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## SECTION ONE – INTRODUCTION

### 1.1 Developments

It is exactly a year since the APP report was presented at a public meeting and subsequently adopted by Council. In that time there have been a number of developments which have the potential to influence the Performing Arts Project. Apart from the everyday growth of Joondalup itself, and the related issues, there have been significant personnel changes in the City's executive, several presentations of the project to key stakeholders and, most significantly, the State Government has released its Capital Arts Budget. (A diary of all the key stages in the project since its inception is given in Section Six – page 45)

In considering some of the developments above and in testing these against the consultants' own experience of other projects, the consultants presented to the City a range of initial issues which they thought placed the project into a new context. These issues are:

- Through earlier presentations of the project to major funding bodies it was becoming clear that the overall scale was being seen as unrealistic.
- Equally, the clarification of the State's Capital Arts Budget triggered activity in all the region's capital arts projects so that the nature of the competition for funding was both clearer and stronger.
- The division of the project into two stages, one for the 400-500 seat theatre and the other for the large 1000/1500 seat lyric-theatre/concert hall had only served to allow these elements to compete with one another instead of their being seen as different entities serving different needs.
- Developments of both the City's and major landowners' planning policies, together with a clearer and broader appreciation that the project would not be realized in its entirety, and at one time, had opened up the range of sites which could now be considered and this coincided with a lessening of support for the initial site outside the Civic Offices.

## 1.2 Methodology and scope

As a consequence of initial discussions with the consultants and concerned with some of the developments listed above, it was decided to delay the start of the project until both the officers and the consultants could meet with the Chief Executive Officer. This meeting established a broader scope for the project to encompass the implications of the developments raised by the consultants.

Specifically, the consultants were originally briefed to workshop with fourteen key partners and with twenty prospective users. It was decided that the expected outcomes of the project – an identification of financial commitment and indications of expectations about the facility's form of management – could only be properly studied by refreshing some of the material contained within the APP report, some of which had been gathered at the early stages of that project in 1999 and therefore in need of testing. Consequently, the City issued to the consultants a more comprehensive list of 122 stakeholder, professional, community and educational organisations.

With the approval of the City's officers the consultants divided the list into key stakeholders which were interviewed individually and the users which received a questionnaire which was also approved by the officers. (A copy of this questionnaire is given in Section Six – page 47). During the consultancy it became clear that some stakeholders offered considerable potential to help the project and therefore, again with the approval of the officers, these organisations received further visits from the consultants. (A list of those organisations interviewed is given Section Six – page 49).

The responses to the questionnaires were less successful. Although all those issued questionnaires were contacted several times many refused to respond saying that they had done so for earlier studies and little had changed in the interim – offers of focus group meetings were also not taken up. ***This is an indication that this project needs to progress if it is to retain the support of both the professional and the community organisations.***

Consequently the consultants tested the current findings against those in earlier studies to assess both consistency and trends. Section Three addresses the key findings of that analysis.

*(Throughout this report the abbreviation JRPAC indicates the Joondalup Regional Performing Arts Centre).*

**SECTION TWO – EXECUTIVE SUMMARY****2.1 Summary**

The Consultants recommend that:

1. The nomenclature of any eventual 'lyric-theatre / concert hall' be changed to 'larger venue' in order that the pejorative nature of the former can be removed from the considerations. This does not mean that the larger (or medium scale) venue would be unable to stage either concerts or lyric theatre but it does mean that the form of the venue would more properly emerge out of the needs of the users rather than the other way around. This recommendation also applies to the nomenclature 'performing arts' if broader community uses gain strength, especially that involving small meetings, civic events, conferences and conventions. The consultants note that many facilities have benefited from 'naming' competitions held in the local community.
2. The project be separated into two, one for the medium 500 seat venue and the smaller 200 seat flexible studio with the ancillary spaces and the other addressing the needs of the larger venue. This would enable the strengths and weaknesses of each to be more clearly seen. As has been mentioned earlier this would also enable a clearer focus of users on each without harmful competition. The need for and viability of a larger venue, irrespective of size and type, should be tested at regular intervals but initially it is unlikely that this should be within the next five to ten years and should be related both to the developments in the northern suburbs and the outcomes of the State's Capital Arts Budget which will not come on stream until well into this period.
3. The needs of the users of a larger space, in the region of the capacities mentioned in this and earlier studies, namely 800 to 1500 seats, are provided in the medium term through modest investment into the large space planned by the Joondalup Arena or that being considered by ECU. The consultants recommend that a study should be carried out in conjunction with Arena Joondalup and/or ECU to assess the feasibility of this proposal and to provide costs for works additional to those currently planned which will improve the staging, flexibility and acoustics in such a manner that larger capacity events can be presented for awards ceremonies, popular music concerts and, dependent upon the staging requirements, visiting productions.
4. The consultants' preferred site is the TAFE land adjacent to Central Park and facing Grand Boulevard, there is some 24,000 square metres vacant at present, and the possibility of acquiring a part of this site in exchange for other land adjacent to the TAFE campus appears high.
5. The second preference for siting is in a single location on ECU land adjacent the corner of Grand Boulevard and Collier Pass, with the third preference being the carpark between Lotteries House and Boas St, adjacent to the hotel development site on the corner of Boas St and Grand Boulevard.

6. Current indicative total capital funding from other than City sources are identified in Table One (on page 8).

In considering the options in table 1 it may be useful to clarify that Option 2 costs more than Options 3 and 4 because it has two theatres, Options 3 and 4 only have 1. In addition Option 2 has more and larger rehearsal and public spaces than Options 3 and 4. Option 4 uses the new facility at Hale School as an example of value for money although it would require some enlargement to meet the City's needs, hence an increase in the capital estimate. This option is provided to assist the City appreciate what could be achieved in the event that the available capital from all sources is severely restricted.

The consultants recommend Option 2 as the most suitable model but Option 2 still needs the City to find an additional \$14.5 M on top of its existing planned contribution. Thus, the consultants have added option 4 as a more affordable option if the burden of finance fell almost totally on the City. Option 4 would not preclude the City adding other facilities later but would certainly address the core of the community's needs.

These outlines of what physical form the venue(s) should take should be used as guidance for all options and adjusted accordingly. These provide a sense, a snapshot of the main issues.

The consultants further recommend that:

7. The City should as a matter of urgency undertake a Social and Economic Development Impact Study, based on the Stage 1 JRPAC preferred in this Report and on the multi-purpose use community facility envisaged in this Report.
8. The City to commission a design study which will enable potential funders to better visualize how and where their contribution will be realised . In this study, significant steps in obtaining support are unlikely to be made until a site is chosen .
9. The City should initiate high level liaison on JRPAC with key stakeholders – TAFE and others involved in the potential for co-locating with International Hospitality Training Centre on the TAFE site – ECU – Handa Foundation – and the Lotteries Commission in relation to capital funding support – and State Government agencies in relation to capital funding support

10. The results of the Social and Economic Development Impact Study to be the focus of formal submissions to State Government Ministers identified in this Report, and the Premier, for capital funding support for JRPAC.
11. The City initiates specific consultations with Handa Foundation and the Lotteries Commission to involve them at an early stage in the JRPAC project planning and development stages.
12. The City to consider its preparedness, subject to City held land availability, to enter into arrangements for JRPAC to be constructed and funded through residential/commercial land exchange arrangements with private developers/builders – and the legal requirements it would have for such an arrangement.
13. Against this background the City should consider, at an appropriate time, the creation of a private company to operate the JRPAC, and that Board membership issues and formal legal arrangements with major stakeholders be along the lines outlined above.

## **2.2 Table of Analysis of the Main Findings, Consequences and Recommendations (see page 9)**

## **2.3 Table of Key Stages of Activities recommended by the Consultants (see page 10)**

<b>Table One – Indicative total capital from all sources</b>							
<b>Option</b>	<b>Facilities</b>	<b>Strengths</b>	<b>Weaknesses</b>	<b>Total needed \$M</b>	<b>Possible capital from City by 2005/6 \$M</b>	<b>Possible capital from all others \$M</b>	<b>Shortfall \$M</b>
1.	1500 seat concert hall / lyric theatre plus 500 seat dance / drama theatre, small studio theatre, rehearsal rooms and studios (all as per APP report)	Provides all the facilities identified by all studies prior to this study and thus provides something for everyone. Clearly a civic landmark potential.	Size of capital and recurrent funding required likely to make realization unfeasible and unpopular with key stakeholders. Size also restricts site choices.	46	6	3.5	36.5
2.	500 seat dance/drama theatre, small studio theatre with rehearsal rooms and studios (all as per APP report minus the 1500 seat concert hall / lyric theatre)	Provides all the facilities identified by all studies prior to this study but removes the controversial and expensive large facility. Consultants' preference.	Case for this needs to convince those in favour of the large facility that there are other ways of solving those needs if this issue is not to distract. The best option if the shortfall can be made up.	24	6	3.5	14.5
3	Single adaptable theatre providing 200-500 seats and a variety of formats with smaller number of rehearsal and studio facilities than in the above two options.	Much more likely to be affordable than options 1 and 2 in both capital and recurrent funding terms. With a good design team could produce venue which would attract significant attention because of its adaptability.	Single venue and adaptable design inevitably offers compromises in operation and programming; a solution and value for money but not what has been discussed to date.	16	6	3.5	6.5
4	Enlarged version of Hale School complex with single 450 seat theatre, 2 large rehearsal rooms which can be used for performance, and 15 other smaller practice/meeting rooms.	Most affordable model of all four in both capital and recurrent funding terms and builds upon a recognized and successful building design.	Reduced size of facilities restricts some productions (but not rehearsal and community functions).	12	6	3.5	2.5
NOTE all four options would include foyer and public facilities, dressing and backstage facilities appropriate to the design and scale.							



<b>Table Two - Analysis of the Main Findings, Consequences and Recommendations</b>					
	<b>ISSUES</b>	<b>FINDINGS</b>	<b>CONSEQUENCES of the findings</b>	<b>RECOMMENDATIONS</b>	<b>CONSEQUENCES of the recommendation</b>
<b>1</b>	<b>Public Capital</b>	It is unlikely that the key stakeholders (DCA, ECU, EDWA, Lotteries, Handa) will provide sufficient capital to match that of the City.	City will be unable to construct the Phase One building as currently envisaged.	City consider increasing its contribution and/or reducing the scope of the project and/or exploring the recommendation in 2 below.	More realistic link between realisable capital and facilities which can be provided.
<b>2</b>	<b>Private Capital</b>	Commercial developers could be prepared to construct the building in return for City land.	This introduces a new element into the capital issues and might offer an alternative to smaller public funds.	City should consider policy decision on this and, dependent on outcome, negotiate with developers.	Real possibility that Phase One building could be provided as currently envisaged.
<b>3</b>	<b>Large venue</b>	There is insufficient product to justify the construction of the 1500 seat lyric-theatre / concert hall in the foreseeable future.	Short and medium term issues are less clouded by the issues of the larger venue. But, without other action, as suggested here, the needs of the larger organisations are not met.	That the City work through Arena Joondalup/ECU to improve their proposed large facility in a modest manner that the ambience, acoustics, staging and lighting can support staged events, concerts and assemblies.	This should result in a considerable reduction in the demand on capital in the short to medium term whilst still meeting some of the demand for this kind of space.
<b>4</b>	<b>Sites</b>	The omission of the large venue as in 3 above reduces the 'footprint'. The development of land use in the City increases the flexibility in site options.	City now has a number of partners (ECU, TAFE and commercial developers) with which it can engage to explore site options to the south of the CBD.	City enters into negotiations with TAFE as 1st choice site operator, then ECU as second choice site operator. This irrespective of sources of capital in 1 and 2 above.	This, with a design study to address footprint and capital issues, takes the project further and helps all parties focus on the probable building.
<b>5</b>	<b>Performing Arts Laboratory</b>	Without real commitment from educational users there is little other evidence of sustained local use to justify the construction of a large facility as currently envisaged.	Size of the PAL is increasing the demand for capital without proof of concomitant recurrent income. However, the need for a venue to house conferences and conventions could add a new dimension to this issue.	Design study recommended in 4 above addresses facilities for small to medium sized conferences and conventions whilst reducing the overall size of the PAL to a more viable level.	Ancillary spaces (rehearsal, studio and practice rooms) could be more viable and if also thought of as breakout and meeting rooms could attract recurrent income and capital (the latter through Handa and the Lotteries).
<b>6</b>	<b>Small to Medium Venues</b>	Both still form the core of the facility. The capacity of both changes with each study but is settling at 500 and 200.	Core purpose behind developing the building is still on track. The new dimension of conferences and conventions (and also of art films) extends the potential use.	The design study recommended in 4 above revisit the draft design brief and specifically keep the two venues colocated to enhance the conference aspects.	The design study enables potential users to visualise how they would work and this strengthens their support and also informs the Business Plan.

<b>Table Three - Key Stages of Activities recommended by the Consultants</b>														
<b>JRPAC - POSSIBLE KEY STAGES</b>		<b>2002/3</b>			<b>2003/4</b>				<b>2004/5</b>				<b>2005/6 &gt;</b>	
<b>Theme for this year is &gt;&gt;&gt;</b>		<b>DECISIONS</b>			<b>DEVELOPMENT</b>				<b>PLANNING</b>				<b>REALISE</b>	
	<b>Quarters &gt;&gt;&gt;</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>1</b>	<b>&gt;</b>
1.1	GW/PA report is adopted by Council.													
1.2	Adopted Report is presented to stakeholders.													
1.3	Composition and resources of City's project team is refreshed for tasks in hand.													
1.4	Working from GW/PA report Council resolves issues of land ownership and related capital issues.													
1.5	City undertakes in-house social and economic impact study													
1.6	City liaises Premiere and other Ministers to begin final capital funding approaches.													
2.1	Consultants engaged and undertake site(s) and design / cost development study													
2.2	Based on above reports Council makes decision to proceed with specific site and building.													
2.3	City makes agreements with key stakeholders re use of site selected and related issues.													
2.4	City invites community to form "Friends of" group and local fundraising begins.													
2.5	Stakeholders and key figures are formed into Supporters" Club which meets regularly.													
2.6	City begins regular meetings with key funders, DCA, Lotteries, Handa, ECU and other state authorities targeted on site and capital specifics.													
2.7	Lobbying of political parties increases as preparation for State election begins.													
2.8	City engages consultants to refresh previous user studies and specifically to deliver detailed design brief therefrom.													
3.1	City engages design team to produce costed concept designs for site chosen and working from design brief in 2.8 above.													
3.2	March 2005 - latest date for which State election must be called													
3.3	City establishes / re-establishes connections with new State Government.													
4.1	City makes formal funding applications to new State Government and enacts related agreements with other funders.													
4.2	Tenders for design and then build are called once capital agreements have been secured.													

## SECTION THREE – USER CONSULTATIONS

### 3.1 Potential use

Performing arts venues are notoriously inefficient in terms of the percentage of the available time in which they tend to be used. This is one reason why this (and earlier) reports have attempted to attract daytime users through education and more recently, conference work. Assuming that a venue will be open every day of the year excepting for Christmas and Anzac day then there are 363 days when performances can be presented. In reality, whilst Sunday performances are feasible, few venues present them because of the higher labour charges involved and the impact that an alternative day off has upon the more likely weekday bookings, hence the more realistic number of days in which performances can be presented is 310 (52 weeks x 6 days less 2 notional holiday days).

<b>Table Four – Perth Theatre Trust / Ogden IFC performances</b>					
<b>No. of Performances</b>	<b>96 - 97</b>	<b>97- 98</b>	<b>98- 99</b>	<b>00- 01</b>	<b>Venue average</b>
Perth Concert Hall	159	161	208	144	168
His Majesty's Theatre	164	181	200*	191	191
The Playhouse	145	137	190*	118	118
Subiaco Theatre Centre Main Auditorium	137	239	129	87	148
Yearly average	151.25	179.5	129	135	
* actually for 99-00					
Source – the Annual Reports of the Perth Theatre Trust					
Note; these figures exclude other events in other parts of the above venues.					

An average of all these figures is 161 and the consultants therefore consider that this is a reasonable target for the venues in this report but only after a number of years of audience development and growth. It is also worthy of note that in the year 2000-2001 the Rechabites' Hall in Northbridge, a 140 seat studio popular for 'cutting edge' work, gave 146 'events' according to the Annual Report of that year from Ogden IFC an agent of the Perth Theatre Trust under whose auspices the Rechabites comes. In the context of this report the word 'event' is taken to mean a single activity undertaken by an arts organisation, be this performance or seminar, and irrespective of whether that 'event' is seen by the public only once – at one 'performance' or several 'performances'.

Although only 26 user organisations responded to the questionnaire for this report, nevertheless, the number of performances which they indicated they would give, at the lowest level offered, already totals 97.

With well designed and located venues, and operated in a dynamic and affordable manner, there would seem to be no reason why the target of 161 performances could not be achieved in a few years.

The comparable figure for number of performances in the same type of venues in the APP report was 290 – the consultants consider that there is no reason to assume this figure is unrealistic if the venues are successful but in the early years it would be wise to focus on a more modest target. (A sample booking diary from the data received is given in Section Six – Attachments – page 66).

Another comparator is data given below to the consultants for this report by the City of Mandurah from and for the Mandurah Performing Arts Centre.

<b>Table Five - Analysis of current program at Mandurah from their website</b>			
	<b>event</b>	<b>No. Perfs</b>	<b>Seat Prices \$</b>
SEP	<i>Youth on Health Festival</i>	9	3, 8, 10
	Royal Scots Dragoon Guards	1	49.59
OCT	Adam Brand (Country Music Concert)	1	21, 28, 29
	<i>Disney's Adventures in Rocket Park</i>	3	22.9
	<i>Western Australia Youth Orchestra</i>	2	6, 7
	Lady Salsa (Dance / Music)	1	49.9, 59.9
	<i>Memories of Theatre Royal (variety)</i>	2	15
	Mandurah Dance Schools Showcase	2	n/a
NOV	<i>Melbourne Cup Day (foyer buffet lunch)</i>	1	35
	Romeo and Juliet (ballet)	1	56.9, 64.90
	Senior's Gala concert	1	n/a
	Alcoa Fun Day	1	n/a
	Buddy's Back	1	n/a
	The Big Big Xmas Show	2	n/a
	Max Kay	2	n/a
DEC	Rotary Christmas Spectacular	2	10
	Midnight Hour (foyer event)	1	25
	total number of performances	33	
	total number of events	17	
	average of seat prices shown here		21.58
<i>events in italics are known to be during the daytime- no information is available for the n/a</i>			
<i>seat prices shown exclude group rates or those for the Friends</i>			

Data presented to the consultants indicated that from July 1<sup>st</sup> 1999 to the present the 800 seat Boardwalk theatre presented 242 events, an average of 80 per annum. The smaller 100 seat Fishtrap Studio presented 25 events over this time, an average of 8 per annum. If the 17 events shown in the table above are expanded across the year then a total of 51 events is achieved, this is lower than the 80 average and this probably relates to the consequences of transition period from one MPAC Director to another.

Other data records that 70.4% of all the events over the past 3 years are hires and that in the most recent program above 70% of the performances take place during the day; this clearly relates to the City's higher than average number of senior citizens. It is interesting to conjecture whether, on the basis of these figures, that the capacities of the Mandurah venues would be the same if the building was being planned today.

Another factor which demonstrates Mandurah's difference from Joondalup is that, in the program above, 2 events (the Guards and Lady Salsa) are also coming to the Perth CBD. It is highly unlikely that this would be repeated at Joondalup and the Perth CBD because both areas share the same audience. A fact borne out by research undertaken by the WA Symphony Orchestra.

### **3.2 Pattern of Respondents' use of the venues**

In the following table of responses from professional arts organisations the data contained within the APP report is contrasted with that received for this study. It can be seen that 9 organisations have responded to both. The data indicates that, whilst the number of potential visits to the JRPAC has not dramatically declined the number of performances has – (although for this study where respondents indicated a range of performances then the lower figure was used). It can also be seen from this table that no professional companies indicated a preference for the larger 1500 seat venue. (see table over)

Table Six – Responses from Professional Arts Organisations

Professional arts organisations	From APP Study 1999/2001				From GW/PA Study 2002			
	500 Total No visit	Total No. Perfs	1500 Total No. visits	Total No. Perfs	200 - 500+ Total No. visits	Total No. Perfs	1500 Total No. visits	Total No. Perfs
Artrage Festival	2	15			Not surveyed			
Barking Gecko	2	9			1	4		
Black Swan	2	10	1	5	2	6		
deckchair	3	9			3	3		
Effie Crump	6	12			3	3		
Perth Theatre Co	2	8			1	8		
PIAF	2	21	2	21	Unable to respond until new director starts in 2003			
Spare Parts	3	20			1	8		
STEPS Dance Theatre	1	2			1	4		
WA Fringe	2	23			As for PIAF			
WA Ballet	2	4			2	4		
WA Opera			1	1	2	6		
Yirra Yaakin	2	9			did not answer relevant questions			
Strut Dance	Not listed in APP as responding				1	2		
DADAA	Not listed in APP as responding				2	24		
Awesome	Not listed in APP as responding				did not answer relevant questions			
WASO	Not listed in APP as responding				2	4		
Ausdance	Not listed in APP as responding				1	1		
<b>totals</b>	<b>29</b>	<b>142</b>	<b>4</b>	<b>27</b>	<b>22</b>	<b>77</b>	<b>0</b>	<b>0</b>

81% of professional companies indicated their willingness to mount workshops and most indicated that an extra charge would be made for this service.

It should be noted that, whilst the Perth International Arts Festival could not comment because they could not presume upon the policy of the incoming director, nevertheless on past experience it is likely that the PIAF would present work in Joondalup once the Performing Arts Centre is operational.

In the following table of community performing arts organisations, again comparing data from the APP study with data from this study only four organisations appear in both. This is because many organisations have ceased to exist since the APP report, were uncontactable, or did not answer the questions relevant to this aspect of the research. Nevertheless (and noting that the sample size of four companies is very small and therefore has a high error factor) the trend noticed in the above professional survey continues here, namely that there is a decline in the number of performances which these four organisations indicate they would present.

Table Seven - Responses from Community Arts Organisations

Community performing arts organisations	From APP Study 1999/2001				From GW/PA Study 2002			
	500 Total No. visits	Total No. Perfs	1500 Total No. visits	Total No. Perfs	200-500+ Total No. visits	Total No. Perfs	1500 Total No. visits	Total No. Perfs
All that Jazz Dance			1	1	Did not answer relevant questions			
City Entertainers	1	4	0	0	Not surveyed under this name			
Encore Theatre	3	12	0	0	2	8	0	0
Endeavour Theatre	5	18	0	0	Did not answer relevant questions			
Jodie Burchill Dance	0	0	1	1	Not surveyed under this name			
Jodie Waldock Dance	1	2	0	0	1	2	0	0
Joondalup Eisteddfod	2	19	1	2	Not surveyed under this name			
La Leyenda	No response indicated				1	1	0	0
Stagestruck	3	11	0	0	0	4	0	0
Storytelling Guild	3	9	0	0	Not surveyed under this name			
Street Beat Dance	4	8	3	3	Did not answer relevant questions			
Stuart Bradford Dance	No response indicated				0	0	1	2
Swan and Flippers	4	12	0	0	3	9	0	0
ToeTappers/Sunshine	0	0	1	1	Did not answer relevant questions			
Vincent Brass	4	4	0	0	Did not answer relevant questions			
WAJO	No response indicated				2	2	0	0
WAYJO	0	0	2	2	Not surveyed under this name			
West Coast Dance	No response indicated				1	2	0	0
<b>totals</b>	<b>30</b>	<b>99</b>	<b>9</b>	<b>10</b>	<b>12</b>	<b>28</b>	<b>1</b>	<b>2</b>

The Joondalup Festival is not included in the above but it is inevitable that this event would present work in the Performing Arts Centre once it is operational. The following table compares the responses from the local schools. It can be seen that no schools from the APP study responded to this study with the relevant data. The consultants then sought the support of the local Education Office, which was instantly responsive and contacted the schools again, but this did not materially alter the position. It must be noted that the data gathered by APP was within a 20 month period and afforded them time to make a considerable number of visits to the local schools, this study was carried out within 3 months and did not afford visits.

Nevertheless, anecdotal evidence indicates that the local schools still support the idea of a large venue for their annual award ceremonies – and if one assumes the APP data to still be correct, and there is no reason to think otherwise in this context, then the larger venue would only be used 20 times in the year by this market. Some schools have indicated an additional need for smaller venues and working on the same basis then the smaller venue would be used 30 times by the local schools. (see table over)

Table Eight – Responses from Schools

Schools	From APP Study 1999/2001				From GW/PA Study 2002			
	500 Total No. visits	Total No. Perfs	1500 Total No. visits	Total No. Perfs	200-500+ Total No. visits	Total No. Perfs	1500 Total No. visits	Total No. Perfs
AIUS	0	0	1	3				
Clarkson Primary	2	5	1	1				
Craigie SHS	1	4	1	1	Did not answer relevant questions			
Curumbine School	1	1	1	1				
Dalmain Primary	3	4	2	3				
Edgewater School	1	1	0	0				
Greenwood SHS	1	1	0	0	Did not answer relevant questions			
Halidon Primary	1	1	0	0				
Kinross Primary	3	7	2	3				
Marmion Primary	2	2	0	0				
Mater Dei College	No response indicated				3	1	6	6
Mercy College	2	2	3	3				
Ocean Reef Primary	1	1	0	0	Did not answer relevant questions			
Ocean Reef SHS	6	12	2	4				
Sorrento Primary	0	0	2	2				
St Stephens School	No response indicated				0	0	2	2
Wanneroo SHS	2	6	0	0				
Woodvale SHS	3	5	5	5	Did not answer relevant questions			
Yanchep SHS	1	2	0	0	Did not answer relevant questions			
<b>totals</b>	<b>30</b>	<b>54</b>	<b>20</b>	<b>26</b>	<b>3</b>	<b>1</b>	<b>8</b>	<b>8</b>

### 3.3 How big should it be?

The main factor which determines the seating capacity of a venue is the scale of the productions it has to house. However, the critical factor in venue design is the relationship between the stage and the audience and this depends entirely on what the theatre is for.

Classical Ballet, Grand Opera and Musicals traditionally require large stages with an orchestra pit in front. Here the patron is a spectator, sitting some distance from the stage in order to obtain the whole effect both visually and acoustically. The large numbers of performers involved will require a large seating capacity because subsidy alone will not cover the enormous costs.

This is in a direct contrast with drama in which the patron needs to sit reasonably close if he or she is to read the expressions of the actors and participate in the emotions they are conveying. It is no accident that drama which is generally considered to have stood the test of time was borne in smaller, rather than larger, venues.



Experiments for the National Theatre buildings of both the UK and the USA determined maximum distances between actors and audience and the rebuilding of Shakespeare's Globe in London has revised these dimensions downwards, at the Globe no seat is further from the stage than 50'.

Theatre designers and architects are pressured by operators to squeeze in every seat and allow plenty of leg room but wisdom tempers these desires because luxurious seating not only means pushing people further away from the stage but also creates a larger auditorium costing more to build, maintain, aircondition, staff and clean. A study of box office returns reveals that most theatres are rarely full and that a slightly smaller capacity would bring a better ambience and lower costs.

Each type of production attracts a typical size of audience. In WA statistics suggest that drama and contemporary dance rarely attract more than 500 people per performance, classical ballet and opera rarely more than 800. Musicals can be small to medium scale at 500-800 seats or lavish requiring upwards of 1500 seats.

Every theatre occasionally presents a successful production during which these figures will be exceeded and the theatre manager will be grateful for each seat in the house. Some of these successes will be expected, others will be a surprise because nothing in theatre is totally predictable. The size of the house however should be based on its regular activity, not on its occasional successes. The research for the JRPAC shows the majority of productions require a range of 200 to 500 seats for drama and contemporary dance, if the venue was built with 800 seats like the Mandurah Performing Arts Centre then at least 300 seats would be empty much of the time. This extra capacity would incur extra airconditioning and heating costs, extra maintenance and cleaning and the extra exits would each require an extra usher if the public had access to them.

#### **3.4 Comparison of capacity with the Mandurah Performing Arts Centre.**

The consultants' brief did not include either for an analysis of other venues or for options for the physical form of the JRPAC, but some of this work was essential to determine some of the outline site and capital issues which formed the core of the discussions with the stakeholders and users.

The Mandurah Performing Arts Centre has frequently been mentioned as a suitable benchmark for Joondalup and this report contains several references both to the program and subsidy at this venue. In terms of capacity issues the following may be noted:

- The Mandurah venue stands alone as the only facility of its type within an hour's drive. Within the same travel distance from Joondalup there are 4 venues of the same capacity as Mandurah or larger (Burswood, the Regal, His Majesty's, and Perth Concert Hall).

- Mandurah therefore has little immediate competition at this capacity but Joondalup would have. As this report says elsewhere, professional touring companies have indicated they would not tour to both Joondalup and the Perth CBD whereas they do tour to the Perth CBD and Mandurah.
- The consultants' conclusion, that there is little evidence that a large venue of similar capacity to Mandurah (800+) is viable in Joondalup, was broadly welcomed by the stakeholders.
- Furthermore, a large capacity in Joondalup than 500+ is questionable because the majority of the product, local and Perth-based, does not need this size of venue.

In terms of both the capital and recurrent costs of Mandurah, the example of the former is misleading because it could not be built again for the same price as in 1997 (\$16M). It could be argued that the subsidy for Mandurah could be smaller if the capacity was smaller because the running cost would be less. Mandurah rarely programs events simultaneously in both its 800 and its 100 seat theatres but, if the design of the Joondalup facility is correct, then it *will* be possible to program events (especially festivals and conferences) simultaneously in its 500 and its 200 seater theatres and this will reduce running costs at those times.

Subsidy is also a factor of artistic direction and Mandurah has had a challenging time developing an audience in a new community and achieving a balance between community and large scale touring use.

### 3.5 Comparison with other regional venues

The above comparison between the proposed Joondalup venue and that at Mandurah can be applied to many venues in regional centres around Australia. The attached table is produced from an analysis of 57 professional venues listed in the Australian Performing Arts Directory. Excluded from this list are venues under 250 seats and over 2500, University and Convention Centres and town halls.

The table shows that, 63% of professional venues in Australia have a seating capacity between 250 and 750 seats with 25% having a capacity of between 500 and 750 seats. This is the range suggested for Joondalup and this demonstrates that in this range the venue would be able to take product being mounted comfortably at the majority of venues elsewhere. Only 10% of Australian venues have a seating capacity of between 750 and 1000 seats (the range into which Mandurah fits) and this suggests that the majority of Australian venue operators have made other choices than this capacity.

**Table Nine – summary of seating capacities of Australian venues**

Seating Capacity Range	Averages	No. venues	% of whole
2000-2500	2154	3	5.3
1500-2000	1627	6	10.5
1000-1500	1056	6	10.5
750-1000	844	6	10.5
500-750	623	14	24.6
250-500	391	22	38.6
total		57	100

The above summary is based upon data in the main table over the page.

**Table Ten – seating capacities of Australian Venues**

Capacity of professional venues in Australia			
2000 - 2500 seats		250 - 500 seats	
Perth Burswood Theatre	2300	Alice Springs Theatre	500
Brisbane Lyric Theatre (QPAC)	2085	Port Pirie Keith Michelle	499
Melbourne State	2079	Renmark Chaffey Theatre	495
average	2154	Adelaide Noarlunga Theatre	492
1500 - 2000 seats		Toowoomba Civic Theatre (City)	486
Sydney Capitol Theatre	2000	Melbourne Playbox	450
Melbourne Her Majesty's Theatre	1625	Perth Playhouse	427
Toowoomba Civic Theatre (Empire)	1565	Port Hedland Civic	420
Sydney Opera Theatre	1547	Sydney Playhouse Theatre	419
Newcastle Civic	1524	Walkington Theatre	408
Melbourne Princes	1500	Brisbane Powerhouse Theatre	400
average	1627	Brisbane Garden Theatre	400
1000 - 1500 seats		Sydney Company B Belvoir	356
Canberra Theatre	1189	Adelaide Space Theatre	352
Perth Regal	1068	Pilbara Matt Dann	347
Launceston Princes	1065	Carnarvon Civic	339
Melbourne Comedy	1005	Brisbane Cremorne	335
Adelaide Her Majesty's	1003	Melbourne Fairfax Studio	320
Darwin Playhouse	1001	Albany Town Hall Theatre	310
average	1056	Perth Subiaco Theatre Centre	302
750 - 1000 seats		Darwin Studio	298
Melbourne Athenaeum	920	Canberra Street Theatre	250
Melbourne Playhouse	880	average	391
Brisbane Optus Playhouse (QPAC)	850		
Bunbury Entertainment Centre	815		
Mandurah PAC Boardwalk	800		
Perth His Majesty's	800		
average	844		
500 to 750 seats			
Hobart Theatre Royal	739		
Adelaide Royalty	706		
Goldfields Arts Centre	682		
Cairns Civic Theatre	669		
Canberra Playhouse	662		
Geraldton Queens Park	660		
Sydney University Theatre	655	<i>Taken from an analysis of the Australian Performing Arts Directory and excluding venues under 250 and over 2500 seats, University and Convention Centres and town halls.</i>	
Adelaide Playhouse	612		
Adelaide Arts Theatre	593		
Esperance Civic	564		
Sydney Newtown Theatre	560		
Sydney Forum Theatre	553		
Sydney Opera House Drama Theatre	544		
Mount Gambier Robert Helpmann	528		
average	623		

### 3.6 Preferred size of the venues

The following table maps the range of seating capacities respondents indicated would be their preference for the JRPAC venue(s). Notwithstanding the comments made earlier, especially in the table of schools' respondents, it can clearly be seen that the majority of both professional and community users fall within the range of 200 to 500 seats. This continues the range set by the earlier reports. The consultants are therefore recommending that the smaller to medium scale venues comprise a 200 seat flexible studio and a 500 seat proscenium theatre.

<b>Table Eleven – seating capacity preferences of respondents</b>													
<b>Preference for size - this study</b>		<b>Size of auditorium in 100s</b>											
<b>company</b>	<b>agency's comment</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>	<b>15</b>	<b>15+</b>
<b>Professional</b>													
Ausdance													
Awesome													
Barking Gecko													
Blackswan													
DADAA													
deckchair													
Effie Crump													
Perth Theatre Co													
Spare Parts Puppets													
Strut													
WA Ballet													
WA Opera	Baby Opera / Ed												
WASO	not full orchestra												
WAYO	400+												
<b>Community</b>													
Encore Theatre Socty													
JD Dance Factory	larger than 500												
Mater Dei College	3 different uses												
SB Dance Studios													
St Stephens	up to 1500												
Stagestruck													
Swan and Flippers													
West Coast Dance	larger than 500												
<b>No size indicated</b>													
AIUS													
La Leyenda													
PIAF													
Yanchep DHS													

60% of the professional companies responding thought the smaller and medium venues should be constructed before the larger venue. Some felt the larger venue should be more appropriately located in Perth and equally some felt that this matter should be revisited in the future.

### 3.7 Conferences and Conventions

In addition there is evidence from West Coast TAFE, ECU, Education organisations and others that considerable use could be made of a suitable medium scale, possible 500 seat venue for the presentation of conferences and conventions. The local Education Office has indicated a current demand for conferences on about 9-10 occasions per year with a similar volume (if not frequency) being indicated by the TAFE. Interest in the conference aspects has also been indicated by ECU and the Police Academy and, in the capacity as agent, by the Perth Convention and Exhibition Centre.

In this it must be noted that the capacity of the convention market also relates to the City's capacity to support it and, at the time of writing, it is evident that the City is better able to service a 500 seat conference than one of 1000 or over.

This could enable these stakeholders to become more actively involved in capital and revenue issues. Furthermore it might provide useful links with hospitality courses at West Coast TAFE.

This type of usage was not included in earlier reports and therefore is a new direction in considering the overall programming – although care will be needed to ensure that this does not disenfranchise other smaller community bookings.

### 3.8 Large Venue

Consultations in this project indicate that there is insufficient product to justify the construction of the 1500 seat lyric-theatre / concert hall *in the foreseeable future*. This should result in a considerable reduction in the demand on capital in the short to medium term.

The APP recommendation for the increase in the capacity of this venue from 1000 to 1500 was based upon a number of findings:

- a) The APP report responded to the calls from educational organisations for a larger venue within the city to overcome their need to book such spaces elsewhere. However, of the 64 performances listed by APP as being presented in the larger venue only 25 are from schools. Whilst this is a genuine need it surely must be placed into the context of the capital for such a venue that the educational organisations might make. This is unclear at this time but early indications are that this would not be significant. This finding needs to be considered separately from education use of other spaces in any facility although the same issues of the relationship to capital and use still apply.

- b) That the Perth International Arts Festival would present 21 performances out of the total of 64 listed in the APP report. For this study the PIAF has indicated a more flexible response is needed and this is no doubt colored by the reality of a new Artistic Director arriving in 2003. Nevertheless, it is important to note that, in the past 2 festivals the PIAF presented only 2 performances of live work at Joondalup, but, even where facilities already existed in the outer metro area at Mandurah the PIAF still only presented a total of 7 live Performances in the past 2 festivals. The projection from this to 21 performances is therefore considerable, at least in the short term.
- c) Finally, APP proposed that the venue change its format from pure concert hall to include a lyric theatre facility - a format proven in many countries and much discussed in Perth.

However, the current operators of the larger metro venues, Burswood and Ogden IFC, have expressed doubt to the consultants for this report that a venue of this size outside the CDB would attract significant professional commercial product, a fact also highlighted during discussions with commercial promoters for the development of the Perth Convention and Exhibition Centre.

Furthermore, of the 26 user organisations which responded to this study only 3 have indicated a preference for a 1500 seat venue (2 indicated a preference for an 800 seat venue). The maximum size of venue indicated by the other user organisations is 600 seats.

The consultants recommend that, once the capital and siting needs of the smaller to medium sectors are secure, that further capital could be allocated to the proposed new baseball centre at either Arena Joondalup or ECU to improve the seating, staging, equipping and acoustics for large scale (i.e. education) assembly.

### 3.9 Other uses

**‘Art Films’** - It has also been suggested that the facilities include for the presentation of ‘art’ films and this should be explored further. Such facilities have the potential to be successful especially where a significant number of young people are located nearby and they can be extremely cost-effective to operate.

**Rehearsals**– Of the 26 organisations responding to this study only 3 indicated a need for more than one rehearsal room at once, although some of the larger community organisations could also benefit from a second room because of the pressure they would place on changing accommodation. Thus, assuming both venues could be in use simultaneously, then 3 rehearsal rooms could be valuable.

Overall, unless training and educational users develop their potential use of the facility, there is little other evidence of regular and sustained use of these facilities to justify a significantly large complex. However, this aspect will require revisiting in the context of these rooms also becoming breakout rooms for the conference events.

### **3.10 Implications for the design**

#### **Size and format preference by professional companies**

The average of the seating capacities preferred by the professional companies responding is 480, however, if the lower figures are removed (on the basis that these would more properly be served in a studio theatre) then the average rises to 500. It may be desirable to configure an auditorium with 350 seats in the stalls and provide a further 150 in a number of side and rear galleries. This format would ensure that smaller bookings would not require the galleries and thus their required intimacy would be preserved.

60% of the professional companies preferred a traditional proscenium format with the remaining 40% preferring a more flexible format. However this 40% also indicated a preference for smaller seating capacities and therefore it is likely that a flexible 200 seat studio would satisfy most of their requirements.

The data collected for this report indicates some preference for seating capacities between 500 and 800 but, as with the data relating to the larger 1500 seat venue, the number of visits of these companies does not justify the construction of a larger capacity venue at the expense of the (smaller) needs of the majority.

#### **Flexibility of capacity**

Flexibility, meaning that the venue is capable of different physical formats, is always more expensive than a fixed format. The 500 seater proposed for Joondalup can be built with several galleries so that the stalls could hold 2/3 of the total and the rest on higher levels. The issues are the cost of opening the building and how much of this is passed on to local and Perth-based companies. A 700 seat venue costs more than a 500 seat venue to run irrespective of the number of galleries it has and the number of people just sitting in the stalls. Certainly the galleries approach makes a venue more intimate which is why the consultants recommend it for any medium to large capacity venue. Another factor which must be taken into account is that the venue(s) must relate to the scale of work and style of experience, thus, criteria include the needs of the production for intimacy or spectacle, formality or informality. Capacity alone is not the only arbiter.



### **Implications of the findings for the design of the JRPAC**

**A proscenium theatre** should have a proscenium arch opening capable of being extended beyond its 'default' of 10m x 5m. Behind this opening the stage should be 20m wide x 14m deep. The stage floor should be fully sprung for dance and fitted with a power operated orchestra pit in front of the arch capable of being stopped at pit basement, pit playing level, stalls level and stage level. The stage house should be fitted with a flytower and consideration should be given to power operation to improve safety and operational efficiency. The auditorium should accommodate 500 persons on 2-3 levels so that a small audience of approximately 350 people can be accommodated in the stalls without them having a sense of empty seats in the upper levels.

The upper levels should wrap round the side walls of the auditorium to improve ambience and intimacy. Special consideration should be given to the sightlines so that all persons in the stalls could see all parts of the stage without interruption. It should be acceptable that sightlines from the side upper levels would not enjoy the same freedom.

In addition to drama and dance this space will also be used for music (both classical and contemporary) and the projection of film and video images. It will also be used for conferences where a high level of data projection and voice reinforcement will be required.

**A studio theatre** should provide for a variety of seating and staging formats and for a variety of seating capacities with 200 being the maximum. The space should be flat sprung floor with a catwalk grid above the whole space and the side walls fitted with galleries which can contain both performing/technical equipment or a single row of audience leaning on the gallery rail.

In addition to drama and dance this space will also be used for music (both classical chamber style and contemporary) and the projection of film and video images. It will also be used for conferences where a high level of data projection and voice reinforcement will be required. Finally this space will be used for functions and exhibitions and thus it will be provided with adjacent storage sufficient for all floor mounted items to be easily removed.

The consultants recommend that both the above venues are co-located and share foyer, catering, dressing, storage and rehearsal accommodation.

### **Other facilities required**

36% of users indicated that full flying facilities were 'very desirable', the remainder setting a minimum grid height above the stage of 6m.

Whist 2 companies required dressing accommodation for 100 and 135 respectively, collectively these organisations would only perform 3 times each year. The remainder of the companies required to accommodate a maximum of 35 people. This relates to the earlier suggestion that the rehearsal rooms could act as additional changing rooms for the very large companies if portable mirrors and tables were available.

The professional companies identified a rehearsal room, visiting company office and green room as their essential ancillary requirements. A video and audio editing suite was also seen as very desirable, likewise a small workshop where props could be repaired, no visiting company asked for a construction workshop for sets and costumes. Only 1 company wanted 2 full sized rehearsal rooms simultaneously but that company indicated that it would only present 2 performances per annum. However, many companies also indicated a preference for small meeting / practice rooms in addition to the main rehearsal room.

**Gallery** – The City's growing and notable art collection currently lacks a purpose-designed facility and, because there are many examples of performing arts facilities also providing gallery space this aspect requires some attention in this report.

Galleries are classified according to the degree of physical and environmental protection they afford to the art works and this relates closely to the requirements of the works' insurers. In addition the classification takes into account the nature of the 'backstage' facilities which are available to touring exhibitions in particular for cratage and the assembly of the works. It can be seen from this that a purpose designed gallery is more complex than simply a space on a wall and thus, the provision of a gallery within the Performing Arts Complex would add to the capital and operating cost although it would also create synergistic opportunities between the visual and the performing arts. The provision of this facility should be addressed through the design study recommended in this report and taking into account the City's policy for housing its collection, the analysis of which lies outside the scope of this study. Nevertheless, the public spaces of the proposed Performing Arts Centre offer opportunities to display work providing all other physical and environmental aspects are addressed.

### **3.11 Implications for business planning**

The survey asked both professional and community organisations a range of questions designed to inform the type of financial transaction that would be negotiated for the use of the venue. This refreshes similar studies carried out in previous years by other consultants.

However, in this study the consultants consider it helpful to first explain the nature of the transactions which are typical for the use of venues.

In the following the 'venue' is taken to apply to the building-based organisation which has responsibility for determining what the public sees in the programme and what profit and loss results; the 'producer' is taken to apply to the organisation with which the 'venue' must contract for a production – the producer would generally be the organisation that engages the creative team and the performers and mounts the production.

- i. The riskiest course of action occurs when the venue also acts as the producer, when it mounts its own productions. This is because not only is substantial cost incurred before income flows from ticket sales but also because the ticket income might not cover the cost in any case – and by then it will be too late. An added cash-flow complication arises if the tickets are not sold by the producer but by a ticket agency because the agency will not release the income to the producer until the performance to which it relates has been delivered to the public. Producers can offset this slightly by selling tickets directly often as subscriptions to a whole season of work.
- ii. The risk above can be reduced by sharing, that is, if the venue enters into an agreement with a producer to share the costs and any profits. These arrangements can cover new productions which might begin life in the venue, or others which the venue especially wants to attract. The agreement can include a variety of methods of sharing the risk including waiving rental and staff charges for the venue and splitting the box office income.
- iii. Less risk again arises if the venue pays the producer a fixed fee for the service of bringing the production to the venue. In this situation the producer gains the satisfaction of knowing that the costs of the production are met for that period and the venue gains the satisfaction of knowing that the cost of that event is fixed. In this situation the venue would retain the income from the box office and therefore the venue takes the risk that this might not be sufficient to cover the fee that they have agreed to pay the producer plus the cost of opening and staffing the venue for that production.
- iv. The least risky approach for the venue occurs when producers hire the venue and its staff. This way the venue's risk is restricted to collecting the rental income – and the risk for the producer is restricted to hoping sufficient tickets would be sold to cover its own costs and the rental paid.

It is not feasible for a venue to arrange all transactions to be on the same basis throughout the year therefore various degrees of risk will be present making accurate financial forecasting difficult. For this reason venues often have a specific programming budget which supports the degree of risk which the management feel is justifiable in presenting a specific work or company to its public. This would be provided by the funding authorities in addition to support for the day-to-day running of the building itself. The successful operation of a venue on these lines requires not only sound management but also artistic and entrepreneurial flair and the building of good relationships with the community.

The cost of hiring a venue is a major concern for both professional and community organisations alike. New venues are often seen as expensive by comparison with older counterparts and companies find it hard to budget when venues present a list of charges dependent on what services are required. Typically rates for the community are lower than those for other visitors with commercial companies being charged at the top rate.

Projections of box office income need to be based on the number of people actually paying for their ticket because a percentage of each audience receive complimentary tickets, these go to VIPs, guests, sponsors, funders, media, and the front-of-house manager to accommodate double-bookings and other last minute emergencies. In addition tickets are usually discounted for group bookings, the unwaged and the disabled ('concessions'). Thus projecting how many people might fill an auditorium and what income will result ('cash capacity') is more complex than simply counting heads.

In the following table 13 users which responded most comprehensively to the financial section of the survey are compared in terms of which venue they considered best suited their production.

Table Twelve – analysis of financial data of respondents									
	B	C	D	E	F	G	H	I	J
C o m p a n y	Average Ticket price \$	Rental per perf. Company expects to pay	No. tickets needed to reach rental cost per perf	Or Fee charges to venue per perf. (6 day week)	No. tickets Venue needs to sell to recover fee	No. tickets company expects to sell per perf at average price	This as a % of the capacity of 600 seats	This as a % of the capacity of 200 seats	Max seats requested
1	20	4500	225	-	-	225+	37.5+%	n/a	800
2	8	600+staff	75+ staff	-	-	500	83%	n/a	600
3	30 (20 to 40)	1500	50	-	-	166	27%	66%	500
4	17 (16 to 18)	2750 (2500 to 3000)	162	-	-	400	60%	n/a	500+
5	17.5 (15 to 20)	1125 (1000 to 1250)	64	-	-	200	30%	100%	Biggest available
6	17.5 (15 to 20)	175	10	-	-				400-500
7	7.5 (5 to 10)	1000	133			133	22%	66%	400+
8	9.5 (7 to 12)	1333	177	1666	222	266	44%	n/a	300 - 400
9	22.5 (20 to 25)	750 (500 to 1000)	33	3000+ royalties	133 + royalties	100	17%	50%	200 to 500
9	9 (6 to 12)	200	22	-	-	166	27%	83%	200 - 400
10	16 (10 to 22)	500	31	-	-	-	-	-	200 -300
11	30 (20 to 40)	750	25	2083	69	166	27%	83%	50 to 500
12	12.50 (ex discounts	-	-	1650	132	125	20%	62.5%	200-300
13	7.5 (5 to 10)	80 (for 4 hrs)	11	-	-	200	30%	100%	100- 200

Most companies expected to pay a rental for the venue and their maximum figure is given in column C. Under these circumstances the company keeps the box office income and thus, given their average ticket price, column G indicated how many tickets the company would need to sell to cover the rental cost. This would not cover the cost to the company of the production itself, this would therefore be covered by other income such as subsidy, other ticket income and sponsorship.

Columns I and J indicate what seating capacity the companies requested and what percentage of seats in each the total needed to recoup the rental cost would be.

It can be seen from this that the risk is clear, a large venue could earn the company more ticket sales if the production is successful but a smaller venue would be more economical to hire and if the production is not successful then the number of empty seats would be less obtrusive.

This comparison also indicates that the 500 seat venue is the more likely to be attractive to the larger community organisations, especially those producing dance, whilst the 200 seat studio theatre is more generally attractive to the professional organisations. The design of both spaces is critical but that if the studio is especially so if it is to properly service this range of events and formats.

72% of companies preferred to charge a fee for the visit of their company with only 27% indicating any willingness to negotiate box office splits. 45% indicated a willingness to negotiate a rental fee for the venue but most indicated that this would need to equate to what they would expect to receive at the box office in order to cover costs.

The companies also indicated that the discussion about fees and hire charges relates to the size of the auditorium and also, to some extent, to the number of performances and therefore this area should be treated with caution.

60% of professional companies thought the Joondalup venue would prove a catalyst to outer metro touring but 45% also thought this would require additional funding to make it viable unless the venue was prepared to meet all costs.

### **Ticketing**

Data supplied by this study, BOCS ticketing and the City itself suggests that ticket prices in Joondalup reflect those in the Perth CBD and demonstrate the expectancy of the companies in question. This relates to income projections for those companies (or the City) which would receive the Box Office income. *It is worthy of note that **BOCS Ticketing would be interested in discussing placing a facility within the Performing Arts Centre*** – this would greatly enhance the services provided to the Joondalup and region's public as well as providing the operators with the customary financial and marketing data.

### **Economic Multipliers**

The Australian Bureau of Statistics indicates that a suitable multiplier for the 'creative industries' is 1.55. Various studies in the arts suggest this should be applied to the demand (for tickets) or to the total of the wage and salaries budget.

In the former, as can be seen from the above paragraphs, the ticket income will not always remain within the City but could leave it with the touring company; arguably in this case the multiplier could then be applied to the rental fee which the touring company would have paid to the venue. Typical rental fees for an 8 hour day and for the 500 seat venue would range from (say) \$1500 to \$750, dependent upon whether the renter was a commercial or a community organisation. It would be feasible therefore to envisage a rental income of \$1500 per week minimum making a total of \$ 78,000 for the year. This is a conservative figure but relates well to that given for the 500 seat venue by APP of \$124,100 when a reduction in the number of bookings is applied to bring this aspect in line with the findings of this report. Applying the multiplier to this figure therefore produces a total of \$120,900. In this it should be noted that other income would result to the venue through these bookings, notably by way of catering and programme income. APP correctly suggest that the rental income from other rooms has the potential to virtually double these figures and thus, on this basis, it is not unreasonable to project that the Economic Multiplier effect of the rentals could reach \$200-250,000 after a few years' operation.

Applying the formula to the wages and salaries budget, as an alternative to the above, is difficult at this stage because such a budget requires a designed building in order that operating costs can be accurately estimated. Nevertheless again the APP report provides some basis. There report projected a net salaries budget of \$388,460 and applying the multiplier to this produces a total of \$602,113. In this it must be noted that not all this would apply to the City because it would depend on the residential location of those engaged.

This study is not briefed to research such matters but this information is provided to support the recommendation regarding the need for a Social and Economic Development Impact Study which can more thoroughly study data such as this. Nevertheless, it can be seen from the above that the Performing Arts Centre has the potential to bring to the City an economic benefit at least equal to the degree of subsidy which the Centre itself will require. This aspect is addressed in the following paragraphs.

## Operating Budget

Whilst this study is not briefed to revisit the operating budget prepared by APP, nevertheless some useful perspective can be provided from the recent findings. For example, APP projected a deficit for the Stage One building (the smaller venues and the Performing Arts Laboratory) as follows:

<b>Table Thirteen – APP operating deficit projections for Stage One</b>			
2003	2004	2005	2006
\$	\$	\$	\$
(347,188)	(335,060)	(322,569)	(309,704)

These figures compare very favourably with figures given to the consultants for this study. For the past four years the subsidy given by the City of Mandurah to the Mandurah Performing Arts Centre has been \$350,000 each year. The subsidy given by the City of Bunbury to the Bunbury Entertainment Centre is currently \$280,000 per year. In these it should be noted that the APP figures include 'maintenance' (at \$87,000 per year) whereas the figures for both Mandurah and Bunbury exclude 'capital' which is funded separately (in Mandurah's case to \$100,000 per annum over each of the past four years).

### 3.12 Findings

- a) That the nomenclature of any eventual 'lyric-theatre / concert hall' be changed to 'larger venue' in order that the pejorative nature of the former can be removed from the considerations. This does not mean that the larger (or medium scale) venue would be unable to stage either concerts or lyric theatre but it does mean that the form of the venue would more properly emerge out of the needs of the users rather than the other way around. This recommendation also applies to the nomenclature 'performing arts' if broader community uses gain strength, especially that involving small meetings, civic events, conferences and conventions. The consultants note that many facilities have benefited from 'naming' competitions held in the local community.
- b) That the project be separated into two, one for the medium 500 seat venue and the smaller 200 seat flexible studio with the ancillary spaces and the other addressing the needs of the larger venue. This would enable the strengths and weaknesses of each to be more clearly seen. As has been mentioned earlier this would also enable a clearer focus of users on each without harmful competition. The need for and viability of a larger venue, irrespective of size and type, should be tested at regular intervals but initially it is unlikely that this should be within the next five to ten years and should be related both to the developments in the northern suburbs and the outcomes of the State's Capital Arts Budget which will not come on stream until well into this period.



- c) That the needs of the users of a larger space, in the region of the capacities mentioned in this and earlier studies, namely 800 to 1500 seats, are provided in the medium term through modest investment into the large space planned by the Joondalup Arena or that being considered by ECU. The consultants consider that a study should be carried out in conjunction with Arena Joondalup and/or ECU to assess the feasibility of this proposal and to provide costs for works additional to those currently planned which will improve the staging, flexibility and acoustics in such a manner that larger capacity events can be presented for awards ceremonies, popular music concerts and, dependent upon the staging requirements, visiting productions.

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## SECTION FOUR STAKEHOLDER CONSULTATIONS

### 4.1 – Analysis

Consultations with stakeholders centred primarily on potential sites and sources of funding for JRPAC. Several options in relation to both aspects arose during the consultations.

### 4.2 – Siting

#### The options for siting are;

- The proposed original site i.e. the present carpark between the City of Joondalup building and Boas Avenue. This is not favoured as a location because of its distance from transport and the high costs associated with constructing a substantial carpark area, probably multi-level, beneath the JRPAC building.
- The adjacent site i.e. between Lotteries House and Boas Avenue and adjacent to the proposed hotel to be built by Kyme Holdings. This is a more favourable site than the proposed original site. It is located closer to the Grand Boulevard and Boas Avenue intersection, and is therefore more prominent, is closer to public transport and will be adjacent to a substantial number of restaurants, bars, and shops in the hotel development next door, along with those currently existing in the Lakeside area and on Grand Boulevard. It presents potential capital cost savings because of the adjacent hotel development, through the possible extension of commercial premises along Boas Avenue incorporated into the JRPAC building.
- A combination of the land owned by the City (approx 3000 square metres) adjacent to the Transit Station, and also land currently held by ECU opposite on Collier Pass, adjacent to the former Ansett Call Centre. This site is prominent and visible in terms of public awareness and access. It is close to public transport and will be adjacent to substantial parking which will be developed in the longer term by ING in their Lakeside development.

It is not strongly favoured however because it would effectively split JRPAC on either side of road, and because of the size of the land adjacent to the Transit Station it would mean that the primary performance spaces would be likely to be separate from the performing arts laboratory, rehearsal and other rooms. These should preferably be integrated with the performance spaces. To integrate them on the one site adjacent to the Transit Station would likely mean a multi-story development to achieve the total JRPAC development on that site.

ECU would be prepared to discuss further the possibility of siting the whole of JRPAC on their land adjacent Grand Boulevard and corner of Collier Pass on the basis of a land exchange with the City. This would be more favourable siting than the split option mentioned above.

- The TAFE land-holdings in Joondalup have recently been expanded to include land facing Grand Boulevard, adjacent to Central Park. TAFE have indicated the possibility of a land exchange with the City and locating the JRPAC building on that site, facing Grand Boulevard with its own signage and integrity as a performing arts centre maintained – but built in conjunction with the possible International Hospitality Training Centre that may be erected on the West Coast TAFE site.

This is seen as the most attractive option for several reasons.

Firstly, the site on Grand Boulevard is prominent and would create high public awareness of and access to JRPAC. It is close to existing and planned single level parking, and to the Transit Station.

In addition, JRPAC would be adjacent to Central Park and the Lake, and this presents very attractive possibilities for expanding the performance spaces into open air venues, while strengthening community involvement in JRPAC.

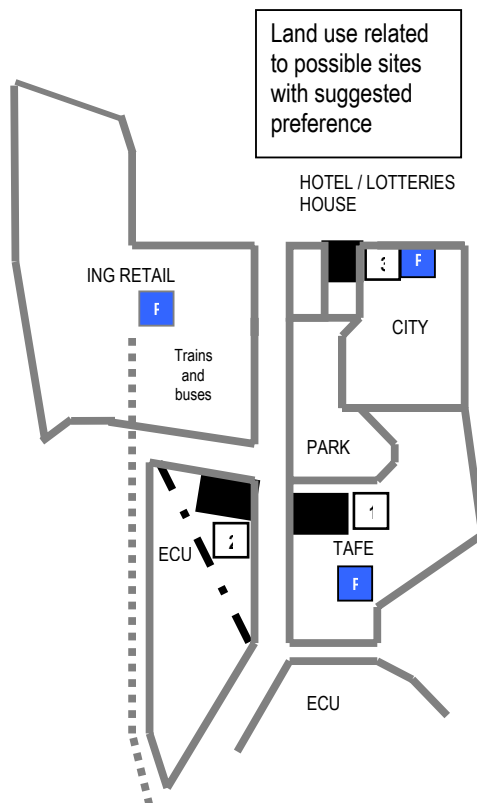
If JRPAC was built in conjunction with an International Hospitality Training Centre, the bars and restaurants in the Centre could service the needs of JRPAC.

Overall there could be capital economies for both the construction of JRPAC and the International Hospitality Training Centre, if they were built as parts of one building, with site development, airconditioning and other high expense items being more economic for one building rather than two separate structures.

Importantly, this option has the capacity to preserve the integrity of both buildings with the International Hospitality Training Centre (if it happens) being clearly a part of the West Coast TAFE Campus, and JRPAC being highly visible as a separate community facility.

The potential capital cost/economies and other benefits that would flow from such an arrangement are dependent on the International Hospitality Training Centre proposal advancing on the TAFE site.

If that does not eventuate, TAFE has indicated it would still be agreeable to a proposal to excise the land from the TAFE site fronting Grand Boulevard, for the purposes of building JRPAC. They would anticipate a land exchange with the City to ensure that they still had adequate land available for the development of the West Coast TAFE Campus.



#### 4.3 – Capital Funding

There are several possibilities for capital funding/resourcing arising from consultations with the key stakeholders, but they vary widely, depending on the interests and objectives of the stakeholders, and the City of Joondalup.

A source of capital for JRPAC construction is likely to be the State Government through the Department of Culture and the Arts, however this is unlikely until 2005 at the earliest. This contribution is likely to be from the Community Cultural Fund planned to be established in 2005.

In addition, suggestions have been made to the Consultants that other State Government funding sources should be accessed. These include portfolios with interests in Economic and Social Development, Training, Education, Housing and Works and Regional Development. Approaches would need to be based strongly on the economic and social development impact of JRPAC, and demonstrate broader potential community usage, along the lines identified in this Study. The City would need to prepare an economic and social impact assessment to support these proposals for funding to State Ministers and the Premier.

The Lotteries Commission is potentially a source of further capital funding , but this would be dependent on the City satisfying the Commission that JRPAC is a preferred capital project for the State Government to support, and also that it has a significant role in supporting community activities and community development. Access to Commissions funds would depend largely on involving the Commission in negotiations and discussions at an early stage.

The Handa Foundation has expressed interest in contributing funds towards the capital costs of the Performing Arts Laboratory, because of benefits to youth and the broader community. The Foundation would prefer this to be seen as a part of a joint funding effort with ECU and also the City of Joondalup. It would be important to engage the Foundation and ECU in early discussions and negotiations to achieve this support. The Handa Foundation have suggested an amount of up to five hundred thousand dollars may be possible, and if ECU were to contribute a like amount then there could be an overall contribution of \$1,000,000.00 towards the costs of constructing the performing arts laboratory aspects of JRPAC, that is in addition to an equal contribution from the City of Joondalup.

Clearly, the City of Joondalup is the other major source of capital funding and is setting aside at this stage an amount of \$1,000,000.00 per. annum. to accumulate capital for the construction of JRPAC.

The following table summarises the above.

Table Fourteen - Indicative total capital from all sources					
Option	Facilities	Total needed \$M	Possible capital from City by 2005/6 \$M	Possible capital from all others \$M	Shortfall \$M
1	Facilities as proposed in the APP report – 1500 seat lyric theatre / concert hall; 500 seat dance/drama space; studio and Performing Arts Laboratory (PAL).	46	6	3.5	36.5
2	As for 1 above but without the 1500 seat lyric theatre / concert hall	24	6	3.5	14.5
3	As for 2 above but with reduced PAL facilities and a <i>single</i> adaptable 200-500 seat venue for <i>both</i> flexible and proscenium staging.	16	6	3.5	6.5
4	Similar to Hale School venue (see below) but enlarged to 450 seat capacity and with studios and rehearsal rooms.	12	6	3.5	2.5

The extent of the City's contribution will depend on the extent of capital funding and support achieved through others, and during the course of consultation, other options for funding all or part of the construction of the Centre were discussed with the developers and builders who were identified as stakeholders.

These included Cape Bouvard Investments Pty Ltd, Satterley Properties and MIRVAC Fini. With the exception of Satterley Properties, the others suggested the possibility of building the JRPAC, meeting all of the capital costs and then leasing the Centre back to the City in perpetuity. This would mean that the City would avoid any residual capital outlays but would be faced with an on-going cash outflow to meet rental costs, a substantial part of which might be recouped through the operations of the Centre.

Other suggestions that were made by these stakeholders were that they would be prepared to enter into negotiations with the City to construct the Centre, with their capital outlays and profit margins being met through an arrangement with the City under which residential/commercial land, if available, was transferred to them for development.

This would in effect mean that the City was forgoing its title to land in lieu of expending capital funds.

In such an arrangement the City could also benefit from the earlier development of land, and the consequent rating income that it generates for the City. In addition, the economic and social benefits to the Region would be enhanced through an earlier population increase in Joondalup.

#### **Hale School Music and Drama Centre**

This facility opened in 2000 and has rapidly become a landmark not only in good design but also in good value and it is in this respect that its example is included in this report – although it is recognized that the City would need a larger capacity even at the lower level of the capital scale affordable. The facility contains a 353 seat theatre, 2 large rehearsal studios which can also be used for performance, 2 teaching classrooms, 19 practice rooms, an outdoor amphitheatre, and the usual circulation and office spaces. The total cost, including fees and fitting out was less than \$8,000,000.00.

The theatre is configured as a concert hall and its acoustics, designed by Norbert Gabriels, have been described as 'near perfect'. However, a significant feature of the space is its ability to convert to a traditional theatre and in this respect it is the most sophisticated venue in Perth with state-of-the-art sound, lighting, video and communications systems and a full set of motorised bars over the stage for the suspension of scenery and lighting. The Theatre Consultant was Graham Walne. The building was designed by Anthony Brand + Sandover Pinder.

#### **4.4 – Findings - strengths , weaknesses and opportunities – refer to Table 17 on page 72**

The Consultants find that :

- the preferred site is the TAFE land adjacent to Central Park and facing Grand Boulevard , there is some 24,000 square metres vacant at present, and the possibility of acquiring a part of this site in exchange for other land adjacent to the TAFE campus appears high.
- the second preference for siting is in a single location on ECU land adjacent the corner of Grand Boulevard and Collier Pass , with the third preference being the carpark between Lotteries House and Boas St, adjacent to the hotel development site on the corner of Boas St and Grand Boulevard.
- Current indicative total capital funding from other than City sources are identified in Table 14 on page 38.
- The City should as a matter of urgency undertake a Social and Economic Development Impact Study, based on the Stage 1 JRPAC preferred in this Report and on the multi-purpose use community facility envisaged in this Report.

- The City to commission a design study which will enable potential funders to better visualize how and where their contribution will be realised . In this study, significant steps in obtaining support are unlikely to be made until a site is chosen .
- The City should initiate high level liaison on JRPAC with key stakeholders – TAFE and others involved in the potential for co-locating with International Hospitality Training Centre on the TAFE site – ECU – Handa Foundation – and the Lotteries Commission in relation to capital funding support – and State Government agencies in relation to capital funding support
- The results of the Social and Economic Development Impact Study to be the focus of formal submissions to State Government Ministers identified in this Report , and the Premier , for capital funding support for JRPAC
- The City initiates specific consultations with Handa Foundation and the Lotteries Commission to involve them at an early stage in the JRPAC project planning and development stages.
- The City to consider its preparedness, subject to City held land availability, to enter into arrangements for JRPAC to be constructed and funded through residential/commercial land exchange arrangements with private developers/builders – and the legal requirements it would have for such an arrangement.



## SECTION FIVE – MANAGEMENT AND GOVERNANCE

### 5.1 Introduction

During the course of consultations with stakeholders the issues of governance and management structures for the Joondalup Regional Performing Arts Centre (JRPAC) were discussed – particularly to identify any particular requirements that major stakeholders may have .

### 5.2 Options

There are a range of approaches which could be adopted for such a Centre.

These include JRPAC as a part of the administration of the City of Joondalup, working in conjunction with major stakeholders under a range of Service Level Agreements.

Another option would be the establishment of a private company, the Memorandum of Association and Articles of Association of which would require the Company to operate in accordance with the roles and responsibilities envisaged by the City for the Centre as a significant community resource, and also in accordance with the requirements of major stakeholders.

A third option would be to contract the management of the Centre through a tendering process . It would in effect be managed through a company similar to the current contractual relationships with the Perth Theatre Trust .

In considering the preferable governance and management structure for the JRPAC it is important to consider what should be the role of the governing and managing bodies. Firstly there is a need to;

- establish and communicate a long term vision for the Centre – within the frameworks of the requirements of the City and major stakeholders, then to set objectives and priorities
- obtain and manage product for the Centre
- obtain and manage financial resources
- be clear about the governance role and what can be delegated to Senior staff
- be clear about the organisation chart and the definition of key tasks
- recruit Senior staff including a Chief Executive
- review and approve on-going plans and budgets
- evaluate the performance of the Centre and the staff, and respond accordingly

In essence, the governance and management functions need to be involved in organisational planning and policy development, operational and fiduciary matters, and senior staff oversight. In addition, the Centre needs to be able to act commercially and in strong practical relationships with others involved in the presentation of performance and other products. It must have the capacity to be decisive and responsive in a timely way.

It is important that the Chief Executive and other senior operatives are free to undertake broader strategic actions for the Centre and can be a primary source of contact with appropriate organisations and individuals throughout Australia, particularly those that may present opportunities for product for the Centre. In addition, these operatives need to have the advantage of building and maintaining strong networks with organisations and individuals of like interest in theatre, dance and music in both commercial and publicly funded organisations, and in the conference/convention fields.

In addition, there should be strong relationships that need to be maintained through major Government and other agencies concerned with the promotion and movement of arts/performance product in Australia and membership of such organisations would be essential. This would be a valuable investment given the benefits that can be achieved in terms of linking in to networks concerned with touring product throughout Australia. These opportunities would need to be capable of being fully exploited and it is through networks such as these that the Centre's standing could be enhanced as a viable and attractive venue in the Australian touring circuit, both commercially and also publicly funded touring.

These requirements emphasise the need for commercial skills and abilities and a need for a capacity to respond in a commercial environment.

Other considerations in governance and management of the Centre concern the interests of major stakeholders, particularly those who have injected capital funds into the Centre, and the need for them to be satisfied that their strategic objectives in funding and supporting the Centre are met on an on-going basis.

These requirements will differ depending on stakeholders. For example it is not anticipated that an agency such as the Department for Culture and the Arts would expect to be represented in any governance structure for the Centre. On the other hand the Department of Education if it contributes capital funding would want to have some leverage in ensuring that the Centre continues to operate in the context of the "learning precinct" in the region. This might mean participation in governance, but a Service Level Agreement may suffice (a copy of a sample Agreement outline is on page 67).

Others such as the Lotteries Commission and the Handa Foundation would be unlikely to want to be involved directly in governance or management but they would be concerned to ensure that the principles which guide their funding programs and support are met.

In relation to the Lotteries Commission that might mean that the Centre operates legally as a non-profit organisation and that it has significant community development objectives. The Handa Foundation would be likely to seek assurances that the Centre operates in such a way that it continues to pursue the interests of youth in particular, and also that the benefits to the community of the Performing Arts Laboratory are on-going.

### 5.3 Conclusions

There are various way of accommodating these interests and they would depend on the legal framework and the nature of the structures through which the Centre is governed and managed.

If the Centre were managed as an extension of the administration of the City of Joondalup, then there would be significant on-going resource costs for the City and also the influences and to some degree commercial constraints of working within the policy framework of a Local Government organisation, including the budgeting and financial management aspects.

If the Centre's governance and management were contracted out then there could well be a shift of primary emphasis away from promoting opportunities for theatre and performance across the board to one of more emphasis on profits and returns from more commercially oriented activities. This may not for example meet the requirements of the State in terms of Arts practice objectives they would be hoping to achieve through financial support for the Centre. In addition it would be difficult to accommodate the requirements of other State contributors, and the Lotteries Commission.

The preferable governance and management model is for the City to create a private company with a Memorandum of Association and Articles of Association designed to ensure that the directions of the Company are consistent with the full range of strategic objectives presented by the major stakeholders, including the City, in supporting this Centre. That would provide a relevant and legally binding operating framework for the Company.

The Company would be governed by a Board which should have representation from the City and perhaps from some of the other major stakeholders, but noting that the role of the Board is not primarily to facilitate the leverage of those who have contributed in some sense to the construction of the Centre. The role of the Board is to ensure the successful operations of the Centre in the context of its Memorandum and Articles. The leverage or input from major stakeholders could best be within the context of Service Level agreements between the Company and those major stakeholders.

In considering the make-up of a board it is useful to consider again what is expected of Directors. Under the Companies Code, Directors and Senior Managers are jointly and severably liable for debts of the organisation if financial difficulties arise.

They might incur severe penalties if they fail to act honestly and exercise reasonable diligence and to act with the utmost good faith for the organisation.

Further, given that a Board's most important task is to bring ideas and enthusiasm to an organisation, it is essential that it has the capacity to provide inspiration and offer encouragement to technocrats and staff.

Apart from these issues there are other specific legal responsibilities for boards.

The main responsibilities in this company would be;

- to set policy which clearly would need to be in the context of the Memorandum and Articles , and also the Service Level Agreements under which it operates ;
- to monitor activities against that policy background throughout the year to ensure objectives are achieved and to make sure that financial difficulties do not arise – in this sense the Board needs to have appropriate high level expertise in terms of artistic product , and in terms of commercial administration and financial management in a multi-purpose venue environment —with varied stakeholder interests .

It is suggested that these roles cannot be addressed properly in a Board which is made up of a series of “representatives” who might primarily seek leverage to achieve the specific aims and objectives of their funding programs – rather than operating the Centre in a commercially responsive way which will be critically important in taking timely commercial decisions in terms of product availability and acquisition.

The Board must have the capacity through its membership to enter into business arrangements with other like Centres and organisations in the Performing Arts , and other interests including conference/convention, vocational education and training organisations.

Against this background the City should consider , at an appropriate time , the creation of a private company to operate the JRPAC , and that Board membership issues and formal legal arrangements with major stakeholders be along the lines outlined above .

## SECTION SIX - ATTACHMENTS

<b>Table Fifteen – diary of processes involved in the research for this project</b>		
1970 - 1991		A range of studies are published establishing the Northern Corridor, the City of Wanneroo and the Joondalup Development Corporation.
1991		The first Joondalup Festival takes place
1992		A Cultural Plan for Joondalup and its region is produced by the Institute of Cultural Studies at Griffith University which indicates that the facilities should be adjacent to the Administration Centre and contain a 600 seat dance/drama theatre and a 1000 seat concert hall. This report also produced an outline of rooms and their areas and estimated the capital cost (which also included other civic amenities) to be \$49M. This document also projected annual running costs per square meter and included guidance on management models and strategies for raising capital.
1994		Hames Sharley are engaged to develop a masterplan for the complex proposed above that would realise the aims outlined in the Cultural Plan.
1996		Hames Sharley prepared a 'Planning and Architectural Brief' for the facility as outlined in the above 'Cultural Plan'. Much of the 1992/4 work was revisited and the capital required was estimated at \$69M although this included 5 other commercial spaces costing \$18M. Both local and regional arts organisations were consulted for this study which included recommendations about staffing structures.
1998	October	Following a meeting of stakeholders it was agreed to form a reference group of representatives from key organisations with an interest in the Performing Arts. The reference group recommended that a Feasibility Study be conducted in order to assess the level of demand and consult with appropriate organisations. Graham Walne was engaged to write the brief for the Feasibility Study. The reference group met regularly during the following APP study which resulted from its recommendation.
1998	October	The City's '[Draft] Cultural Development Management Plan' is published which contains a SWOT analysis, outcomes, strategies, actions and performance indicators for the planning, marketing, programming, staffing and business development of cultural activities.
1999	December	Australia Pacific Projects (APP) were engaged to undertake a keynote study designed to inform Council about how the proposed Centre is to be constructed, managed and utilised. APP revisited the earlier Hames Sharley work, consulted local and regional arts and community organisations. The report was conducted in 4 stages and because of the time needed to address issues raised and obtain agreement from the City the final report was not produced until June 2001. The report made some increases to the proposed accommodation and the estimated capital cost was \$46M.

2000	Dec to July 2001	Graham Walne was engaged to assist the City in contacting all potential supporters and users. A list is prepared of 178 such organisations including Cabinet Ministers, other Federal and State Politicians, Government Officers, potential Sponsors, the Steering Committee, Local Community Organisations and Schools and Professional Theatre Organisations. Letters are issued to all people on the list and the City prepares a presentation which is then delivered to key contacts. This presentation included estimates of the possible staging of the project with the smaller facilities being stage 1 and the concert hall being stage 2. This campaign was aimed at increasing the profile of the project in the lead up to and following the State election and resulted in considerable endorsement for the project in principle.
2000		Graham Walne engaged to prepare a strategy for the capital funding for the project. The aim of the project was to identify a group of agencies which could provide funding at local, regional, state and federal levels and to produce a case which would result in their endorsement. The cost of stage 1 was estimated at \$28M.
2001	August	Graham Walne engaged to draft and outline design specification for the accommodation identified in the APP report and in the stages identified though the Capital Strategy document.
	August	Elected Members conduct visit to both the Performing Arts Centre in Mandurah and the Entertainment Centre in Bunbury
	August	City holds public meeting to announce the results of the Feasibility Study conducted by APP.
		Council adopts the APP report
2002	June	Graham Walne and Peter Alexander engaged to undertake a study which indicates the level of financial commitment and contributions to the project and an indication of the participants' expectations in terms of the form of management. This study was permitted to expand its scope given the City's more flexible approach to siting the project, the outcomes of the City's structural review and the recently announced State Capital Arts Budget.

## 6.2 Sample Questionnaire

**Name of person replying to this questionnaire:**

**Company represented:**

**Contact telephone number:**

**Date completed:**

- 1.1 How many times each year would your organisation take a production to the new Joondalup venue?
- 1.2 During what months would the productions be?
- 1.3 How many performances of each production would your organisation present?
- 1.4 Would the performances be in the evening, daytime or a mixture of both?
- 2.1 Would your organisation charge a fee to the venue for each of your productions? If so what would be typical?
- 2.2 Or, as an alternative what box-office split would your organisation prefer, and at what seat prices?
- 2.3 What average income would your organisation expect to reach in Joondalup from each performance?
- 2.4 Alternatively again, if your organisation were to rent the theatre what would you expect to pay?
- 3.1 Would your organisation present workshops with this production? If so for the same fee and also immediately after the performance or on a separate occasion?
- 4.1 What seating capacity (i.e. 100-200/200-300/300-400/400-500 or LARGER please state) and physical format (i.e. pros/thrust/round/traverse/ flexible would your organisation prefer?
- 4.2 What size of stage, wall-to-wall width and wall-to-edge of stage depth would your organisation need?
- 4.3 Would full flying facilities be required? If not what height to the top of your rig would be needed?
- 4.4 What capacity would your organisation need in dressing accommodation?
- 4.5 What technical facilities would you mark as essential or desirable or not needed?
  - a- rehearsal room same size as stage
  - plus would you need more than 1 rehearsal room at once?
  - b- audio recording and editing suite
  - c- small practice / meeting room
  - d- visiting company office
  - e- repair workshop for sets and props
  - f- repair workshop for costumes
  - g- construction shop for sets and props
  - h- making wardrobe
  - i- audio recording and editing suite
  - k- other

- 5.1 What support could your organisation provide for regional and/or local community arts development?
- 5.2 What role would you see Joondalup playing in the development of a network of outer metro venues to which you could possibly tour?
- a- could be the catalyst for the establishment of such a network
  - b-tours could be developed from Joondalup if the facilities were appropriate
  - c-fine in principle but tours could only be mounted with additional funding
  - d- other
- 6.1 What assistance would your organisation be able to bring in obtaining the capital for the project?
- a- none
  - b- capital sponsorship dependent on circumstances
  - c- support in kind to lobby for capital
  - d- other
- 6.2 What assistance would your organisation be able to bring in obtaining recurrent funding from any source for either the venue or its program?
- 7.1 Stage 1 of the project is proposed to contain a 400-500 seat theatre and a 100 seat studio how important do you consider this to be to Joondalup and its region?
- a- do not think this relevant for this area
  - b- Perth region needs this but not in Joondalup
  - c- It's a useful facility but not at this size
  - d- don't know – need to look into this again in 5 years
  - e- this is more useful than the current stage 2 and should go first
- 7.2 Stage 2 of the project is proposed to contain a 1000-1500 seat lyric theatre / concert hall; how important do you consider this to be to Joondalup and its region?
- a- do not think this relevant for this area
  - b- Perth region needs this but not in Joondalup
  - c- It's a useful facility but not at this size
  - d- don't know – need to look into this again in 5 years
  - e- this is more useful than the current stage 1 and should go first



### 6.3 Stakeholders consulted

1. Robert Sommerville - Director , Joondalup Education District Office
2. Steve Harvey - Director , Facilities and Services , Department of Education
3. Ellis Griffiths - A/g CEO , Department of Culture and the Arts
4. Glen Robinson - Department of Culture and the Arts
5. Alistair Bryant - CEO , Department of Culture and the Arts
6. Jacqui Thompson - Community Funds Manager , Lotteries Commission
7. Jan Stewart - CEO , Lotteries Commission
8. Stephen Shaw - Joondalup Joblink
9. Louise Ainsworth - Senior Project Manager , Landcorp
10. Fiona Bentley - Director , Community Development , City of Wanneroo
11. Lindsay Delahunty - CEO , City of Stirling
12. Trevor Holland , Executive Manager , Community Development , City of Stirling
13. Michael Rodrigues - Senior Project Officer , ING Real Estate Development Australia , Pty . Ltd .
14. Simon Dawkins - Premier and Cabinet
15. Andrew Branston - Director , Facilities and Services , ECU
16. Warren Snell - Executive Director , Finance and Administration , ECU
17. Tony O'Gorman MLA - Member for Joondalup
18. Dr Geoff Gibbs - Handa Foundation
19. Peter MacBean - Marketing and Sales Manager , Cape Bouvard Investments Pty . Ltd .
20. Adrian Fini - MIRVAC Fini
21. Tony Arias - Satterley Properties
22. Dean Solly - Manager , Arena Joondalup
23. Robert Ely - Acting Director , WAAPA
24. Bart Boelen - Project Manager , Department of Housing and Works
25. Simon Skevington - Infrastructure Coordination , Department of Industry and Technology
26. Nigel Hayward - Director , Systems Planning and Industry Analysis , Department of Training
27. George Kyme - Kyme Holdings Pty. Ltd.
28. Ken Kingwell - Marketing , West Coast TAFE
29. Royce Standish - Managing Director , West Coast TAFE
30. Doug Ryan - Research and Development , West Coast TAFE
31. Mal Shervill - Superintendent , Western Australian Police Academy

### *Schedule of issues used in Stakeholder consultations*

Introduction - the concept - where it is at - explanation of this consultation process - the City's objectives and parameters

- any preliminary points / matters requiring clarification .
- stakeholders' role and interests in supporting this development . How it fits within their strategic aims and objectives for the region and the broader community . Any particular strategic emphasis for them ?
- Options for the City in proceeding with the development - including phasing over a period of years . Their views on this aspect - and any impact this may have in terms of their strategic interest and their capacity to commit to the project .

- the nature and extent of their financial commitment to capital and or re-current funding for this development - with particular emphasis on the availability / timing / and authority for capital funds in phased development – and the processes for achieving early formal commitment for capital funds . Would phasing the development facilitate achieving commitment ? .In relation to re-current funding – the extent / purpose / term requirements governing relevant programs .
- the nature and extent of day to day utilisation of the JRPAC that they would require as a condition of their funding .
- the nature and extent of any usage constraints they would seek to impose [ if any ]as a condition of their funding .
- the nature and extent of any other operational requirements which would be a condition of their funding
- The extent of any commitment that can be given now by the stakeholders to funding capital and/or re-current aspects of this development .
- stakeholders views on preferred legal structures for JRPAC and the extent to which one or other may be a condition to achieving funding commitments .
- stakeholders' views on appropriate governance arrangements for JRPAC and any involvement they would require in that activity . What would be the nature of any involvement .
- stakeholders' views on financial and operational accountability . Any requirement they would have for meeting program performance standards / requirements.
- Advise of our need to analyse outcomes from above and to meet again to confirm / validate findings – stressing our need to advance JRPAC development in terms of real commitment .

***Education, District Office – Joondalup , and the Education Department***

Meeting with Robert Sommerville, Director of the District Office at Joondalup.

Interest is as a user. There are no plans for capital expenditure in Joondalup which might coincide with financial support to JRPAC.

Later meetings with Education would provide further on Education interests, but District Office interest is on a “user pays” basis.

District Office are a strong supporter of JRPAC. They see it as being a valuable resource for Education in new Education districts, which will be Swan and Joondalup . This will result from a process of merging of several districts .The Swan District will represent some 120 schools, and the Joondalup District, about 90 schools.

If JRPAC had a capacity of about six hundred seats for conference purposes it could be used by these new Districts. By way of example the new Joondalup District would host four conferences for about four hundred people each year. Each would last for two to three days so there is the potential for eight to twelve week days each year for conferences for that District alone. The new Swan District would do the same, but for about six hundred people. Therefore there is about another eight to twelve days usage for JRPAC. Together these Districts could occupy JRPAC spaces for three to five weeks each year. An important feature for them in using the Centre for these purposes would be access to break-out rooms.

Other Districts within the region might also want to use the Centre for similar purposes, and this warranted exploring.

Drama and dance teachers in local schools could also be potential users of the Centre for teaching purposes, and District is to arrange a group of them to talk with the consultants about these possibilities.

Belridge Senior High School is moving towards an emphasis on music, drama and the arts, similar to the directions of Curtin at Fremantle. New facilities at the Mindarie campus would include an equipped TV suite/studio for student use and this was a part of a new emphasis on media at that location.

JRPAC could be a valuable extension to the Belridge initiative, and also an industry experience opportunity for year eleven to twelve students in Vocational Education/Training.

At a subsequent meeting at the Education Department with Steve Harvey, the response to JRPAC was generally positive and indicated that capital support for JRPAC was a possibility, but would be conditional on the outcomes of a current review process which could impact on campus arrangements in the Joondalup region.

These matters would not be resolved until possibly next year, and dependent on the outcome, there could be capital available provided JRPAC was clearly and regularly available for usage consistent with senior campus objectives. It was stressed to Education that the City is not seeking to build a facility which will be pre-occupied with Education activities. For example, it would not want to create an Octagon Theatre situation where that theatre, because it is owned by UWA, is occupied primarily by them and only used in a limited discretionary sense for performing arts and other uses.

In the event that some capital were to flow into the construction of JRPAC from Education, then they would expect some form of Service Level Agreement and possibly some input at governance level to ensure access and appropriate support for Education objectives.

### ***Department of Culture and the Arts***

Meetings with Ellis Griffiths, Acting CEO, and Glen Robinson, and later with Alistair Bryant, CEO.

It was clear that the Department is more supportive of a first stage of JRPAC being six hundred seat plus one to two hundred seat theatre spaces with extra spaces for rehearsal, performance, performing arts laboratory etc and it appeared that any capital support from the State would be based primarily on a project of this magnitude. Indications were that a larger, say fifteen hundred seat space, would not be likely to get attention in the context of the States capital budget for a very long time, given the other many competing demands.

The State is clearly not convinced about earlier projections on the usage of a larger facility and this, combined with a lot of competition for funds in the first year of draw-down on capital (2005), means there is little support for funding a larger space at Joondalup.

The meetings also discussed the need for wider contributions to the project, including in terms of land for siting, possibly co-locating in the learning precinct concept, but stressing the importance of this Centre having its own image and status in the Community. It needs to be visible as a separate community resource.

It appears that initial support from the State would be small and funding could come from the proposed Community Cultural Fund which is planned to start in 2005. The Department offered to assist the City in contacts / liaison with other appropriate State departments / authorities.

The State made it clear they would expect the City to fund all the initial project planning costs and other pre-construction outlays. A separate proposal for initial capital from the State's Capital Program would be needed from the City.

In relation to management and governance, the State's only concerns would be that these processes were clearly consistent with and promoted the sustainability of JRPAC for the purposes for which it was funded by the State.

### ***The Lotteries Commission***

Meeting with Jacqui Thompson Community Funds Manager and two other staff.

As anticipated given the current status of policy in the Commission, capital funding would appear to be unlikely, and this was reported to be the case at least until the State makes its position clear on capital funding for regional/suburban performing arts centres.

It was pointed out that even though the Lotteries Commission put capital into the Mandurah complex, this was not comparable.

Any other financial support from Lotteries is likely to be in the context of broader community benefit, and in this sense JRPAC will include general meeting places and community rooms, and this may lead to some financial support.

In addition, the Commission has in the past provided audience development funding and this may be another source of financial support for JRPAC, at a later date.

In relation to legal and management structures the Commission made it clear that the Centre must be operated on a not for profit basis if it is to receive any support from them. In terms of management and governance, they would not want to be directly involved but would want to agree on the management business plan for areas that they might fund.

There was a further discussion with Jan Stewart, CEO of the Lotteries Commission. There is a possibility of capital, but it would be essential for the Lotteries Commission to see clear evidence of a multi-purpose usage facility and opportunities for community participation as outlined earlier. Further the Commission would want to see clear evidence of State endorsement of the project as "preferred" and indicated that State funding for the project would be evidence of State endorsement. The Commission had put some \$2.5 million already into Joondalup in Lotteries House, and this was in itself a significant contribution to that community which had to be taken into account in distributing Lotteries funds across regions.

In terms of approaching Lotteries for financial support, it is important that the City of Joondalup involve the Commission from early stages in developments and discussions, so that they clearly understand and are involved in the evolution of the project and could progress their thinking with developments. A written formal submission would not be productive and that they needed to be involved "along the way".

***Landcorp***

Meeting was with Louise Ainsworth, Senior Project Manager, Urban Operations

There is a current agreement between the City and Landcorp which has a couple of issues left to resolve before it is completed. One of these relates to the Joondalup Performing Arts Centre and a capital contribution which the City is seeking from Landcorp.

Landcorp are strictly land developers and they work on a commercial basis, and are required by legislation to do that.

The policy position of the State Government (in particular that of the Minister for Planning and Infra-Structure) defines local Government areas in terms of strategic centres. Joondalup along with Rockingham, Fremantle, Armadale and Midland (for example) are termed as Strategic Regional Centres, whereas others (including Wanneroo) are Strategic Districts and as such, Districts would probably not be looked upon favourably in terms of support for any major regional infra-structure developments.

The conclusion reached at this meeting was that Landcorp would resist providing a capital contribution to JRPAC.

***The City of Wanneroo***

Meeting with Fiona Bentley, Director of Community Development, Wanneroo.

The discussion centred mainly on the development plans of Wanneroo and on some of the underlying relationships between Wanneroo and Joondalup. It was unlikely that there would be support from the City of Wanneroo to provide capital towards JRPAC. Recent papers had been put to Council suggesting support for JRPAC in principle, but that no financial contribution would be made. The City is resolved to undertake a feasibility study in relation to two issues, firstly to look at the Mindarie Senior College development and additional facilities in relation to media that are being placed there and how these might contribute to the needs of Wanneroo. Secondly, there is an examination of a four hundred seat theatre at Girraween Senior High School. These studies are to be completed later this year if possible.

Wanneroo is committed to looking at the needs within its own boundaries. The expansion of Wanneroo is substantial and it is facing high costs in terms of infra-structure because of its rapidly expanding population base. This means that financial resources are short.

The CEO's and Directors of Wanneroo and Joondalup meet from time to time and on the last occasion they had discussed the potential for a regional museum in Wanneroo and how this might relate to a performing arts centre in Joondalup. There was no agreement on this issue but if Joondalup were to agree that the museum focus should be in Wanneroo then they may find it clear to support the concept of a performing arts centre in Joondalup. Wanneroo has a strong interest in heritage/historical matters and sees a museum as appropriate for that area.

### ***The City of Swan***

The City of Swan replied to CEO of Joondalup declining to participate in consultations on JRPAC.

### ***The City of Stirling***

Meeting with Mr. Delahunty , CEO and Mr. Holland , Community Development .

The City of Stirling is clearly not a source of financial support for JRPAC . It was suggested that a smaller first stage facility is most appropriate , given the size of the Joondalup community and strong current trends in Stirling to use southern entertainment facilities , and it was expected this would continue for some time . The population projections for the region in correspondence from the City of Joondalup [ 500,000 ] were questioned , and it was said that 420,000 was a reasonable figure.

### ***ING***

Meeting with Michael Rodrigues, Senior Project Manager, ING Real Estate Development Australia Pty Ltd.

ING have firm plans for their site east of the railway station to Grand Boulevard (within the Lakeside development area). The immediate and firm plan is to build a department store close to the station with open car parking adjacent to and between the building and the Boulevard. Land to the south will initially be open park, apart from a piece which is about three thousand square metres that has been transferred to the City in exchange for other land nearby.

There is no plan for basement parking with the department store development and therefore he could see no likelihood of a "cost shared" construction to serve both commercial and JRPAC parking needs.

Further , in terms of ING plans, which include the development of another department store in the area and extensive single level car parking, there is no space available within the Lakeside area for JRPAC .

ING have well developed and firm plans regarding the whole of the site apart from the piece that the City now has (that is the three thousand square metres near the Transit Station).

The land now held by the City might be suitable for JRPAC or at least part of it.

ING provided extensive and detailed plans of the progressive development plans of ING for the Lakeside area at Joondalup.

In relation to JRPAC, this meeting revealed that there are plans for increased open air one level parking spaces primarily to service the shopping centre but clearly within proximity of potential city centre sites for JRPAC.

The concept of corporate sponsorship from ING for JRPAC was discussed. The City could approach ING with such a request which would be considered along with other applications. This might include some naming rights and prominent acknowledgement of ING , in return for a financial contribution to the Centre.

#### ***Department of Premier and the Cabinet***

Meeting with Simon Dawkins who is responsible for social and economic policy co-ordination.

The meeting was more a briefing to Mr. Dawkins of progress with the proposal and an interest in ensuring that support for facilities such as this were coordinated across State Government agencies.

Perth theatre managers could be a good source of advice and direction in business planning for JRPAC.

It was critical that the City of Joondalup very clearly indicated that it would be meeting any shortfalls in re-current costs for the Centre, and this would assist decision making by other potential capital contributors .

#### ***Edith Cowan University***

Initial meeting with Andrew Branston , Director, Facilities and Services Centre, and then with Warren Snell , Executive Director [ Finance and Administration ] . It was indicated that it was seen as appropriate that the project should be considered in two stages with a smaller facility being the initial stage. Whereas ECU would like access to a large facility for graduations , it seemed that was not a paramount requirement as indicated in earlier studies.



Further , ECU would seem to have good potential as a user in a vocational sense and possibly as a conference user. Clearly the JRPAC concept fits well into the learning precinct context, in which ECU is a major player.

It was indicated that JRPAC could be at least partially sited on ECU land and that land swaps were always a possibility but these matters needed discussion with others in ECU. Equally JRPAC could appropriately be located on a site such as TAFE at Joondalup.

The Western Australian Academy of Performing Arts could be a user but they would be concerned about any reduction in current usage programs at the current WAAPA campus. This is a matter which would subsequently be followed up with Robert Ely at WAAPA.

If ECU were to be a contributor in a financial sense to JRPAC then they would be not be interested in a Board position or in "hands on" management. Probably a Service Level Agreement arrangement would be preferable, but this would depend on the extent and nature of any real contribution to JRPAC project that might be made by ECU – such as a possible "partnership " funding arrangement with others on the performing arts laboratory component [ refer Handa Foundation suggestion ]. Any financial contribution would be likely to be modest, given other demands on ECU capital funds.

ECU would be pleased to enter in to further dialogue with the City on these issues .

#### ***Tony O’Gorman – Member for Joondalup***

Mr. O’Gorman is Chairing a Committee looking at locations for a proposed International Hospitality Training Centre. This has resulted from the closure of the Carine TAFE Campus. Although a Hospitality Training Centre is still operating on that site it is scheduled to close in 2004. The Committee is due to report to the Minister and Government towards the end of August/September 2002.

During the course of the meeting Mr. O’Gorman said that he had received some negative feedback from constituents about a "forty six million dollar performing arts centre". This was based on misconceptions about what it was about , but nevertheless the attitude was there. A smaller facility would be more realistic in terms of usage as a performance space and also for wider community use, which is important. There is potential for conferences etc. and it is important that these concepts are promoted widely in the community.

We discussed in particular the TAFE site as a possible site for JRPAC and also the possibility of co-locating with a Hospitality Training Centre, if that were to be located in Joondalup. There could be capital cost advantages of co-location in terms of site/construction/air-conditioning etc. costs and also the advantages of having bars and restaurants close by.

***Handa Foundation***

Meeting was with Dr Geoff Gibbs, who represents Handa Foundation in Perth.

The Foundation may support JRPAC (to the extent of possibly \$200,000 - \$500,000), indicative only, as a contribution to the capital costs of JRPAC. However, this was much more likely to succeed if the contribution is seen to be towards the performing arts laboratory aspects of JRPAC and of clear benefit to youth and the wider community. It would be preferable for the contribution to be seen to be part of a clear partnership and support for the performing arts laboratory which might be three way - say Handa Foundation, ECU and the City of Joondalup.

The Handa Foundation would not expect any management or other on-going role in relation to such a facility and that the processes in achieving financial support from the Foundation would be to involve them in negotiation processes involving the three parties outlined above. There is no process of formal application to the Foundation.

In relation to the size of the facility, Dr Gibbs indicated that in terms of Foundation interests in the laboratory concept, it should preferably be located next to a "black box" space of probably around four hundred seats, and perhaps as a first stage of the overall JRPAC development. This sort of space would be a valuable extension to the performing arts laboratory.

***Joondalup Job Link***

Their charter does not include cash or capital support. They have provided financial support in the past to the APP study on JRPAC, but that came through the State. Their interest in JRPAC is its potential to create vocational training and jobs in the area. They are very supportive but this is unlikely to translate into more tangible support.

***Cape Bouvard Investments Pty Ltd***

Meeting was with Peter Mac Bean – Marketing and Sales Manager.

Very positive about the community and marketing benefits of JRPAC, but reservations about a very large facility being appropriate in this community and a smaller multi-use facility was probably more attractive to the community.

They have two current development sites and these are both on Lakeside Drive, near the lower reaches of Central Park.

This location is in the midst of existing residential sites, and the adjacent land is for community purposes.

There was no potential for co-location of JRPAC with apartments on these sites because height restrictions were to three levels. Whereas there are community benefits from JRPAC, without any direct opportunities for co-locating apartments or commercial developments, there would be no incentive to contribute capital or other finance to the project.

The possibility of naming rights somewhere on JRPAC might result in some sort of "sponsorship" arrangement.

Also raised the possibility of Cape Bouvard financing the whole development on a lease back contractual arrangement to the City.

This is quite common at some levels of Government because it clearly conserves Government capital and changes the nature of expenditure to funding re-current rental etc. In essence this could be a means for the City to finance any shortfall in capital for the project, but may complicate the acquisition of funds from other sources.

#### ***MIRVAC Fini***

This meeting was very similar in terms of interests to that with Cape Bouvard Investments Pty Ltd. The meeting was with Adrian Fini who has a history of supporting the Arts. He talked about sponsorship possibilities for JRPAC and said that these would be considered on their merits.

Raised the possibility, similar to Cape Bouvard Investments Pty Ltd, of building the centre and leasing it back to the City. MIRVAC in particular have a substantial amount of money invested in these sorts of arrangements in the Eastern States.

Another option is that they may build and fund the JRPAC if the City would compensate them with land in the area which was suitable for development but perhaps designated for other purposes. He stressed that this land would clearly have to have residential or commercial development potential and saw it as being a positive arrangement for both in terms of conserving capital funds for the City by resourcing the capital costs of JRPAC from the City's existing landholdings in the area. Such an arrangement would have to provide a commercial return to MIRVAC Fini but could be advantageous to the City in many respects, in terms of providing for accelerated infra-structure development, and further residential/commercial properties with increased rating income for the City.

#### ***Satterley Property***

Meeting was with Tony Arias and was again much along the same lines as meetings with other developers/builders, with the exception that Satterley are not interested in any purpose built/lease back arrangement.

They could be interested in co-locating residential or commercial development with JRPAC but this would depend largely on location.

The building of JRPAC on "education" land would not be conducive to such an arrangement.

The locations that might be conducive would be probably similar to those planned for the original site of JRPAC in front of the City and Library buildings where there is commercial and inner city residential potential.

Satterley may consider funding all or part of the construction of JRPAC in exchange for residential development land in Joondalup, for example land available at Ocean Reef.

Alternatively they could enter into a joint development arrangement provided that the results for them were consistent with their commercial profit objectives. Again this could be a way for the City to conserve capital funds.

### ***Arena Joondalup***

#### **Meeting with Dean Solly – Manager Arena Joondalup**

Arena is located well away from the City Centre and therefore doesn't present a site preference for JRPAC, although it has substantial parking spaces. These are often heavily occupied, particularly during the day and at weekends because of sport and other interests.

Arena Joondalup as a stakeholder are more concerned with complementary activities with JRPAC. They already have a large "court" area which has retractable raked seating for nine hundred at either end, and can be converted into a space which would accommodate at least two thousand people in a concert set up - noting that acoustics and the quality of the seating are not to a high standard. Nevertheless, this represents a large space available for large ceremonies and probably larger concert performances for younger people, close to the City Centre of Joondalup.

An interesting potential development that was talked about at the meeting concerned the Basketball Centre in Joondalup which is being demolished, and is likely to be replaced with four courts and a new headquarters for Basketball WA, probably in about 2005.

One option for this new centre could be to locate it adjacent to Arena Joondalup in front of the current building. In the event that this project were to develop in this way, Arena Joondalup would propose a multi-purpose facility which can be used primarily for basketball but also as a large indoor performance/entertainment venue with seating for up to say three thousand.

Again, acoustics and other “qualities” would not be comparable with a lyrical / concert theatre , but this does present an interesting perspective on how to fulfill some needs for a larger venue in Joondalup, in the longer term.

This potential development could be considered along with a stage two of JRPAC - for example, major users of a larger venue are likely to often be rock concerts and other youth market entertainment. This would represent a good part of the potential performances that a larger JRPAC facility would present. An injection of capital into a facility such as this (if it eventuates on say the Arena or a close by site) could mean that the acoustics and other “performance” qualities of the building could be considerably enhanced to enable a wider range of performances requiring a large venue.

This is an issue that the City might consider in the context of larger venue options.

### ***Western Australia Academy of Performing Arts***

Meeting was with Robert Ely – Acting Director.

WAAPA is not a source of capital funding for JRPAC but it could be of benefit to the Academy in that it could offer something that they cannot offer on the current campus - by way of closer relationships with schools, and production/design education in terms of theatre practice. There could be benefits from using the theatre for Academy performances, and as a venue through which touring practices could be learnt and experienced by Academy students.

Edith Cowan University, through the Academy, should be seen to be engaging with Joondalup by utilising a centre such as JRPAC.

The Academy has proposals to develop music technology capacity and this could be at Joondalup.

### ***The Department of Housing and Works***

The meeting was with Bart Boelen – Project Manager, Convention Centre Project

Some reservations about the original plan for JRPAC and was supportive of a smaller stage one approach, with a later stage two development. There is a likelihood of convention traffic for such a facility in Joondalup and it was inevitable that aspects of large conventions in Perth would be looking for smaller venues. JRPAC, in a smaller format, would be ideal for that purpose, particularly with break-out rooms.

This could generate capital support from elsewhere in the State and that the City should be putting proposals to the Local Government and Housing and Works Minister via the potential convention traffic link. Treasury would want a case built on jobs/employment and the social and economic benefits to the State.

A preferable way to go with capital may be to seek a secure regular contribution, payable quarterly over a period of say ten years. This spreads the expense to the State and progressively recoups at least some of the City's capital outlay, over time.

Capital resourcing of major projects can work involving major developers and builders, similar to the proposals discussed with MIRVAC Fini and others, where construction was undertaken by the commercial partner in exchange for residential or commercial development opportunities.

These arrangements need to be professionally designed and managed to protect and maximise the advantages, and to ensure the legal obligations of all parties to such an arrangement. They are complex project management arrangements.

### ***Department of Industry and Technology***

Meeting with Simon Skevington – Infra-Structure Co-Ordination Division.

Concerns are with economic development and he is interested in the employment and job creation aspects of JRPAC.

Discussion centred on the small/large venue issues and siting and he thought that a "smaller" one was the preferable way to proceed with JRPAC.

Concerns that Joondalup generally presents very few employment opportunities except in Local Government, Education, retail and fast food and there is a need for new and varied employment options in the area.

An example is a project called St Andrews at Yanchep which will have 50,000 houses and about 150,000 residents. It is being developed by TOKYU, a Japanese Corporation that is interested in employment infrastructure.

It would be useful if JRPAC could be seen, and was in fact, a good potential employer and economic contributor to the region i.e. through Performance Arts, Tourism, Conference/Convention employment etc. If this were the case then he thought cases might be made for wider State capital support, but he stressed that any capital support, was most unlikely before the next election.

It is critical to involve all relevant Ministers by putting proposals to them in relation to Regional Development, Arts, Tourism, Housing and Works and to the Premier in relation to the economic and social benefits which will flow from JRPAC, and therefore the justification for capital support from the State.

### ***Department of Training***

Meeting with Nigel Hayward – Director Systems Planning and Industry Analysis.

Mr. Hayward had knowledge of the JRPAC project in terms of the original proposals. The meeting was generally a discussion about the project and did not indicate any current interest or commitment to supporting the project financially at this time, although there are clearly some industry training outcomes that could flow to the region from JRPAC.

JRPAC was discussed in the context of the Hospitality Training Centre proposals for the northern suburbs, which may be located at Joondalup. Mr. Hayward could see the potential benefits in links between the two projects but was not expansive on what might be the outcome of the O’Gorman Committee work – of which he is a member.

The meeting discussed locations for the Hospitality Centre if it were in Joondalup, with reference to TAFE and ECU as possible sites.

In earlier discussion with the City, there had been some concerns expressed about the need to accelerate some other critical infrastructure in Joondalup if projects such as JRPAC were to realise their full potential, particularly in terms of convention and conference traffic. For example, accommodation and other supporting facilities would be inadequate if there were four to five hundred people attending a conference at JRPAC in Joondalup.

In relation to the Western Australian Academy of Performing Arts, JRPAC could be a useful facility for touring/experiential training etc. but, given the investment at the Academy, the Department of Training would not encourage movement of teaching activities from the current campus.

### ***KYME Holdings***

Meeting with George Kyme.

Kyme Holdings are building a hotel on the corner of Boas Avenue and Grand Boulevard. It will be a combination of apartments and hotel rooms and will accommodate about 250 people. The building will be on five levels, with two floors for car-parking and extensive commercial premises at street level. This will include restaurants, bars, shops etc. The first stage is expected to be completed in December 2004, with the second (112 hotel rooms) about December 2005. The property will eventually be managed by Country Inns.

Mr. Kyme is enthusiastic about the JRPAC development because of the potential demand it can place on the hotel facility.

There could be some potential for building “extensions” to the hotel style commercial premises, if the JRPAC was located in front of Lotteries House. This would mean that the hotel’s commercial premises could be extended further along Boas Avenue, and this may be a way of combining commercial developments with JRPAC, reducing the capital costs of both.

Mr. Kyme indicated that he would be prepared to discuss this issue with the City of Joondalup.

### **West Coast TAFE**

Meeting with Mr. Ken Kingwell – Marketing, and a subsequent meeting with Mr. Kingwell and also with Mr. Royce Standish – Managing Director, and Mr. David Ryan – Director Research and Development.

These meetings concentrated on discussions about the proposed International Hospitality Centre and the possibility that it may be located on the TAFE Campus site adjacent to the Grand Boulevard. The propositions that were put by TAFE were that there would be considerable advantages in co-locating the JRPAC with the International Hospitality Centre on land facing Grand Boulevard, almost opposite Collier Pass and directly adjacent to Central Park and the lake.

JRPAC could be built in such a way that it maintains its individuality and integrity as a performing arts/community facility, independent of TAFE , facing Grand Boulevard with its own signage and appearance as a distinctly separate facility to TAFE Campus .

At the rear of the JRPAC building, and as an extension of it , would be the International Hospitality and Training Centre – as a part of the Campus .

There could be substantial capital cost savings for both projects if this were to occur, in relation to site preparation, airconditioning and other substantial construction costs which would be lower for a single building .

In addition this site is seen as highly desirable for JRPAC in that it would be in a prominent close to City Centre location, close to existing parking spaces and the Transit Station. It will also be adjacent to Central Park, a community facility which is used extensively. The potential for extending the performance activities into the Park is an added advantage.

Co-location with an International Hospitality Training Centre would mean that the Centre’s bars, restaurants etc. could be available under a business arrangement to service the needs of the JRPAC. This could represent a further capital saving for JRPAC.



These proposals are supported by Mr. Standish, Mr. Kingwell and Mr. Ryan, but it was stressed that the Department of Training also has a role in these considerations.

The meetings also discussed the arrangements that might be available in relation to acquiring TAFE land, given that the City would be keen to have the JRPAC sited on land which it controlled. It was made clear that TAFE would be prepared to excise sufficient land from their current holdings fronting Grand Boulevard for the purposes of the JRPAC, in exchange for other less prominent land that the City has adjacent to current TAFE holdings.

Further, TAFE indicated that in the event that the Hospitality Training Centre was not located on their site at Joondalup, then they would still be prepared to advance the excision of sufficient land in the same location for the JRPAC, again in exchange for adjacent land held by the City.

Overall this presents a very interesting and appropriate possibility for siting and for significant savings in the capital costs of the JRPAC.

#### ***Western Australian Police Academy***

Meeting was with Mr. Shervill – Superintendent

The Academy is not a potential funder for the JRPAC. Its campus is substantial and has already considerable capacity for conducting Police business including conferences and the like. It was clear that the only potential interest the Academy has in JRPAC would be as an extension of its existing conference facilities – for example when Police interests wanted to conduct a conference at Joondalup, they could utilise the residential and office facilities at the Academy but be able to access a much larger meeting space for the conference than the current Academy facilities can provide.

## 6.4 Sample - booking diary

Table Sixteen - projection of bookings from current respondents					
		LARGE		MEDIUM	
JAN				Spare Parts	8
				Swan & Flippers	3
FEB		St Stephen's Sch	1		
		PIAF	1	PIAF	1
MAR		Joondalup Festival	2	deckchair	1
				Joondalup Festival	2
				Mater Dei College	1
APR		Mater Dei College	2	Perth Th Co	8
				Swan & Flippers	3
				Barking Gecko	2
MAY				Steps Dance Co	4
				WA Ballet	2
				Mater Dei College	1
				Black Swan	3
JUN				WASO (EcHO)	1
				Effie Crump	3
				Ausdance	1
				Mater Dei College	1
JUL		WASO (Contempo)	1	deckchair	1
				Swan & Flippers	3
				WAYO	1
				Encore Theatre Society	4
AUG				Stagestruck	2
SEP				deckchair	1
				WA Ballet	2
				Mater Dei College	1
OCT				Spare Parts	8
				Swan & Flippers	3
				Strut	2
				Mater Dei College	1
NOV				WAYO	1
				Encore Theatre Society	4
				DADAA	8
				Black Swan	3
DEC		St Stephen's Sch	1	La Leyenda	1
		Bradford Dance Studios	1	Stagestruck	2
				West Coast Dance	2
				JD Dance Factory	2
					97
This assumes successful financial agreement.					
Where companies indicated a range of performances the lowest number is shown above					
This table excludes the Perth International Arts Festival (as mentioned earlier) but it is probable that they would present some work.					

## **6.5 SAMPLE SERVICE LEVEL AGREEMENT**

### **CLAUSE 1 - PARTIES TO AGREEMENT**

This Agreement is made the .....day of .....between (the Company) and (the Stakeholder).

The (Stakeholder) agrees to assist (the Company) through capital support for JRPAC.

The (Company) agrees to provide services consistent with achieving the objectives of the (Stakeholder) described in Schedule A, subject to the terms and conditions below.

The (Company) contribution to the achievement of the (Stakeholders) objectives will be measured as required in this Agreement by reporting against the performance indicators described in the Schedule B to this Agreement.

### **CLAUSE 2 - PERIOD OF AGREEMENT**

This Agreement will operate for the period specified.

### **CLAUSE 3 - PRINCIPLES OF SERVICE**

All parties to this Agreement will reasonably seek to ensure that the activities of the Company are achieved in a manner which;

- \* Generally seeks to encourage excellence, access, diversity and participation.
- \* Provides information about the operations of the Company, including enquiry and complaint procedures.
- \* Provides a safe working environment; and
- \* Takes account of equal opportunity principles.

### **CLAUSE 4 - FUNDING**

The levels of funding and agreed funding periods are..... [ this will depend on the nature of the financial relationship ]

Funds granted must be applied in accordance with the objectives of the (Stakeholder).

The Funding Authorities will make funds available through.....installments payable in [ optional ] .

The re-allocation of unspent funds held by the Company as a result of services not provided or provided at less than satisfactory standards is subject to the approval of the Stakeholder.

Upon being notified of the termination of this Agreement by the Stakeholder the Company will ensure that any funds that have not been expended or committed are repaid to the Stakeholder within seven days.

#### **CLAUSE 5 - REPORTING - FINANCIAL STATEMENTS, CEO's STATEMENT AND PERFORMANCE INDICATORS**

The Company will, in ..... of each year covered by this Agreement, supply the Stakeholder with an Annual Report which includes annual audited financial statements in relation to the Company, certified by a Licensed Company Auditor or a Qualified Accountant who is not a member or employee of the Company.

The Stakeholder may require the Company to submit additional financial statements in accordance with a format and time frame to be agreed.

The Company will identify within its annual audited statements the funds provided by the Stakeholder, and the purposes for which they were expended.

The Annual Report of the Company will also include a report from the Chief Executive of the Organisation referring to the past year's activities and forecasting activities for the following year.

The Company will also include in its Annual Report a complete statement of performance achievements against the indicators identified and described in Schedule B to this Agreement.

During its annual reporting process the Company will, as a matter of course, advise the Stakeholder of any significant redirection or change in aims, objectives or activities of the Company.

#### **CLAUSE 6 - ASSETS**

Assets purchased by the Company with funds from the Stakeholder become the property of the Company for the agreed purpose.

#### **CLAUSE 7 – PLANNING AND EVALUATION**

The Company will provide for planning, development and self evaluation on an on-going basis in consultation with the Stakeholder. This activity will include the on-going assessment of existing activities, the identification of priority needs and target groups and the evaluation of achievement against performance indicators which relate to the objectives described in Schedule A .

#### **CLAUSE 8 – REVIEWS**

The Stakeholder may carry out reviews in conjunction with the Company to determine the extent to which the Company is meeting the objectives for which it is funded.

The Stakeholder and Company will consult and agree on the method of any such review which is sought.

Such reviews will be conducted at agreed time periods and the Stakeholder will provide a written report on the review to the Company.

#### **CLAUSE 9 – CONFIDENTIALITY**

The Stakeholder will preserve the confidentiality of information collected from the Company.

#### **CLAUSE 10 – STAFF ISSUES**

**The Company will reasonably seek to ensure that staff, either paid or volunteer, are qualified, experienced and trained for the task they are required to do.**

All activities related to employment of staff and the administration of the Company are the sole responsibility of the Company. The Company and its employees are not, by virtue of this Agreement, employees of the Stakeholder.

#### **CLAUSE 11 – ACCESS**

The Company will provide reasonable access to its premises and records relating to its activities to the Stakeholder or other appropriate nominees upon reasonable written notice by the Stakeholder.

#### **CLAUSE 12 – COMPLIANCE WITH LAWS**

The Company will conduct its business in compliance with the laws and regulations of Western Australia.

#### **CLAUSE 13 – VOLUNTARY SUSPENSION OF SERVICES**

The Company will advise the Stakeholder immediately of any decision to suspend services in part or wholly, including the reasons for that decision.

#### **CLAUSE 14 – AMENDMENT**

The terms of this Agreement, including any schedules or other attachments, may be varied by agreement in writing by the Company and the Stakeholder.

**CLAUSE 15 – BREACH**

A breach of the Agreement will occur if the Company fails to report satisfactorily as required in Schedule B .

**CLAUSE 16 – TERMINATION**

Termination of the Agreement may occur;

- Without notice if there is a breach of the Agreement; or
- With ninety days written notice by any party to this Agreement, with reasons given for the termination.

**CLAUSE 17 – DISPUTES**

Matters which cannot be resolved between the parties to this Agreement will be referred to an independent arbitrator appointed by the City of Joondalup to make a final decision which will be binding on the affected parties.

**CLAUSE 18 – ACKNOWLEDGEMENT**

The Company will acknowledge the assistance given by the Stakeholder in a form required by the Stakeholder in all relevant promotion and advertising material.

**CLAUSE 19 – INDEMNITY**

The Company indemnifies the Stakeholder against all actions, proceedings, claims or demands whatsoever that may be brought or made against it arising directly or indirectly out of the performance by the Company, its employees or agents of any of the obligations imposed by this Agreement.

This indemnity shall extend to and include all costs, damages, and expenses reasonably incurred in defending any such actions, proceeding, claim or demand.

**CLAUSE 20 – NOTICES**

Any notice required or permitted to be given in relation to this Agreement will be sufficiently given by a party if in writing and delivered personally or sent by prepaid security post or facsimile to the other party at the address nominated.

**CLAUSE 21 – CHANGE OF ADDRESS**

When any party changes its address it will notify in writing to all other parties.

**CLAUSE 22 – SIGNATORIES**

Signed for and on behalf of;

Company.....

Stakeholder.....

**SCHEDULE "A"**

**THE OBJECTIVES OF THE STAKEHOLDER**

Funding objectives to be stated here.....

**SCHEDULE "B"**

**PERFORMANCE INDICATORS FOR THE COMPANY (JRPAC)**

Performance Indicators to relate to specifically to Stakeholder objectives .

**6.6 SWOT analysis** This material was used by the consultants during their analysis to provide a snapshot of the main issues and is reproduced here for reference.

<b>Table Seventeen – SWOT analysis of key issues</b>				
	Strengths	Weaknesses	Opportunities	Threats
<i>Contribute capital to Arena Joondalup's proposals to create large venue</i>	<p>Gives City better value for money whilst still providing a large facility and gains credibility with stakeholders.</p> <p>Does not remove later option of building large venue in 10-20+ years.</p>	<p>Could still distract from planning for medium and smaller venues and be seen as an alternative to them.</p>	<p>Very nature of a flexible non-traditional space could attract young people whereas more formal purpose built venue might not.</p>	<p>Mixed arts/sports use raises programming and management issues.</p>
<i>Negotiate site for medium to small facilities with TAFE</i>	<p>Ideal site exists and TAFE's initial response meets criteria for location, appearance and management.</p> <p>TAFE's interest is not dependent on Hospitality Centre proceeding.</p>	<p>Negotiations depend upon City making a land swap available.</p> <p>Essential that other plans for TAFE do not erode most suitable site location.</p>	<p>Possibility of Hospitality Centre is mutually beneficial and supports conference use.</p> <p>Site could become catalyst for development of CBD southward.</p>	<p>Facility could be seen as TAFE venue unless location, design and management are visibly different.</p>
<i>Swap land with commercial developer in return for facilities being built.</i>	<p>City does not have to wait for or negotiate with any other funders.</p> <p>A realistic timetable can be announced for the completion which builds community support.</p>	<p>City might not have land available which is attractive to developer or there might be other constraints.</p> <p>Developer might not be prepared to commit funds to the facility sufficient to meet requirements.</p>	<p>City is relieved of its own need to raise capital which can be used for other purposes and/or invested to provide interest which would partially or wholly offset the recurrent funding needed.</p>	<p>Commercial nature of transaction might deter or inhibit top-up or recurrent funding from being obtained from other sources.</p>
<i>Construct 200 seat venue from City's own capital and raise funding for later 600 seater.</i>	<p>City does not have to wait for or negotiate with any other funders.</p> <p>A realistic timetable can be announced for the completion which builds community support.</p> <p>Allows time for City to negotiate with other funders and fit into long term capital budgets.</p>	<p>Support for other facilities might be eroded if users become impatient and lack faith that other facilities will follow.</p> <p>Conference business is reduced because of smaller facilities with consequent increase in recurrent funding.</p>	<p>Nature of 600 seater and ancillary facilities can be tested against development of programming for 200 seater and against growth of other venues and northern corridor.</p>	<p>200 seater might become controversial because it cannot house total program and this might make additional funding less likely.</p>



## **6.7 Reports Studied**

1. 'Joondalup – A Cultural Plan', Institute for Cultural Policy Studies, Griffith University, for the City of Wanneroo and Landcorp, undated but thought to be 1992.
2. 'Planning and Architectural Brief for the Performing Arts Complex, Joondalup Civic and Cultural Facility', Hames Sharley, October 1996.
3. 'Tender Information Document – Feasibility Study Consultancy for the Performing Arts Facilities', The City of Joondalup, 1999.
4. 'Feasibility Study for the Establishment of a Regional Performing Arts Centre @ Joondalup', APP Projects July 2001, for the City of Joondalup.
5. 'Joondalup Regional Performing Arts Centre – An Outline Brief for its design', Graham Walne for the City of Joondalup, August 2001 (unpublished).
6. 'Performing Arts Facilities for Joondalup and its Region', The City of Joondalup, promotional document for stakeholders, various versions from 2000 onwards.
7. 'Joondalup Festival Prospectus', The City of Joondalup, 2000.
8. 'Annual Report 2000', The City of Joondalup.
9. 'Annual Report 2000-2001' The City of Joondalup.
10. 'Strategic Plan', The City of Joondalup, 2000-2005

## 6.8 Consultants' experience

### Graham Walne

- Leader of 70 consultancy projects worldwide over 25 years
- Consultant to WADT and the WAAPA on the implementation of Vocational Qualifications
- Chairman and co-founder Institute of Independent Arts Consultants (WA)
- Lead consultant to the Ministry of Culture on venues 1998-2000
- Chair, Co-founder & Director 1987-97 1<sup>st</sup> UK arts body to deliver vocational qualifications
- Guest lecturer at UK drama schools for 30 years
- Has given Masterclasses worldwide
- Creator, writer and presenter of the world's first videos on stage lighting
- Lighting Designer of over 500 productions worldwide
- Author of 3 technical handbooks contributor or editor to 4 others
- Now working on 3 new books
- Regular contributor to most technical journals worldwide for 25 years
- Graduate Royal Academy of Dramatic Art London 1967
- Fellow of the Gordon Reid Foundation (WA) 1997
- Board member Art on the Move 2001

### Peter Alexander

- Leader in 41 consultancy projects across a wide range of disciplines
- Previously Chief Executive in policy development and program administration
- Ditto Chief Executive and General Manager of Commonwealth and State Agencies
- Particular experience of change, financial and HR management and strategic planning
  - Previously Executive Director of the Department for the Arts (WA)
- Reviews include:
  - Theatres in WA
  - Museums Australia
  - The Australia Council
  - Indigenous Performing Arts Coalition
  - Four visual arts organisations in the ACT
  - Festival Centre Trust, State Opera, State Theatre, SA
  - Arts Sponsorship NT Government
  - Opera and orchestral services in SA
  - Co-media/ Community Arts Network
  - State Theatre Company SA
  - Media Resource Centre SA
  - Country Arts Trust SA
- Director Peter Alexander and Associates Consultants
- Member Administrator Panel Health and Aged Care [2001-2003]
- Member Adviser Panel Health and Aged Care [2001 – 2003]
- Executive Director Social Security Appeals Tribunal [1997-2000]
- Senior Member Social Security Appeals Tribunal [1991-1997]
- Batchelor of Arts [Economics and Sociology]
- Fellow Australian Institute of Management
- Certified Professional Manager [AIM]
- Professional Member of the Institute of Independent Arts Consultants [WA]