report is the combined findings of those research projects. It is intended to help the Western Australian government in planning for Perth's future performing arts needs. It also will assist the Committee for Perth and other associated organisations in advocating for improved cultural infrastructure in Perth.

The purpose of this report is therefore to examine existing and likely future demand for performing arts infrastructure in Perth as the region grows and changes; and to audit Perth's existing performing arts infrastructure to identify existing infrastructure gaps and priority needs. The report also aims to identify the likely performing arts infrastructure needed to make Perth a liveable and vibrant city into the future.

This report provides a comprehensive overview of major performing arts venues in Perth and enables comparison with other cities in Australia and overseas. The report:

- Provides an overview of the demand for and importance of arts and cultural activities and infrastructure to Perth and the Western Australian economy.
- Examines the findings of a comprehensive, desktop review of performing arts venues across Perth.
- Benchmarks Perth's performing arts infrastructure against that in other Australian capitals and cities overseas.
- Identifies infrastructure gaps in Perth.
- Makes recommendations on major performing arts infrastructure needs for the future.

2.0 Methodology

To provide a comprehensive review of supply and demand for cultural facilities a three stage methodology has been used to undertake this study. This has included:

1. A summary of performing arts demand and attendance trends and likely future demand growth.
2. An audit of existing performing arts venues and facilities in Perth and Peel focused on commercial venues that have a seating capacity of 200 or more, that offer ticketed performances and are available for public hire. The selection of venues considered was informed by discussion with the Department of Culture and the Arts. 35 venues from across the region met the required criteria and were included in the study.

Each venue has been audited to achieve consistent data capture and includes: venue name; street address; Local Government Authority; primary and secondary purposes; stage configurations; operator and management arrangements; funding sources; seating capacity in all configurations; images of the exterior and interior of the facility; the year the venue was built, dates of significant renovations with an outline of the works undertaken; additional amenities within the facility such as bars, dining venues, exhibition spaces or meeting rooms.

3. A comparison of major performing arts venues in Perth with those in three national and four international cities using benchmark data from *Planning Sydney's Cultural Facilities* review prepared by Sweet Reason Pty Ltd in 2011 for the City of Sydney. The Sydney benchmark data only included venues located within 20 kilometres of the city centre with a seating capacity of 500 or more and so, in order to make a like for like comparison, we only used data from the 21 Perth venues that also meet this criteria.

The comparison cities are:

- Sydney
- Brisbane
- Melbourne
- Manchester
- Hong Kong
- Copenhagen
- Chicago



3.0 Demand for Arts and Culture in Perth

Perth's arts and cultural sector is flourishing. With a booming economy and expanding population, Perth's people have a growing appetite for arts and culture. The local arts and culture scene is in the midst of a period of renewed energy and creativity and the sector has more private sector support and champions than ever before.

Attendance statistics for some of Perth's major performing arts companies show they are experiencing solid attendance growth which in part has been assisted by investment in new infrastructure. This increase in patronage is bucking national and international trends of audience decline.

The huge success of new performing arts initiatives in Perth such as Fringe World Perth is encouraging a broader range of community participation and developing new arts and cultural enthusiasts.

Growing audiences when cities elsewhere are experiencing a drop in patronage, coupled with projections for continued population and economic growth for this region, signifies an opportunity for Perth to become a global leader in arts and culture.

However Perth is still fighting criticism for lacking vibrancy, sophistication and recreation choice, from its own residents, from national business and academic leaders¹ and from international 'liveability' surveys such as the Economist Intelligence Unit² and Mercer Consulting³, both of which rate Perth relatively poorly against their culture, recreation and environment criteria.

These criticisms and negative perceptions should not be ignored as they have a direct negative impact on our own satisfaction with living in Perth; on Perth's national and international reputation; and on the region's ability to attract and retain talented people and investment dollars.

It is also evident that, despite the cultural attendance growth that has been achieved, Perth's cultural participation rates fall well below the nation's leader, the Australian Capital Territory, and there is potential for Perth to develop a significantly stronger cultural tourism sector.

This section provides a snap shot of attendance at performing arts venues and events in Western Australia and the Perth and Peel region based on the most recently available statistical data. It examines attendance trends and the benefits of cultural sector growth and provides indicators for the future.

¹ Wetzstein S (2010) *Perceptions of Urban Elites on Four Australian Cities: How does Perth compare?*, Committee for Perth, Perth www.committeeforperth.com.au

² Economist Intelligence Unit (2011) *Global liveability report*, EIU, London

³ Mercer Consulting (2012) *Quality of Living Survey 2012*, Mercer LLC, New York

3.1 Attendance at Performing Arts Venues in Western Australia

Western Australia has not traditionally had a reputation as a cultural leader and statistics indicate that performing arts attendance in the state has been average in comparison with other states and territories.

In 2009-10, a total of 945,500 people or 53.7% of people aged over 15 years in Western Australia and 55.5% of people over 15 living in Perth attended a performing arts venue⁴.

This is consistent with the national average of 53.6% attendance but is behind the nation's leader, the Australian Capital Territory which achieved 63.9% attendance (among those aged 15 years and older).

Comparing attendance in 2005-06 with that in 2009-10 indicates that overall rates have remained relatively stable.

In 2009-10, 16% of people aged over 15 in Western Australia attended a theatre performance, compared to 16.8% in 2005-06; 12% went to a musical or opera, compared to 14.8% in 2005-06; 9% attended classical music concerts compared to 10.8% in 2005-06; and dance performances attracted 11% of people in 2009-10 compared to 9.7% in 2005-06. In 2009-10 17% (compared to 17.6% in 2005-06) of people in the state attended other types of performing arts^{5/6}.

Younger people are the most culturally active age group in the state. In the 12 months prior to April 2009 over two thirds (72%) of Western Australian children aged 5 to 14 years attended a public library, museum, art gallery or performing arts event at least once outside school hours⁷.

Of people aged over 15 years, individuals in the 15 to 34 year age group are the most culturally active and are the most likely people to attend a performing arts event, with annual attendance rates of between 64.4% (25 to 34 year olds) and 68.4% (18 to 24 years olds). Popular music concerts are the most attended performing arts events by people in these age groups⁸.

Indigenous Western Australians are also highly culturally engaged. In 2008, one third (29%) of Indigenous persons aged 15 years and older living in Western Australia participated in at least one Indigenous creative activity, with the most popular activities being art and craft and writing or story-telling; while more than two thirds (70%) attended at least one Indigenous cultural event⁹.

⁴ Australian Bureau of Statistics (2013) *Arts and Culture in Australia, A Statistical Overview* Category Number 4172.0, Commonwealth of Australia, Canberra

⁵ Australian Bureau of Statistics (2012) *Attendance at Selected Cultural Venues and Events 2005-06*, Catalogue Number: 4114.0, Commonwealth of Australia, Canberra

⁶ Australian Bureau of Statistics (2007) *Attendance at Selected Cultural Venues and Events 2005-06*, Catalogue Number: 4114.0, Commonwealth of Australia, Canberra

⁷ National Centre for Culture and Recreation Studies, Australian Bureau of Statistics (2012) *Culture Report 2012 for Western Australia*, Western Australian Department of Culture and the Arts, Perth

⁸ Australian Bureau of Statistics (2012) *Attendance at Selected Cultural Venues and Events 2005-06*, Catalogue Number: 4114.0, Commonwealth of Australia, Canberra

⁹ Australian Bureau of Statistics (2009) *2008 National Aboriginal and Torres Strait Islander Social Survey (NATSISS)*, Commonwealth of Australia, Canberra

3.2 International Performing Arts Trends

There is international evidence that the structure of the performing arts system is undergoing a fundamental shift, with the recorded and broadcast performing arts industry becoming more concentrated; increasing numbers of small, local, low budget organisations; and a few very large non-profit and commercial organisations growing larger and staging ever more elaborate productions on a global scale¹⁰.

Within this paradigm shift, midsized non-profit organisations are expected to experience the greatest difficulties in attracting adequate revenues to cover their costs and opera companies, symphony orchestras, ballet companies and theatre groups serving small and medium-sized cities in particular will be facing realities of ageing audiences, escalating costs, and static or even declining funding forcing them to rethink their primary mission – the audiences they want to reach, and their organisational structure¹¹.

3.3 Current Attendance Trends in Perth

There is evidence that this shift is having some bearing on performing arts attendance in Australia and in major east coast cities. Yet the story for Perth is a good one in that overall performing arts attendance in Perth is rising and, contrary to national and international trends, this growth is occurring across a wide range of performing arts types and organisations.

A 2011 Australia wide survey of live entertainment industry ticket attendances and revenues indicates that in 2010 and 2011 Western Australia accounted for between 10% and 11% of the live entertainment industry (behind New South Wales 34-36.5%; Victoria 31-34%; and Queensland 12.5-12%)¹².

However the same survey indicates that Western Australian attendance figures are significantly higher in some categories than this proportion suggests with the state accounting for 12.8% of attendance at ballet and dance performances; nearly 33% of multi-category festival attendance (the highest attendance figure in Australia); and approximately 16.5% of attendance at single category festivals.

There are also indicators that Western Australia's share of the performing arts market is increasing. For example, in 2011 1,788,262 tickets were sold to live performances in Perth compared to 1,468,882 tickets in 2009, an increase of 22%.

An analysis of 2012 ticket and audience figures for individual companies prepared by media organisation *Crikey* also indicates that while audience figures for many of the major performing arts companies and organisations have been stagnating in recent years, Western Australia's major theatre, ballet and opera companies have experienced solid growth¹³.

The analysis compared data from 17 large opera, music, theatre and dance companies from 2007 to 2011. It found that most major Australian performing arts companies are shedding audiences, and attendances in total have declined by 6% over the past five years.

Of the 17 companies surveyed, 10 have seen declining audiences since 2007. This includes all six of the largest performing arts companies with audiences of more than 200,000 annually. Australia's largest performing arts organisation, Opera Australia, is down about 130,000 attendances from its 2008 peak.

Yet Perth companies are an exception. For example *Crikey* reported that, from 2007 to 2011, Black Swan Theatre Company had more than doubled its footprint.

¹⁰ McCarthy, Brooks A, Lowell J, Zakaras L (2001) *The Performing Arts in the New Era*, RAND Corporation, Santa Monica

¹¹ Ibid.

¹² Ernst & Young (2011) *Ticket Attendance and Revenue Survey*, Live Performance Australia, Melbourne

¹³ Ibid

In 2011, paid attendance to Black Swan productions increased by 60%, three of the company's five major productions reached sell out capacity and the season of one production was extended for an additional week to meet popular demand. Attendances as a percentage of capacity also grew by 8% (to 85%) despite the company moving performances to the newly opened State Theatre Centre's 575 seat Heath Ledger Theatre from the 427 seat Playhouse Theatre, indicating that the company's growth was most likely previously constrained by seating capacity¹⁴.

The Western Australian Symphony Orchestra and the Western Australian Ballet have also experienced more modest but very healthy gains.

For example, the Western Australian Ballet achieved a 15% increase in box office income in 2011; a 5% increase in main stage attendance and a 220% increase in education and access participation from 2008 to 2011¹⁵.

Similarly the Western Australian Symphony Orchestra achieved a 4.5% increase in revenue from subscriptions and ticket sales from 2010 to 2011¹⁶.

It is also evident from the annual reports of all three companies that the reported gains can be at least partially attributed to new creative directions and innovative strategies to engage with the community and build new audiences. These types of strategies are essential in the current age of shifting public and audience expectations and Western Australian creative industries are clearly showing leadership in adapting and capitalising on this change.

3.3.1 Perth International Arts Festival

The success of Perth's original festival, the Perth International Arts Festival (known as the Perth Festival) established in 1953 also demonstrates the appetite for arts and culture in Perth.

At the completion of the 2013 festival in March this year, with the Lotterywest Festival Films still to run, the Festival reported that it had exceeded its box office target of \$4,800,000, reached a paid audience of about 190,000, and engaged approximately half a million people in festival activities and events¹⁷.

Together, for a few months of the year, Perth Festival and Fringe World transform Perth into a vibrant melting pot of creativity - reaching vast audiences and demonstrating that Perth's people are hungry for new cultural experiences.

3.3.2 Fringe World Festival

An additional boost to audience numbers has been achieved through the establishment of the staggeringly successful Fringe World festival.

The inaugural Fringe World festival was held in 2012. According to an impact assessment of the 2012 festival prepared by BOP Consulting, Fringe World attracted audience numbers in excess of 150,000 people in its first year, 50,438 of whom attended ticketed performances, generating box office revenue of over \$1,038,500¹⁸.

But that was just the start. Figures from the 2013 Fringe World indicate that this year's ticket sales more than doubled to 110,000 with more than \$2,000,000 spent through the box office and total attendance (to both ticketed and non-ticketed events) reaching 215,000¹⁹.

¹⁴ Ernst & Young (2009) *Ticket Attendance and Revenue Survey*, Live Performance Australia, Melbourne

¹⁵ Western Australian Ballet Company (2012) *Annual Report 2011*, Western Australian Ballet Company, Perth

¹⁶ Western Australian Symphony Orchestra (2012) *WASO Annual Report 2011*, Western Australian Symphony Orchestra, Perth

¹⁷ Perth International Arts Festival (2013) Media Release Perth International Arts Festival Draws to a Close 4 March 2013, <http://www.perthfestival.com.au/About/Media/Media-Releases/>

¹⁸ BOP Consulting (2012) *Impact Assessment of the Fringe World Festival*, Artrage, Perth

¹⁹ Artrage (2013) *Fringe World Festival 2013 Results Snapshot*, Unpublished

Yet, perhaps even more significant is the fact that Fringe World appears to have successfully tapped into new cultural audiences in Perth, substantially increased city vibrancy, made people feel safe in the city centre, given people a new sense of pride in the city and helped to re-invigorate Perth's arts and cultural scene.

A survey of more than one thousand 2012 Fringe World audience members and more than two thousand eight hundred 2013 attendees indicated that:

- 44% of 2012 respondents and 49% of 2013 respondents are not regular attendees at arts events.
- 76% of 2012 respondents and 70% of 2013 respondents would have stayed at home if Fringe World had not been happening.
- 86% of respondents in 2012 and 90% of 2013 respondents said that Fringe World increased their pride in Perth.
- 83% of 2012 respondents and 89% of 2013 respondents said that Fringe World promoted Perth as a city that is globally connected.
- 99% said that they intended to attend Fringe World again in 2013 and 2014²⁰.

This shows that Perth's people see arts and culture as central to Perth's development as a vibrant, competitive, globally connected city, and that new events like Fringe World are making a contribution to the city that goes far beyond entertainment or dollars and cents – they are positively contributing to Perth's competitive identity. Critically, it also indicates that there is untapped demand for arts and cultural events in Perth.

Fringe World Director Marcus Canning has also observed that Fringe World has had a positive impact on Perth's local arts and culture scene.

"From the performing arts sector, one thing that I've really been pleased with at the Fringe this year is the growth of local practitioners plugging in," he said, saying local performers "saw the success of the 2012 festival and have all really jumped on board" ... "The excitement is palpable."²¹

3.4 Contribution to the Economy

Cultivating Perth's arts and cultural resurgence is in the best interests of both our society and our economy.

The arts and cultural sector is a significant and growing part of the economy. In 2009-10 Australian households spent four per cent of their income—more than \$19 billion—on arts and cultural goods and services, demonstrating the economic value of culture in everyday life²².

In Perth, a 2007 study estimated the direct output of Perth's creative industries to be \$4.6 billion, and total value (including flow on effects) was estimated to be in excess of \$10.6 billion. Of this the music and performing arts sectors generated an estimated \$331 million in economic output²³.

It is reasonable to assume that this output is likely to have increased significantly in the past 6 years, with Fringe World alone estimated to have generated spending within the Perth economy (including application of relevant gross value added multiplier) of over \$14.5 million in its first year²⁴.

²⁰ Ibid.

²¹ Eltham B, (2013) *And the centre of arts innovation is ... Perth*, Crikey 15 February 2013, www.crickey.com.au

²² Australian Government (2012) *Creative Australia – The National Cultural Policy*, Commonwealth of Australia, Canberra <http://creativeaustralia.arts.gov.au/full-policy/>

²³ Telsis Consulting et al (2007) *Perth's Creative Industries – An Analysis*, Department of Culture and the Arts, Government of Western Australia, Perth

²⁴ BOP Consulting (2012) *Impact Assessment of the Fringe World Festival*, Artrage, Perth

3.5 Population Growth

Population growth alone will drive demand for more arts and cultural activities, events and infrastructure in Perth's future, and this growth is occurring at a rapid pace.

At June 2011, the population of Greater Perth was 1.83 million people²⁵, which was 78% of the state's total population. Between 2001 and 2011, Greater Perth increased by 380,100 people, or 26%. This was the fastest growth of all capital cities in Australia²⁶.

It is further predicted that Perth will grow to a population of between 2.1 million and 2.45 million by the year 2021 and between 2.8 million and 4.2 million by 2056²⁷. Based on historic growth patterns in Perth and the economic outlook for the region, we believe that a medium to high growth scenario is most likely.

This means that, even if performing arts attendance rates remain the same, Perth's performing arts sector will need to cater for audience growth of between 24% and 34% just to keep pace with growth needs over the next eight years.

Longer term it is reasonable to expect that Perth will need to cater for growth in demand of approximately 80% to more than 100% by 2056.

Accommodating this demand will require a doubling in the capacity of our performing arts infrastructure in just over 40 years - meaning that what Perth has slowly built over more than 100 years now has to be reproduced in just 40.

3.6 Tourism Growth

It is fair to assume that what is good for residents is also good for visitors. Therefore it can be expected that as Perth grows so too will the number of visitors that the region attracts.

National projections for Perth's tourism sector predict only modest growth however Tourism Western Australia has a target to double the value of tourism in Western Australia - from \$6 billion a year in 2010 to \$12 billion a year by 2020²⁸.

This is a target which the organisation believes is achievable and will require the development of seven 'strategic pillars' which include positioning WA as a recognised events destination for locals and visitors and providing every visitor with the opportunity to have an Aboriginal tourism experience - both goals in which the arts and cultural, and performing arts sectors should play an important role.

The need for an Indigenous cultural centre in Perth with the inclusion of a space for performing arts has also been well documented and supported, and the demand for such a centre is likely to substantially increase as demand for cultural tourism in the State grows.

²⁵ Australian Bureau of Statistics (2012) *2011 Census of Population and Housing*, Commonwealth of Australia

²⁶ Ibid.

²⁷ Australian Bureau of Statistics (2011) *Regional Population Growth Catalogue Number: 3218.0*, Commonwealth of Australia, Canberra

²⁸ Tourism Western Australia (2012) *Annual Report 2011-12*, Government of Western Australia, Perth

3.7 Key Findings

- Perth's arts and cultural sector is thriving. Attendance at performing arts events is increasing and there is significant evidence that Perth's people not only have a growing appetite for arts and culture but that there remains untapped potential for audience growth.
- Perth's population is expected to increase by 24% to 34% (from 2011 to 2021) which will very significantly increase demand for performing arts in the region and place enormous pressure on existing arts and culture infrastructure over the next decade.
- Longer term it is reasonable to expect that Perth will need to cater for growth in population and associated arts and culture demand of between 80% and 100% by 2056 – meaning that the region will need to effectively double its infrastructure capacity in just 40 years.
- Evidence suggests that performing arts attendance has already increased in the past three years with three of the state's top performing arts companies reporting solid growth.
- The strong growth reported by State Theatre Company Black Swan in 2011 coincided with the opening of the new State Theatre Centre, which significantly increased performance seating capacity.
- Continued growth of performing arts companies in the medium to longer term could be constrained by lack of seating capacity within existing venues.
- The Perth International Arts Festival performances and events continue to reach very large audiences and engage close to one third of the region's population, indicating that there is broad demand for arts and cultural activities.
- Perth's Fringe World has delivered a major boost to the city and the local arts and cultural sector by attracting large, new audiences and activating the central area and reinvigorating the local arts and cultural scene.
- Indigenous Western Australians are among the most culturally active in the State, with more than two thirds of Indigenous people aged over 15 participating in at least one Indigenous cultural event per annum, reinforcing the need for Perth to have its own dedicated Indigenous performing arts space.
- There is widespread acknowledgement of the need for an Indigenous Cultural Centre that includes performing arts space in Perth to meet local Indigenous, non-Indigenous and tourist demand for Indigenous performing arts and culture. It is also evident that demand for a dedicated Indigenous cultural space is likely to increase with population and tourism growth, and specifically with growth in cultural tourism.
- WA Tourism has a target to double the value of tourism in WA by 2020 which is likely to increase demand for arts and culture in the Perth region.
- The Tourism WA strategy to grow tourism includes goals to raise WA's role as an event destination and deliver Aboriginal tourism experiences to visitors – both goals in which the arts and cultural sector can play a vital role.

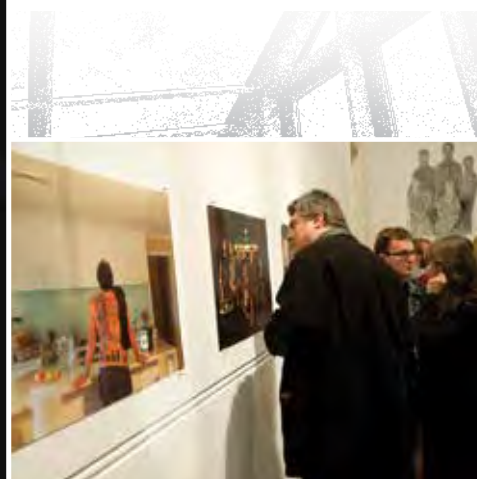
4.0 Audit of Perth's Existing Performing Arts Facilities

In order to identify whether Perth's existing performing arts infrastructure is adequate to meet current demand and what investment will be required to meet demand in the medium and long term, the Committee for Perth commissioned Hames Sharley Pty Ltd to undertake a major audit of existing performing arts venues and facilities in Perth and Peel. The audit focused on commercial venues that have a seating capacity of 200 or more, that offer ticketed performances and are available for public hire. The selection of venues considered was informed by discussion with the Department of Culture and the Arts.

35 venues from across the region met the required criteria and were included in the study, ranging from intimate indoor theatre spaces to large outdoor arenas and stadia.

4.1 Index of Venues and Map Reference Numbers

The following table provides reference to the numbering of the venues on the map (located on page 18). Detailed information on each venue is shown in alphabetical order in Appendix B.



Map No.	Venue	Address
1	Bassendean Steel Blue Oval	Cnr of Guildford Road and West Road, Bassendean
2	Belvoir Amphitheatre	1177 Great Northern Highway, Upper Swan
3	Challenge Stadium	Stephenson Avenue, Mount Claremont
4	Claremont Showgrounds	Equestrian Centre, Graylands Road, Claremont
5	Crown Theatre Perth	Great Eastern Highway, Burswood
6	Don Russell Performing Arts Centre	Murdoch Road, Thornlie
7	Fremantle Arts Centre	1 Finnerty Street, Fremantle
8	Fremantle Town Hall	8 William Street, Fremantle
9	His Majesty's Theatre	825 Hay Street, Perth
10	Joondalup Arena	Kennedya Drive, Joondalup
11	Kalamunda Performing Arts Centre	48 Canning Road, Kalamunda
12	Kings Park	Fraser Avenue, Kings Park
13	Koorliny Theatre	20 Sulphur Road, Kwinana
14	Mandurah Performing Arts Centre	Ormsby Terrace, Mandurah
15	Metcalfe Theatre at the Empyrean	12 Lake Street, Northbridge
16a	NIB Stadium	310 Pier Street, Perth
16b	Dolphin Theatre	UWA, 35 Stirling Highway, Crawley
16c	New Fortune Theatre	UWA, 35 Stirling Highway, Crawley
16d	Octagon Theatre	UWA, 35 Stirling Highway, Crawley
16e	Sunken Gardens	UWA, 35 Stirling Highway, Crawley
17	Winthrop Hall	UWA, 35 Stirling Highway, Crawley
18	Paterson's Stadium	Subiaco Road, Subiaco
19	Perth Arena	700 Wellington Street, Perth
20	Perth Concert Hall	5 St Georges Terrace, Perth
21	Perth Zoo	20 Labouchere Road, South Perth
22	Quarry Amphitheatre Reabold Hill,	Oceanic Drive, City Beach
23	Regal Theatre	474 Hay Street, Subiaco
24	Riverside Theatre,	PCEC, 21 Mounts Bay Road, Perth
25	Short Street Theatre	1 Short Street, Fremantle
26	Speigletent	Perth Cultural Centre (mobile venue)
27	State Theatre Centre	174-176 William Street, Perth (cnr Roe St)
28	Subiaco Arts Centre	180 Hamersley Road, Subiaco
29	Swan Park Theatre	Gray Drive, Midvale
30	The Bakery	233 James Street, Northbridge
31	WACA Stadium	WACA grounds, Nelson Crescent, East Perth

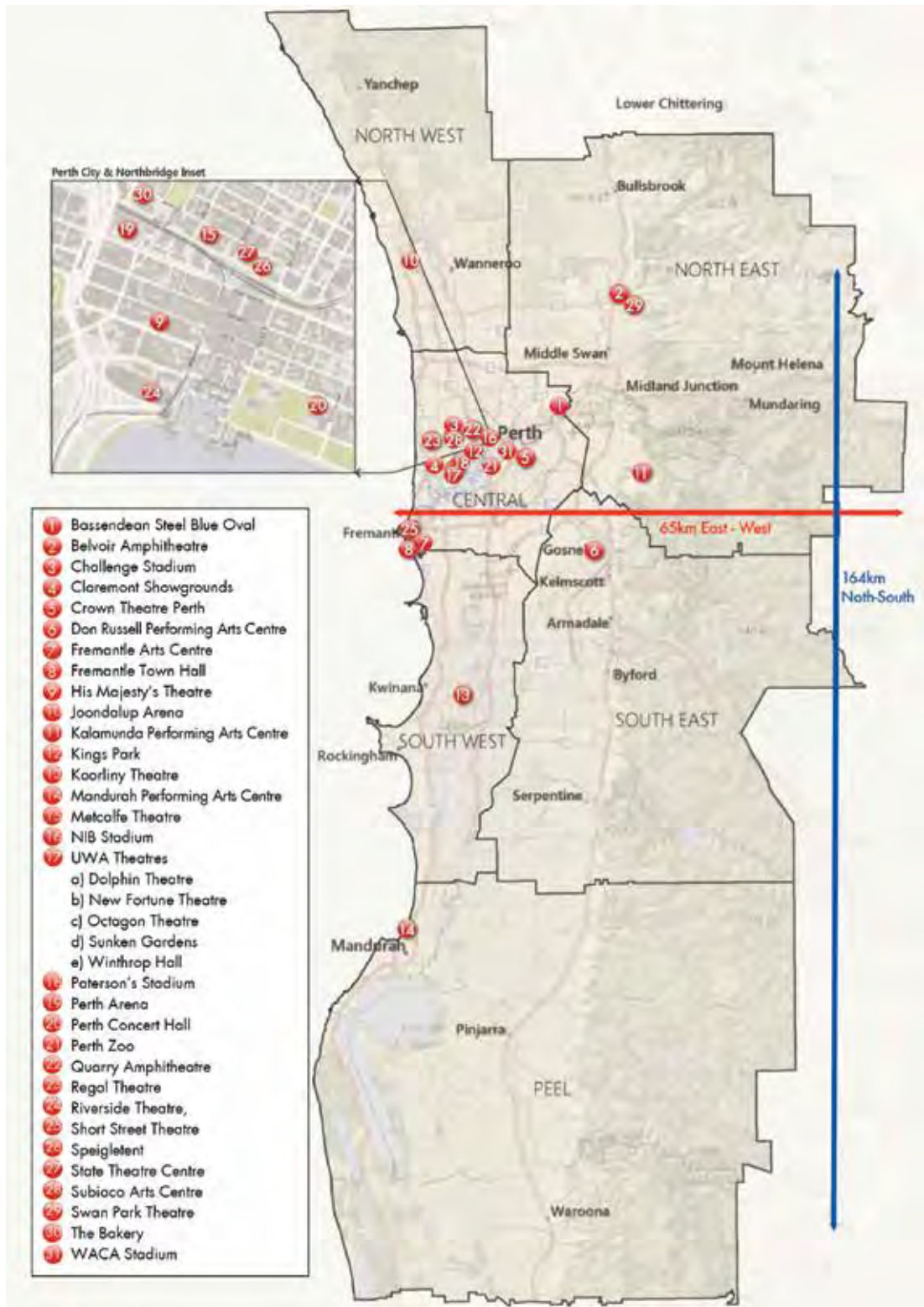
Some venues were investigated and excluded on the basis that they did not meet all of the requirements of the audit as outlined above. These include:

- PICA, Northbridge
- Blue Room, Northbridge
- Harbour Theatre, Fremantle
- Somerville Auditorium, UWA, Crawley

4.2 Summary of Audited Venues by Primary Use and Capacity

A number of the venues were used for a variety of purposes such as theatre and concerts and did not have a primary purpose. Where this is the case, more than one primary use has been identified.

Map No.	Venue	Seating Capacity	Primary Use									
			Theatre	Concerts	Community Based Performances	Dance	Musicals	Opera	Broad range of performing arts	Conferences	Calisthenics	Sport
1	Bassendean Steel Blue Oval	2,500		X								X
2	Belvoir Amphitheatre	4,500		X								
3	Challenge Stadium	5,031		X								X
4	Claremont Showgrounds	55,000		X	X					X		
5	Crown Theatre Perth	2,311								X		
6	Don Russell Performing Arts Centre	210	X									
7	Fremantle Arts Centre	3100								X		
8	Fremantle Town Hall	294		X								
9	His Majesty's Theatre	1,240	X				X	X	X	X		
10	Joondalup Arena	25,000		X								X
11	Kalamunda Performing Arts Centre	257		X								
12	Kings Park	6000	X	X	X		X		X	X		
13	Koorliny Theatre	244			X							
14	Mandurah Performing Arts Centre	800								X		
15	Metcalfe Theatre at the Empyrean	280	X									
16a	NIB Stadium	35,000		X								X
16b	Dolphin Theatre	198								X		
16c	New Fortune Theatre	250		X								
16d	Octagon Theatre	758								X		
16e	Sunken Gardens	385								X		
17	Winthrop Hall	974								X		
18	Paterson's Stadium	43,405		X								X
19	Perth Arena	15,500		X								
20	Perth Concert Hall	1,731		X								
21	Perth Zoo	4,500			X						X	
22	Quarry Amphitheatre Reabold Hill	556		X								
23	Regal Theatre	1,086	X									
24	Riverside Theatre,	2,500		X						X		
25	Short Street Theatre	215	X									
26	Speigletent	320	X									
27	State Theatre Centre	809	X									
28	Subiaco Arts Centre	305	X									
29	Swan Park Theatre	594			X						X	
30	The Bakery	650		X								
31	WACA Stadium	24,500		X						X		X



4.3 Summary of Audited Venues by *Directions 2031* Regions

The following table provides a breakdown of venues into the *Directions 2031* planning regions.

Map No.	Venue	Address	
North East Region			
2	Belvoir Amphitheatre	1177 Great Northern Highway, Upper Swan	NE
11	Kalamunda Performing Arts Centre	48 Canning Road, Kalamunda	NE
North West Region			
10	Joondalup Arena	Kennedya Drive, Joondalup	NW
Central Region			
1	Bassendean Steel Blue Oval	Cnr of Guildford Road and West Road, Bassendean	C
3	Challenge Stadium	Stephenson Avenue, Mount Claremont	C
4	Claremont Showgrounds	Equestrian Centre, Graylands Road, Claremont	C
5	Crown Theatre Perth	Great Eastern Highway, Burswood	C
7	Fremantle Arts Centre	1 Finnerty Street, Fremantle	C
8	Fremantle Town Hall	8 William Street, Fremantle	C
9	His Majesty's Theatre	825 Hay Street, Perth	C
12	Kings Park	Fraser Avenue, Kings Park	C
15	Metcalfe Theatre at the Empyrean	12 Lake Street, Northbridge	C
16	NIB Stadium	310 Pier Street, Perth	C
17a	Dolphin Theatre	UWA, 35 Stirling Highway, Crawley	C
17b	New Fortune Theatre	UWA, 35 Stirling Highway, Crawley	C
17c	Octagon Theatre	UWA, 35 Stirling Highway, Crawley	C
17d	Sunken Gardens	UWA, 35 Stirling Highway, Crawley	C
17e	Winthrop Hall	UWA, 35 Stirling Highway, Crawley	C
19	Paterson's Stadium	Subiaco Road, Subiaco	C
19	Perth Arena	700 Wellington Street, Perth	C
20	Perth Concert Hall	5 St Georges Terrace, Perth	C
21	Perth Zoo	20 Labouchere Road, South Perth	C
22	Quarry Amphitheatre Reabold Hill	Oceanic Drive, City Beach	C
23	Regal Theatre	474 Hay Street, Subiaco	C
24	Riverside Theatre	PCEC, 21 Mounts Bay Road, Perth	C
25	Short Street Theatre	1 Short Street, Fremantle	C
26	Speigletent	Perth Cultural Centre (mobile venue)	C
27	State Theatre Centre	174-176 William Street, Perth (cnr Roe St)	C
28	Subiaco Arts Centre	180 Hamersley Road, Subiaco	C
29	Swan Park Theatre	Gray Drive, Midvale	C
30	The Bakery	233 James Street, Northbridge	C
31	WACA Stadium	WACA grounds, Nelson Crescent, East Perth	C
South West Region			
13	Koorliny Theatre	20 Sulphur Road, Kwinana	SW
South East Region			
6	Don Russell Performing Arts Centre	Murdoch Road, Thornlie	SE
Peel Region			
14	Mandurah Performing Arts Centre	Ormsby Terrace, Mandurah	P

4.4 Stakeholder feedback

During the process of conducting the audit and preparing this report, informal feedback was received from a number of stakeholders which suggested that:

- there is a need for more theatres with a capacity of 800 to 1,000;
- there is a shortage of affordable, appropriately sized rehearsal space in the region;
- some performing arts companies have a need for appropriate administration space;
- Perth is in need of a dedicated recital hall or appropriately sized new music venue; and
- venue maintenance and cost is an ongoing problem that is limiting the financial sustainability of performing arts venues in the region.

4.5 Key Findings

- There are 35 commercial venues in the Perth and Peel region with a seating capacity of 200 or more that are currently used as performing arts venues.
- Of these, 22 are indoor venues and 13 are outdoor venues or stadiums.
- 24 of these venues have a seating capacity of 500 or more.
- 26 are purpose built performing arts venues while 9 are either stadiums that are primarily used for sporting events, or outdoor parks/gardens that have been subsequently developed as performing arts venues.
- The venues are relatively dispersed, with four of the region's major venues located more than 20 kilometres away from the Perth city centre (reflecting the dispersed nature of the region's urban growth).
- Stakeholder feedback suggests that there is a need for more theatres with a seating capacity of between 800 and 1,000 and that there is a shortage of suitable affordable rehearsal and administration space in the region
- Stakeholder feedback suggests that funding for venue maintenance is a significant ongoing issue for performing arts venues in the region.



5.0 Benchmarking Perth's Performing Arts Infrastructure

International research indicates that the amount and quality of cultural infrastructure in a city is an indicator of cultural vibrancy.

The 2012 *'World Cities of Culture'* report²⁹ shows that world cities of culture like London, Paris and New York are very well supplied with cultural infrastructure, and that this infrastructure not only supports cultural industries but makes a very significant contribution to city economies, by stimulating new jobs and growth and is an important tool in urban regeneration.

For example, New York is home to 420 theatres hosting more than 43,000 performances per year; London supports 214 theatres showing in excess of 32,000 performances; and Paris is home to 353 theatres attracting nearly 27,000 performances per annum.

This section provides a comparison between the number, capacity and types of venues in Perth and seven other Australian and international cities on a direct and per population basis.

Benchmarking data for the comparison cities has been taken from the 2011 *Planning Sydney's Cultural Facilities* report³⁰ which selected the international cities of Manchester, Hong Kong, Copenhagen and Chicago based on their international standing, regional representation, size and a sense of similar cultural aspiration. Melbourne and Brisbane were also included for a more local comparison.

It is our view that this already existing data is relevant to Perth and provided a useful benchmark from which to analyse the state of Perth's performing arts and cultural infrastructure.

As the Sydney study provides data on performing arts venues with a seating capacity of approximately 500 or more that are located within 20 kilometres of the city centre, only the Perth venues which meet this criteria have been included in this analysis. As a result, out of the 35 venues that we audited, only 21 have been included in the comparison data, with the remaining 14 having been excluded on the grounds of capacity or distance from the CBD. Stadiums have been included in the comparison to ensure that the data is directly comparable with that gathered in the benchmark cities. Those venues that were included are detailed in Table 1 in the seven categories that were used in the original Sydney study.

Table 1 Summary of Perth Venues by Category

Venue Type	Venue Name
Concert Hall	Perth Concert Hall
Contemporary Music	The Bakery*
Lyric Theatre-Major	His Majesty's Theatre
Lyric Theatre- Musicals	
Dance and Drama Theatre	Octagon Theatre Regal Theatre State Theatre Centre
Arena/Large Multipurpose	Crown Theatre Perth Arena Riverside Theatre Bassendean Steel Blue Oval Challenge Stadium Claremont Showgrounds NIB Stadium Paterson's Stadium WACA Stadium Winthrop Hall
Outdoor Spaces	Fremantle Arts Centre Kings Park Perth Zoo Quarry Amphitheatre

* It is noted that there are two dedicated contemporary music venues in Perth however The Astor requested not to be included in this survey. Whilst this venue has therefore not been featured in the audit, it has been included in the comparative data in order to get the most accurate results.

²⁹ BOP Consulting (2012) *World Cities Culture Report*, Mayor of London, London

³⁰ Sweet Reason Pty Ltd (2011) *Planning Sydney's Cultural Facilities*, Arts NSW, Sydney www.artsnsw.com.au

5.1 Benchmark Data: Number, Type and Capacity of Venues

The following tables provide a summary of the comparative data collected for Perth and each of the comparison cities.

Table 2 provides a direct comparison of the number and average capacity of venues across seven venue categories – concert hall, contemporary music, lyric theatre (major), lyric theatre (musicals), dance and drama theatres, arena/large multipurpose theatres, and outdoor spaces.

Table 3 compares the number of venues per category on a per capita basis (i.e. number of venues per million people).

Table 2 Number and Average Seating Capacity of Venues 1

Venue Type	Sydney	Melbourne	Brisbane	Manchester	Copenhagen	Chicago	Hong Kong	Perth	Average
Concert Hall	4 venues Average capacity 1,605	6 venues Average capacity 1,677	6 venues Average capacity 1,243	4 venues Average capacity 2,286	5 venues Average capacity 1,225	3 venues Average capacity 1,870	2 venues Average capacity 1,727	1 venue PCH Capacity 1,731	3.9
Contemporary Music	4 venues Average capacity 1,638	7 venues Average capacity 1,989	3 venues Average capacity 5,067	1 venue Capacity 1,300	6 venues Average capacity 783	9 venues Average capacity 1,372	0	2 venues Average Capacity 775	3.875
Lyric Theatre - Major	1 venue Capacity 1,507	1 venue Capacity 2,079	1 venue Capacity 2,000	2 venues Average capacity 1,825	2 venues Average capacity 1,546	3 venues Average capacity 3,697	1 venue Capacity 1,734	1 venue HMT Capacity 1,240	1.5
Lyric Theatre - Musicals	3 venues Average capacity 1,867	4 venues Average capacity 1,610	0	3 venues Average capacity 1,492	2 venues Average capacity 856	5 venues Average capacity 1,822	6 venues Average capacity 1,133	0	2.87
Dance and Drama Theatre	6 venues Average capacity 724	7 venues Average capacity 671	2 venues Average capacity 795	4 venues Average capacity 586	3 venues Average capacity 583	4 venues Average capacity 718	3 venues Average capacity 905	3 venues Average capacity 884	4
Arena/Large Multipurpose	10 venues Average capacity 21,700	7 venues Average capacity 33,086	8 venues Average capacity 17,920	3 venues Average capacity 37,500	2 venues Average capacity 22,500	2 venues Average capacity 20,959	5 venues Average capacity 4,980	10 venues Average capacity 20,922	5.87
Outdoor Spaces	5	4	2	0	2	5	4	4 venues Average capacity 3,539	3.25
**TOTAL	33	36	22	17	22	31	21	21	25.375

Source: Sweet Reason Pty Ltd, 2011, Planning Sydney's Cultural Facilities, Arts NSW, Sydney

* Benchmarking data was sourced through desktop research, and data collected was confirmed by arts sector representatives of each city. It was noted by Sweet Reason Pty Ltd that the level of detail gathered for Sydney venues was significantly more extensive than that collected for the comparator cities. Similarly, more detailed information was available for artist run initiatives in Sydney, Melbourne and Brisbane than for comparable international venues.

Table 3 Number of venues per million people

Venue Type	Sydney	Melbourne	Brisbane	Manchester	Copenhagen	Chicago	Hong Kong	Perth	Average
Concert Hall	0.8	1.5	3.3	1.5	2.6	0.3	0.3	0.5	1.35
Contemporary Music	0.9	1.75	1.7	0.4	3.15	0.9	0	1.1	1.2
Lyric Theatre-Major	0.2	0.25	0.55	0.8	1.0	0.3	0.14	0.55	0.47
Lyric Theatre-Musicals	0.7	1	0	1.15	1.0	0.5	0.8	0	0.64
Dance and Drama Theatre	1.3	1.75	1.1	1.5	1.6	0.4	0.4	1.7	1.2
Arena/Large Multipurpose	2.2	1.75	4.4	1.15	1.0	0.2	0.7	5.5	2.1
Outdoor Spaces	1.1	1	1.1	0	1.0	0.5	0.6	2.2	0.94

A number of observations are immediately apparent when comparing Perth to the benchmarked cities:

- The total number of venues in Perth is comparable with other cities, however Perth's venues tend to be smaller.
- Perth is undersupplied with concert halls, with one venue compared to an average of 3.9 across the benchmarked cities, and 0.5 venues per million people compared to an average of 1.35 venues per million.
- Perth has only one lyric theatre with a seating capacity of 1,240, compared to an average of 1.5 in the benchmarked cities with an average seating capacity of 2,055. This is, however, slightly above the per capita average on a per population basis.
- Perth does not have a major lyric theatre dedicated to musicals.
- Perth has just 2.0 dedicated contemporary music venues compared to an average of 3.9 in the benchmarked cities, however this is comparable with the city average on a per capita basis, with Perth having 1.1 venues per million people compared to an overall average of 1.2.
- Perth is relatively well served with dance and drama theatres (with 3 compared to the benchmarked average of 4) and 1.7 venues per million people compared to an average of 1.2.
- Perth compares favourably in regard to supply of arenas/large multipurpose venues, however it is noted that this is partially due to the large number of sports stadiums in the region that are only occasionally used as performing arts venues. This may be due to Perth's climate, which suits outdoor events in summer, but could also reflect a lack of purpose built, large multipurpose venues in the region, particularly prior to the development of the Perth Arena. Despite this Perth's supply of indoor arenas and large multipurpose venues is generally consistent with the average - and has been very significantly boosted by the construction of the Perth Arena.
- Perth is well supplied with outdoor performance spaces.

A further comparison of performing arts infrastructure within each of the cities is provided by comparing the total number of seats and venues in the benchmarked cities on a per population basis.

Table 4 compares the total number and seating capacity of venues in Perth with those in the benchmark cities.

Table 4: Number of seats and venues surveyed for each city
(including outdoor venues and stadiums)

City	Population*	Total Seats	Seats Per 1,000 People	Total Venues	Venues Per 1,000,000 Population
Chicago	9,700,000	136,448	14	31	3.2
Copenhagen	1,894,521	62,380	32.9	22	11.5
Hong Kong	7,100,000	39,601	5.6	21	2.9
Manchester	2,600,100	132,110	50.8	17	6.5
Melbourne	4,000,000	290,317	72.6	36	9
Brisbane	1,800,000	181,104	100.6	22	12
Sydney	4,500,000	272,021	60.5	33	7.3
Perth	1,800,000	230,551	128.1	21	11.7
Average	N/A	167,954	58.13	25.38	8

Source: Sweet Reason Pty Ltd, 2011, Planning Sydney's Cultural Facilities.

* It is noted that Planning Sydney's Cultural Facilities was prepared in 2011. As a result the population statistics included are outdated but have not been altered due to the need to ensure the data provides an accurate representation of facilities/population at the time of collection.

It should also be noted however that the figures for Perth are correct as of end of 2012 in order to capture the more recently opened West Australian State Theatre and Perth Arena in the data.



Table 5 provides a comparison between the total number and seating capacity of venues in the benchmark cities *excluding* outdoor venues and stadiums. These venues have been excluded due to the comparatively large number of these venue types in Perth and their limited availability for performing arts as well as limitations in data availability for some international venues. Please note that indoor stadiums have not been excluded.

Table 5: Number of seats and venues surveyed for each city
(*excluding outdoor venues and outdoor stadiums*)

City	Population	Total Seats	Seats Per 1,000 People	Total Venues	Venues Per 1,000,000 Population
Chicago	9,700,000	49,330	5.0	25	2.5
Copenhagen	1,894,521	27,380	14.5	19	9.5
Hong Kong	7,100,000	39,601	5.6	17	1.7
Manchester	2,600,100	42,110	16.2	16	5.4
Melbourne	4,000,000	66,717	16.7	29	6.3
Brisbane	1,800,000	39,046	21.7	16	6.7
Sydney	4,500,000	70,521	15.7	25	4.2
Perth	1,800,000	33,490	18.6	12	6.6
Average	N/A	46,024	14.25	19.9	5.36

Source: Sweet Reason Pty Ltd, 2011, Planning Sydney's Cultural Facilities.

* It is noted that Planning Sydney's Cultural Facilities was prepared in 2011. As a result the population statistics included are outdated but have not been altered due to the need to ensure the data provides an accurate representation of facilities/population at the time of collection.

It should also be noted however that the figures for Perth are correct as of end of 2012 in order to capture the more recently opened West Australian State Theatre and Perth Arena in the data.

These comparisons indicate that:

- Perth has fewer venues overall than the average (21 as opposed to an average of 25) but is well served on a seating per capita and venue per capita basis.
- Including outdoor stadiums and venues Perth has the largest number of seats available per capita of any of the benchmarked cities although it is noted that a significant proportion of these seats are within stadiums which are primarily for sporting use.
- Excluding outdoor venues and stadiums the number of seats available per capita in Perth is well above the overall average but is below Copenhagen and Brisbane.
- Perth also has a higher number of venues per capita than the average, although the region has fewer venues per million people than Copenhagen and Brisbane.
- There is a general trend for medium sized cities to have a larger number of venues and seats per capita than major cities.
- It is noted that the quality of venues has not been considered in this analysis and it is likely that some venues are less attractive and functional for users than others; and that some of the cities included in this analysis may have higher quality venues than others.

5.2 Observed Trends in Performing Arts Infrastructure

The report *Planning for Sydney's Cultural Facilities* makes some additional, general observations arising from the examination of the performing arts life in the benchmark cities. A summary of these observations is outlined below:

- Melbourne, Manchester and Chicago have all undertaken careful renovations of old venues in the last few decades as well as building new ones. Cities that have invested in their performance venue infrastructure have developed reputations for being lively, culturally vibrant cities with a wide range of performance experiences on offer.
- In some cases, investment in existing and new infrastructure has led to a resurgence of a theatre district and helped to enliven the surrounding city centre.
- The most successful and active venues are often those with the most striking architectural features – whether in the meticulous restoration of former glory or in the creation of bold, striking new buildings.
- Cities with a good supply of venues tend to have a more active cultural life at many levels throughout the community.
- A clear and strong thread emerged – that cultural facilities are more successful when they are aggregated and integrated within a particular precinct.
- It was observed in the cases of Melbourne and Chicago (and, incidentally from common experience in other cities including London and New York) that a critical mass of venues within one precinct can provide a vibrancy which is more than the sum of its parts. Once these precincts are established (or revived), they tend to become a significant tourist attraction and are promoted as a key feature of the character of a city.
- Cultural development provides an opportunity to revitalise previously 'dead' urban space. Salford Quays in Manchester, Millennium Park in Chicago, and the planned Federation Square East development in Melbourne are all cited as examples of the regeneration of urban/industrial voids into active, central cultural environments.



5.3 Key Findings

- Perth generally compares favourably with other cities on a number of venues and seating per capita basis indicating that Perth has an active and vibrant performing arts sector.
- Perth is very well served in some infrastructure categories (particularly large outdoor venues) but relatively poorly served in others.
- Perth has no major lyric theatre that caters specifically for musicals.
- Perth has an undersupply of concert halls with 0.5 venues per million people compared to an average of 1.35 venues per million across the benchmarked cities.
- Perth has a slight undersupply of contemporary music venues.
- Perth appears to be relatively well served with dance and drama theatres, although stakeholder feedback indicates that theatre venues are hard to find, and there is a need for more (affordable) theatres with between 800 to 1,000 seat capacities. This suggests that there is either a disconnect between perception as opposed to actual supply, or between the number of venues and the quality of venues (i.e. the number of venues that are attractive to local performers).
- Perth compares favourably in regard to the number of arenas/large multi-purpose venues in the region, the capacity of which has been substantially boosted by the opening of the Perth Arena.
- Perth has a comparatively high proportion of stadiums that are primarily for sporting use but are also occasionally used for performing arts events. This may reflect the popularity of outdoor events in the region, but could also be a reflection on the lack of large purpose built venues in the region, particularly prior to the construction of the Perth Arena.
- Performing arts infrastructure in the region is primarily concentrated in inner and middle suburbs, with the only distinct cluster being in Northbridge.
- International research indicates that concentrating new performing arts infrastructure within a cultural precinct or theatre district has been shown to both contribute to the success of venues and to generate vibrancy within the precinct that is 'more than the sum of its parts'.
- A number of cities have invested in renovations of old venues in the last few decades as well as building new ones. The report *Planning Sydney's Cultural Facilities* found that cities that have invested in their performance venue infrastructure have developed reputations for being lively, culturally vibrant cities with a wide range of performance experiences on offer.



The **Committee for Perth** supports the growth of accessible cultural and arts activities in the Perth region.

6.0 Conclusions and Recommendations

6.1 Conclusions

Perth's arts and cultural sector is thriving. Attendance at performing arts events is increasing and there is significant evidence that Perth's people not only have a growing appetite for arts and culture but that there remains untapped potential for audience growth.

This trend towards increased demand for arts and cultural events, as well as projected rapid population and economic growth could direct Perth towards attendance growth up to or even in excess of 34% by 2021, meaning that Perth's existing cultural infrastructure, some of which is already struggling to meet demand, will come under enormous pressure over the next decade.

In just 40 to 50 years Perth will need adequate performing arts infrastructure to meet the demand of an estimated population of four million people, meaning that Perth will need infrastructure that is of comparable size and quality to that in metropolitan Melbourne today. This means that the number of performing arts venues in Perth will need to approximately double.

Tourism Western Australia also has a target of doubling the value of tourism in Western Australia by 2020. To achieve this, Tourism Western Australia has identified seven strategic goals, including positioning WA as a recognised events destination for locals and visitors and providing every visitor the opportunity to have an Indigenous cultural experience – both goals that are likely to increase demand for cultural facilities.

It is evident that our existing performing arts infrastructure is not adequate to meet this growth in demand.

While Perth generally compares favourably with other cities in regards to the number of venues and seating per capita basis, the region also has some very clear infrastructure gaps.

In particular Perth has an undersupply of lyric theatres and concert halls, and the region's supply of contemporary music venues is slightly lower than the average across the comparison cities.

In addition, while Perth appears to be adequately supplied with dance and drama theatres, stakeholder feedback indicates that theatre venues are hard to find, and there is a need for more (affordable) theatres with between 800 to 1,000 seat capacities. This suggests that there is either a disconnect between perception as opposed to actual supply, or between the number of venues and the quality of venues (i.e. the number of venues that are attractive to local performers). This issue may require further investigation.

Stakeholder feedback also suggests that Perth is lacking rehearsal spaces that are affordable and of an appropriate size; that there is a need for permanent administration and rehearsal spaces for some companies; and that the cost of venue maintenance is an ongoing issue for the sector.

There is an opportunity to develop an Indigenous cultural centre which includes performing arts space in Perth.

International research suggests that when developing new cultural infrastructure, a critical mass of venues within one precinct both assists in increasing the success of the venue itself and can also provide a vibrancy which is more than the sum of its parts. Once these precincts are established (or revived), they tend to become significant tourist attractions and are promoted as a key feature of the character of a city.

Finally, this audit indicates that investment in some types of performing arts infrastructure is needed to meet current demand in Perth and to enable performing arts attendance rates to continue to grow.

It is also evident that very substantial medium and long term investment in performing arts infrastructure will be required to meet the demand generated by population growth – investment that should aim to position Perth as a global leader in the arts.

6.2 Recommendations for State Government

On the basis of these findings, it is recommended that:

1. The State Government prepares a long term Plan for Arts and Cultural Infrastructure that positions Perth as a global leader in arts and culture.
2. The Infrastructure Plan should be completed within 12 months and funding decisions flowing from the Plan commence in the 2014-15 Budget
3. Priority infrastructure requirements to be addressed in the Plan include:
 - the development of an Indigenous cultural centre in Perth that includes performing arts space in order to meet the demand for Indigenous cultural events both within the Indigenous communities and the tourism sector.
 - the development of a new major lyric theatre in Perth that is suitable for large scale opera, ballet and musical theatre.
 - whether there is a need for an additional concert hall or recital hall.
4. The plan should develop locational criteria for major infrastructure to ensure that it makes a positive contribution to the urban landscape and capitalises on the potential for city activation and economic benefits.

6.3 Considerations for the arts and cultural sector

The scope of works of this report has been to analyse the commercial performing arts infrastructure that is presently in use in the Perth and Peel region with an audience capacity of over 200, offering ticketed events and available for public hire.

This report has been fully funded by the Committee for Perth through the membership contributions of Perth's business, civic and local government communities. It is a non-sectoral, quantitative audit of the infrastructure and, as such, the report does not offer either commentary or analysis on how the venues are used; how often they are used and how often they are available; hire costs and restrictions; programs or budgeting for maintenance or upgrade; or the current condition and quality.

For example, despite the report findings positioning Perth's current infrastructure offerings in a positive light, an audit alone does not take into account the needs of specific performing arts companies, including the need for one of Perth's major arts bodies the WASO, to have a suitable permanent administration and rehearsal spaces.

Following a review of the draft report by the Committee for Perth's Revitalising working group and representatives of the Chamber of Arts and Culture, it is felt that the report gives rise to other considerations that require further examination. These include:

- Should additional work be undertaken to examine in detail the demand for dance and drama theatres in Perth to identify whether there remains a shortage of supply; whether there is a shortage of high quality theatres; and whether there is a need for additional rehearsal space in the region?
- Should additional work be undertaken to examine cultural infrastructure funding in Perth in comparison to other cities and identify potential funding opportunities to ensure that existing, new and renewed cultural infrastructure remains financially viable through its projected life cycle?
- Is the current situation in regards to suitability, availability and affordability of performance and rehearsal venues acceptable?
- Are adequate considerations for costs of and funding for the ongoing maintenance and improvement of existing venues in place?
- Would a further study into global audience and live performance trends and demographics provide useful information as to the nature of the performing arts venues that are likely to be in demand in the future?
- Should consideration be given to the development of a proposal to incentivise developers to provide a lyric theatre / rehearsal space and arts administration facility as part of a precinct / arts hub in the Elizabeth Quay waterfront project area?



Appendices

Appendix A: Full List of References

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Appendix B: Venue Summaries, Performing Arts Perth

Bassendean Steel Blue Oval

Typical seating and stage layout floorplan



Source: www.waflgoldenera.blogspot.com

Bassendean Steel Blue Oval

Street Address	Cnr of Guildford Road and West Road, Bassendean
Suburb	Bassendean
Best contact person for venue audit	Tim Clark – tclark@bassendean.wa.gov.au Ross Rayson – rrayson@bassendean.wa.gov.au
Map Ref	1
<i>Directions 2031</i> Region	Central
Local Government Authority	Town of Bassendean
Phone number	(08) 9377 8000
Email	mail@bassendean.wa.gov.au
Venue website	http://www.bassendean.wa.gov.au
Operator and management arrangements	Hiring of venue through the Town of Bassendean
Funding sources	
Primary purpose	Sport: WAFL
Secondary purpose	Hiring venue for concerts, sporting and other purposes
Stage configuration options	Feasible for variety of uses
Seating capacity (including seating capacity in all configurations)	40,000 patrons standing for concert 1,500 seats on stands.
Facilities included	<ul style="list-style-type: none"> • Stands, pavilions, large grass bank, and lounges for members • Broadcast facilities • Changerooms
Year constructed	
Significant renovations - year of works and details	
Additional amenities in the facility e.g. Bars, dining venues, exhibition space, meeting rooms	<ul style="list-style-type: none"> • Corporate lounges • Train Station close by (within walking distance)

Source: www.newsite.eventpersonnelaustralia.com.au

www.inmycommunity.com.au



Belvoir Amphitheatre, Upper Swan

Typical seating and stage layout floorplan



Source: www.nearmap.com

Belvoir Amphitheatre, Upper Swan

Street Address	1177 Great Northern Hwy
Suburb	Upper Swan
Best contact person for venue audit	Tanya - Events Co-ordinator
Map Ref	2
<i>Directions 2031</i> Region	North-East
Local Government Authority	City of Swan
Phone number	9296 3033
Email	admin@Belvoir.net.au
Venue website	http://www.belvoir.net.au/
Operator and management arrangements	Ticketing through Ticketmaster
Funding sources	
Primary purpose	Hiring venue for concerts
Secondary purpose	
Stage configuration options	
Seating capacity (including seating capacity in all configurations)	Amphitheatre seats maximum 4,500 patrons
Facilities included	
Year constructed	
Significant renovations - year of works and details	
Additional amenities in the facility e.g. Bars, dining venues, exhibition space, meeting rooms	

Source: www.my247.mobi/perth



Challenge Stadium, Mount Claremont

Typical seating and stage layout floorplan



Source: www.ticketmaster.com.au

Google Maps images

Challenge Stadium, Mount Claremont

Street Address	Stephenson Avenue,
Suburb	Mount Claremont
Best contact person for venue audit	Hellen Hill, Venues West
Map Ref	3
<i>Directions 2031</i> Region	Central
Local Government Authority	Town of Cambridge
Phone number	(08) 9441 8222
Email	contactus.challenge@venueswest.wa.gov.au
Venue website	http://www.venueswest.wa.gov.au/
Operator and management arrangements	Venues West
Ticketing through Ticketmaster	
Funding sources	State government and self funding
Primary purpose	Multi purpose sport and aquatic centre
Secondary purpose	Recreation, entertainment, functions and banquet, music and concerts
Stage configuration options	Feasible for variety of uses: Sport and Stage with floor standing
Seating capacity (including seating capacity in all configurations)	Full Concert: 5031(Standing room on the floor)
Reserved Seated: 4259 (Seated Floor)	
Basketball total Capacity 4,424	
Facilities included	Gym, Swimming pool
Year constructed	1986
Significant renovations - year of works and details	2013/14 – additional of new WAIS facility to SE corner of Challenge Stadium building
Additional amenities in the facility e.g. Bars, dining venues, exhibition space, meeting rooms	Shop, cafe and creche facilities

Source: www.gtaust.com

www.roxettecafe.com



Claremont Showgrounds, Claremont

Typical seating and stage layout floorplan



Source: Supplied by Claremont Showgrounds and permission to use images from www.claremontshowground.com.au



Source: www.soundwave.com

Claremont Showgrounds, Claremont

Street Address	Gate 1 Graylands Road, Claremont
Suburb	Claremont
Best contact person for venue audit	Peter Cooper, Chief Operating officer
Map Ref	4
<i>Directions 2031</i> Region	Central
Local Government Authority	Town of Claremont
Phone number	(08) 6263 3100
Email	venuesales@raswa.org.au
Venue website	http://www.claremontshowground.com.au/venues/outdoor-areas
Operator and management arrangements	Booking through Claremont Showgrounds and Ticketmaster
Funding sources	Self Funded
Primary purpose	Perth Royal Show , performances, fairs, marquee dinner functions, social club fairs, concerts, markets, filming, outdoor events, vehicle shows and shines
Secondary purpose	
Stage configuration options	Feasible for variety of uses
Seating capacity (including seating capacity in all configurations)	45,000 - 55,000 patrons
Facilities included	Exhibition space, Ovals that can be adjusted to be event specific.
Year constructed	1902
Significant renovations - year of works and details	1999 - Tranformation of Speedway into multipurpose arena
Additional amenities in the facility e.g. Bars, dining venues, exhibition space, meeting rooms	<ul style="list-style-type: none"> • Catering • Train station • Exhibition space • Meeting rooms • Bars

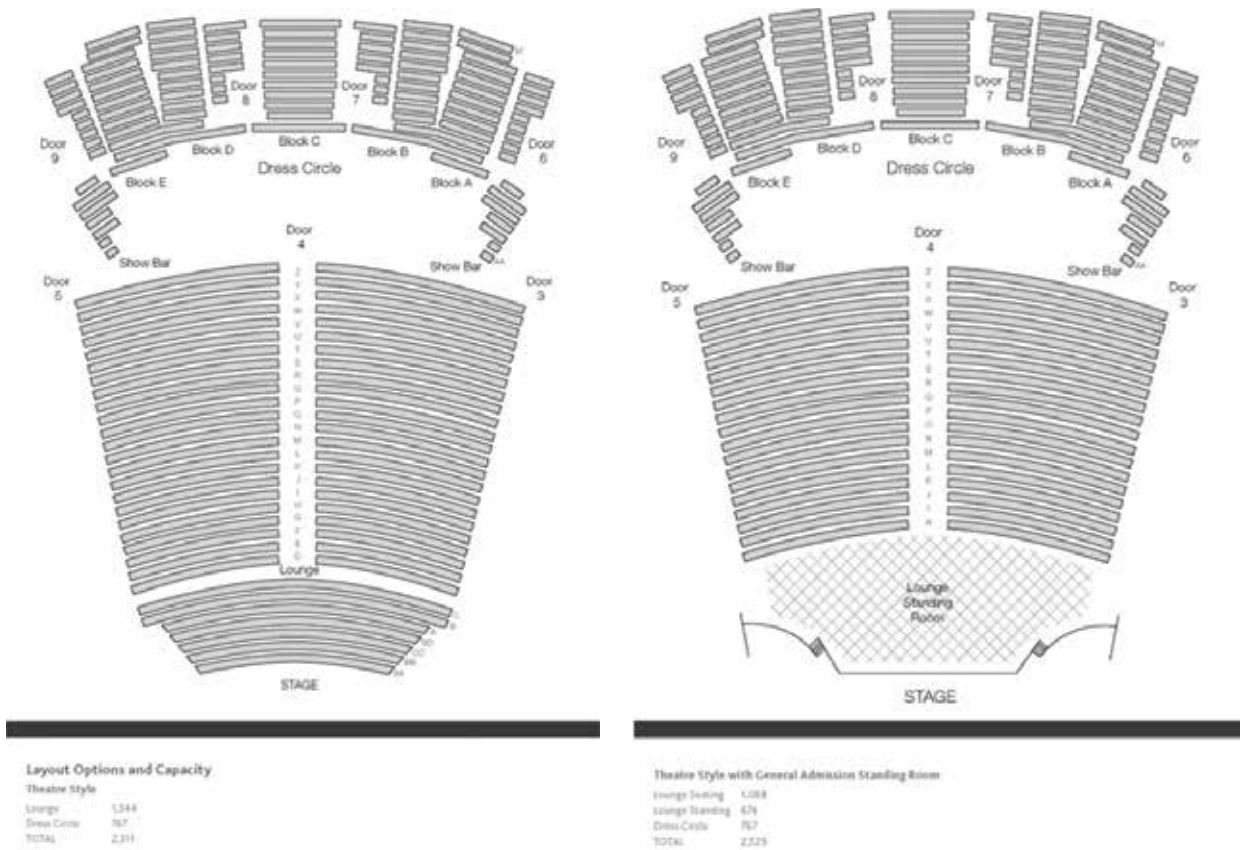
Source: www.novation.com.au

www.ticketinventory.com



Crown Theatre Perth, Burswood

Typical seating and stage layout floorplan



Source: Leander Harder, Entertainment Co-ordinator – Theatre, Crown Perth

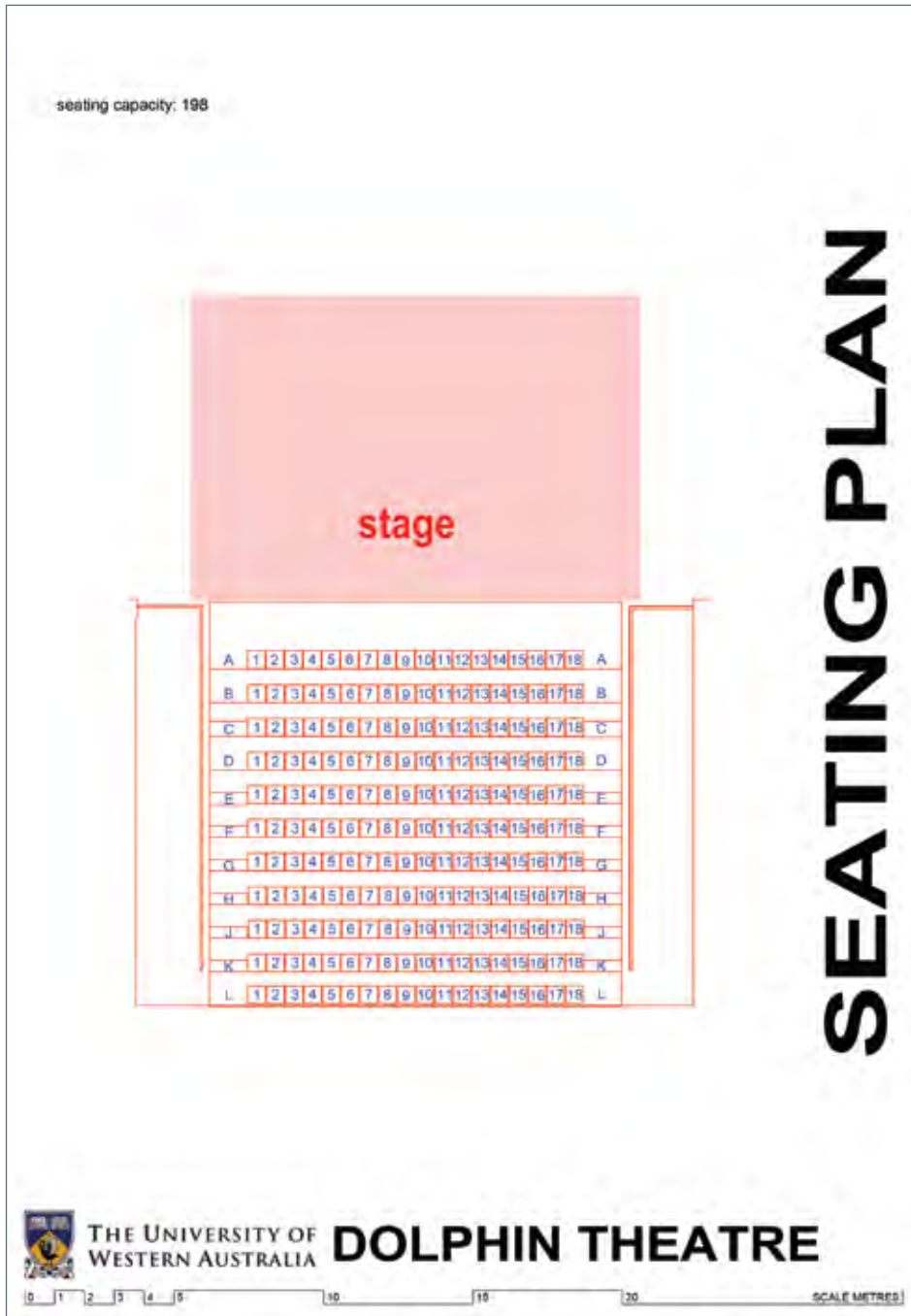
Crown Theatre Perth, Burswood

Street Address	Great Eastern Hwy
Suburb	Burswood
Best contact person for venue audit	Leanda Harder - Entertainment coordinator for Crown Theatre
Map Ref	5
<i>Directions 2031 Region</i>	Central
Local Government Authority	Town of Victoria Park
Phone number	9362 7685
Email	Leanda.harder@crownperth.com.au
Venue website	http://www.crownperth.com.au/entertainment/crown-theatre-perth
Operator and management arrangements	Privately owned. Venue managed in-house. Management hires out the facility. Ticketek are the contracted ticketing provider
Funding sources	Exclusively funded by Crown/James Packer.
Primary purpose	Mix of long running musicals, concerts, theatrical performances, dance performances, children's events, school events
Secondary purpose	Conference plenary sessions, product launches
Stage configuration options	Nil – the stage is fixed
Seating capacity (including seating capacity in all configurations)	2,311 patrons
Facilities included	The proscenium opening is 18m x 8.5m. The stage is 14.5m deep from the front lip to the cyc. Dressing rooms; foyers; Green Rooms; laundry; wardrobes; Male and Female Chorus rooms
Year constructed	1985
Significant renovations - year of works and details	In 2000 the theatre had a major rebuild – changed dress circle, new fly lines for stage
Additional amenities in the facility e.g. Bars, dining venues, exhibition space, meeting rooms	3 bars in the foyers; meeting rooms; exhibition space



Dolphin Theatre, UWA, Crawley

Typical seating and stage layout floorplan



Source: University Theatres



Source: University Theatres

Dolphin Theatre, UWA, Crawley

Street Address	The University of Western Australia, 35 Stirling Highway
Suburb	Crawley
Best contact person for venue audit	Bookings Coordinator
Map Ref	17a
<i>Directions 2031</i> Region	Central
Local Government Authority	City of Subiaco
Phone number	(08) 6488 7407
Email	bookings-theatres@uwa.edu.au
Venue website	http://www.theatres.uwa.edu.au/venues/dolphin
Operator and management arrangements	Run by University Theatres
Funding sources	None
Primary purpose	Performing Arts
Secondary purpose	Education
Stage configuration options	Standard
Seating capacity (including seating capacity in all configurations)	198
Facilities included	Full performance facilities with fly tower (manual hemp)
Year constructed	1976
Significant renovations - year of works and details	Refurbished in 1994
Additional amenities in the facility e.g. Bars, dining venues, exhibition space, meeting rooms	Bar and workshop



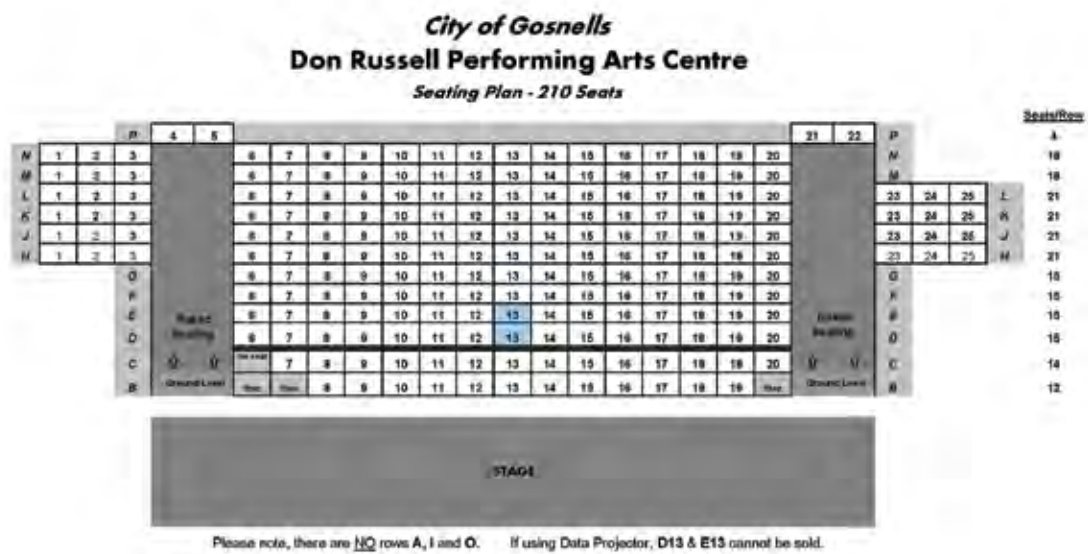
Source: Image supplied by Robert Housley - Manager



Source: www.gosnells.wa.gov.au

Don Russell Performing Arts Centre, Gosnells

Typical seating and stage layout floorplan



Don Russell Performing Arts Centre, Gosnells

Street Address	Murdoch Rd
Suburb	Thornlie (next to the Forest Lakes Shopping Centre)
Best contact person for venue audit	Robert Housley – Manager
Map Ref	6
<i>Directions 2031</i> Region	South-East
Local Government Authority	City of Gosnells
Phone number	9493 4577
Email	drpac@gosnells.wa.gov.au
Venue website	http://www.gosnells.wa.gov.au
Operator and management arrangements	Owned and managed by the City of Gosnells, this is a purpose-built performing arts facility
Funding sources	City of Gosnells
Primary purpose	Theatre productions for local performing arts groups, community cultural groups and professional performing arts companies
Secondary purpose	Fully equipped dance studio is hired out to private dance teachers
Stage configuration options	It is a proscenium arch style theatre and stage extensions can be added to make it deeper, giving up to 1/3 more stage floor space
Seating capacity (including seating capacity in all configurations)	Capacity for 210 patrons
Facilities included	Usual sound and lighting technology of a modern theatre but also has an audio loop under the chairs. Has showers and toilets and a combined dressing room
Year constructed	1994
Significant renovations - year of works and details	Using Federal funding, the internal configuration was improved 3 years ago. Minor internal upgrade planned in 2013. Ideally looking at doubling size of foyer to cope with capacity crowds; increase depth of the stage; provide room for cross-over at back of stage; build second facility behind the venue to cater for the dance component
Additional amenities in the facility e.g. Bars, dining venues, exhibition space, meeting rooms	Kitchen is available for hire



Source: Fremantle Arts Centre

Fremantle Arts Centre

Typical seating and stage layout floorplan



Fremantle Arts Centre

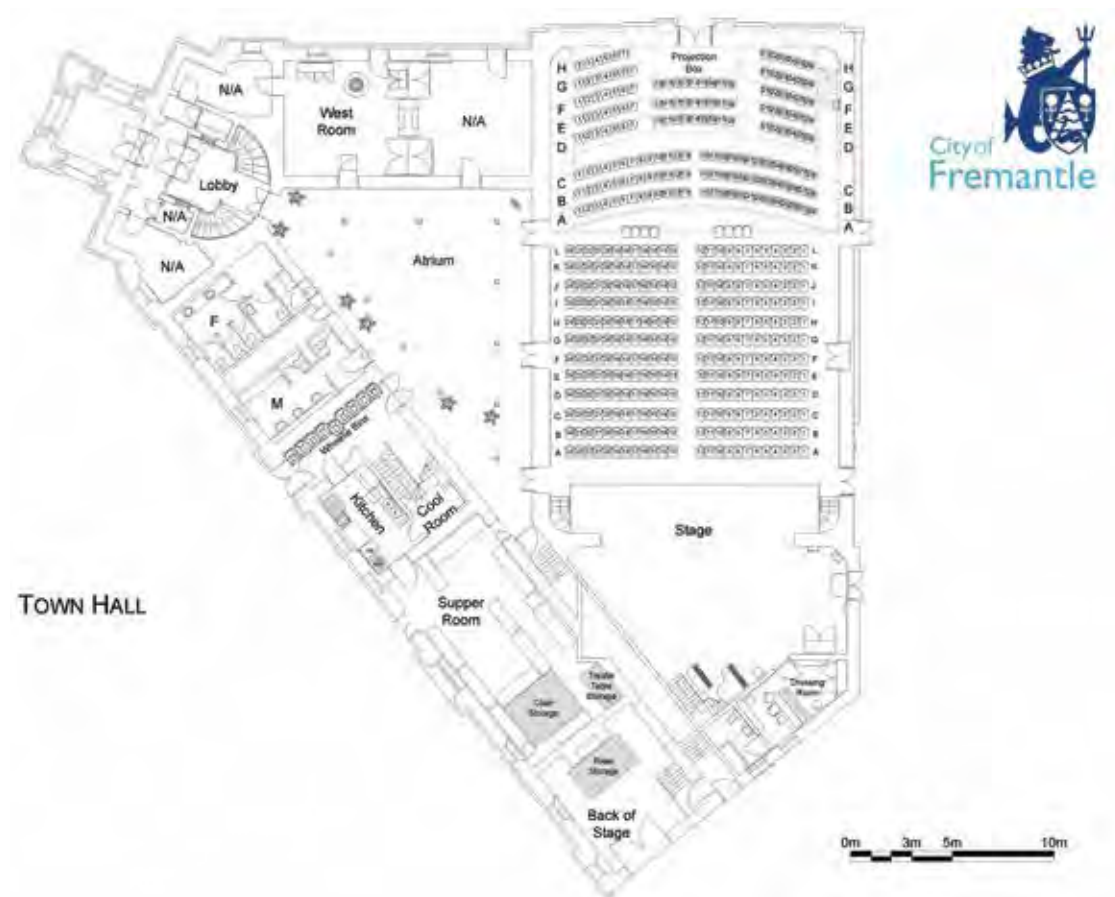
Street Address	1 Finnerty Street
Suburb	Fremantle
Best contact person for venue audit	Pete Stone – General Manager
Map Ref	7
<i>Directions 2031</i> Region	Central
Local Government Authority	City of Fremantle
Phone number	61 8 9432 9568
Email	petes@fremantle.wa.gov.au
Venue website	www.fac.org.au
Operator and management arrangements	Business Unit of City of Fremantle
Funding sources	City of Fremantle, State Government – multi-year contract, Govt Grants, philanthropic foundations, sponsors, earned income
Primary purpose	Multi-arts organisation
Secondary purpose	
Stage configuration options	See attached document
Seating capacity (including seating capacity in all configurations)	See attached document
Facilities included	
Year constructed	Outdoor heritage venue
Significant renovations - year of works and details	NA
Additional amenities in the facility e.g. Bars, dining venues, exhibition space, meeting rooms	Multi-art venue with galleries, course program/teaching studios, artist studios, shop, café, gardens

Source: Fremantle Arts Centre



Fremantle Town Hall, Fremantle

Typical seating and stage layout floorplan

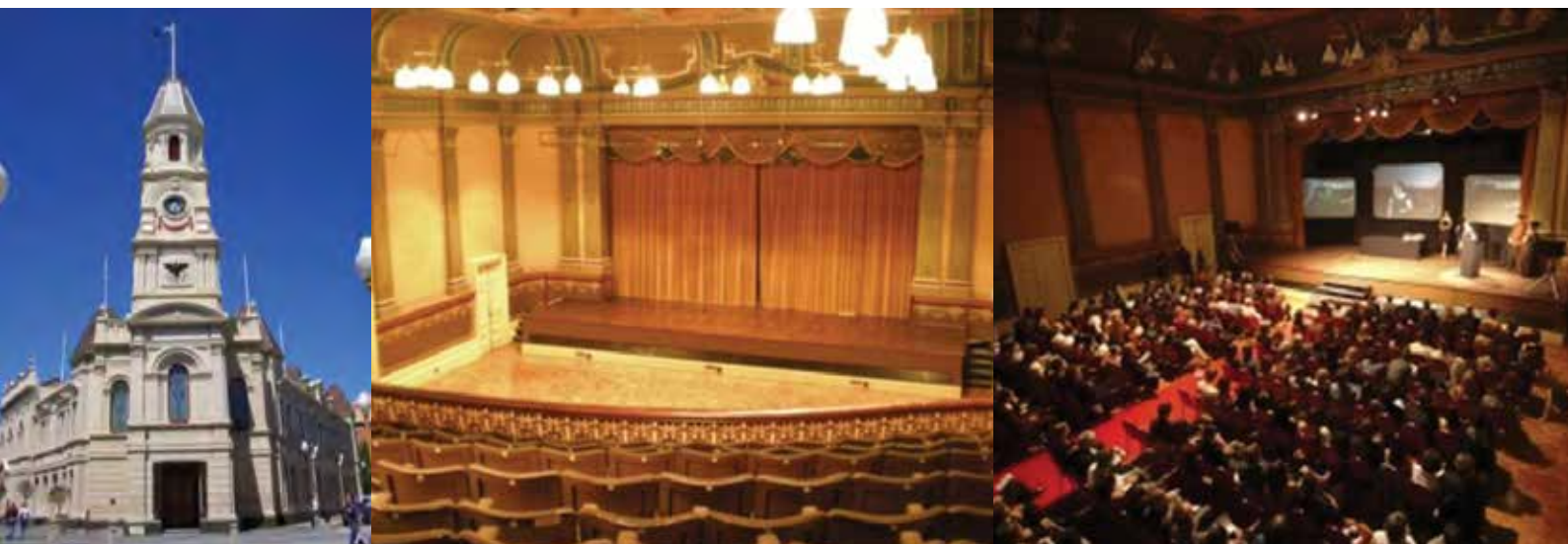


Source: Supplied by Charlotte Cooper-Dickson

Fremantle Town Hall, Fremantle

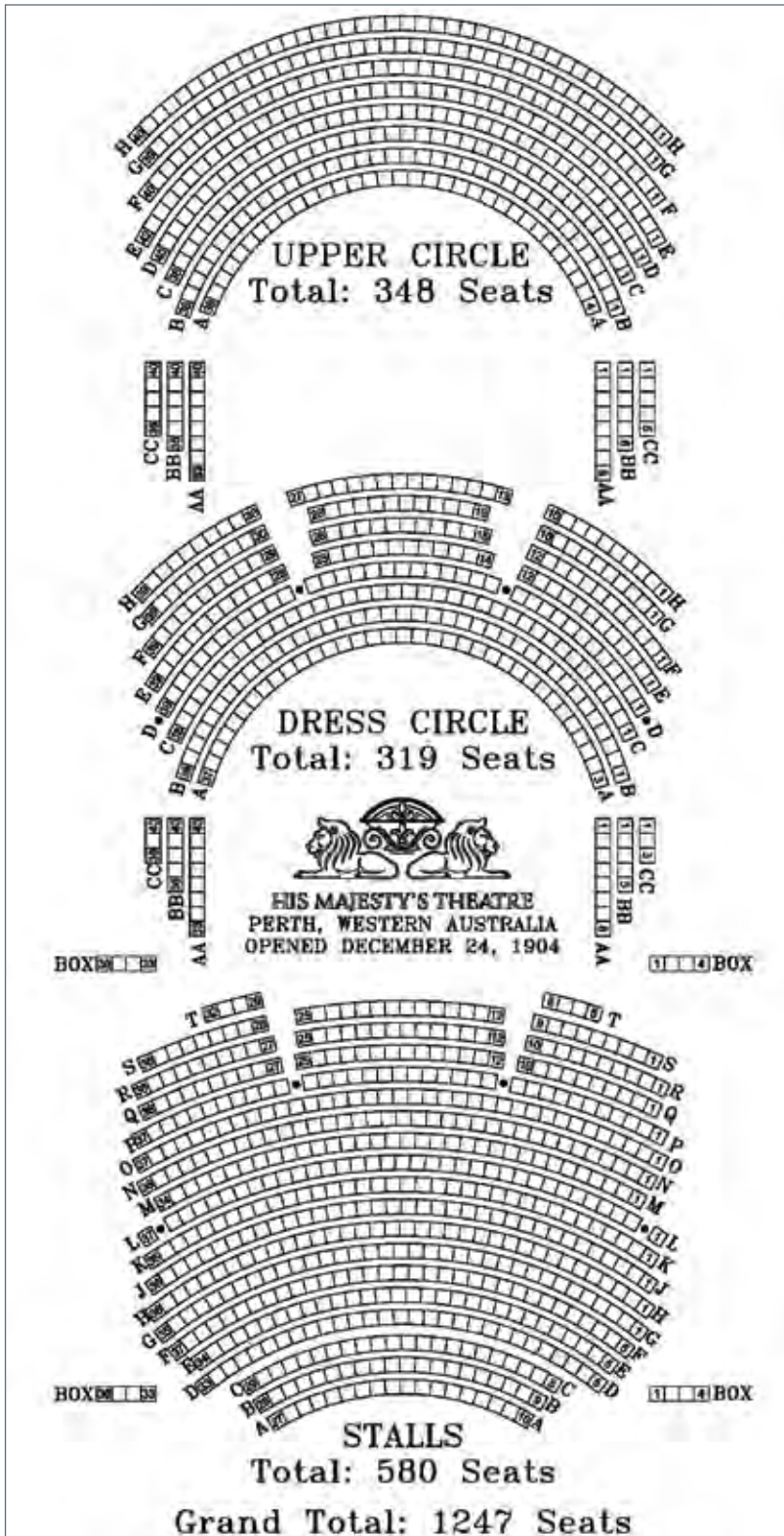
Street Address	8 William Street
Suburb	Fremantle
Best contact person for venue audit	Charlotte Cooper-Dickson - Bookings Officer
Map Ref	8
<i>Directions 2031</i> Region	Central
Local Government Authority	City of Fremantle
Phone number	9432 9702
Email	bookings@fremantle.wa.gov.au
Venue website	Does not have own website
Operator and management arrangements	City of Fremantle owned. Hires the hall to clients
Funding sources	City of Fremantle
Primary purpose	Hiring of facility to external clients for functions
Secondary purpose	Concerts
Stage configuration options	Stage can be made shallower by drawing across a heavy curtain
Seating capacity (including seating capacity in all configurations)	Main Hall seats 294 patrons; the Balcony seats 169 patrons and the East Room seats 30. Total seating capacity for venue is 493
Facilities included	Kitchen for heating food only. Piano; tables & chairs; very small Green Room
Year constructed	1887
Significant renovations - year of works and details	Refurbishment completed in 1986/7 for the America's Cup. Specific work not identified Ideally would like a commercial kitchen; 2 new green rooms; permanent stage lighting; house sound system; overhaul of stage layout and fixtures and a repaint
Additional amenities in the facility e.g. Bars, dining venues, exhibition space, meeting rooms	Atrium and the West Room

Source: Website and supplied by Charlotte Cooper-Dickson



His Majesty's Theatre, Perth

Typical seating and stage layout floorplan





Source: Image supplied by Perth Theatre Trust

His Majesty's Theatre, Perth

Street Address	825 Hay St
Suburb	Perth
Best contact person for venue audit	Alan Ferris - General Manager - Perth Theatre Trust Properties
Map Ref	9
<i>Directions 2031</i> Region	Central
Local Government Authority	City of Perth
Phone number	(08) 9265 0900
Email	
Venue website	http://www.hismajestystheatre.com.au/ or http://www.perththeatretrust.com.au
Operator and management arrangements	His Majesty's Theatre is managed by the external service provider, AEG Ogden (Perth). Ticketing is through Ticketek
Funding sources	State Government appropriation
Primary purpose	Providing accommodation for resident company, the West Australian Opera and houses The Museum of Performing Arts. Provides a wide range of performing arts events by local, national and international companies and is a major venue for the annual Perth International Arts Festival
Secondary purpose	Hiring out space to companies, also offering on-site catering. A Ticketek outlet is located on the ground floor
Stage configuration options	Stage can be extended by using the orchestra pit
Seating capacity (including seating capacity in all configurations)	1,240 patrons
Facilities included	11 Dressing Rooms; Green Room; Sound Proof Conductor's Room; Tune-up and Rehearsal Rooms; Wardrobe - full facilities; Visiting Management Offices with phone and fax lines
Year constructed	1902 - 1904
Significant renovations - year of works and details	1977-80 – amalgamation of Theatre & hotel to form accommodation for resident companies, WA Ballet & WA Opera
Additional amenities in the facility e.g. Bars, dining venues, exhibition space, meeting rooms	Restaurant, cafe and bar

Joondalup Arena

Street Address	Kennedya Drive
Suburb	Joondalup
Best contact person for venue audit	Viki Shelver
Map Ref	10
<i>Directions 2031</i> Region	North West
Local Government Authority	City of Joondalup
Phone number	(08) 93007143
Email	contactus.arena@venueswest.wa.gov.au/ events@venueswest.wa.gov.au
Venue website	http://www.venueswest.wa.gov.au/
Operator and management arrangements	Venues West Ticketing through Ticketmaster
Funding sources	State government and self funding
Primary purpose	Multi purpose sport, recreation and aquatic centre
Secondary purpose	
Stage configuration options	Feasible for variety of uses: Sport and Stage with floor standing
Seating capacity (including seating capacity in all configurations)	25,000 patrons
Facilities included	Gym, Swimming pool, indoor courts, function rooms, outdoor netball courts, AstroTurf hockey field, football oval, rugby oval, tennis courts
Year constructed	1986
Significant renovations - year of works and details	1999/2000 addition of Aquatic Centre (8x50m competition pool and 3x25m plus leisure pool)
Additional amenities in the facility e.g. Bars, dining venues, exhibition space, meeting rooms	Sportsbar, cafe and childcare Function rooms

Source: Images supplied by Venues West





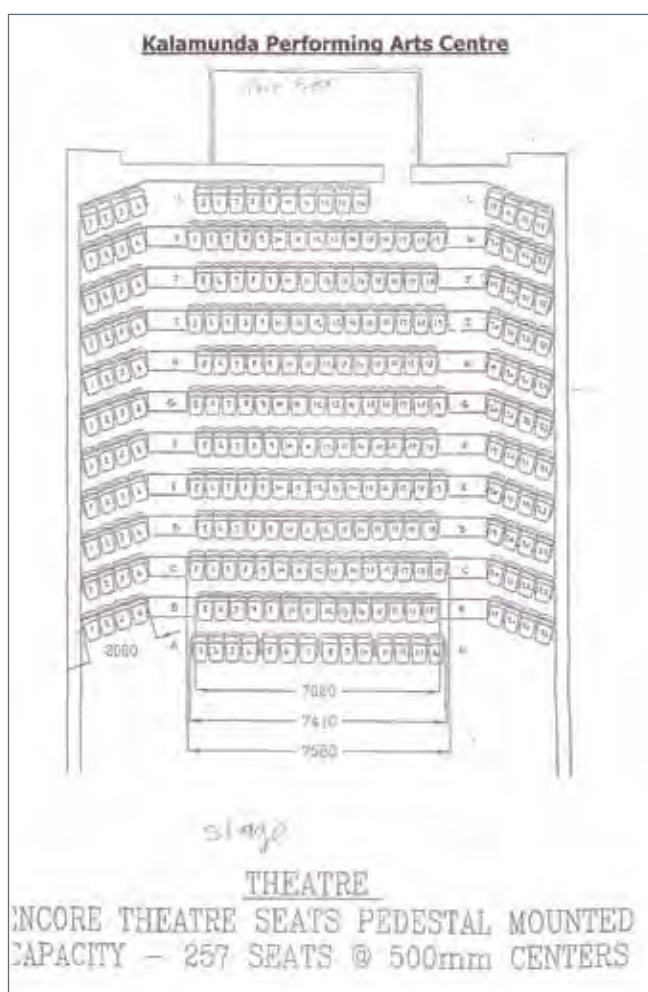
Source: www.mingor.net (copyright © of the webmaster)



Source: www.aboundsounds.com.au

Kalamunda Performing Arts Centre, Kalamunda

Typical seating and stage layout floorplan



Source: Hames Sharley

Kalamunda Performing Arts Centre, Kalamunda

Street Address	48 Canning Rd
Suburb	Kalamunda
Best contact person for venue audit	Catherine Daniels - Administrator
Map Ref	11
<i>Directions 2031</i> Region	North-East
Local Government Authority	Shire of Kalamunda
Phone number	9257 2558 (Tue-Thu: 0900 – 1500 hrs; Fri: 0900 – 1700)
Email	performingarts@kalamunda.wa.gov.au
Venue website	http://www.kalamunda.wa.gov.au/
Operator and management arrangements	Owner/operated is Shire of Kalamunda. Ticketing through Performing Arts Centre or Zig-Zag Cultural Centre
Funding sources	Shire of Kalamunda. Proposal on table to source additional sponsorship
Primary purpose	Primarily hired out to community groups, schools and dance teachers
Secondary purpose	Hoping to arrange events such as concerts in future.
Stage configuration options	Sprung stage can be reconfigured into a catwalk or made smaller by removing the front block
Seating capacity (including seating capacity in all configurations)	Auditorium seats for 257 patrons Agricultural Hall seats 230 Teaching area seats 60 patrons Total capacity is 547
Facilities included	The large foyer has a ticket box, bar area and comfortable seating. A hangtrac system enables this area to also be used for small exhibitions. A smaller teaching area can be used as a Black Box theatre. Kitchen in the Agricultural Hall
Year constructed	1996 – Department of Education helped finance the building so it has shared use – up to 150 free hours. Agricultural Hall is more than 100 years old and is Heritage Listed
Significant renovations - year of works and details	None
Additional amenities in the facility e.g. Bars, dining venues, exhibition space, meeting rooms	None

Kings Park and Botanic Garden

Typical seating and stage layout floorplan



Source: www.bpga.wa.gov.au



Source: www.bpga.wa.gov.au



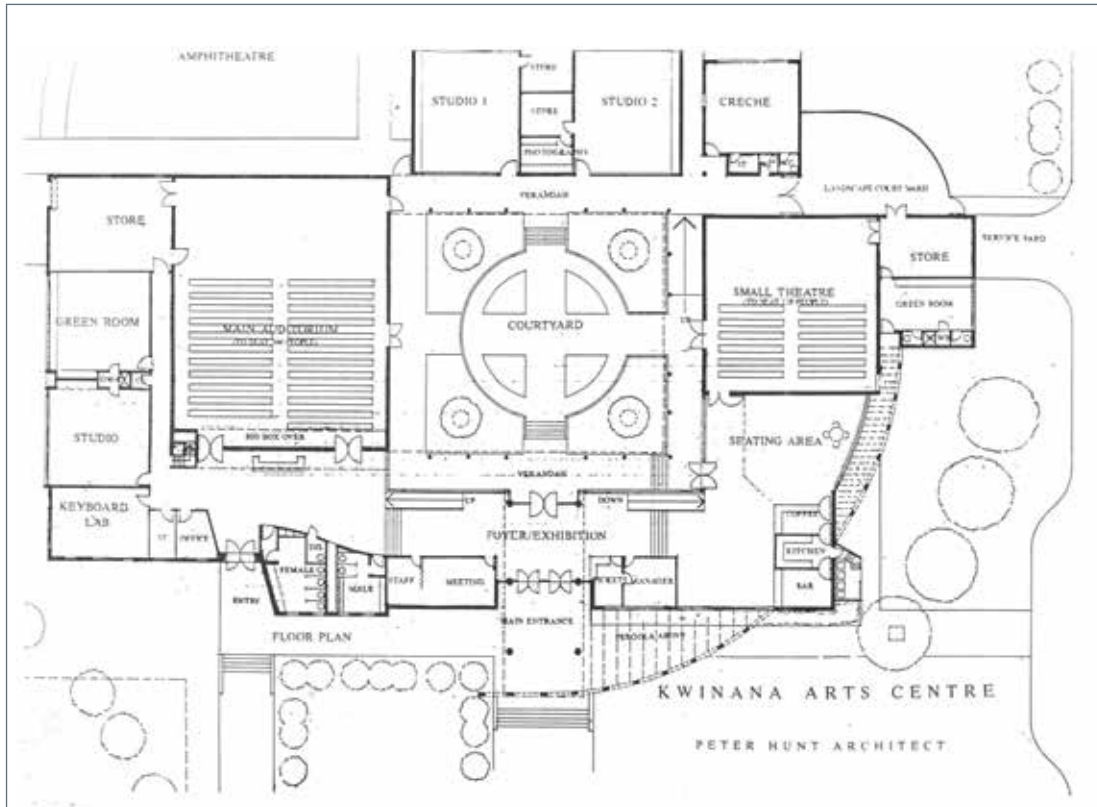
Botanic Garden & Parks Authority

Kings Park and Botanic Garden

Street Address	Fraser Avenue
Suburb	Kings Park, West Perth
Best contact person for venue audit	Events Co-ordinator Zoe Fulwood or Park Management Officer
Map Ref	12
<i>Directions 2031</i> Region	Central
Local Government Authority	Not applicable (State Government A class reserve land not officially within local council area)
Phone number	(8) 9480 3624/ (8) 9480 3600
Email	enquiries@bgpa.wa.gov.au
Venue website	http://www.bgpa.wa.gov.au/kings-park
Operator and management arrangements	Botanic Gardens and Parks Authority
Funding sources	Approximately two thirds State Government funding for operational costs, and one third of annual budget generated from own source revenue including leases, licences, sales, consultancies, sponsorships and similar.
Primary purpose	Significant conservation, recreational, historical / cultural and tourism purposes as the premier public Park, including the State War Memorial and State Botanic Garden.
Secondary purpose	Family and Community gatherings and celebrations, Services (e.g. ANZAC day and many memorial services), School Programs, Tours and Walks, Outdoor Concerts, Theatre and Cinema.
Stage configuration options	Feasible for variety of uses, no fixed seating
Seating capacity (including seating capacity in all configurations)	6,000 capacity in Botanic Garden precinct for a concert event 2,000 capacity in Synergy Parkland for Outdoor Cinema 800 capacity for Shakespeare in the Park venue 500 capacity for Children's Theatre at Saw Avenue Amphitheatre Floor plans are not available as these are temporary venues for fixed periods each summer only. Seating is Festival style (on grass).
Venues for hire for family social gatherings and special occasions.	Sportsbar, cafe and childcare Function rooms
Facilities included	Education programs, Events, Public Toilets, Pathways, Playgrounds, Parklands, Shelters, Bushlands, Memorials, Cafes / Restaurants, general visitor amenities
Year constructed	The whole of Kings Park was set aside as a park for public purposes in 1831 and gazetted and protected as a park in 1872. The 17 hectare Botanic Garden was established 1965.
Significant renovations - year of works and details	Ongoing renovations throughout the history of the Park, with most recent 20 years being a period of rapid refurbishment and development of amenities to support growing visitation and reputation of the Park.
Additional amenities in the facility e.g. Bars, dining venues, exhibition space, meeting rooms	Limited seminar facilities in some buildings Dining facilities in 3 cafes, a kiosk and a restaurant. High end gallery and gift shop in Aspects of Kings Park with WA and Australian designed products.

Koorliny Theatre, Kwinana

Typical seating and stage layout floorplan



Koorliny Theatre, Kwinana

Street Address	20 Sulphur Road
Suburb	Kwinana
Best contact person for venue audit	Ryan Taaffe – General Manager
Map Ref	13
<i>Directions 2031</i> Region	South-West
Local Government Authority	Town of Kwinana
Phone number	9467 7118
Email	ryan@koorliny.com.au
Venue website	www.koorliny.com.au
Operator and management arrangements	Leased from the Town of Kwinana and managed by a not-for-profit Board. Manage their own ticketing
Funding sources	Town of Kwinana; AMEX Corporation P/L; Kwinana Courier; Kwinana Industries Council; CSBP
Primary purpose	Hiring out the venue
Secondary purpose	Some theatrical productions
Stage configuration options	Stages can be decreased or increased in the 2 theatres
Seating capacity (including seating capacity in all configurations)	1,000 Amphitheatre; 244 proscenium arch theatre; 100 black box theatre. Total capacity is 1,364
Facilities included	Sound and lighting rigs; technician; dressing room. Also has a dance studio, multi-purpose studios and a courtyard, all of which can be used for business functions, product releases, conferences and training programs
Year constructed	1991
Significant renovations - year of works and details	2001 – Amphitheatre added (Bicentennial funding). Looking at potentially increasing stage size and seating capacity
Additional amenities in the facility e.g. Bars, dining venues, exhibition space, meeting rooms	Theatre bar

Source: Supplied by Ryan Taaffe, General Manager Koorliny Theatre.



Mandurah Performing Arts Centre, Mandurah

Typical seating and stage layout floorplan



Source: Hames Sharley



Source: Hames Sharley



Source: MPAC supplied image of the Auditorium

Mandurah Performing Arts Centre, Mandurah

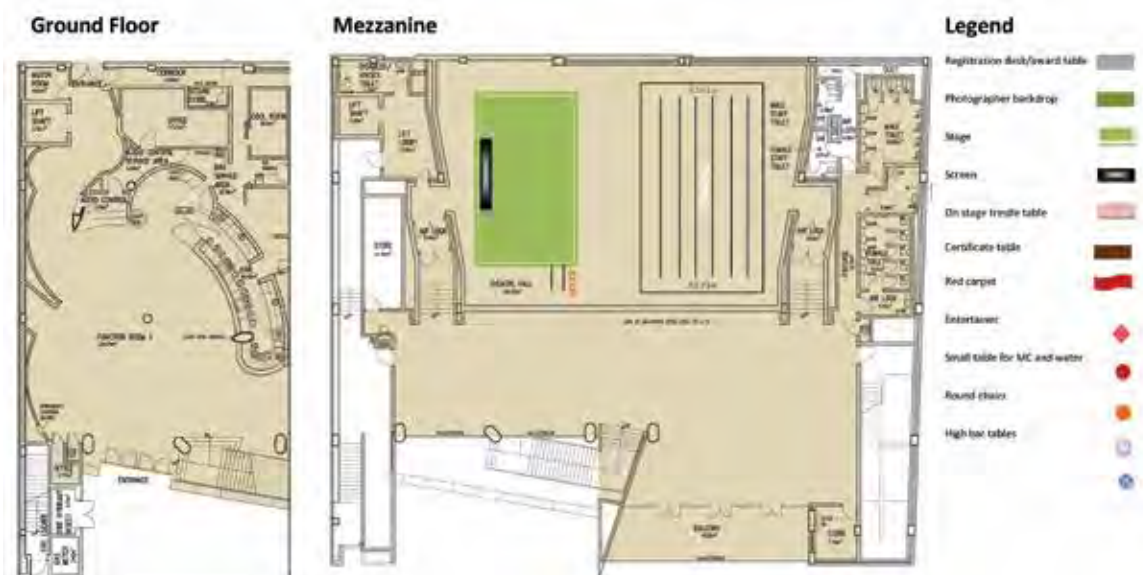
Street Address	Ormsby Terrace
Suburb	Mandurah
Best contact person for venue audit	Christine Steer – Operations Manager
Map Ref	14
<i>Directions 2031</i> Region	Peel
Local Government Authority	City of Mandurah
Phone number	9550 3930
Email	operations@manpac.com.au
Venue website	http://www.manpac.com.au/
Operator and management arrangements	Owned by City of Mandurah. Managed by not-for-profit Board. Do own ticketing except for on-line tickets which are available through Tickets.com
Funding sources	City of Mandurah; Lotterywest; Bendigo Bank
Primary purpose	Provide arts and culture to Peel community
Secondary purpose	Add to cultural opportunities through workshops, education & recreational programs in visual and performing arts
Stage configuration options	Stages can be enlarged by using the orchestra pit in the Boardwalk Theatre and by retracting seating in the Fishtrap Theatre, in which the stage is part of the floor
Seating capacity (including seating capacity in all configurations)	Seating for a total of 944 patrons: Boardwalk Theatre accommodates 800 and Fishtrap Theatre 144
Facilities included	4 change rooms with showers & toilets; Green Room
Year constructed	1997
Significant renovations - year of works and details	None so far but ideally looking to increase size of the stage and increase seating capacity to the Fishtrap Theatre
Additional amenities in the facility e.g. Bars, dining venues, exhibition space, meeting rooms	Bar



Source: www.media140.com & www.showmepth.com.au

Metcalfe Theatre at the Empyrean, Northbridge

Typical seating and stage layout floorplan



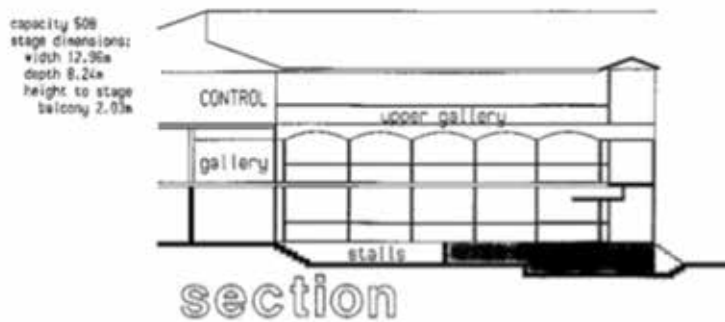
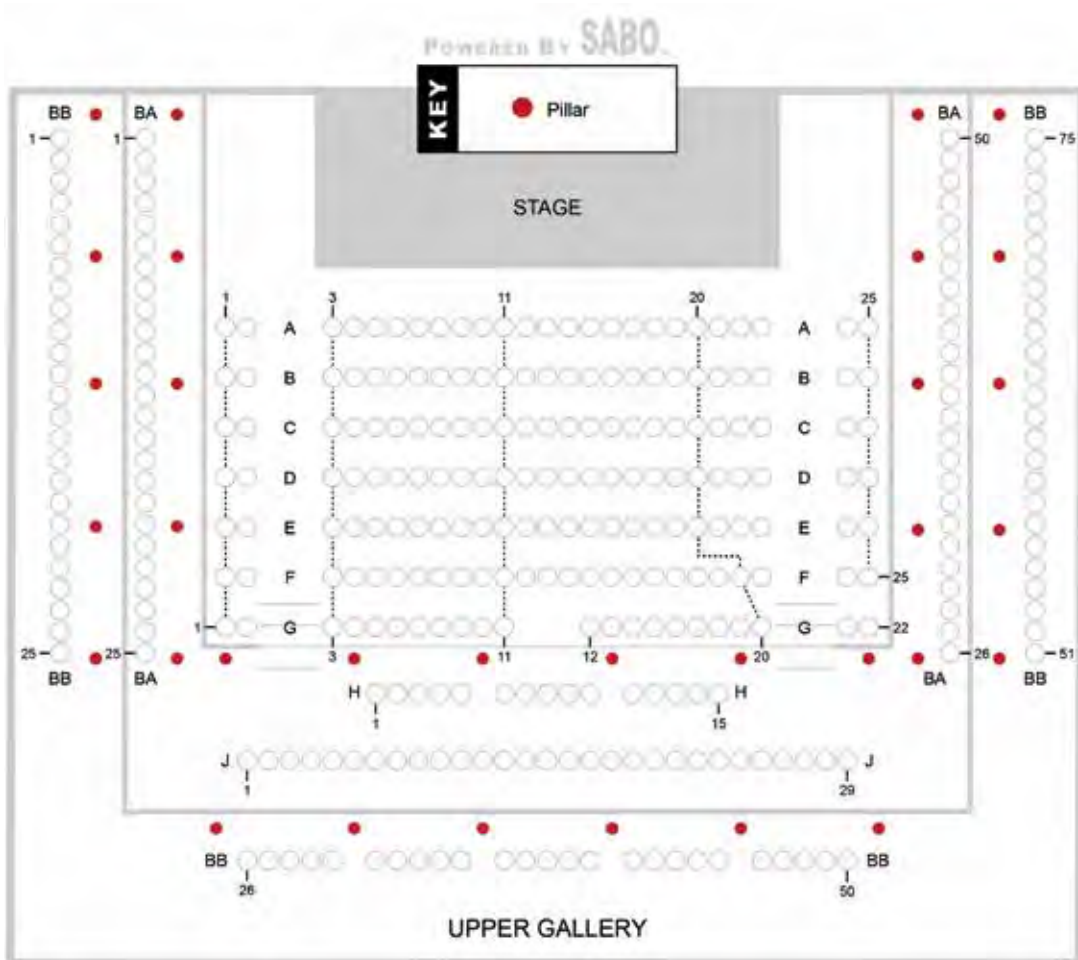
Metcalfe Theatre at the Empyrean, Northbridge

Street Address	12 Lake St
Suburb	Northbridge
Best contact person for venue audit	Sam Outhred – Functions Manager
Map Ref	15
<i>Directions 2031</i> Region	Central
Local Government Authority	City of Perth
Phone number	9228 1600
Email	sam@empyrean.net.au
Venue website	http://www.empyrean.net.au/
Operator and management arrangements	Venue is owner operated – managed by 2 directors and functions manager. Ticketing through Moshtix
Funding sources	The owners and fees from their hospitality training academy, Empyrean Educational Institute
Primary purpose	Mainly corporate functions. Boasts some of the best acoustics in theatre design. The Metcalfe Theatre offers the best setting for stage productions, visiting entertainers or important corporate seminars
Secondary purpose	Live theatre and awards nights
Stage configuration options	Large stage (17m x 8m) can be reduced by curtains
Seating capacity (including seating capacity in all configurations)	Theatre: 300 but most often capped at 280. Total capacity of theatre, lobby and mezzanine is 550
Facilities included	2 change rooms, Green Room
Year constructed	1997
Significant renovations - year of works and details	2008 – completely re-designed. Looking to potentially build toilets on the ground floor (E Lobby area) so functions can be held in both areas simultaneously
Additional amenities in the facility e.g. Bars, dining venues, exhibition space, meeting rooms	E Lobby has fully licensed bar; 14 TVs; Wi-Fi; DJ equipment; additional audio and visual capabilities Mezzanine has a balcony



New Fortune Theatre, UWA, Crawley

Typical seating and stage layout floorplan



The University of Western Australia
NEW FORTUNE THEATRE

Source: University Theatres



Source: University Theatres

New Fortune Theatre, UWA, Crawley

Street Address	The University of Western Australia, 35 Stirling Highway
Suburb	Crawley
Best contact person for venue audit	Bookings Coordinator
Map Ref	17b
<i>Directions 2031</i> Region	Central
Local Government Authority	City of Subiaco
Phone number	(08) 6488 7407
Email	bookings-theatres@uwa.edu.au
Venue website	http://www.theatres.uwa.edu.au/venues/fortune
Operator and management arrangements	Run by University Theatres
Funding sources	None
Primary purpose	Performing Arts
Secondary purpose	Education
Stage configuration options	None
Seating capacity (including seating capacity in all configurations)	350
Facilities included	Open air theatre. The only Elizabethan style theatre in the southern hemisphere
Year constructed	1964
Significant renovations - year of works and details	None
Additional amenities in the facility e.g. Bars, dining venues, exhibition space, meeting rooms	None

NIB Stadium

Typical seating and stage layout floorplan



Source: Supplied by NIB Stadium - www.nibstadium.com.au

NIB Stadium

Street Address	310 Pier Street
Suburb	Perth
Best contact person for venue audit	Sam Burling (Brand Manager)
Map Ref	16
Directions 2031 Region	Central
Local Government Authority	City of Vincent
Phone number	(08) 9422 1500
Email	info@nibstadium.com.au
Venue website	http://www.nibstadium.com.au/
Operator and management arrangements	Allia Venue Management Ticketing through Ticketmaster (currently) Catering through Mustard Catering

Funding sources	Confidential, however nib Health Cover is the 'stadium' naming rights sponsor and Bankwest is the 'shed' naming rights sponsor.
Primary purpose	Multi-purpose rectangular facility primarily for hosting sporting events, though also for concerts and functions in spaces throughout the stadium.
Secondary purpose	Concerts
Stage configuration options	Feasible for variety of uses: Sport and Stage with floor standing or seating, function spaces with various layout options.
Seating capacity (including seating capacity in all configurations)	The stadium encompasses an area of approximately 4.4 hectares with a playing surface of 132 metres by 88 metres. NIB Stadium maximum spectator capacity for sporting events will be 20,565 once the State Government redevelopment is completed. The facility can cater for up to 35,000 spectators for concerts including standing on the pitch.
Facilities included	<ul style="list-style-type: none"> • Playing area with lights • Team change rooms • Referee rooms • Physiotherapy rooms • Function rooms • Corporate suites
Year constructed	The land on which the stadium was built was made a public reserve in 1904 where rugby was played. Perth Oval Main ground was developed in 1910.
Significant renovations - year of works and details	<p>2003 - \$11.4 million redevelopment to transform it into a rectangular pitch (funded by State & Local governments)</p> <p>2009/2010 - installation of temporary seating and corporate facilities</p> <p>2012/2013 - \$95.14 million redevelopment including:</p> <ul style="list-style-type: none"> • replacing temporary seating in the east with a permanent undercover stand containing a range of corporate, retail, toilet, merchandise and storage facilities; • replacing temporary seating the south with a permanent uncovered stand; • a new Gate 4 incorporating additional entry points and box offices; • a new marquee will be installed in the south; • new pitch flood lighting towers and a new control room will be installed in the SE corner of the ground; • new corporate facilities will be installed in the NE corner of the ground; • 2 large, permanent screens will be installed onto the NW and SE corners of the venue; • LED signage will be installed along the eastern pitch perimeter; • a range of works will be under taken at Gate 1 to address cosmetic and risk items; and • the pitch will be reconstructed and seating installed into the northern bowl from July to October 2013.
Additional amenities in the facility e.g. Bars, dining venues, exhibition space, meeting rooms	<ul style="list-style-type: none"> • VIP Event Facilities • Function rooms • Media Facilities • Lounge



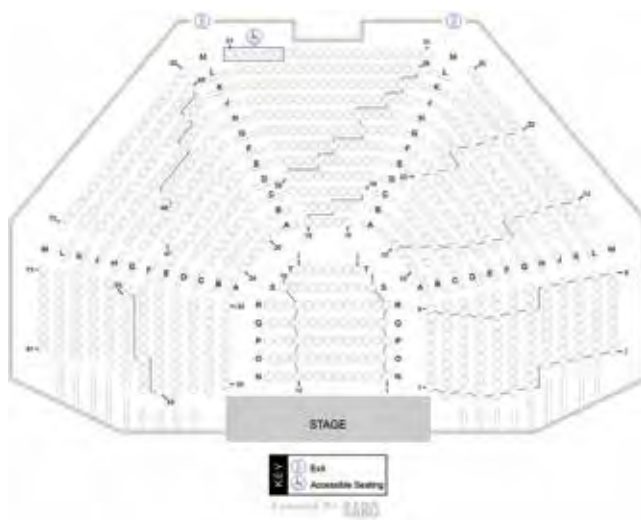
Source: www.lostoncampus.com.au



Source: www.nearmap.com

Octagon Theatre, UWA, Crawley

Typical seating and stage layout floorplan



Source: University Theatres

Octagon Theatre, UWA, Crawley

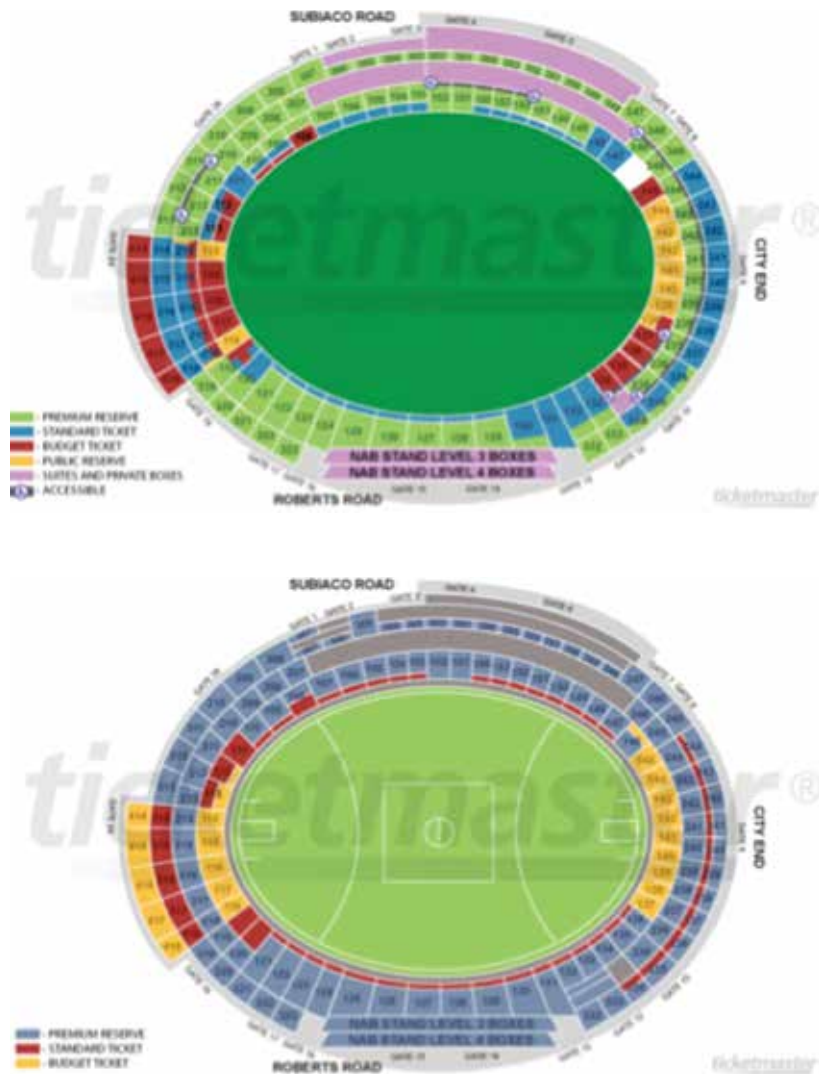
Street Address	The University of Western Australia, 35 Stirling Highway
Suburb	Crawley
Best contact person for venue audit	Bookings Coordinator
Map Ref	17c
<i>Directions 2031 Region</i>	Central
Local Government Authority	City of Subiaco
Phone number	6488 7407
Email	Bookings-theatres@uwa.edu.au
Venue website	http://www.theatres.uwa.edu.au/venues/octagon
Operator and management arrangements	Run by University Theatres
Funding sources	None
Primary purpose	Performing Arts
Secondary purpose	Education
Stage configuration options	Standard, Orchestra, Double Stage Extension, Platform
Seating capacity (including seating capacity in all configurations)	Standard 701, Orchestra Pit 701, Stage Extension 663, Forestage Seating 758
Facilities included	Full performance facilities
Year constructed	1969
Significant renovations - year of works and details	None
Additional amenities in the facility e.g. Bars, dining venues, exhibition space, meeting rooms	Bar, rehearsal studio and workshop

Source: University Theatres & UWA Website



Paterson's Stadium

Typical seating and stage layout floorplan



Source: www.ticketmaster.com.au

Paterson's Stadium

Street Address	Subiaco Road
Suburb	Subiaco
Best contact person for venue audit	Shane Harris
Map Ref	18
<i>Directions 2031</i> Region	Central
Local Government Authority	City of Subiaco
Phone number	(08) 9381 2187
Email	sharris@wafc.com.au
Venue website	http://www.patersonsstadium.com.au/
Operator and management arrangements	Venue managed by WAFC
Ticketing through Ticketmaster	
Funding sources	Internal
Primary purpose	AFL and other major sporting events
Secondary purpose	Concerts and functions
Stage configuration options	Feasible for variety of uses: Sport and Stage with field standing
Seating capacity (including seating capacity in all configurations)	43,405 AFL games Up to 60,000 in concert mode with full venue and oval use
Facilities included	TAB, Wheelchair bays, Cash facilities, Oval with night lighting, Scoreboards and Video Screens.
Year constructed	1908
Significant renovations - year of works and details	3 Tier Stand - Opened 31 August 1969 2 Tier Stand - Opened 27 April 1981 NAB Stand - Opened 14 May 1995 Eastern Stand - Opened 11 March 2000
Additional amenities in the facility e.g. Bars, dining venues, exhibition space, meeting rooms	7 Function rooms

Source: www.perthnow.com.au

www.thedailytelegraph.com.au

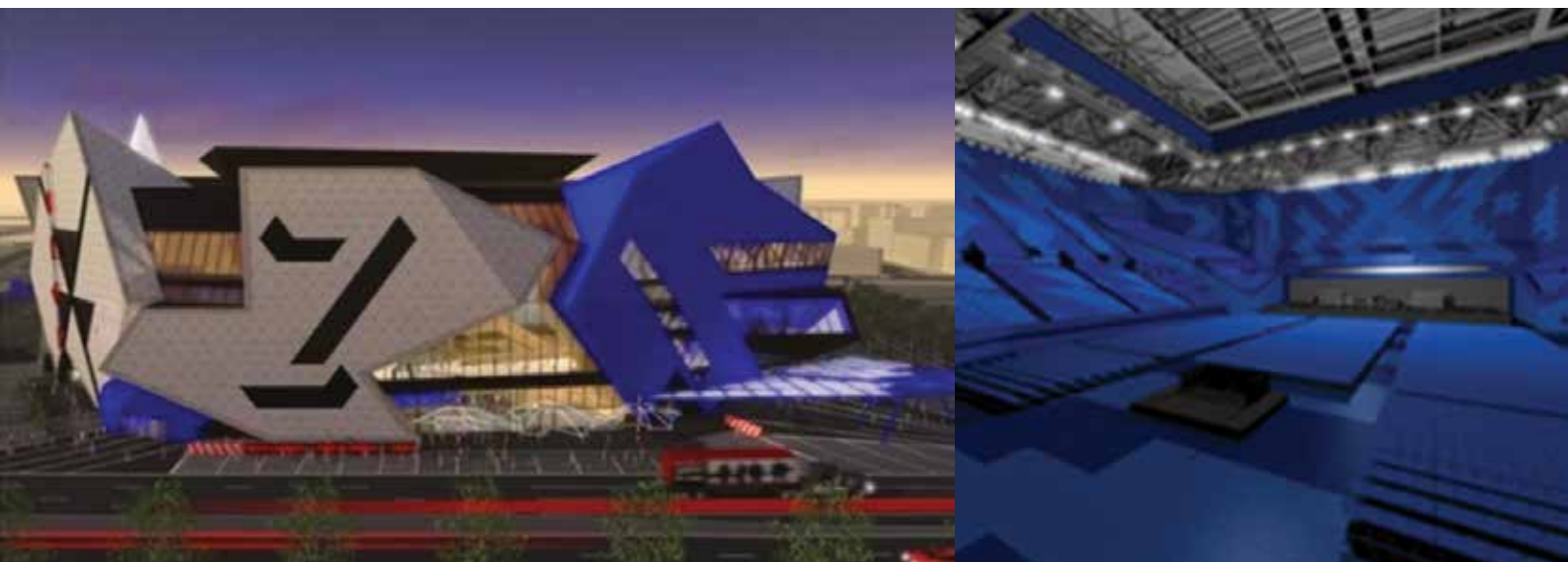
www.yoursubi.com.au



Perth Arena, Perth

Street Address	700 Wellington Street
Suburb	Perth
Best contact person for venue audit	John Lynch
Map Ref	19
<i>Directions 2031</i> Region	Central
Local Government Authority	City of Perth
Phone number	9441 8222
Email	info@pertharena.com.au
Venue website	http://www.pertharena.com.au
Operator and management arrangements	Owned by VenuesWest on behalf of the State Government. Managed by Ogden IFC. Ticketing through Ticketmaster
Funding sources	Government of Western Australia
Primary purpose	Providing a world class venue for entertainment productions and international performers
Secondary purpose	Venue for sporting and corporate events. Home of the Perth Wildcats and the Hopman Cup
Stage configuration options	Feasible for a variety of uses
Seating capacity (including seating capacity in all configurations)	The Perth Arena can seat 15,500 patrons. A flexible curtaining system makes many sizes and configurations, down to 3,500. The Granite Room can seat up to 510 in theatre style
Facilities included	Retractable roof; tennis court; LED super screen in main bowl (13.6 x 8m); 5 function rooms; 36 hospitality suites for VIP patrons; catering, merchandise & beverage outlets; underground parking
Year constructed	2007 - 2012 (opened 10 November 2012)
Significant renovations - year of works and details	None
Additional amenities in the facility e.g. Bars, dining venues, exhibition space, meeting rooms	Bars, food outlets, function rooms

Source: Photo supplied by VenuesWest





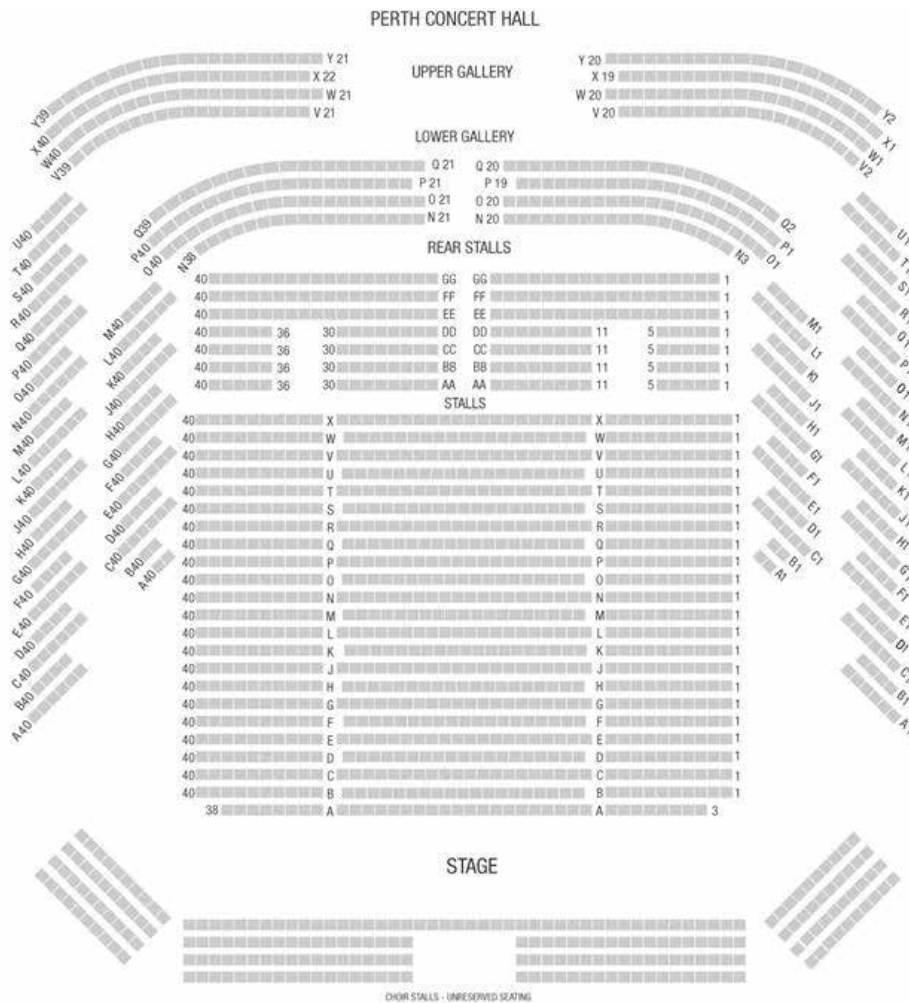
Source: Image supplied by Perth Theatre Trust



Source: PCH website

Perth Concert Hall, Perth

Typical seating and stage layout floorplan



Perth Concert Hall, Perth

Street Address	5 St Georges Tce
Suburb	Perth
Best contact person for venue audit	Alan Ferris – General Manager Perth Theatre Trust Ph: 6552 7552
Map Ref	20
<i>Directions 2031</i> Region	Central
Local Government Authority	City of Perth
Phone number	9231 9900
Email	Alan.ferris@ptt.wa.gov.au
Venue website	www.perthconcerthall.com.au or http://www.perththeatretrust.com.au/
Operator and management arrangements	The Perth Concert Hall, is owned by the City of Perth and has been leased to the Perth Theatre Trust since 1980. The day to day operations of the Perth Concert Hall are managed by the external service provider, AEG Ogden (Perth). Ticketing is through Ticketek
Funding sources	City of Perth
Primary purpose	The facility is the principal performing and rehearsal venue of the West Australian Symphony Orchestra. In addition to regular seasons by the Orchestra, other fine arts companies use the venue
Secondary purpose	The Perth Concert Hall is also hired by many organisations that present leading international contemporary artists. Also plays a civic role in hosting university and school graduations, business conventions and civic functions
Stage configuration options	20m wide at front, tapering to 14m at rear. Extensions available
Seating capacity (including seating capacity in all configurations)	1,731 divided into 3 main levels
Facilities included	The main foyer level accommodates offices, a ticketing outlet, a café and the Wardle Room which is available for hire for functions
Year constructed	1971-73
Significant renovations - year of works and details	1982 extend into VIP car park area to provide additional office accommodation; 1984 Forecourt landscaped; 1985 Cooling towers in air conditioning replaced; c.1988 Concert Hall re-roofed; c.1992 Restaurant refurbished; asbestos removed; 1994 New artists' facility completed; 1998 Replacement of air conditioning; 1999 Pedestrian link between Commonwealth Family Law Courts and Concert Hall; 2008 Major upgrades to the concrete exterior of the concert hall; 2011 replaced escalators between main entrance and underground car park
Additional amenities e.g. Bars, dining venues, exhibition space, meeting rooms	Restaurant

Perth Zoo

Typical seating and stage layout floorplan



Source: www.perthzoo.wa.gov.au - extract from Perth Zoo Masterplan

Perth Zoo

Street Address	20 Labouchere Road
Suburb	South Perth
Best contact person for venue audit	Ceri Price, Commercial Operations Manager
Map Ref	21
<i>Directions 2031</i> Region	Central
Local Government Authority	City of South Perth
Phone number	(8) 9474 0444
Email	email@perthzoo.wa.gov.au
Venue website	http://www.perthzoo.wa.gov.au/
Operator and management arrangements	Perth Zoo Most concerts outsourced to external promoters Ticketing available through Ticketmaster Catering through Mustard Catering (Spotless)
Funding sources	Self funded revenue, Government funding (Government Agency)
Primary purpose	Recreation, wildlife conservation research, animal breeding and conservation education
Secondary purpose	Functions and events
Stage configuration options	Temporary major concert stage
Seating capacity (including seating capacity in all configurations)	Max capacity 4,500 with other options from 30+ pax
Facilities included	Concert area with lawn dance area, function centre, conference centre, small lawns, marquee, cafes, outdoor theatre. Full catering options through Mustard Catering
Year constructed	1898
Significant renovations - year of works and details	Too many to mention
Additional amenities in the facility e.g. Bars, dining venues, exhibition space, meeting rooms	Wedding, meeting and conference functions Group Picnic facilities, Children Birthday facilities, Catering, 2x cafes and function room, Exhibit spaces for functions, Carousel, Giraffe feeding tower, Japanese Gardens with outdoor amphitheatre

Source: Supplied by Perth Zoo and www.perthzoo.wa.gov.au

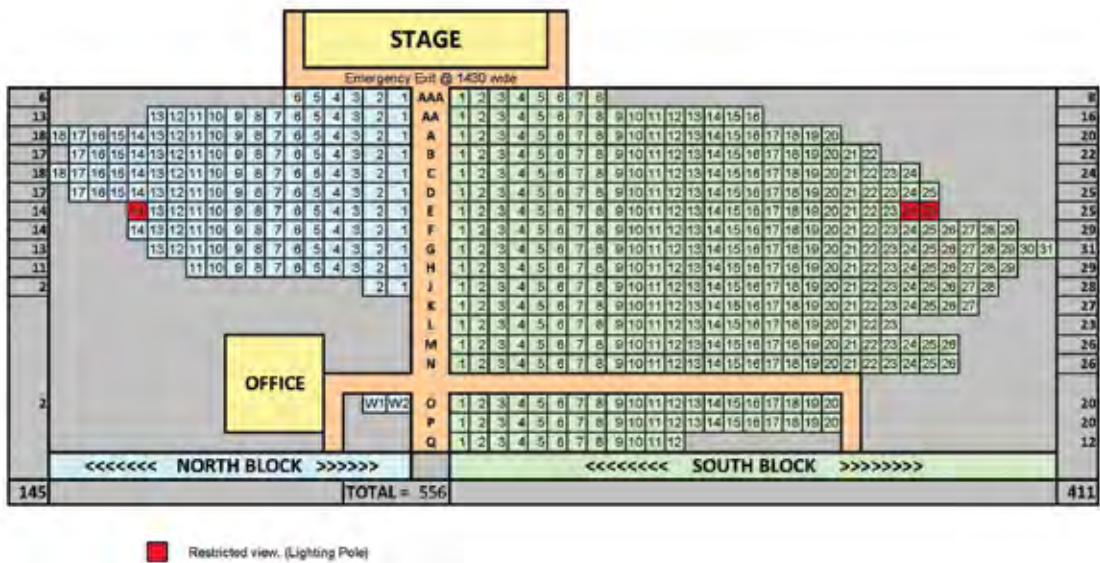




Source: Jon Davison/eyeinthesky.com.au

Quarry Amphitheatre, City Beach

Typical seating and stage layout floorplan



Source: Justin Friend, Quarry Amphitheatre

Quarry Amphitheatre, City Beach

Street Address	Reabold Hill, Oceanic Dve
Suburb	City Beach
Best contact person for venue audit	Justin Friend – Events coordinator
Map Ref	22
<i>Directions 2031</i> Region	Central
Local Government Authority	Town of Cambridge
Phone number	9385 7144
Email	
Venue website	www.quarryamphitheatre.com.au
Operator and management arrangements	Owned and operated by Town of Cambridge Ticketing through Ticketmaster
Funding sources	Town of Cambridge
Primary purpose	Hire of venue for performances
Secondary purpose	Hire of venue for corporate and private events
Stage configuration options	23m x 19m open air fixed stage
Seating capacity (including seating capacity in all configurations)	556
Facilities included	2 dressing rooms underneath the stage (cavern area) with showers/toilets; rehearsal floor
Year constructed	1986
Significant renovations - year of works and details	None to date, but plans in pipeline for major redevelopment which is definitely needed
Additional amenities in the facility e.g. Bars, dining venues, exhibition space, meeting rooms	Cafe

Source: Supplied by Quarry Amphitheatre

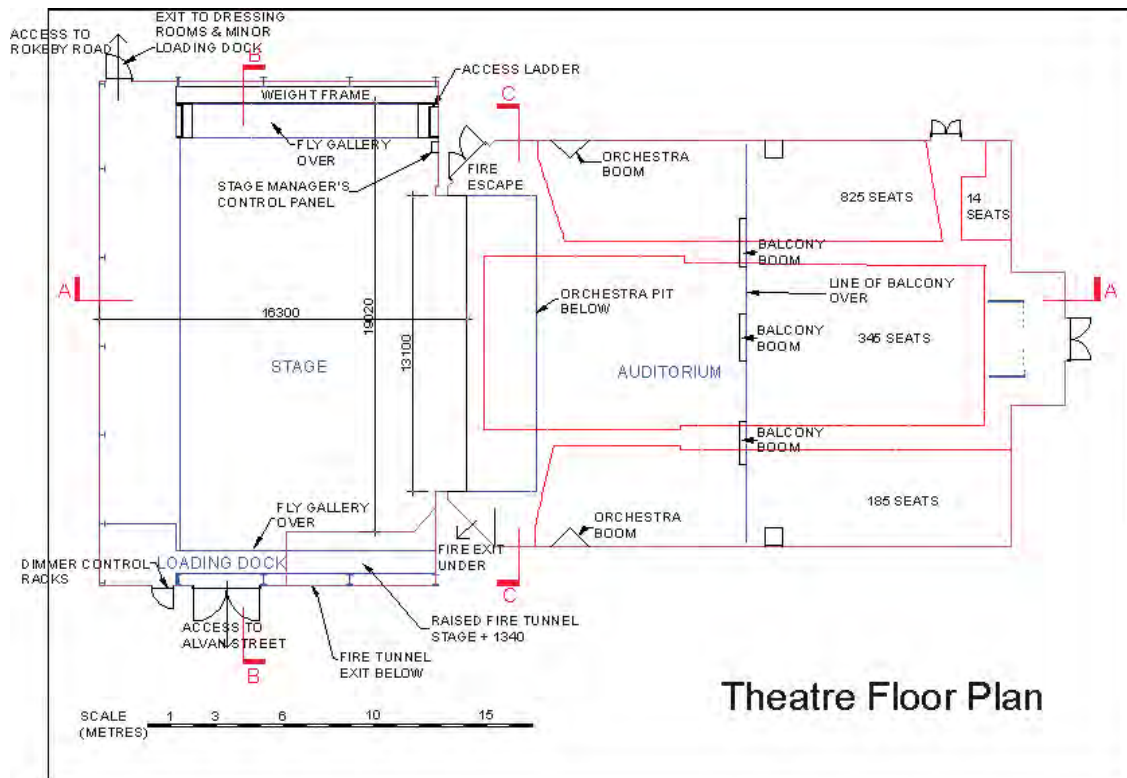




Source: Permission (Stan Bird) to use from website (www.regaltheatre.com.au)

Regal Theatre, Subiaco

Typical seating and stage layout floorplan



Source: www.regaltheatre.com.au

Regal Theatre, Subiaco

Street Address	474 Hay St
Suburb	Subiaco
Best contact person for venue audit	Kim Knight – Manager
Map Ref	23
<i>Directions 2031</i> Region	Central
Local Government Authority	City of Subiaco
Phone number	1300 795 012 0448 111 308 (Kim)
Email	kim@regaltheatre.com.au
Venue website	www.regaltheatre.com.au
Operator and management arrangements	Interstar leases theatre from Baker Theatre Trust. Tickets through Ticketek
Funding sources	No external funding source
Primary purpose	Live performances – concerts and theatre
Secondary purpose	Nil
Stage configuration options	Large stage can be made smaller by using curtains
Seating capacity (including seating capacity in all configurations)	1,086
Facilities included	7 dressing rooms; Green room with kitchen & lounge facilities, bathrooms & showers
Year constructed	1937-38
Significant renovations - year of works and details	Future renovations required – subject to finance
Additional amenities in the facility e.g. Bars, dining venues, exhibition space, meeting rooms	Bar & lounge upstairs, ticketing office downstairs

Source: Permission (Stan Bird) to use from website (www.regaltheatre.com.au)



Riverside Theatre, PCEC, Perth

Typical seating and stage layout floorplan



Source: PCEC website

Riverside Theatre, PCEC, Perth

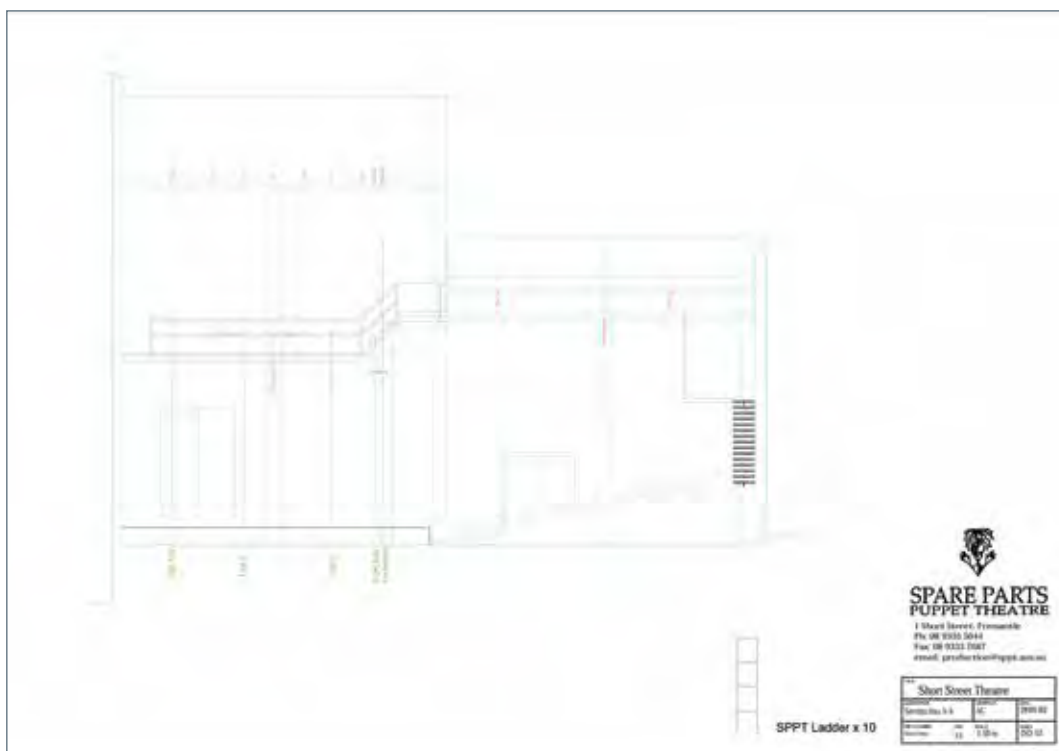
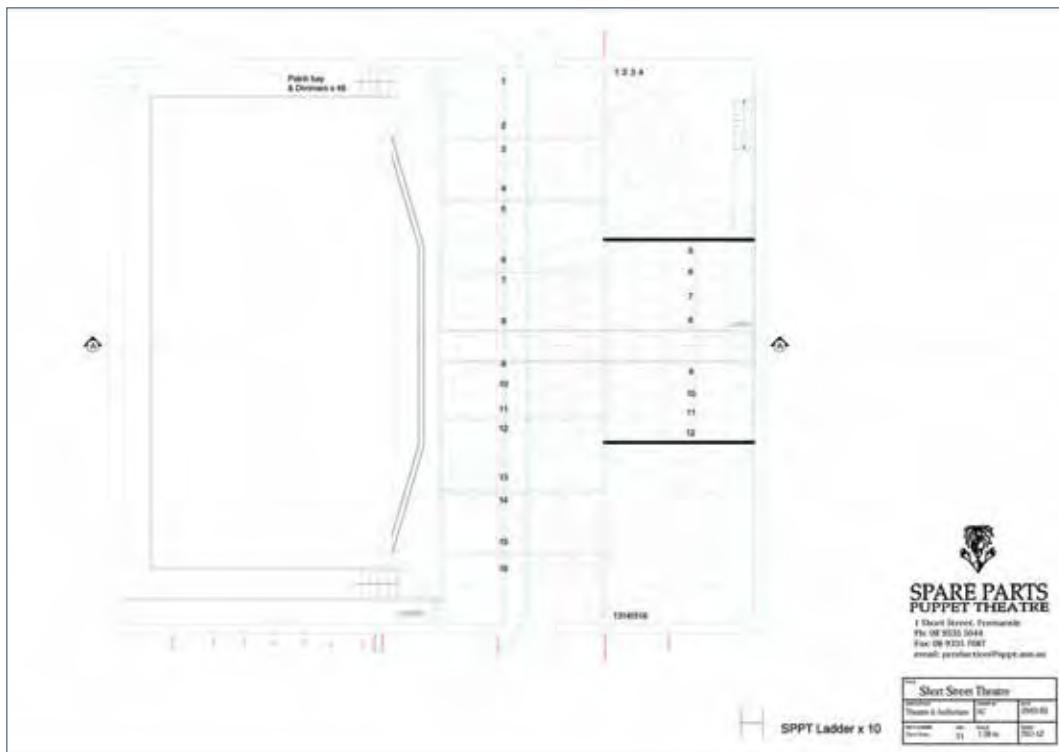
Street Address	21 Mounts Bay Rd
Suburb	Perth
Best contact person for venue audit	Jay Pustkuchen, Head of Operations
Map Ref	24
<i>Directions 2031</i> Region	Central
Local Government Authority	City of Perth
Phone number	9338 0300
Email	info@pcec.com.au
Venue website	http://www.pcec.com.au/home.aspx
Operator and management arrangements	Privately owned and is operated exclusively by Spotless Facility Services Pty Ltd. Tickets sold through Ticketek
Funding sources	Privately funded
Primary purpose	Catering for large exhibitions, conferences and events
Secondary purpose	None
Stage configuration options	Can be half or full sized; uses 2m and 4m extensions
Seating capacity (including seating capacity in all configurations)	The Riverside Theatre can seat 2,500 patrons
Facilities included	State of the Art lighting & sound; 3 projectors; Green Room; VIP room; 4 dressing rooms; hearing augmentation throughout; 2 interpreter booths
Year constructed	2004
Significant renovations - year of works and details	None
Additional amenities in the facility e.g. Bars, dining venues, exhibition space, meeting rooms	Espresso bar in foyer, other bar in foyer

Source: PCEC website



Short Street Theatre, Fremantle

Typical seating and stage layout floorplan



Short Street Theatre, Fremantle

Street Address	1 Short St
Suburb	Fremantle
Best contact person for venue audit	Megan Roberts – Business Manager
Map Ref	25
Directions 2031 Region	Central
Local Government Authority	City of Fremantle
Phone number	9335 5044
Email	admin@sppt.asn.au
Venue website	http://www.sppt.asn.au/
Operator and management arrangements	Owned by State Government – Spare Parts Puppet Theatre lease and arrange all activities and bookings
Funding sources	State Government Department of Culture and the Arts
Primary purpose	Spare Parts Puppet Theatre
Secondary purpose	Hire out occasionally, mainly for the Fremantle Festival
Stage configuration options	Static stage (no options to extend) but can be made smaller by curtaining
Seating capacity (including seating capacity in all configurations)	Licensed for 215 but usually cap seating at 190
Facilities included	Rehearsal space; foyer which houses the Puppet Museum
Year constructed	Facade is heritage listed
Significant renovations - year of works and details	Extensions were made but not sure of the year. Ideally looking for a major renovation to increase capacity
Additional amenities in the facility e.g. Bars, dining venues, exhibition space, meeting rooms	None

Source: www.sppt.com.au; www.panaramio.com: Diana house (sauvaehouse113)

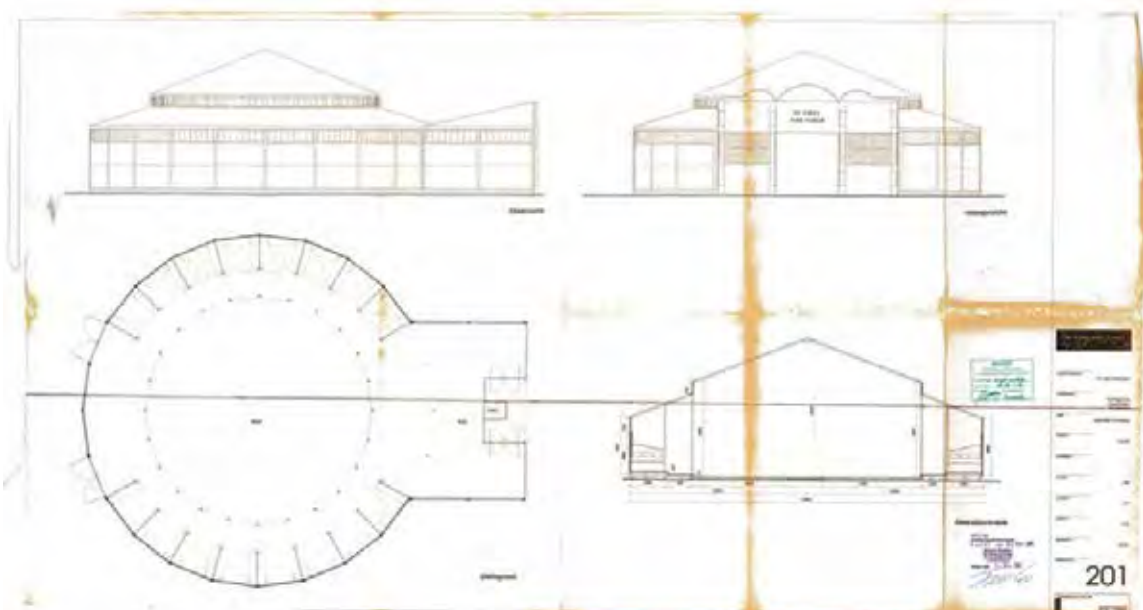




Source: www.goodperthunting.wordpress.com

Spiegeltent

Typical seating and stage layout floorplan



Spiegeltent

Street Address	Mobile venue
Suburb	Mobile venue
Best contact person for venue audit	Amber Hasler
Map Ref	26
<i>Directions 2031 Region</i>	Central
Local Government Authority	Mobile venue
Phone number	92276288
Email	amber@artrage.com.au
Venue website	artrage.com.au / fringeworld.com.au / fringeontheroad.com.au
Operator and management arrangements	ARTRAGE
Funding sources	Various
Primary purpose	Cabaret & Theatre
Secondary purpose	Music & Comedy
Stage configuration options	Variable
Seating capacity (including seating capacity in all configurations)	260 - 320
Facilities included	All
Year constructed	Acquired by Artrage 2010 from Klessen Family of Llommer. Some components over 100 years old
Significant renovations - year of works and details	None
Additional amenities in the facility e.g. Bars, dining venues, exhibition space, meeting rooms	None

Source: www.goodperthunting.wordpress.com

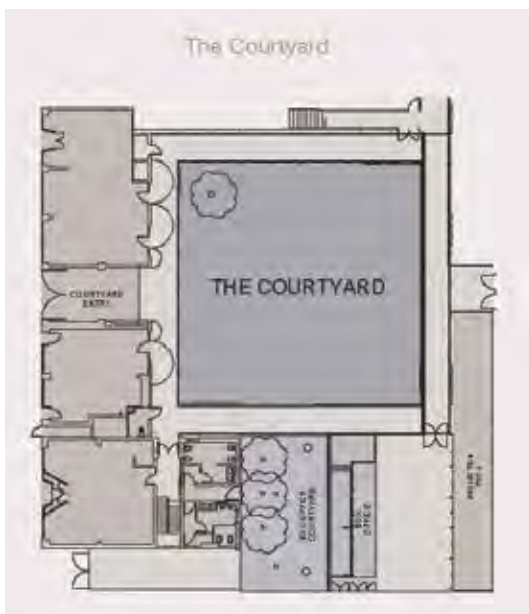
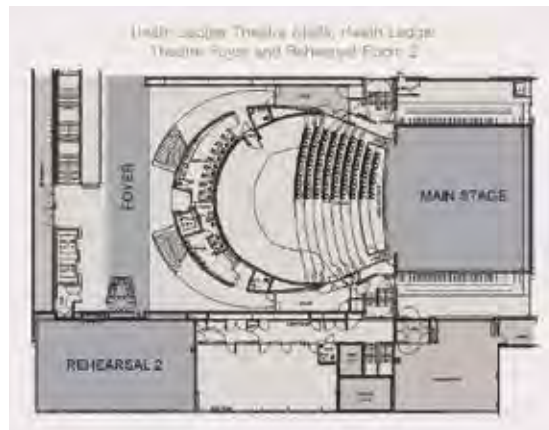
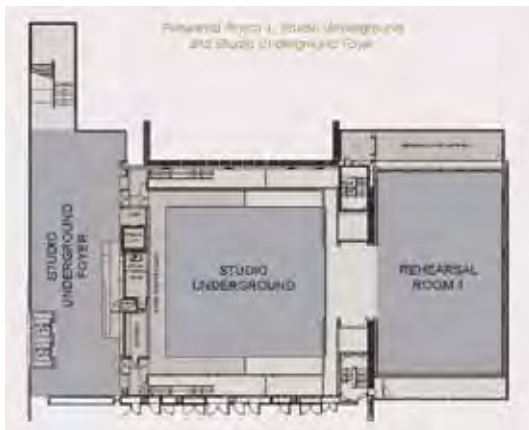




Source: Kerry Hill Architects CentreStage winning design for the State Theatre Centre of WA

State Theatre Centre, Northbridge

Typical seating and stage layout floorplan

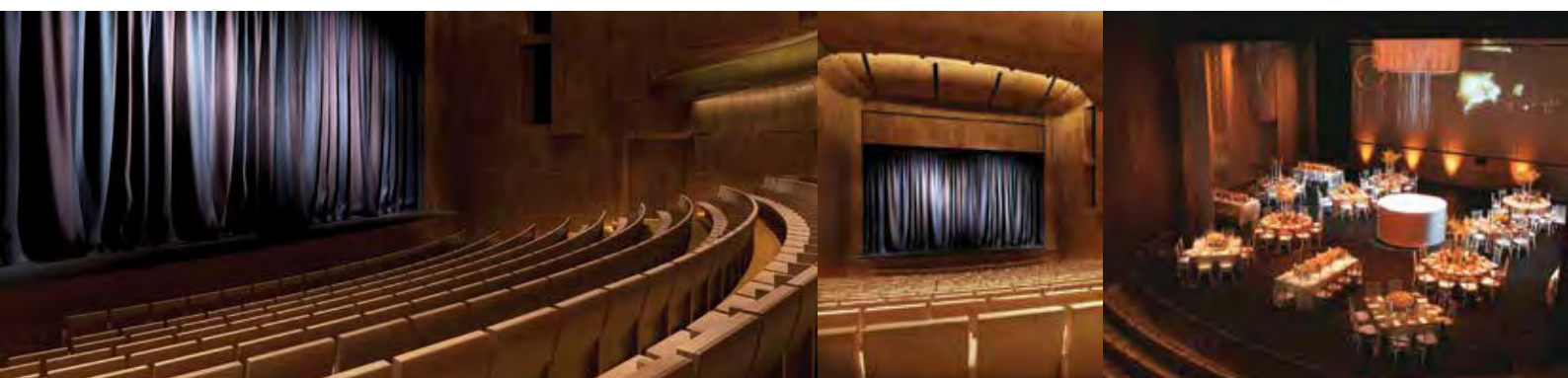


Source: The State Theatre Centre

State Theatre Centre, Northbridge

Street Address	174-176 William Street, cnr Roe St
Suburb	Northbridge
Best contact person for venue audit	Alan Ferris, General Manager, Perth Theatre Trust Ph: 6552 7552
Map Ref	27
<i>Directions 2031</i> Region	Central
Local Government Authority	City of Perth
Phone number	9212 9300
Email	Alan.ferris@ptt.wa.gov.au
Venue website	www.bsstc.com.au http://www.perththeatretrust.com.au/
Operator and management arrangements	The day to day operations of The Centre are managed on behalf of the Perth Theatre Trust by the external service provider, AEG Ogden (Perth). Ticketing through Ticketek
Funding sources	State Government (Dept of Culture and the Arts)
Primary purpose	The State Theatre Centre presents contemporary performing arts, such as theatre and dance, in diverse ways with a focus on distinctive professional and contemporary work produced locally, nationally and internationally
Secondary purpose	The State Theatre Company and The Black Swan Theatre are located at the venue
Stage configuration options	Variable
Seating capacity (including seating capacity in all configurations)	575 seats Heath Ledger Theatre, 234 seats Studio Underground
Facilities included	The Courtyard, a multi-purpose outdoor events space; two rehearsal rooms; two flexible use private suites; a running wardrobe and workshop
Year constructed	2007-2010
Significant renovations - year of works and details	None
Additional amenities in the facility e.g. Bars, dining venues, exhibition space, meeting rooms	Breakout room, Bar, Restaurant

Source: The State Theatre Centre ; www.2011.Perthfesitval.com.au ; www.heraldsun.com.au

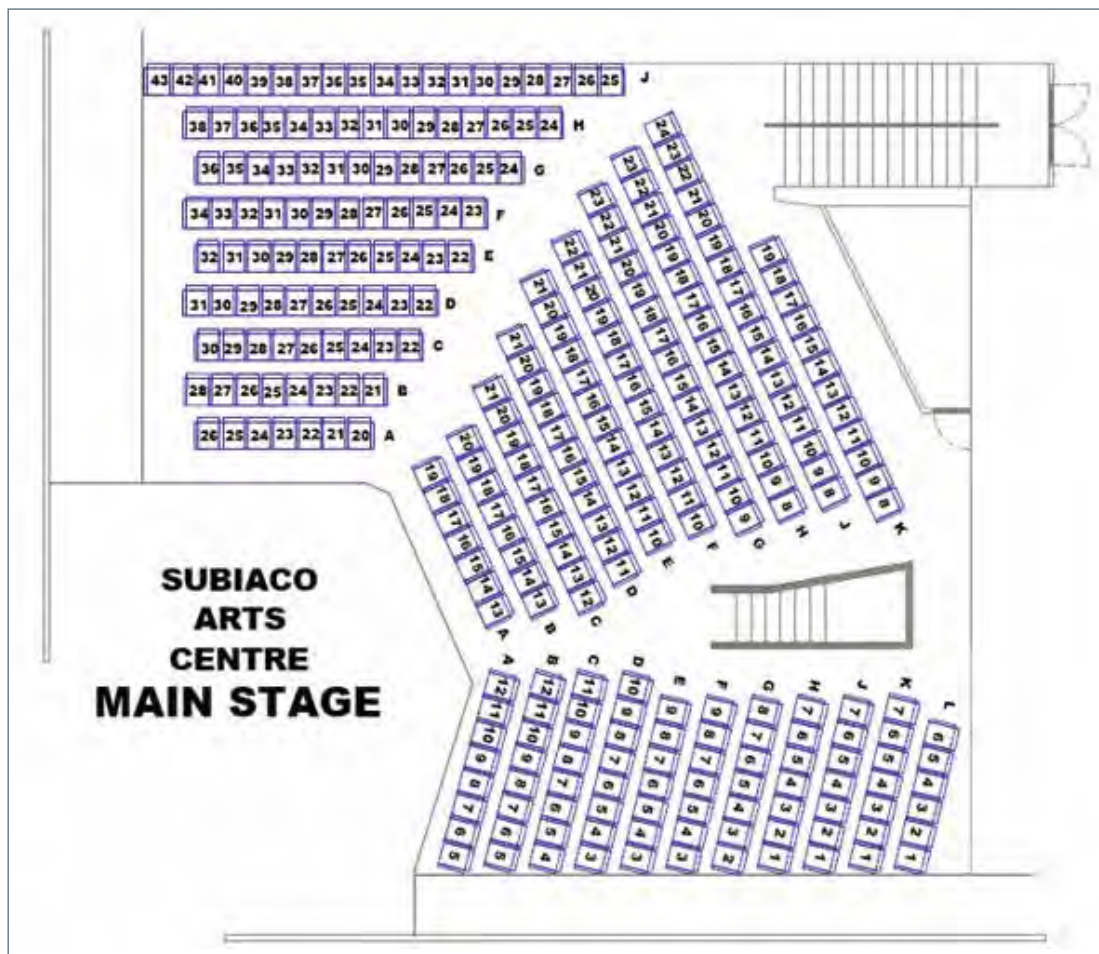




Source: Image supplied by Perth Theatre Trust

Subiaco Arts Centre, Subiaco

Typical seating and stage layout floorplan



Source: www.subiacoartscentre.com.au

Subiaco Arts Centre, Subiaco

Street Address	180 Hamersley Rd
Suburb	Subiaco
Best contact person for venue audit	Alan Ferris, General Manager, Perth Theatre Trust Phone: 6552 7552
Map Ref	28
<i>Directions 2031 Region</i>	Central
Local Government Authority	City of Subiaco
Phone number	(08) 9323 3400
Email	
Venue website	www.perththeatretrust.com.au
Operator and management arrangements	The Subiaco Arts Centre is owned by the City of Subiaco. The Perth Theatre Trust has leased the Centre since 1984 when the building, originally built as the Subiaco City Hall, was converted to a performing arts centre The day to day operations are managed by the external service provider, AEG Ogden. Ticketing through Ticketek
Funding sources	City of Subiaco
Primary purpose	Theatre
Secondary purpose	Barking Gecko Theatre Company is based here
Stage configuration options	Fixed stage
Seating capacity (including seating capacity in all configurations)	Main auditorium seats 305, Studio seats 115 and amphitheatre seats 500. Total capacity of 920
Facilities included	Ticketing Outlet on the ground floor of the Centre
Year constructed	1956 as the Subiaco Town Hall
Significant renovations - year of works and details	In 2006 a \$4.7 million refurbishment was carried out by the State Government and the City of Subiaco. Renovations included upgraded rehearsal, studio and theatre spaces, improved patron amenities and disability access
Additional amenities in the facility e.g. Bars, dining venues, exhibition space, meeting rooms	Bar Foyer, Bar Foyer Alcove, Rehearsal room, Gallery, multi-purpose room, The Undercroft and a meeting room

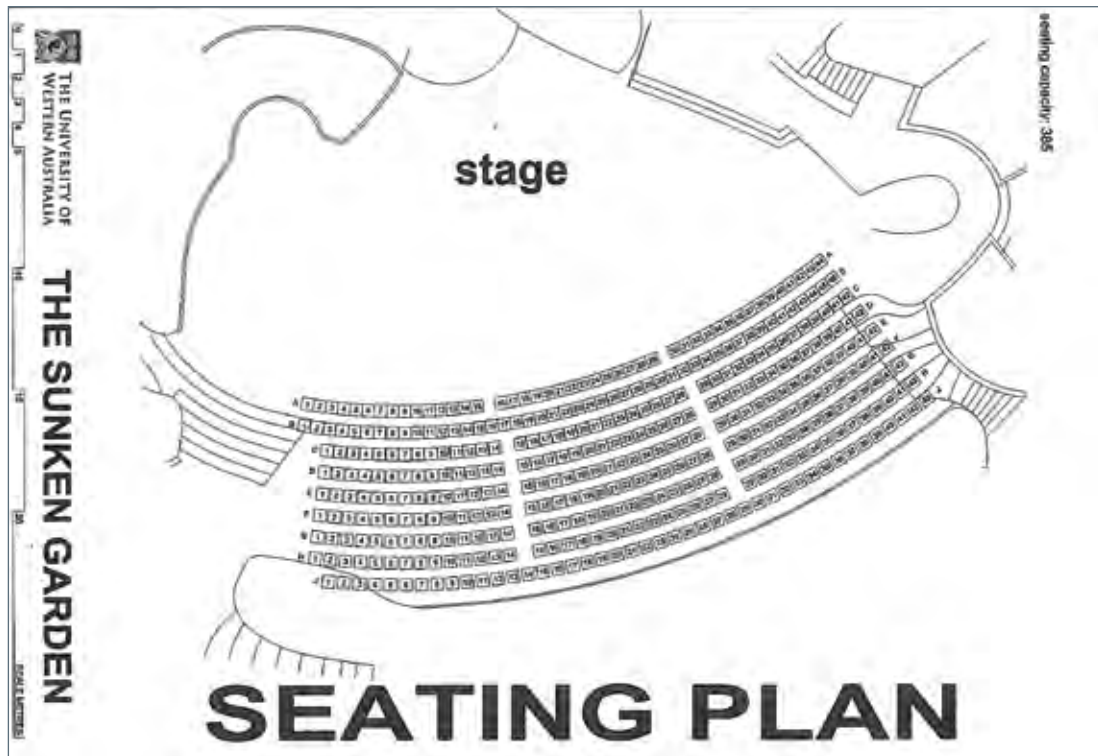
Source: www.psstructures.com.au

Source: Image by OlyaB : www.justberry.com.au



Sunken Gardens, UWA, Crawley

Typical seating and stage layout floorplan



Source: University Theatres



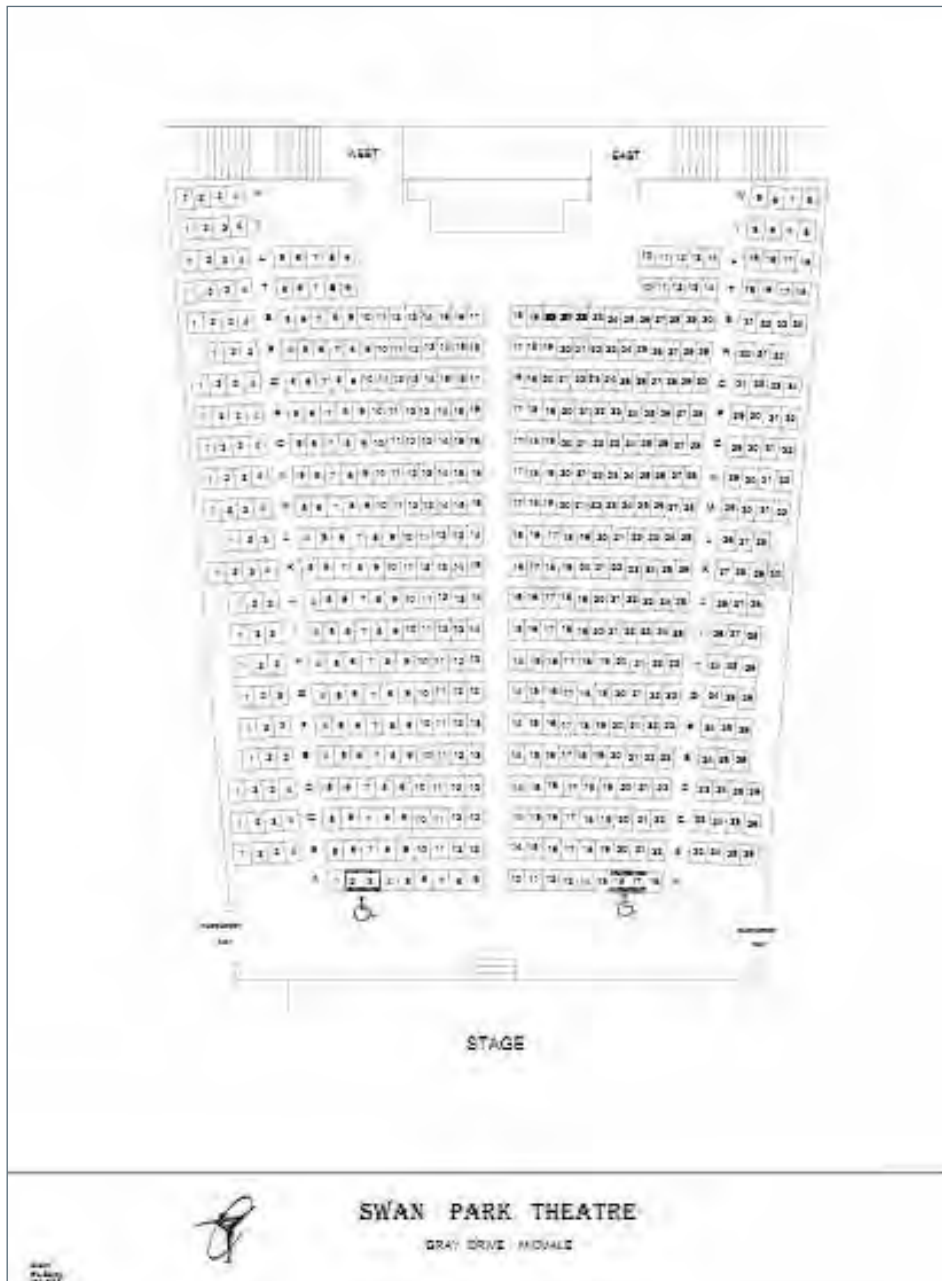
Source: www.treasures.uwa.edu.au

Sunken Gardens, UWA, Crawley

Street Address	The University of Western Australia, 35 Stirling Highway
Suburb	Crawley
Best contact person for venue audit	Bookings Coordinator
Map Ref	17d
<i>Directions 2031 Region</i>	Central
Local Government Authority	City of Subiaco
Phone number	6488 7407
Email	bookings-theatres@uwa.edu.au
Venue website	http://www.theatres.uwa.edu.au/venues/sunken-garden
Operator and management arrangements	Run by University Theatres
Funding sources	None
Primary purpose	Performing Arts
Secondary purpose	Education
Stage configuration options	Fixed Stage
Seating capacity (including seating capacity in all configurations)	300 (on grass), 385 (on seats)
Facilities included	Open air auditorium
Year constructed	1929
Significant renovations - year of works and details	None
Additional amenities in the facility e.g. Bars, dining venues, exhibition space, meeting rooms	None

Swan Park Theatre, Midvale

Typical seating and stage layout floorplan



Source: Image by OlyaB : www.justberry.com.au

Swan Park Theatre, Midvale

Street Address	Gray Drive
Suburb	Midvale
Best contact person for venue audit	Carolyn Selby – Manager
Map Ref	29
<i>Directions 2031</i> Region	North-East
Local Government Authority	City of Swan
Phone number	9274 3958
Email	info@swanparktheatre.com.au
Venue website	www.swanparktheatre.com.au
Operator and management arrangements	Run by Calisthenics WA
Funding sources	State Government Department of Sport & Recreation
Primary purpose	Purpose built Calisthenics Theatre – the home of Calisthenics WA
Secondary purpose	Hired out to external agencies – schools, colleges, community groups, international touring groups
Stage configuration options	Fixed Stage
Seating capacity (including seating capacity in all configurations)	594
Facilities included	10m ² stage, 17 dressing rooms and rehearsal room
Year constructed	1990
Significant renovations - year of works and details	Unsure of date - Additional dressing rooms
Additional amenities in the facility e.g. Bars, dining venues, exhibition space, meeting rooms	Foyer, kiosk, meeting room

Source: Image by OlyaB : www.justberry.com.au

Source: www.swan.wa.gov.au

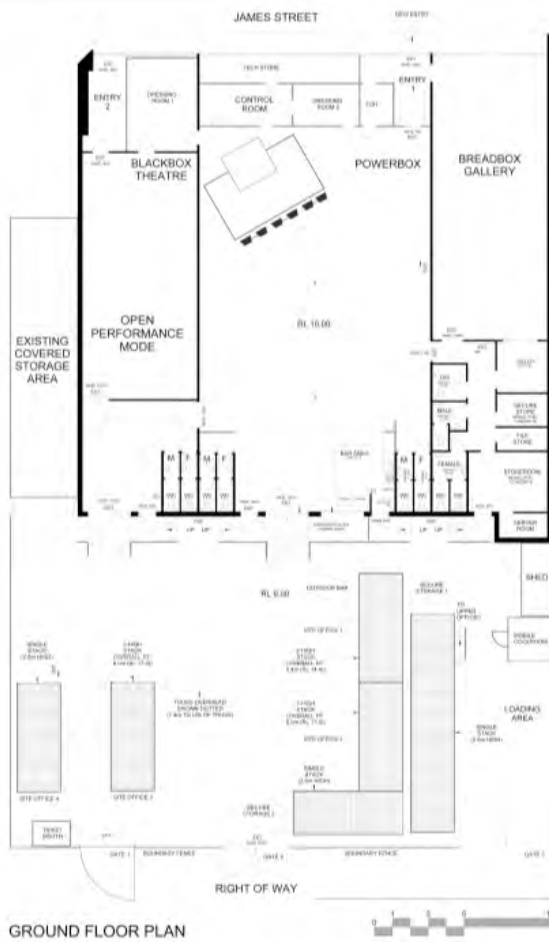




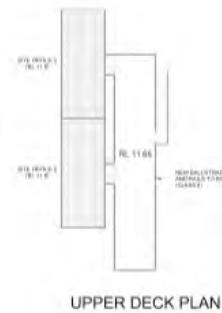
Source: www.somewhereelse.com.au

The Bakery

Typical seating and stage layout floorplan



THE BAKERY ARTRAGE COMPLEX
POWERBOX : ROOM LAYOUT 7
CORNER STAGE WITH OPEN FLOOR



100 FIRE HOSE ROLL (EMERGENCY ONLY) ROOM
101 FIRE HOSE ROLL
102 EMERGENCY EXIT SIGN

North

REV NO
8

DRWG NO
A2

THE BAKERY-ARTRAGE COMPLEX
233-239 JAMES STREET, NORTHBRIDGE

TITLE: BAKERY - EXISTING LAYOUT
SCALE: 1:100 @ A1 / 1:200 @ A3
DATE: APR 2009

The Bakery

Street Address	233 James St
Suburb	Northbridge
Best contact person for venue audit	Amber Hasler
Map Ref	30
<i>Directions 2031</i> Region	Central
Local Government Authority	City of Perth
Phone number	9227 6288
Email	amber@artrage.com.au
Venue website	www.artrage.com.au / www.nowbaking.com.au
Operator and management arrangements	ARTRAGE
Funding sources	Box office, bar, venue hire
Primary purpose	Music Venue / Multi-arts
Secondary purpose	Exhibition / Performance
Stage configuration options	Adaptable
Seating capacity (including seating capacity in all configurations)	650 flatfloor
Facilities included	All
Year constructed	2002
Significant renovations - year of works and details	2010
Additional amenities in the facility e.g. Bars, dining venues, exhibition space, meeting rooms	Bars, Exhibition spaces, Rehearsal rooms

Source: www.nowbaking.com.au



WACA Stadium

Typical seating and stage layout floorplan



Source: www.austadiums.com.au

WACA Stadium

Street Address	WACA grounds, Nelson Crescent
Suburb	East Perth
Best contact person for venue audit	John Soutar, Business Manager
Map Ref	31
<i>Directions 2031</i> Region	Central
Local Government Authority	City of Perth
Phone number	(8) 9265 7222
Email	functions@waca.com.au
Venue website	http://www.waca.com.au/
Operator and management arrangements	Tickets through Ticketmaster
Funding sources	
Primary purpose	Cricket
Secondary purpose	Events, Concerts
Stage configuration options	Feasible for variety of uses: Sport and Stage with field standing
Seating capacity (including seating capacity in all configurations)	24,500 patrons
Facilities included	Scoreboard and Media Night lighting and indoor Centre Changerooms
Year constructed	1880
Significant renovations - year of works and details	1895 First Grandstand 1931 Farley Stand Demolished 1954 Replacement of scoreboard 1960 Players Pavilion with WACA administration 1970 Additional seating 1984 - 1988 Realignment and resurfacing of ground, construction of new terracing and outer seating. 1986 Six large light towers installed. 2002 Redevelopment - ground capacity reduced and playing arena decreased by 31m and eastern and western boundaries.
Additional amenities in the facility e.g. Bars, dining venues, exhibition space, meeting rooms	Function Facilities, Catering, ATM

Source: www.gaurdian.co.uk

www.sportskeeda.com

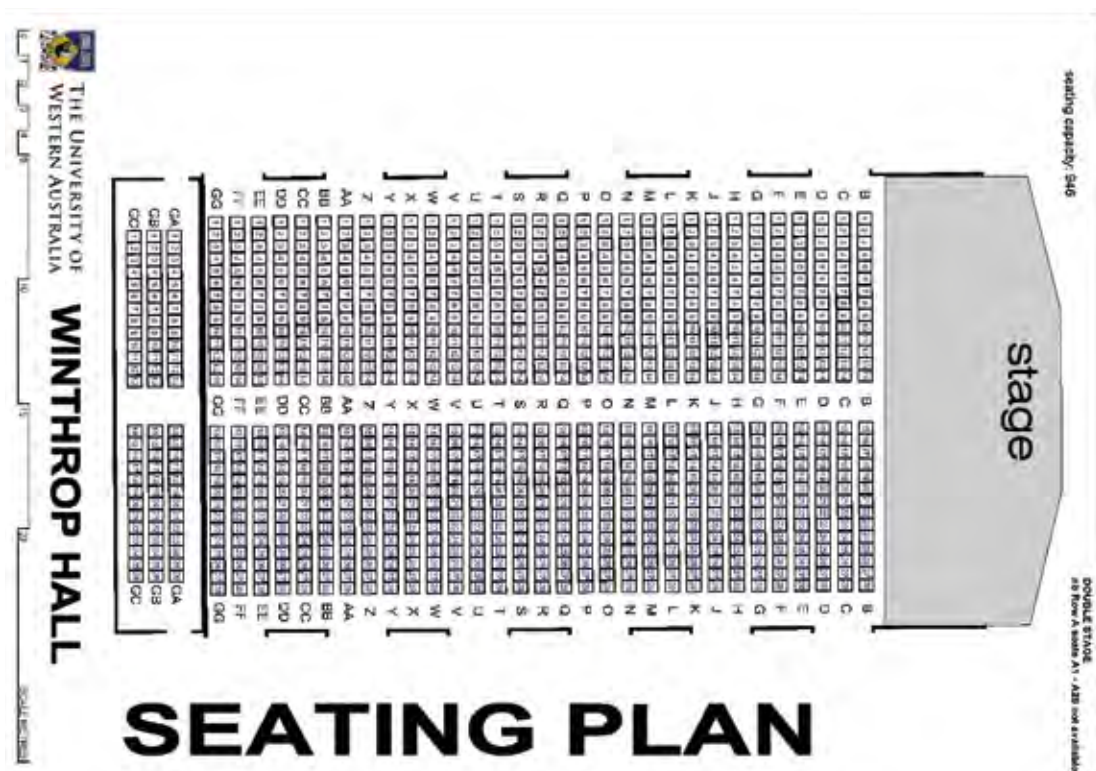




Source: University Theatres

Winthrop Hall, UWA, Crawley

Typical seating and stage layout floorplan



Source: www.theatres.uwa.edu.au

Winthrop Hall, UWA, Crawley

Street Address	The University of Western Australia, 35 Stirling Highway
Suburb	Crawley
Best contact person for venue audit	Bookings Coordinator
Map Ref	17e
<i>Directions 2031</i> Region	Central
Local Government Authority	City of Subiaco
Phone number	6488 7407
Email	bookings-theatres@uwa.edu.au
Venue website	http://www.theatres.uwa.edu.au/venues/winthrop
Operator and management arrangements	Run by University Theatres
Funding sources	None
Primary purpose	Performing Arts
Secondary purpose	Education
Stage configuration options	Standard, Recital, Double Stage Extension
Seating capacity (including seating capacity in all configurations)	Standard 974 seats, Recital 675 seats, Double Stage Extension 946 seats
Facilities included	Full performance facilities, organ
Year constructed	1932
Significant renovations - year of works and details	None
Additional amenities in the facility e.g. Bars, dining venues, exhibition space, meeting rooms	Undercroft exhibition space and dressing room

Source: University Theatres



Appendix C

Acknowledgements: Project team

Marion Fulker, CEO and Project Manager

Marion Fulker is the inaugural Chief Executive Officer of the Committee for Perth, joining the organisation in January 2007.

Holding a Masters in Business Administration from Curtin University, Marion has been a Councillor with the Heritage Council of Western Australia (HCWA) since 2005 and was appointed Chair in 2009 for a period of 4 years. She is also on the Board of the Australian Urban Design Research Centre.

In the past decade Marion has travelled extensively throughout the US, UK and Australia to examine how cities work. Her focus has been on inner city vibrancy, public transport and infrastructure, local government reform, waterfronts and cultural events and institutions. Marion is passionate about Perth and ensuring its future liveability, vibrancy, cultural diversity and economic prosperity.



Gemma Davies, Researcher and Report Author Benchmarking and Trends analysis

Gemma Davis is a contract research consultant to the Committee for Perth. She holds an Honours degree in Urban and Regional Planning. She has over 11 years experience in research, strategic planning, policy development and urban planning in Australia, Ireland and New Zealand in private and public roles.



Richard Kingsbury, Insight Communication & Design

Richard Kingsbury is an Executive Director of Insight, an organisation that specialises in designing effective communication.

Insight has extensive international experience and has worked with more than 250 clients throughout the world in marketing and communication planning, brand identity and image development, advertising, product packaging, websites and multimedia presentations, interpretive exhibitions and displays, signage and corporate reports.





**Jacqueline Larsen, Consultant
Editor**

Jacqueline has a Masters Degree in English Literature and has over 10 years experience in business writing, editing and graphic design along with an awarded career in event design and production.

Jacqueline is a published author and experienced presenter in creative thinking and musical workshops, and works with the Committee as a writer and designer.

She designs and produces corporate documentation, proofreads and edits research and submissions and writes and designs the monthly e-newsletter.



Geoff Parnell, Hames Sharley

Geoff Parnell is the Director, Strategic Services with Hames Sharley and has over thirty eight years of extensive and varied business experience across a wide range of organisations and industry sectors in executive line management roles and as a consultant. Geoff's experience has enabled him to successfully identify and scope organisations' required facility needs and deliver strategic asset and facility business plans and effective facility solutions for a wide range of organisations in the private, not for profit and state and local government sectors. Geoff has presented papers on strategic planning, asset and facilities planning and service delivery strategies to national and international conferences and seminars. He is also the Chairman of Mosaic Community Care, a NFP organisation in the disability sector.



Rebecca Spencer, Hames Sharley

Rebecca Spencer is the Senior Research Planner with Hames Sharley and has a range of strategic planning and applied social and economic research experience gained from 10 years consulting in Australia. In addition, she spent three years in Hong Kong with an international property consulting company. Since returning to Perth Rebecca has worked on projects that involve consumer behavior dynamics, market feasibility, distribution network planning, community participation planning strategies and policy, plus site and centre analysis.



Liesel Perks, Landscape Architect

Liesel has worked in design in South Africa and Western Australia. Her experience includes research and design in urban planning and retail and commercial development projects. Liesel brings to all her projects her ability to adapt concepts and designs to the relevant environment responding to cultural sensitivities. She is highly skilled with presentation graphics including 3D modelling and rendering presentation drawings, AutoCAD, REVIT drafting, contract documentation and presentation of GIS data.

Appendix D: Committee for Perth Membership

Foundation Members



Corporate Members



Executive Members

Aurizon	Norman Disney & Young
Corrs Chambers Westgarth	Perth Convention and Exhibition Centre
Crown Perth	PricewaterhouseCoopers
Hawaiian	Property Development Management
Hyatt Regency Perth	RPS
Ipsos Australia	Santos
Leighton Properties Pty Ltd	St Ives Group Pty Ltd
Mirvac	Wilson Group Limited
Monadelphous Group	WorleyParsons

Business Members

ABN Group	Johnstaff (WA) Pty Ltd
APP Corporation	Lester Group
Argonaut Limited	Marketforce
ARUP Pty Ltd	Mermaid Marine
Ashurst	Navitas Ltd
Australand Holdings Ltd	North West Shelf Venture
Bristow Helicopters Australia	Oakajee Port and Rail
Cedar Woods Properties Limited	Peet Limited
CJD Equipment Pty Ltd	Perron Group
Clarity Communications	Perth Energy Pty Ltd
Clifford Chance	Programmed Group
Colliers International	RSM Bird Cameron
Cox Howlett & Bailey Woodland	Sinclair Knight Merz
DBP	Southern Cross Austereo
Downer Australia	St John of God Healthcare
FJM Property	Stockland
Gold Corporation	The Brand Agency
Hames Sharley	Thinc Projects
HASSELL	TPG - Town Planning Urban Design & Heritage
Hess Exploration Australia Pty Ltd	TRG Properties Pty Ltd
Holman Fenwick Willan	Urbis Pty Ltd
Jackson McDonald	West Coast Eagles Football Club

Local Government Members

City of Fremantle	City of South Perth
City of Gosnells	City of Subiaco
City of Melville	Shire of Kalamunda
City of Perth	

Appendix E: Information Gathering Issues

Some venues we identified as being within the project scope were reluctant to provide information, however most have. The Astor Theatre asked not to be included in the project.

In some instances, obtaining photos or floor plans of venues was not possible without approvals that would take longer than the project period to obtain. Where this has occurred gaps will be noticeable. Also some images were only available via web sites and therefore quality is not as high as would normally be desired.

Photography used throughout this report have been reproduced with the kind permission of:

The Black Swan Theatre Company

Play
Who's afraid of Virginia Wolf
Image by Gary Marsh

Play
Life x 3
by Yasmina Reza

Play
Female of the Species
Image by Gary Marsh

Play
Jandamarra
Image by Gary Marsh

Central TAFE

The City of Fremantle

Crowd shots March 06 021 (2)
Fremantle Arts Centre

*Bon Scott Project Opening
Night 8*

Fashion Talks with Ericaamerica
Photography: Ivan Shaw

*Bon Scott Project Opening
Night 21*

The West Australian Music Industry Association Inc.

Little Birdy
Live at The WAMi Festival
Photography: Michael Wylie

The Department of Culture and the Arts

The Kids

Art in Bloom

Kangaroos

St George's Tce

Sculpture artists:

Joan Walsh-Smith & Charles Smith

Installation artist: Rose Skinner

Art in Bloom

Percy Buttons

Hay Street Mall

Sculpture artists:

Charles Smith & Joan Walsh-Smith

Installation artist: Minaxi May

Art in Bloom

Meteorite_(Fire_Water_Earth)

Forrest Place

Sponsored by Forrest Chase

Sculpture artist: Malcolm McGregor

Installation artist: Natalie Williamson

Art in Bloom

Der Rufer (The Caller)

Perth Cultural Centre

Sculpture artist: Gerhard Marcks

Installation artist: Central TAFE WA Art Students

Awesome Festival

Felicity Groom and the Black Black Smoke

Improvilicious audience
at the 10th ArtsEdge conference

Josh Fontaine

Million Puppet Project

Perth Concert Hall

Schvendes

Sculpture by the Sea

Bound

Artist: Bess Williams

Sculpture by the Sea

Through the Looking Glass

Artist: Kirsten Hay

Sculpture by the Sea

Remnants (monument series)

Artist: Jennifer Cochrane



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