



*a cultural compact for western australia
the 10 year challenge*

*phase 1: perth
november 2008*

contents

Introduction	2
Section A: Summary of Proposals	4
Section B: Invitations to join the Cultural Compact	8
Section C: Themes and Big Ideas	16
Section D: Project Report	26
Section E: Desktop Research	34

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Foreword



During 2007 members of the arts sector met with the Chief Executive Officer of Lotterywest to discuss the potential to build momentum in the arts in Western Australia. Those discussions were swirling around at the same time as the Committee for Perth had identified the enhancement of Perth's cultural fabric as a key strategy in the Committee's goal of improving the liveability of Perth.

Arising from these twin drivers came the adoption by the Committee of a project to explore a vision for the future of arts and culture in our capital city. Lotterywest generously agreed to fund this project, which has essentially been about creating the future for Perth and Western Australia and ensuring that arts and culture are central to that future.

As part of the project we have welcomed the participation of a broad range of people across the cultural sector, including the traditional art form areas, heritage, arts, education, media and commercial entertainment, design and town planning and from many communities. We have engaged this large group in on-line surveys, a day's workshop for some 200 people from around the city and the State, and some follow-up focus groups, together with a desktop survey of what makes a great international city. I would like to acknowledge the creative vision put into the project by Anne Dunn and Barry Strickland, our two consultants, who drove these processes, the outcomes of which have informed this final report.

The project signifies a not-so-subtle change in the relationship between the arts and both government and industry. Rather than the sometimes mendicant relationship the arts has had in the past, we are seeing here proposals for the establishment of meaningful partnerships with these and other groups, where each party has something to gain and something to contribute to the other.

For the business sector, attracting the right people to come and work in WA, for example, is much easier if they can assure these people that they are coming to a city and a state where the cultural life is vibrant.

And creative breakthroughs – or innovation, to use the current buzz-word – in all manner of business, big and small, are all the more likely when artists and designers are regularly interacting with scientists and business developers.

Innovation is going to be crucial to our State's future. Everybody in WA is tired of hearing the phrase 'after the boom' but we do have to think about that issue. It is clear that artists and designers can and will be centre stage in whatever solutions we craft for ourselves and this is something that is becoming increasingly clear to governments at all levels.

So this project has been a different kind of visioning project to those of the past, because the dynamics have changed. Business is partnering with the arts at levels rarely seen before. Government has delivered major new funding for the arts to seal a new partnership with the sector.

It's a once-in-a generation opportunity to set in place the stepping stones for a great future that will see culture and the arts sit side by side with the other strengths that we associate with Western Australia – a booming economy, a good tradition of science and discovery, and generally good sporting prowess.

It's a time for big ideas to drive the future. We hope that you will find some of these big ideas in our report, and that you will join us in enacting them over the coming years.

I would like to thank my colleagues from the Steering Committee – John Atkins, Paul Bodlovich, Alan Dodge, Julian Donaldson, Helen Carroll-Fairhall, Andy Farrant, Rob McKenzie, and Richard Walley – and the Chief Executive of the Committee for Perth, Marion Fulker and her team, for their input and their commitment to this project.

Margaret Seares

Margaret Seares, AO
Chair
Committee for Perth Arts & Cultural Taskforce



introduction

The Committee for Perth is an apolitical business sector think tank whose focus is to actively improve the liveability of Perth by providing visionary ideas and solutions to drive the sustainable development of Perth as a metropolitan area of rich cultural diversity, economic prosperity and world-class amenity. A key objective for the Committee is to create a vision that is descriptive about the Perth of the future. A city that:-

- values highly its people and the natural environment, while participating on the world stage;
- is vibrant and innovative with a sense of place; and
- has an integrated strategic plan that is challenging and rewarding.

It is impossible to consider the development of a vision for Perth in isolation. The Committee recognises that the metropolis of Perth sits within the regions of Western Australia, as a gateway to the regions, as a home for many people employed in regions and often as a showcase for the regions. This proposed Cultural Compact begins with a focus on Perth including its connection to the regions.

The arts in Western Australia have reached a vital point in time where although arts infrastructure has some deficiencies, the sector has never been managed better, opportunities are present, and energy is ready to be harnessed for the next stage in growth and development where partners from government, business and the philanthropic sectors want to play a role.

Western Australia has the opportunity to create an incubator environment for artists and creative industry entrepreneurs by providing spaces, support and showcasing for both our own talent and others from around the world.

A thriving arts and culture environment is central to a strong and engaged community.

The Committee for Perth invites the arts and culture sector, the Western Australian Government and other political parties, the business and philanthropic sectors and Local Government Authorities to commit to work through this Cultural Compact together for 10 years to revitalise our capital city and regional cities and towns to achieve:

- a vibrant state where arts and cultural appreciation and activity is 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 choose 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.

This document is presented in five sections

- A. Summary of Proposals
- B. Invitations to join the Cultural Compact
- C. Themes and Big Ideas
- D. Project Report
- E. Desktop Research



section A

summary of proposals

The proposals have been drafted with a 10-year vision in mind. It is recognised that there is incremental activity that can take place in the short to medium term to achieve the longer term vision.

1. It is proposed that an Independent Commissioner for Culture and the Arts¹ be appointed with the following mandate and responsibility to:
 - be a champion to governments, business and the community for the arts and cultural practice, regarding every art form, from jazz to traditional music to ballet, opera, sculpture, painting, crafts, community arts, new media and design as essential elements of a healthy society;
 - advise the Government on policy and strategy across government portfolios that will promote the image and substance of Western Australia as an exciting cultural environment in which to live and work;
 - work with governments and the business and philanthropic sectors for the creation of a WA Creative Investment Fund with a goal of \$100 million that will complement the existing arts funding;
 - act as convener of a stakeholder decision-making body upon the establishment of the fund to provide leadership for decisions about large investments from the fund for strategic projects;
 - play an active role in preserving, promoting and developing all cultures and encouraging citizens to appreciate and understand each other's cultures; and
 - provide leadership for cross-sectoral questions and the need to tie the arts agenda into wider public policy goals and business aspirations, including the establishment of major strategic creative partnerships.

2. It is proposed that a WA Creative Investment Fund be established to stimulate the fusion of government and private sector funding resources to ensure the strategic application of available funds for creative places and spaces and the thriving of bold arts and cultural development, developed through a matching of public and private contributions with a goal of \$100 million. The capital would be invested for a 10-year period and the interest expended on major projects with strategic intent including:-
 - a) embedding arts and culture in commercial projects;
 - b) creating a diversity of arts spaces and places where the community can engage consciously or accidentally in an arts experience; and
 - c) creating a diversity of arts and cultural product which puts WA on the national and international stage;and that the fund be managed by a joint-venture committee comprising representatives of government and private investors and representatives of the arts and culture sector, chaired by the Commissioner.

3. It is proposed that WA make its acknowledgement and respect of its Aboriginal culture and heritage visible at all times across the State, including:-
 - recognition of all Traditional Owners through observing appropriate cultural practices at meetings, ceremonies and events;
 - art and messages of welcome at all airports, railway stations and other transport hubs and through signage in hotels;
 - preservation of sites and spaces of importance to Traditional Owners, recognition with plaques and buildings that tell the story of Aboriginal people in urban places and preservation of local Aboriginal history in public libraries;
 - flying the Aboriginal flag next to the Australian flag in all public places at all times, dual signage in public spaces and inclusion of local Aboriginal names on signage of native animals, trees, flowers and shrubs in public parks;
 - engagement of Traditional Owners in citizenship ceremonies; and
 - development of reconciliation agreements between Traditional Owners and each sphere of government, including every Local Government Authority.

4. It is proposed that a World Centre for Indigenous Culture be developed on a central, prime site on the Swan River in Perth, but connected broadly to:-
 - Indigenous communities;
 - research and learning institutions; and
 - arts and cultural institutions

across Western Australia, Australia and the world and that the Centre be developed in three stages:

Stage 1: Living Noongar Cultural Centre

Stage 2: Western Australian Centre for Aboriginal Arts and Culture

Stage 3: World Centre for Indigenous Culture.

¹ Final title to be determined.

5. It is proposed that the potential for the use of the Perth Convention and Exhibition Centre (PCEC) roof as a showcase for Indigenous art be explored.

6. It is proposed that Western Australia be developed and marketed as an incubator for the arts, culture and creativity and include the following features:-
 - exchange studios for artists from all over the world;
 - business-sponsored mentoring and support programs;
 - a program of visiting international specialists e.g. directors, choreographers, musicians, etc available to companies and institutions for master classes;
 - an annual program of classes by WA masters (who may be in WA or invited back for the program), internationally advertised;
 - investment in emerging commercial collectives;
 - support for accommodation and studio space for young and emerging artists;
 - links with a wide range of international and interstate institutions;
 - a biennial WA arts festival, inviting back Western Australian artists to showcase their work, then touring through the regions and across Australia;
 - the development of a postgraduate company for the Western Australian Academy of Performing Arts (WAAPA), as an opportunity for practising artists to reflect and refine their craft and for students to gain practical experience. This company could tour regionally, nationally and internationally;
 - ensuring art in schools is taught by artists and that creativity training is a core subject in the school curriculum; and
 - ensuring a wide range of arts infrastructure to meet current and emerging needs.

7. It is proposed that the arts and culture sector explore new and bold ways of working, for example:-
 - partnerships with allied practitioners such as health, urban planning, new media, and environmentalists;
 - in the telling of stories and presentation of the diversity of the artistic community through showcasing of work from invisible artists such as new migrants and some Indigenous artists;
 - through the cultural fusion that can occur from collaborations;
 - in creating a new and different voice for young people through their engagement in mainstream activities using new forms, ideas and media;
 - through the creation of apprenticeships, mentorships and other opportunities for graduates, including the exploration of graduate companies;
 - by developing regional hubs for the arts with physical and digital resources and linking these hubs to city-based companies and practitioners; and
 - through active engagement in mentorship and exchange with each other - between companies and organisations, across art forms and/or with regional areas.

8. It is proposed that the State Government and Local Government Authorities take a significant leadership role to develop an overarching cultural policy for metropolitan Perth that includes:-
 - a commitment to clustering;
 - deregulation of liquor and retail outlets;
 - affordable housing and apartments;
 - public art and architecture;
 - active edges;
 - 24-hour street activities; and
 - physical connections between beautiful spaces.

9. It is proposed that the State Government and Local Government Authorities work together to identify and develop areas for action in linking places and spaces including:-
- linking the City to the river;
 - linking the CBD to Northbridge through development of the railway line space – either through sinking the railway line or by building over it;
 - creating arts spaces in the train stations;
 - creating arts trails that link clusters;
 - significantly improving public transport to allow movement by residents and visitors to, from and between venues and hubs/clusters; and
 - making bicycle and pedestrian connections between venues and hubs/clusters and offering depots at destination points.
10. It is proposed that all open space projects include a requirement to develop a closer relationship with the environment.
11. It is proposed that all education providers develop a focus on the arts, culture and creativity including:-
- the inclusion of specific streams of arts and creativity—Indigenous storytelling, film, philosophy, Asian culture, music, design, art, drama—in the kindergarten to Year 12 curriculum;
 - new models of teacher attraction and development that integrate artists more thoroughly in education delivery;
 - using technology to improve the delivery of education inside and outside the classroom;
 - exposing students to creativity, with artists present in schools as mentors or residents;
 - subsidising museums, theatres and film festivals to make them freely available to school students; and
 - introducing a mentoring program at secondary school level and provide incentives for artists to participate.
12. It is proposed that the arts and culture sector seek ways to engage actively with communities and that funding bodies support this work. Activities include:-
- the continuous development and implementation of two-way conversations between the city and regions, regions and the city and between communities in both regions and the city;
 - ensuring that there is community gallery space associated with institutions and in public places and that the community values it;
 - creating a major, prominent space in the centre of the city and other opportunities to showcase the work of regional artists; and
 - touring community arts product throughout Western Australia.
13. It is proposed that arts and cultural organisations and Local Government Authorities actively engage with diverse cultures and seek ways to make these cultures more visible in public spaces.
14. It is proposed that arts organisations seek active partnerships with heritage bodies and that Local Government Authorities recognise the importance of this area through funding and increased in-kind support.
15. It is proposed that there be a new focus on the inclusion of marginalised young people through arts and culture activities. For example:-
- development of a youth arts/community centre in Northbridge;
 - creation of significant projects that engage young people in the identification and expression of their identity; and
 - establishment of arts projects that encourage young people in decision-making roles and engage them in significant responsibilities with the potential to impact visibly on the public environment.



section B

*invitations to join the
cultural compact*

Contents:

1. An Invitation to join the Cultural Compact	9
2. An Invitation to the Arts and Culture Sector	10
3. An Invitation to the Western Australian Government	11
4. An Invitation to the Opposition, Other Political Parties and Representatives	12
5. An Invitation to the Business and Philanthropic Sectors	14
6. An Invitation to Local Government	15

1. An Invitation to join the Cultural Compact

The Committee for Perth invites the arts and culture sector, the Western Australian Government and other political parties, the business and philanthropic sectors and Local Government Authorities to commit to work through this Cultural Compact together for 10 years to revitalise our capital city and regional cities and towns to achieve:

- A vibrant state where arts and cultural appreciation and activity is 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 choose 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 Western Australia firmly on the international stage.

2. An Invitation to the Arts and Culture Sector

In joining the Cultural Compact the following specific invitations are issued to the arts and cultural organisations of Western Australia.

1. Leadership

Participants in the process seek a lively, active sector that acknowledges its diversity and is united in its vision for the future of the arts in Western Australia.

It is time for the sector to develop forums for cooperatively progressing the ideas and proposals generated during this and other consultative processes. In addition, arts and cultural practitioners are encouraged to move beyond the sector and actively engage in allied networks and this is an area which the WVA Arts Federation can play a leading role.

Arts and cultural organisations are invited to commit to:-

- provide leadership to progress this Cultural Compact and move to a new and exciting period of development of the arts and culture in Western Australia by incorporating the ideas and proposals in this document into their strategic and business plans.

2. Bold Programming

To create an international reputation as The Creative Edge requires bold programming. Bold may mean new, and/or experimental, or perhaps just taking steps beyond the comfort zone of companies and their audiences. Engaging new artists such as recent arrivals, programming Indigenous artists as part of mainstream exhibitions, performances and events or using new media and finding new young audiences may be bold for some companies and organisations.

Arts and cultural organisations are invited to commit to:-

- consider their programming to promote the reputation of Western Australia and Perth as The Creative Edge through bold programming.

3. Western Australia as an Arts Incubator

Although artists emerge at many different stages of life, an incubator approach should focus on all emerging artists and there is a critical need to pay special attention to young people. The capacity to assert a bold future is dependent on the engagement of young artists in all aspects of the making and presenting of arts and culture for and with communities. A bold move forward would be the engagement of young people in all appropriate levels of decision-making.

Arts and cultural organisations are invited to commit to:-

- involve young people as an integral part of decision-making, and to consider ways to support the incubator approach to further the development of the arts in Western Australia.

4. Link to Regions

A bold and creative approach for a revitalised arts and culture sector in Western Australia would see the regions as unbreakably linked to Perth.

- a) arts practitioners in the regions would have special ways to access companies and artists in Perth, and would be welcomed;
- b) galleries, companies and institutions would be willing to negotiate to provide spaces for the display of regional works across all art forms; and
- c) Perth based organisations and institutions would have a regular program for connecting with the regions as part of their normal activities, for the sharing of skills and information – either through a physical presence or through the use of technology.

Arts and cultural organisations are invited to commit to:-

- Strengthen their current commitment to working with and supporting artists and arts and cultural organisations in the regions as part of their normal activities and as part of their strategic plans.

3. An Invitation to the Western Australian Government

In joining the Cultural Compact the following specific invitations are issued to the Government of Western Australia.

1. Strong Leadership

The arts in Western Australia need strong leadership that draws together champions, articulates a coordinated vision and provides a continuous message to the people of Western Australia about the value of the arts.

The State Government is invited to commit to:-

- establishing an Independent Commissioner for Culture and the Arts with direct access to the Premier for planning and strategy development whilst maintaining close relations with the Minister for Culture and the Arts and the Department; and
- setting up a WA Creative Investment Fund in partnership with the business and philanthropic sectors that adds to the pool of available funds.

2. Indigenous Arts and Culture

Western Australia has the opportunity to be significant in the nation and internationally in celebrating Indigenous culture and art by acknowledging and making Western Australian Aboriginal people visible, particularly Traditional Owners.

The State Government is invited to commit to:-

- establishing a World Centre for Indigenous Culture through a three-stage process namely:
 1. establishing a Living Noongar Cultural Centre;
 2. expanding to a Western Australian Centre for Aboriginal Arts and Culture that may be real or virtual; and
 3. building to a World Centre for Indigenous Culture.
- showcasing of Indigenous art and artists in public places, both virtual and physical.

3. Western Australia – The Creative Edge

Creating Western Australia as an incubator for artists and creative industries is an important part of an exciting future. The pattern of artists and creative industry entrepreneurs leaving Western Australia creates an opportunity to entice young artists from around the world into an incubator environment by providing spaces, support and showcasing, then encouraging them and our own artists to leave to further their ambitions, to return from time to time to share their skills and achievements with others, and to make their homes here when they are ready.

The State Government is invited to commit to:-

- the development of an incubator environment for the arts, culture and creativity in metropolitan Perth in the initial stage.

4. Clustering and Linking for Vibrancy

There is a growing excitement about the possibilities in Perth for clustering and creating vibrancy. People are looking for urban planning that develops or redevelops lively clusters of arts venues, (small and large, subsidised and commercial) based around affordable residential and studio accommodation for artists where other businesses will grow and develop in the vicinity.

The State Government is invited to commit to:-

- working with metropolitan Local Government Authorities to develop an overarching cultural policy for Perth that includes a commitment to clustering, deregulation of liquor and retail outlets, affordable housing and apartments, public art and architecture, active edges, 24-hour street activities and physical connections between beautiful spaces;
- improving public transport to link venues, clusters and open spaces;
- a more environmentally sensitive response to future developments particularly in relation to linking spaces; and
- ensuring a wide range of arts infrastructure to meet current and emerging needs.

5. Across-government Approach

Building community confidence and capitalising on the potential contribution of the arts and cultural development to the economic, social and environmental well-being of the community and the State requires coordinated policy and implementation across government.

The State Government is invited to commit to:-

- developing arts and culture policies and programs for critical departments including Health, Education, State Development, Industry & Resources, and Tourism.

6. Increased Support for Existing Programs through the Department of Culture and the Arts

To capitalise on the ideas and proposals in this Cultural Compact requires a thriving arts and cultural environment in the State. None of these proposals is intended to replace or substitute any existing program. Existing strengths can be built upon, and companies and institutions need to be resourced at a level so that they can also support the initiatives in this document.

The State Government is invited to commit to:-

- continuing support for arts and cultural development through existing programs, and to increasing this support to build on the infrastructure and content of companies and institutions in order for them to be recognised nationally and internationally, as funds become available through the budget process.

4. An Invitation to the Opposition, Other Political Parties and Representatives

In joining the Cultural Compact the Opposition, Other Political Parties and Representatives are asked to support the following.

1. Strong Leadership

The arts in Western Australia need strong leadership that draws together champions, articulates a coordinated vision and provides a continuous message to the people of Western Australia about the value of the arts.

The Opposition, Other Political Parties and Representatives are invited to support:-

- establishing an Independent Commissioner for Culture and the Arts with direct access to the Premier for planning and strategy development whilst maintaining close relations with the Minister for Culture and the Arts and the Department; and
- setting up a WA Creative Investment Fund that adds to the pool of available funds. In partnership with the business and philanthropic sectors.

2. Indigenous Arts and Culture

Western Australia has the opportunity to be significant in the nation and internationally in celebrating Indigenous culture and art by acknowledging and making Western Australian Aboriginal people visible, particularly Traditional Owners.

The Opposition, Other Political Parties and Representatives are invited to support:-

- establishing a World Centre for Indigenous Culture through a three-stage process namely:
 1. establishing a Living Noongar Cultural Centre;
 2. expanding to a Western Australian Centre for Aboriginal Arts and Culture that may be real or virtual; and
 3. building to a World Centre for Indigenous Culture.
- Showcasing of Indigenous art and artists in public places, both virtual and physical.

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The Opposition, Other Political Parties and Representatives are invited to support:-

- The development of an incubator environment for the arts, culture and creativity in metropolitan Perth in the initial stage.

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There is a growing excitement about the possibilities in Perth for clustering and creating vibrancy. People are looking for urban planning that develops or redevelops lively clusters of arts venues, (small and large, subsidised and commercial) based around affordable residential and studio accommodation for artists where other businesses will grow and develop in the vicinity.

The Opposition, Other Political Parties and Representatives are invited to support:-

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Building community confidence and capitalising on the potential contribution of the arts and cultural development to the economic, social and environmental well-being of the community and the State requires coordinated policy and implementation across government.

The Opposition, Other Political Parties and Representatives are invited to support:-

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6. Increased Support for Existing Programs through the Department of Culture and the Arts

To capitalise on the ideas and proposals in this Cultural Compact requires a thriving arts and cultural environment in the State. None of these proposals is intended to replace or substitute any existing program. Existing strengths can be built upon, and companies and institutions need to be resourced at a level so that they can also support the initiatives in this document.

The Opposition, Other Political Parties and Representatives are invited to support:-

- continuing support for arts and cultural development through existing programs, and to increasing this support to build on the infrastructure and content of companies and institutions in order for them to be recognised nationally and internationally, as funds become available through the budget process.

5. An Invitation to the Business and Philanthropic Sectors

In joining the Cultural Compact the following specific invitations are issued to the business and philanthropic organisations of Western Australia.

1. Commit to the WA Creative Investment Fund

The WA Creative Investment Fund offers a unique opportunity for the business and philanthropic sectors to directly invest in creating the cultural environment that will support their aims and aspirations relating to:

- a. the environment in which they do business, including their relationships with Indigenous communities;
- b. their capacity to attract and retain high quality staff, and have their families settle in Western Australia; and
- c. their international relationships, particularly those in Asia.

Businesses and philanthropic organisations are invited to commit to:-

- join in partnership with the State Government to establish the WA Creative Investment Fund; and
- participate in decision-making about the allocation of the funds to strategic projects.

2. Support the World Centre for Indigenous Art and Culture

An important element of the World Centre is the local development of artists and their art and support and respect for their culture and cultural practice.

Businesses and philanthropic organisations are invited to commit to:-

- support local development of Indigenous artists and their arts;
- acknowledge Traditional Owners on the land on which they work; and
- abide by laws and statutes that protect human rights and intellectual property rights.

3. Creating WA as an Incubator for the Arts and Culture

A successful incubator model for the development of the arts, young people and emerging artists engaged in creating successful businesses in arts and creative industries requires a level of support, confidence and encouragement from people experienced in the commercial world.

Businesses and philanthropic organisations are invited to commit to:-

- share their commercial knowledge through mentoring and support programs from within their organisations.

4. Celebrate Bold Work

An important part of creating the reputation of Perth as The Creative Edge is to encourage companies and individuals to create bold work – sometimes experimental and often bigger and bolder than in the past. To deliver a bold program of artistic work by arts companies requires courage, enthusiastic audiences and support when they fail.

Businesses and philanthropic organisations are invited to commit to continue their support for established companies and individuals and to consider ways to increase audiences through, for example, the:-

- purchase of tickets as staff rewards;
- provision of Perth packages including arts events as rewards for regional staff; and
- sponsoring community competitions with arts-based prizes.

5. Extend this Process to the Regions

Participants in this process recognise that while many of the ideas generated cover the whole of the State, the focus has been on metropolitan Perth in the first instance. There is a desire for the regions to have the opportunity to think about their towns and cities in an extension process that engages broadly with their communities in envisioning the future. It is generally acknowledged that this process has benefitted from being independent of Government and any specific arts or cultural organisation, and that the auspicing by the Committee for Perth has provided an opportunity to reach Governments, the business and philanthropic sectors as well as the arts and culture sector.

Businesses and philanthropic organisations are invited to commit to:-

- actively support and engage in Stage 2 of this process to specifically focus on regional Western Australia including supporting the negotiation with potential funders including Lotterywest.

6. An Invitation to Local Government

The Committee for Perth seeks a commitment from all Local Governments to work with each other, with artists and arts organisations, with business and philanthropic organisations, and with the State Government to achieve outstanding outcomes for a revitalised arts and cultural environment for Perth and the regions which will contribute to the strength and well-being of the communities served by Local Governments.

1. Embedding the arts in civic decisions

Local Governments have an opportunity to use arts and cultural practice to achieve their aspirations for the community in:

- a) land use planning and strategic land use planning;
- b) community engagement;
- c) community health and safety;
- d) mediating community disagreements; and
- e) economic development.

It is recognised that Local Governments are a key provider of cultural infrastructure across the State including public libraries, museums, and art galleries. Many utilise community cultural development practices and arts and cultural activities to create, nurture and support local communities. A number of Local Governments have embedded cultural policies, practices and plans across functional areas. Many aspire to work in partnership with other spheres of government, the arts and culture sector and business to embed the arts within civic practices.

Local Government Authorities are invited to commit to:-

- the development of an arts and culture policy and strategy, linked to the Council's Strategic Plan.

2. Working Collaboratively with other Councils and Shires and the State Government

For Western Australia to be recognised for its vibrant places and spaces requires significant partnerships between and within the spheres of government. The structure and nature of Local Government in Western Australia means that Councils are very close to their communities which affords the opportunity for collaboration in geographic areas that cross council boundaries, such as in metropolitan Perth and regional Western Australia.

There are significant opportunities in arts and culture for resource sharing between Local Governments, for compatible planning and for complementary policies. In addition, in Perth, scheduling a joint program of events and the creation of a combined web site for metropolitan Perth would allow for better community and visitor engagement.

A number of excellent models of cooperative arrangements exist between Local and State Government for the provision of infrastructure and services. The State/Local Government Framework Agreement for the Provision of Public Library Services is a good model which outlines the roles and responsibilities of both partners in the provision of this service. Other examples include the Community Cultural Facilities Fund and the State Road Funds to Local Government Agreement.

Local Government Authorities are invited to commit to:-

- actively participate in this 10-year Cultural Compact, to work cooperatively with the Independent Commissioner for Culture and the Arts, neighbouring Councils and the State Government to achieve excellent outcomes for the people of metropolitan Perth.

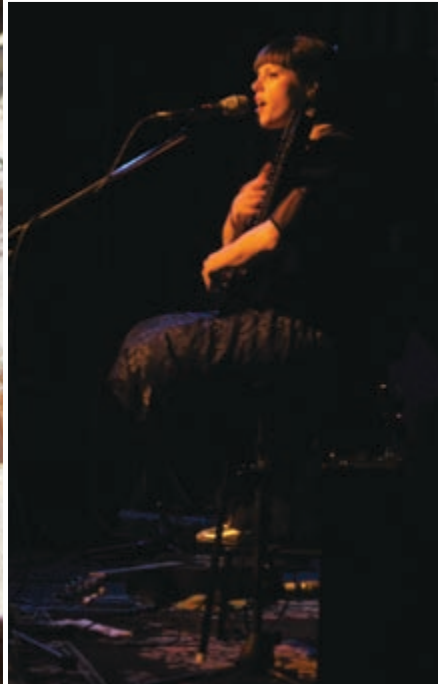
3. Foregrounding Indigenous Culture

To establish an international reputation for acknowledgement and celebration of Indigenous arts and culture is dependent upon respectful relationships being developed in each place in the State – whether small or large. There is an important leadership role for Local Government to assist communities to see the value and benefits of such recognition for:-

- a) the development of sustainable and harmonious communities; and
- b) economic outcomes for businesses.

Local Government Authorities are invited to commit to:-

- develop Reconciliation Action Plans with the Traditional Owners of the land. Such agreements should address a range of mechanisms for acknowledgement, respect and celebration including the development of signage, flying of flags, conservation of sites and history, consultation and Welcome to Country.



section C

themes and big ideas

Contents:

Providing Strong Leadership	18
• Appoint an Independent Commissioner for Culture and the Arts	18
• Establish a WA Creative Investment Fund	19
Foregrounding Indigenous Arts and Culture	19
• Acknowledge and Make Visible	19
• Establish the World Centre for Indigenous Culture	20
• Showcase Aboriginal Arts and Artists	21
WA – The Creative Edge	21
• Establish WA as an Arts and Culture Incubator	21
• Support a Bold Arts and Culture Sector	22
Vibrant Perth	22
• Create Clusters for Vibrancy	22
• Link Clusters and Open Spaces For Connectivity	23
Winning Community Confidence	24
• Focus on Children	24
• Link with the Regions	24
• Support Diverse Community Practice	25
• Linking with History and Heritage	25
• Include Marginalised Young People	25

Themes and Big Ideas

The following themes and big ideas emerged from a one-day workshop held in June 2008 were then tested in focus groups and at the final feedback session held in July 2008.

1. Strong Leadership

"Squandering the opportunity to improve Perth's vibrancy presented by the resources boom may well come to be perceived by future generations as an act of negligence. To invest the resources dividend back into the state in meaningful ways will involve concerted effort from leaders in all spheres of public life, political, corporate and community. The opportunity exists to establish Perth as a regionally significant city with a vibrant and energetic economic and social life and the regions as liveable and sustainable communities."

– Perth Vibrancy and Regional Liveability Discussion Paper, Chamber of Commerce and Industry of Western Australia, June 2008

1.1. Appoint an Independent Commissioner for Culture and the Arts

Feedback from across the consultations has indicated a belief that the importance of the arts and culture has been lost as the economy surged. Participants believe that it is in the interests of governments and business to revive this interest as there is now compelling evidence that the arts and culture is central to:-

- a) building strong and inclusive communities;
- b) individuals having healthy lives;
- c) attracting and retaining a professional workforce;
- d) exciting and satisfying tourists; and
- e) interesting and vibrant cities and towns.

People engaged in this process assert that to build a strong Western Australia we need to build a strong arts and cultural environment, where there is active participation and engagement with communities and all other stakeholders.

Discussions ranged across possibilities for engaging an advocate who can work successfully with all spheres of government, across the business and corporate sector, with philanthropic organisations, with artists and arts organisations and with diverse community groups. An early proposal to create the desired leadership by having the Premier as Minister for the Culture and the Arts is seen as a limited response. Respondents would be delighted to have the Premier as Minister, but this will not be enough to achieve the larger vision of bringing together the broad range of interests and engage in public advocacy with the community. An independent person who has the confidence of the Premier and all other stakeholders is considered critical.

It is proposed that an Independent Commissioner for Culture and the Arts be appointed.

This person is anticipated to be a visionary, an outstanding negotiator who will be invited to the table when deals are being done, an excellent advocate, an unaligned and trusted public figure as, for example, is the Commissioner for Children and Young People.

The role of the Independent Commissioner for Culture and the Arts is presented for consideration as follows:-

- to be a champion to governments, business and the community for the arts and cultural practice, regarding every art form, from jazz to traditional music to ballet, opera, sculpture, painting, crafts, community arts, new media and design as essential elements of a healthy society;
- to advise the Government on policy and strategy across government portfolios that will promote the image and substance of Western Australia as an exciting cultural environment in which to live and work;
- to work with governments and the business and philanthropic sectors to consider the creation of a WA Creative Investment Fund with a goal of \$100 million that will complement existing arts funding;
- act as convenor of the stakeholder decision-making body upon establishment of the fund to provide leadership for decisions about large investments from the fund for strategic projects;
- to play an active role in preserving, promoting and developing all cultures and encourage citizens to appreciate and understand each other's cultures; and
- to provide leadership for cross-sectoral questions and the need to tie the arts agenda into wider public policy goals and business aspirations, including the establishment of major strategic creative partnerships.

The Independent Commissioner for Culture and the Arts will have a constructive working relationship with the Department of Culture and the Arts, and receive political support from the Minister for Culture and the Arts and the Premier.

1.2. Establishing a WA Creative Investment Fund

It is proposed that a WA Creative Investment Fund be established to stimulate the fusion of government and private sector funding resources to ensure the strategic application of available funds for creative places and spaces and thriving bold arts and cultural development, developed through matching public and private contributions with a goal of \$100 million. The capital would be invested for a 10-year period and the interest expended on major projects with strategic intent including:-

- a) embedding arts and culture in commercial projects;
- b) creating a diversity of arts spaces and places where the community can engage consciously or accidentally in an arts experience; and
- c) creating a diversity of arts and cultural product which puts WA on the national and international stage.

The WA Creative Investment Fund is intended to be strategically directed towards projects which meet new and emerging creative needs of our communities. It is intended to complement, not to duplicate, existing Department of Culture and the Arts and philanthropic grant programs, nor to replace current sponsorship by the private sector. Rather it seeks to support the implementation of major projects such as:-

- a World Centre for Indigenous Culture and all the required developmental stages commencing with Noongar people;
- the development of an incubator program for arts, culture and creativity;
- support and, where necessary, the subsidisation of arts practitioners in newly-developed clusters;
- participation in major infrastructure projects such as the link between Northbridge and the CBD, ensuring the creation of spaces for arts experiences by the community;
- the funding of arts process and product in newly-created spaces and linkages e.g. the development of the link between the CBD and the river;
- a major marketing campaign designed to win the support of communities for arts and culture;
- the creation of a youth arts centre in Northbridge to engage marginalised young people in the creative life of the city; and
- the creation and ongoing support for living and working spaces for artists, both local artists and visiting national and international artists.

It is proposed that the fund be managed by a joint-venture committee comprising representatives of government and private investors and representatives of the arts and culture sector, chaired by the Commissioner.

2. Foregrounding Indigenous Arts and Culture

“This is an exciting time for Perth – a landmark period where business, government and the community are willing and able to do something positive to celebrate Australia’s Aboriginal People and culture.”

– Dr Richard Walley, OAM

Participants unanimously believe that Western Australia has the opportunity to assert a unique place in Australia, and indeed the world, through the celebration of Indigenous culture.

2.1 Acknowledgement and visibility of Aboriginal people, particularly Traditional Owners

It is proposed that Western Australia make its acknowledgement and respect of its Aboriginal culture and heritage visible at all times across the State, including:-

- recognition of all Traditional Owners;
- art and messages of welcome at all airports, railway stations and other transport hubs;
- signage and information in hotels about the local Aboriginal community and its history and culture;
- Welcome to Country at all official events, including State Parliament, Local Government Authority meetings, and all other major events;
- smoking ceremonies, dance and music performances at significant events;
- preservation of sites and spaces of importance to Traditional Owners and providing recognition with plaques;
- preservation of buildings that tell the story of Aboriginal people in urban places;
- flying the Aboriginal flag next to the Australian flag in all public places at all times;
- progressively introducing signage into in all public spaces which incorporates dual place names – Stage 1 of places with known Aboriginal names and Stage 2 further research and consultation to develop an expanded list of Aboriginal place names;
- inclusion of local Aboriginal names on signage of native flora and fauna in public parks;

- engagement of Traditional Owners in citizenship ceremonies;
- development of reconciliation agreements between Traditional Owners and each sphere of government, including every Local Government Authority; and
- preservation of local Aboriginal history within public libraries.

Participants believe that such actions of meaningful and ongoing signs of respect, if universally adopted, would create an atmosphere of respect that would be palpable, and would gain world recognition.

2.2 World Centre for Indigenous Culture

Western Australia has the potential, expertise, resources, materials and communities to create a World Centre for Indigenous Culture that would be of interest to visitors, scholars, artists and Indigenous communities all over the world and which would evoke pride and celebration among Western Australia's Indigenous and non-Indigenous communities.

It is proposed that a World Centre for Indigenous Culture be developed on a central, prime site on the Swan River in Perth, but connected broadly to:-

- Indigenous communities;
- research and learning institutions; and
- arts and cultural institutions;

across Western Australia, Australia and the world.

Such a centre needs to be carefully and progressively developed to ensure that proper protocols and cultural practice are central to its growth and development.

It is further proposed that the centre be developed in three stages:

Stage 1: Living Noongar Cultural Centre

Stage 2: Western Australian Centre for Aboriginal Arts and Culture

Stage 3: World Centre for Indigenous Culture.

Stage 1: Living Noongar Cultural Centre

Starting with the Traditional Aboriginal Owners of Perth, the Noongar people, Stage 1 envisages the development of a Living Noongar Cultural Centre on a river site where there would be room to expand to incorporate the other stages later. This centre would be led and managed by Noongar people and would be a place of research, arts and cultural development and showcasing of Noongar culture. It would be linked to individuals and institutions that could support and assist in the development of a world class centre.

Stage 2: Western Australian Centre for Aboriginal Arts and Culture

This Centre builds from the Living Noongar Cultural Centre. It is conceived as a network of well resourced arts and culture centres throughout WA supporting Aboriginal community artists. These could be training and development centres, community engagement hubs, places for showcasing dance, stories, visual art, language and for helping young Indigenous people learn about their culture, gain a deeper appreciation for the connection to country and develop a greater confidence to go on to higher education.

This WA Centre, which may be real or virtual, would be connected to arts and education institutions in Perth and across the regions. The community arts and cultural centres would have a gallery in the WA Centre in Perth, at the invitation of the Noongar people.

Stage 3: World Centre for Indigenous Culture

The Living Noongar Cultural Centre and the WA Centre for Aboriginal Arts and Culture would then be expanded to become a world centre celebrating Australia's Indigenous culture as the oldest continuing Indigenous culture in the world, and link to Indigenous communities throughout Australia and across the world. The World Centre would encompass a full range of cultural practice including visual arts, dance, writing, oral history, craft, film, music, etc.

2.3 Public Showcasing of Indigenous Art and Artists

An exciting opportunity exists to showcase contemporary Indigenous culture on the roof of the PCEC, which can be used as a giant projection base using high resolution technology. Surrounding buildings could open up observation areas where the images can be seen. Audio could be transmitted via headphone installations at vantage points or broadcast on the FM band, or via speaker installations broadcasting soundscapes from the projection around the base of the Perth Convention and Exhibition Centre.

It is proposed that the potential for the use of the PCEC roof as a showcase for Indigenous art be explored.

3. Western Australia – The Creative Edge

“I want to live in a state where the rest of Australia jealously looks west for inspiration.”

– Workshop participant, 23 June 2008

3.1 Developing WA as an Incubator for the Arts, Culture and Creativity

Much discussion has ensued about the pattern of outstanding artists and creative industry entrepreneurs leaving Western Australia. Participants have concluded that we should capitalise on our capacity to produce such fine artists and entrepreneurs by enticing young and emerging artists from around the world into an incubator environment focused on Western Australia’s strengths and encouraging them and our own artists to leave to further their ambitions, to return from time to time to share their skills and achievements with others and to make their homes here when they are ready.

It is proposed that Western Australia be developed and marketed as an incubator for the arts, culture and creativity, including the following features:-

- exchange studios for artists from all over the world;
- business sponsored mentoring and support programs;
- a program of visiting international specialists e.g. directors, choreographers, musicians, etc. available to companies and institutions for master classes;
- an annual program of classes by WA masters (who may be in WA or invited back for the program), advertised internationally;
- investment in emerging commercial collectives;
- support for accommodation and studio space for young and emerging artists;
- links with a wide range of international and interstate institutions;
- a biennial WA arts festival, inviting back WA artists to showcase their work, then touring through the regions and across Australia;
- the development of a postgraduate company for WAAAPA, as an opportunity for practising artists to reflect and refine their craft and for students to gain practical experience. This company could tour regionally, nationally and internationally;
- ensuring art in schools is taught by artists and that creativity training is a core subject in the school curriculum; and
- provision of a wide range of arts infrastructure to meet current and emerging needs.

Already WA universities have many students from across the nation and around the world. Many of these are artists, and many are studying arts-related courses. There is an opportunity to develop significant relationships with these students during their undergraduate time that could be capitalised on for extension work and programs following graduation. Finding ways to welcome Indigenous students who come to study at WA universities from all over Australia help create links that will promote the success of the World Centre for Indigenous Arts and Culture.

Several Perth companies and organisations have been sponsoring incubator programs for many years and will have experience to contribute to the implementation of this program.

3.2 The Arts and Culture Sector – Adopting the Bold Approach

For participants in the consultations The Creative Edge means many things:-

- a) the Indian Ocean Rim;
- b) experimentation and edgy work;
- c) brave action – doing things we have never thought of doing;
- d) bold action – doing bigger things that we have thought of in the past; and
- e) working with non-arts practitioners to achieve bold outcomes through arts and cultural practice.

Creating a reputation for being The Creative Edge can mean all of these things. Participants in the consultations seek a new sense of energy that will come from respecting each others' efforts to create excellent product through excellent processes.

It is proposed that the arts and culture sector explore new and bold ways of working, for example:-

- partnerships with allied practitioners such as health, urban planners, new media, environmentalists;
- the telling of stories and presentation of the diversity of the artistic community through showcasing of work from invisible artists such as new migrants and some Indigenous artists;
- through the cultural fusion that can occur from collaborations;
- creating a new and different voice for young people through their engagement in mainstream activities using new forms, ideas and media;
- through the creation of apprenticeships, mentorships and other opportunities for graduates, including the development of graduate companies;
- by developing regional hubs for the arts with physical and digital resources and linking these hubs to city based companies and practitioners; and
- through active engagement in mentorship and exchange with each other – between companies and organisations, across art forms and/or with the regional areas.

The sector could take positive action to work together more effectively by supporting the development of an advocacy body for the whole sector that could promote the sector and its achievements. The activities of this body could include regular sector-wide forums for the discussion of issues and challenges.

Above all the sector needs to support the people and organisations that take risks, and provide a soft cushion for ideas and projects that fail. A sense of excitement can be developed by a bold sector that is supportive and celebratory. This cultural change within the sector will require leadership and mechanisms for the provision of such support.

In order to move into a bold new phase the arts and culture sector will rely on support from the Governments, and business and philanthropic organisations. These funding sources will need to provide support in areas of greatest market failure so that arts companies and organisations are encouraged to take risks and be assisted if they fail.

A new relationship with a range of media outlets would assist in the development of a bold culture and practice.

4. Vibrant Perth

"I have come to realise that the important thing is to create an organic relationship between different types of behaviour ... lively spaces involve different behaviours integrated together"

– Yoshiharu Tsukamoto, Creative Capital: Shaping the Legacy – FORM

4.1 Clustering for Vibrancy

There is a growing excitement about the possibilities in Perth for clustering and creating vibrancy. The ideas generated by thinkers in residence and through the consultations conducted by FORM have been re-affirmed by participants in this project. People are looking for urban planning that develops lively clusters of arts venues (small and large, subsidised and commercial) based around affordable residential and studio accommodation for artists where other businesses will grow and develop in the vicinity, for example galleries, art supplies, cafés etc. People seek to re-create a cosmopolitan experience in the CBD that used to exist with jazz clubs and bars in 1950s and 60s.

Great concern has been expressed that the performance measures for Development Authorities are based on revenue raising and profit generation rather than the creation of vibrant space and places. Participants in this process believe that civic projects should be generated for civic reasons, for community benefit.

It is proposed that the State Government and Local Government Authorities take a significant leadership role to develop an overarching cultural policy for Perth that includes:-

- a commitment to clustering;
- deregulation of liquor and retail outlets;
- affordable housing and apartments;
- public art and architecture;
- active edges;
- 24-hour street activities; and
- physical connections between beautiful spaces.

Attention needs to be given to the Health Act 1911 and other relevant legislation and by-laws to eradicate those clauses that hold back the development of, and innovation in, small businesses such as bars, music venues and cafés.

There needs to be diversity in cluster areas, with each area having its own identity and some areas allowed to be grungier than others. Arts markets within cluster areas would add to the vibrancy and colour. In addition there is considerable cultural diversity in Perth, which is currently not reflected in public programs, buildings or spaces. This diversity could be identified, encouraged and made a feature of, but will remain hidden within particular community groups without active intervention to foster diversity in public spaces. Clustering should include the interpretation of heritage sites.

4.2 Open Spaces and Linking for Connectivity

A dynamic Perth will also capitalise on its open spaces by focusing both on the expansion of the uses of parks and spaces and how to link the spaces together. All open spaces should be venues for public art and small arts precincts could be fostered within them. Open spaces should be vibrant and enthusiastically used by residents and visitors, not just groomed for decorative purposes.

It is proposed that the State Government and Local Government Authorities identify and work together to develop areas for action in linking places and spaces including:-

- linking the City to the river;
- linking the CBD to Northbridge through development of the railway line space – either through sinking the railway line or by building over it;
- creating arts spaces in the train stations;
- creating arts trails that link clusters;
- significantly improving public transport to allow movement by residents and visitors to, from and between venues and hubs/clusters; and
- making bicycle and pedestrian connections between venues and hubs/clusters and offering depots at destination points.

Participants believe that Western Australia needs to be more ethical in its relationship with the environment. In Perth proposals include the restoration of riparian landscapes and taking measures to save the river. Projects that seek to connect the CBD to the river could consider creating a fusion between the green and the urban through native vegetation and art making and product.

It is proposed that all open space projects include a requirement to develop a closer relationship with the environment.

5. Winning Community Confidence

"Winning community confidence is about winning trust and gaining the trust of our community is not easy. It takes time, patience, respect, integrity and commitment, but the outcomes are more than worth the investment. True change occurs when our community embraces an idea as a part of everyday life, and so we must put our values into everyday practice."

– Jan Stewart, CEO Lotterywest

Participants aspire to have Western Australian communities who are actively engaged in creative expression, are regular attendees of cultural events, programs and institutions and are enthusiastic supporters of arts and culture.

5.1 Focus on Children

The community could be more actively engaged and enjoy the arts and cultural activities through a concentrated focus on their children and the exposure of these children to a broad range of arts and culture.

The participants support the outcomes of the Creative Australia Theme at the 2020 Summit, and seek an education system in which every child is engaged in creative activities.

It is proposed that all education providers develop a focus on the arts, culture and creativity including:-

- the inclusion of specific streams of arts and creativity—Indigenous storytelling, film, philosophy, Asian culture, music, design, art, drama—in the kindergarten to Year 12 curriculum;
- new models of teacher attraction and development that integrate artists more thoroughly in education delivery;
- use of technology to improve the delivery of education inside and outside the classroom;
- exposing students to creativity, with artists present in schools as mentors or residents;
- subsidising museums, theatres and film festivals to make them freely available to school students; and
- introducing a mentoring program at secondary school level and providing incentives for artists to participate.

5.2 Links between Communities and Regions

The engagement of people in communities directly with the arts product of other community members increases the value of both the process and the product. People like to experience the arts and cultural product of other people like them – it validates their own engagement and is a way of understanding others.

The participants in the consultation process seek the development of activity which involves the presentation of community arts product and processes to other communities.

It is proposed that the arts and culture sector seek ways to engage actively with communities and that funding bodies support this work. Activities include:-

- the continuous development and implementation of two-way conversations between the city and regions, regions and the city and between communities in both regions and the city;
- ensuring that there is community gallery space associated with institutions and in public places and that the community values it;
- creating a major, prominent space in the centre of the city and other opportunities to showcase the work of regional artists; and
- touring community arts product throughout Western Australia.

5.3 Support Diverse Community Practice

In the homelands of many immigrants to this country, arts and cultural practice are integrated into every aspect of community and family life. There is a challenge to bring these practices into visibility in our communities so that different voices are heard, different art is seen and the advantages of integrated cultural practice can be observed and aspired to.

To achieve this we need to validate different art and arts practice by creating mirrors in public places – little glimpses of others so they can see themselves in this space. Through the public display of high quality, diverse art and culture, more people will be encouraged to display their own art and culture publicly.

It is proposed that arts and cultural organisations and Local Government Authorities actively engage with diverse cultures and seek ways to make these cultures more visible in public spaces.

5.4 Linking with History and Heritage

Most people in the community are strongly connected to stories – of their family, their friends, their culture and their community. The institutions that are engaged with history and heritage are strongly supported by communities, both major institutions and community based organisations.

By acknowledging this area of peoples' lives and making the connections between history, heritage, art and culture we can engage the support of a wide section of the community.

It is proposed that arts and cultural organisations seek active partnerships with heritage bodies and that Local Government Authorities recognise the importance of this area through funding and increased in-kind support.

5.5 Include Marginalised Young People

Young people are a vital part of our communities, and effectively engaging all young people is a societal challenge. Our communities will become enthusiastic supporters of art and culture as we demonstrate that engaging with arts and cultural activities is a way for marginalised young people to make positive changes to their lives and a meaningful contribution to the community.

In cities and towns across Western Australia there is a need to engage these young people, to give them a sense of a positive future and to give the community a sense of safety and security. This sector has the capacity to tackle antisocial behaviour through inclusion and arts practice rather than law and order processes and there are significant examples to support this.

It is proposed that there be a new focus on the inclusion of marginalised young people through arts and culture activities, for example:-

- the development of a youth arts/community centre in Northbridge;
- the creation of significant projects that engage young people in the identification and expression of their identity; and
- the establishment of arts projects that encourage young people in decision-making roles and engage them in significant responsibilities with the potential to impact visibly on the public environment.



section D

project report

Contents:

1. Project Description	27
2. Project Rationale	27
3. Project Leadership	28
4. The Process	29
5. About Our Consultants	29
6. The Participants	30
7. Reference Material	32

1. Project Description

The Committee for Perth appointed Ms Anne Dunn, an independent consultant, to work with stakeholders including government and non-government arts organisations and the business sector including major philanthropic donors as part of a process to describe future directions for the Western Australian Arts and Culture Sector that will contribute to making a better Western Australian community. This Lotterywest-funded project has been a catalyst to bring together the varied activities of the sector towards a shared vision for the future.

The objectives are to:

- develop a focus for action to promote a greater engagement of arts and culture in future planning for Western Australia, beginning with Perth;
- agree major ideas and themes for the arts and culture sector, Governments and the business and philanthropic sectors; and
- build a greater awareness and appreciation of the sector so as to broaden its reach and impact on the community.

The project seeks to build upon consultations undertaken within the sector in recent years, and is focused towards engaging commitment for action from a broad range of stakeholders.

2. Project Rationale

During 2007, a small group of leaders in the arts and culture sector attended a luncheon hosted by Lotterywest to consider ways to harness the hopes and dreams of Western Australians engaged with the arts, and to turn the outcomes of discussions, forums and meetings into a vision for the future. They believed that this was an excellent time to move forward as there were a number of state, national and local events, changes and initiatives that indicated a new energy in the community and a new capacity to move forward successfully. These events, changes and initiatives included:-

- the Ignite package, introduced in 2007 by the WA Labor Government, of \$73 million over four years including \$51 million of new one-off and capital initiatives;
- the national Indigenous apology by the Commonwealth Government signalling a new era in reconciliation with Indigenous peoples;
- the allocation of \$10 million for community partnerships in the federal budget;
- Local Government elections that resulted in new leadership in critical councils; and
- outstanding economic outcomes and prospects for the business and corporate sector.

The arts and culture sector in Western Australia is in a mature phase and is ready to engage in issues of future direction. There is a general acceptance that there are outstanding practitioners, companies and businesses, both directly in the traditional arts and in allied professions and new areas such as design, fashion and new media. Historically organisations have been competitive and this has caused a reluctance to work together. While an element of competition still exists (and is inevitable while individuals and groups seek support from the same limited source of funds), there is an acknowledgement that united action may result in a new approach by governments, business and corporates, philanthropists and the community that can generate:

- vibrancy and increased activity in cities and towns;
- new and exciting venues demanding new and exciting arts product;
- new businesses able to become financially competitive over time;
- increased acknowledgement of the contribution of arts and culture to the economic fabric of the State; and
- increased acknowledgement of the contribution of arts and culture to the quality of life, health and wellbeing of Western Australians.

3. Project Leadership and Management

This project grew from an engagement between leaders in the arts sector and the Committee for Perth which agreed to auspice the project.

3.1 Funding

- \$100,000 grant from Lotterywest.
- \$25,000 from the Committee for Perth.

3.2 Committee for Perth Arts Taskforce

The project has been commissioned by the Committee for Perth and guided by a Taskforce established in early 2008. Members of this Taskforce comprise:-

Margaret Seares	University of Western Australia (Chair)
John Atkins	Professional Company Director (Project Mentor)
Alan Dodge	Freelance
Andy Farrant	Freelance
Helen Carroll-Fairhall	Wesfarmers
Julian Donaldson	Perth Festival
Mark Teale	Lotterywest
Paul Bodlovich	West Australian Music Industry Association Inc.
Richard Walley	National Trust of Western Australia / Aborna Foundation
Rob McKenzie	McKenzie Moncrieff
Marion Fulker	Committee for Perth (Project Manager)

3.3 Reference Group

A Reference Group was established by the Taskforce to enable greater engagement of significant stakeholders and leaders. This Reference Group comprises:-

Lynda Dorrington	FORM
Henry Boston	AbaF
Liesbeth Goedhart	ArtSupport (Australia Council)
Allannah Lucas	Department for Culture and the Arts
Jacqui Allen	Department for Culture and the Arts
Jude van der Merwe	WA Arts Federation
Lisa Scaffidi	The Rt. Hon the Lord Mayor, City of Perth

4. The Process

The project was developed as an open and inclusive process that sought to maximise opportunities for people to contribute to the development of a vision.

Consultation was undertaken through:-

- an on-line questionnaire – 312 responses were received;
- an open invitation workshop – 198 people attended and contributed ideas for the vision and action;
- a series of 15 focus groups and meetings – approximately 90 key thinkers and organisations including groups of people who had not accessed the other processes; and
- a feedback session – approximately 80 people heard and responded to the proposed major directions presented by the lead consultant.

The visioning process invited input from a diversity of stakeholders including artists, small, medium and large organisations from the visual, performing, literary and digital sectors, futures-focused networks and engagement-focused networks including Indigenous, multicultural, youth, regional and service networks and venue owners and managers.

The outcomes of each stage of the process have been presented to the Taskforce.

The Reference Group has been engaged in discussions about the directions of the project based on the outcomes of consultations.

The project did not start with a clean slate. This project is drawing on and developing the work of two main organisations that have been engaging their communities in future searching for some time:

- a) FORM and its work in generating conversations about the future of Perth as a creative capital; and
- b) Regional Arts Australia (in Western Australia through Country Arts WA) and its work in articulating future directions for the regions.

5. About Our Consultants



Anne Dunn – Lead Consultant

Ms Dunn was a public servant in South Australia and the Northern Territory for 23 years, holding the positions of Commissioner – Public Service Board, Director – Department of Local Government and Chief Executive Officer of the Departments of Arts & Cultural Heritage and Family & Community Services.

Following a period as the CEO of the City of Port Phillip, Ms Dunn has returned to her consulting practice, working in the areas of chairing, facilitation, mediation, community consultation and organisational development.

She works extensively in the fields of the arts, rural and regional issues, local government and public sector planning. Anne has worked on the National Indigenous Women's Leadership Program since its inception. She currently chairs the Australian Government's Regional Women's Advisory Council, is a Director on the Board of the Australian Rural Leadership Foundation and is a Fellowship holder with the Australia Council.

She remains a practising community artist.

Barry Strickland – Researcher

Barry was formerly a Senior Project Officer with ArtsVWA and an ABC Radio National broadcaster. Since 2000, as a freelance consultant, researcher and writer, he has worked broadly for public and private sector clients across the arts, culture, heritage and tourism arenas. While with ArtsVWA, he undertook an official visit to foster greater cultural interchange with South Africa and was later seconded to work with Americans for the Arts in Washington DC. With ABC Radio National, he co-produced Sightings, Australia's first weekly radio show devoted to the visual arts, and later produced, presented and co-wrote the 13-part Open Learning series, *Writing the Nation: Australian Literature to 1950* (1994). More recently, he conceived and co-wrote the documentary films *Hoover's Gold* (2006) and *The Fabulous Flag Sisters* (2008), both for SBS TV. He is the author of the *Golden Quest Discovery Trail Guidebook* (2003), and is currently working on a documentary about Australia's mining industry.

6. The Participants

6.1 Major Consultation Day

Organisations and individuals represented include:-

AbaF	Freehills
Abmusic	Freelance Editor
Agelink Theatre Inc.	Freelance Lighting Designer
Amadeus Consulting Stage Door School	Freelance Promoter
Ainslie Gatt Art Consultancy	Fremantle Arts Centre
Art Consultant	Fremantle Community Bank
Art Gallery of WA	Fremantle Press
Art Refuge, Youth with a Mission	Friends of the Art Gallery of WA
ARTAGE	Gascoyne Aboriginal Heritage and Cultural Centre
Artist- JAZZ WA	Happy Dagger Theatre
ARTRAGE	His Majesty's Theatre
Arts Consumer	Holmes à Court Gallery
ArtSource	Industrial Artist
Ausdance WA	Indigo Journal
AWESOME Arts Australia Ltd	Jambird
BankWest	Jay Architects & Urban Designers
Barking Gecko Theatre Company	Jazz Musician
Black Swan Theatre Company	Kingsway Christian College
Blue Moon Film & Video	Les Mason Designer
Bunbury Regional Art Galleries	LHS Consulting
Buzz Dance Theatre	Lok Nach Academy Punjab
CCS Strategic Management	Lotterywest
Chris Huzzard Photography	McKenzie Moncrieff
City of Mandurah	Merredin Senior High School
City of Melville	Mesh Theatre Inc.
City of Perth	Midland Redevelopment Authority
City of Perth Memorabilia Curator	MidWest Development Commission
City of Stirling	Moores Building Contemporary Art Gallery
Community Arts Network	Museums Australia
Consultant and Creative Director	Mystylelocal.net
Country Arts WA	National Council of Women of WA Inc.
Curtin University	National Trust of Australia
Department of Premier & Cabinet	NewArts Inc.
Department of Culture and the Arts	Northcliffe Arts Association
Designer	Office of the Government Architect
DFI Enterprises	Out of the Asylum Writers' Group
Edith Cowan University	Pearl Proud Pty Ltd
Esperance Community Arts Inc.	Perth Concert Hall
Faculty of Life and Physical Sciences	Perth Institute of Contemporary Arts
Film Television Institute	Perth International Arts Festival
Perth Theatre Company	Under Seven Skies
PICA	University of Western Australia
Private individuals (21)	Visual Artist
Propelarts	Visual Arts Consultant
Red Jacket Resolutions	WA Arts Federation

Royal WA Historical Society
 Seed Consultants
 Siamese Pty Ltd
 Spare Parts Puppet Theatre
 Student, UWA
 Supersonic Enterprises
 SymbioticA
 TAZ Entertainment
 Tetrafide Percussion
 The Blue Room
 The Cannery Arts Centre
 The Freo Doctor Liquor Store
 The Society of WA Opera Lovers Inc
 ThinIce Productions
 Tourism WA

WA Museum
 WA Opera
 WA Screen Academy
 WASO Patrons
 Water Corporation
 Wesfarmers
 West Australian Ballet
 West Australian Folk Federation
 West Australian Opera
 West Australian Symphony Orchestra
 WestNet Infrastructure Group
 Wongutha Birni Aboriginal Corp
 WOWKAL
 Writer, Editor, Educator
 Yirra Yaakin Aboriginal Corporation

6.2 Focus Groups

Monday 28th July

Visual arts representatives (hosted by Wesfarmers)
 Education representatives (hosted by UWA)
 Tourism WA
 Propel Arts

Tuesday 29th July

DAADA
 Department of Culture and the Arts
 FORM

Wednesday 30th July

Staff of WAAPA
 Members, Royal Institute of Architects
 Committee for Perth Arts Taskforce
 Kulcha

Thursday 31st July

Noongar women invited by Carol Innes of the South West
 Aboriginal Land & Sea Council
 Local Government representatives
 CANWA
 Next Network

Friday 1st August

Project Reference Group (DCA, Australia Council, City of Perth,
 FORM, AbaF)

7. Reference Material

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- Creative Capital – Values, Vision and Vocation
- Creative City – Perth: Town or City (by Charles Landry 2007)
- Creative Capital – Shaping the Legacy
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- Annual Report 2007

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- Journey Further: Mid Term Review (July 2007)
- Arts Monitor Report 2008 (Patterson Market Research)
- ABS report

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- Consultation Paper – Culture and Learning: Towards a New Agenda (February 2008)
- John Holden

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- Perth's Changing Face: Why is Perth growing so fast? Bob Birrell (June 27, 2008)

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- Paving Pathways for Youth Inclusion: The Contribution of Community Cultural Development, Simone Ruane (June 2007)
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- Community Visioning for City of Stirling Strategic Plan 2009 – 2012 (May 2008)
- Final Report for the City of Stirling
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- Perth – The Live Music Capital of Australia (October 2007)

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- Riverplan (28 August 2004)
- Riverplan Comprehensive Management Plan and Implementation Strategy for the Environmental Protection (Swan and Canning Rivers) Policy (1998)
- Community Survey of Future Values and Aspirations for the Swan and Canning Rivers (25 September 2007)
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- National Directions (2006)

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- Perth's Creative Industries – An Analysis

University of Western Australia Faculty of Architecture, Landscape and Visual Arts

- Boomtown 2050: Scenarios for a city of 3 million people in the year 2050

Local Government (Programs, activities and policies (as available))

- City of Perth
- City of Melville
- City of Stirling
- City of Wanneroo
- City of Albany
- Shire of Busselton
- Shire of Broome



section E

desktop research

A summary of findings from the desktop research undertaken by Barry Strickland, April – June 2008

What kind of capital city do we want Perth to be?

And how can the arts and cultural sector play an even more dynamic role in shaping the city's identity and future well-being as a global city of ever-increasing significance and, from there, have a broader impact upon the social and cultural fabric of Western Australia?

And, ultimately, what role can the Committee for Perth and the Western Australian business community play in the realisation of this 'vision', working in collaboration with the arts and cultural sector, and with our local, state and federal governments?

This desktop research was undertaken to place Perth within a global context, and to assess the extent to which arts and cultural initiatives are contributing to the well-being of cities elsewhere in Australia and overseas.

Contents:

From the Consultant	36
Key Findings	37
Supplementary Findings	45
Cities most prominently associated with particular arts & cultural activity	49

From The Consultant

A range of reputable international surveys clearly indicate that Perth is considered to be one of the world's most liveable cities, its citizens enjoying a high quality of life.

Along with Perth, other cities consistently highly placed in such survey rankings include the likes of Vancouver, Zurich, Geneva, Auckland, Vienna and Melbourne.

Cities consistently missing from the top end of these rankings are those that we most admire for their visual richness and the vibrancy of their arts and cultural life – the great global hubs such as Paris, London, New York and Tokyo. The inference here is that survey respondents find these cities exciting to visit, but wouldn't readily choose to live in them.

However, as evidenced by the likes of Vienna and Melbourne, 'liveability' and cultural vibrancy are clearly not mutually exclusive.

The biggest global trend within the arts and cultural sector over the past few decades has been an explosion in infrastructure, often resulting in quite 'iconic' buildings, serving to house cultural institutions and performing arts companies. This massive global investment in infrastructure has been variously driven by urban renewal imperatives, by inter-city rivalries, by a need to enrich a city's brand, by a desire to attract visitors, 'knowledge workers' and 'creative industries' – in short, by all kinds of things. And it pre-supposes a citizenry that is seeking greater engagement with, and enrichment from, the arts and cultural sector. And I think we can safely say that this is the case.

However, the global investment in arts and cultural infrastructure has not necessarily been equally matched with investment in artists and creativity. Having the gleaming new building is one thing, having something worthwhile to put in it is another. Those cities that ensure both – the inner and the outer dimensions – are the ones reaping the rewards.

And these cities are almost invariably those that have created a vision, resourced it, and strategically implemented it. And, in every case, private sector engagement has been vital.

We all enjoy visiting visually exciting and culturally rich cities. Visually Perth has great natural assets and its built environment is entering a new phase of sophistication, thanks to our status as one of the world's genuine 'boomtowns'. Perth's CBD has become 'crane city' and a good number of the many buildings currently under construction promise greater architectural distinction than most of those that we allowed in the '70s and '80s. If we can match the dollars and energy currently surging above Perth's pavements, with an equal enthusiasm for what's happening at street level, we could well be in for our own very own cultural 'renaissance'.

Barry Strickland
Consultant to the Committee for Perth
June 2008



key findings

Key finding 1:

Perth is one of the world's 'most liveable' cities but it lacks the dynamism of those cities where arts and culture are intrinsic to their identity

Key finding 2:

Perth arguably lacks a defining 'brand' that distinguishes it within the global community

Key finding 3:

Visually exciting cities with a vibrant arts and cultural scene are prominent amongst those cities that people most want to visit

Key finding 4:

Spain's cities are leading the world in recognising the value of 'arts and culture' in revitalising and re-defining their identity / cities that place high value on their arts and cultural life are reaping rewards

Key finding 5:

Iconic 'arts and cultural' buildings are a driver of visitation but they're not an end in themselves – it's what's happening inside that ultimately counts (although having a beautiful 'shell' certainly helps get people inside)

Key finding 6:

Cities where the arts and culture sector receives strong business and philanthropic support are amongst the world's most vibrant

Key finding 7:

The macro issues confronting the arts and culture sector globally are reflected at the micro level of individual cities – but every place has its unique issues

Key finding 8:

Arguing the 'socio-economic' value of the arts is becoming passé

Key finding 9:

The 'vision thing' is a useful tool for moving forward – providing that it's shared

Key finding 1:

Perth is one of the world's 'most liveable' cities but it lacks the dynamism of those cities where arts and culture are intrinsic to their identity

As indicated in the introduction, in recent years, a number of international surveys have regularly placed Perth highly in terms of its 'liveability' and 'quality of life'. Generally, cities in Australia, Canada, Switzerland and New Zealand, tend to score best in these surveys. They are considered comparatively safe and clean, with excellent services and amenities, and good employment and educational opportunities.

The downside is that a number of these cities are also considered a touch dull, compared with the acknowledged global hubs of arts, culture and entertainment. However, as also noted in the introduction, 'liveability' and cultural vibrancy are not necessarily mutually exclusive. The likes of Vienna, Melbourne, Vancouver and Toronto are all considered to be highly liveable cities, but they're also applauded for the vibrancy of their arts and cultural life. Indeed, these cities actively promote themselves as cultural destinations.

For Perth, questions arising include:

- Compared with the likes of other 'most liveable' cities such as Vienna, Melbourne, Toronto and Vancouver, is Perth doing enough to make its arts and cultural life a more vibrant ingredient in its 'liveability'?
- Is Perth prepared to embrace at least some of the 'Creative Capital' thinking of Charles Landry (brought to Perth by FORM), or to take note of the observations made by John Knell (brought to WA by the Department for Culture and the Arts)?

Key finding 2:

Perth arguably lacks a defining 'brand' that distinguishes it within the global community

Over recent years, the issue of a city's 'brand' – what makes it distinctive or unique – has taken on a new significance, stemming from the impact of globalisation and the increasing economic competition between the world's cities.

For Perth, questions arising include:

- What is Perth's 'brand'? Does it have one?
- How can the arts and culture sector contribute to defining Perth's brand?

Key finding 3:

Visually exciting cities with a vibrant arts and cultural scene are prominent amongst those cities that people most want to visit

As regular reader surveys by best-selling travel magazines indicate, cities that are visually exciting regularly rate as traveller favourites. Not surprisingly, many of them are also renowned for the vibrancy of their arts, culture and entertainment life.

In the broad scheme of things, Perth is certainly a visually pleasing city. Some would argue that its natural environment surpasses that which has been built, particularly in relation to the city's CBD.

Key finding 4:

Spain's cities are leading the world in recognising the value of 'arts and culture' in revitalising and re-defining their identity / cities that place high value on their arts and cultural life are reaping rewards

'Imagination' is perhaps the best word to describe what's driving contemporary Spain. 'Audacity' is maybe another.

If you visited nothing other than Valencia's City of Arts and Sciences (designed by Santiago Calatrava, and championed by Valencia's mayor, Rita Barbera, at a reputed cost of nearly €2,000 million, you would be hard pressed to come to any other conclusion than that Spain is looking to new horizons in order to redefine itself within the global community. This massive complex, incorporating an opera house, a science museum, a planetarium, oceanographic park, promenades and gardens, is the largest such development undertaken in the world to date. And it's already being talked of as a "wonder of the modern world".

In the post-Franco era, many of Spain's cities have undergone impressive urban facelifts. And after years of neglect and repression, most were in desperate need of 'renewal'. Some transformations stem from 'winning' the right to host a major international event. In 1992, Barcelona, for instance, played host to the Olympic Games, while Seville hosted the World Expo. Last year, Valencia was the port for Switzerland's America's Cup defence, and this year Zaragoza will host Expo 08. Each of these transformations have placed 'arts and culture' at the core of the urban (and therefore the visitor) experience.

However, understanding Spain's commitment to championing arts and culture can't be explained simplistically. Twenty or so years ago, Spain's tourism income relied almost exclusively on sun-deprived visitors wanting to bask on its beaches. But the beaches got over-crowded, and the visitor experience became less pleasant. Desperate to keep its sun-loving visitors, while also wanting to attract a new type of tourist, Spain knew it had to offer alternative experiences.

With most visitors being from elsewhere in Europe, you can't just rely on charming heritage cities with old buildings and quaint cultural customs. So, what do you do? In Spain's case, it aggressively embarked on championing contemporary culture and using 'the modern' as a means of value-adding to the visitor experience. And it worked. By 2001, Spain had become the world's second most visited country behind France, overtaking the USA.

While hundreds of Spain's heritage buildings and monuments have been lovingly restored and celebrated, the focus has been on building new theatres, galleries and museums, establishing music festivals, publishing contemporary literature and boosting film production. As a result, the cultural sector has become an important source of revenue and employment. While promoting what's 'indigenous' and distinctively Spanish, global culture has also been embraced, and this duality is nowhere more evident than in the work of filmmaker Pedro Almodovar. Globally, Spanish artists and artistry are today more prominent than ever before, and the impact of contemporary pioneers such as Almodovar should not be underestimated in assessing why Spain has captured the world's interest.

In the Basque city of Bilbao, the Frank Gehry-designed Guggenheim Museum has brought its own wave of cultural tourism and economic growth in the wake of its opening in 1997. It has given rise to the notion of the "Bilbao Effect", alternatively referred to as the "Guggenheim Effect". But Bilbao's imperatives for urban renewal that boldly encompassed Gehry's Guggenheim are not necessarily indicative of Spain's cities as a whole. Bilbao's needs were perhaps more extreme – and it's arguably something of a fascinating anomaly that has greater interest for those beyond Spain than for its own citizens.

Whatever particular significance you may choose to place on Bilbao and its Gehry-designed Guggenheim, Spain's love affair with 'iconic' contemporary architecture is very real, and it started years before Gehry happened upon the scene. In 19th century Barcelona, Antoni Gaudi gave 'life' to some of the most eccentric and beautiful architecture of all time. Today, Spain is a magnet for the world's superstar architects – at least eight Pritzker Prize winners are currently working on (or have recently completed) projects. So significant is Spain's contemporary architectural revolution that New York's Museum of Modern Art devoted an entire exhibition to it in 2006, titled *On-Site: New Architecture in Spain*. At the same time, the Metropolitan Museum of Art was presenting an exhibition celebrating Spain's most outstanding contemporary architect Santiago Calatrava, designer of Valencia's City of Arts and Sciences.

New legislation has also had a positive influence in making Spain a fertile environment for contemporary architecture. A recent government ordinance requires that a competition be held to determine which projects merit public financing, opening doors for younger and less established architects to gain experience.

But, of course, all this spectacular new infrastructure means little if there's not something worthwhile inside it [see Key Finding 5]. Fortunately for Spain's artists and workers in the creative industries, the nation's cultural identity ultimately overrides global impulses (even to the extent that English is not as widely spoken in Spain as it is elsewhere in Europe), and opportunities for artists to grow and develop, and for their work to be seen and valued, remain strong. But this is not because of well-established government-sponsored support programs, or tax concessions, or whatever. Somehow, in the complexity and contradictions of Spain, its contemporary literary, visual and performing artists have found a voice and outlets – and a significant audience.

Cities that place high value on their arts and cultural life are reaping rewards

Today, there are literally dozens of cities that actively embrace and champion their artists, arts organisations and cultural institutions.

Those cities that have done so as part of urban renewal imperatives most prominently include the likes of Bilbao, Glasgow, Newcastle-Gateshead, Manchester and, more recently, Liverpool. Those that have done so to more effectively compete with their regional rivals include Shanghai, Singapore and Valencia. Dubai and Abu Dhabi are prominent amongst those that are doing so to ensure their long-term futures as attractive visitor destinations.

Then there are those cities that champion the arts because they simply believe they represent a societal 'good' that is essential to liveability: Melbourne, Adelaide, Barcelona, Amsterdam, Helsinki, San Francisco, Vancouver, Seattle, Toronto and Houston.

And, there are the world's 'great' cultural hubs where 'arts and culture' is not only intrinsic to their fabric, but very big business: Paris, London, Vienna, Milan, Rome, Florence, Venice and New York. In 2007, Paris's top three cultural institutions – Louvre, Centre Pompidou, Musée d'Orsay – attracted 16,975,934 visitors, while London's top three – Tate Modern, British Museum, National Gallery – drew 14,189,203 visitors. The economic impact of London's West End theatres is annually in excess of £1.5 billion, while in the 2006-07 financial year, New York's Broadway theatres contributed US\$5.1 billion to the city's economy.

San Francisco's 'love affair' with the arts

One city that has gone a long way towards demonstrating the rewards of actively embracing the arts and cultural sector is San Francisco. Way back in 1932, the City and County of San Francisco established the San Francisco Arts Commission (one of the first such commissions to be established in the USA), its charter being to champion the arts and to integrate the arts into all aspects of city life. Seventy-six years on, the arts are a major industry in San Francisco, with a significant impact on the city's economy (over US\$1 billion annually). It has one of the largest concentrated populations of artists in the USA and a per capita audience attendance at art events that far surpasses the national average (with approximately 50% of attendances being by visitors). The city was among the first in the US to establish a public art program and to actively support the provision of living and working spaces for artists.

Currently, San Francisco's city government annually spends \$86 per capita on arts and cultural programs and special initiatives. This is way and above the spending of other North American arts-friendly cities such as Vancouver (\$17.71 per capita), Montreal (\$26.62), Toronto (\$14.64) and Chicago (\$21.85). Its big per capita spend comes principally through two arts funding arms: the previously mentioned San Francisco Arts Commission and the Grants for the Arts/San Francisco Hotel Tax Fund (GFTA). The combined spend of these two agencies in 2007-08 was over US\$21 million.

However, the City's expenditure is a mere fraction of what's annually invested in San Francisco's arts scene, with the private sector being the biggest player*. What's perhaps most significant is the City government's continuing leadership and endorsement of the value of the arts.

It's also worth noting that San Francisco, due to its proximity to 'Silicon Valley', has been the USA's key beneficiary of the Internet revolution and so-called Web 1.0 and Web 2.0 booms, and that the city's enormous wealth was originally created by the late 1840s goldrushes. Those citizens who grew rich, initially from gold, and more lately through the information and communications revolutions, have mostly been generous supporters of San Francisco's cultural life.

Will the cultural sector of today's 'boomtown' Perth (which shares a similar history to that of San Francisco) be a similar beneficiary?

*NOTE: With its powerful philanthropic tradition, the overwhelming bulk of support for American culture comes from the private sector (individuals, foundations, corporations), and regularly exceeds \$12 billion annually. State and city governments (through their particular agencies) are the next biggest investors, with the federal government a distant fourth. Unlike Australia, Canada and New Zealand, the USA has no federal ministry or portfolio encompassing 'culture and the arts'. Instead Congress makes appropriations to the National Endowment for the Arts (NEA) and the National Endowment for the Humanities (NEH), with the NEA's budget hovering precariously around \$115 million annually. But this fact is largely irrelevant in a nation where the 'arts funding model' is predicated on private philanthropy.

Key finding 5:

Iconic 'arts and cultural' buildings are a driver of visitation but they're not an end in themselves – it's what's happening inside that ultimately counts (although having a beautiful 'shell' certainly helps get people inside)

The modern age of the iconic 'arts' building began with Frank Lloyd Wright's Guggenheim Museum in New York (1959), followed by the likes of Utzon's Sydney Opera House (1973), Renzo Piano & Richard Rogers' Pompidou Centre (1977), Frank Gehry's Guggenheim Museum Bilbao (1997) and, more recently, Norman Foster's The Sage Gateshead (2004), Will Alsop's Sharp Centre for Design in Toronto (2004) and Santiago Calatrava's extraordinary City of Arts and Sciences in Valencia (1996-2007). At the time of their construction, all of these buildings created controversy, with often acrimonious public debate, nowhere better illustrated than in the shenanigans associated with the prolonged realisation of the Sydney Opera House.

In most cases, the architecture of these buildings has ultimately served as a powerful driver of visitation, with visitors just as keen to see the building itself as they are to experience what's on offer inside. Some critics of 'iconic' arts buildings have a problem with this, arguing that the buildings are all about the vanity of the architects, and that the money invested in constructing and maintaining them could be better spent on investing in artists and their creativity. While an entirely legitimate viewpoint, it's also an argument that suggests that architects aren't artists, and that buildings can't be works of art.

Apart from the plethora of iconic arts and cultural buildings that have sprung up across Spain (most particularly in Barcelona, Valencia, Seville, Zaragoza and Bilbao), the world's current 'hot spot' for iconic arts buildings is Toronto.

Toronto is calling it a 'cultural renaissance', with dazzling new extensions having been completed for the Gardiner Museum of Ceramic Art, the National Ballet School, the Ontario College of Art & Design, the Royal Conservatory of Music, and the Royal Ontario Museum, along with the entirely new Four Seasons Centre for the Performing Arts and the Young Centre for the Performing Arts, and Frank Gehry's soon to be completed 'remake' of the Art Gallery of Ontario.

This mammoth infrastructure investment (costing just under \$1 billion, approximately 60% of which has reputedly come from the private sector), has been widely applauded, but questions have been raised about the city's ability to sustain the 'renaissance'.

Arguably, the answers lie in varying parts with how well resourced the cultural institutions and companies that are housed in them are, how talented and innovative their directors and primary creators are, and how effective the new facilities prove to be in boosting attendances and attracting new audiences. Currently, Toronto annually has over 10 million attendances at arts and cultural events – this is with a resident population of approximately 2.5 million and with over 4 million foreign visitor arrivals per annum.

Abu Dhabi's Saadiyat Island Cultural Centre

Whatever may be happening in Toronto pales in comparison with what is being widely acknowledged as the world's most audacious and dynamic city-based vision for the arts and culture sector. And it's almost entirely predicated on iconic buildings and equally iconic cultural institutions.

The oil-rich rulers of Abu Dhabi, capital of the United Arab Emirates, have been extraordinarily bold in envisioning a brand new Cultural District on Saadiyat Island. In scale it exceeds Valencia's City of Arts and Sciences.

Like Bilbao, this new Cultural District will have a Frank Gehry-designed Guggenheim Museum to be known as Guggenheim Abu Dhabi. But, most remarkably perhaps, it will also have a 'branch' of Paris's Louvre Museum, to be known as the Louvre Abu Dhabi (designed by acclaimed Frenchman Jean Nouvel, winner of the 2008 Pritzker Prize). Also there's a spectacular Performing Arts Centre (designed by British Iraqi Pritzker Prize-winner Zaha Hadid), a Maritime Museum (designed by Japanese Pritzker Prize-winner Tadao Ando), a Sheikh Zayed National Museum, and a Biennale Park for temporary and permanent pavilions designed to house a regular Venice-type arts biennale. It is anticipated that all construction on Saadiyat Island will be completed by 2018 – and the projected cost is in the billions.

While all this may be seen as the 'buying' and 'appropriation' of culture on the part of Abu Dhabi, all of the new cultural facilities will include aspects of the art and culture of the Arab world, and of the United Arab Emirates in particular. It's all part of Plan Abu Dhabi 2030, and the Cultural District's development is under the umbrella of the Tourism Development & Investment Company (TDIC), established "to increase tourist and business visitor numbers over the coming decade".

The international debate about Abu Dhabi's aspirations has been raging for the past year, as a quick on-line search of 'Saadiyat Island' will reveal.

Key finding 6:

Cities where the arts and cultural sector receives strong business and philanthropic support are amongst the world's most vibrant

For powerful evidence of this, we need not leave Australia.

Melbourne is Australia's cultural capital (sorry Sydney!). And its status as such is no accident, nor has it been cheaply earned. While Australia may not have the depth and breadth of the US philanthropic tradition, philanthropy in Melbourne has been alive and well since the heady post-goldrush days of 'Marvellous Melbourne', driven primarily by Jewish immigrants who established business dynasties and who decided that one of their legacies should be a culturally rich city. Without these private benefactors, many of Melbourne's cultural institutions and performing arts companies would not be what they are today.

And then there's the Committee for Melbourne, the achievements of which have inspired the establishment of like-minded 'sister' organisations elsewhere in Australia and New Zealand, including the Committee for Perth.

An essentially business-driven network of Melbourne's leaders, the Committee for Melbourne has spent over 20 years fostering "a competitive and innovative business culture, and enhancing Melbourne's liveability". As its chairman has stated, the Committee's members function essentially as "ideas venture capitalists — we develop an idea, fund and nurture it in its early stages, then find the right home for it when it approaches self-sufficiency". In doing so, it actively collaborates with the City of Melbourne and the State Government, the arts and cultural sector, and a wide variety of other stakeholders.

With the robustness of Melbourne's arts and cultural life being everywhere so evident, the city and state governments have been emboldened to actively promote Melbourne as a cultural destination (both nationally and internationally). The latest marketing campaign — "It's easy to lose yourself in Melbourne" — features variations of a ball of red wool unraveling through Melbourne's city centre, and leading its followers to 'hidden gems'. It emphasises Melbourne's depth, diversity and difference by focusing on the key strengths of its "precincts, people, arcades and laneways, boutiques, galleries, fine food and wine, arts, culture and architecture".

Key finding 7:

The macro issues confronting the arts and culture sector globally are reflected at the micro level of individual cities — but every place has its unique issues

Globally, the arts and culture sector is experiencing a number of generally shared issues and trends.

- New communications and other technologies are impacting on how we make, disseminate and experience the arts.
- Changing demographics are bringing new demands and opportunities for the makers of art. Aging baby boomers are most focused on the 'traditional' arts, while younger generations are more actively seeking alternative arts experiences.
- Higher levels of education, longer work hours, and changing patterns of leisure time mean that many consumers may have more money to spend on culture, but less time in which to spend it.
- Increasing mobility within the global community means that many nations/cities are becoming less mono-cultural. This increase in cultural and ethnic diversity is resulting in 'fused' or hybrid forms of arts practice.*
- Escalating costs in producing and presenting art (most particularly in the performing arts), combined with increased competition in the marketplace, is making some arts activity increasingly marginal.
- The not-for-profit arts sector is experiencing shifts in funding priorities and 'values' on the part of their traditional investors (both public and private).
- There is, some would argue (and there is a degree of evidence for the assertion), a growing conservatism amongst consumers of arts and culture, and that this in turn is affecting levels of creativity and innovation.

*NOTE: Historically, it must be acknowledged, this has always been pretty much the case, with a constant flow of migration and colonisation changing the mix and nature of particular places.

At the micro level of individual cities, all of the above apply to varying degrees. Increasingly, city governments worldwide are becoming more strategic in their support of, and advocacy for, the arts and cultural sector. Many have developed and implemented comprehensive arts and cultural policies, backed by sometimes quite significant budget allocations. Most commonly, city authorities represent a third tier of government, and their initiatives are often aimed at complementing programs driven by state/provincial and/or federal governments. The most adventurous cities are focused on 'filling the gaps' and 'doing their own thing'.

Cities that are state or provincial capitals tend to be the most aggressive supporters of the arts and cultural sector, seeing the potential rewards in terms of establishing the city's unique identity and distinctive brand. Melbourne, Toronto, Vancouver, Seattle, San Francisco, Barcelona and Seville, are all powerful examples of this.

Some of the particular issues facing city authorities in their support of the arts and cultural sector are:

- How to most effectively engage with business, arts and community leaders in developing a shared vision for a culturally vibrant city?
- How to ensure that the city's arts and cultural infrastructure is not only adequate but is being utilised to optimum effect?
- How best to ensure that the arts and cultural sector serves to help define and promote the city's identity and 'brand'?

Ultimately, today's cities need to look at the bigger picture that brings together all of the city's ingredients into a meaningful whole.

Key finding 8:

Arguing the 'socio-economic' value of the arts is becoming passé

Yes, this is a highly contentious observation.

In the USA in 2005, a fiercely contested on-line debate took place on the question 'Is there a better case for the arts?' It was conducted by artsjournal.com as a 'public conversation'. Of course, no consensus was reached, but the debate was worth having.

Meanwhile, in the UK, Oliver Bennett of the University of Warwick's Centre for Cultural Policy Studies, has caused a stir by stating that, "Numerous studies on the socio-economic impact of the arts have been produced – many of them methodologically unsound – but we have no idea whether they have had any effect on the formulation of policy or, if they have, what that effect might have been." He was speaking at a seminar in January 2007 titled 'Arts and Culture: another case of policy-based evidence making?', the subtitle of which was 'understanding the relationships between 'research', 'effective evaluation' and 'responsible advocacy'.

Key finding 9:

The 'vision thing' is a useful tool for moving forward – providing that it's shared

In recent years, a good many of the world's cities have undertaken 'visioning' of one kind or another in relation to the vibrancy and well-being of their arts and cultural sector. Some cities are currently 'living' their vision, it having been embraced by a sufficient number of stakeholders in order to make it realisable. Excellent examples include Barcelona, Glasgow, Melbourne and Toronto.

One of the more revealing, pertinent and, perhaps, surprising 'visioning' processes was recently conducted in Los Angeles by RAND Research on behalf of city authorities and wide-ranging stakeholders. You can locate the Los Angeles arts 'visioning' paper by typing "A Vision for the Arts in Los Angeles" into your search engine.



supplementary findings

In arriving at the Key Findings presented in Section A, this desktop research has encompassed a quite extensive investigation of city-focused arts and cultural initiatives elsewhere in Australia and overseas. Presented here as Supplementary Findings are a small selection of some of the more specific observations that have contributed to the broader findings.

Most inspiring arts and culture-led city revitalisations

As indicated in KEY FINDING 4, Spain's cities are, broadly speaking, leading the world in recognising the value of 'arts and culture' in revitalising and re-defining their identity. Of course, there are cities elsewhere that are also doing this, but Spain's cities represent something of a 'critical mass'. Within Spain, Barcelona led the way in the early 1990s, along with Seville, followed by the likes of Bilbao and Valencia. The latter two are significant because both have sought to do something very bold with their cultural infrastructure.

City of Bilbao

In the 1980s, the Basque city of Bilbao was facing a bleak future. Much of its traditional heavy industry had either closed or been relocated, leaving blighted inner-city areas and a largely desolate waterfront. In 1987, the Bilbao city authority developed a General Urban Plan to address opportunities for the 'recovery' and redevelopment of former industrial sites, and for the broader revitalisation of the city's infrastructure. By 1992, BILBAO Ria 2000 had been created, this being a non-profit-making authority jointly own by the Basque administration and the State. Its task was to develop and implement urban renewal strategies, with a major imperative being the creation of new cultural infrastructure to enrich the lives of citizens and celebrate the Basque identity. How America's Guggenheim Foundation came to be part of the 'thinking' is a fascinating story that's explored in a great many scholarly and journalistic writings.

If you type 'Bilbao Effect' or 'Guggenheim Effect' into your search engine, you'll find dozens of articles on Bilbao's urban regeneration and the role of the Guggenheim Museum in the city's revitalisation.

City of Valencia

Valencia's dynamic mayor, Rita Barbera, has been a critical catalyst in the city's modern day renaissance. Barbera provides a quintessential example of how passionate individuals can initiate far-reaching transformations. They'll always have their detractors and, along the way, they'll do things that bring controversy and public outrage. But where would we be without them?

The centrepiece of Valencia's cultural revitalisation is the massive City of Arts and Sciences, designed by Santiago Calatrava.

Most audacious city-based vision for arts and culture

Abu Dhabi's Cultural District on Saadiyat Island

In KEY FINDING 5, regarding the role of iconic arts and cultural buildings as a driver of visitation and a stimulus for arts participation and creativity, Abu Dhabi's Cultural District on Saadiyat Island is cited as being the most audacious 'vision'. You can get a clear grasp of its scale by typing 'Saadiyat Island' into your search engine.

Most dynamic business-driven city advocacy groups

Australia's Committee for Melbourne

As referred to in KEY FINDING 6, the Committee for Melbourne has inspired several like-minded organisations elsewhere in Australia and New Zealand. Its broad-based imperatives for Melbourne's enrichment, embracing the arts and cultural sector, can be explored through its website. Of particular note is its role in promoting the Moving Galleries initiative, featuring the parallel programming of student artwork and public poetry on Melbourne's rail network.

Ireland's Temple Bar Cultural Trust

Ireland's Temple Bar Cultural Trust is a somewhat different entity to the Committee for Melbourne, but it's also business-driven, and it's achieving great things in promoting Dublin's Temple Bar district as a hub for arts and cultural celebration and innovation.

Most arts and culture-focused 'Downtown Alliance' in the USA

Houston Downtown Alliance

In the USA, there are a plethora of 'downtown alliances' of one kind or another. All are essentially dedicated to enriching and enlivening the CBDs of their respective cities. The Houston Downtown Alliance has a particularly strong focus on the arts and cultural sector, as a visit to its website will indicate. One of its major objectives is promoting Houston's Theatre District, the largest in the USA beyond New York's Broadway.

Most dynamic arts and culture-focused capital city authorities in Australia

City of Melbourne

As alluded to in KEY FINDING 6, the City of Melbourne is Australia's foremost local government authority in the promotion of arts and culture as integral to the 'life' of the city. It is currently working with key stakeholders, including the University of Melbourne and the Committee for Melbourne, on the development on a new 10-year plan called FUTURE MELBOURNE. As the City states, "In the past 20 years, Melbourne has been transformed into a creative, vibrant and liveable city. In the next 20 years, Melbourne will become a more economically, socially, environmentally and culturally sustainable city through the help of a new long-term strategy – Future Melbourne."

Currently, one of the City of Melbourne's most high-profile arts initiatives is its Laneways Commissions project, a sub-component of its quite adventurous Public Art Program. Each year, it invests in the commissioning of new temporary art works developed in response to Melbourne's unique and intriguing inner-city laneways.

City of Brisbane

Since hosting Expo 88 on its South Bank, Brisbane has progressively transformed itself from a sub-tropical 'big country town' into one of Australia's more dynamic cities. Arts and cultural initiatives have been central to this transformation – along with the vision of successive Lord Mayors, working collaboratively with the state government.

Like Melbourne, it's a city that's big on 'strategy' and 'vision', as demonstrated through its Creative City Strategy.

Most dynamic arts and culture-focused city government authorities in the USA

City of Seattle

The Seattle City Council, through its Office of Arts and Cultural Affairs, has long been one of the USA's most progressive, arts-friendly city authorities.

Seattle is one of the world's contemporary music 'hot spots' and is widely acknowledged as the 'birthplace' of grunge rock.

In 2006, Seattle's Office of Arts & Cultural Affairs partnered with the City's Department of Information Technology to launch Seattle OnHold. This innovative program plays a rotation of music by Seattle artists when callers to the City are placed on hold, replacing canned music with homegrown talent.

City of San Francisco

As noted in KEY FINDING 4, San Francisco has a long history in championing the arts and cultural sector as a core component of the city's fabric.

It's difficult to be objective about San Francisco because, as a city, it has incited such conflicting passions for over a century. It's intimately associated with the Beat Generation and with the 'flower power' world of the 1960s and '70s, with gay culture, and with the Internet revolution. It's been condemned as a contemporary 'Sodom and Gomorrah', but has been famously the subject of song lyrics, films, plays and books.

Most dynamic arts and culture-focused city government authorities in Canada

City of Toronto

As indicated in KEY FINDING 5, Toronto has been experiencing something of a cultural renaissance over the past decade, driven by a huge investment in infrastructure and systematic cultural planning and implementation.

City of Vancouver

The Vancouver City Council, through its Creative City Task Force, is widely recognised as one of the world's most progressive, pro-active cities in terms of making arts and culture integral to the urban experience. Its slogan is "Culture makes our city grow".

Most dynamic arts and culture-focused city council authorities in the UK

City of Glasgow

In being named the European Capital of Culture in 1990, Glasgow became the first British city to implement a strategy where the arts were used as a catalyst for urban regeneration – a somewhat revolutionary model which has since been replicated by other cities worldwide.

Town of Gateshead / City of Newcastle

Like Glasgow, Manchester and Liverpool, Newcastle-Gateshead has experienced tremendous urban renewal over the past decade or so, with the arts and cultural sector being core to the transformation.

Most dynamic arts and culture-focused city government authorities in Europe

City of Barcelona

In the post-Franco era, Barcelona has experienced one of the world's most remarkable cultural rebirths, and this has been carefully engineered through the city's Culture Institute.

City of Amsterdam

Amsterdam has long been one of Europe's most culturally adventurous cities. Love it or loath it, Amsterdam is a city like no other, although its closest relative is arguably San Francisco.

Most dynamic arts and culture-focused cities in Asia

Singapore

The Government of Singapore's Creative Industries Development Strategy positions Singapore as a 'New Asia Creative Hub' and as a 'Renaissance City'. The hub of Singapore's cultural renaissance is its Esplanade - Theatres on the Bay complex.

Shanghai

In 1992, under then paramount leader Deng Xiaoping, Shanghai's rebirth began, rapidly becoming one gigantic urban renewal project. Shanghai is determined to be bigger, bolder and culturally richer than its regional rivals – Tokyo, Hong Kong and Beijing. To this end, the city has made a huge investment in cultural infrastructure.



*cities most prominently
associated with particular arts
& cultural activity*

Below is an 'at a glance' overview of those cities that are most widely associated with particular aspects of the global arts and cultural scene.

No such overview can be definitive nor considered to be authoritative. Given this, what follows is an attempt to provide some kind of perspective on cities where there is an acknowledged 'critical mass' of activity within various artforms or genres of creative endeavour.

Cities famous for their museums and galleries

Paris and London are home to a majority of the world's most-visited museums and galleries. Paris has the likes of the Louvre, Centre Pompidou and Musée d'Orsay, while London's big drawcards include the Tate Modern, the British Museum and the National Gallery. The other great visitor magnets are in New York, Washington DC, Rome and Madrid.

Recently, the Guggenheim Bilbao has been attracting more visitors than the Guggenheim New York, while a rising star is Glasgow's Kelvingrove Art Gallery and Museum. Following an extensive makeover in 2006, visitation leapt to 2.23 million in 2007.

Sydney's Art Gallery of NSW is Australia's most-visited gallery, with 1,300,000 visitors in 2007.

Cities that celebrate the contemporary visual arts

Biennale events have become a major means of celebrating the new and the bold within the visual arts. The cities that give their names to major contemporary art biennale events include:

- Venice*
- Paris
- Sydney
- Bucharest
- Herzliya (Israel)
- Istanbul
- Kwangju (South Korea)
- Liverpool
- Moscow
- São Paulo
- Singapore
- Florence

World's major theatre cities

New York's Broadway and London's West End have long been the world's pre-eminent commercial theatre districts, and no other cities can (or ever will) rival the overwhelming intensity of the drama, comedy and musical theatre experiences that they each offer. Beyond the commercial, both London and New York are also arguably the world's major hubs of subsidised theatre.

Cities on the 'second rung' of the world's theatre hubs are nevertheless significant in their own right. In no particular order, they include the likes of:

- Chicago
- Melbourne
- Sydney
- Dublin
- Edinburgh
- Madrid
- Toronto
- Berlin
- Paris
- Houston
- Boston
- Prague
- San Francisco

*NOTE: Established in 1895, the Venice Biennale is now the world's biggest contemporary art event, and has grown to include the Venice Film Festival, the Venice International Architecture Exhibition, the International Festival of Contemporary Dance, the International Festival of Contemporary Music, and an International Theatre Festival. The core visual arts component of the 52nd Venice Biennale (2007), attracted 319,332 visitors across 165 days.

Italy is also home to the world's biggest design fair, Milan's Salone Internazionale del Mobile (commonly known as the Milan International Furniture Fair). In 2008, it attracted 348,000 visitors, 210,000 of whom came from outside Italy.

Within Australia, Melbourne is Australia's theatre-going capital. Its 'blockbuster' commercial sector works hard on positioning Melbourne as a big 'must-see show' destination. It offers glamorous venues, all-star casts and the promise of exploring other aspects of the 'marvellousness' of contemporary Melbourne.

World's major opera cities

The world of grand opera is generally dominated by the great opera houses (and associated companies) in cities such as:

- Milan La Scala
- Paris Opéra National de Paris
Théâtre National de l'Opéra-Comique
- London Royal Opera
English National Opera
- New York Metropolitan Opera
New York City Opera
- Vienna Staatsoper
Volksooper
- Hamburg Hamburgische Staatsoper
- Berlin Deutsche Oper
Berlin State Opera
Komische Oper
- Munich Bayerische Staatsoper (Bavarian State Opera)
- Frankfurt Oper Frankfurt
- Stuttgart Staatsoper

However, with hundreds of opera houses (and companies) in Europe alone, along with a sizeable number in the USA, centres of critical focus are ever-changing.

Note: While the Sydney Opera House is world-famous, its resident company Opera Australia is not considered one of the world's truly great opera companies.

World's major cities for symphony orchestras

There is a strong correlation between the cities hosting the world's great opera companies and those having the finest and most acclaimed symphony orchestras. Cities with orchestras that are widely mentioned as the world's finest include:

- Berlin Berliner Philharmoniker
- Vienna Wiener Philharmoniker
- Dresden Sächsische Staatskapelle (Saxon State Orchestra)
- Leipzig Gewandhausorchester
- Munich Bavarian Radio Symphony Orchestra
- Amsterdam Royal Concertgebouw Orkest
- Cleveland Cleveland Orchestra
- Boston Boston Symphony
- Chicago Chicago Symphony
- London London Symphony

There are however, literally hundreds of fine orchestras to be found in cities around the world. The West Australian Symphony Orchestra is considered to be a particularly fine ensemble and, in recent years, has been one of the success stories within the Australian performing arts scene.

Cities that are home to the world's leading dance companies

Here are some of the world's leading classical, neo-classical and contemporary dance companies and the cities where they are based.

New York	Alvin Ailey American Dance Theatre American Ballet Theatre Lar Lubovitch Dance Company Mark Morris Dance Group Merce Cunningham Dance Company New York City Ballet Parson Dance Company Paul Taylor Dance Company Trisha Brown Dance Company
London	The Royal Ballet DV8 Physical Theatre English National Ballet Rambert Dance Company (formerly Ballet Rambert)
Moscow	Bolshoi Ballet Mariinsky / Kirov Ballet
Stockholm	Cullberg Ballet Royal Swedish Ballet
Paris	Paris Opéra Ballet
Stuttgart	Stuttgart Ballet
Melbourne	The Australian Ballet
Adelaide	Australian Dance Theatre
Amsterdam	Nederlands Dans Theater
Copenhagen	Royal Danish Ballet
Dresden	The Forsythe Company
Helsinki	Tero Saarinen Company
Houston	The Houston Ballet
Chicago	Joffrey Ballet
Montreal	La La La Human Steps
Washington	Momix (based in Washington, Connecticut, not DC)
San Francisco	ODC/Dance San Francisco Ballet
Seattle	Pacific Northwest Ballet
Lausanne	Bejart Ballet Lausanne
Wuppertal	Pina Bausch Tanztheater Wuppertal (Germany)
Taipei	Cloud Gate Dance Company

World's major cities for film production

While production output can vary widely from year to year, the following cities generally have the highest levels of annual film production. They are not listed in any particular order.

- Los Angeles
- Seoul
- Mumbai
- Mexico City

- London
- Madrid
- Lahore
- Berlin
- Hong Kong
- Paris
- Tokyo
- New York
- Toronto
- Moscow
- Madrid
- Vancouver
- Shanghai
- Rio de Janeiro
- Buenos Aires
- Dhaka

World's major cities for contemporary music

It's a big ask to assess which cities are genuine world hubs for contemporary music, given the plethora of genres and distinctive national scenes. However, in terms of live performance and/or associated recording industries, some of today's most prominent cities are listed here in no particular order. Some of the cities listed are considered to be emerging 'hot spots' (shown in red):

- New York
- Tokyo
- Los Angeles
- Beijing
- London
- Manchester
- Paris
- Birmingham
- Nashville
- Brisbane
- Dublin
- Marseille
- Toronto
- Glasgow
- Frankfurt
- Austin
- Berlin
- San Francisco
- Seattle
- Chicago
- Portland
- Memphis
- Perth

World's major cities for multi-arts festivals

Multi-arts festivals are now everywhere to be found, but the largest events (in terms of scale, ambition, quality and audience) belong to the following cities:

- Edinburgh
Edinburgh International Festival
Edinburgh Fringe Festival (world's largest arts festival)
- Vienna
Vienna Festival
- Salzburg
Salzburg Festival
- Helsinki
Helsinki Festival
- Charleston
Spoleto Festival USA
- Venice
Venice Biennale (now a multi-arts events)
- Perth
Perth International Arts Festival
- Adelaide
Adelaide Festival of Arts
Adelaide Fringe Festival
- Avignon
Festival d'Avignon
- Melbourne
Melbourne International Arts Festival
- Sydney
Sydney Festival

List of Photography

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



Play
Jandamarra
Image by Gary Marsh



Play
Female of the Species
Image by Gary Marsh

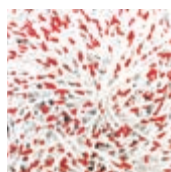
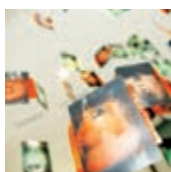
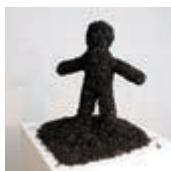


Play
Jandamarra
Image by Gary Marsh



Play
Life x 3
by Yasmina Reza

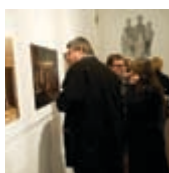
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Reproduced with the kind permission of the City of Fremantle



Crowd shots March 06 021 (2)
Fremantle Arts Centre



Bon Scott Project Opening
night 8



Fashion Talks with Erica America
Photography: Ivan Shaw



Bon Scott Project Opening
Night 21

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Little Birdy
Live at The WAMi Festival
Photography: Michael Wylie



Eskimo Joe
at The WAMi Awards
Photography: Michael Howard



Little Birdy
Live at The WAMi Festival
Photography: Michael Wylie

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The Kids



Art in Bloom
Meteorite_(Fire_Water_Earth)
Forrest Place
Sponsored by Forrest Chase
Sculpture artist: Malcolm McGregor
Installation artist: Natalie Williamson



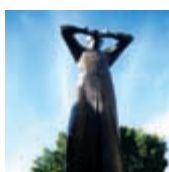
Art in Bloom
Kangaroos
St George's Tce
Sculpture artists:
Joan Walsh-Smith & Charles Smith
Installation artist: Rose Skinner



Art in Bloom
Der Rufer (The Caller)
Perth Cultural Centre
Sculpture artist: Gerhard Marcks
Installation artist: Central TAFE WA
Art Students



Art in Bloom
Percy Buttons
Hay Street Mall
Sculpture artists:
Charles Smith & Joan Walsh-Smith
Installation artist: Minaxi May



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



First page exhibition
Artist: Esther Sandler



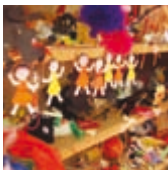
First page exhibition
Artist: Lana Logam



Improvilicious audience at the 10th ArtsEdge conference



Josh Fontaine



Million Puppet Project
Perth Concert Hall



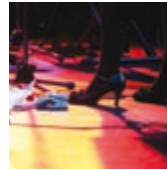
Million Puppet Project
Perth Concert Hall



Million Puppet Project
Perth Concert Hall



Million Puppet Project
Perth Concert Hall



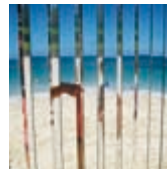
Schvendes



Sculpture by the Sea
"Bound"
Artist: Bess Williams



Sculpture by the Sea
"Curb Appeal"
Artist: Shiloh J Perry



Sculpture by the Sea
"Through the Looking Glass"
Artist: Kirsten Hay



Sculpture by the Sea
"Remnants (monument series)"
Artist: Jennifer Cochrane



actively improving the liveability of perth

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