MAKING SPACE FOR CULTURE

HATCH | RobertsDay

City of Perth
CITY OF VINCENT
City of South Perth
Town of VICTORIA PARK

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Hatch RobertsDay Pty Ltd, 2021

Credit: Reuben Black
Artwork: Garlett, Kuhaupt and Chaney

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Artwork: Fintan Magee

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Introduction & Context

Credit: Peter Ciemitis
Artist: Jillian Ciemitis

Introduction

Over the past 15 years, the inner Perth metropolitan area has witnessed an unprecedented development boom, introducing new entertainment, cultural and civic infrastructure like the State Theatre, Elizabeth Quay, Perth City Link, Burswood Precinct and the South Perth Foreshore redevelopment.

We have seen the strengthening of Perth's 'Festival Season' with a unique combination of the New Year, warmer weather, Perth Fringe Festival and Perth International Arts Festival adding life, activity and vibrancy to our city streets.

Our main streets, precincts and places have also been through a quiet revolution. New co-working spaces are now peppered through the city's creative inner north and we have renewed our retail strips with home-grown talent that activate our town centres.

Perth is a different, and vastly more liveable place, which was rightly recognized as the 6th most liveable city in this year's Economic Intelligence Unit's (EIU) most Liveable Cities list.

For all this momentum, there is still a sentiment within the creative sector that the city is yet to reach its full potential. The level of infrastructure required to support small to medium creative and cultural enterprises is still lacking, limiting our ability for innovation and experimentation

A range of recent changes to city context is resulting in a renewed need and opportunity to invest in the creative sector, including:

- The disruption caused by Covid-19 on the global economy, and the impact of lockdowns on our artists and creative industries
- The ongoing return of expats to Australian and Perth's shores; and
- A looming property boom led by record low vacancy rates, property demand and continuing delivery of city shaping projects.

In addition, there is strong community level demand for participation in the arts and provision of spaces for casual creative pursuits. Community based arts groups can lead to skills development and result in significant social participation outcomes.

We believe this represents an exciting opportunity for Perth to both respond to community demand for new cultural infrastructure, whilst concurrently repositioning itself as one of the World's most liveable cities through strategic investment in the arts and culture industry.

It is within this context that the 'Making Space for Culture' Study led by the consortium of 'Inner City LGAs' (City of Perth, City of Vincent, City of South Perth and Town of Victoria Park) represents a truly unique, exciting and essential prospect for the future of our areas.

Credit: Cam Campell


Credit: Reuben Black
Artwork: Clement Headmore

This study is an opportunity to build upon and leverage the investment that has re-shaped Perth over the past 15 years and ensure that our creative sector is at the forefront of Perth's next wave of (re)development. This will safeguard the delivery of affordable and long-term solutions for both artist live/work housing and maker spaces and ensure local communities have access to infrastructure for a range of creative pursuits.

Part A of this study responds to this challenge by outlining:

- **CONTEXT |** Perth's existing cultural assets, policy framework and the unique issues and opportunities of Perth's Inner-City LGAs
- **BENCHMARKING |** Understanding the policy mechanisms, levers and global trends in protecting, delivering and sustaining cultural infrastructure;
- **CULTURAL DEMAND |** Providing an overview of the types of artists looking for space, design parameters and locational criteria, gained through over 1000 survey responses from local, national and international artists; and
- **STAKEHOLDER FEEDBACK |** From artists who have left Perth, the development industry, government representatives, art organizations and existing creative hubs.

Part B of this report then looks more specifically at each of the four Inner City Local Government Areas (LGAs) through a place audit, policy review and internal workshop findings. It provides a framework and a series of potential short- and long-term actions for each LGA to consider in delivering affordable cultural infrastructure.

We believe that should these opportunities be actioned and gain strong local support, they will strengthen Perth's position as a cultural destination, build demand for inner city living , create stronger communities and continue our rise toward the coveted position of the world's most liveable city.

Background & Purpose

In June 2019, City of Perth, in partnership with City of Sydney and City of Melbourne, hosted a national tour with Tim Jones, CEO of Artscape, Toronto, Canada. Artscape is a recognised leader in the domain of cultural space development and author of a policy toolkit that enables global cities to improve the creation and retention of urban cultural spaces. The tour focused on a defined set of educational objectives, including strategies for affordable workspace and housing, creating shared values with the development sector and creative placemaking.

Building on the recommendations of the workshops, the City of Perth and the neighbouring LGAs have identified the retention of creatives living and working/practicing locally as a key opportunity for economic development, community participation, visitor/resident attraction and place activation.

This project seeks to unlock this opportunity through identifying operating models, funding / advocacy opportunities and policy mechanisms that inner metro local governments could pursue to facilitate an uptake of sustainable, affordable, and long-term artist live/work space and creative maker spaces across inner city neighbourhoods.

More specifically, the following report aims to provide a benchmark to collectively understand:

1. An indication of **demand for different types** of spaces for a range of artists and their praxis needs;
2. The **preferred locations** and types of spaces within our inner city environments; and
3. Short and long term opportunities relating to **delivery models, policy mechanisms, partnerships and incentivized controls** to deliver this infrastructure.

Key Definitions

Artist live/work space: are spaces that serve a dual function to both house the artist (and their family, if applicable), and to provide creative space in which to conduct their artistic practice. They represent a key opportunity for the inner city to both attract a new type of residential user that will activate the area, and maintain affordable accommodation to ensure diversity within the local community.

Creative Maker Space: are spaces dedicated to artists' creative process and the creation of artistic product. These include but are not limited to artists' studios, music and theatre rehearsal rooms, film and video studios, music recording facilities, writers' centres, and industrial spaces dedicated to the creation of artistic product. These spaces may be shared between artists or individually dedicated.

In certain contexts, these can also be community run spaces or privately owned incubators that are targeted toward amateur artists, hobbyists and makers, which may also include secondary activities such as galleries, event spaces, cafes and workshops.

Collectively, these spaces represent an opportunity to provide amenity for a growing population and activate the inner city with a diversity of uses.

Process

The Making Space for Culture Project has been delivered in three distinct phases.

PHASE 1

PHASE 2

PHASE 3

Benchmarking

Exploring best practice delivery mechanisms and techniques for artist live/work accommodation and creative maker spaces, sourced from cities around the globe. The case studies provided key learnings and informed a delivery toolkit to deliver creative space.

Spatial Analysis, Demand + Barriers

Understanding the current type and spatial arrangement of cultural infrastructure within the inner-city LGAs, indicating the current level of demand for space through survey analysis, and assessing unique opportunities, issues and barriers within the Perth context through stakeholder engagement.

Strategic Recommendations

Completing a range of individual workshops with each inner-city LGA to understand immediate and strategic opportunities for the delivery of space.

Why?
Culture, Liveability & The City

Investment in creativity, the arts and the cultural sector is at the very heart of forging a healthy, innovative and vibrant cultural community.
In so doing, it also makes our streets, neighbourhoods and cities more attractive, liveable and competitive over the long term.

Countless studies have found that the sector creates jobs, attracts tourists and provides the community with a unique sense of identity that in turn promotes our lifestyle, ambitions and attributes to others.

In addition, studies have demonstrated that access to arts and culture has significant benefits relating to health and wellbeing through generating social capital and improving subjective wellbeing (refer Bankwest Curtin Economics Centre, Creativity at the Crossroads report, 2021) relating to:

- Social support;
- Feeling part of the local community;
- Neighbourhood satisfaction;
- Life satisfaction; and
- Satisfaction with free time.

The study found that art and cultural activities are highly sought after by Western Australians, as depicted by higher attendance rates than the national average over the years, with the majority reporting that arts and culture has a large impact on their health and wellbeing, creative thinking, and ability to express themselves.


Credit: Reuben Black
Artwork: Warren Langley

Culture is also the central component in unlocking the key opportunities espoused by many of our local and state government strategic priority areas, including:

LIVEABILITY

Perth was recently ranked the sixth most liveability city by the Economic Intelligence Unit, but had the lowest 'culture and environment' score out of the world's top 10 cities. If Perth scored the same as Brisbane on culture, it would be the world's most liveable city.

PROSPERITY

Fringe World 2019 contributed over $100 million to the State economy. For every $1 invested by the Government in FRINGE WORLD $80.17 was stimulated and spent in the local economy. The creative industries are now WA's 14th largest employer.

IDENTITY + COMMUNITY

Culture and the arts help to create a unique brand and identity for our city. In 2018, arts organisations delivered over 20,000 events that were attended by 3.2m people. 94% of the WA public believe it is important for children to access art and cultural activities as part of their education. (Source: Western Australian Cultural Infrastructure Framework 2030+, 2020)

WhyElse?
Culture as Catalyst

Driving demand for residential growth through the establishment of creative quarters

The inner-city LGAs have significant residential growth on the horizon, which has the potential to add an additional 150,000 people to these local areas by 2050. This is more than double the existing population and makes up 40% of the Central Sub-Region dwelling targets identified in Perth and Peel @ 3.5 Million (214,000 dwellings).

The achievement of these targets is dependent on the provision of a high level of amenity and attraction to these areas, providing a reason for people to choose to live within medium–to-high density infill areas.

With the recently delivered and mooted development of new city shaping cultural infrastructure including Optus Stadium, WA Museum Boola Bardip, East Perth Power Station, ECU WAAPA relocation, Aboriginal Cultural Centre, Mindeerup/South Perth Foreshore development and the ongoing upgrades of Burswood Peninsula, culture can become a catalyst for this urban regeneration.

Adding to and supporting these projects needs to be a more localized network of cultural infrastructure creating the opportunity for a series of creative hubs, districts and quarters that existing and future creative communities can utilize to drive Perth's ongoing regeneration.

Using culture as a catalyst for this urban development is well established within leading regeneration projects throughout the world and this infrastructure provides the potential to leverage investment and provide a 'creative dividend' to developers and the community.

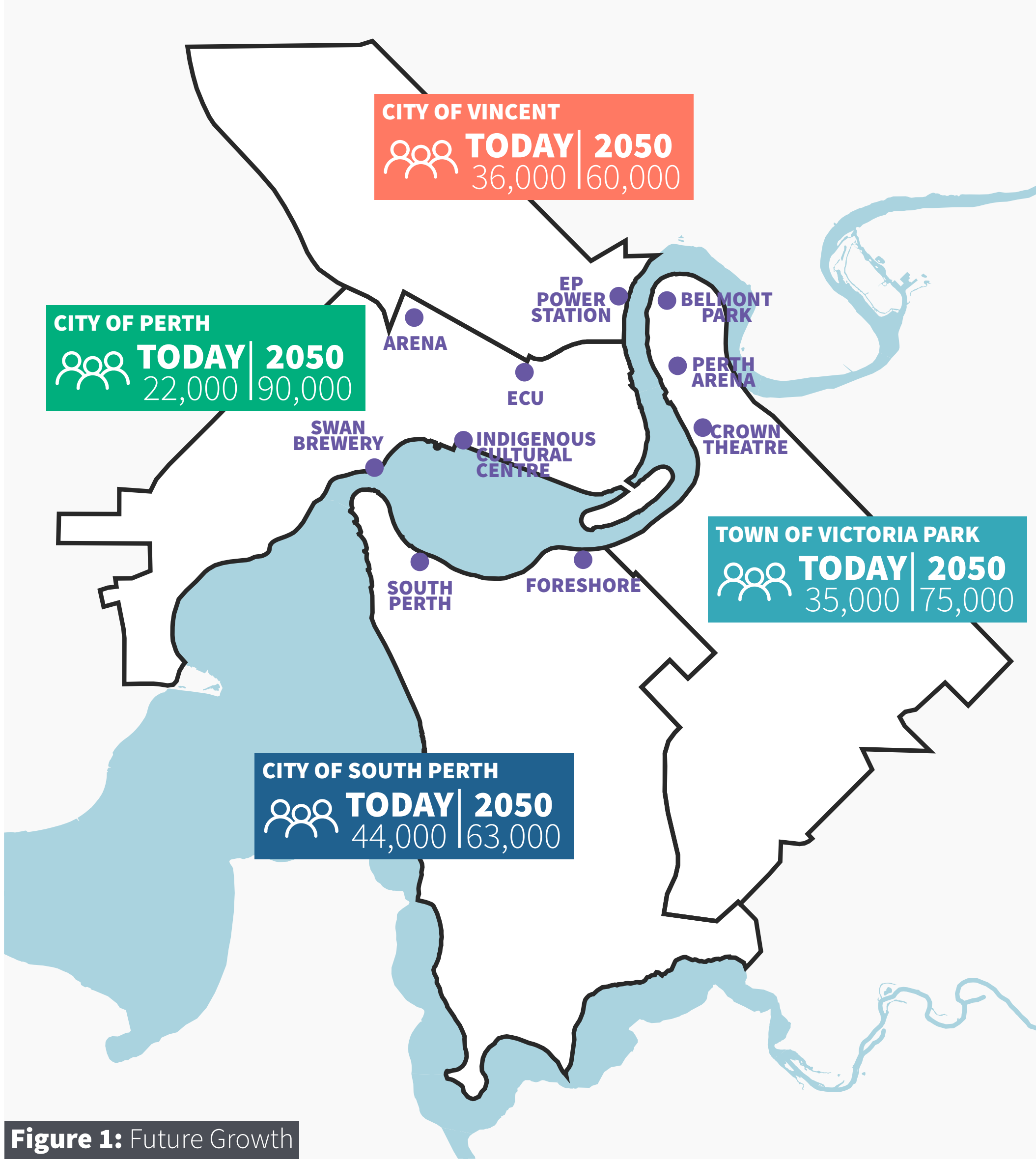


Figure 1: Future Growth

+150K
PEOPLE BY 2050

40% INFILL
POPULATION TARGET FOR CENTRAL SUB-REGION

Current State of Culture in the Inner City

Utilising baseline data from the Department of Local Government, Sport and Cultural Industries (DLGSC) as well as local information provided by each of the inner-city LGAs, analysis has been undertaken on the current spatial supply of cultural infrastructure within the inner city. Part B provides a detailed list of this infrastructure and a localised assessment for each LGA.

This analysis identified the following key findings:

01 EXISTING + EMERGING CREATIVE CLUSTERS IN CURRENT "UNDERUTILISED / UNDERVALUED" LAND

Whilst having been through significant regeneration over the past two decades, the inner-city area still contains a series of underutilized or undervalued areas that organically attract creative uses. The most successful of these areas is West Perth or 'The Pickle District', which together with Leederville, forms one of the densest 'free market' conglomerations of creative uses within the inner city. Emerging and/or opportunity clusters with similar characteristics include City West and Burswood and the 'private-led' establishment at the Perth Girls School.

How do we remove barriers for entry and protect or leverage these areas in future redevelopment opportunities?

02 PREVALENCE OF CITY / STATE SIGNIFICANT INFRASTRUCTURE

The supply of significant cultural assets within the Inner City area (particularly City of Perth and Town of Victoria Park) has greatly improved over the past 15 years, including infrastructure such as Perth Stadium, Crown Theatre, the State Theatre, Perth Arena and WA Museum Boola Bardip. Added to existing infrastructure like Perth Concert Hall, His Majesty's Theatre and Mindeerup/South Perth Foreshore as well as the future delivery of the Perth Power Station and Aboriginal Cultural Centre, this infrastructure represents a significant attraction.

How do we support this 'state/ city infrastructure' with localized rehearsal and production space?

03 CURRENT RELIANCE ON STATE/ LOCAL GOVERNMENT OWNED LAND

Clusters that provide the opportunity for more localized creative pursuits including studio space within the Inner City area are far less prevalent and in short supply. These spaces are also still largely reliant on government ownership, including the Cultural Precinct, Vic Park Arts Centre and Robertson Park Artist Studios.

With limited government resources available, how do we find new spaces for these activities in alternative government assets, and /or incentivize / subsidize the creation of these facilities in the future?

04 SIGNIFICANT INFRASTRUCTURE IN EXISTING SEMI-PRIVATE EDUCATION USES

A significant amount of cultural infrastructure is potentially available but not currently accessible to the broader public. These spaces include infrastructure within university and TAFE precincts as well as theatre spaces within schools.

How can we build strategic partnerships with the stakeholders to unlock the potential of the spaces as key community assets?

05 PRIVATE MARKET CAPACITY TO DELIVER MORE MAINSTREAM INFRASTRUCTURE - LARGELY FOR CONSUMPTION

The private market does deliver a substantial amount of space for culture within the Inner City area, particularly for consumption of music performance as well as supply of dance schools and photography / recording studios (largely located within underutilized areas of the city).

How do we protect these uses as residential development continues and maintain affordable spaces to broaden the spectrum of production infrastructure?

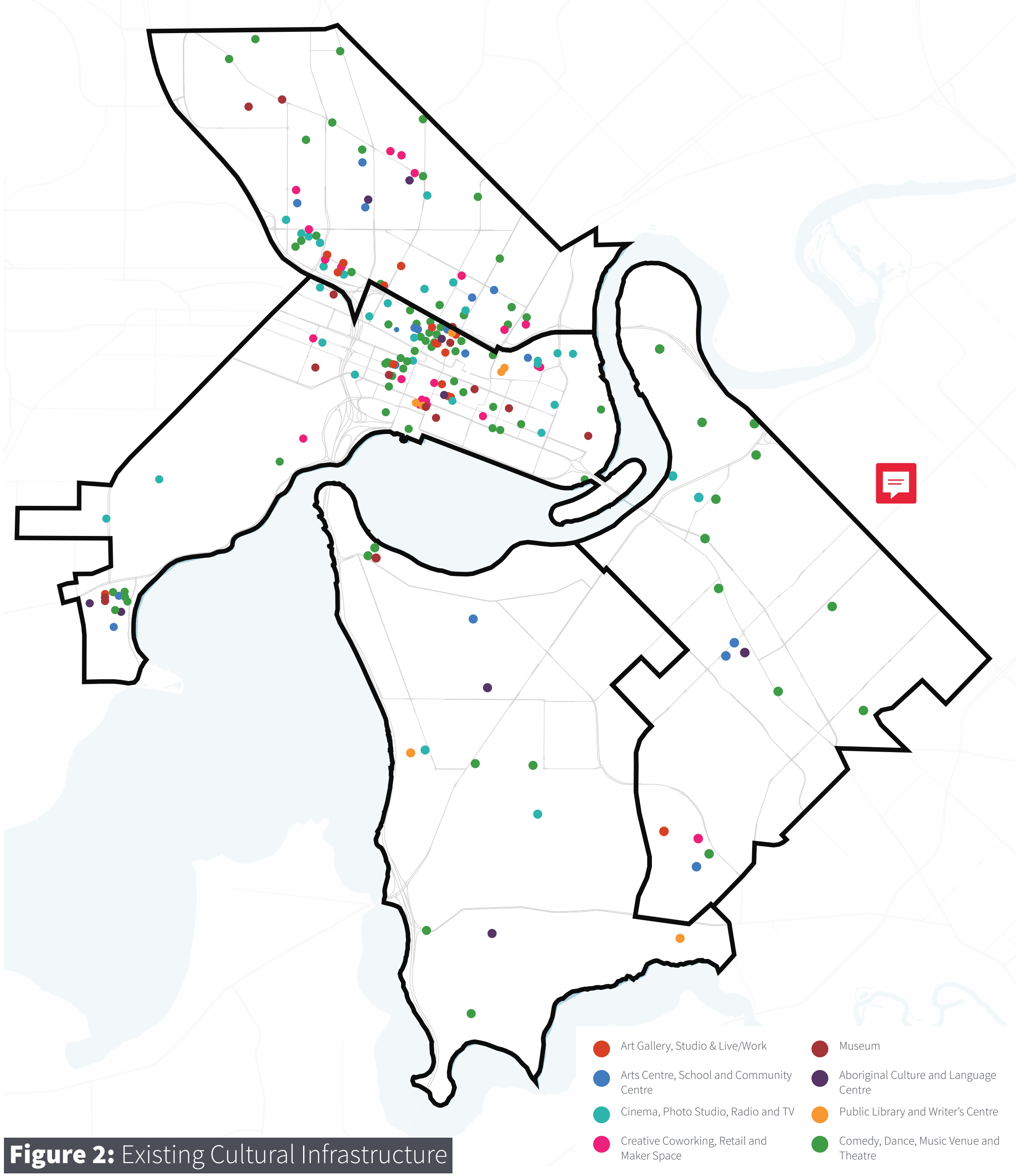
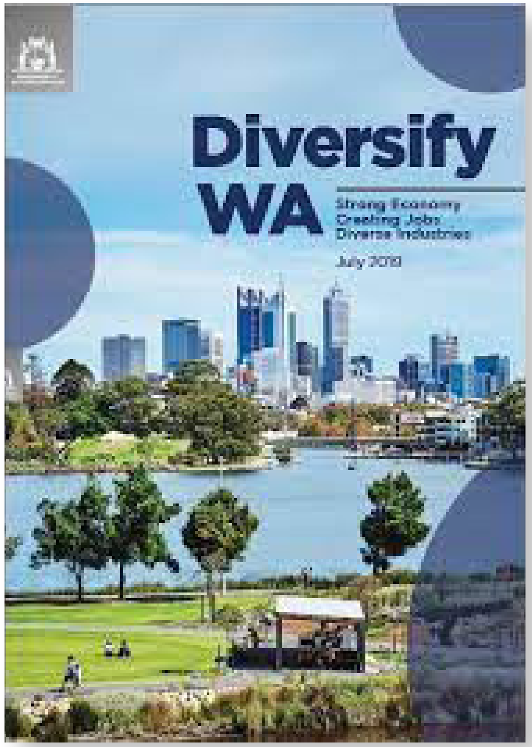


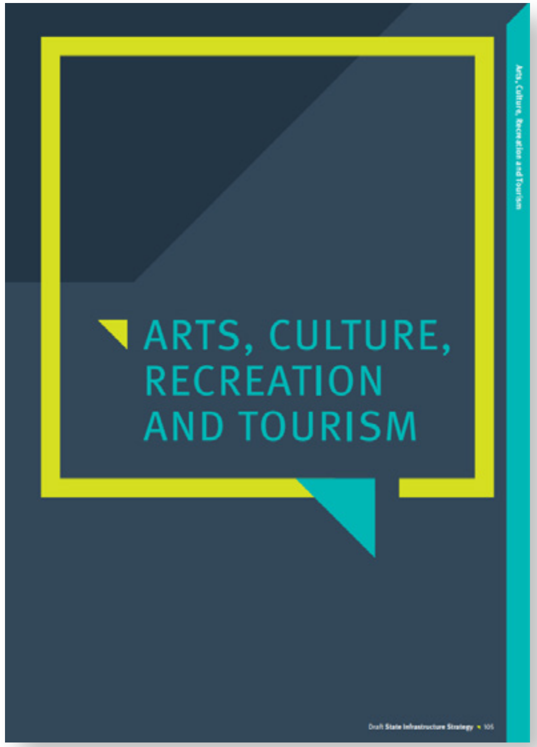
Figure 2: Existing Cultural Infrastructure

WA Cultural Infrastructure Plan

Recognising the central role that arts and culture play in the future development of the State and wellbeing of the community, the State Government has prepared three guiding strategies to inform future priorities, namely:

1. Diversify WA
2. Cultural Infrastructure Plan and
3. Draft State Infrastructure Strategy.





Diversify WA

Diversify WA is the state Economic Development Framework and provides a blueprint for collaboration between government, industry and the community to diversify and strengthen the State's economic base.

The strategic document recognizes the creative industries as a 'priority economic sector' linked closely with attraction of tourists and events.

Draft State Infrastructure Survey

The draft State Infrastructure Strategy outlines Western Australia's significant infrastructure needs and priorities over the next 20 years, including arts and cultural facilities. One of the key recommendations in the Strategy is to develop and publish a ten-year state arts and culture strategy to guide priorities, including infrastructure and investment needs. More information about the Strategy is available at www.infrastructure.wa.gov.au

Cultural Infrastructure Plan

In support of this direction, DLGSC has prepared a Cultural Infrastructure Plan, which recognizes the role 'spaces' play in ensuring a strong cultural and creative community and guides the delivery of new infrastructure within WA.

The framework identifies a series of 'focus areas' and opportunities that should be explored, with the successful implementation of the plan reliant on collaboration across all levels of government, the creative sector, investors, developers, planners and local communities.

Importantly the plan:

- Acknowledges the ongoing renewal and redevelopment of our cities puts pressure on affordable working spaces for artists and creatives;
- Identifies creative hubs and maker spaces as an identified need raised through community consultation;
- Recognises the need for better coordination and partnership between state and local government; and
- Has a core focus area in incentivising private investment into cultural infrastructure.

The framework does not include a detailed plan for delivery, but rather forms part of a toolkit proposed to become a resource that can assist decision making.

Credit: Reuben Black
Artwork: Lance Chadd

Local Government Priorities

Community feedback relating to the lack of affordable workspace for both creative individuals and small-medium size organisations has also been received through the preparation of strategy documents guiding investment in Arts and Culture within the inner-city LGAs.

The following policy documents detail the challenges associated with maintaining affordable working and living space within the city and each identify the importance of delivering new space utilizing innovative models and/or within non-traditional spaces.

City of Perth Cultural Development Plan

"There is a demand for affordable, small-scale, studio and performance spaces in Perth city, which contributes to a vibrant neighbourhood and there is currently a lack of established studios and affordable working spaces in Perth metro area"

Relevant Actions:

- Activity 2.2.b Develop a long-term cultural infrastructure plan to integrate with the State Government's plan, starting with an audit of existing and projected supply and demand of cultural infrastructure and creative spaces in Perth city.
- Activity 2.5 Investigate suitable planning mechanisms, for example, a contributions scheme (which may include developer and City of Perth contributions) as part of the preparation of the new Planning Scheme, for the delivery of cultural infrastructure within Perth city. Cultural infrastructure may include, but is not limited to, public art, affordable studio space, or heritage conservation works.
- Activity 4.4 Identify both City and privately owned vacant or under-utilised buildings to provide and/ or facilitate cooperative performance, work space and hubs for the creative sector and community (including CaLD communities) (e.g. Northbridge Piazza, Gasworks).

Town of Victoria Park Arts and Culture Plan

"Strategic Focus Area 2 - Develop and grow local talent: attract, retain and support the creative community. The Town is home to a rich variety of creative practitioners, from visual artists to performers. Retaining and growing the local creative community will involve provision of affordable studio, exhibition and showcase spaces …"

- Strategic Action 2.1 Investigate alternative methods to provide affordable spaces to create culture

City of Vincent Arts Development Action Plan

"Deliver affordable artist co-working space in the short term and investigate affordable art spaces in all Town Centres in the longer term"

- SA4 Deliver Affordable artist co-working space

City of South Perth Cultural Plan

"Encourage and promote the diverse use of locations for community cultural activities including non-traditional spaces"

- Action 8.2 Encourage and promote the diverse use of locations for community cultural activities including nontraditional spaces

A Global Challenge

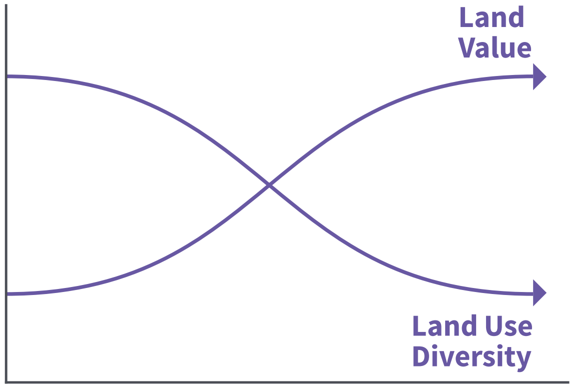
The challenges of delivering and maintaining affordable working and living spaces for artists and creatives are not unique to Inner City Perth.

Closely linked to the issue of land values and affordability, there is a very clear relationship between land-use diversity and land values. This is demonstrated time and again through the SOHO effect or gentrification process, whereby creatives move into an area due to its affordability, make the neighbourhood more desirable and attract investment and capital, but are ultimately priced out of the area they helped to create.

This process is particularly relevant to the inner-city LGAs, as older retail strips are continually renewed, land prices increase, and the significant growth that is likely to be experienced in the future.

Given the economic fundamentals associated with the gentrification process and its applicability to many major cities, the challenge of Making Space for Culture is one being experienced across the globe, and is being magnified due to rapid rising population and competing priorities on both budgets and policy directions.

The similarity of issues means there is much to learn from other cities, and in particular the policy responses being created to maintain spaces for cultural production within cities. For this reason, the following chapter focusses on 'global benchmarks', informing key lessons and a delivery toolkit that may be applied within Perth and beyond.



How do we maintain + develop a dynamic mix of spaces and facilities within the harsh realities of the real estate market?

Figure 3: World Culture Cities Forum

02

Benchmarking

Learning the Lessons from a Global Challenge

Credit: Peter Ciemitis

Case Study Framework

The challenges were used to identify a range of key themes, which ultimately informed and long list, short list and final list of case studies that were analysed and summarized.

THEME 1
Incentivise / Private Development

- Bathurst Street Creative Hub – Sydney
- Deptford Foundry -London

THEME 2
Affordable Live Work Housing

- Brand X Creative Live-Work Spaces, Sydney
- Artscape Triangle Lofts, Toronto

THEME 3
Precincts & Maker spaces

- West End Creative Hub, Brisbane
- Project 107, Sydney
- Pickle District, Perth

THEME 4
State / Council Owned Assets

- Peckham Levels, London
- Collingwood Yards, Melbourne
- Kings Street Arts Centre, Perth

THEME 5
Funding & Finance

- Creative Lands Trust, London
- Creative Property subclass, Toronto

PERTH • LONDON • SYDNEY • BRISBANE • TORONTO • MELBOURNE • AUSTIN • MIAMI

Case Study Key Findings

The following provides a highly succinct summary of each of the case studies that were analysed in detail through national and international networks, interviews and desktop research. A full summary of the case studies, including key challenges, statistics, delivery mechanisms, management and funding as well as a localized SWOT analysis is provided at Appendix A.

Table 1: Local Government Areas

Location & Date of Delivery	Size	Facilities		Date of Delivery	Delivery mechanism
Bathurst Street Creative Hub, Sydney (Planning process began in 2012 –space to be delivered 2021)	2,000sqm creative hub over five storeys of podium space	Comprises studios, production and editing, recording, dance and theatre rehearsal;	Mixed-use development in the heart of Sydney Central District	Planning process began in 2012 – space to be delivered 2021	Voluntary Planning Agreement
Brand X Creative Live-Work Spaces, Sydney (Since 2013, rolling 18 month rotating leases)	5 x 1 bedroom apartments (in residential complex) / 1 x 2 bedroom apartment (within library grounds)	Studio apartment with room for living and working. One room set aside for work in 2 bedroom. No specific infrastructure / space qualities	Darlinghurst and Waterloo (inner-city neighbourhoods)	Since 2013, rolling 18 month rotating leases	Leasing surplus city assets to nonprofits at below-market rates
Project 107 Maker Space, Sydney (2012)	1,300sqm	Exhibition and performance spaces, artist studios, workshop space, co-working spaces, offices	Redfern	2012	Providing operating grants to cultural organizations; Leasing surplus city assets to nonprofits at below-market rates for cultural uses

Location & Date of Delivery	Size	Facilities		Date of Delivery	Delivery mechanism
Deptfort Foundry, London (2021)	2,700sqm	85 affordable purpose-built studios which house 115 artists and makers supported by a further 40 employees, apprentices and interns	Deptford, London - Ground + First Floor	2021	Section 106 planning agreement mitigating impact of new development on local communities and infrastructure.
Peckham Levels, London (2007)	Approx. 9,000sqm of space over 7 storeys of underused car parking	50 creative studios, eight offices and 70 coworking spaces. Access to shared facilities including ceramics and kiln room, 3D printers, laser cutters, a dark room, photo studios, rehearsal spaces and changing rooms.	Peckham, South East London	2007	Underutilised government owned asset offered to market through an EOI campaign.
Creative Land Trust, London (2019)	aims to deliver 1,000 affordable workspaces across 13-14 buildings in its first five years;	The trust secures permanent affordable workspaces for artist and makers, with the intention to lease each premises to a specialist operator	City Wide	2019	Contributing land / buildings for cultural capital projects.
Artscape Triangle Lofts, Toronto (2012)	Dwellings range from 46sqm – 100sqm; 1,000sqm of gallery space	Live/work apartments and gallery space	Queen West Triangle	2012	Social Purpose Real Estate Entities: Creating entities to develop and manage real estate to achieve social outcomes
West End Creative Hub, Brisbane (2016 - 2019)	Two gallery spaces, five studios and a community space	550sqm	South Brisbane, 350 metres from Boundary Street (main street)	2016 - 2019	Lease of space from the private market, subsequently sub-let to a not-for-profit
Collingwood Yards, Melbourne (2020)	50 tenancies, including artists' studios and galleries, indie radio stations, publishers	6500 square metre precinct	Collingwood – 3 kilometres from Melbourne CBD	2020	Facilitating Development Partnerships: Social procurement: selling surplus lands with requirements to create cultural facilities

Location & Date of Delivery	Size	Facilities		Date of Delivery	Delivery mechanism
Creative Facilities Property Tax Subclass Designation, Toronto (2018)	The subclass is open to: 'tenant based operating models' i.e. creative enterprise tenants that are charged at below market rent; membership based co-working models i.e. maker spaces on a membership arrangement; and live music venues;	N/A	City of Toronto municipality	2018	Tax incentive scheme to deliver cultural space
Pickle District, Perth (2018 -Ongoing)	Seven hectare light industrial area which has hosted the arrival of various arts uses.	Majority of the precinct is industrial/commercial/ warehousing, with incidental arts/cultural uses (art galleries, design and photography studios and event spaces)	West Perth	2018 -Ongoing	N/A
King Street Arts Centre, Perth (2010 - ongoing)	three storeys across two heritage buildings, architecturally linked with gangways and mezzannines,	Currently housing Community Arts Network WA (CANWA), Regional Arts WA, Sensorium Theatre, The Last Great Hunt, CO3 Performing Arts, Perth Centre of Photography, Strut Dance Company and the West Australian Youth Theatre Company (WAYTC)	West End	2010 - ongoing	State owned and operated asset
Tresillian Arts Centre, Nedlands (1978 (as community centre) early 1990's as a community arts centre)	922m2 GLA on a 2000m2 site	Eight artist studio spaces, office/workshop for the Printmaking Association of WA, meeting rooms, exhibition spaces, café (internal trade only).	Edward and Tyrell Streets, Nedlands, Western Australia	1978 (as community centre) early 1990's as a community arts centre	Council owned and operated asset
The Camelot, Mosman Park (TBC)	1535m2 site	Indoor and outdoor cinema, studio and gallery space, Cafe/Bar creative spaces on a short term hire basis, green room artists in residence, upstairs temporary galleries, event space for productions		TBC	Municipally-Owned Facilities: Leasing surplus city assets to nonprofits at below-market rates for cultural uses.

Case Study Key Lessons

RIDE THE GENTRIFICATION WAVE

It is essential to understand where your city, precinct and neighbourhood is at in its economic cycle as this will indicate the appropriate strategy to employ to deliver cultural infrastructure.

In many of the case studies, undervalued land attracted cultural uses to the area, with a rezoning or redevelopment forcing their relocation. Rather than the organisations finding new locations, they were able to broker a space in the form of live/work housing or working space in the redevelopment.

This demonstrates the value of both encouraging and facilitating creative uses in undervalued land (even on a temporary basis and in secondary locations) and facilitating planning controls to ensure these uses are maintained in ultimate redevelopment through either bonuses or requirements.

PARTNER WITH THE PRIVATE SECTOR

Enlightened developers understand the value of the creative sector, and will find innovative ways to create cultural space within their redevelopment proposals, or embed uses while sites are awaiting redevelopment.

This is especially true when planning controls incentivise the creation of space through floor space bonuses, which is a key opportunity within our existing WA planning system.

To create these opportunities, it is essential that a strong creative organization is championing the vision, being able to communicate the value they will bring to the development and their space requirements. In addition, there is a strong role for government or intermediaries to bring these parties together, recognizing opportunities and linking creatives with property owners.

IMPORTANCE OF STRONG CULTURAL ORGANISATIONS

Through partnering with both government agencies to negotiate more affordable space and the private sector for long-term space, strong cultural organisations are central to achieving outcomes.

From government's perspective, these organisations allow for outcomes to be achieved in a cost-efficient manner, without the need for additional staff members or resources. Strong organisations can use their own networks to achieve these outcomes, ensuring they are aligning with both their not-for-profit purpose and the Key Performance Indicators of the government allowing ongoing access to grants and funding.

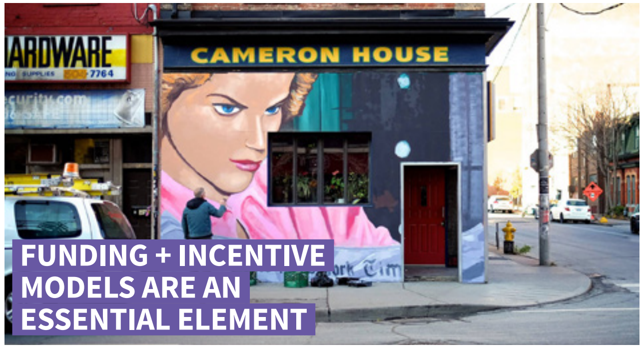
From a developer's perspective, organisations with a track record minimize the risk associated in partnerships. They provide confidence regarding clearing of development conditions and the outcomes that can be achieved on site by way of activation.

PUBLIC OWNERSHIP IS THE KEY TO LONG TERM SUCCESS

Whilst you can encourage new creative uses in underutilized spaces, or negotiate favourable leasing terms for a specified period, public ownership of space is the only way to secure ultimate stability for the future. Like any organization, knowing they have security of space allows cultural organisations to focus on their purpose, grow and achieve more outcomes.

This is especially true in Perth, where government ownership has ensured long term success for spaces such as Tresillian Arts Centre, Camelot, Fremantle Art Centre and Mundaring Art Centre.

However, with competition for space and increasing property prices, innovative ways must be found to secure this tenureship in the future, which should be the ultimate long-term goal of each LGA.



FUNDING + INCENTIVE MODELS ARE AN ESSENTIAL ELEMENT

With increasing property prices and lease costs, governments must find innovative ways to positively influence the private market to deliver spaces that would not otherwise be delivered within the open market or find news ways to fund the purchase of property to safeguard space in the future.

Case studies have demonstrated that this can be achieved through financial levers such as property tax reductions, or rates exemptions, that allow the subsidization of space for creative uses to make sense from a business and financial perspective.

Additionally, using trusts to purchase property that ultimately allows other properties to be purchased through leveraging assets is a viable approach in many major cities.

These incentives are critical to influence the market, and creative practitioners and those involved in the process of creating space must be ready to deploy these mechanisms when appropriate.

PLAN FOR A RANGE OF REVENUE STREAMS

The case studies have highlighted the intrinsic value in cultural and creative hubs, which points to opportunities for other revenue streams to be accessed to help subsidize affordable spaces.

Ultimately, this presents itself as a sliding scale of leasing costs, with studios and maker spaces on lower spectrum of rents, reducing barriers of entry for artists, all the way through to full fee-paying uses. These full fee-paying uses may be organisations within the creative industries (i.e. architects and brand agencies), food and beverage, retail, corporate partners or even innovative partnerships for marketing purposes.

Thinking of ways to embed arts hubs into broader precincts, and actively planning for a range of revenue streams at the inception of the project allows for cross-subsidisation of leases. These are essential ingredients that allow for financially self-sufficient organisations and hubs that are more sustainable in the longer term.

Delivery Toolkit

The benchmarking process has also allowed the project team to summarise a series of key delivery themes, mechanisms and tools that can be used by local governments to facilitate the provision of new space. These mechanisms were explored with each LGA to understand their appropriateness and ability to be implemented within Perth's local context. These mechanisms are further referenced within Part B – LGA Opportunities.

Planning & Policy

- Policy to facilitate affordable workspace
- Policy to facilitate affordable housing
- Planning incentives (community benefits) to deliver space
- Cultural facilities plan
- Reducing regulations (building, events etc)
- Aligning zoning
- Fast tracking approvals
- Creating guidelines for developers

Space Development & Provision

- Council owned and operated assets
- Leasing owned assets at below market rent
- Supporting community asset development and land trusts
- Selling surplus land with requirements to deliver facilities
- Embedding cultural infrastructure to lead regeneration / redevelopment areas

Funding & Finance

- Operating grants to cultural organisations
- Capital grants
- Waiving application fees
- Rates incentive schemes
- Lending capital / loan guarantees to non-profits
- Information and supporting grant applications

Activation, Advocacy & Partnerships

- Event programming
- Branding + promotion
- Partnership opportunities with existing infrastructure providers
- Supporting space making intermediaries (e.g. Artsource)
- Encouraging creative cluster development
- Inter-departmental coordination

03

Survey Results

Understanding demand from local creatives

Credit: Jillian Ciemitis
Artist: Leon Pericles

Survey Approach

A key part of developing a strategy for facilitating the delivery of potential live/work spaces for cultural activities is gaining an understanding of the nature and depth of demand for live/work space for creatives (in contrast to seeking EOI's for actual take-up, which can occur at a later time). This required targeting a broad range of creative sector practitioners.

The survey was hosted on Survey Monkey by Hatch RobertsDay, and promoted by:

- Links on participating LGA websites
- Emails/communications to LGA held creatives databases
- Media releases for cross promotion
- Social media posts by LGA arts partners, e.g FORM, WAM
- Secondary social media and direct sharing by creatives networks themselves

The survey contained 22 questions in total. Recognising that its primary purpose was to seek a basic picture on creatives and the level and nature of interest in spaces, its structure was deliberately brief and succinctly framed to maximise its completion.

Specific survey contents explored the following.

- the nature of the creative's practice from 50 practice fields (to inform frequently occurring practice needs)
- FTE equivalent standing (to establish the level of the 'cultural business')
- Existing postcode (to establish whether space demand is for upgrade or whether it reflects a desire for 'urban migration')
- The preferred LGA area and neighbourhood for space (to identify hotspots)
- General nature of preferred space (ie, live, live/work, work, performance, etc)
- Key attractors to inner Perth areas (to help understand context and setting)
- Key barriers to taking up space in inner Perth
- Size requirements for respondents seeking a variety of living, live/work, and studio/ maker spaces.
- Preferred management/tenure arrangements for spaces
- Preferred amenities in proximity to spaces
- Preferred floorspace position within buildings
- Special space requirements for the respondent's praxis
- Level of rent/purchase costs
- Key decision makers in deciding to take up space
- The respondent's capacity to contribute to place activation
- Respondent's name
- Respondent's contact
- Respondent's age

A copy of the survey questions are contained in **Appendix B** to this report. The survey was launched on 25 June 2021 and concluded on 23 July 2021

Survey Results

The survey results from all responses (i.e. unfiltered results) are displayed on the following pages, aligned to the key themes of:

- **Who | The creatives** that responded to the survey;
- **What | The spaces** that were identified as being in need and their unique characteristics; and
- **Where | The preferred locations** and neighbourhood characteristics of these areas.

A full suite of survey responses is provided at Appendix C of this report.

Key trends and highlights that were identified in the findings included:

- A significant amount of interest in taking up space within inner city (84%)
- A high proportion of visual artists (53%), performance artists (15%) and musicians (13%) looking for space
- Identified demand for work-space in particular, including public facing studio space, collaborative workshop space and performance space; and
- A very similar set of special requirements and neighbourhood amenities across all artist types (i.e. access to natural light, bigger is better and close to audiences, cafes and other creatives).

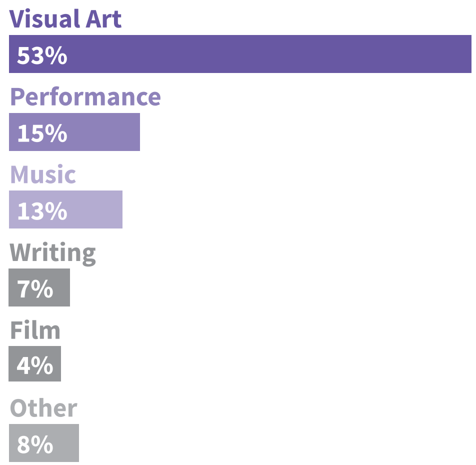
These findings provide a baseline assessment of demand within the inner city, with more localised findings expanded upon in each local government report.

1080
RESPONSES
FROM PRACTICING CREATIVES

What is your level of interest to have a space in 'Inner Perth?'

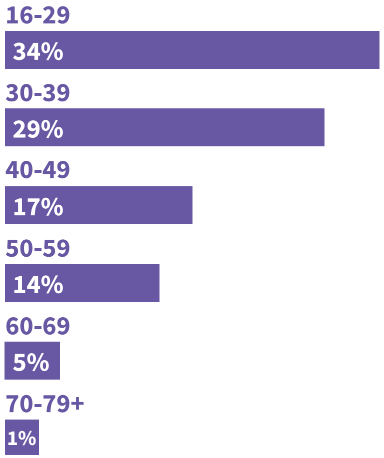
84%
INTERESTED
IN AN INNER CITY CREATIVE SPACE

What best describes your main creative practice?

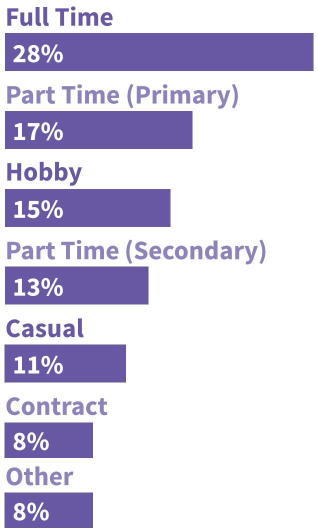


Who?

What is your age group?



What best describes your employment within your creative practice?



CREATIVE REQUIREMENTS

FASHION

21 Responses

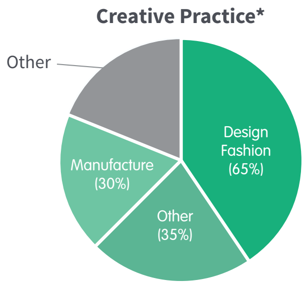
(2% of total responses)

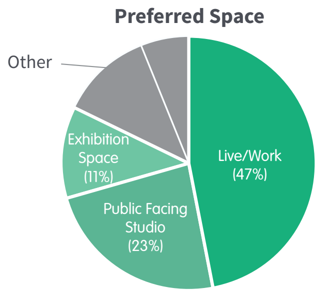
Special Requirements

- Natural light (70%)
- Natural ventilation (50%)
- High Ceilings (40%)

Amenities

- Public Transport (60%)
- Cafes and Restaurants (60%)
- Parks and Nature (50%)





GAMING AND VIDEO

9 Responses

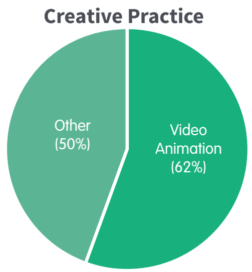
(1% of total responses)

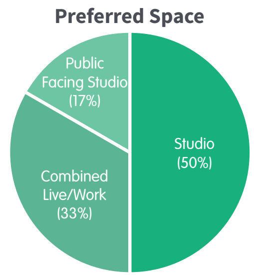
Special Requirements

- Natural light (75%)
- Storage spaces (75%)
- Secure Parking (75%)

Amenities

- Public Transport (75%)
- Cafes/Restaurants (75%)
- Parking and Access (75%)





*Participants were allowed to choose more than one option and the top three options are displayed above.

VISUAL ARTISTS

571 Responses

(50% of total responses)

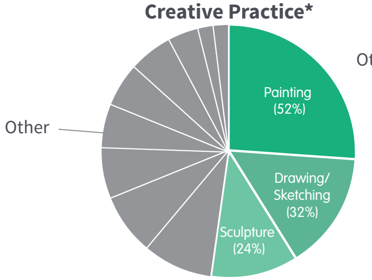
Special Requirements

- Natural light (82%)
- Natural Ventilation (55%)
- Storage spaces (43%)

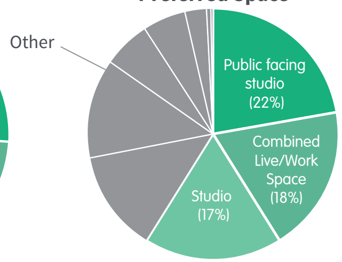
Amenities:

- Cafes and Restaurants (62%)
- Exposure to audience and clients (56%)
- Public transport (43%)

Creative Practice*



Preferred Space



*Participants were allowed to choose more than one option and the top three options are displayed above.

PERFORMANCE

168 Responses

(15% of total responses)

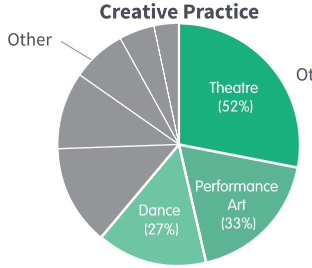
Special Requirements

- Natural light (54%)
- High speed internet (54%)
- Storage spaces (53%)

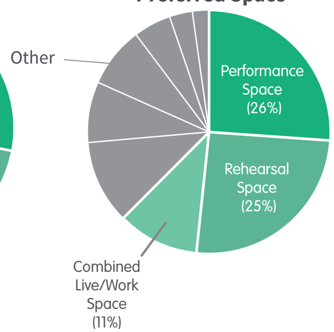
Amenities:

- Public transport (85%)
- Cafes and restaurants (68%)
- Exposure to audience and clients (64%)

Creative Practice



Preferred Space



MUSIC

142 Responses

(13% of total responses)

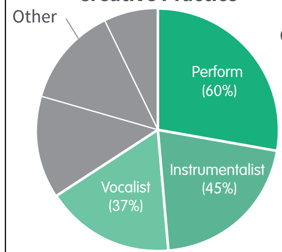
Special Requirements

- Secure Parking (45%)
- Storage Spaces (41%)
- Natural light (40%)

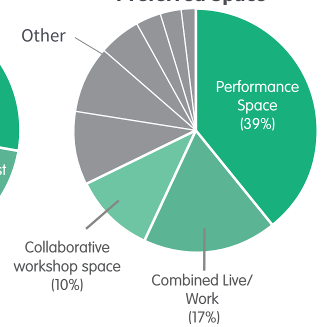
Amenities:

- Cafes and restaurants (72%)
- Public Transport (63%)
- Exposure to audience and clients (60%)

Creative Practice



Preferred Space



CREATIVE REQUIREMENTS

WRITING

78 Responses

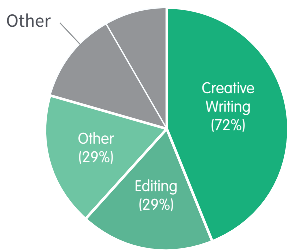
(7% of total responses)

Special Requirements

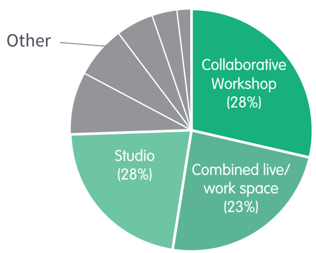
- Natural light (78%)
- High speed internet (67%)
- Natural ventilation (59%)

Amenities:

- Cafes and restaurants (72%)
- Public Transport (63%)
- Exposure to audience and clients (60%)



Creative Practice*



Preferred Space

ARTS EDUCATION

44 Responses

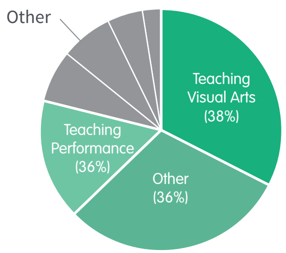
(4% of total responses)

Special Requirements

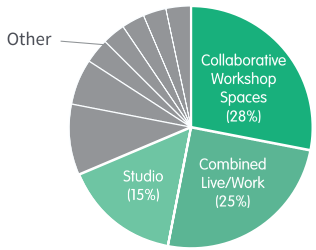
- Natural light (77%)
- High speed internet (63%)
- Natural ventilation (54%)

Amenities

- Public Transport (81%)
- Parking and Access (72%)
- Cafe and restaurants (68%)



Creative Practice



Preferred Space

FILM

47 Responses

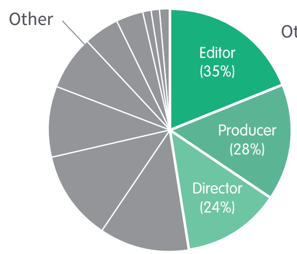
(4% of total responses)

Special Requirements

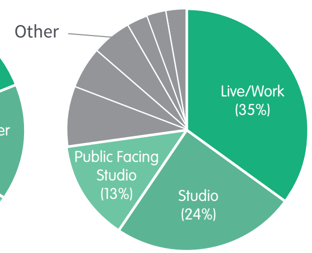
- High speed internet (61%)
- Natural light (52%)
- Secure Parking (47%)

Amenities

- Cafe and restaurants (81%)
- Public Transport (63%)
- Entertainment and Cultural Uses (63%)



Creative Practice

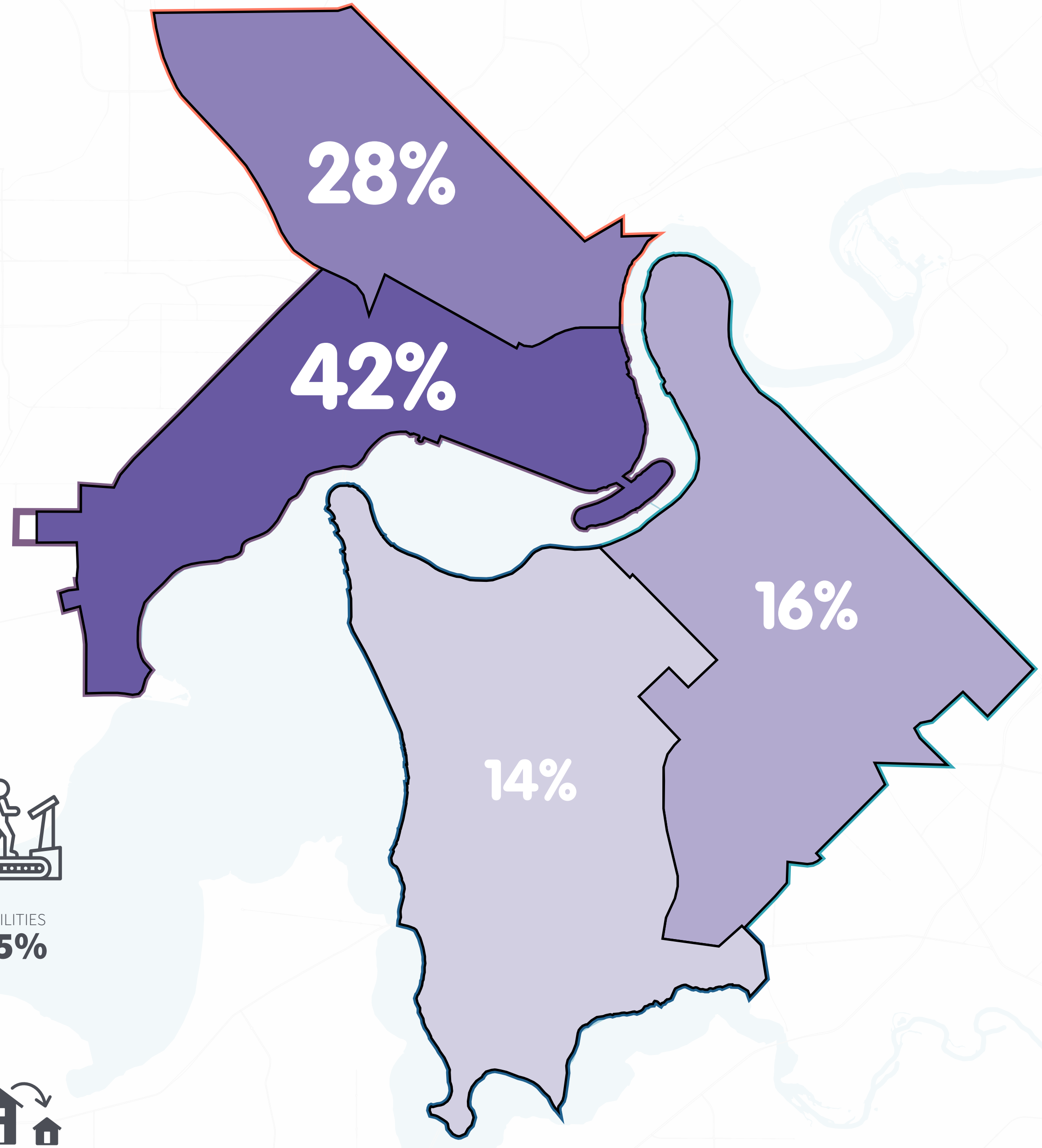


Preferred Space

*Participants were allowed to choose more than one option and the top three options are displayed above.

Where?

What is your preferred LGA to have a space in?



ATTRACTIONS (TOP 5)

CREATIVE / SHARE SKILLS	CULTURAL PRODUCTION	BUZZ + ACTIVITY	AUDIENCES	FACILITIES
67%	**57%**	**46%**	**44%**	**45%**

BARRIERS (TOP 5)

AFFORDABILITY	DIFFICULT PARKING	ACCESS + LOADING	SAFETY	LESS SPACE
75%	**50%**	**23%**	**20%**	**16%**

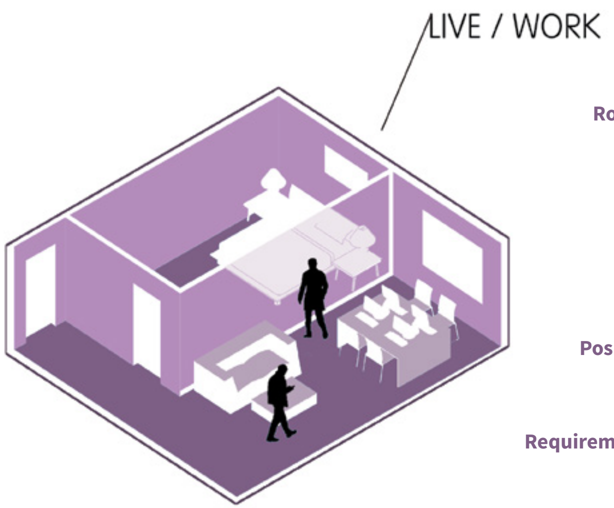
What?

What type of space are you interested in?

LIVE SPACE ONLY
3%

LIVE/WORK SPACE
19%

WORK SPACE
78%



Rooms 39% - 2 Bedrooms*
20% - 1 Bedroom
17% - 3 Bedroom

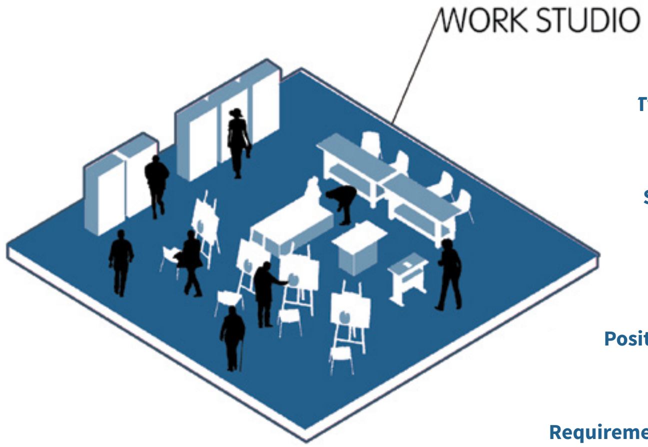
Size 41% - Medium Room (Living Room)
27% - Large Room (Double Garage)
20% - Warehouse Size

Position 45% - No Preference
24% - Ground Level
19% - Upper Level

Requirements 68% - Natural Light
57% - High Speed Internet
52% - Natural Ventilation

Arrangements 60% - Co-located studio & accomodation
35% - Live in close vicinity to studio

Amenities 70% - Public Transport
63% - Cafe/Restaurants
53% - Exposure to audience



Type 25% - Public Facing Studio*
21% - Collaborative Workshop
18% - Performance Space

Size 32% - Large Room (Double Garage)
27% - Medium Room (Living Room)
20% - Warehouse size

Position 45% - No Preference
32% - Ground Level
11% - Street front

Requirements 69% - Natural Light
47% - High Speed Internet
47% - Natural Ventilation

Amenities 67% - Cafe/Restaurants
63% - Public Transport
55% - Exposure to audience

*Participants were allowed to choose more than one option and the top three options are displayed above.

Creative Requirements
Summary of implications and assumptions

The implications of the survey findings to the key aims of the report to the provision of space include:

- The potential for demand for space is significant (ie, at least 900 survey respondents)
- The demand appears to exceed both current and foreseeable supply of spaces
- At least half of the demand for space is from creatives in the visual arts sector, implying that most demand is focused on visual arts spaces and hubs. This has an implication for design, size and fit-out (especially practice specific fit-outs, ranging from photography, printmaking, painting, sculpture etc, all of which have very different requirements)
- The next significant cohort are creatives in music and performance (ie, collectively over a quarter of survey respondents). This likewise has an implication for the supply of fit-for-purpose spaces. It also suggests that these cohorts can also play a significant role in place-activation of precincts of inner urban neighbourhoods through programming and audience attraction. (A conflicting consideration also exists in relation to nuisance and disturbance if not appropriately managed).
- Most creatives (78%) were interested in working spaces, implying new or repurposed projects should focus on delivering fit-for-purpose studios, spaces or hubs. The modest demand for live-work spaces however could be readily provided in new projects (such as mixed use apartment projects).
- Most creative sectors have a desire for space to be 'public facing' (or 'audience / conumer facing'), suggesting that they could play a role in activating underutilized ground-floor spaces. The motivation for this may be partly economic driven - providing the ability to make and display work from the same location, resulting in cost savings.
- Most creatives commonly desire spaces with natural light, natural ventilation, storage and loading, safe parking and access. In particular, there is a preference for larger spaces (ie, 'medium' to 'large' room size, or approximately 20m2 to 40m2, exclusive of storage space). These criteria are matters that need consideration in the delivery of spaces (either repurposing or new spaces) through mechanisms such as design guidelines to ensure space is fit for purpose

Credit: Peter Ciemitis

- Most practitioners desired a location proxemic to activity centres or precincts (namely, in places with cafes, restaurants, public transport, audiences, amenity). This suggests an alignment for delivering spaces as a part of activity centre or precinct development.
- Creatives frequently desired proximity to fellow creatives (cultural cross-pollination, motivation, collaboration and inspiration), suggesting a preference for the provision of space in hubs. (Note the lack of cross-pollination is cited as a reason for creatives pursuing career development outside of WA in the following report section).
- Creatives frequently cited their capacity to contribute events, exhibitions (including openings), workshops, skill development and social engagement as a part of taking up space. This reinforces their positive contribution to place activation and community development if spaces are well placed in activity centres and precincts (including the potential to provide 'early colonisation' of transitioning industrial or commercial precincts).


Credit: Jarrad Seng

04

Stakeholder Feedback

Testing assumptions with industry leaders

National / International Artists
“Artists who have Left”

INTERVIEWEES:

Abdul Abdullah (visual artist)

Chris McNulty (musician)

Troy Roberts (musician)

Ted Snell (academic)

In order to gain an appreciation of key ‘push/pull’ factors influencing arts practitioners to leave or return to Perth, the project also involved conversations with select creatives; Abdul Abdullah (visual artist - Perth, Melbourne, Sydney), Troy Roberts (musician - Perth, Miami, New York), Chris McNulty (musician-Melbourne, New York, Perth) as well as academic, Ted Snell, who has examined and published discussions on the Perth diaspora. These conversations were focused on identifying common factors which are germane to the role of creative spaces, as well as wider reaching issues.

Whilst cultural and creative infrastructure within a city play some part in attracting and keeping creatives particularly significant artists, ultimately, key reasons for significant artists to leave Perth revolve around their career development. In particular, this includes:

- Access to greater audiences and touring opportunities
- Access to greater markets, larger collector bases and larger collector budgets
- Opportunities for better education offering wider perspectives
- Better linkages and connections within the sector
- Better visibility within academic and institutional networks (such as a stronger curatorial culture, “talent scouts”, profile development within critical circles)
- Better visibility within national or international arts media (profile development)

Many of these considerations are beyond the scope of this project to consider. However spatially, notable attractors in other cities includes the greater abundance of arts hubs that provide critical engagement, common networking, walk-in “talent scout” exposure and better commercial exposure (i.e. supporting livelihoods). The nature and design of spaces is important; good hubs need collaboration spaces or even daily common areas such as communal kitchens, incidental meeting and conversation areas, without which, practitioners remain isolated even within the Arts hub.

Conversely attractors that retain creatives in Perth or encourage their return include:

- Lifestyle, particularly climate and environment
- Familial or social connections
- Affordability, particularly for work spaces and living
- Easy access and parking (many creative practices involve transport and loading for materials, products, works or instruments)
- Perth’s proximity to South East Asian and Indian Ocean rim audiences and activity.

Chris McNulty
Credit: John Abbott

It is also felt by returning artists that once national or international profile is established, it is easier to return to Perth to base their practice on the West Coast, but remain connected to national and international networks and audiences.

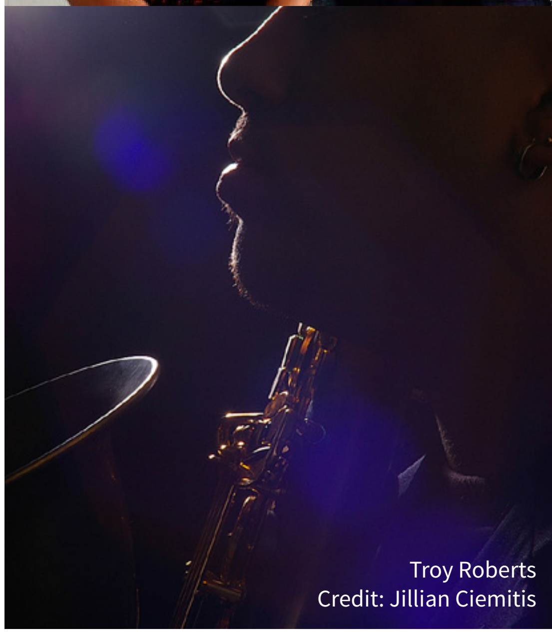
Some further west coast arts sector attributes and opportunities include:

- Greater ease in obtaining institutional exhibitions (eg, PICA, Laurence Wilson etc) which is important for CV development, and
- In music and performance, the presence of highly accomplished and international standard practitioners to support high level collaboration.

From the perspective of artists who have left, and from their more distant viewpoint, important Perth brand elements include:

- Perth's consideration as a Capital of Culture
- The preservation of signature venues which have a national and international reputation (eg, Ellington Jazz Club)
- The establishment of postgraduate study centres, particularly attracting International creatives for residencies
- Building on indigenous links, and
- Establishing frameworks for better National connectedness, particularly through arts media, general media and national curatorial networks. In particular, the lack of significant Arts publishing on the west coast is a major issue contributing to absence from National publishing and exposure. The reasons for this are complex, and may be attributed to many factors including a diminishing audience and collectors (visual arts) and a lack of funding and cross-support.

Abdul Abdullah
Credit: Sam Mooy



Troy Roberts
Credit: Jillian Ciemitis

Ted Snell
Credit: Matt Galligan


Credit: Matt Gedling

Arts Hubs

From the survey results, and augmented with feedback through conversations with creatives, it is apparent that space, venues, hubs and clusters play a role in shaping a healthy cultural community.

Stakeholder engagement examined two different types of arts hubs in Perth being:

- organic agglomeration of creative/cultural uses within a precinct, neighbourhood or building, and
- Curated, centre based arts hubs

Organic hubs or precincts such as the Pickle District can occur through a combination of independent initiatives (either in isolation, by individual practices responding to common attractors, or through networking between practices). Local examples as well as national and international case studies indicate that organic hubs or precincts tend to occur in areas where property values and rents are at a low ebb, either due to urban blight or through cyclical preparation for significant redevelopment. Precincts which are attractive to the organic agglomeration of creative land-uses due to low rent and property values also present a threat to sustainability since redevelopment and consequent upward swings and property prices ultimately force arts uses elsewhere. In this sense arts uses are 'riding the wave of property values' and may intrinsically be transient, unless retained as a part of new development projects.

INTERVIEWEES:

Lisa McFarlane Reid (Tresillian)

Linton Partington (Linton and Kay)

Carl Pekin (DLGSC)

Organic hubs may comprise disparate landowners, creatives and stakeholders. Consequently, they have limited capacity for Precinct level coordination, instead relying on public oversight and leadership (ie, either State or Local Government). Areas of emerging organic arts hubs may also not be fit for purpose in terms of zoning and built form, requiring the dispensation of planning and building requirements. Arts uses within the Pickle District for example require retrofitting of universal access and public toilets in order to make spaces compliant for larger public events, the fit out costs of which can limit opportunities for greater public activation of surrounding precincts.

Similarly, areas such as industrial precincts may present zoning restrictions which present barriers to transformational cultural activating uses such as small bars, galleries, theatres or civic uses. Where precincts are being contemplated for transformation, it is desirable to establish a new vision (eg, through a Place Vision Plan or a Creative Precinct Action plan) which can in turn guide amendments to the operative Town Planning Scheme.

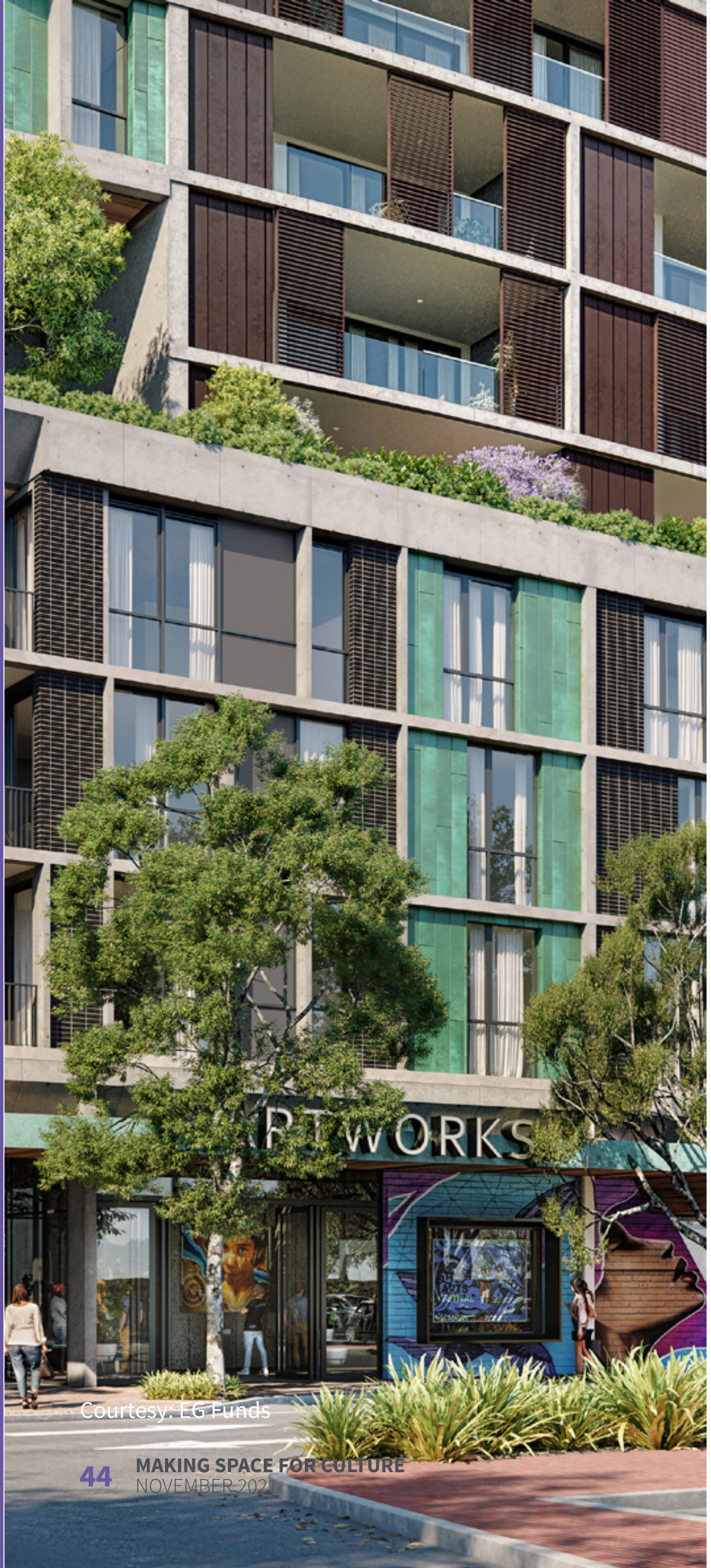
Curated, centre based arts hubs such as King Street Arts Centre and Tresillian are inherently more sustainable, and less likely to succumb to redevelopment if owned by a public entity such as State or Local government. In such circumstances the public entity will have ownership and control over the property itself (similar to public reservation/ownership and management of recreation spaces and facilities) thereby providing longevity and certainty to the arts tenants. In this context, the operational success of publicly owned centre based hubs is partly a function of public oversight coupled with stakeholder management. Similar certainty and sustainability can also be provided by independent ownership of arts centres by the arts occupants themselves (note, this is more common in the United States where arts organisations may acquire properties outright).

Successful arts centres/hubs also embody a greater diversity of uses and functions which improve activation of place and diversification of income streams (eg, studio or office lease, space hire, commission on sales and event takings and complementary tenancy leases such as cafes).

It is a common experience that poorly configured arts hubs may do little to active their setting, nor foster a spirit of community amongst arts practitioners. Design and curation of arts centres hubs need to consider the provision of internal public spaces for tenants to enable greater opportunities for cross-pollination amongst creatives, organisations and with audiences. Where facilities may be multi-level, it is also preferable that place activating uses and audience focussed uses are situated at ground level, with non activating uses such as Studios/workshops or offices is being located at higher levels.

Little evidence is available identifying a minimum size of hub which could be utilised as a guide, however new arts hubs should preferrably incorporate sufficient creatives and spaces that support a degree of self sufficiency in terms of income streams from rentals, space hire and commissions/ticketing. In addition, hubs should have adequate 'critical mass' to effectively support the cross-polination of arts praxis of the participating creatives, and a potential for outreach and activation.

Credit: Miles Noel
Artwork: Stormie Mills



Courtesy: EG Funds

Government & Development Industry

INTERVIEWEES:

Randal Humich (Humich Group)

Ella McNeil (Minderoo Foundation)

Naomi Lawrence (Development WA / Landcorp)

Commentary through ongoing working relationships with:

ADC Property (Perth Girls School)

EG Property (Frame Court).

From the preceding discussion, hubs clearly play a role in fostering a vibrant arts community. They also contribute to the activation of place. The delivery of hubs and other venues and facilities is frequently dependent on State Government, Local Government and private sector initiatives. In addition to undertaking publicly funded projects directly, Local Government holds several levers which can be used to incentivize private sector delivery of cultural infrastructure.

The development industry is very varied and has wide-ranging levels of interest in accommodating cultural and creative uses. Some developers find considerable benefit in fostering synergies with cultural uses for mutual benefit. Apart from incentivised or negotiated provision of space for creatives (i.e. negotiated by LGAs through bonuses or similar mechanisms), private sector philanthropy is also a strong driver of cultural projects, including the provision of space. Philanthropic initiatives, however, do not necessarily always align with LGA strategic planning, necessitating open and positive consideration on the merits of the projects proposed.

Some key considerations include:

- Openness to provide space if it can lead to a development bonuses for related development projects or if it can be derived or converted from a other pre-existing requirements such as percent for art.
- Recognition that creative spaces, galleries, performance spaces have potential for branding and activation of projects, either as a part of projects, or transition stages (eg, Perth Girls School)
- Apprehension relating to management agreements in clearance of DA conditions. This is particularly manifest where evidence of ongoing arrangements for management (such as Artsource or FORM) may be required as a precondition for development bonuses.


Credit: Mingor

Arts Organisations

INTERVIEWEES:

Tabitha McMullan (FORM)

Soraya Ramsey (Artsource)

Although willing landowners and developers may make spaces available to creatives, the capacity of owners to manage creative spaces such as studios is limited, necessitating the involvement of third-party intermediaries in the long-term management of spaces. To fill this role, the sector relies on a handful of not-for-profit organisations to supply management and operational services to arts hubs where they are not delivered by government nor commercially viable to be delivered by the private sector. In turn, the not-for-profit sector is heavily reliant on public funding as well as other commercial, philanthropic and private income sources.

Historically this function has been served by intermediaries or 'enablers' such as Artsource (WA's peak artist association), FORM, and Mundaring Arts Centre (a recent newcomer to space management) and other smaller organisations.

Artsource in particular has held a depth of knowledge of property, the functional requirements of a wide range of creative and cultural uses, and deep artist data bases and networks to draw upon and achieve best fit between practitioners and spaces. The organization's capacity has been severely reduced through diminished funding streams, leading to a loss of resources and operational knowledge. At present Artsource has only two studio hubs remaining in its inventory (Customs House and Rosemount Hotel) declining from over eighty studios managed by Artsource in 2018. However, the recent return of some public funding to Artsource will help to rebuild the organisation's capacity in this space.

In terms of current studio inventory, Artsource's prevalent studio typology typically comprises small to medium sized spaces suitable for visual arts practices. No studios are available suitable for diverse needs such as sculpture or 3D fabrication.

FORM has previously operated some Studios (Goods Shed, Midland Atelier, Spinifex Hill, Port Hedland Courthouse) although studio management has not been a core part of FORM's business model. FORM is currently embarking on a review of its business plan which may include some increased capacity to manage studios in the future.

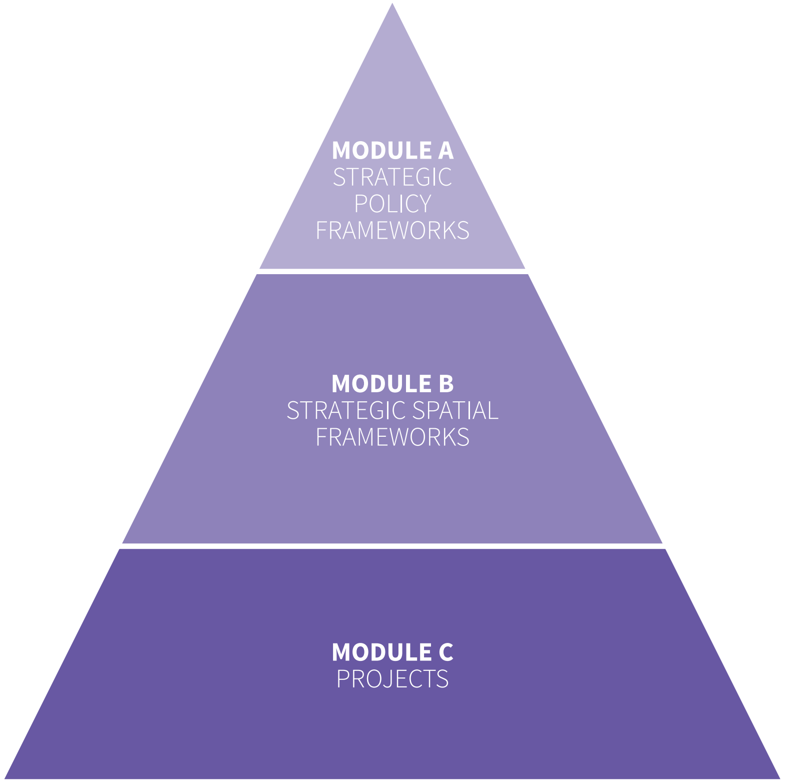
05

Discussion & Cross Council Recommendations

Opportunities

A large number and range of opportunities exist to make or support spaces for creatives within inner Perth. Without belying the complexity of each possible project, this report groups opportunities into three key modules, ranging from high-level strategic actions to approaches for more granular projects.

These enable each Local Government to review, prioritise and focus on their own action plans for delivery. The three modules are:



The strategic opportunities identified for each Local Government (see appendices) provide a considered matrix of possible actions. Although these are generally bespoke to the municipality, and can potentially be very wide in scope, most are consistent with one 'module' or another.

Each of the appended Local Government matrices summarise key context-relevant initiatives. And in turn each of these initiatives, where they correlate to a 'module' type, should be read in conjunction with the following commentary. The possible actions outlined below are for preliminary guidance only, and their relence will vary according to the particular projects or precincts to which they may apply.

MODULE	POSSIBLE ACTION	RATIONALE FOR ACTION
MODULE A – Strategic Policy Frameworks (across whole of LGA)	Formulate enabling Policy; eg, Plot Ratio Bonus revision or Percent for Art revision	An overarching policy may be required to enable the provision of space for creatives in new development as a part of negotiated trade-offs (eg, additional height in return for space for creatives) Policy formulation or revision may address matters such as nexus between trade-off bonus and quantum of space, compliance with design guidelines (eg, fit-out and design of spaces), locational criteria and confirmation of management. Possible Policy vehicles include the Plot Ratio Bonus Policy (City of Perth) or respective Percent for Art Policies (Vincent, Victoria Park and South Perth). It is recognised that the City of South Perth Percent for Art Policy already contains provisions enabling its use to provide creative space. With respect to Plot Ratio Bonus, a policy amendment may be entertained which provides for the specific inclusion of creative space as a bonus element. It may be desirable to limit its application to specific precincts (see Module B) in order to maximise cross support opportunities with other potential creative uses. The bonus may be utilised for incorporating creative spaces within major projects themselves, or alternatively be utilised to transfer floorspace to nearby projects in the event that the creative space utilises a heritage or character building (eg, Barrack Street). Similar principles apply to the utilisation of a Percent for Art policy for the creation of creative spaces (eg, Frame Court within the City of Vincent). In either case, policy formulation or revision may address matters such as nexus between trade-off bonus and quantum of space, compliance with design guidelines (e.g. fit-out and design of spaces), locational criteria and confirmation of management.
	Formulate CreativeSpace Design Guidelines	Design guidelines for creative spaces are desirable in order to ensure that space is fit for purpose. Guidelines may be used to inform the provision of space in new buildings, or fitout for adaptive re-use. Matters to be addressed by guidelines may include: • External visibility, branding, activation • Internal Access, circulation & loading • Safe Parking access • Natural light • Other lighting (stage, gallery etc) • ventilation • Storage, including area, fitout, special needs • Washdown • Utilities (high speed internet, power, water) • Common areas (kitchen, bathrooms, meeting, exhibition, rehearsal)

MODULE	POSSIBLE ACTION	RATIONALE FOR ACTION
MODULE A – Strategic Policy Frameworks (across whole of LGA)	Formulate Management Plan templates	An overarching policy may be required to provide a framework for management and operational requirements of spaces. These may be desirable where collective spaces are proposed (particularly as a part of new development) to ensure that certainty, consistency and sustainability in the management of spaces can be ensured, post development.
MODULE B - Strategic Spatial Planning (precinct-specific)	Formulate a Precinct Vision	A Precinct Vision document, formulated through community, landowner and creative stakeholder engagement is desirable as a foundation which sets common agreed values and objectives. This should deal with matters such as local character and context, community and cultural values, public realm character, and the needs of the creative community. This high-level document can become a reference point to ensure that a precinct "does not lose its way", and also to inform subsequent planning instruments. The Place Vision document can also support branding and promotion.

	Formulate a Creative Precinct Action Plan	A Creative Precinct Action Plan is desirable to inform specific cultural objectives, outcomes and mechanisms desired for an existing or emerging cultural precinct. If the LGAs policy frameworks enable it, a Creative Precinct Action Plan may inform a Place Vision, and also contain specific actions and opportunities that link into any Local Planning Strategy (LPS) within which the precinct may fall. This allows quite specific cultural infrastructure related opportunities to be incorporated in such LPS, and then enjoy enforcement or delivery through the LGA's statutory planning mechanism.
		
		For guidance, outputs of a Creative Precinct Action Plan may include (but are not limited to):
		• VISION
		  • Establishing a cultural theme, if any, for the precinct (eg, jazz quarter, arts avenue, etc)
		  • Integrating the cultural theme with a local place vision
		• LANDUSE/CULTURAL INFRASTRUCTURE (building creative gravity)
		  • Establishing principal arts/creative activities to be encouraged and their spatial needs/location requirements (eg, visual arts? film television and radio? music/performance? education? combinations?)
		  • Identifying ancillary arts organisations to be supported/attracted/incentivised (eg, arts groups, artist collectives, institutional groups)
		  • Examining cross-supporting landuse activities to be encouraged (eg, food and beverage? tourist accommodation? affordable accommodation? student accommodation? live music venues? themed retail? Supporting office development? signature open space?)

MODULE	POSSIBLE ACTION	RATIONALE FOR ACTION
		• CHARACTER • Establishing built form vision (eg, heritage retention and re-use? cultural infrastructure incorporation in new built form? built form themes?) • Public space character and usability (eg, capacity and infrastructure to accommodate events, programming, etc) • Arts 'manifestation' in the public realm (eg, public art, signage, lighting, embedded narratives ['walk of art']) • COMMUNITY/AUDIENCE • Community participation, engagement and programming • Audience development and promotion • Major audience accommodation • BRAND/IDENTITY • Establishing local precinct identity • Identifying 'inward facing' identity to align cultural stakeholders • Establishing 'outward facing' marketing brand (particularly for tourism, event promotion and market identity) • MANAGEMENT • Consider overseeing body (eg, for landuse curation, facilitating partnerships, negotiating arts infrastructure in development projects, legals, external agency negotiations [eg, PTA, MRWA) etc) • Consider establishing or supporting intermediaries (space and hub management)
	Formulate Event and Activation Frameworks	A possible adjunct to a Creative Precinct Action Plan is an Event and Activation Framework that provides consistent direction for the design of places to support effective event programming. The framework can also provide a basis for regular and ongoing programming (from incidental activations, through to major events) which provides a foundation for promotion, resourcing and budgeting.

MODULE	POSSIBLE ACTION	RATIONALE FOR ACTION
MODULE C- Projects (for specific venues, hubs and facilities, both new and adaptive re-use. Applicable to public or private projects)	Engage in Design Development	Design development of individual venues, hubs and facilities should be context specific, but give consideration to design guidelines (see Module A) where applicable. Design development may occur as a part of project formulation (for public projects by LGAs or State Government), or be required as a part of private project development (ie, for DAs) to help ensure venues are fit for purpose.
	Clarify and confirm management arrangements or agreements	It is desirable to establish clear management arrangements for publicly owned cultural facilities and hubs, or formal agreements for privately led projects. The latter should give consideration to satisfying some or all of the following as a requisite to development approval. • Clarify responsibilities for ongoing operational venue management (eg, Artsource or self managed arts collective) • Clarify legal and financial management (including relationships with any head tenants, owners or body corporates) • Establish principles for tenant curation • Consider operation of Common areas (for 'cross polination' or creative activities) • Clarify building maintenance responsibilities • Establish a project framework for activation and event programming (performances, workshops, events, workshops,openings, promotion, in order to maximise local place activation)
	Consider Business Case/ funding	A business case including funding mechanisms should be formulated for individual projects. In the case of private sector initiatives, this will help provide clarity regarding sustainable operation, necessary for approvals negotiation. In the case of public projects, this will give clarity to the financial implications of long term municipal investment. Matters to be considered may include: • Core funding sources (eg, private, State, grants, etc) • Mixed operational funding sources • Capital costs • Operational costs • Investment Logic analysis (ie, local social and economic dividends generated by the project)

To support the above suite of possible actions, it is expected that each LGA would undertake appropriate negotiations, advocacy and partnerships to assist in developing and achieving outcomes.

In addition to the anticipated modules a range of opportunities have been identified throughout the project that extend beyond the individual reach of each LGA and assist with building broader capacity within the sector. Key opportunities are briefly outlined below.

State Government funding support for cultural infrastructure projects and space making intermediaries

Advocacy to Minister for Culture and the Arts and DLGSC to consider re-establishing a funding support program similar to the now former Community Cultural Arts Facilities Fund, which could be accessed by LGAs to support part funding of creative facility redevelopment, fit-out, equipment or rejuvenation. In additional to funding for space, consideration should be given to 'space making intermediaries', allowing groups such as FORM and Art Source to grow capacity to bring space to market and managed spaces.

Strengthen working relationships between LGAs and DLGSC for strategic planning projects (e.g. Cultural Centre Masterplan, King Street Arts Centre) and opportunities for future projects (e.g. Swan Barracks).

DLGSC is currently preparing a revised Cultural Precinct Masterplan, operates existing infrastructure such as King Street Arts Centre, and examines and entertains possible projects for sites such as Swan Barracks. All of these are heavily influenced by local context, which is controlled and managed by LGA planning and programming. Optimal and mutually beneficial planning relies on highly integrated and cooperative collaboration between DLGSC and the relevant LGA. An opportunity exists to establish working groups and collaborative cross sector teams to shape and drive projects, with consideration to matters such as those outline in Module B (Creative Precinct Action Plan).

Strengthen working relationship with TAFE and Universities, and encourage cross-pollination of academic and institutional activity.

Higher education programs in the arts represent an institutional core around which cross-supporting cultural activity can prosper. Ongoing advocacy is encouraged to achieve the increased and continual externalisation of Arts education to collaborate/utilise/partner with surrounding arts stakeholders (e.g. studios, performance spaces, galleries, media).

Also an opportunity exists to support the creation of a post-graduate stream which attracts international artists, enabling the increased forging of networks, capacity and exchange of ideas.

LGAs could collectively fund a FTE position for a facility management officer situated within a targeted intermediary (i.e. Artsource, FORM)

In addition to advocacy to DLGSC to further increase funding support for studio management capacity within Artsource or FORM, LGAs may consider collaboratively funding a FTE position within these organisations to further enhance capacity, service, and provide an inner Perth focus.

Building a stronger presence of west coast arts praxis in National cultural media and networks

Recognising that the west coast's absence from national arts discourse, media, audiences and curatorial networks is a significant factor driving rising artists to leave Perth, an opportunity exists to establish an interagency working group (e.g. comprising LGAs, DLGSC, ABC, Tourism) to develop strategies to promote Perth's arts sector profile. Possible initiatives which help to build audiences and raise profile could include ICC/State Government partnerships, national broadcaster support (eg, inclusion of arts in news programming), or granular interventions such as restoring an adequate level of arts programming to the Yagan Square Digital Art Tower.

Maintain an up-to date database to continue to build stakeholder knowledge

Providing up to date and relevant data is essential to communicate the need for space and fluctuations in demand and affordability. It is recommended that the inner-city LGAs consider the maintenance of key metrics, including organisations looking for space, a definition relating to affordability based on current market rates, and continually update the cultural infrastructure database to track gains and losses over time.

Advocacy to State Government regarding Perth culture brand (especially pitching for Capital of Culture status

Given Perth's pre-eminence is some particular cultural areas such as music, public art, events (third largest Fringe Festival globally), there is a case for Perth taking on a 'Capital of Culture' title in the Australasian area, based on the European model which was initially called the European City of Culture and was conceived in 1983. As advocated by past Chair of the Visual Arts Board of the Australia Council, Ted Snell, such an initiative can potentially built Perth's cultural performance, elevating the city to peak ranking in the Liveable City Index, repositioning Perth's brand beyond stereotypes, and attracting national and international tourism attention. Cabinet support would be needed to formulate a proposal.

Identify cross-LGA precincts, and coordinate planning.

Some potential cultural precincts appear to cross LGA boundaries, requiring coordinated planning and strategies (eg, Barrack to Beaufort Street corridor). An opportunity exists to collaboratively prepare coordinated Cultural Precinct Strategy Plans across municipalities. Ideally, such plans should address overall landuse mix, cultural infrastructure, facilities, relationship to public realm, transport and branding, and help to inform the respective Local Planning Strategies and Neighbourhood plans for responsible LGAs.

Continue to build relationships with developers / property owners and grow awareness of the benefits of delivering creative spaces within private projects.

It has been demonstrated that enlightened developers understand the value of investing in creative spaces and the benefits this brings to brand, attractiveness and activation potential. There is the potential to grow this awareness within the industry, potentially through engaging with industry groups (Property Council, PIA) to include creative spaces and the creative industries as an event topic in the upcoming events program, or a series of roundtable discussions between creative industries and landowners/ developers.

06

Conclusion

Credit: Cam Campbell

Conclusion

Part A of the Making Space for Culture Report has provided an understanding of:

- The value of investing in cultural infrastructure for the Inner City Councils;
- Existing supply of infrastructure;
- Global best practice in delivering new space and a toolkit for application within the local Perth context;
- Demand for new space, including summarized responses from over 1000 survey responses from local creatives; and
- Unique issues and opportunities within the local Perth context.

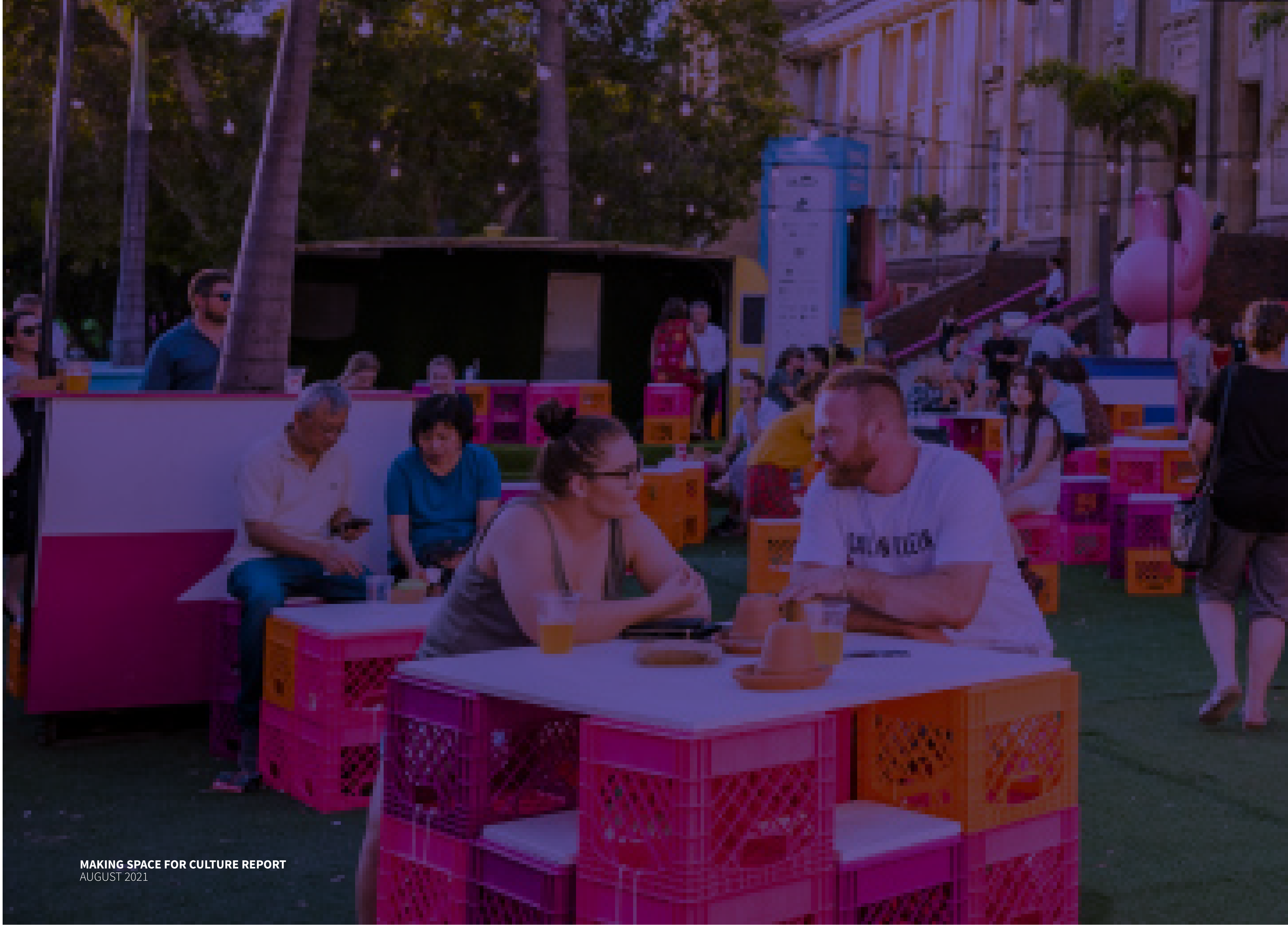
These findings have identified a clear demand for space to support small to medium creative practice within the inner city, and an opportunity to reinforce the central area's prominence as the creative and cultural capital of the State.

The findings have also informed a range of cross-council opportunities that may be explored and advocated for as part of an ongoing collaboration between the Inner City LGAs.

Part B of this report will look at the supply, demand and opportunities within each of the LGAs, and identify a range of potential opportunities tailored to the specific context.

MAKING SPACE FOR CULTURE REPORT
AUGUST 2021

Part B
Local Government Specific



Part C
Appendices

APPENDIX 1:
CASE STUDIES

Bathurst Street Creative Hub, Sydney

The lack of affordable spaces for professional creative practice in Sydney is resulting in the exodus of artists and start-ups to other Australian towns and cities. The Creative Hub will support Sydney's cultural and creative sector by offering affordable industry access to short term and long-term creative workspace in the City centre

KEY STATS:

- **Size:** 2,000sqm creative hub over five storeys of podium space
- **Facilities:** Comprises studios, production and editing, recording, dance and theatre rehearsal;
- **Location:** Mixed-use development in the heart of Sydney Central District
- **Date of Delivery:** Planning process began in 2012 – space to be delivered 2021

DELIVERY MECHANISM:

The Developer and Council entered into a Voluntary Planning Agreement, whereby the developer offers certain public benefits (delivery of the creative hub) for development rights +2,000sqm of floorsapce.

Plannning & Policy

Using planning gain or development charges to support cultural facilities development

FUNDING:

- Forms part of a $400 million, 67-storey development proposal;
- Greenland Australia construct the creative hub (shell) for a cost of $25million;
- City of Sydney to fund: Technical Equipment, Final fit out and Specialist Technical Fit;
- Ongoing maintenance costs are the responsibidility of the City of Sydney, and are to be partially recouped through rent returns from creatives using the facilities (full financial implications have remained confidential).

MANAGEMENT:

- The City of Sydney Council has signed a 99-year 'peppercorn' lease with Greenland Australia. Maintenance and management of the creative hub will be overseen and funded by cultural staff at the City of Sydney;
- A third-party operator will be engaged for operational management. City of Sydney is running a two-stage procurement process – three submissions were received, two shortlisted, but the city remains

STRENGTHS

- Delivery of creative hub through innovative partnership with private developer resulting in reduced capital works outlay for government.

WEAKNESSES

- Time period to delivery (10 years in the making);
- Management, leasing and legal arrangements required to be agreed with private developer.

OPPORTUNITIES

- Significant local opportunities in Perth to deliver similar public private outcomes through 'Developer Incentives for Community Benefit' incentives contained within planning framework.

THREATS

- Ability to find an appropriate operator for the facility;
- Ongoing cost of maintenance of the asset;
- Development must maintain design integrity and not result in loss of public amenity.

Deptfort Foundry, London

Deptford Foundry has delivered over 2,700sqm of affordable studio space, negotiated through a planning agreement with the developer via a Section 106 agreement. Planning policies focussed on re-provision of existing employment space and council's aspiration to become a Creative Enterprise Zone drove the creative focus of the agreement.

KEY STATS:

- **Size:** 2,700sqm
- **Facilities:** 85 affordable purpose-built studios which house 115 artists and makers supported by a further 40 employees, apprentices and interns
- **Location:** Deptford, London - Ground + First Floor
- **Focus**: range of practitioners including artists, glass makers, architects, restorers, designers, product designers, publishers, graphic designers, fashion designers, jewellers, photographers, printmakers, illustrators, sculptors and weavers.
- **Date of Delivery:** 2021

DELIVERY MECHANISM:

Section 106 planning agreement mitigating impact of new development on local communities and infrastructure.

Planning and Policy

Planning Tools and Programs: Using planning gain or development charges to support cultural facilities development

FUNDING:

- Rather than renting the space for a limited period, Second Floor Studios bought the space from Anthology at a discounted market rate - agreed at (£70 / sq ft vs £120 sq ft);
- Access to finance was the main barrier to delivering permanent - banks would not loan the money until the space was built out, fitted and tenanted - solution was philanthropist bridging donation and grants from Mayor of London;
- Businesses in creative sectors that generate a higher financial return (e.g. architects and graphic designers) pay approx. £23 / sq ft, which cross-subsidises lower cost space for artists (£15 / sq ft) and graduates (£12 / sq ft).

MANAGEMENT:

- Deptford Foundry is run and managed by Second Floor Studios - a leading arts organisation found in 1997 providing affordable studio space for visual and fine artists' and craft and designer makers.

STRENGTHS

- Delivers space in perpetuity that is insulated from rent fluctuations;
- Ownership of the space ensures the organisation does not need to rely on external funding or grants from third parties.

WEAKNESSES

- Length of time to create the space from planning to delivery;
- Infrastructure contributions are not commonly used in Perth context and seen as a deterent to attract investment.

OPPORTUNITIES

- Potential to utilise similar mechanism through planning controls already in practice (i.e incentivised deliver).

THREATS

- Longevity of cultural organisations in Perth and the financial security to access funding and loans through traditional funding sources.

Brand X Creative Live-Work Spaces, City of Sydney

The City of Sydney has long recognised the challenges facing artists when seeking affordable space to live and work in the inner city. Since 2013, Council has responded to this by offering subsidized residential leases in their city-owned properties

KEY STATS:

- **Size:** 5 x 1 bedroom apartments (in residential complex) / 1 x 2 bedroom apartment (within library grounds);
- **Facilities:** Studio apartment with room for living and working. One room set aside for work in 2 bedroom. No specific infrastructure / space qualities. **Location:** Darlinghurst and Waterloo (inner-city neighbourhoods)
- **Date of Delivery:** Since 2013, rolling 18 month rotating leases

DELIVERY MECHANISM:

The Council offers subsidized residential leases in their city-owned properties for artists to both live and work from the same premises.

Space Development and Provision

Leasing surplus city assets to nonprofits at below-market rates for cultural uses

FUNDING:

- Rent is currently capped at $200 a week, excluding bills – less than 50% of the current market rate for City of Sydney. Each apartment comes unfurnished and includes a small kitchen, bathroom, laundry and bedroom area;
- Rent is used for ongoing maintenance and management of the artists;
- Brand X as a registered charity receive funding from: Aus Government RISE Fund, TWT Property, CoS, NSW State Government, Inner West Council and donations.

MANAGEMENT:

- Brand X manages the spaces on behalf of City of Sydney and oversee the application process – all applications are assessed by a panel of industry representatives in consultation with the City of Sydney.
- The organisation focusses on repurposing empty properties by working with Property Developers, Landlords and Local Governments to transform empty spaces into cultural places.
- Applications for artists to utilise the spaces are run every 18 months focussing on visual arts, performing arts, craft, music, literature, design, and technology.

STRENGTHS

- Successful provision of long-term affordable accommodation at below market rents that remain unimpacted by market conditions;
- Maintain artistic integrity through rolling 18 month periods and application process.

WEAKNESSES

- Capital intensive model and difficult to scale into significant provision of affordable artist housing;
- Appropriate accommodation for a select cohort of artists given largely 1 bedroom stock.

OPPORTUNITIES

- Opportunity for adaptive re-use or conversion of other Council/State owned assets or lazy land.

THREATS

- Depreciation and ongoing maintenance of properties as they age.

Artscape Triangle Lofts, Toronto

A re-zoning in older service commercial and industrial precincts of the city, which had organically evolved into a 'creative precinct' due to land economics, resulted in significant community backlash. Artscape bought together stakeholders and brokered a deal to deliver the city's first legally zoned artist live/work project.

KEY STATS:

- **Facilities:** Live/work apartments and gallery space
- **Size:** Dwellings range from 46sqm – 100sqm; 1,000sqm of gallery space
- **Location:** Queen West Triangle
- **Date of Delivery:** 2012

DELIVERY MECHANISM:

Due to the community resistance brought about by the site's rezoning, activists opposed the development. Artscape negotiated and brokered a deal to deliver the units and spaces, with 3 additional floors being granted to make the project viable, covering the land value and profit that the developer would forgo (although this was not formally written into planning legislation).

Planning and Policy	Using planning gain or development charges to support cultural facilities development
Space Development and Provision	Social Purpose Real Estate Entities: Creating entities to develop and manage real estate to achieve social outcomes

FUNDING:

- By partnering with developer (Urbancorp), Artscape was able to purchase 70 units on the lower floors of the Westside Gallery Loft building at the cost of construction. Due to the brokered deal, Public Funding was not required for the construction;
- Artscape sold 48 of the units through an affordable home ownership program – priced at market value but offered at no interest and no payment second mortgages for 25% of the purchase price i.e. price of purchase at 75% market value;
- Proceeds allow Artscape to retain the balance of affordable rental units offered at 80% of average market rents.

MANAGEMENT:

- The apartments are managed by Artscape – a not for profit urban development organization that deliver spaces at below market rent.
- Their development projects are designed to be financially self-sustaining once the front-end capital has been invested. New projects are opened after raising one-time capital investments and are sustained through planned revenue generated from below-market rents, memberships and user fees. Long-term debt is kept to a minimum.

STRENGTHS

- Unique and opportunistic delivery model that can be scaled up under the right planning policy regime.

WEAKNESSES

- Reliant on an artist live/work housing provider with significant IP that does not currently exist within the Perth market.
- Lag in delivery timeframe

OPPORTUNITIES

- Potential partnership model with existing 'affordable housing' provider such as Department of Communities and use existing framework to deliver new sub-category.

THREATS

- Reliant on larger scale redevelopment and access to capital
- Careful consideration of project feasibility required

West End Creative Hub, Brisbane

As a result of losing a historical creative hub ABSOE, which housed a hub of community projects and artists to redevelopment, pressure was placed on Council to find an alternative location for creative maker space to allow the West End to maintain its creative soul throughout the gentrification process.

KEY STATS:

- **Facilities:** Two gallery spaces, five studios and a community space
- **Size:** 550sqm
- **Location:** South Brisbane, 350 metres from Boundary Street (main street)
- **Focus**: Local emerging artists
- **Date of delivery:** 2016 - 2019

DELIVERY MECHANISM:

Brisbane City Council funded the cost to lease a space from the private market, which was then subsequently sub-let to a not-for-profit operator to manage the creative hub.

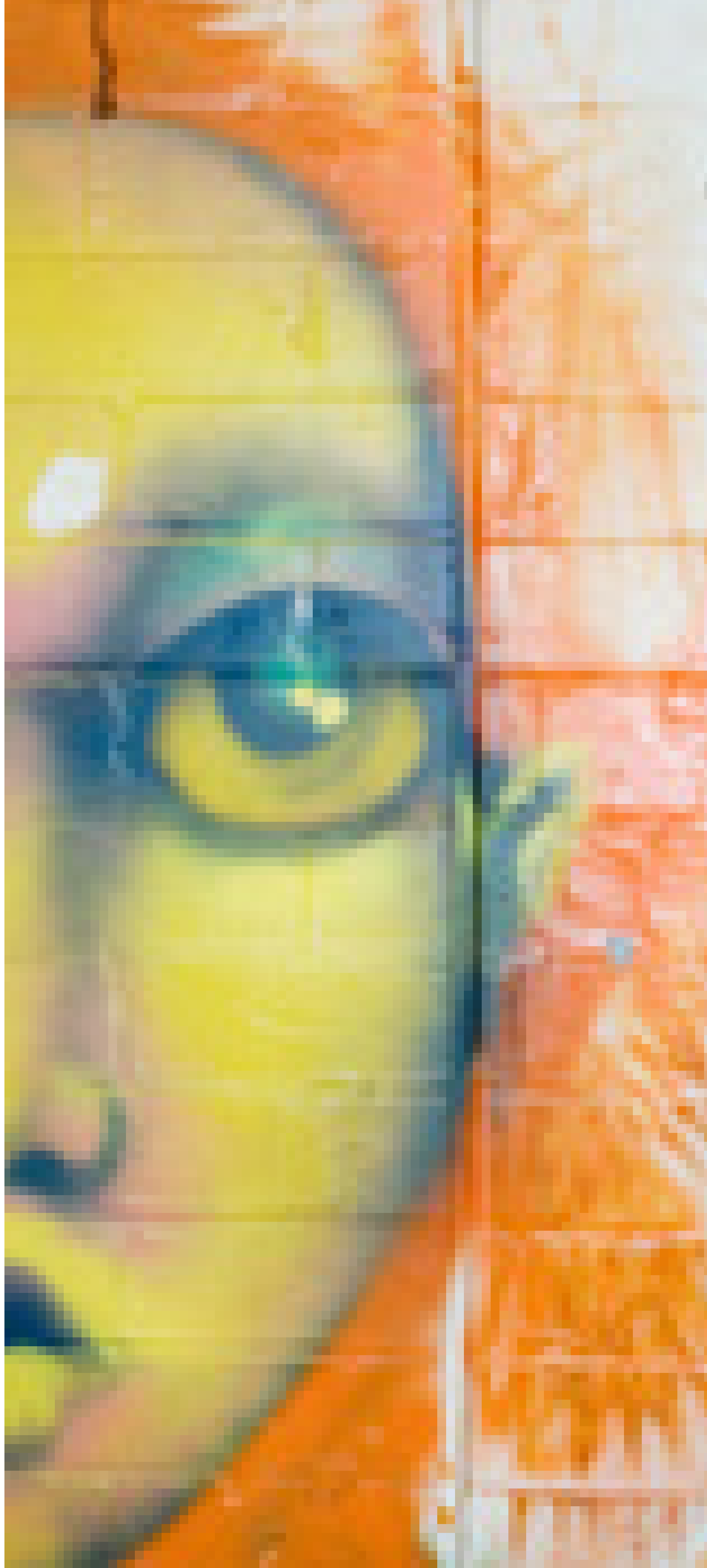
Space Development and Provision	Leasing surplus city -Owned/ Operated Facilities to non-profits at below-market rates for cultural uses

MANAGEMENT:

- EOI campaign to sub-lease property from Council was won by Outer Space Artist Run Initiative (now contemporary arts organization);
- Outer space had full responsibility of operating, coordinating and curating the events and activations within the studio space, artists in residence and the community events;
- Ongoing negotiation with developer (sekasui house) of the ABSOE site resulted in the incorporation of new cultural facilities embedded within the development, including a new home for Metro Arts, a 40 year running organization which includes an underground theatre, two galleries and two rehearsal rooms.

FUNDING:

- Council covered the rent of the warehouse on a rolling 2-year lease;
- EOI campaign to find a suitable organization to sub-lease, which covered the costs of management, maintenance of the spaces and collection of rent from studio space;
- The studio spaces were available for $200 per month for 9m2 studio and $100 per month for desk in a shared space;
- Outer Space receive operating grants from Aus Council for Arts, Queensland Government, local business and Brisbane City Council.



STRENGTHS

- Rapid introduction of creative space as a direct result of losing space to redevelopment

WEAKNESSES

- Does not address core underlying issues and remain subject to rising rents; shorter term;
- Difficulties for Council to access funding for maintenance and upgrades to make space fit for purpose.

OPPORTUNITIES

- Potentially better directed to underutilised space that may no longer be fit for purpose – i.e. office or retail space through a 'Creative Spaces' program or similar initiative

THREATS

- Fitout costs, rising rents, competition with the private market.

Project 107 Maker Space, Sydney

A repurposed car garage in Redfern is now a multipurpose creative hub through the City's Accommodation Grant Program and and a not for profit head leasee de-risking access to creative spaces for artists.

KEY STATS:

- **Size:** 1,300sqm
- **Facilities:** Exhibition and performance spaces, artist studios, workshop space, co-working spaces, offices
- **Focus:** 'The right mix of creatives' including writers, graphic designers, architects, illustrators, electronic music producers, digital storytellers, jewellery designers, and start-up enterprisesLocation:
- **Location**: Redfern
- **Date of Delivery:** 2012

DELIVERY MECHANISM:

'Private / not for profit' organisation model to deliver a makerspace. Supported through sponsorship from Local Government, Sydney Community Foundation and Industry Partners.

Funding & Finance	Providing operating grants to cultural organizations
Space Development and Provision	Leasing surplus city assets to nonprofits at below-market rates for cultural uses

FUNDING:

- Ongoing lease of space is through City of Sydney Accommodation Grant Program – providing support through waived or reduced rental charges for use of their facilities.
- The standard, fortnightly rate is $30 incl. GST per square meter (Dec 2019). A subsidy of up to 50% available. Revenue achieved through sale of goods, donations, grants, event space hire, fees for service, rental income and interest
- Expenses include depreciation of infrastructure, employee costs, office, rent and utilities
- Project 107 Organisation receives funds from Sydney Airport Lost Property Grants, Sydney Community Foundation, Mirvac, Landcom and industry Partners and Sponsers,

MANAGEMENT:

- Managed directly by 107 staff who are a small team of industry professionals, relying heavily on volunteers;
- Annual Performance Review and Lease Renewals for funding to demonstrate value. In 2018, it was determined that the creative space generated $750,000 of flow on economic benefits to the community.

STRENGTHS

- Successful delivery model that maintains rents at below market value;
- Demonstrates the value of these initiatives to private property owners, particularly through receiving fundings from these partners

WEAKNESSES

- Reliant on Council owned assets to deliver the spaces

OPPORTUNITIES

- Potential to co-locate initiatives within existing community centres / facilities and deliver specialised programming (per Green Square initiative)
- With a proven track record, new activation opportunitiese present

THREATS

- Reliant on the successfulness of the organisation

Peckham Levels, London

Peckham Levels is a creative hub and workspace in a former multi-storey car park, owned by the London Borough of Southwark. The project is aimed at bringing an underutilised asset back into productive use through low-cost work and event space for local creatives.

KEY STATS:

- **Size:** Approx. 9,000sqm of space over 7 storeys.
- **Facilities:** 50 creative studios, eight offices and 70 co-working spaces. Access to shared facilities including ceramics and kiln room, 3D printers, laser cutters, a dark room, photo studios, rehearsal spaces and changing rooms.
- **Location:** Peckham, South East London
- **Date of Delivery:** 2007

DELIVERY MECHANISM:

Underutilised government owned asset offered to market through an EOI campaign.

Space Development and Provision

Municipally-Owned / Operated Facilities: Leasing surplus city assets to nonprofits at below-market rates for cultural uses.

FUNDING:

- Enabled through peppercorn lease of the site by the Council;
- Small profit achieve through the lease of space which is primarily reinvested into the facility.

MANAGEMENT:

- London Borough of Southwark ran a competitive tender process, resulting in a ten-year lease to use the upper floors and roof space, which was subsequently extended to middle and lower floors;
- Most of Peckham Levels is now managed by Make Shift, an organisation focused on activating unproductive buildings and land into places that serve businesses, culture and communities (group behind PopBrixton);
- Opportunity to re-develop the car park into a new mixed-use scheme has been resisted due to local community campaigns and petitioning;
- Large parts are open to the public including event spaces, gallery space, a children's play area, food outlets, a bar and a yoga studio;
- Strong focus on delivering social value with all occupiers are required to contribute their time, skills and knowledge for at least one hour week to a Community Investment Scheme, including work experience placements, skills training, local events, employment coaching etc. funded through 10% of profits from the facility.

STRENGTHS

- Using surplus government infrastructure to deliver below market cost space;
- Focus on 'public' and spectrum of spaces and infrastructure;
- Social value demonstrates community contribution beyond creation of space.

WEAKNESSES

- Reliant on access to underutilised government owned assets;
- Potential competing priorities of how to use asset, particularly in Perth context.

OPPORTUNITIES

- Existing car-parks within each LGA;
- Multi-use potential of assets and staging of conversion of space.

THREATS

- Future redevelopment pressures could displace creative community;
- Longevity of independent management organisation.

Collingwood Yards, Melbourne

After a number of failed attempts by government to coordinate the sites creative revitalization, the former TAFE precinct was 'gifted' to an independent social enterprise that curates and maintains a spectrum of tenants to ensure the project delivers creative uses but remains commercially viable.

KEY STATS:

- **Size:** 6500 square metre precinct
- **Facilities:** 50 tenancies, including artists' studios and galleries, indie radio stations, publishers
- **Location:** Collingwood – 3 kilometres from Melbourne CBD
- **Date of Delivery:** 2020

DELIVERY MECHANISM:

Surplus State-owned land was 'gifted' to a creative social enterprise, with an EOI campaign run to find a suitable purchaser.

Space Development and Provision

Facilitating Development Partnerships: Social procurement: selling surplus lands with requirements to create cultural facilities

FUNDING:

- Enabled through peppercorn sale of the site by the State Government;
- $20million to repurpose the buildings, $7 million from creative Victoria, $10million from philanthropic sector and $3million from the bank of Melbourne (long term-no interest loan);
- Rents offered starting from 50% of market value for creative uses, all the way to 100% and beyond for more commercial operations, including office space (70% of market rate average maintained);
- Funds are also raised through innovative partnerships with private sector including, for example, Nike using the space for promotional campaign valued at $30,000 – these funds are then channeled back into the model.

MANAGEMENT:

- Under a groundbreaking model, a new social enterprise organisation – Contemporary Arts Precincts – was created which now owns and operates the site, raising funding to ensure that Collingwood Yards can operate sustainably and provide secure leases and affordable rent for the tenant community.
- Operational team (including director, operations, tenant and community manager, partnerships and community manager) and a board of directors including influential private sector mem.

STRENGTHS

- Using surplus government assets for initiatives aligned to strategic agenda;
- Building Code 'infrastructure' wrapped on exterior of building
- The sustainability of arts funding through offering a spectrum of rents – creative to corporate

WEAKNESSES

- Heavily reliant on philanthropic funds to kick start model;
- Significant space to fill.

OPPORTUNITIES

- Evolving education precincts that require less space could deploy a similar model, potentially on a smaller site / building scale.

THREATS

- Reliant on strategic management of the space to maintain brand and ensure a cross section of tenants.

Creative Land Trust, London

The Creative Land Trust was launched in 2019 across London to safeguard and increase the provision of affordable artist workspace. The Trust is a public-private partnership with funding sources to deliver space from a blend of donors, grants and investors.

KEY STATS:

- **Size:** aims to deliver 1,000 affordable workspaces across 13-14 buildings in its first five years;
- **Focus**: The trust secures permanent affordable workspaces for artist and makers, with the intention to lease each premises to a specialist operator
- **Date of Delivery:** 2019

DELIVERY MECHANISM:

The CLT purchases sites at market value and holds them to deliver affordable workspace through the establishment of funding from a range of sources.

Funding and Finance	Contributing land / buildings for cultural capital projects.

OVERVIEW:

- Through partnerships with owners, the CLT aims to return heritage, at-risk and new properties to beneficial use;
- The first building to be acquired by the Trust is Stone Studios located in Hackney Wick (East London);
- A pipeline of further space has been established, the majority of which will be acquired freehold from new-build private sector developments, but will also include public sector asset transfer;
- The intention is to be able to demonstrate to investors the financial return of including artists space in developments in order to attract and secure further funding going forward.

FUNDING:

- The Trust itself is a public-private partnership supported by the Mayor of London (£4m), Arts Council England (£2m), Bloomburg Philanthropies and Outset Contemporary Art Fund, with various other Stakeholders depending on sites;
- The intention is for all acquisitions to be freehold or a minimum of 25 year lease generating the ability for the Trust to borrow against assetts to make future acquisitions.

MANAGEMENT:

- WorkWild, a social enterprise consultancy, led the foundation of the CLT, which was established in three phases; the organisation was set up as a charity, an interim board was established with a steering committee; a chief Executive was appoinrted for the Trust.

STRENGTHS

- Holds ownership of space in perpetuity;
- Works with the private market to establish shared value through the delivery of spaces i.e. achievement of their policy obligations.

WEAKNESSES

- Significant capital required to start the trust;
- Reliant on willing partners and philanthropic donations to deliver the space.

OPPORTUNITIES

- May be an opportunity to use this mechanism to upgrade at risk spaces i.e. heritage buildings.

THREATS

- Access to enough funding to purchase space.

Creative Facilities Property Tax Subclass Designation, Toronto

To address the affordability of space within the City, Toronto has established a 'creative-co location facility' designation, allowing for up to a 50% reduction in property taxes aimed at encouraging the delivery creative infrastructure by the private sector.

KEY STATS:

- **Facilities:** The subclass is open to: 'tenant based operating models' i.e. creative enterprise tenants that are charged at below market rent; membership based co-working models i.e. maker spaces on a membership arrangement; and live music venues;
- **Location:** City of Toronto municipality (local government control property tax). Open to Commercial Residual or Industrial zoned properties.
- **Date of Delivery:** 2018

DELIVERY MECHANISM:

Incentivizes the delivery of new cultural spaces and the retention of affordable spaces through creating a lower property tax bracket for cultural uses allowing them to better compete in the private market.

Planning and Policy	Using planning gain or development charges to support cultural facilities development
Space Development and Provision	Social Purpose Real Estate Entities: Creating entities to develop and manage real estate to achieve social outcomes

FUNDING:

- Estimated amount of the municipal portion of property tax relief is $208,500 per annum (based on six properties).
- In relation to calculating affordability (a key eligibility criteria), below Average Market Rent is defined as net rent that is at least 30 per cent lower than the average market net rent for a similar space in a similar neighbourhood, and is 30 per cent below the net rent paid in the same property by tenants that are not Creative Enterprises.

MANAGEMENT:

- Classification for this sub-class requires a range of eligibility criteria to be met, including: not-for-profit / for profit assessment, minimum space requirements, % of members defined as creative enterprises, minimum operating hours and delivery of professional development services;
- The spaces themselves are managed independently of the City by various for-profit and non-for-profit entities.

STRENGTHS

- Incentivises the delivery of spaces by the private market, resulting in creation of space without the administrative and management burden for Local Governments.

WEAKNESSES

- Relies on a willing landowner and potentially a riskier investment option given the more transient nature of creative industries;
- Property tax in Australia controlled by State Government.

OPPORTUNITIES

- Potential to apply similar philosophy to rates controlled by LG, including holidays and reductions.

THREATS

- If property is rezoned, incentives may no longer achieve their original intent as assets move from holding to development opportunities.

Pickle District, West Perth

The incidental co-location of arts related businesses within a strategically located light industrial precinct represent a catalyst for transformation, activation and economic transition.

KEY STATS:

- **Size:** Seven hectare light industrial area which has hosted the arrival of various arts uses.
- **Facilities:** Majority of the precinct is industrial/commercial/warehousing, with incidental arts/cultural uses (art galleries, design and photography studios and event spaces)
- **Location:** A strategic link location between Northbridge and Leederville Town Centre.
- **Date of Delivery:** 2018 - Ongoing
- Known as Pickle District (formerly West End Arts District) due to the historic presence of Tandy's Preserves and Pickle Factory in the early 1910s.

DELIVERY MECHANISM:

Precinct of vacant industrial spaces were inhabited through market processes. The City of Vincent Town Team created their own Action Plan for the site that informs public realm improvements.

FUNDING:

- All cultural uses are funded privately by their respective owners (ie, tenants)
- Little rent concession from commercial land owners.
- Local Government has funded external (public space) activation events.
- Local Government unable to fund or support internal activation (Activation events and programs within buildings) due to code non compliance (eg, access and public toilets).

MANAGEMENT:

- Key cultural landowners have formed a management committee to coordinate events, enlist support, action initiatives and undertake programming.
- Collaboration with Town Teams has enabled the production of an activation plan for the precinct.

STRENGTHS

- Low rents and Increased attractiveness for rejuvination.
- Current interest and commitment by cultural businesses
- Branding and Place Framework

WEAKNESSES

- Cultural uses/businesses are also a minority landuse within the precinct and may require further growth and agglomeration to achieve a critical mass.
- Code non-compliance issues.

OPPORTUNITIES

- Increased attractiveness for live-work, especially through branding, cultural uses and public realm improvements
- Existing vacancy rates, ripe to attract further cultural uses/businesses
- Future infill redevelopment
- Strategic position between Northbridge and Leederville (ie, activation desire-line)

THREATS

- Termination of existing leases through eventual redevelopment by existing landlords displacing cultural uses
- Low level of coordinated support for the Cultural activities and activation of the District.

King Street Arts Centre, Perth WA

A State driven CBD arts hub, housing a mixture of Arts organisations, performance and retail functions.

KEY STATS:

- **Size:** Three storeys across two heritage buildings, architecturally linked with gangways, mezzannines, voids and public toilets.
- **Facilities:** Currently housing Community Arts Network WA (CANWA), Regional Arts WA, Sensorium Theatre, The Last Great Hunt, CO3 Performing Arts, Perth Centre of Photography, Strut Dance Company and the West Australian Youth Theatre Company (WAYTC). Retail tenacies include mens clothes and gemstones.
- **Location:** 357-365 Murray Street, Perth, Western Australia. Principal groundfloor frontage is to Murray Street, and secondary access is via Munster Lane/King Street. King Street is currently Perth's high-end fashion street.
- **Date of Delivery:** 2018 - Ongoing

DELIVERY MECHANISM:

Stimulated by the loss of spaces for Arts organisations post Americas Cup, the Western Australian Government repurposed and combined two state owned heritage properties for displaced or threatened Arts and Cultural uses. The project was also intended to attract further Arts groups, and foster cross sector synergies and spirit.

Space Development and Provision

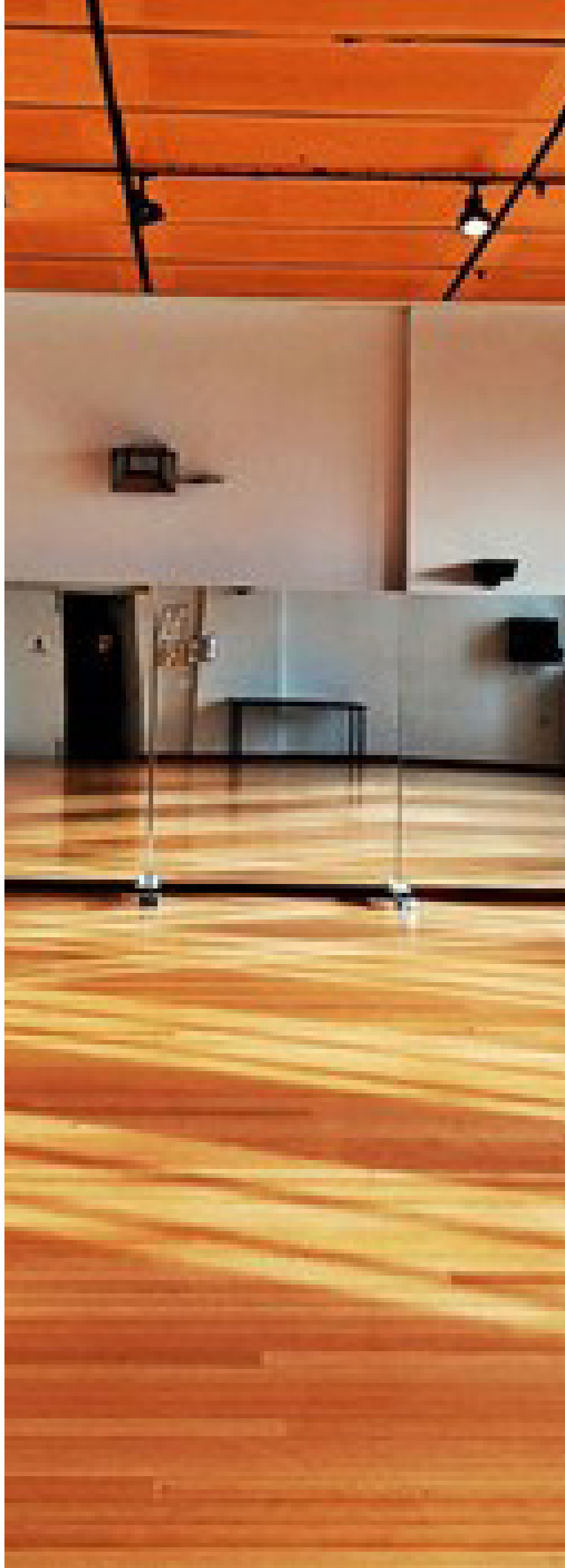
State-Owned / Operated Facilities: Leasing surplus city assets to nonprofits at below-market rates for cultural uses.

FUNDING:

- The project was entirely funded by the State via the Department of Culture and the Arts (now DLGSC) and Lotterywest funding.
- The arts centre remains in State ownership, which draws discounted rental income from arts tenants, subsidized by commercial rents from street-front retail.

MANAGEMENT:

- The Department of Local Government, Sport and Cultural Industries(DLGSC) oversees tenanting.
- Operation conflict is occasionally evident relating to the dance studio, particularly through noise disruption (noise transference through sprung timber floors to other tenancies), and problematic student pick-up and drop-off (ie, difficulty in providing duty-of-care for children accessing unsupervised via city sidewalks).
- Provision of public toilets in unsupervised areas of the building also contribute to disruption and diminished safety of tenants.



STRENGTHS

- Low rents for arts tenants
- Central city location, maximizing access for practitioners, clients and audiences
- Co-location with high-end fashion street (ie, opportunities to capture high end audiences)

WEAKNESSES

- Degraded tenancy mix over time
- Little evidence of cross-polination and synergy between groups
- Opening hours do not match peak street activity
- Street front retail has little relationship to arts

OPPORTUNITIES

- Increased attractiveness for live-work, especially through branding, cultural uses and public realm improvements
- Existing vacancy rates, ripe to attract further cultural uses/businesses
- Future infill redevelopment
- Strategic position between Northbridge and Leederville (ie, activation desire-line)

THREATS

- Termination of existing leases through eventual redevelopment by existing landlords displacing cultural uses
- Low level of coordinated support for the Cultural activities and activation of the District.

Tresillian Arts Centre, Perth WA

A vibrant, locally based Arts Centre, supporting significant established artists, utilising a sustainable model in operation for over two decades.

KEY STATS:

- **Size:** 922m2 GLA on a 2000m2 site
- **Facilities:** Eight artist studio spaces, office/workshop for the Printmaking Association of WA, meeting rooms, exhibition spaces, café (internal trade only).
- **Location:** Edward and Tyrell Streets, Nedlands, Western Australia
- **Date of Delivery:** 1978 (as community centre) early 1990's as a community arts centre

DELIVERY MECHANISM:

A former heritage hospital building, the centre was purchased by the City of Nedlands. Held in freehold ownership by the City, it was dedicated for local community use and has been run by a mix of volunteers and committee members. The cafe and studio spaces are leased.

Space Development and Provision

Municipally-Owned / Operated Facilities: Leasing surplus city assets to nonprofits at below-market rates for cultural uses.

FUNDING:

- The building is owned and maintained by the City of Nedlands at its cost.
- The facility is currently run on approximately 70-80% cost recovery via income from leases, venue hire and sales commission on artwork.
- Staffing/resourcing limitations preclude the opportunity to pursue additional funding streams (DLGSC, Lotterywest grants or private sponsorship). Considerable effort is made in promoting exhibitions/openings to bolster sales.

MANAGEMENT:

- Ongoing operation of the Arts Centre has been via a combination of volunteer effort, and dedicated City of Nedlands staff (2.2 full time equivalent staff).

STRENGTHS

- LGA ownership, maintenance and staffing of the facility; providing long term sustainability
- Sound self-funding through lease, sales and hire.
- Artist network

WEAKNESSES

- Internalisation of the café potentially weakening the viability of the operation.
- Staffing and resourcing, whilst adequate for operational requirements, is insufficient to enable pursuit of additional funding and service streams.
- Lack of a collector network/database to further support sales and income from commissions

OPPORTUNITIES

- Increased evening operations, particularly in the delivery of courses and workshops (but limited due to staff resourcing)

THREATS

- Termination of existing leases through eventual redevelopment by existing landlords displacing cultural uses
- Low level of coordinated support for the Cultural activities and activation of the District.

The Camelot, Mosman Park WA

Set between the river and the sea, this Art Deco creative hub creates a multitude of opportunity for local creatives.

KEY STATS:

- **Size:** 1535m² site
- **Facilities:** Indoor and outdoor cinema, studio and gallery space, Cafe/Bar
- **Location:** 16 Lochee St, Mosman Park, WA
- **Date of Delivery:** TBC

DELIVERY MECHANISM:

- Originally built by return serviceman 1919, becoming the Mosman Park Roads Board Administration. When it was saved from demolition from local politician, the heritage listed property became used for its current creative use.

Space Development and Provision

Municipally-Owned Facilities: Leasing surplus city assets to nonprofits at below-market rates for cultural uses.

FUNDING:

- The building is owned by the Town of Mosman Park and offered to MosArts on a peppercorn lease;
- MosArts funds the building maintenance, utility charges etc at a cost of approx. $450,000 - $500,000 per year;
- Receive limited grant fundings for the maintenance component, with grants set aside for art programming if received;
- Funding through memberships (approx. 400 members), profits from events that are run on site, bar, catering, event hire and donations. The Mosman Park Arts Foundation received $34,000 (7% of their income) from donations;
- Partnerships with harbour theatre, luna summer season, provision of creative spaces on a short term hire basis, green room artists in residence, upstairs temporary galleries, local schools for productions etc;
- The Mosman Park Arts Foundation received 16% of their revenue from government grants ($73,000), which were used for arts preogramming, over and above ongoing operational costs.

MANAGEMENT:

- Managed by the Mosman Park Arts Foundation, a Not-for-profit charity for the purpose of advancing culture;
- 2 x part time employees and casuals for cartering;
- Volunteers for events.

STRENGTHS

- LGA ownership maintains the ability to offer a peppercorn lease on an ongoing nature;
- Cost effectiveness for Council given they don't pay for maintainence of the building an receive significant community programming;
- Self-funding and community outreach of the MosArts group

WEAKNESSES

- Success relies on a highly active local community and the ability of significantly skilled board and volunteers to run and maintain

OPPORTUNITIES

- Ongoing growth in significant attractor events including Perth Festival and hub for Fringe Festival

THREATS

- Ongoing financial pressures on local council may result in reconsideration of lease arrangement in favour of commercial return.

Sustainable Housing for Artists and Creatives (SHAC), White Gum Valley

In response to artists being pushed out of nearby Fremantle, political lobbying was deployed to find a new space for artists live/work housing. A new artist run housing cooperative was developed in the State Governments landmark development project.

KEY STATS:

- **Size:** 13 dwellings ranging from 1-3 bedrooms
- **Facilities:** 2 collaborative workspaces including exhibition space and workshop space
- **Location:** White Gum Valley, WA
- **Date of Delivery:** 2018

DELIVERY MECHANISM:

A collaborative process between the local government, state government, the existing group of creatives and Landcorp identified the opportunity for artist live/work in the White Gum Valley development. The housing formed part of the State's 12% affordable housing requirement.

Planning and Policy	Using planning requirements to support cultural facilities development
Space Development and Provision	Embedding cultural infrastructure to lead regeneration / redevelopment areas

FUNDING:

- Land was sold to Access Housing at a 10% discount to develop the property and offered as a delayed settlement;
- Access Housing funded the development build costs;
- Access Housing retains ownership of the dwellings and offer them at discounted rates to artists and creatives.

MANAGEMENT:

- The internal spaces are managed by the creative cooperative, including bookings for the creative spaces, with funds channeled back into the cooperative;
- Housing ownership is retained by Access Housing, with options to buy through shared equity scheme;
- Spaces were designed through a Co-Design process with the creative members.

STRENGTHS

- First successful delivery of cooperative housing for 15 years.
- Sustainable and long term model to maintain affordable housing

WEAKNESSES

- Relies on a willing landowner, in this case being State Government.
- Difficult model to scale and relies on a highly engaged creative community.

OPPORTUNITIES

- Opportunity to recognise artist live-work housing in DevWA 12% affordable housing contribution.

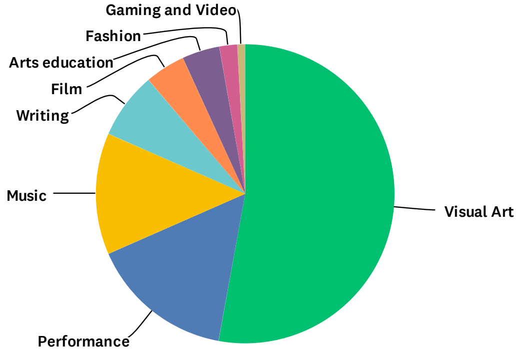
THREATS

- Limited access to the housing for anyone outside of the existing cooperative.

APPENDIX 2: COMBINED SURVEY RESULTS

Q1 What best describes your main creative practice?

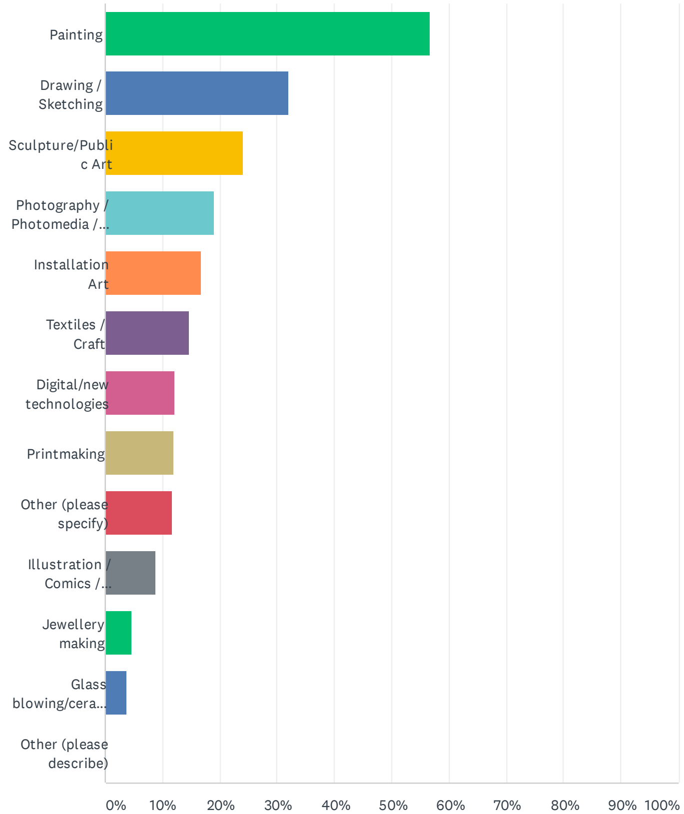
Answered: 1,080   Skipped: 3



ANSWER CHOICES	RESPONSES	
Visual Art	52.87%	571
Performance	15.56%	168
Music	13.15%	142
Writing	7.22%	78
Film	4.35%	47
Arts education	4.07%	44
Fashion	1.94%	21
Gaming and Video	0.83%	9
TOTAL		1,080

Q2 Visual Arts: What best describes your creative practice? (you can select more than one)

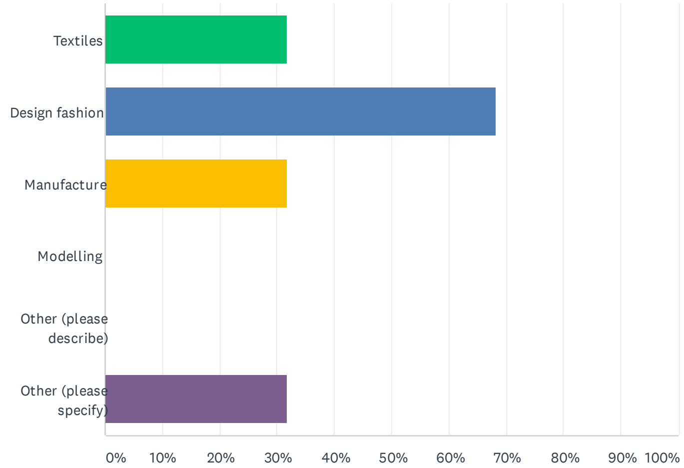
Answered: 557   Skipped: 526



ANSWER CHOICES	RESPONSES	
Painting	56.73%	316
Drawing / Sketching	31.96%	178
Sculpture/Public Art	24.06%	134
Photography / Photomedia / Video / Animation	19.03%	106
Installation Art	16.70%	93
Textiles / Craft	14.72%	82
Digital/new technologies	12.21%	68
Printmaking	12.03%	67
Other (please specify)	11.67%	65
Illustration / Comics / Graphic Novels	8.80%	49
Jewellery making	4.67%	26
Glass blowing/ceramics	3.77%	21
Other (please describe)	0.00%	0
Total Respondents: 557		

Q3 Fashion: What best describes your creative practice? (you can select more than one)

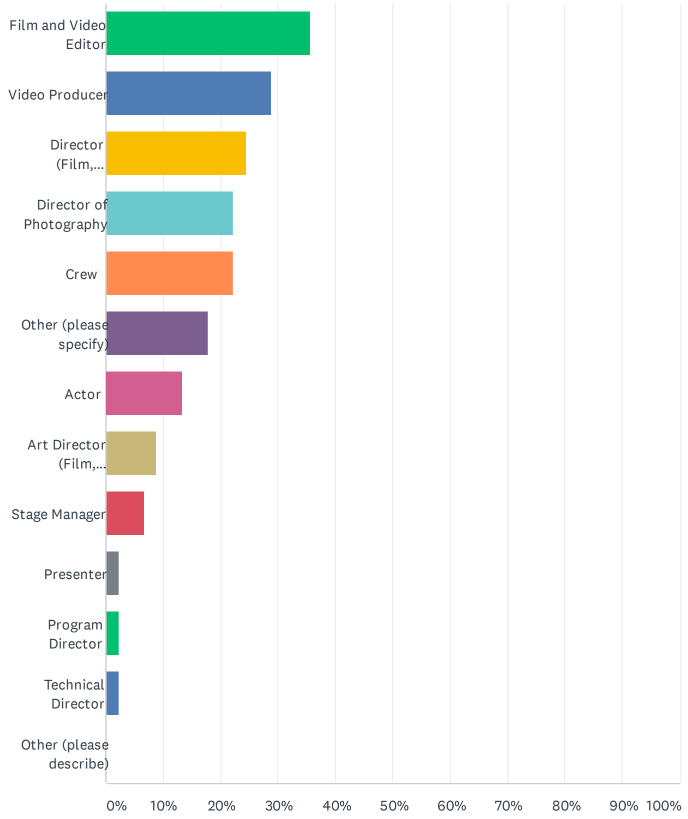
Answered: 22 Skipped: 1,061



ANSWER CHOICES	RESPONSES	
Textiles	31.82%	7
Design fashion	68.18%	15
Manufacture	31.82%	7
Modelling	0.00%	0
Other (please describe)	0.00%	0
Other (please specify)	31.82%	7
Total Respondents: 22		

Q4 Film: What best describes your creative practice? (you can select more than one)

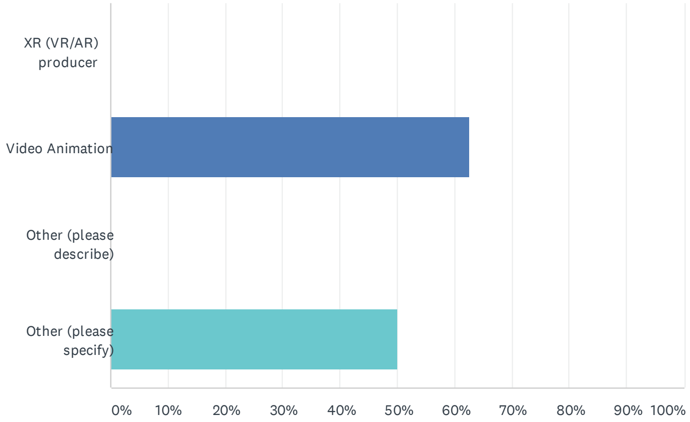
Answered: 45 Skipped: 1,038



ANSWER CHOICES	RESPONSES	
Film and Video Editor	35.56%	16
Video Producer	28.89%	13
Director (Film, Television, Radio, Stage)	24.44%	11
Director of Photography	22.22%	10
Crew	22.22%	10
Other (please specify)	17.78%	8
Actor	13.33%	6
Art Director (Film, Television or Stage)	8.89%	4
Stage Manager	6.67%	3
Presenter	2.22%	1
Program Director	2.22%	1
Technical Director	2.22%	1
Other (please describe)	0.00%	0
Total Respondents: 45		

Q5 Gaming and Video: What best describes your creative practice? (you can select more than one)

Answered: 8 Skipped: 1,075

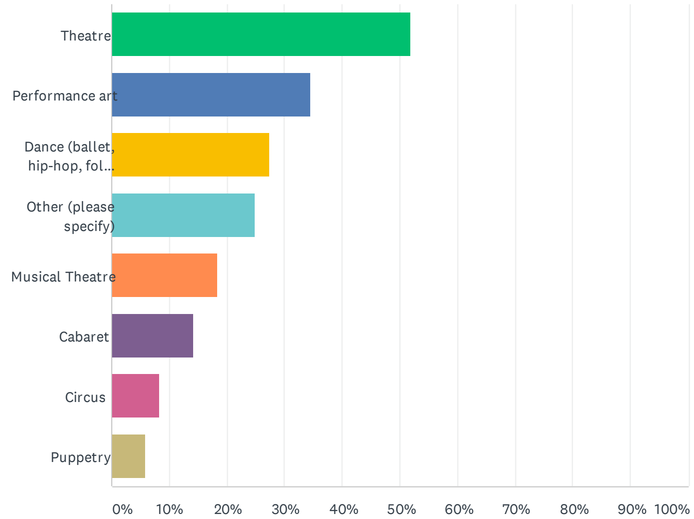


ANSWER CHOICES	RESPONSES	
XR (VR/AR) producer	0.00%	0
Video Animation	62.50%	5
Other (please describe)	0.00%	0
Other (please specify)	50.00%	4
Total Respondents: 8		

MAKING SPACE FOR CULTURE

Q6 Performance: What best describes your creative practice? (you can select more than one)

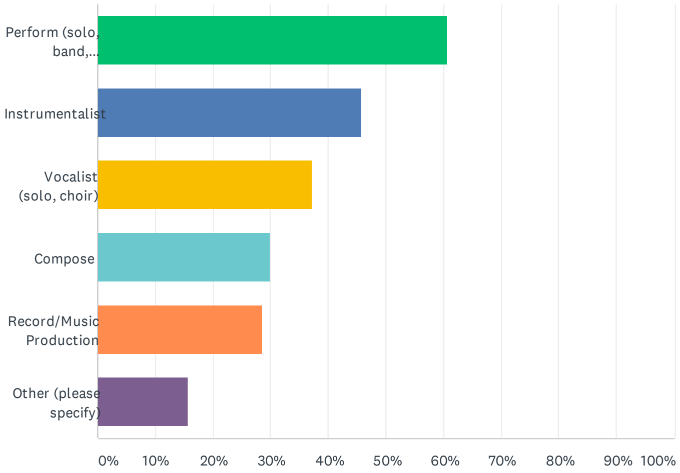
Answered: 168 Skipped: 915



ANSWER CHOICES	RESPONSES	
Theatre	51.79%	87
Performance art	34.52%	58
Dance (ballet, hip-hop, folk, etc)	27.38%	46
Other (please specify)	25.00%	42
Musical Theatre	18.45%	31
Cabaret	14.29%	24
Circus	8.33%	14
Puppetry	5.95%	10
Total Respondents: 168		

Q7 Music: What best describes your creative practice? (you can select more than one)

Answered: 140 Skipped: 943

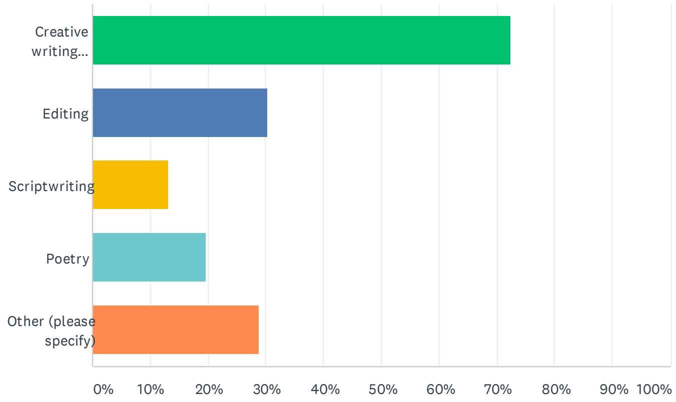


ANSWER CHOICES	RESPONSES	
Perform (solo, band, orchestra, etc)	60.71%	85
Instrumentalist	45.71%	64
Vocalist (solo, choir)	37.14%	52
Compose	30.00%	42
Record/Music Production	28.57%	40
Other (please specify)	15.71%	22
Total Respondents: 140		

MAKING SPACE FOR CULTURE

Q8 Writing: What best describes your creative practice? (you can select more than one)

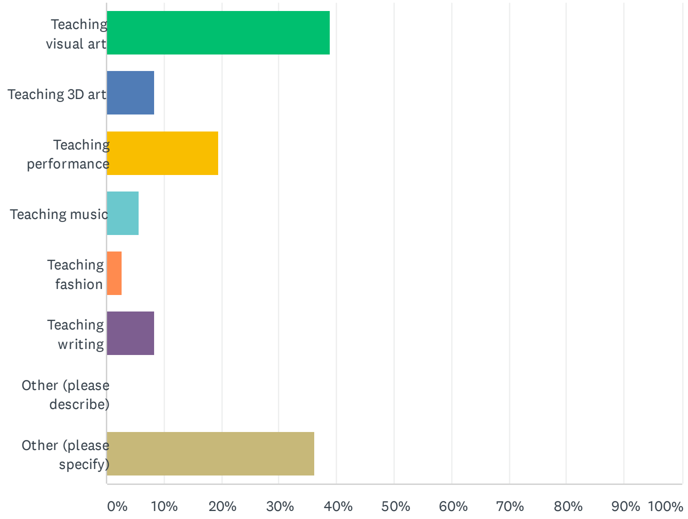
Answered: 76 Skipped: 1,007



ANSWER CHOICES	RESPONSES	
Creative writing (novels, short stories)	72.37%	55
Editing	30.26%	23
Scriptwriting	13.16%	10
Poetry	19.74%	15
Other (please specify)	28.95%	22
Total Respondents: 76		

Q9 Arts education: What best describes your creative practice? (you can select more than one)

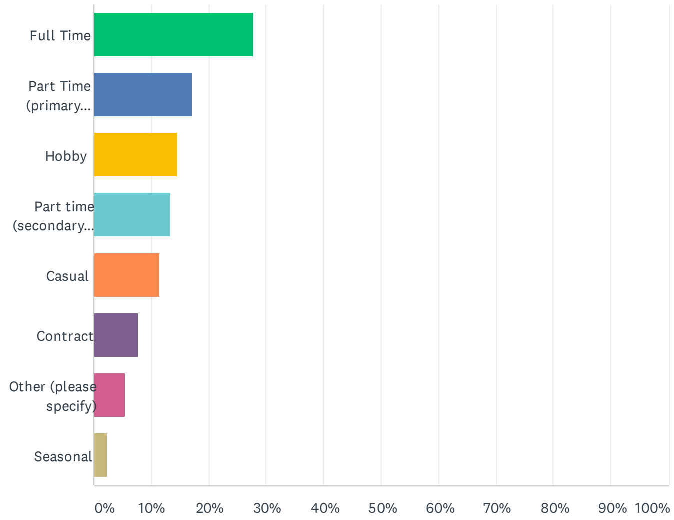
Answered: 36 Skipped: 1,047



ANSWER CHOICES	RESPONSES	
Teaching visual art	38.89%	14
Teaching 3D art	8.33%	3
Teaching performance	19.44%	7
Teaching music	5.56%	2
Teaching fashion	2.78%	1
Teaching writing	8.33%	3
Other (please describe)	0.00%	0
Other (please specify)	36.11%	13
Total Respondents: 36		

Q10 What best describes your employment within your creative practice?

Answered: 963 Skipped: 120



ANSWER CHOICES	RESPONSES	
Full Time	27.83%	268
Part Time (primary occupation)	17.24%	166
Hobby	14.64%	141
Part time (secondary occupation)	13.29%	128
Casual	11.53%	111
Contract	7.68%	74
Other (please specify)	5.40%	52
Seasonal	2.39%	23
TOTAL		963

Q11 What is the postcode of the location you currently practice from?

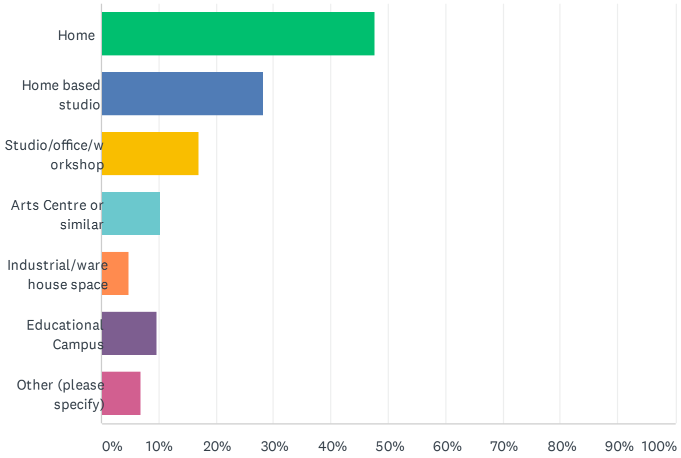
Answered: 829 Skipped: 254

Q12 What is the postcode of your current residential address?

Answered: 873 Skipped: 210

Q13 What best describes the space you currently practice from?

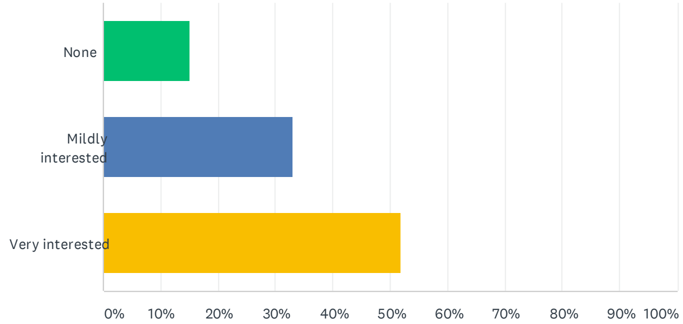
Answered: 963 Skipped: 120



ANSWER CHOICES	RESPONSES	
Home	47.66%	459
Home based studio	28.25%	272
Studio/office/workshop	16.93%	163
Arts Centre or similar	10.18%	98
Industrial/warehouse space	4.78%	46
Educational Campus	9.55%	92
Other (please specify)	6.85%	66
Total Respondents: 963		

Q14 What is your level of interest to have a space in “Inner Perth”? (ie, Perth Central, City of South Perth, Town of Victoria Park, City of Vincent)

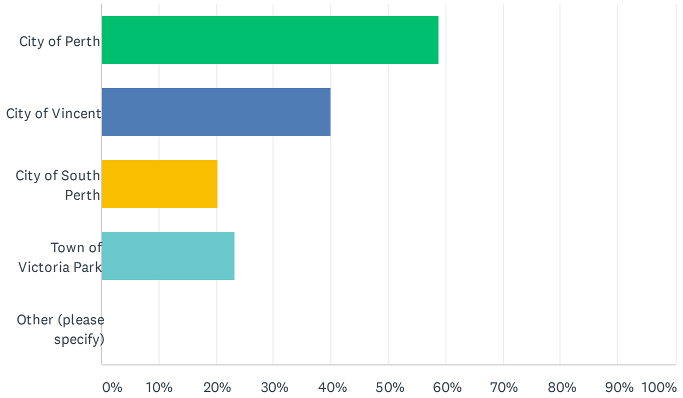
Answered: 960 Skipped: 123



ANSWER CHOICES	RESPONSES	
None	15.00%	144
Mildly interested	33.13%	318
Very interested	51.88%	498
TOTAL		960

Q15 What would be your preferred Local Government Area?

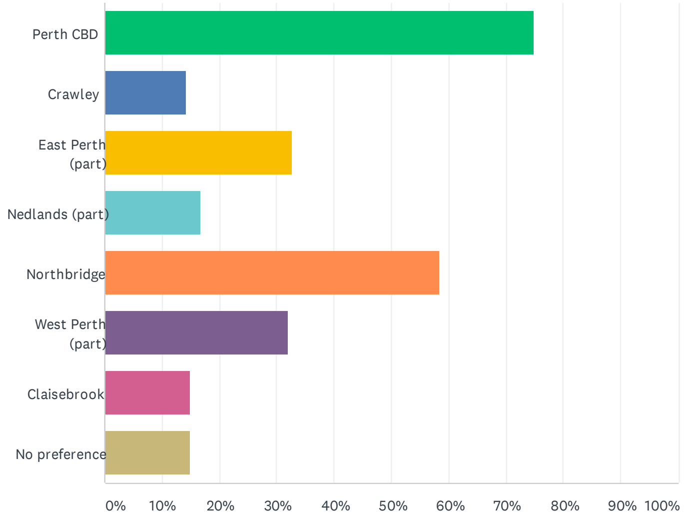
Answered: 814   Skipped: 269



ANSWER CHOICES	RESPONSES	
City of Perth	58.72%	478
City of Vincent	40.05%	326
City of South Perth	20.27%	165
Town of Victoria Park	23.22%	189
Other (please specify)	0.00%	0
Total Respondents: 814		

Q16 City of Perth: Which of the following neighbourhoods would you be interested in (you can select more than one)

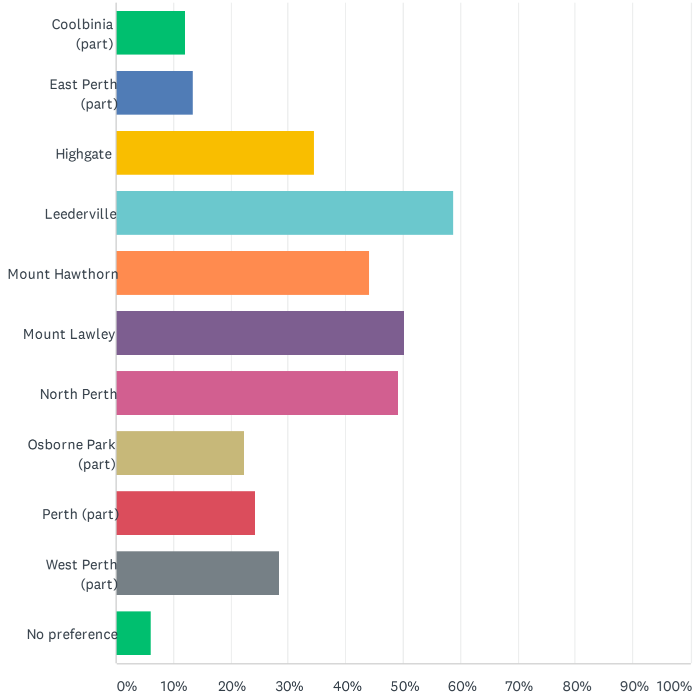
Answered: 479   Skipped: 604



ANSWER CHOICES	RESPONSES	
Perth CBD	74.95%	359
Crawley	14.20%	68
East Perth (part)	32.57%	156
Nedlands (part)	16.70%	80
Northbridge	58.46%	280
West Perth (part)	31.94%	153
Claisebrook	14.82%	71
No preference	14.82%	71
Total Respondents: 479		

Q17 City of Vincent: Which of the following neighbourhoods would you be interested in (you can select more than one)

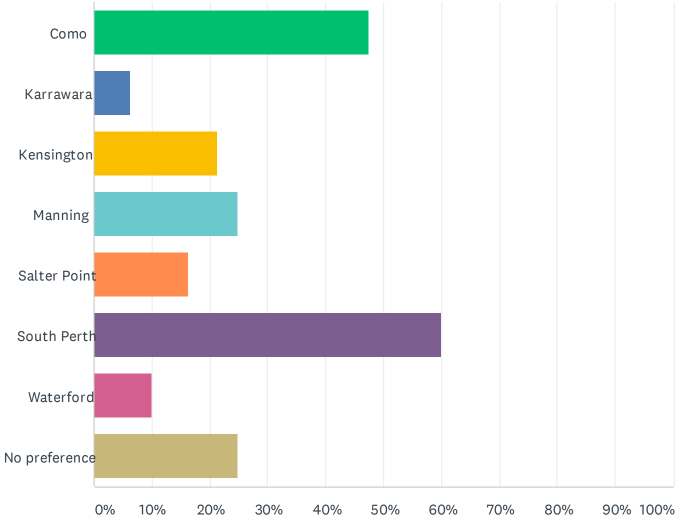
Answered: 165 Skipped: 918



ANSWER CHOICES	RESPONSES	
Coolbinia (part)	12.12%	20
East Perth (part)	13.33%	22
Highgate	34.55%	57
Leederville	58.79%	97
Mount Hawthorn	44.24%	73
Mount Lawley	50.30%	83
North Perth	49.09%	81
Osborne Park (part)	22.42%	37
Perth (part)	24.24%	40
West Perth (part)	28.48%	47
No preference	6.06%	10
Total Respondents: 165		

Q18 City of South Perth: Which of the following neighbourhoods would you be interested in (you can select more than one)

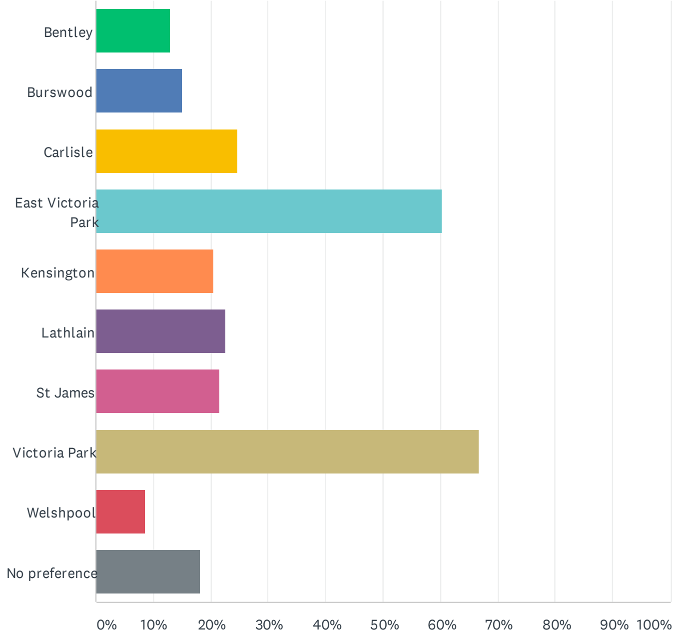
Answered: 80 Skipped: 1,003



ANSWER CHOICES	RESPONSES	
Como	47.50%	38
Karrawara	6.25%	5
Kensington	21.25%	17
Manning	25.00%	20
Salter Point	16.25%	13
South Perth	60.00%	48
Waterford	10.00%	8
No preference	25.00%	20
Total Respondents: 80		

Q19 Town of Victoria Park: Which of the following neighbourhoods would you be interested in (you can select more than one)

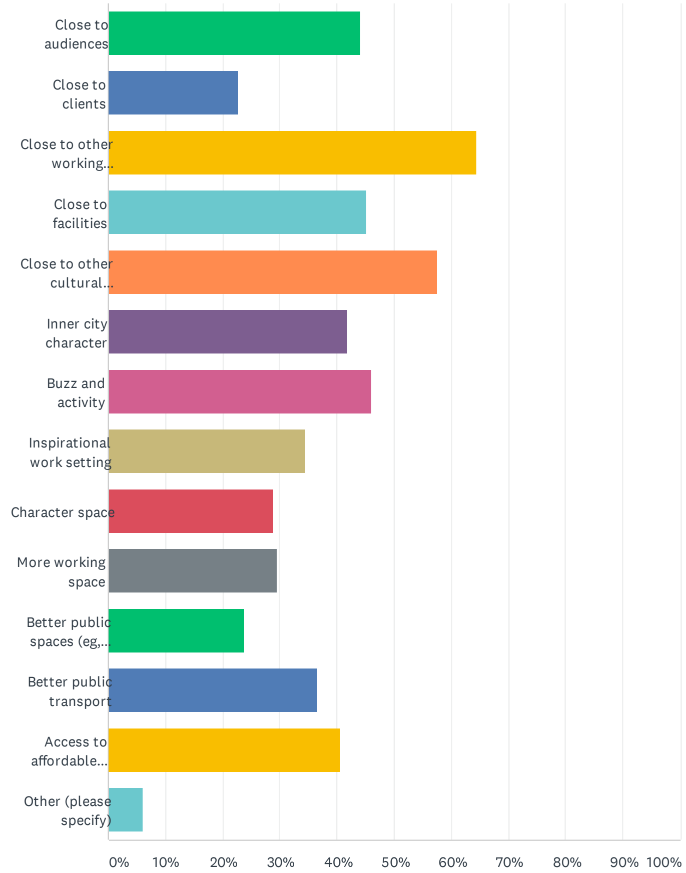
Answered: 93 Skipped: 990



ANSWER CHOICES	RESPONSES	
Bentley	12.90%	12
Burswood	15.05%	14
Carlisle	24.73%	23
East Victoria Park	60.22%	56
Kensington	20.43%	19
Lathlain	22.58%	21
St James	21.51%	20
Victoria Park	66.67%	62
Welshpool	8.60%	8
No preference	18.28%	17
Total Respondents: 93		

Q20 What are the top reasons that might attract you to take up space in “Inner Perth”?

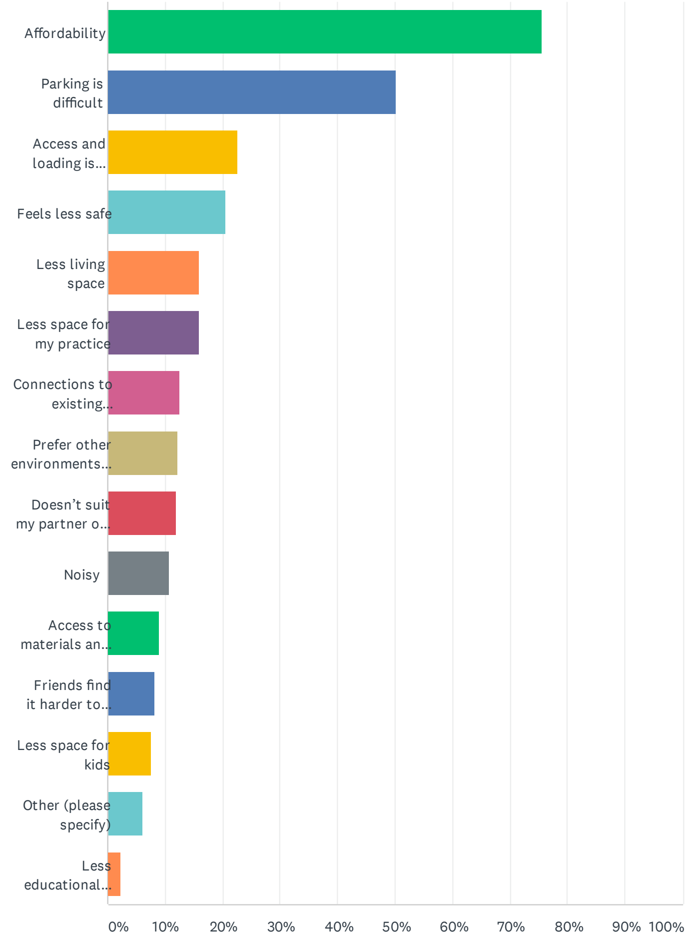
Answered: 792 Skipped: 291



ANSWER CHOICES	RESPONSES	
Close to audiences	44.07%	349
Close to clients	22.85%	181
Close to other working creatives / share skills and ideas	64.52%	511
Close to facilities	45.20%	358
Close to other cultural productions (exhibitions, performances, music, etc)	57.45%	455
Inner city character	41.92%	332
Buzz and activity	46.09%	365
Inspirational work setting	34.60%	274
Character space	28.91%	229
More working space	29.42%	233
Better public spaces (eg, better streets and parks)	23.86%	189
Better public transport	36.62%	290
Access to affordable spaces	40.53%	321
Other (please specify)	6.06%	48
Total Respondents: 792		

Q21 What are the top reasons preventing you to take up space in “Inner Perth”?

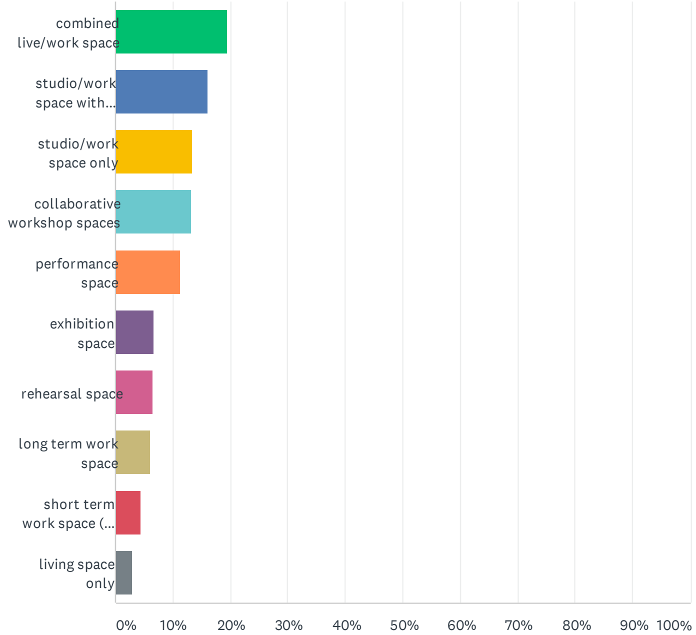
Answered: 765 Skipped: 318



ANSWER CHOICES	RESPONSES	
Affordability	75.42%	577
Parking is difficult	50.20%	384
Access and loading is difficult	22.61%	173
Feels less safe	20.52%	157
Less living space	15.95%	122
Less space for my practice	15.95%	122
Connections to existing creative communities elsewhere	12.55%	96
Prefer other environments (eg, less built-up)	12.16%	93
Doesn't suit my partner or family	11.90%	91
Noisy	10.59%	81
Access to materials and services that I currently use	9.02%	69
Friends find it harder to visit	8.24%	63
Less space for kids	7.58%	58
Other (please specify)	6.14%	47
Less educational opportunities for family	2.22%	17
Total Respondents: 765		

Q22 What type of space are you interested in?

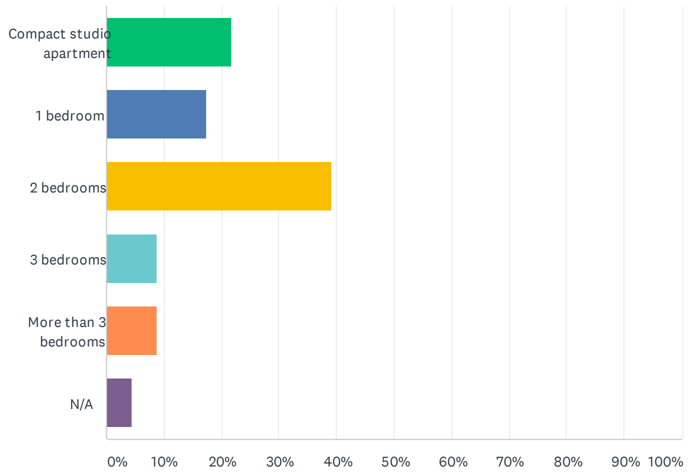
Answered: 766 Skipped: 317



ANSWER CHOICES	RESPONSES	
combined live/work space	19.45%	149
studio/work space with public facing presentation space (e.g. shopfront or gallery space)	16.06%	123
studio/work space only	13.45%	103
collaborative workshop spaces	13.19%	101
performance space	11.23%	86
exhibition space	6.66%	51
rehearsal space	6.40%	49
long term work space	6.14%	47
short term work space (eg, project based)	4.44%	34
living space only	3.00%	23
TOTAL		766

Q23 How many rooms do you need in addition to living areas?

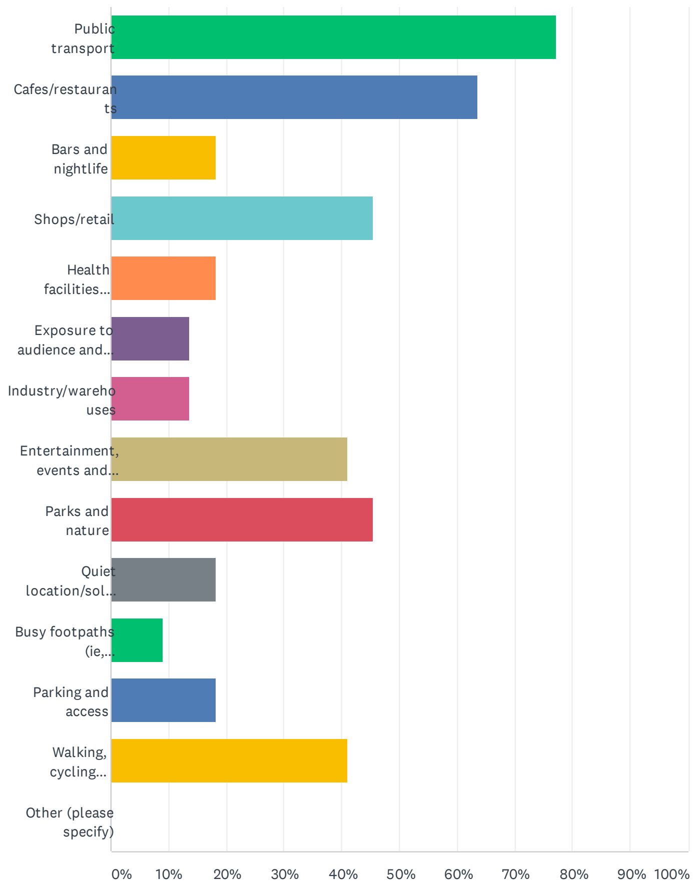
Answered: 23 Skipped: 1,060



ANSWER CHOICES	RESPONSES	
Compact studio apartment	21.74%	5
1 bedroom	17.39%	4
2 bedrooms	39.13%	9
3 bedrooms	8.70%	2
More than 3 bedrooms	8.70%	2
N/A	4.35%	1
TOTAL		23

Q24 What sort of amenities or features would you find desirable near your living space?

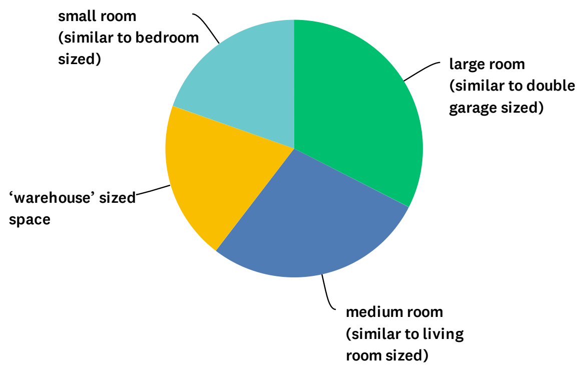
Answered: 22 Skipped: 1,061



ANSWER CHOICES	RESPONSES	
Public transport	77.27%	17
Cafes/restaurants	63.64%	14
Bars and nightlife	18.18%	4
Shops/retail	45.45%	10
Health facilities (medical/wellness)	18.18%	4
Exposure to audience and clients	13.64%	3
Industry/warehouses	13.64%	3
Entertainment, events and other cultural uses	40.91%	9
Parks and nature	45.45%	10
Quiet location/solitude	18.18%	4
Busy footpaths (ie, audience/exposure)	9.09%	2
Parking and access	18.18%	4
Walking, cycling opportunities	40.91%	9
Other (please specify)	0.00%	0
Total Respondents: 22		

Q25 If you are interested in work space, how much area do you need? (the following examples are provided purely to give a sense of sizes)

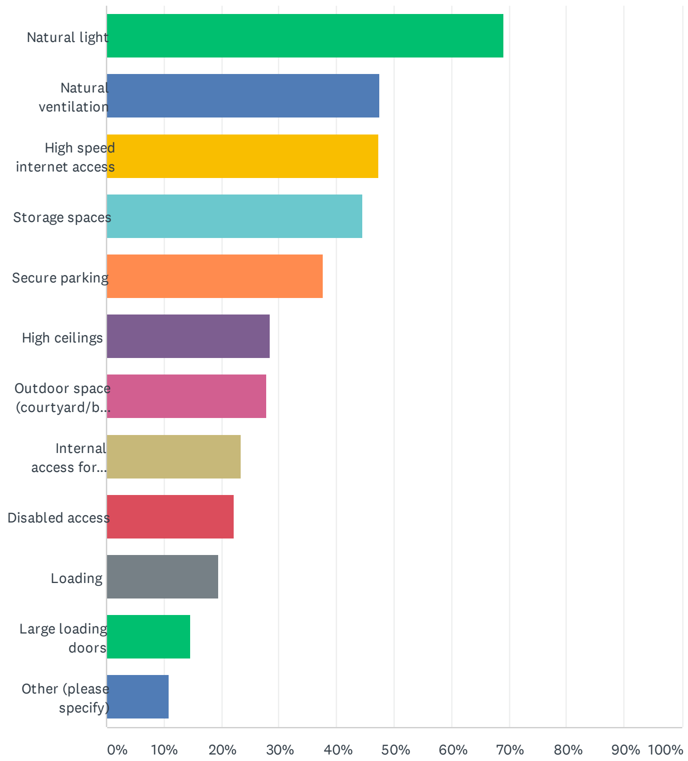
Answered: 566 Skipped: 517



ANSWER CHOICES	RESPONSES	
large room (similar to double garage sized)	32.51%	184
medium room (similar to living room sized)	27.92%	158
'warehouse' sized space	19.96%	113
small room (similar to bedroom sized)	19.61%	111
Shared with other creatives	0.00%	0
My private use only	0.00%	0
N/A	0.00%	0
TOTAL		566

Q26 Thinking of working spaces, what special requirements does your practice have?

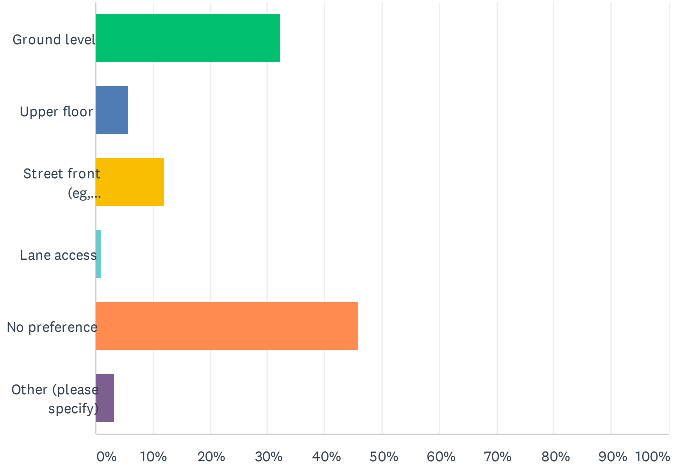
Answered: 557 Skipped: 526



ANSWER CHOICES	RESPONSES	
Natural light	69.12%	385
Natural ventilation	47.58%	265
High speed internet access	47.22%	263
Storage spaces	44.52%	248
Secure parking	37.70%	210
High ceilings	28.37%	158
Outdoor space (courtyard/balcony/garden)	27.83%	155
Internal access for large objects (eg, generous stairs/lifts)	23.34%	130
Disabled access	22.26%	124
Loading	19.39%	108
Large loading doors	14.72%	82
Other (please specify)	10.95%	61
Total Respondents: 557		

Q27 Thinking of work spaces, do you have a position preference?

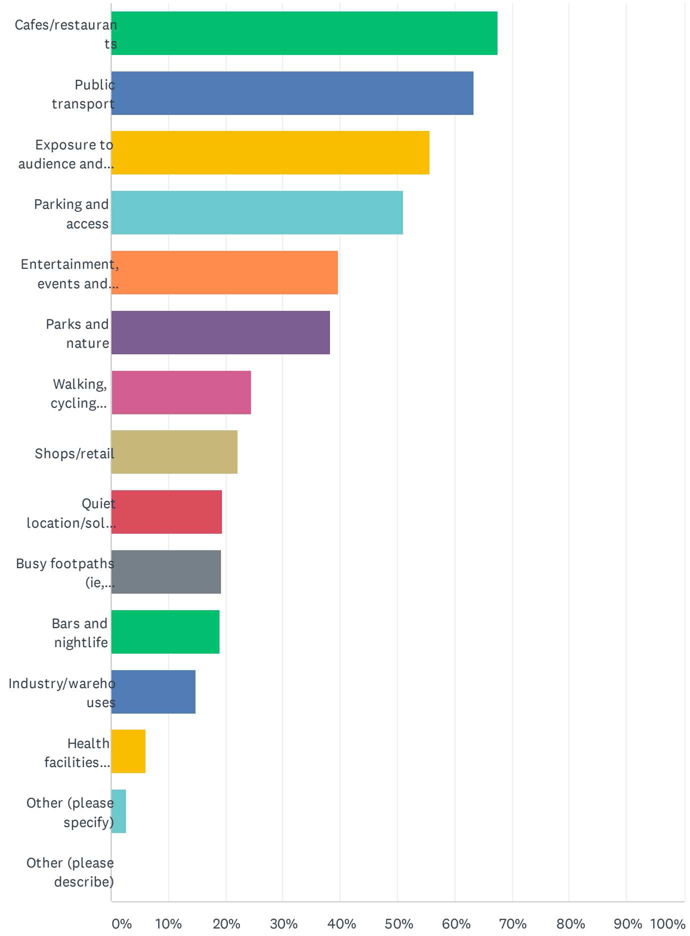
Answered: 563 Skipped: 520



ANSWER CHOICES	RESPONSES	
Ground level	32.15%	181
Upper floor	5.68%	32
Street front (eg, 'shopfront')	11.90%	67
Lane access	1.07%	6
No preference	45.83%	258
Other (please specify)	3.37%	19
TOTAL		563

Q28 What sort of amenities or features would you find desirable near your working space?

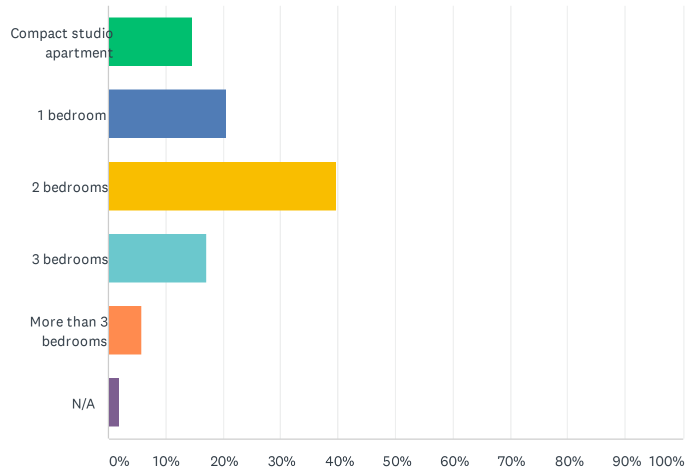
Answered: 569 Skipped: 514



ANSWER CHOICES	RESPONSES	
Cafes/restaurants	67.49%	384
Public transport	63.44%	361
Exposure to audience and clients	55.71%	317
Parking and access	51.14%	291
Entertainment, events and other cultural uses	39.72%	226
Parks and nature	38.31%	218
Walking, cycling opportunities	24.43%	139
Shops/retail	22.14%	126
Quiet location/solitude	19.51%	111
Busy footpaths (ie, audience/exposure)	19.33%	110
Bars and nightlife	18.98%	108
Industry/warehouses	14.76%	84
Health facilities (medical/wellness)	6.15%	35
Other (please specify)	2.64%	15
Other (please describe)	0.00%	0
Total Respondents: 569		

Q29 If you are interested in live/work spaces, how many rooms do you need in addition to living areas?

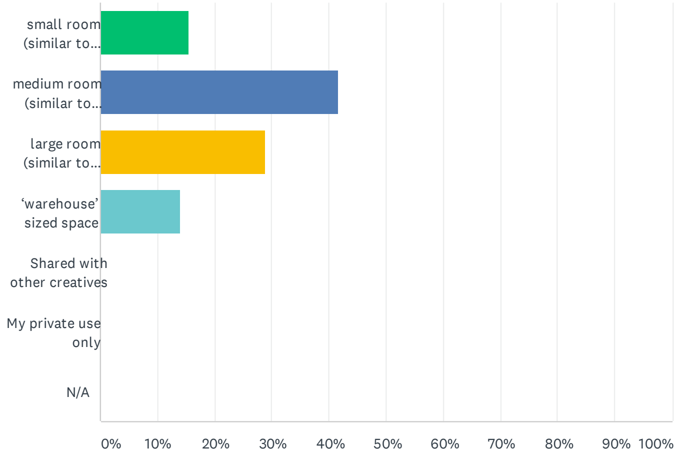
Answered: 151 Skipped: 932



ANSWER CHOICES	RESPONSES	
Compact studio apartment	14.57%	22
1 bedroom	20.53%	31
2 bedrooms	39.74%	60
3 bedrooms	17.22%	26
More than 3 bedrooms	5.96%	9
N/A	1.99%	3
TOTAL		151

Q30 If you are interested in live/work space, how much area do you need? (the following examples are provided purely to give a sense of sizes)

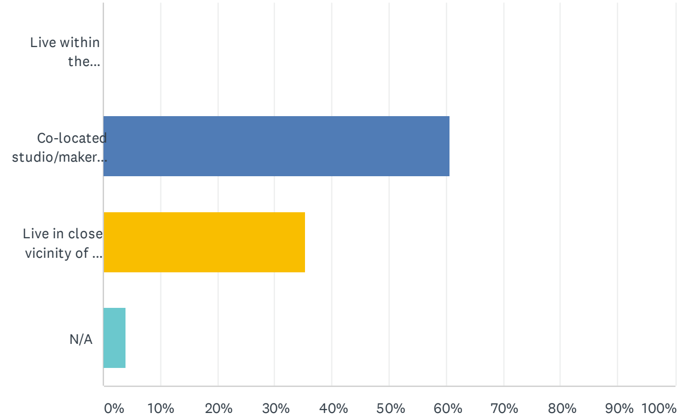
Answered: 149 Skipped: 934



ANSWER CHOICES	RESPONSES	
small room (similar to bedroom sized)	15.44%	23
medium room (similar to living room sized)	41.61%	62
large room (similar to double garage sized)	28.86%	43
'warehouse' sized space	14.09%	21
Shared with other creatives	0.00%	0
My private use only	0.00%	0
N/A	0.00%	0
TOTAL		149

Q31 If you were interested in combined live/work space, what is your preferred arrangement?

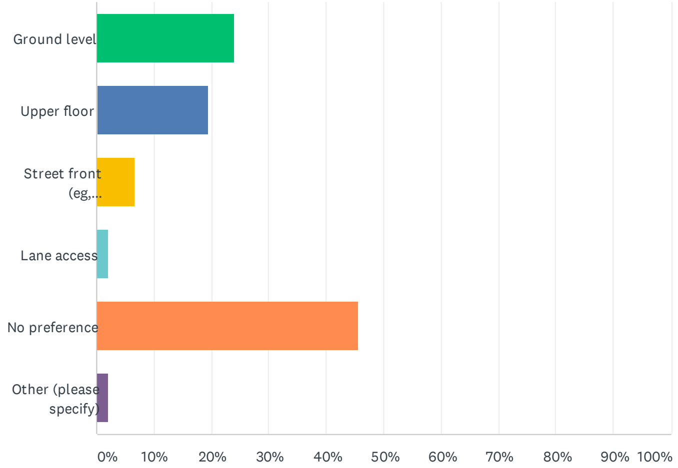
Answered: 150 Skipped: 933



ANSWER CHOICES	RESPONSES	
Live within the studio/maker space	0.00%	0
Co-located studio/maker space and accommodation	60.67%	91
Live in close vicinity of the studio/maker space	35.33%	53
N/A	4.00%	6
TOTAL		150

Q32 Thinking of live/work, do you have a position preference?

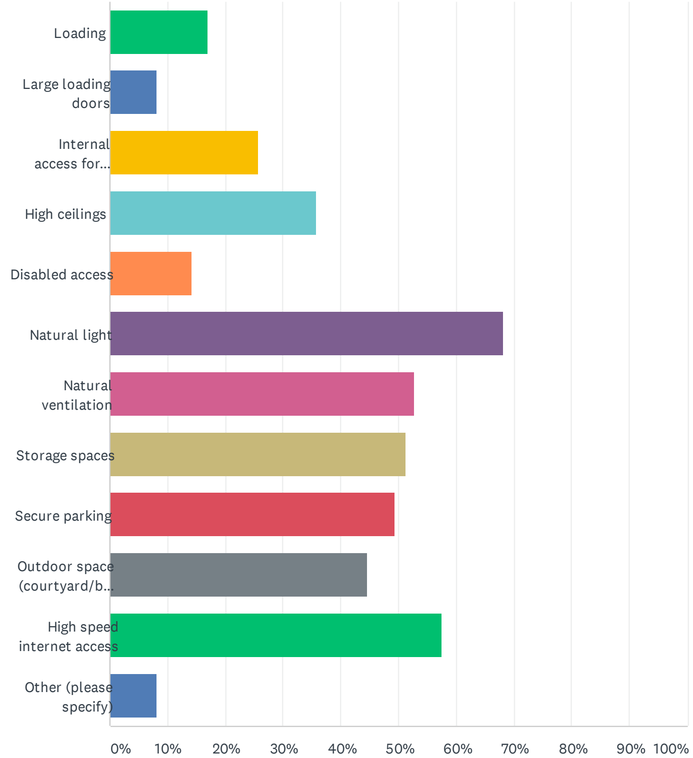
Answered: 149 Skipped: 934



ANSWER CHOICES	RESPONSES	
Ground level	24.16%	36
Upper floor	19.46%	29
Street front (eg, 'shopfront')	6.71%	10
Lane access	2.01%	3
No preference	45.64%	68
Other (please specify)	2.01%	3
TOTAL		149

Q33 Thinking of live/work, what special requirements does your practice have?

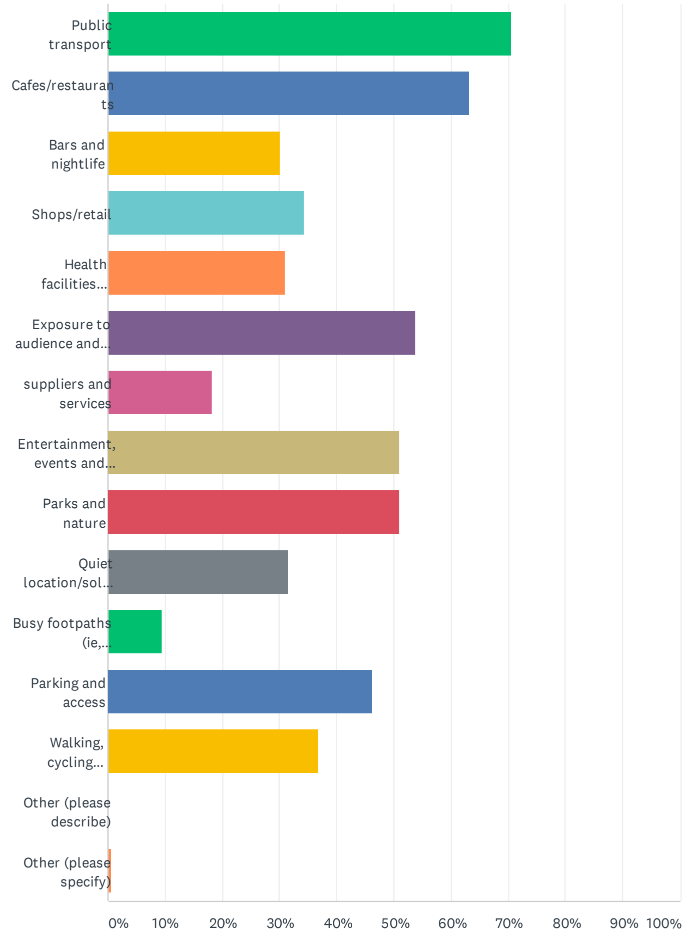
Answered: 148 Skipped: 935



ANSWER CHOICES	RESPONSES	
Loading	16.89%	25
Large loading doors	8.11%	12
Internal access for large objects (eg, generous stairs/lifts)	25.68%	38
High ceilings	35.81%	53
Disabled access	14.19%	21
Natural light	68.24%	101
Natural ventilation	52.70%	78
Storage spaces	51.35%	76
Secure parking	49.32%	73
Outdoor space (courtyard/balcony/garden)	44.59%	66
High speed internet access	57.43%	85
Other (please specify)	8.11%	12
Total Respondents: 148		

Q34 What sort of amenities or features would you find desirable near your live/work space?

Answered: 149 Skipped: 934



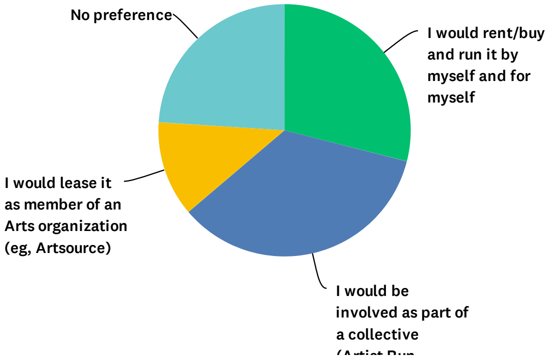
ANSWER CHOICES	RESPONSES	
Public transport	70.47%	105
Cafes/restaurants	63.09%	94
Bars and nightlife	30.20%	45
Shops/retail	34.23%	51
Health facilities (medical/wellness)	30.87%	46
Exposure to audience and clients	53.69%	80
suppliers and services	18.12%	27
Entertainment, events and other cultural uses	51.01%	76
Parks and nature	51.01%	76
Quiet location/solitude	31.54%	47
Busy footpaths (ie, audience/exposure)	9.40%	14
Parking and access	46.31%	69
Walking, cycling opportunities	36.91%	55
Other (please describe)	0.00%	0
Other (please specify)	0.67%	1
Total Respondents: 149		

Q35 What approximate monthly rent would you be willing to pay for the spaces you've described? (or rent-equivalent, if purchasing)

Answered: 529 Skipped: 554

Q36 If you were interested in live and/or work space in inner Perth areas, what is you preferred operation arrangement?

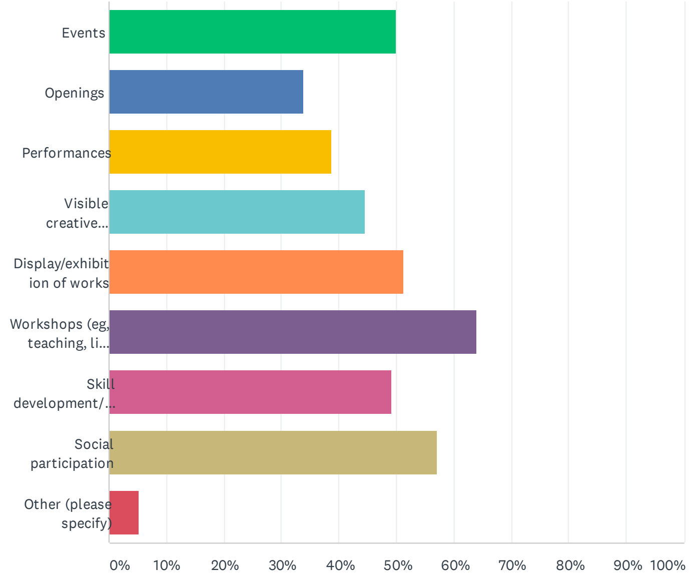
Answered: 663 Skipped: 420



ANSWER CHOICES	RESPONSES	
I would rent/buy and run it by myself and for myself	28.96%	192
I would be involved as part of a collective (Artist Run Initiative, or a Co-Op)	34.84%	231
I would lease it as member of an Arts organization (eg, Artsource)	12.22%	81
No preference	23.98%	159
TOTAL		663

Q37 In terms of your creative practice, what benefits could you bring to a neighbourhood?

Answered: 668 Skipped: 415



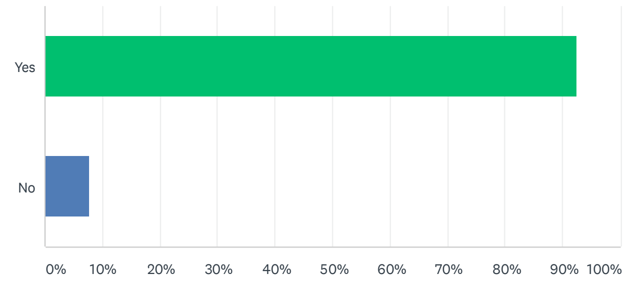
ANSWER CHOICES	RESPONSES	
Events	50.00%	334
Openings	33.83%	226
Performances	38.77%	259
Visible creative practice (eg, 'shop window')	44.46%	297
Display/exhibition of works	51.20%	342
Workshops (eg, teaching, life studio, etc)	63.92%	427
Skill development/training	49.10%	328
Social participation	57.04%	381
Other (please specify)	5.24%	35
Total Respondents: 668		

Q38 Do you have any other comments you would like to make?

Answered: 244 Skipped: 839

Q39 Do you wish to enter the prize draw to win one of two cash prizes?

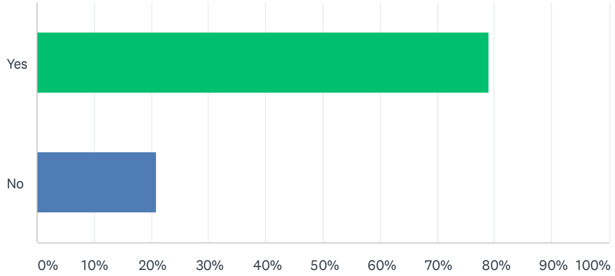
Answered: 785 Skipped: 298



ANSWER CHOICES	RESPONSES	
Yes	92.48%	726
No	7.64%	60
Total Respondents: 785		

Q40 Do you wish to receive a report summary of the study?

Answered: 781 Skipped: 302



ANSWER CHOICES	RESPONSES	
Yes	79.13%	618
No	20.87%	163
Total Respondents: 781		

Q41 Please provide your name

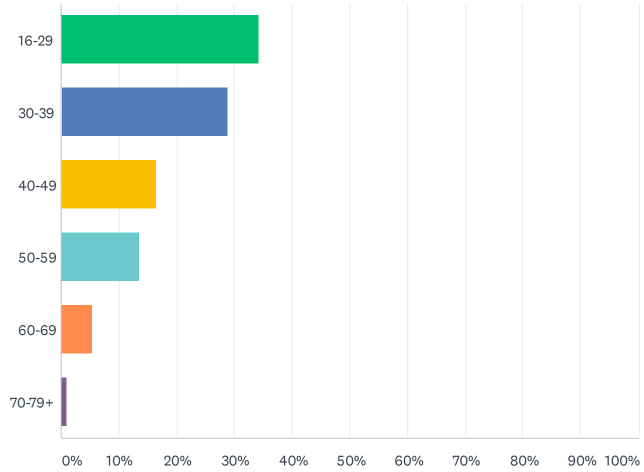
Answered: 762 Skipped: 321

Q42 Please provide your email address

Answered: 762 Skipped: 321

Q43 What is your age group? (optional)

Answered: 779 Skipped: 304



ANSWER CHOICES	RESPONSES	
16-29	34.40%	268
30-39	28.88%	225
40-49	16.56%	129
50-59	13.61%	106
60-69	5.52%	43
70-79+	1.03%	8
TOTAL		779