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Community Perceptions & Expectations of Red Earth Arts Precinct



**RED EARTH
ARTS PRECINCT**
CITY OF KARRATHA

Qualitative Research Report



Completed by Kurrajong Collective Pty Ltd
November 2017 – January 2018

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EXECUTIVE SUMMARY

BACKGROUND TO STUDY

In October 2017, the City of Karratha commissioned Kurrajong Collective Pty Ltd, to complete a qualitative research study with community members to understand their current engagement with and attitudes towards arts and cultural activities, and to understand their perceptions and expectations of the Red Earth Arts Precinct prior to opening.

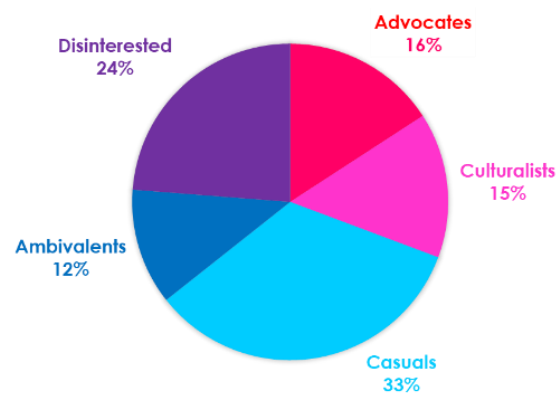
It is anticipated the qualitative data from this study will inform the programming of the REAP and provide a qualitative platform of KPI's to measure the achievement of the management of the Precinct. It will also be used to determine the barriers to participation, experienced or perceived, by the residents of the City of Karratha with a view to understanding how these can be addressed.

METHODOLOGY

Seven group discussions were conducted with community members across Karratha, Dampier and Wickham, from 13th to 27th November, 2017. A workshop was also conducted with staff members (14th November, 2017) to explore internal perceptions.

The community group compositions were based on identified audience segments developed from a West Australian Audience Segmentation study commissioned by the Department of Culture and the Arts and completed during 2007-2011. The audience segments are based on attitudes towards and engagement with arts and cultural activities. The segments are shown in the chart below, illustrating the size of each across Western Australia. Although no quantitative data was collected in the recent REAP Community Research, the regional data from the Audience Segmentation study suggests the Arts Advocate and Culturalist segments are smaller in regional areas and the Disinterested and Ambivalent segments are larger. Importantly, the Casual segment represents the greatest potential for increased activity and attendance at arts performances and events. We recommend quantitative research be conducted in the near future to identify the audience segment composition for The City of Karratha, specifically.

ATTITUDINAL & ENGAGEMENT SEGMENTS FOR WA



Advocates show a strong passion for the arts and high levels of participation, their main barrier to greater attendance is cost. Culturalists have a high interest in the arts but several competing interests and family responsibilities. Cost is less of a barrier to them. Casuals believe arts and cultural activities are good for the community and education of children, but again, are busy with work, social activity and family responsibilities and their disposable income is stretched across activities. Ambivalents are quite indifferent towards the arts with low exposure to these types of activities, however they appreciate the importance of the arts for the community. The disinterested were not on our radar for this study as they are disengaged and a low priority for activation at this point.

The group composition for this study was:

Wickham/Point Samson	Karratha	Dampier
1x Casuals & Culturalists	1x Advocates & Culturalists	1x Advocates & Culturalists
	1x Culturalists	
	1x Casuals & Culturalists	
	2x Casuals & Ambivalents	

SUMMARY OF RESEARCH FINDINGS AND STRATEGIC IMPLICATIONS

The Arts Advocates, Culturalists, Casuals and Ambivalents include theatre, music, dance, visual arts, cinema, storytelling (including comedy), literature, food experiences, historical artefacts and activities that relate to heritage in their definition of 'Arts and Culture'. These activities provide emotive, ephemeral and sensory experiences and are primarily valued for the personal enrichment, escapism and perceptual challenges they provide to consumers. Community members and staff also believe these types of activities create social inclusion and a sense of belonging. Arts and culture is often consumed in family groups (potentially the largest audience numbers for City of Karratha), with partners and with friends (including same gender groups). From an entertainment perspective, these activities provide a strong 'sense of occasion', a shared experience, and time out from daily routines and demands.

Across the four segments we spoke with, community members are motivated to attend as many of the arts and cultural activities available locally. There is recognition of the feast or famine nature of the local offering due to climate, which will they hope will be addressed by the Precinct, however there is a sense that the offering has increasingly been about 'entertainment' rather than 'the arts'. Activities providing a 'festival atmosphere' and a variety of options within the one occasion are most memorable. 'Special' high art performances such as the WA Ballet and Western Australian or Perth Symphony Orchestras are considered rare, which heightens the desire to 'not miss out'. Anything of 'quality' is highly valued, such as Blues by the Bay and the recent Paris Cabaret at Cossack. However, there is a growing sense that recent Red Earth Arts Festival performances are feeling increasingly 'packaged', hence the perception of 'entertainment' rather than 'arts' offerings, and engagement with local community in delivering arts and culture, is dwindling. There is also some skepticism that City of Karratha staff are appropriately experienced and equipped to provide 'arts and cultural' activities, however the proposed programming for the Precinct goes a long way toward alleviating this concern.

Currently, community members will also either travel specifically for an arts and cultural event, such as a headline pop concert or musical production, and/or consume arts and cultural activities when they are in metropolitan areas for holidays. With airline ticketing often being cost prohibitive, it is anticipated the larger volume and variety of arts and culture available at the Precinct will lessen the drive to seek out metropolitan consumption opportunities. This said, there is recognition the Precinct will be unlikely to host world renowned pop artists or largescale musicals, however given the proposed programming provides variety, 'thinking outside the box', unexpected elements and social elements, the majority of consumer needs are anticipated to be met by the new venue.

The key barriers to current engagement are competing activities e.g. work, other events, family activities or being out of town, lack of awareness and price. There is a sense that REAF pricing has increased, making attendance to more than one ticketed event less achievable. This said, the pricing points suggested for the various Precinct performances and activities are considered very reasonable and community members believe they will encourage openness to trial of genres and artists by Casuals and Ambivalents, who are less open to risk in the arts, as well as regular patronage by advocates and Culturalists segments, more open to risk in the arts, averaging one performance attendance every four to six weeks.

With regards to price, there is recognition of the sense of entitlement felt by community members who have benefited from large levels of subsidization and free arts and cultural events provided by sponsors and the City of Karratha. Over time, this has served to devalue the arts. This creates a location specific barrier and it will likely take several years of activity at the Precinct for local consumers impacted by this level of subsidisation to adjust their cost/spend perceptions in relation to arts and culture.

One of the key opportunities for improvement is provision of a single source of information for arts and cultural activities. It is hoped the Red Earth Arts Precinct will address this, not only delivering information on activities being held at the Precinct, but serving as a hub that taps into the fragmented and scattered activities being conducted by various individuals and groups across the City of Karratha, providing a single 'one stop shop' for all arts and cultural activity notifications. This implies expectations of a high level of community engagement that can only be achieved through strong relationship building and consistent relationship management which will need to be driven by Precinct and City of Karratha staff.

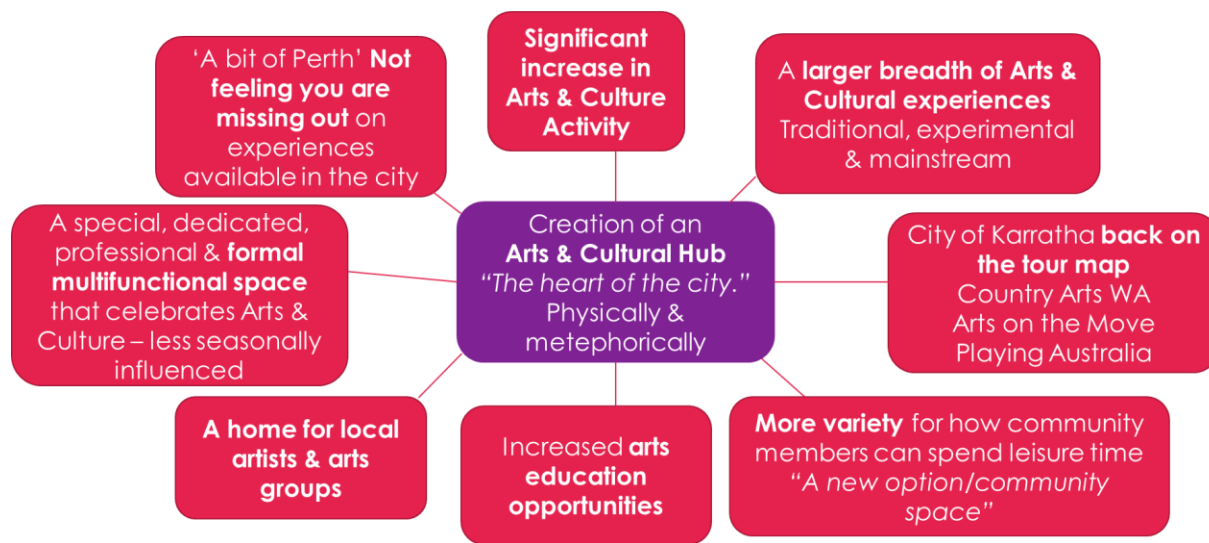
When it comes to communications, most consumers are seeking access to a hardcopy or online planner as far out as possible (one month considered minimum), to assist with planning, ensuring dates are kept free and tickets can be budgeted for. This will be a key benefit of the REAP membership package, together with pre-sale opportunities, discounted ticketing, and pre or post show activities such as 'meet the artist'.

There is also expectation of an online presence on Facebook, and a Red Earth Arts Precinct website will be vital for information, interaction and ticketing. A box office is also considered imperative for those unable to access or confident enough to purchase tickets online.

Outdoor media cannot be underestimated for raising awareness of performances and activities. The promotional screen at the Precinct is designed to face Welcome Road, however it may be valuable to

acquire traffic incidence data from the Main Roads Department to understand the level of exposure available to outdoor media facing Sharpe Avenue or the Dampier Highway compared to Welcome Road.

Community sentiment is extremely positive and there is a great sense of excitement and anticipation of the opening of the Red Earth Arts Precinct. There is a strong sense that REAP will become the 'heart of the city', both physically and metaphorically. There is much desire to see the successful creation of a living, breathing arts and cultural hub. The chart below summaries community expectations of the anticipated role of REAP...



However, community members are also very conscious that the Precinct becomes a place for everyone, not just those who are into arts and culture, or more specifically, high arts and culture. They are also cognisant that without community buy in and involvement, the Precinct is at risk of becoming an empty shell.

"If you keep just presenting packaged events where you can come and go with all care and no responsibility, you have less respect for it. If you have events where there are volunteers involved and they bring their friends along or know someone performing, then there is buy in and ownership and people want it to succeed. They actually care whether it succeeds, or not." Arts Advocate, Empty Nest, Female

The research confirmed existence of the following continuum – those with a preference for traditional or high art perceive mainstream and popular culture to be more about entertainment, that is dumbed down and 'not art', while those who are mainly attracted to popular culture tend to perceive traditional art as elitist, highbrow, a bit boring and 'not for me'! The first implication of this continuum is for the look and feel of the Precinct, indicating a need for space activation that does not intimidate and encourages a welcoming and interactive environment that welcomes all types of members of the community, including youth and minority groups. From this perspective, the role of the entry/foyer space and the library in activating and sustaining REAP cannot be underestimated.

The second implication of this continuum, relates to communications and language used. For example, when talking about theatre shows, comedic theatre performances could use words such as 'comedy' or 'busking' with no reference to the word 'theatre' in promotional messages. Light opera could be

described as 'musical theatre' or poetry readings and storytelling performances could be couched within popular brands such as TED talks and/or Poetry SLAM. These sorts of considerations would assist in encouraging trial and breaking down the preconceived notions of certain arts genres.

The third implication relates to broadening the offer provided to consumers when they engage in a performance. Examples include: double/multiple bill programming to encourage tastes and trials within and across genres; the 'whole night out' experience – leveraging other local businesses such as restaurants and bars in the offering; opportunities for local artists and community members to learn from and perform alongside visiting artists; themed events that encourage dressing up; and maximizing the arts engagement touch points that extend the experience beyond the performance e.g. book readings in the library prior to a Children's performance, meet the artists, workshops, set tours, Q&A's, Et cetera .

The largest adjustment for Community members and key area for potential resistance and/or dissatisfaction will be the re-location of the Moonrise Cinema to the rooftop space. The current venue feels open, is grassed and accommodates BYO food, drinks and seating. The new venue will potentially discourage or not allow any form of BYO which will serve to make the current outdoor cinema experience more formal and restrictive. These changes need to be made as softly as possible and potentially can be offset through the provision of affordable on-site food and beverage options (including alcohol), and potentially lowering the ticketing prices for Moonrise Cinema movies than are currently available so that it does not become cost prohibitive for regular attendees.

BRANDING AND BRAND MARK IMPLICATIONS

The Red Earth Arts Precinct brand mark (logo) received a lukewarm response, however it is inoffensive and quite pleasing to the eye, looks like it belongs with the surrounding landscape and reflects the architecture. Given the clean lines and metaphorical clean slate it provides, there is a wonderful opportunity to inject it with a strong and consistent brand personality. Community members are looking for an Arts Precinct that feels outgoing and friendly, down to earth and genuine, open minded and a little spontaneous, brave and adventurous, multicultural and worldly, eclectic, funky (a little bit retro), educated, passionate and community minded. It will be important for future imagery and communications to bring these personality traits to life, in a consistent manner, to assist in building desirable and relevant branding.

It is vital the branding of the Red Earth Arts Precinct be perceived as independent from the City of Karratha. Community members look for different attributes from their local government, where reliability, accountability and consistency are key, which is very different from their expectations of an Arts & Cultural provider. Community members should not be aware and do not need to know how the Precinct is modelled or managed from an internal perspective.

In the same way that the Cossack Art Awards is becoming an entity of its own and in the same way that Bonds (underwear) and Sheridan (sheets) stand alone from parent company Pacific Brands, everything about the Precinct needs to look, feel and behave distinctively. This will assist in its emergence and credibility as a satellite city arts hub.

RESEARCH BACKGROUND

The City of Karratha is nearing the final stages of construction of the Red Earth Arts Precinct (REAP). Pursuit of this facility has been driven by the following strategic goal...

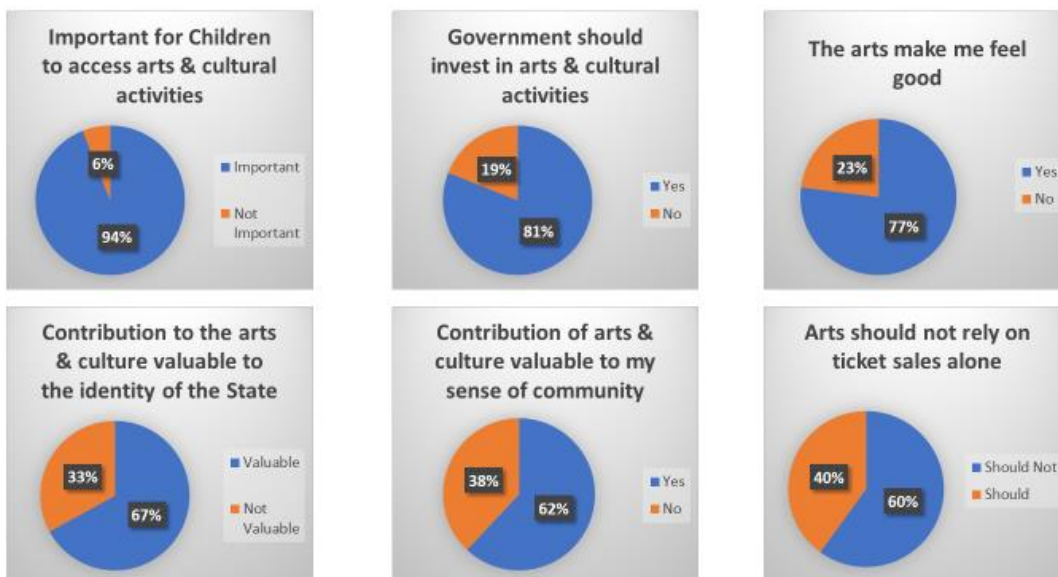
...The purpose is to provide innovative, contemporary community facilities commensurate with Karratha's future City of the North status and that reflect community needs both now and into the future.

The Precinct architecture and location is designed to create a civic heart at the entrance to the City Centre Main Street and contribute to the City viability and vitality.

The City of Karratha is confident an art and cultural Centre or Precinct, will significantly increase the livability of the city, attracting and retaining families and assist in reducing emigration from the area. It is also hoped it will attract cultural tourism and support a sustainable local economy. Quantitative data provided by the Department of Local Government, Sport and Cultural Industries in 2017 and conducted across a broad range of Western Australians (21% regional and 79% metro based), indicates the arts features strongly as both a community and personal value, attributing its role 74 out of 100 and 62 out of 100 respectively.

Responses to attitudinal questions suggest community members feel positively about the overall contribution of the arts to their sense of community, its importance in the development of children and its ability to make them 'feel good' (data taken from Department of Local Government, Sport and Cultural Industries 2017 report and represents Western Australian residents' attitudes).

Public Attitudes



Attendance levels are also quite high across WA with 66% of respondents having attended arts and cultural activities in the 3 months prior to the survey, 80% in the previous year, 87% at least once in the past 2 years. Encouragingly, 40% had attended at least once in the month prior to the survey.

This said, these results are not weighted by regional versus metropolitan locality. When looking at this data, regional residents are significantly less likely to be attending arts and cultural events with as much frequency as their metropolitan counterparts. One of the reasons for this is a belief that arts and cultural activities are more difficult to access in regional areas.

The development of REAP is key in addressing accessibility to arts and cultural events for community members who largely value its contribution to their personal and their community's overall wellbeing.

The precinct will provide the community with the following facilities:

- 478 seat Theatre catering to performing arts with the opportunity to retract the seats to create a function space that can accommodate 240 people at round table seating;
- Entry foyer which will provide gallery space for visual & interactive arts;
- Outdoor event space (Amphitheatre);
- Staff Administration Office accommodation;
- Public Library, incorporating the Local History archives and office; and
- A Roof Top Terrace to accommodate outdoor events and the Moonrise Cinema.

The Floor Plan of the Red Earth Arts Precinct shown to community and staff members can be found in Appendix A.

Significant investment has been made to construct the Red Earth Arts Precinct. However, the building will only come to life when it is inhabited by performance, audience members and community engagement activities. Understanding and growing a regional audience and local creative hub will be key to the success and sustainability of REAP and its ability to deliver on City of Karratha arts and culture strategic goals.

To this end, the City of Karratha engaged local market research consultant Megan Wood-Hill from Kurrajong Collective Pty Ltd, to conduct a baseline qualitative research study to gauge community perceptions and expectations prior to the opening of the Red Earth Arts Festival.

RESEARCH OBJECTIVES

The overall aim of the proposed qualitative research study is to enrich City of Karratha's understanding of their potential audience members and their arts and cultural needs, perceptions and behaviours.

In conjunction with the City's current knowledge, this in-depth understanding will assist in determining the most appealing activities and provide an understanding of key barriers to participation. This will provide scope to maximise the effectiveness of REAP's arts and cultural programming, its communication strategy and overall role in the community as well as guide qualitative key performance indicators to assist in gauging the success of staff and management to implement the strategic and operational goals of the Precinct.

The key objectives of the study were:

- 1. Understand perceptions of Arts and Cultural Activities**
 - a. Perceived values and benefits; and
 - b. How currently engage.
- 2. Understand perceptions of City of Karratha's recent Arts & Cultural Activity**
 - a. Perceptions of the Red Earth Arts Festival and other events.
- 3. Explore expectations of the Red Earth Arts Precinct**
 - a. What it will deliver;
 - b. Who it will be for; and
 - c. How it will be utilized.
- 4. Understand the selection criteria used when considering ticket purchase and/or attendance to Arts & Cultural events**
 - a. What is the role and potential impact of pricing.
- 5. Explore and identify potential barriers to attendance and engagement**
 - a. Understand how these could be addressed.
- 6. Explore branding perceptions and implications**
 - a. City of Karratha
 - b. Red Earth Arts Precinct.

These objectives underpinned the development of the discussion guide which was used throughout data collection process.

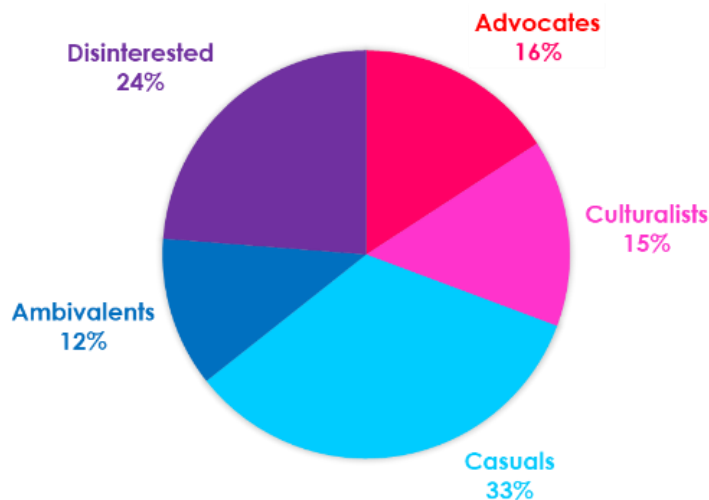
A copy of the Discussion Guide can be found in Appendix B.

RESEARCH METHODOLOGY

Seven group discussions were conducted with community members across Karratha, Dampier and Wickham, from 13th to 27th November, 2017. Each group had between three to ten participants and an average of seven and ran for 1.5 hours each. A 2 hour workshop was also conducted with staff members (14th November, 2017) to explore internal perceptions. The invitation was extended to all staff members and eight people participated representing the Community, Arts and Culture, and Karratha Depot teams.

The community group compositions were based on identified audience segments developed from a West Australian Audience Segmentation study commissioned by the Department of Culture and the Arts and completed during 2007-2011. The audience segments are based on attitudes towards and engagement with arts and cultural activities. The segments are shown in the chart below, illustrating the size of each across Western Australia.

ATTITUDINAL & ENGAGEMENT SEGMENTS FOR WA



The Western Australian Audience Segmentation Study broadly defined the segments as follows:

- **Advocates** show a strong passion for the arts and high levels of participation, their main barrier to greater attendance is cost.
- **Culturalists** have a high interest in the arts but several competing interests and family responsibilities. Cost is less of a barrier to them.
- **Casuals** believe arts and cultural activities are good for the community and in particular, important in the education of children, but again, are busy with family responsibilities and their disposable income is stretched across activities.
- **Ambivalents** are quite indifferent towards the arts with low exposure to these types of activities, however they appreciate the importance of the arts for the community.
- **Disinterested** segment is disengaged from the arts and cultural sector and although they can see some benefits to the community, it holds little to no personal value for them.

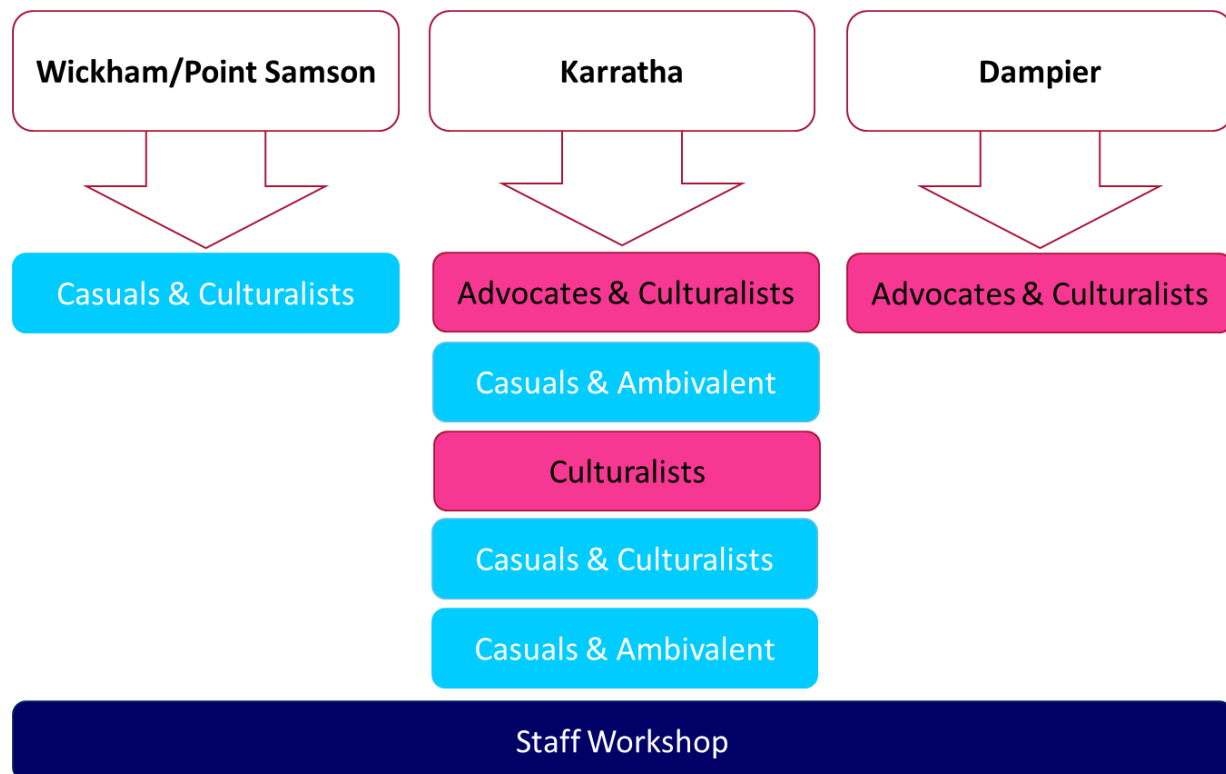
The table below summaries the demographic skews and dominant attitudes, behaviours and barriers to engagement with arts and cultural activities across the audience segments:

Segment	Gender/Age	Attitudes Towards Arts & Culture	Main Barrier to Involvement	Avg. Spend per month
Advocates	60% - 40% Female skew 65%-35% 40+ skew	Strong Passion for the Arts – participate in broad spectrum	Cost main barrier to greater involvement	\$64
Culturalists	55% - 45% Female skew 55%-45% 40+ skew	High Interest in the Arts	Competing interests, cost & family responsibilities	\$92
Casuals	50% - 50% Gender split 50%-50% 18-39 yrs & 40+	Good for the community & education of children – lots of competing interests	Competing interests of other activities, cost of attendance & family responsibilities	\$55
Ambivalents	57% - 43% Male skew 56% - 35% 40+ Skew	Indifferent towards arts with low exposure & support for arts. However appreciate importance of arts for the community.	Costs & competing interests of other activities & family commitments	\$48
Disinterested	63% - 37% Male skew 66% - 34% 40+ Skew	Disengaged with little interest in the arts.	Lack of interest	\$29

Although we initially aimed to conduct 3 group discussions in Karratha, 2 in Wickham/Point Samson and 2 in Dampier, we were unable to attract the level of participation required in Dampier and Wickham/Point Samson. Participants were asked screening questions to determine which audience segment they belonged to and the group composition for the research is illustrated in the diagram below.

See a copy of the screening questionnaire in Appendix C

GROUP DISCUSSION COMPOSITION



The groups were held at the following facilities:

- Karratha – Frank Butler Centre Meeting Room
- Dampier – Dampier Community Hub Meeting Room
- Wickham – Sports Pavilion

Pippa Davis also spent a day in Roebourne meeting with community members and leaders during the research data collection stage. These discussions were informal and have been focused on relationship development. Although documented by the Manager of Culture and the Arts at the City of Karratha, outcomes from these conversations are not included herein. It can be confirmed that Roebourne community members' perceptions and expectations have been captured and these conversations will continue with a view to maximizing impact and participation of Roebourne artists, leaders and community members with arts and culture programming moving forward.

RESEARCH FINDINGS

PERCEPTIONS OF ART AND CULTURAL ACTIVITIES

WHAT IS ART?

"To Plato, art was imitation of nature, but in the 19th century, photography took over that function, and in the 20th, abstract art overturned the whole notion that art was about representation. And although art meant skill early on, conceptual artists elevated ideas over execution." Mentalfloss.com

"At a fundamental level, art is an expression of what it means to be human – though invariably, every artist will have a different reason for making and viewing art. For some it is an attempt to reflect the ineffable; an exploration of the divine. For others it is a commentary on and a critique of our culture; a quest to encapsulate beauty; grappling with what it means to be alive." Richard Watts, Performing ArtsHub, 2017

"We need art to help us navigate the world and connect us in our humanity. Art has the ability to fuel dreams, slow down time, accumulate questions and illuminate complexity. It gives us the opportunity to practice empathy and embrace the unknown. Art provides a space to reflect back our world, but also the space to imagine a different one." Kate Sulan, Artistic Director, Rawcus, Theatre Company for people with & without disability

There are many descriptions, often highly subjective, of what 'art' is. In order to establish a common understanding of the terms 'arts' and 'culture' we explored community and staff members' definitions and descriptions of what these terms mean to them.

Top of mind, art is primarily described as a list of genres such as dance, music, and theatre. Culture is described as the ideas, customs, foods, dance, dress, music, et cetera, belonging to a group of people or society, and are generally considered to be defined by geography and/or heritage.

PERCEIVED VALUES AND BENEFITS

When delving a little deeper, art and culture is best understood by its perceived consumption benefits.

The table below summarizes community perceptions of what arts and culture is to them, how they engage with it and what they take away from those experiences, or in short, 'why' they value it.

What?

- Theatre
- Music
- Dance
- Visual Arts
- Cinema
- Storytelling/Poetry Readings
 - Live Performance
 - Literature is not 'top of mind' 'art'
- Some reference to 'food' art
 - Fervor – creative/unique/contextual
- History - Artefacts
- Heritage - Cultural Dance, Paintings, Song & Food

How?

- Visual Stimulation
- Aural Stimulation
- Interaction
 - Cause & Effect
 - Energy – Atmosphere
 - Workshops - Doing
- Touch
 - “Emotive, ephemeral, sensory”

Why?

- Personal Enrichment
 - Education/Exposure, particularly for Children
- Enhances Well-being
 - “A break from reality”
- Expands Understanding
 - “Broaden Horizons”
- Challenges Perceptions
 - “Opens Minds”
 - “Seeing something differently”
 - “A call to action”
- Creates Social Inclusion & Sense of Belonging
 - “Shared Experience”
 - “Brings people together”
- Provides Escapism
- Engenders Awe & Appreciation of Exceptional Talents & Skills
- Sense of occasion – dressing up/night out

Most of the identified benefits such as challenging perceptions, educational enrichment and enhancement of personal wellbeing are visceral and largely internalized. This said, the social benefits of shared experiences, whether it be with family, friends or fellow community members, the sense of occasion it creates and the feelings of belonging engendered, are also high on the list.

Key Implication: The City of Karratha will need to identify appropriate tools for analyzing the social and economic impact of the Red Earth Arts Precinct. These tools will need to go beyond ticket sales and rates of participation and should consider the impact on community wellbeing, personal wellbeing and the degree to which the Precinct contributes to overall perceptions of liveability of the city.

HOW COMMUNITY CURRENTLY ENGAGE WITH ARTS AND CULTURE

LOCAL ENGAGEMENT

Given we spoke with community and staff members who primarily belong to the Arts Activist, Culturalist and Casual audience segments, it is not surprising they expressed a hunger for arts and cultural activity. These community members value arts and culture and are already engaged with the sector.

In recent years, local community members are particularly motivated to attend 'big' and 'rare' performances such as those by WA Ballet or a Symphony Orchestra. These performances often have large scale build up and there is also a fear of missing out on the 'event of the year'.

"Big events like the ballet at Hearson's Cove, WASO coming up and performing, are so few and far between that you always let people know it's on and it becomes a way of catching up." Arts Advocate, Young Family, Female

This said, although they express a desire to attend every arts and cultural activity available locally, and most report attending Red Earth Arts Festival activities and the Cossack Art Awards, practicalities and logistics will sometimes prevent attendance to what is currently available.

PRACTICAL BARRIERS

Practical Barriers include:

1. **Not being available** due to a competing event/activity (sport, family, hobbies, social gatherings, meetings, etc), work commitments or being out of town;
 2. **Perception/experience of increased ticket prices**, especially around Red Earth Arts Festival performances; and
 3. **Lack of awareness.**
-
1. **Not Being Available** - There is little that can be done about work commitments or shift work schedules, however, providing arts and cultural activities that are inclusive of, and accessible to families, together with affordable pricing, would encourage consideration of social arrangements that involve consumption of arts and culture. Explicit communication to this effect would also prompt community members to reconsider how they arrange some of their social engagements. For example, rather than gather at a friend's house for a backyard BBQ, attendance to a lowkey music event, in an open Amphitheatre environment, that encourages audience movement and socialization, may be a viable and even preferable alternative, especially if elements such as BYO food and beverages or portable food vans were available. This presents an opportunity to prompt community members, especially those from the Casual segment, to consider including more arts and cultural activity in their social schedules.

2. **Perception/experience** of increased ticket prices – this issue mostly arose within the context of the Red Earth Arts Festival. Community members are cognizant of the increasing need to make choices during the festival regarding which events they attend because they feel they cannot afford to go to all of them. There is also little doubt that some community members only attend events with ‘free entry’ given these options have also been historically available throughout the festival.

"REAF tickets are becoming unaffordable so you're forced to choose which show you're going to see...you can't afford to go to all of them during the festival period. I would go to everything if it was more affordable." Arts Advocate, Middle Aged Female

3. **Lack of Awareness** – if there is an interest in arts and cultural activity, one would assume that community members are actively seeking out information about upcoming performances and events. However, while they may take up those that come to their attention, feedback indicates the lack of a single, reliable source of such information makes it hard to always know where to ‘look’, particularly within the context of today’s information overload facilitated by high levels of online activity.

MEDIA USAGE

The current ‘go to’ mediums for information about arts and cultural activities include:

- **Facebook** – often relying on friends to tag interest in events as ‘liked’ pages do not always provide consistent alerts and users do not often have capacity to actively visit every page of interest;
- **Outdoor Media/Banners** – the primary location being the Leisureplex fence that runs parallel to the Dampier Highway;
- **City of Karratha Events page/links** – often used as a pathway to link to other websites such as The Moonrise Cinema, Red Earth Arts Festival and/or Cossack Art Awards for information and ticketing;
- Direct **Website** access – websites listed above (Moonrise, REAF, Cossack);
- **Pilbara News** and **Radio** – these mediums are secondary and less regular sources of information.
 - The value of a regular radio ‘spot’ was discussed to advertise REAP activity, however it received a lukewarm response and would need to be heavily advertised online (Facebook and Websites) to go anyway toward justifying the spend and making this medium effective.
 - A regular segment in the Pilbara News would be more effective due to the weekly distribution and longevity of print media within the household.
- While **direct email** is preferred by some, there is a general sense that this line of communication can contribute to spam and obviously should be offered as an opt in or out option.

Key Implications: A dedicated REAP website will be a valuable 'go to' place for information and bookings, however outdoor media and Facebook will be required to prompt site visitation and the ability of Facebook to facilitate organization of attendance amongst friends should not be underestimated.

A hardcopy program as far out as possible is desired, and is likely to facilitate planning and enable patronage (this would be a key benefit to becoming a 'friend of the theatre'. However, it would be advisable to provide the option of a soft, downloadable copy of a planner online if it is being produced, so it can be available to all members of the community. The benefit to being a 'friend of the theatre' is that this planner is provided and not required to be actively sourced and/or printed.

OUT OF TOWN ENGAGEMENT

There are two key pathways for out of town engagement with arts and culture.

1. Community members report they will seek out performances available at their holiday destination. In this instance, holiday arrangements come first and then arts and cultural activities that fit in with these arrangements will be made, as available...

"For me, it's about what's on when I go to Adelaide to see family. I won't travel specifically for a show."

Casual, Middle Aged Female

2. Tickets for out of town events/performances are booked first and then travel plans are built around these bookings:
 - a. This seems to mainly occur for headline pop concerts, large scale musicals, and/or special/unique performances such as Cirque du Soleil; and
 - b. Sometimes tickets are booked for performances with no sense of how the travel plans might be afforded or how they might unfold, and successful attendance may not always eventuate.

"We've been to Mary Poppins, the Lion King, Chitty Chitty Bang Bang...those shows that come up every year. We wanted to go to Matilda this year but couldn't make it. We'll fly down and do that and then have the expense of the airfares, the hire car, the accommodation and then the meal on the night, and you know, you've got to go out for an ice cream afterwards....so I will find the show, book the tickets and then build the family trip around the show." Arts Advocate, Middle Aged Female

"The Place nearly emptied out when PINK last came to Perth!" Arts Advocate, Young Couple, Female

"Since living here (Wickham), I've been to Matilda, Wicked, King Kong, Love Never Dies, Grease, Mumma Mia, Fame, Hugh Jackman's Broadway to Oz and Legally Blonde..." Casual, Middle Aged Female

"I've got tickets to Ed Sheeran but I don't have my airfares yet...just hoping for some specials to come up. Not sure when I'm going to buy those (plane tickets)." Casual, Middle Aged Female

Key Implications: While there is acknowledgement that the Red Earth Arts Precinct may not be able to attract larger scale productions or international headline acts, the sheer variety and regularity of arts and cultural activities indicated through some of the proposed programming suggests it will lessen the hunger and drive to seek out of town activity currently reported by engaged community members.

WHO CURRENTLY ATTENDING ARTS AND CULTURAL ACTIVITIES WITH

The choice of who to attend with is largely dictated by life stage, availability, and also by performance/activity content.

Young Singles and Couples and Empty Nesters attend with....

- Friends (singles/couples);
- Same or mixed gender groups that vary in size;
- A Date or partner, (attendance by males can be motivated by their date/partner being interested in the particular activity, and sometimes this is their only/primary driver to participate);
- Work Colleagues/Work social club; and
- Family members (living locally or visiting).

Young singles and couples as well as families are often only motivated to attend if there is momentum amongst their social group(s), and interest is often generated through Facebook tagging, texting and group messaging. An active presence on Facebook will remain essential in generating excitement and momentum and ultimately attendance and ticket purchases.

Young families consume arts and cultural activities in several different combinations, largely dictated by content, as well as cost. If too costly for all family members to attend, those who want to attend the most will go, and the other family members will not. This is sometimes also impacted by the availability/cost of care for children, particularly if the content is not appropriate for them e.g. Comedy Festival.

The following combinations apply...

- Whole family/extended family;
- Whole family with other families – e.g. parents and their children;
- One parent with their child/children;
- The 'girls'
 - Mums and daughters
 - Mums, minus partners and children – “Girl’s night out”
- The 'boys'
 - Dads and sons
 - Dads, minus partners and children – “Boy’s night out”
- With their partner OR couples together without children;
 - Often contingent with being able to arrange a babysitter (always having to rely on arranging a babysitter/paid sitter to attend with a partner definitely impacts the frequency these sorts of activities are even considered);
 - This is due to limited babysitting resources, the cost involved and even if free of charge, the logistics involved as well as consciousness of not exhausting their babysitter or babysitter options.

Key Implications: When setting ticket prices for adult only events, management needs to be mindful that the overall cost often includes a baby sitter. Increasing the overall value such as packages with local food and beverage providers and/or a complimentary drink on arrival/during interval, will all assist in allowing patrons to feel like the cost/efforts in arranging a babysitter has been justified/worthwhile. Premium ticket pricing is still possible if the concept of the 'whole night out' experience can successfully be arranged, and communicated.

PERCEPTIONS OF CITY OF KARRATHA'S RECENT ARTS AND CULTURE ACTIVITY

Community members primarily look at local arts and cultural activity within the following framework, which is shaped by the closure of the Walkington Theatre in 2011 and coincided with the beginning of the City of Karratha's economic decline.

Local Arts and Culture Context



There is a strong sense amongst arts Advocates, Culturalists and to some degree Casuals, that since the closure of the Walkington Theatre, it is primarily commercial and/or mainstream arts and culture activity that has prevailed. While community members have some sense of the increased costs involved in facilitating artistic performances without a formal venue, they do feel the focus of the City of Karratha has been on ensuring any arts and cultural activity presented has broad appeal and is primarily about entertainment rather than having any sense of challenge or educational basis to it.

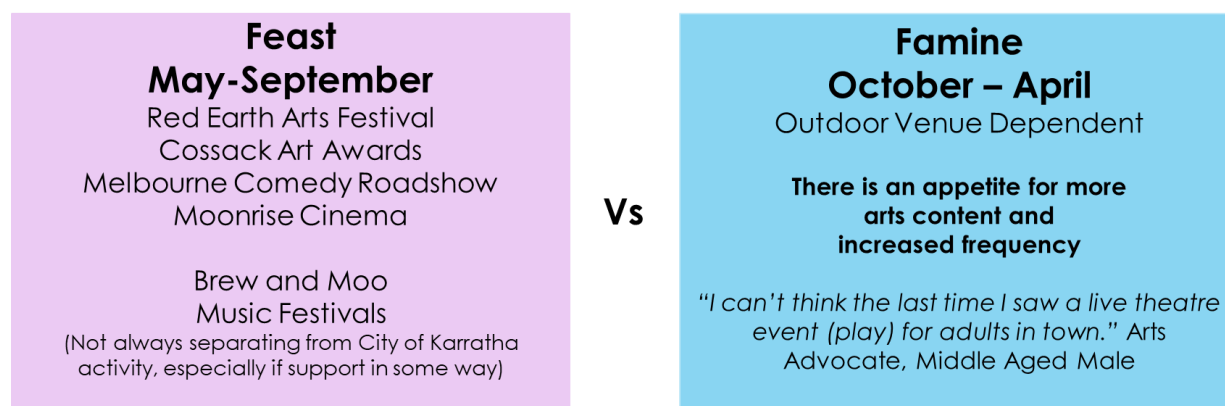
"The more commercial events like Comedy Festival have survived, but the arts, that is less commercial, has basically stopped." Arts Advocate, Middle Aged Female

Performances such as the WA Ballet on the Beach or golf course are clear and very memorable exceptions, however these types of performances are large scale 'one off's' and have little overall impact on the ongoing local arts and culture landscape.

This said, community members believe annual Red Earth Arts Festival (REAF) and Cossack Art Awards are extremely valuable to the City of Karratha community and they show consistent support through regular attendance. These annual activities are also a source of great pride and some very memorable arts and cultural experiences.

The downside of no formal venue has meant that arts and cultural activity, since the closure of the Walkington Theatre, has been primarily limited to the cooler months of the year, creating a feast and famine arts and culture landscape...

"Festivals are fantastic, but they are very seasonal, and then there's nothing." Arts Advocate, Middle Aged Male



There is great expectation that the opening of the Red Earth Arts Precinct will overcome this largely climate dictated feast, famine cycle.

Interestingly though, one of the perceived benefits of not having a formal venue has meant the creation of some magical performance experiences, often enhanced by the unique spaces they have been staged such as WA Ballet on the beach and golf course, Blues by the Bay on the Dampier Sharks Oval, Perth Symphony Orchestra at the Quarter/City Square, and the Paris Cabaret at Cossack. Community members are hoping these sorts of 'special' events will still be staged outdoors.

Key Implication: Equipping the Amphitheatre to cater for these sorts of performances will meet the relaxed, outdoor atmosphere desired by City of Karratha community members and should be considered a budget priority moving forward.

CURRENT PERCEPTIONS OF CITY OF KARRATHA WITHIN ARTS & CULTURE CONTEXT

Community members are cognisant of the significant changes and investment in infrastructure within the City of Karratha in recent years, even within the context of the economic downturn. After the initial onslaught of widespread redundancies and drop in property prices, there is an emerging feeling of community wellbeing and stabilization. The building of the new Health Campus and Arts Precinct reinforces the growing sense of liveability of the City of Karratha and provides a positive expectation for the future.

"My husband has been here for years and seen the whole journey. It's gone from this tight knit community and lots of people turned out for different things and contributed to different things, then the boom and it became really transient and it was about money and how many hours people could work...now in the last year or so, you've got people wanting to move here, more families, to stay for a while and make it their home." Arts Advocate, Young Couple, Female

Infrastructure investment that community members' feel positively impacted by include:

- Karratha Leisureplex
- Dampier Community Hub
- Pending Hospital/Health Campus
- Pending Red Earth Arts Precinct
- Karratha Airport Upgrades
- Upgrades to sports grounds and club houses (Frank Butler, Pam Buchanan, Tambrey Oval)
- Karratha Back beach
- Pending Dampier Foreshore development
- Public Art Installations
- Various parks and green spaces (residents aware that some are award winning).

"Prior to public art...well, it changed the landscape...it encourages and recognizes diversity." Arts Advocate, Young Couple, Female

The building of the Quarter and Pelago and subsequent housing of local bars and restaurants and regular market events has also positively impacted the increasing sense of leisure options. Once the Arts Precinct and hospital are operational and moves towards addressing the cost of air travel are realized, there are few people living in Karratha and Dampier who believe they will be missing out on 'anything' by choosing to live in the City of Karratha.

However, this sentiment is based on anticipation of what the Red Earth Arts Precinct will provide once its doors are open, with many residents feeling there are currently very limited options for people living in the City of Karratha if they are not into sport...

"There really isn't a lot for youth to do if they are not into sport...limited options." Arts Advocate, Middle Aged Family, Female

"It can be quite depressing and isolating..." Culturalist, Empty Nest, Female

It is important to note there is still a degree of cynicism amongst Wickham community members. While those who are actively engaged in driving community activity, such as running clubs and contributing to the development of the Wickham Community Hub, are feeling positive about the future, the driving distance means many of the recent improvements in Karratha and Dampier make little difference to the daily lives of most Wickham residents. It is fair to say members of the Roebourne, Wickham and Point Samson communities do feel relatively isolated and have a sense there is a Karratha centric development focus. While it was outside the scope of this qualitative study to delve into these issues, there is little doubt Wickham, Point Samson and Roebourne residents will not engage with the Red Earth Arts Precinct as regularly as those located in Karratha and Dampier. The strategies that can be employed to maximise engagement with residents in these towns is detailed in Expectations of the Red Earth Arts Precinct on page 44.

As the Arts Precinct nears completion community members believe there needs to be a push to accommodate it with appropriately skilled and experienced staff. Based on activity to date, community members do not feel City of Karratha staff are necessarily sufficiently trained to deliver a diverse and engaging arts and culture program...

"There's no sensibility, they (City staff) haven't been exposed to a lot of stuff, so they don't know what they are looking for. It's not their fault as individuals." Arts Advocate, Older Couple, Female

"I have a sense that the people at the City are not necessarily qualified to do the job they are being asked to do. Those that are doing programming seem to have so little knowledge and exposure to the arts themselves that packaged events is easy for them. Open a catalogue, pick that, pick that, and then package it, deliver it and there's no other scope or thought, no sense of community engagement." Arts Advocate, Young Family, Female

There is also a strong desire for more community engagement and activation of local artists and cultural groups. Residents strongly believe that if the Red Earth Arts Precinct is to live and breathe and be effective, the role of community cannot be undervalued.

"The theatre is a bit of a shell without people in it...until you know what it is going to be the home of...who's going to be in there creating amazing things? It's great to have visiting artists, and they're wonderful, but it's not a home of a little micro community (that exists here), then it's less meaningful to the community." Arts Advocate, Young Family, Female

Key Implications: From this perspective, the City of Karratha will need to ensure it is appropriately staffed, not only with employees who have local government experience, but who have expertise within the area of employment e.g. arts and culture experience and/or theatre experience. Community perceptions reinforce the concept that delivering 'events' requires a very different skill set to engaging with and developing a vibrant and active local arts and cultural landscape.

Positive Red Earth Arts Festival experiences all have qualities of the unique or unexpected in common, which could be related to one or more of the following:

- 
- PERCEPTIONS OF RED EARTH ARTS FESTIVAL



- The 'unexpected and/or unique qualities' also characterise community member's most memorable arts and cultural experiences of all time which include:

- 26

- Perth Festival and Perth Fringe Festival – variety of performances available to choose from, across genres, international & local artists, pop up cafes & bars, all jam packed together over a couple of weeks, creating something different to explore even if you go every day.

Conversely, memorable negative Red Earth Arts Festival experiences have one or more of the following variables in common:

- Unmet expectations; and/or
- Inappropriate content which can be exacerbated by performance location.



PERCEPTIONS OF RED EARTH ARTS FESTIVAL

Memorable Negative Experiences...

- Unmet expectations
 - Ballet on the beach comes up time and again
 - All of the communications indicated a live experience
- A feeling that some acts, particularly comedy are either briefed to, or take it upon themselves to 'dumb the show down' or 'Bogan it up'...



"The Brew and the Moo was fabulous, great food, pleasant atmosphere, great little set ups...and then the comedy came on, and I laughed my heart out, but the tone was very crude and crass and sexual and it's like they are dumbing it down and treating us like we're Hicksville." Culturalist, Young Couple, Female

(At this point community member not aware City of Karratha did not present Brew and the Moo, however, similar sentiment felt for comedy presented at REAF in Dampier, 2016)

Memorable Negative Experiences...

- Burlesque style show in LIA came up time and again...
 - Issues with quality of show
 - Exacerbated by location...

"They were want to be strippers and they were atrocious. They looked like they hadn't rehearsed together before, especially compared to the cabaret the night before in Cossack." Culturalist, Middle Aged Female

"The burlesque in the LIA was just dreadful. That was also a really bad place for that show, out in the dirt patch out there...it didn't feel so French anymore in an industrial space." Arts Advocate, Middle Aged Female
- An overall sense that sometimes the presentation & production quality has been a bit 'hit & miss', in terms of performance matching the location, sense of occasion...

"Because we have had to make do..." Arts Advocate, Middle Aged Female

- E.g. Comedy Festival on the Basketball courts very different to the marquee experience in previous years

Key Implications: Consideration of maximizing unique, unexpected qualities in future REAF programming and minimizing poor quality, mis-matched venue selection and/or miscommunication of what patrons can expect.

EXPECTATIONS OF THE RED EARTH ARTS PRECINCT

WHAT WILL IT DELIVER?



In short, community member's expectations are aligned with the 'fly through' Vimeo experience available on the City of Karratha website, the floor plan (see Appendix A), and artists' impression (see above). All of the facilities and spaces within the Precinct are what the community had anticipated and hoped for.

There are however, a handful of desired outcomes that have not been fully realized:

- Coffee shop or small restaurant on site;
- Dedicated gallery/exhibition space, rather than a walk-through/part of the foyer;
- Larger kitchen with ability to prepare meals in house (this expectation raised once the function space within the theatre is revealed);
- Larger seating capacity in the theatre – e.g. the Karratha Senior High School requires at least 500 seats to cater for their Year 12 graduation ceremony.

Most of these unmet expectations are resolved through the rationale underpinning their absence:

- No inhouse coffee shop/small restaurant – not the City of Karratha's core business, supporting local existing providers and not taking business away from them, however there is a Kiosk that will serve pre-show and interval snacks and beverages (licensed) and cinema style snacks;

- Dedicated gallery – room not available on site, needs for strict climate control, possibility of standalone gallery space/building in future; and
- Larger kitchen – ability to prepare off-site and heat and serve with the facilities available inhouse.

The only real disappointment is the seating capacity in the theatre. While community members understand the rationale of not making the theatre capacity so large it is rarely filled, there is a sense that as a growing 'city', the capacity may become too small too quickly and not allow for the anticipated population growth that all other indicators suggest.

WHO IT WILL BE FOR?

Community members are very conscious the Red Earth Arts Precinct becomes a place for 'everyone', not just those who are already engaged in arts and culture or highbrow arts and culture...

"It is important that the quiet voices are also included such as the Aboriginal community and marginalized students. Approach them from the start before it becomes a place they think is not a place for them." Arts Advocate, Middle Aged, Male

"I would like to see a strong link to schools, (have it) not feel too intimidating, so people feel like they can walk through the door and be there, particularly when there isn't something specific happening." Casual, Young Family, Female

There is a desire for the Red Earth Arts Precinct to be activated at all times – a space that is welcoming and whose doors are open, even when there is no performance on. This is where the foyer exhibitions/activation and library spaces come into their own and their importance in creating a space that always has 'life' in it...

"If no live show on, an exhibition available to see in the gallery space...always something happening so the space is always full of energy...done in a way that people can come and go, that's welcoming, not 'keep out, there's no show in progress'. Art work on the walls will constantly welcome people into the space." Arts Advocate, Older Couple, Female

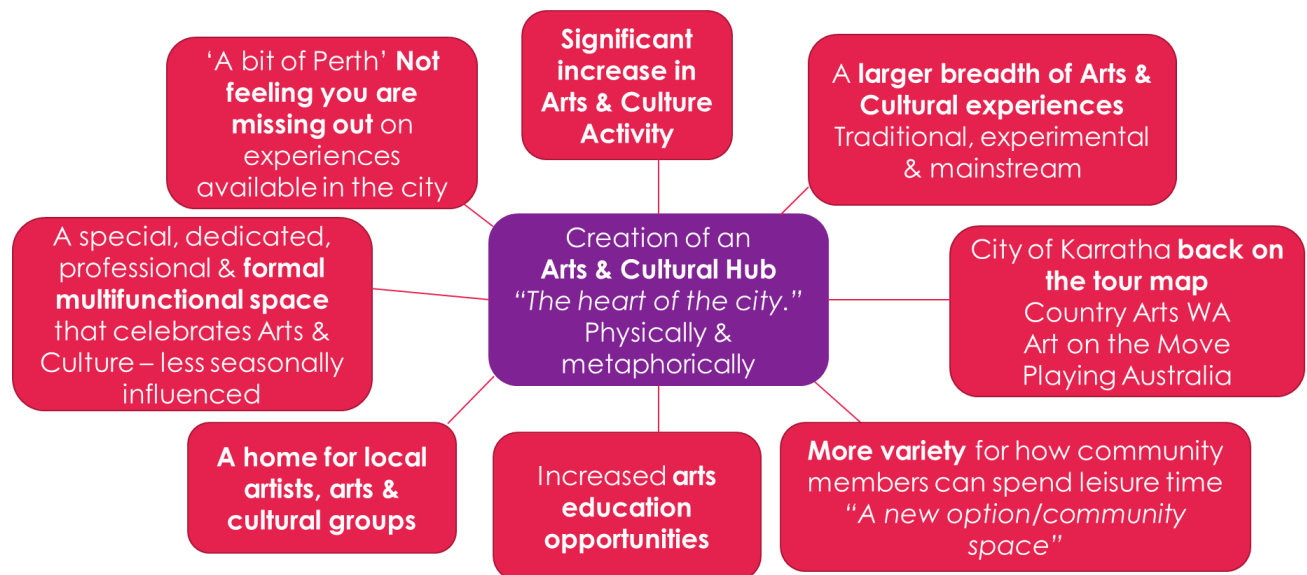
"You don't want to name the place as a certain venue for a certain type of thing. You want as many people from Karratha (and surrounds) to go to that venue for as many different reasons as possible." Arts Advocate, Young Family, Female

Key Implications: To ensure the opportunity to gather as many different layers of the community into the space as early as possible following its opening. Ensuring the programming of the first few months will attract as many different audience segments as possible, including those already engaged in arts and culture, as well as those who are Ambivalent and even disinterested through varied and some popular culture activity. In short, don't overcook the incidence of challenging or high 'arts' too early in the piece or undervalue mainstream content in activating the venue. Also ensuring community groups engage with the space as early as possible – invite them in to trial and/or tour the space at reduced/minimal costs – providing them with a real sense that they are welcome and wanted, that this space is for them as much as it is for visiting artists.

HOW IT WILL BE UTILISED?

There is great expectation that the Red Earth Arts Precinct will be a living breathing arts and cultural hub and the physical and metaphorical 'heart of the city'. From a location and architectural perspective, the Red Earth Arts Precinct has already met the physical expectations. The challenge now will be to bring the space to life in an enduring and relevant way.

The diagram below illustrates the kaleidoscope of ways community members hope the Precinct will be utilised:



KEY STRATEGIC DELIVERABLES OF THE RED EARTH ARTS PRECINCT

The key deliverable areas from the Red Earth Arts Precinct can be described as:

- **Host** – capacity to provide world class facilities that can host a wide variety of arts and cultural activity, including international, national and local across all genres;
- **Enabler** – ability to nurture and grow a healthy local art and culture scene through partnering amateurs with professionals and harnessing homegrown talent, guiding their practice, providing opportunities for local productions, exhibitions and activities and provide aspirational opportunities that stretch local capacity;
- **Educator** – provider of workshops, masterclasses, exposure to professional arts experiences, a range of arts activities that develop local artists and audiences and create greater volume and depth of experiences;
- **Connector** – create a hub for local artists and cultural groups to network with each other and build professional and/or meaningful relationships across the arts and culture sector; and
- **Custodian** – caretake our heritage and promote the continued development of local and indigenous arts and culture activity.

Salt Flats. Community members are wondering why this practice has not been embraced and see the increased capacity offered by the Precinct to harness this momentum and make something of it.

Key Implication: While it may not be realistic to 'house' all local arts groups and clubs, it is important these needs are not discounted, particularly when future decisions are being made about investment in further arts spaces and particularly following the recent investment in sporting facilities across the City of Karratha.

ENABLER

The local community want ownership of this space and for the people within the space to engage with them, for it to become a **central hub** for community members involved in arts and cultural activity...

"I want to see community events pulled together by this central arts centre or hub." Arts Advocate, Empty Nest, Female

"Yes, you need groups associated with it...it has to be a living thing." Arts Advocate, Older, Female

There is little doubt a rather fractured and somewhat underground arts scene already exists within the City of Karratha. There are dance schools and choirs, drama groups and visual arts centers, painters, potters, screen printers, musical instrument tutors and singing teachers, singers and musicians, some performing locally at Open Mic nights or regular gigs at local bars/events, others having back yard jam sessions and others laying down original tracks. There are crafters, sewers and quilt makers (some selling their wares at local markets), Toast masters, budding standup comedians and book clubs. There is a Karratha Writers group and groups of friends who get together to watch art house and international films and cook up cuisine from the various countries. There are themed and dress up parties, and people who create haunted house experiences during Halloween.

There is little doubt that very few of these people currently have any connection to the City of Karratha or relationships with the people within.

It is these types of community members who need to be engaged and with whom relationships need to be explored by the Precinct team.

EDUCATOR

There is expectation that the Red Earth Arts Precinct will provide facilities and personnel to run workshops and masterclasses ranging from drama and dance to pottery and painting. It is through education that it is hoped youth in particular will be exposed to pathways alternative to 'mining', trades and business. It is also believed that exposure to consistent professional tutoring or mentoring will assist with holding onto people and families with children who have arts and culture career aspirations throughout their schooling years. Most families with serious dance or musician goals tend to either board their children in metropolitan areas or move to meet these specialist educational needs in their early

tween/teen years, or sadly, even let their aspirations go due to a lack of development opportunities locally.

There is also a hope that short and longer term employment opportunities for arts practitioners, production roles and artists in residence will emerge as well.

CONNECTOR

Enabling and educating emerging and local artists and practitioners will also assist in developing home grown arts and cultural activity and assist with its development over time. Connecting them with each other, funding bodies and the broader arts and culture network across the state and nation will only assist in developing a more active, vibrant, dynamic, experienced and professional local arts and culture scene. Training the trainer, or practitioner and offering them opportunities to collaborate with others as well as supporting them in the delivery of training others are all ways in which the community hope the activity at the Red Earth Arts Precinct will unfold.

CUSTODIAN

There is already activity which develops and celebrates local art and culture. The Cossack Art Award and Roebourne painting groups have elevated awareness and provided an aspirational platform for local artists and emerging artists. The work of BigHart in the Roebourne community and Cultural Centre Facility have also really embraced and energised the local arts scene. While there are many challenges in working with community, this process has already begun at REAP, and there is little doubt current arts and culture management at the City of Karratha have opened a portal for continuing conversations and future development. Community members across the board also expressed a strong interest in viewing exhibitions of indigenous artwork and artefacts within the Precinct, there is a real opportunity to bring these works and artefacts to the people in a central location. Given limited numbers of locals who actively visit the local museums in Roebourne and Cossack, there is also potential to explore projects that bring local history archives to life at the Precinct.

<p>Key Implications: The real challenge is working with local artists and cultural leaders to empower them and enable them to bring their artistic visions to life. This area of development is about guiding and supporting artists at more organizational, practical and production levels and connecting them with other arts and cultural professionals who can provide the structures necessary to develop local works while maintaining local ownership and artistic and cultural integrity.</p>

HOW IT WILL BE UTILISED – EXPECTATIONS OF EACH SPACE

The following sections summarises how community members believe each space will be utilised and the kinds of activities they anticipate will occur.

THE LIBRARY

It makes perfect sense to community members that the Library is housed within the Arts Precinct and they are actually excited about it being in a more central location, which they believe will prompt higher levels of visitation. There is a feeling the increased capacity of the Library services that will be available, coupled with soaring ceilings, more natural light, and a more organic layout, promises to delight and surprise.

It is anticipated the Library will be the heartbeat of the Precinct. Always open during the day and bringing and sustaining consistent life within the space. Community members also expect the Library will be integrated with other activities in the space and not necessarily closed outside 'normal' library hours, that is, not a thing tacked on the side that closes its doors when it makes sense for it to be synergized with other activities/events happening within the Precinct...

- E.g. readings, displays and activities that reflect performances such as Possum Magic or Madam Butterfly

The community want these activities to lead up to performances and assist in building momentum and anticipation.

Key Implication: The role of the library in activating the space cannot be underestimated. The staff workshop revealed library staff are on the same page here and a transparent and co-operative working and strategic relationship will be vital between the two teams for effective ongoing activation.

THE THEATRE

This serves as the foundation of the space and everything else around the theatre is going to be largely unexpected.

There is excitement around the ability to host 'quality' productions and community members anticipate grassroots performances right through to national companies will take to the stage...

"I want the grassroots right through to the 'five star' production where I'm wearing a ball gown." Arts Advocate, Young Family, Female

There is excitement around the indoor cinema facility, particularly given we spoke with community members during November when the temperature gauge starts to rise. They are looking forward to daytime movies and weekday movie sessions.

There is also a strong desire for the full cinema experience which includes popcorn, fizzy drinks and choc tops. This said, they are cognisant of the space also needing to cater to high art experiences such as theatre, ballet and opera, but they want management to just 'work this out'.

"If I get popcorn when I go to the cinema, fantastic, because that gives me a different experience. But if I get a wine when I go to the show the next night, I feel like I'm in a different venue, because it's a different experience." Arts Advocate, Young Family, Female

From a content perspective, there is a desire for both mainstream and more art house/independent films and it is recommended this is offered as part of the mix...

"More 'arty' and Luna style films, please, my soul is dying." Arts Advocate, Young Couple, Female

The function space enabled by the recessed seating is met with excitement as it suddenly becomes so much more than just a theatre. Community members envisage events from business conferences right through to balls and weddings in the space. While there is a feeling this space will feel more formal and special compared to say, the Leisureplex, because the capacity is only slightly larger than what is already available locally and it does not have on-site cooking facilities, it is likely each organiser will weigh up the pro's and con's of each function space available on an event by event basis.

Key Implication: Overall, the community and City of Karratha staff are hoping there is consistent and at least weekly activity in the multi-function theatre space. The only key concern is accessibility from a cost perspective, with some fearing it will be prohibitive for local groups and artists.

THE ROOF TOP

There is anticipation this space will host less formal functions, those that have a more relaxed and 'fun' element to them, but more formal than what will be offered in the Amphitheatre. Examples provided include:

- Salsa afternoons/evenings;
- Sunset drinks/sundowners;
- Cocktail parties;
- Weddings, 21sts, Christmas Parties; and
- Jazz bands, to name a few.

Community members envisage a festive and intimate space, decorated with fairy/strung up bulb lighting.

There is not an immediate expectation that the roof top space will replace the existing Moonrise Cinema venue. Upon discussion several concerns were raised...

- It will be a more formal space, retracting from some of the appeal of the existing grassed area;
- The balcony height will make it harder to relax with younger children wandering around; and

- The ability to BYO choice of seating, food and drinks – although prohibited, it is not policed with vigilance and patrons do currently sneak in the odd beer and wine.

"You mean we won't be able to bring in our eskies and beanbags?" Casual, Empty Nest, Female

"That's one of the best things about going to the outdoor cinema." Culturalist, Young Family, Male

"It doesn't even have to be a good movie, I just go (to the Moonrise) to sit on the lawn, have a wine and some nibbles and relax." Culturalist, Empty Nest, Female

"I don't want to drink out of paper or plastic cups, which I imagine will be the case if we're sitting on concrete." Arts Advocate, Empty Nest, Female

Key Implications: The Roof Top will need to be licensed with a readily accessible bar and food available for purchase if picnic baskets and BYO not allowed in this space. Practicalities such as 'is the bar upstairs or do patrons need to use the lift to make purchases' are important factors.

There is an opportunity here to tee up local providers and include the ability to book a picnic basket or pizza with ticket purchase and these factors should be considered as the transition from the current Moonrise venue to the Roof Top will be quite a different experience – softly goes here and be prepared for some community backlash if satisfactory alternatives cannot be arranged.

THE AMPHITHEATRE

Anticipated to be an 'open and free' space that could host a range of more relaxed and informal performances and events. Examples suggested include:

- Family friendly events;
- Youth events; and
- Festival style events.

The sorts of content raised were:

- Live music;
- Circus;
- Markets;
- Teddy Bear's Picnic;
- Sculpture exhibitions;
- Live telecasts (even sports events/grand finals); and
- Beer gardens.

It isn't much of a stretch for community members to envisage a Red Earth Arts Festival village being housed within the Amphitheatre with the Spiegeltent as the centre piece.

There is a hope that it will be a green space that is always open and welcoming and potentially a place one could take their lunch to eat outdoors in the cooler months.

Key Implications: Ensuring the Amphitheatre is equipped to stage performances. Serious consideration of ways the space can be activated between 'events' e.g. music playing, old instruments available 'just to play at will' e.g. a piano or largescale xylophone. Essentially it will be about creating an artistically and/or culturally activated space that invites exploration/play that is always available.

FOYER - EXHIBITION/GALLERY SPACE

The desire for this space is very strong amongst all types of community members...

- **Arts practitioners** desperate for a formal exhibition space in keeping with the quality of works on display and their personal career development...

"(We are) currently restricted to local café walls and the library foyer and it doesn't support excellence in our field, I don't think we can have aspirations up here." Arts Advocate, Young Family, Female

- **Arts consumers** wanting to see works from local artists (including school students), other galleries and famous artists (even the Archibald was mentioned). This includes paintings, drawings, photography and sculpture...

"Showcasing the crème da la crème of visual artists, like you would bring the ballet for dance students, to have that same level of support for visual artists." Arts Advocate, Young Family, Female

The research uncovered community members currently pursuing the display of maritime artefacts for the Precinct indicating a desire, particularly amongst males to see various artefacts on display.

This extends to a hunger to see and celebrate local indigenous artwork and artefacts, indicating a desire for community members to celebrate the cultural heritage and early identity of the City of Karratha.

Although the space is limited and the level of climate control is not available to host premium art shows/works, these limitations could be overcome by having regular and consistent programming.

In addition to exhibitions, community members also anticipate pop up performances (single/roving artists) could happen in this space, as well as interactive activities such as craft for kids (either as standalone activities or pre/post performances).

Key Implications: If the foyer/exhibition area is dynamic and changes are made regularly it will help to activate the entire Precinct. REAP management need to consider the capacity and logistics required to meet community expectations of once a month changes to exhibitions, aiming for a mix of local and touring art works as well as heritage displays. Interactive and science based works are also welcomed.

REHEARSAL ROOM

The rehearsal room meets community expectations that there is a professional space for community use and art making. They anticipate the following types of use:

- Dance rehearsals and workshops;
- Acting/drama rehearsals and workshops;
- Mindfulness activities – meditation/yoga, etc;
- Pottery;
- Visual Arts;
- Cooking Classes; and
- Studio Recording.

The rehearsal room is where workshops and masterclasses are expected to occur, inclusive of children, youth and adults.

The opportunity for smaller, Blue Room type performances is also appealing as well as community use of the space for small showings. However, as this type of use is not immediately obvious or top of mind, it would need to be communicated and local arts practitioners would need to be engaged and actively encouraged to entice them to consider the rehearsal room as a performance space option.

Key Implications: Again, ensuring this space is not cost prohibitive for community members will be vital for encouraging regular use. The anticipated uses also point to the variety of needs currently unmet across the community and where these needs cannot be met, e.g. recording studio, they should be parked for further exploration and consideration in future arts and culture facility planning by the City.

SELECTION CRITERIA USED WHEN CONSIDERING TICKET PURCHASE AND/OR ATTENDANCE

THE ROLE AND POTENTIAL IMPACT OF PRICING

If the logistical and practical barriers to attendance can be overcome (availability and awareness), the other factor at play in purchase consideration is the relationship between ticket pricing and openness to artistic risk taking.

Generally, Arts Advocates and Culturalist audience segments are more open to risk and even welcome risk in their trial and consumption of arts and culture, while Casual and Ambivalence audience segments are less open to risk.

LOWERING PERCEIVED ARTISTIC RISK

Given the relationship between price and artistic risk, or trial of the unknown, whether it be genre, content and/or artist/company, the following should be considered to encourage ticket purchase where a perceived risk exists:

- Double/multiple billing where more than one performance type is happening at the same time and several choices are available for the one ticket price;
- An eclectic mix of shorts from either the same or different genres – providing a low risk taste of each;
- Combining traditional/arthouse performances with more mainstream offerings such as...
 - Light Opera within a Sunday Twilight Tunes Series,
 - Jazz band alongside pop up arts/homemade markets,
 - Art House short film(s) followed by a blockbuster movie,
 - Pop Up Indian food stalls in Amphitheatre followed by a Bollywood film on the Roof Top;
- Leveraging the appeal of a 'night out' or 'full/whole experience'...
 - Partnerships with local food/wine venues for before and after – so the performance becomes part of the experience rather than the whole experience;
- Themed events ...
 - E.g. come to see Patsy Cline and dress 'country style',
 - Offer sushi before or during interval for Madam Butterfly opera;
- Maximise engagement touch points/extend the arts and culture experience beyond the performance...
 - Book reading in the library prior to performance,
 - Set tour and talk before/after performance, and/or
 - Meet the artist following a performance.

These points are summarized below...

Arts Advocates & Culturalists

- More open to risk
- Value risk in arts consumption
"The unexpected is stimulating, can be intriguing, exciting and enticing..." Arts Advocate, Older Couple, Male
- Still a trade off between price and perceived value e.g. have an idea in their head of how much they are prepared to pay – vicinity of \$150-\$200 for high end/large productions such as Ballet/Opera/Musical where they are familiar with company or content & reputation is indisputable

Casuals & Ambivalents

- Less open to risk in the arts
- More likely to purchase expensive tickets for Headline pop music or sporting events
- A more robust offer needed to increase perceived value and/or lower perceived risk
 - Full night out including before/after (possibly dinner & show packages)
 - Shorts/tastes
"We used to go to the Short and Sweet Festival. It's a whole series of 20 minute plays and there's about 5 of them in a session, therefore, if you're like, despising one, it will be over in 18 minutes...you're going to come out enjoying at least 70% of it."
Culturalist, Young Couple, Female

INVOLVING COMMUNITY MEMBERS IN PERFORMANCES

It has been proven time and again that if community members are part of professional performances, this has an audience snowball effect and ticket sales are generally highly successful. It also has the added benefits of education and enabling local community members involved.

BALANCING TICKETED AND FREE COMMUNITY EVENTS

The level of sponsorship required from the mining industry and local government to enable REAF, the Cossack Art Awards and significant arts and cultural events is not lost on community members, however this does have a double-edged sword effect. Exposure to regular arts and culture activity for free and/or highly subsidized ticket prices has created a sense of entitlement amongst some residents. This sentiment is both recognized and spontaneously raised by community members in Karratha and Dampier. These experiences have increased community members' expectations that future activity will be free and or highly subsidized...

"We are very spoilt here, and it's fabulous, but like Cossack...it's a 'rolled out carpet affair' and we pay nothing, and it's fabulous, but they are one off heavily sponsored events. But then everyone's standard of what they think they are entitled to increases. Now, we're trying to establish something, (REAP), where you have to actually reach into your pocket and pay for events." Arts Advocate, Middle Aged Male

The sentiment of the discussion that followed was, 'good luck with that.'

"Coming here from Albany, we would NEVER expect anything for free in Albany. Up here we've been to so many fabulous events where we've only had to pay a nominal fee and you do get that sense of entitlement, so it's going to be a hard sell. But for us to understand excellence, we need more exposure, so it's a little bit

chicken and egg. The first year is going to be really important (in terms of programming)." Arts Advocate, Older Couple, Female

"We (Dampier Community Association), brought Jimoen (comedian) here last year and it was a \$20 ticket and we were questioned on the price by some people..." Arts Advocate, Young Family, Female

Key Implication: There is little doubt this sense of entitlement will skew price perceptions amongst those who have regular experience with being offered 'free' or highly subsidized attendance to arts and cultural activities, and if this behavior significantly extends into Precinct activity, it is likely to create an audience segment who will only attend events/performances that are 'laid out' for them which will have damaging, long term impact.

The City of Karratha needs to work together with major sponsors to ensure a balance in how this is implemented in future, otherwise it will significantly contribute to undermining the 'value' of arts and culture amongst local audience segments. For example, major sponsorship in bringing annual or bi-annual high art performances such as ballet or opera to REAP and filling a third of the seats with non-paying VIP's will do little for local community education and audience development.

This point cannot be emphasised enough.

REACTIONS TO PROPOSED PRICING

Across the board, community members did not anticipate such reasonable price points were being considered by REAP management, as detailed below:

Children's shows

Adults	\$25.00
Child	\$15.00
Family	\$65.00
Schools	\$12.50

Theatre

Adults	\$45-\$50
Concessions	\$35-\$40
Friends	\$40-\$45

Amphitheatre music

Adult	\$30.00
Concessions	\$20.00
Friends	\$27.50
Family	\$72.50
Child	\$15.00

Opera/Ballet/large scale performance

Adult	\$60-\$75
Concessions	\$50-\$65
Friends	\$55-\$70
Children	\$25-\$35

To join the Friends of the Theatre and qualify for discounts an annual fee of \$50 would be payable.

These prices are considered affordable by all audience segments. Community members believe they will promote openness to trial amongst those who are less engaged and regular patronage amongst those who are already engaged with the sector.

The member prices seem okay. There was some sense that potential members may have expected a larger discount, however playing up the other member benefits will help to off-set the need to offer a bigger discount.

Membership or a 'friends of the theatre' (although this name does not support the concept of the whole Precinct offer) is well anticipated and welcomed by community members, particularly Arts Advocates and Culturalists. The anticipated benefits include:

- Discounted tickets (as discussed above);
- Opportunity for 'pre-sale' tickets;
- Opportunity to purchase subscriptions by genre e.g. theatre, dance, cinema, etc;
- Direct communication...
 - E.g. email alert option and/or planner sent via direct mail,
 - Quarterly planner welcomed, some asking for up to 12 months;
- Pre/Post show invitations – e.g. meet the artist;
- Complimentary/discounted champagne on arrival; and
- There is some interest in premium seating options.

Key Implications: Price points are on target, particularly within the context of Perth prices for similar offerings. Editorial/PR to this effect could be considered once prices are set. Give some thought to the name/title of the membership as 'Friends of the Theatre' discounts many of the other spaces which make up the Precinct. Unlike the Walkington Theatre, the Red Earth Arts Precinct has more than a theatre and Amphitheatre on offer and the name of the membership should reflect this...e.g. People of the Precinct.

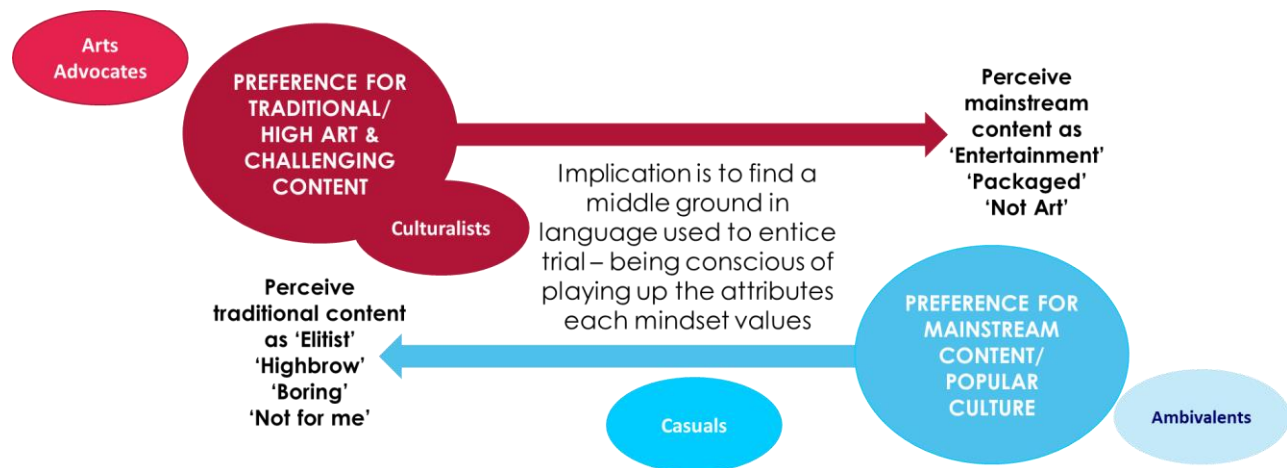
POTENTIAL BARRIERS TO ATTENDANCE AND ENGAGEMENT

We have discussed the logistical, practical and pricing barriers to engagement. The other variable we have touched on is the perceptual or psychological barrier of risk minimisation.

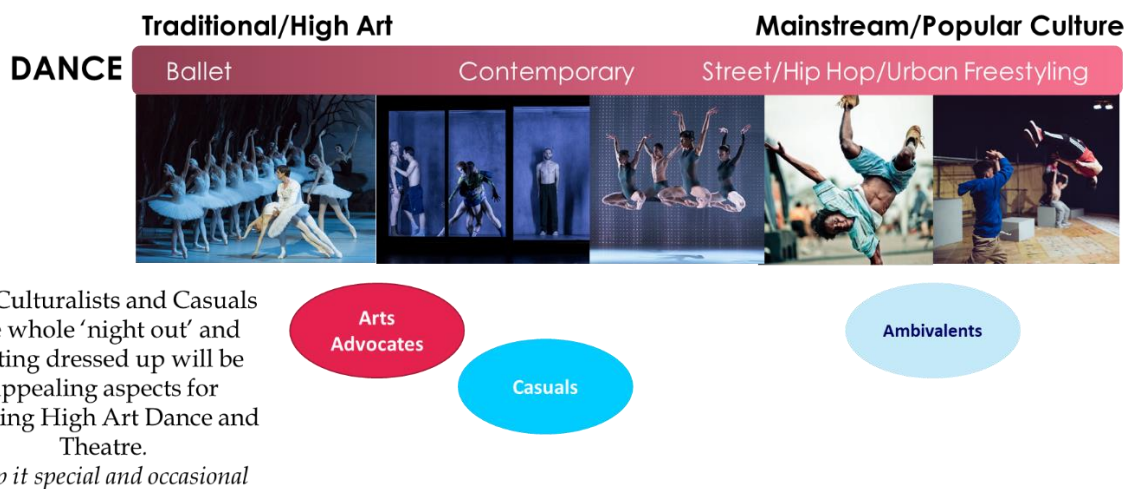
The internal thought process goes something like this...

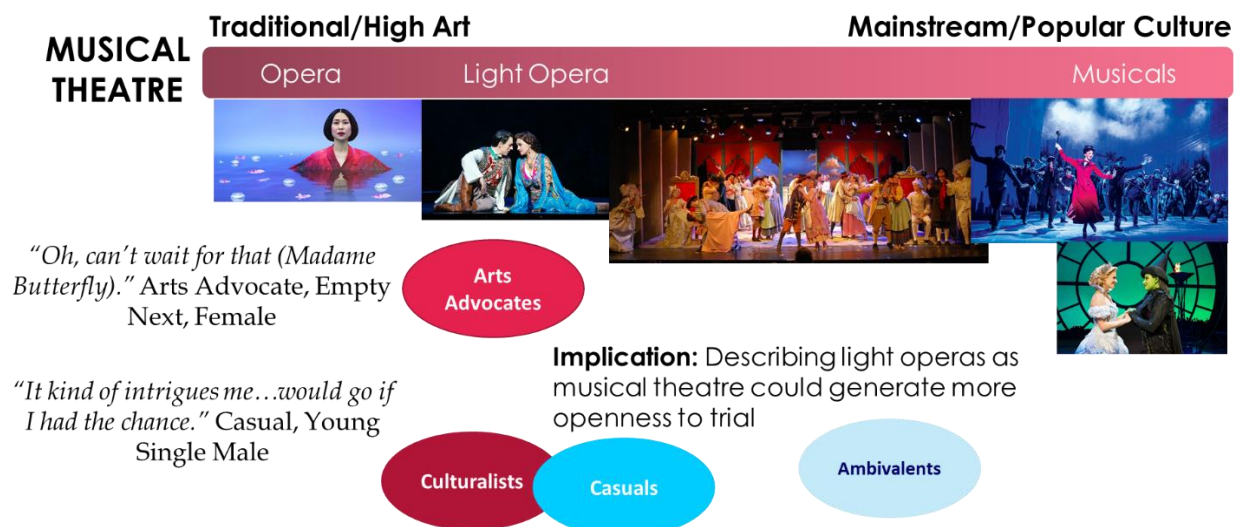
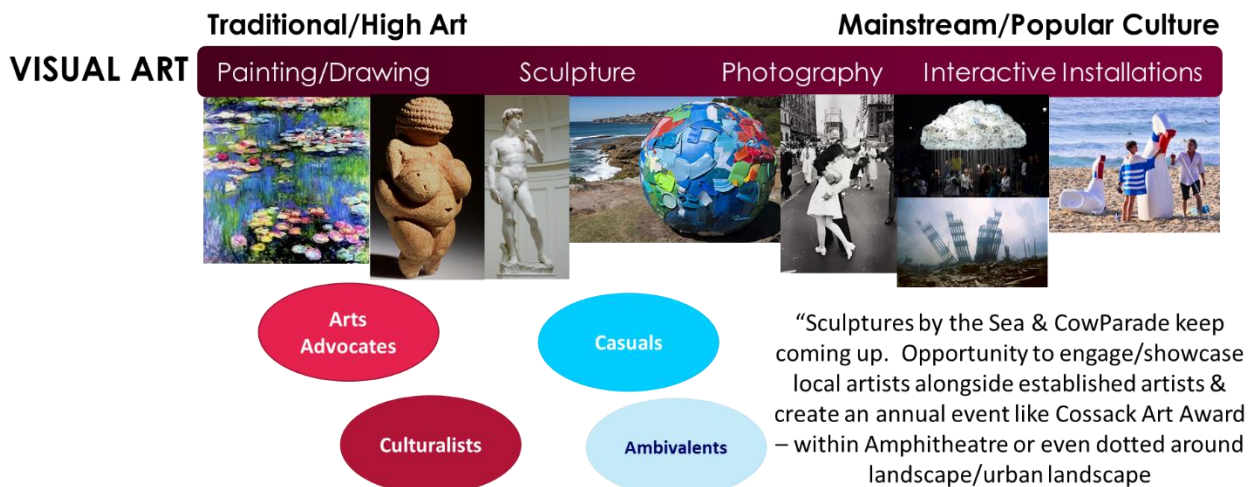
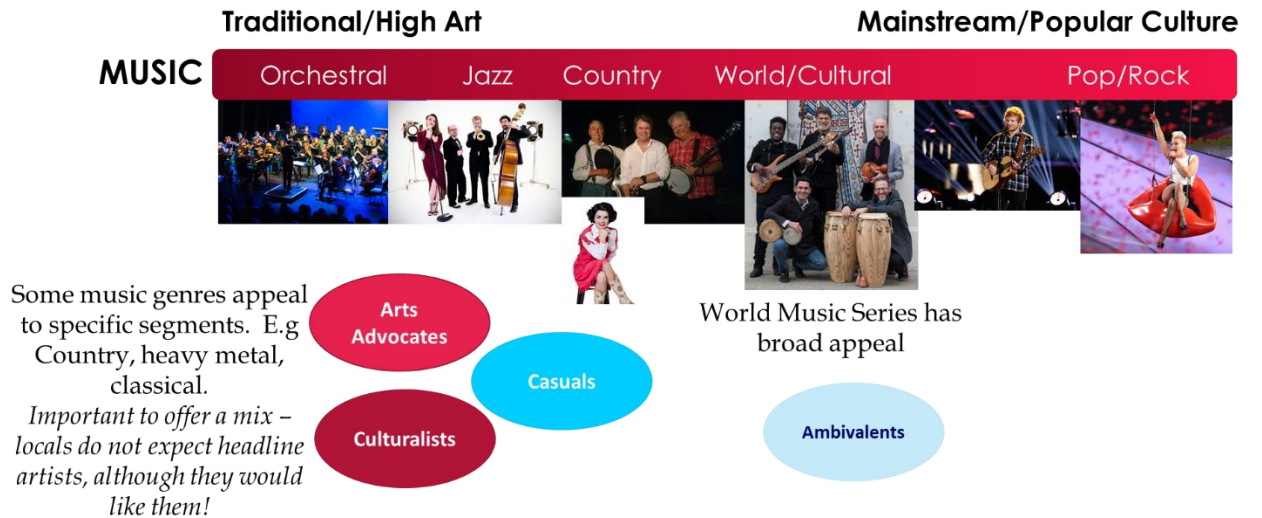
If I purchase a ticket I need to feel confident I will enjoy or be moved by the performance/experience. If the anticipated experience is uncertain the price needs to be low enough to off-set this perceived risk. I'm not sure if this is something I will enjoy/get into, but it's not too expensive so I'm going to take a punt.

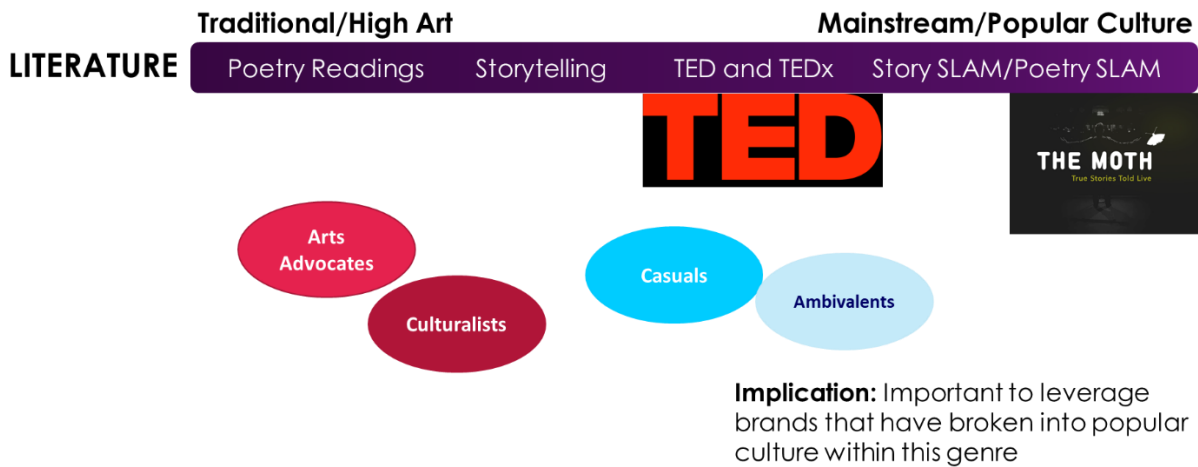
The following diagram illustrates where the various audience segments within the community sit in relation to arts content, demonstrating the preconceived notions and perceptions that tend to exist in each segment's mind. While this may seem like a stereotype, the qualitative study confirmed these stereotypes are alive and well. Importantly, this has implications for communications, language used and the positioning of programmed activities and should not be discounted.



To assist in understanding how this mindset translates across each genre the following diagrams illustrate the continuum for each genre indicating where each audience segment sits and how open they are to trial across the continuum.







Key Implications: The Casuals are the most fluid segment and the aim should be to maximise their attendance through careful use of language and positioning of each performance/activity. It will also be necessary to keep the full continuum in mind when programming across each genre to ensure all audience segments preferences and needs are being met, with an understanding that balancing traditional and challenging art with more mainstream offerings will be necessary to ensure Ambivalents are encouraged to utilise the Precinct on occasion while still meeting the more engaged segments' needs.

DISTANCE BETWEEN THE CITY OF KARRATHA LOCALES

The only other factor impacting some community members of the City of Karratha is distance. This issue is real and pertinent to Roebourne, Wickham and Point Samson residents. Those living in Dampier do not consider distance to be a barrier to attending arts and culture activity Karratha. In addition to this, they also show minimal interest in public transport as they find it more convenient to make their own arrangements. From this perspective Dampier residents suggest they would prefer lower priced tickets over the availability of buses to and from events/performances.

Key Implication: The most practical ways to assist with travel distance is to ensure performances and workshops are programmed to allow for travel time to and from the venue, allowing approximately forty five minutes to one hour leeway. E.g. if offering school holiday workshops, an 8am start is too early for Wickham parents and anything after a 2-3pm finish starts to get too late.

CITY OF KARRATHA

The journey from Shire of Roebourne to City of Karratha has undoubtedly impacted community perceptions of their local government. While the overall perception is very positive, particularly in relation to the growth in community facilities and infrastructure, there are some negative perceptions to be considered.



The key issue is the emerging perception of corporatization of local government. This works for driving economic development and securing large scale investment, however if not balanced by grassroots community engagement, a disparity or disconnect begins to emerge and some of the strategic goals of the City of Karratha can be seen to work against each other.

'CORPORATE' – A DOUBLE EDGED SWORD

Professional

- Efficient
- Tight Strings on Budget
- Accountable to Rate Payers
- High Level of Governance
- Sterile

"It's a tough gig."

Arts Advocate, Empty Nest, Female

But a little out of touch

- Limited/No relationships with local arts advocates & practitioners
- Potentially no emphasis on developing relationships at grassroots level
 - How can this be achieved within Governance environment and existing internal structures?

Why are the community and arts and culture teams separated and managed independently?

At an operational level, the staff workshop revealed an observation that the City of Karratha's internal structure is set up as separate silos with a top down management approach. At the worker bee level, staff believe they work across these silos effectively, particularly when one team/silo requires assistance or additional capacity to meet a deliverable, however, there is a perception that the silos are not always working toward common goals or that in meeting an individual team's goals, the desired outcomes of another team can be undermined. While no specific examples were discussed in any detail it would be remiss to ignore the sentiment expressed, namely because community members also elude to this issue, particularly in relation to arts and culture...

"There now seem to be a lot of silos and not a lot of cross over between those working with the community and those programming arts events, so the community is chopped out a lot more." Culturalist, Middle Aged, Male

"There is an element that seems to have a more sports types focus (within the City of Karratha), than arts, and they probably don't understand the extent to which members of the community do value culture and arts, as much as they value sport. That could be a tough one to get people's (City of Karratha staff's) heads around." Arts Advocate, Empty Nest, Female

As part of the research process we conducted a local government sector personification exercise with community members and staff. While we didn't focus on the City of Karratha specifically, it is important to bear in mind that when using these sorts of associative questioning techniques, we are delving into perceptions that reflect people's experiences, and from a local government perspective, it is the City of Karratha that will be top of mind. However, by drawing the spotlight back to a sector level, we provide permission and a safe space to expose personal perceptions of the City of Karratha brand without fear of retribution - this was particularly important in the staff workshop. It is also important to note that it is often difficult for people to separate overt branding activity from experiences with staff/management and service delivery, but it does assist in uncovering dominant perceptions.

LOCAL GOVERNMENT PERSONIFICATION

If we were to turn a local government office into a person, how would we describe them?

- | | |
|---|--|
| <ul style="list-style-type: none"> • Attributes <ul style="list-style-type: none"> • Male • Middled Aged <ul style="list-style-type: none"> • Balding • Well presented <ul style="list-style-type: none"> • Dresses in suit/uniform • Hard Worker <ul style="list-style-type: none"> • Doesn't take lunch breaks • Drives a reliable, Australian car • Shops for furniture at Harvey Norman | <ul style="list-style-type: none"> • Personality Traits <ul style="list-style-type: none"> • Reliable • Consistent • Loyal/Dedicated • Confident • Charismatic • Closed minded • Resistant to Change • Risk Adverse • Success = money & power |
|---|--|



While these corporate perceptions are positive for the majority of local government deliverables, there is an incongruity when they are felt across arts and cultural activity and communications...

"A lot of the street press, any sort of advertising that's generated by the City has a very corporate feel to it, and somewhat sterile as well. It lacks personality and craftsmanship, that home grown spirit. On a visual level, certainly that's there." Arts Advocate, Young Family, Female

This perception is well illustrated by comparing the 2013 Red Earth Arts Festival poster with the more recent 2016 one. The 2013 poster has a stronger retro and home grown feeling to it. This timeframe has also seen a decrease in the level of community engagement in delivering festival performances and outcomes.



The Red Earth Arts Precinct provides a real opportunity to create a separate and strong brand position that is a real shift from the dominant City of Karratha associations.

RED EARTH ARTS PRECINCT

The Red Earth Arts Precinct brand position is unknown and yet to be communicated to community members and staff alike.

The personification exercise reveals what community members and staff look for from an Arts Centre.



ARTS CENTRE PERSONIFICATION

If we were to turn an Arts Centre into a person, how would we describe them?

<ul style="list-style-type: none">• Attributes<ul style="list-style-type: none">• Female<ul style="list-style-type: none">• Androgenous• Middled Aged<ul style="list-style-type: none">• 35-45 years• Funky/Retro<ul style="list-style-type: none">• Colourful• Eclectic• Educated• Well Travelled<ul style="list-style-type: none">• Overseas• Multicultural• Aware of Health & Wellbeing• Live in the moment...no regrets• Inner City Apartment Living<ul style="list-style-type: none">• Up cycled furniture• Customised/Bespoke	<ul style="list-style-type: none">• Personality Traits<ul style="list-style-type: none">• Outgoing/Friendly• Open Minded• Down to Earth• Genuine• Passionate• Thinks Outside the Square• Brave• Adventurous• Community Minded• Success = Freedom, experiences, happiness & legacy	
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Community members confirmed the programming examples provided during the group discussions uphold their Arts Centre expectations and are in line with their branding associations.

Key Implications: Meeting the challenge to ensure the operation of the Red Earth Arts Precinct is not hamstrung by rigid structures, processes and governance. To find ways to encourage and enable the level of dynamism required for successful activation as well as a degree of freedom for management to readily and actively engage with community members and local businesses, so they can build and sustain external relationships that are vital in creating a living breathing arts hub.

REACTIONS TO BRAND MARK

Given no public branding activity had taken place, we took the opportunity to gauge reactions to the new Red Earth Arts Precinct brand mark, or logo, which was finalized prior to the commencement of the group discussions.



The brand mark development was underpinned by the following brief...

The Red Earth Arts Precinct (REAP) is the coming together of people, performing arts, cinema and architecture. Our brand mark is the expression of these connections.

While the brand mark briefing focuses on expression of connections, when asked for spontaneous reactions and associations, across all audience segments, community members brought up:

- **Pilbara landscape** associations from the shape and colours - these were the most dominant associations; and
- The **architecture** of the building – reflected through the shapes.

"I like the colours, it looks earthy."

"It seems like a play on the building or the landscape shape, seems like it belongs here."

"The building image, reflected."

"The ranges..."

While the expression of the architecture is successfully expressed, there was little sense of the following elements:

- People;
- Performing Arts;
- Cinema; or
- Connection of any of the elements.

Other than landscape and architecture, the other key take out was the expression of 'corporate'. While this is in line with City of Karratha brand perceptions, it is a long way from the desired brand mark associations and expectations of an Art Centre's brand personality attributes (listed in the chart above)...

"It is a flat vectorized image. It lacks any textual interest and is culturally a bit empty." Arts Advocate, Young Family, Female

"(It's) going the way a lot of business logos are, a bit abstract." Culturalist, Young Family, Female

In isolation, without any supporting communication or imagery, the brand mark was also reacted to with a degree of apathy...

"It's sophisticated, but a bit dull." Casual, Young Family, Male

"It's not bad...it's not exciting, a bit bland." Casual, Young Family, Male

"It looks a little boring, particularly the font, not very arty." Culturalist, Empty Nest, Female

"Symbols don't matter that much, it's what you make it." Arts Advocate, Older Couple, Male

When prompted to consider 'people' and 'connections' we received the following reactions...

"People and connection? It's nice, but it's not saying anything like that. Some rounded shapes would give a better impression of connection." Arts Advocate, Young Couple, Female

"Nothing says a shared space." Culturalist, Young Family, Female

"It is not people connecting." Casual, Young Family, Female

"There is no sense of 'heart'." Arts Advocate, Empty Nest, Female

Given the clean lines and metaphorical clean slate it provides, there is a wonderful opportunity to inject the brand mark with a strong and consistent brand personality. Community members are looking for an Arts Precinct that feels outgoing and friendly, down to earth and genuine, open minded and a little spontaneous, multicultural and worldly, eclectic, funky (a little bit retro), educated, passionate, brave, adventurous and community minded. It will be important for future communications to bring these personality traits to life, in a consistent manner, to assist in building desirable and relevant branding.

However, it is vital to understand the brand personality associations with local government (City of Karratha) and an Arts Centre (Red Earth Arts Precinct) are a long way apart. From this perspective, as it is being established, it is paramount the branding of the Red Earth Arts Precinct be perceived as independent from the City of Karratha. Community members look for reliability, accountability and consistency from their local government. They are seeking adventurousness, open mindedness and passion from their Arts Centre provider. Community members should not be aware and do not need to know how the Precinct is modelled or managed from an internal perspective.

While positive 'good corporate citizen' and 'community mindedness' associations are built through sponsorship of arts and cultural events, the dominate brand personality and associations of the sponsor remain. This said, the City of Karratha can be in a position of positive associations with arts and culture through perceived 'support' of the Red Earth Arts Precinct, without overshadowing the emergence of a distinctive arts hub brand.

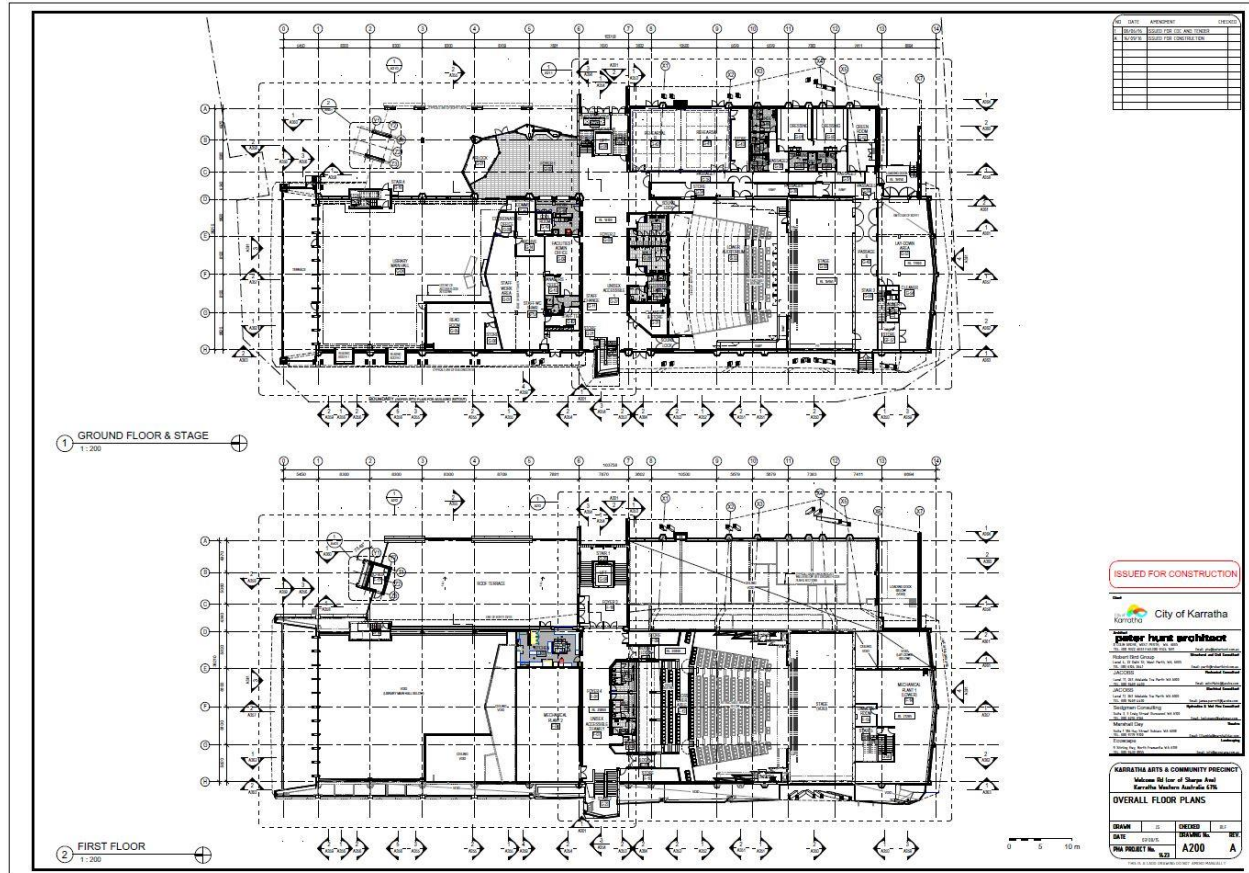
In the same way that the Cossack Art Awards is becoming an entity of its own and in the same way that Bonds (underwear) and Sheridan (sheets) standalone from parent company Pacific Brands, everything about the Precinct needs to look, feel and behave with a sense of independence. This will assist in its emergence and credibility as a satellite city arts hub.

Key Implication: Given the brand mark has been accepted and is currently being implemented, the key implication is to leverage the brand mark associations successfully expressed, 'architecture', and build communications and imagery around the desired brand mark attributes not communicated via the logo alone, namely 'people', 'performing arts', 'cinema' and 'connections', with significant consistent imagery and communication support. That is, give meaning to what is effectively a blank canvas.

Secondly, there should also be an option to remove the City of Karratha byline on the brand mark in some treatments, especially if there is a strategic goal to create a distinctive, living, breathing Arts Precinct.

APPENDIX A

RED EARTH ARTS PRECINCT FLOOR PLAN



APPENDIX B

DISCUSSION GUIDE

QUESTIONS & PROMPTS

Introduction of process & people

- First Name and life stage (need name tags)
- How they spend the majority of their time?
- How long they have been in town for and their connections to this place?

What is arts and culture? What do these terms mean to you? How currently engage?

- How do you currently spend your leisure time (personal, partner, family)
- How would you like to spend your leisure time? What impedes this?
- What is arts? What are cultural activities?
- How do you currently involve yourself with these sorts of activities?
 - As much as would like to? Why/why not?
 - What arts and cultural activities have they travelled for (specifically, or look for what is available when out of town).

Exploring perceptions of City of Karratha

- Shire of Roebourne vs City of Karratha
 - What has changed?
 - What hasn't changed?
- Quick look at logos and associations
- Explore what is currently offered in terms of art and cultural activities?
 - How do they engage with these?
 - How do they feel about them? Quantity/quality?

Exploring perceptions of Red Earth Arts Precinct

- What do they know about it?
- How have you felt about not having a theatre or arts centre in town for a few years?
- What are you most looking forward to when it opens?
- What role will it play in everyday life living and working in the City of Karratha?
- What do they believe it will deliver to them personally and the community at large?
- Who will it impact the most? The least?
 - Who will it attract?
 - Who isn't likely to be impacted?
- Who do they believe is responsible for its management & delivery of services?
- Look at logo for REAP
 - Look and feel
 - Associations
 - Images it creates
 - What do they want people to think when they see this?
 - What do they want us to feel?

Understand expectations of Red Earth Arts Precinct, in the short and longer term

- How do they believe the community will use the facilities on offer? (Image & floor plan)
 - Theatre/Indoor Cinema
 - Public Library
 - Local History Office/archives
 - Foyer/gallery space
 - Rehearsal room/small performance space
 - Roof Top Terrace & Cinema
 - Outdoor Amphitheatre
 - Indoor cinema
- What types of performances and activities are they anticipating/hoping for?
 - Genres
 - Explore professional versus amateur
- How often do they believe they will and others will attend/participate? What impacts this?
- Who do they believe REAP will appeal to?
 - How does this differ by performance genre/activity?
- Understand what types of activities would attract them to come to REAP – put into context of what they are already attending/engaging in.
 - What would they engage in more/more often if available?
 - What attributes impact the appeal of an upcoming performance/activity?
 - Image
 - Price
 - Producer/company
 - Genre (cinema, Music, Theatre, Dance, Opera, Musical/Cabaret, Literature/poetry, puppetry, other)
 - Content
 - Talent
 - Past experience (exposure growing up, family influence, education, etc)
 - Attitudes of friends, family, social media etc
 - Anticipated audience members
 - Level of familiarity
 - Level of fame/celebrity
 - Local, State, National, International
 - Cultural significance, etc

Identify and understand perceived and/or real barriers to attendance

- Possible prompts
 - Scheduling
 - Cost
 - Transport
 - Family/friends
 - Awareness (what methods are used/relied on – Websites, Local Paper, Facebook, and so forth)
 - Competing interests
 - Family responsibilities
- Understand perceptions and participation in more recent events program e.g. REAF?
 - How do they see REAF within the context of REAP?
 - What activities do they believe would/wouldn't work?
 - Would they still expect/want activities to be physically spread across the City of Karratha locations? Why?
- Understand perceptions/reactions to some of the proposed activities at REAP

USE STIMULUS

- Who would they anticipate being attracted to various proposed activities and why?
- Who would not and why?
- What are their perceptions within the context of the Culture Counts Intrinsic Quality Dimensions?
- How do these dimensions impact likelihood of attendance/participation?
- What attributes contribute to a positive a live performance experience?
- What attributes contribute to a negative live performance experience?

Pricing Evaluation

- How weigh up value/worth the ticket price?

APPENDIX C

SCREENING QUESTIONNAIRE

Demographic Questions:

Record Gender	Male	<input type="checkbox"/>
	Female	<input type="checkbox"/>
Confirm Residential Location	Wickham	<input type="checkbox"/>
	Point Samson	<input type="checkbox"/>
	Dampier	<input type="checkbox"/>
	Karratha	<input type="checkbox"/>
Can I please confirm your age bracket...	18-25 years	<input type="checkbox"/>
	25-39 years	<input type="checkbox"/>
	40-55 years	<input type="checkbox"/>
	55 years and over	<input type="checkbox"/>
Which of the following best describes your life stage?	Single/Couple No Children	<input type="checkbox"/>
	Full nest (younger/older children)	<input type="checkbox"/>
	Empty Nest	<input type="checkbox"/>

Behaviourial Questions:

Since July this year, how often have you attended the following either in Karratha or elsewhere...

The Cinema	Once or more a month	<input type="checkbox"/>
	Less often	<input type="checkbox"/>
	Not at all	<input type="checkbox"/>
	Don't know/Can't Recall	<input type="checkbox"/>

A Public Library	Once or more a month	<input type="checkbox"/>
	Less often	<input type="checkbox"/>
	Not at all	<input type="checkbox"/>
	Don't know/Can't Recall	<input type="checkbox"/>

Art Gallery/Exhibition	Once or more a month	<input type="checkbox"/>
E.g. Cossack	Less often	<input type="checkbox"/>
	Not at all	<input type="checkbox"/>
	Don't know/Can't Recall	<input type="checkbox"/>

A Museum	Once or more a month	<input type="checkbox"/>
	Less often	<input type="checkbox"/>
	Not at all	<input type="checkbox"/>
	Don't know/Can't Recall	<input type="checkbox"/>

Popular Music Concert	Once or more a month	<input type="checkbox"/>
	Less often	<input type="checkbox"/>
	Not at all	<input type="checkbox"/>
	Don't know/Can't Recall	<input type="checkbox"/>

Classical Music Concert	Once or more a month	<input type="checkbox"/>
	Less often	<input type="checkbox"/>
	Not at all	<input type="checkbox"/>
	Don't know/Can't Recall	<input type="checkbox"/>

A Theatre Performance	Once or more a month	<input type="checkbox"/>
	Less often	<input type="checkbox"/>
	Not at all	<input type="checkbox"/>
	Don't know/Can't Recall	<input type="checkbox"/>

A Comedy Performance	Once or more a month	<input type="checkbox"/>
	Less often	<input type="checkbox"/>
	Not at all	<input type="checkbox"/>
	Don't know/Can't Recall	<input type="checkbox"/>

A Dance Performance	Once or more a month	<input type="checkbox"/>
	Less often	<input type="checkbox"/>
	Not at all	<input type="checkbox"/>
	Don't know/Can't Recall	<input type="checkbox"/>

An Opera Performance	Once or more a month	<input type="checkbox"/>
	Less often	<input type="checkbox"/>
	Not at all	<input type="checkbox"/>
	Don't know/Can't Recall	<input type="checkbox"/>

A Musical/Caberet	Once or more a month	<input type="checkbox"/>
	Less often	<input type="checkbox"/>
	Not at all	<input type="checkbox"/>
	Don't know/Can't Recall	<input type="checkbox"/>

Literature/Poetry Event	Once or more a month	<input type="checkbox"/>
	Less often	<input type="checkbox"/>
	Not at all	<input type="checkbox"/>
	Don't know/Can't Recall	<input type="checkbox"/>

Any Other Arts or Cultural Event or Festival such as the Red Earth Arts Festival

Once or more a month	<input type="checkbox"/>
Less often	<input type="checkbox"/>
Not at all	<input type="checkbox"/>
Don't know/Can't Recall	<input type="checkbox"/>

Thinking about all of the above sorts of activities, how much money would you spend on arts events or live performance events in any given month (or during a month when these sorts of events are available to you?) This does not include meals/beverages consumed but on ticketing or entry fees and is an average cost per person you are buying tickets/entry for.

Less than \$30	<input type="checkbox"/>
\$30 – \$50	<input type="checkbox"/>
\$50 - \$90	<input type="checkbox"/>
More than \$90	<input type="checkbox"/>
Don't know/Can't Recall	<input type="checkbox"/>

Attitudinal Questions:

Could you please tell me your level of agreement with each of the following statements concerning the arts where 1 is Strongly Disagree & 5 is Strongly Agree

STRONGLY DISAGREE DISAGREE UNDECIDED/NEITHER AGREE STRONGLY AGREE

1

2

3

4

5

	1. The Western Australian Government should invest in arts and cultural activities to ensure they are available to the public
	2. I would travel to metropolitan areas to see live performances I am interested in (clarify type of performance – if only popular music more of a casual rather than culturalist/advocate)
	3. All theatres, ballet and opera companies and public art galleries etc should rely on their ticket sales alone for survival
	4. The arts have an important role in helping us understand our own culture and way of life, and those of others
	5. The arts help me connect with and feel a part of my community
	6. The arts make me feel good

Could you please rate the following statements ranging from “No value at all” up to “Very valuable”

No value at all Slightly Valuable Somewhat Valuable Valuable Very valuable

1

2

3

4

5

	7. How valuable is the role of arts and culture in your life?
	8. How valuable do you think the role of arts and culture is in the community?
	9. How valuable do you think the Cossack Art Awards is to the City of Karratha community?
	10. How valuable do you think the Red Earth Arts Festival is to the City of Karratha community?