

Australian Cultural and Creative Activity: A Population and Hotspot Analysis

Fremantle
Western Australia



QUT

Digital Media
Research Centre



THE UNIVERSITY OF
NEWCASTLE
AUSTRALIA

Australian Cultural and Creative Activity: A Population and Hotspot Analysis: Fremantle and East Fremantle



Australian Government
Australian Research Council



This report is an output of an Australian Research Council Linkage project (LP160101724) led by Queensland University of Technology in partnership with the University of Newcastle, Arts Queensland, Create NSW, Creative Victoria, Arts South Australia and the Western Australian Department of Local Government, Sport and Cultural Industries.

Suggested citation: Hearn, G., Ryan, M., D., McCutcheon, M., & Cunningham, S. (2020). Australian Cultural and Creative Activity: A Population and Hotspot Analysis: Fremantle. Brisbane. Digital Media Research Centre. Available <https://research.qut.edu.au/creativehotspots/>

Strategic summary

The objective of this report is to identify some of the key factors that make Fremantle a creative and cultural Hotspot.

Fremantle is a small port city of only 29,000 people (36,000 if East Fremantle is included) that has vibrant and diversified creative industries and is geographically close to WA's capital city Perth. Fremantle has a kind of New Orleans cultural DNA, where live music is cheap and affordable. Fremantle has a unique socio-cultural fabric that has contributed to the city's large arts community and its reputation as an energetic creative city. Originally, Fremantle was a lower socio-economic locality just outside Perth that offered affordable living and attracted a large number of migrants and artists in the 1960s and 1970s. Fremantle developed a strong multicultural cohort and became a hotspot for live music and visual artists' studios.

The DNA of Fremantle arts also features a strong work ethic, a creative workforce that embraces fluid boundaries. Staff exchanges between projects and entities are an accepted part of most activities and ventures, with low levels of turf warfare. The wharfies and Italians in the 1900s form the basis for the cultural DNA of all of Fremantle. It was originally a separate poor working-class town that rose on the back of values such as support for environmentalism, heritage artists, the gay community (Doyle 2019).

Importantly, the city has a high density of heritage-listed buildings that must be maintained, and many of these buildings have become cultural amenities for artists and creatives. Heritage buildings function as productive spaces for cultural producers serving as studios, galleries, and venues for live performance. They also provide valuable low-cost spaces for creative start-up companies and community-based arts practices. Therefore, heritage buildings and the space they provide for rehearsals, exhibitions and business premises serve as vital infrastructure for the creative industries and cultural production in Fremantle. Indeed public funding is a key factor in Fremantle's cultural ecosystem. The immense geography in Western Australia (WA) makes arts and cultural provision challenging, and the small state population brings with it the potential for market failure. Funding flows to the arts and screen production through unique state programs such as the Western Australian Regional Film Fund (WARFF), supported by Royalties for Regions, Screenwest and Lotterywest. This public funding regime is paralleled by councils in WA hotspots that tend to own and deliver

cultural services rather than outsource. However, public funding provides only base funding, so commercial income and successful fund-raising features in many city-run organisations in WA. This model could be described as *public funding plus arts entrepreneurship* and there are many examples of long-standing Fremantle arts organisations successfully using this approach.

As a result, Fremantle has a strong creative DNA. There is a relatively high density of visual and performing artists who live in Fremantle (0.62% of total fulltime workforce), compared with Perth (0.29%), and the whole of WA outside Perth (0.16%) (see Appendix B.1). There are internationally successful musicians and film production companies, and high numbers of creative services workers in Fremantle, both residents and those who commute to Fremantle. For example, there are 171 architects, 166 advertising and marketing workers, 107 creative digital workers, and around 230 other designers employed in Fremantle. Fremantle punches above its weight in creative services (Appendix A Table 3).

This creative intensity is very obvious at the street level in the central business district (CBD). There are art galleries, working studios, museums, music venues, and bars in abundance. The streets have a palpable creative buzz, from a large volume of public art, to live busking, to numerous venues for creative performances and art displays. Everyday street-level cultural life in Fremantle also provides a very strong personal support network that encourages emerging artists to show their work and pursue music, writing, and visual arts. Local bars welcome book launches and often design cocktails for such events. Live music venues still exist, catering for neophytes to international acts. Factors that attract creatives to the city are: lifestyle, being an arts and culture hub, and being a city that provides a supportive creative milieu.

The city's key creative and cultural sectors include: music, film and television, museums, and various individual arts disciplines including painting and sculpture. Fremantle has a high density of nationally successful musicians, and a large portion of WA's film and television production companies are concentrated in the city.

Respondents reported that 'being different' is a cultural norm. A number of respondents proposed that isolation and the tyranny of distance meant longer fermenting of product, differentiation of ideas, weirdness, and more self-sufficiency. If you go to Hollywood from Perth, you must be serious (Ogilvie 2019). Current global superstars Tame Impala are a classic example of weird difference fermented and polished to a very high degree on the streets of Fremantle. They are globally seen as exotic and different.

Fremantle has a diverse economy with a number of important sectors, ranging from knowledge services (education and training, healthcare, and social assistance), to port services, warehousing, construction, and manufacturing. Fremantle's economy grew by 9.4% per annum between 2011 and 2016 and in 2017-18 Gross Regional Product was \$4.5 billion (Appendix Table 1). There is a large number of *resident* creative services workers (employed in advertising and marketing, design, and software and digital content) in Fremantle, around 600 working in creative services firms, and another 600 working in other industries.

Tourism is important to Fremantle and arts and culture features significantly in tourism. The City of Fremantle (CoF) *Destination Marketing Strategic Plan 2018-2022* is forward-looking and seeks to improve integration of local tourism related businesses into marketing campaigns and digital marketing, and focus more strongly on promoting popular local events to visitors as well as locals. The plan envisages a vibrant walkable Fremantle, with unique events and festivals, and leisure and entertainment, which the combination of 'port and ocean', heritage assets, and arts and culture offers.

One challenge for Fremantle is that the revenue base of the city derived from the ratepayer is hard to expand due to the lack of greenfield sites, and yet it needs to service the needs of large numbers of day visitors. There is a tension evident in the interviews between the need for investment attraction and an expansion of residential space on one hand, and a desire to preserve the past and limit development on the

other. Compared with other hotspots in Australia that we have studied, it is fair to say that we encountered more valorisation of the past in Fremantle than imagination for the future. To some degree, change is viewed suspiciously and that perhaps makes innovation more difficult.

Notably however, some organisations praise the CoF for its flexibility and willingness to allow creatives to experiment and access space. One such organisation is Spacemarket, an innovative initiative that transforms heritage and abandoned buildings into temporary co-working spaces and enterprise development incubators for both creative industries and creative services. Spacemarket is one example of the strong community-based and community-led mobilisation of heritage-listed space for enterprise development.

There are many other innovative initiatives that are useful to arts and culture. These include [Sustainable Housing for Artists and Creatives \(SHAC\)](#), which has redeveloped the former Kim Beazley School site in White Gum Valley and features studios and affordable accommodation stock. [Stackwood warehouse project](#) is another development, which has encouraged micro-businesses. [The Fibonacci Centre](#) is an innovative art centre based on a collective model. Even the clinicians have start-up culture as exemplified by Paper Bird (Jackson 2019). [The Sunshine Harvester Works](#) (formerly the Mantle) is a food oriented start-up space. A major new CoF building (King Square Development) undergirds a central city renaissance. Start-up culture is real.

Taken as a whole, such initiatives represent a notably different community-led innovation paradigm that is diverse and inclusive.

Contents

Methodology and acknowledgements.....	5
Strategic theme 1: What are the interrelationships across the sub-sectors of the creative industries?	6
Public cultural institutions.....	6
Creative industries heritage buildings and space.....	11
Heritage buildings and cultural heritage: the case of East Fremantle	11
Publicly supported arts entrepreneurs	13
Primarily commercial entities that also benefit from public support	15
Music	15
Film and Television	16
Games.....	20
Publishing	21
Design	22
Strategic theme 2: The relationship between cultural and creative activity and the wider economy.....	24
Tourism.....	25
A community-led innovation paradigm.....	25
Appendix A	28
Appendix B.....	33
Census data	33
Australian Business Register data	33
References.....	34

Methodology and acknowledgements

It is important to make clear that the intention of this study is not to undertake an exhaustive inventory of arts and culture in Fremantle but rather to understand the key drivers that make Fremantle a notable regional Australian 'creative hotspot'. Pursuant to this aim we provide key statistics, discuss notable 'hotspot' enablers, and their context, and provide mini-cases studies which will be of benefit to the arts and culture sector in Australia. The report draws on socio-economic data¹ compiled for the 'creative hotspots' included in this study, and all Australian local government areas – as well as desk research, and a small but diverse sample of key informant interviews in Fremantle. Comparison with other Australian regions and towns studied, through over 300 interviews, is an important component of how our views have been shaped in this report.

The research team gratefully acknowledges the assistance of the following people and organisations for providing the information and insights that made this report possible:

Jim Cathcart, Director Fremantle Art Centre, City of Fremantle

Jenny Dawson, Ceramic artist, J Shed

Karen Dore, Coordinator, Capacity Building, Town of East Fremantle

David Doyle, Executive Director Disability in the Arts, Disadvantage in the Arts (DADAA)

Ryan Hodgson, Producer Factor 30 Films

Kate Hulett, Visual Artist and Manager of Spacemarket

Jennifer Jackson, Founder and Director Paper Bird: Children's Books and Arts

Greg James, Sculptor, J Shed

Patrick Kosky, Kerry Hill Architects

André Lipscombe, Curator City of Fremantle Art Collection

Claire Miller, Marketing and Communication Manager Fremantle Press

Paula Nelson, Director Fremantle Prison

Andrew Ogilvie, CEO and Executive Producer Electric Pictures

Vee Pendergrast, Games and Interactive Consultant, Screenwest

Dr Brad Pettitt, Mayor, City of Fremantle

Dancia Quinlan, CEO Fremantle Chamber of Commerce

Julia Redwood, Managing Director Prospero Productions

Tony Riggio, Managing Director StageWorks

Joanna Robertson, Director Kidogo Arthouse

Andrew Ryan, music venue entrepreneur, Managing Director Cool Perth Nights

Professor Ted Snell, Chief Cultural Officer University of Western Australia (UWA), Board Member Fremantle Biennale

Phil Stevens, Manager Jarrah Records

Celia Tait, Managing Director Artemis Media

Kathryn Taylor, Manager Arts and Culture City of Fremantle

Nelson Woss, Producer, Good Dog Enterprises

Peter Zuvela, Photographer and Artist and Studio Manager, J Shed

¹ <https://research.qut.edu.au/creativehotspots/>

Strategic theme 1: What are the interrelationships across the sub-sectors of the creative industries?

The immense geography in Western Australia (WA) makes arts and cultural provision challenging, and the small state population brings with it the potential for market failure. Funding flows to the arts and screen production through unique state programs such as the Western Australian Regional Film Fund (WARFF), supported by Royalties for Regions, Screenwest and Lotterywest. This public funding regime is paralleled by councils in WA hotspots that tend to own and deliver cultural services rather than outsource.

Compared with other states with great diversity of delivery models and more commercial entities in the mix, WA exemplifies a strong publicly-funded arts sector as the major model. However, public funding provides only base funding, so commercial income and successful fund-raising features in many city-run organisations in WA. This model could be described as *public funding plus arts entrepreneurship* and there are many examples of long-standing Fremantle arts organisations successfully using this approach.

Fremantle has a long-standing arts, media, and culture ecosystem with strong community support. This ecosystem enjoys strong local political support, manifested in direct funding of arts workers, program and event funding, and intelligent, strategic use of significant heritage buildings and spaces. Together, these elements, coupled with Fremantle's distinctive creative DNA and street-level community support, provide a stable arts and culture ecosystem of national significance. We discuss and exemplify the following:

- public cultural institutions
- publicly supported arts entrepreneurs
- primarily commercial entities that also benefit from public support and assets:
 - music
 - film and television
 - games
 - publishing
 - design

Public cultural institutions

Fremantle was a safe state Labor seat from 1924 until the 2009 loss to the Greens. The city has a more complex political history, but the Labor to Greens evolution is similar to other inner-urban voting trajectories (eg. federal seat of Melbourne, Brisbane City Council ward of The Gabba). The CoF, which has predominantly been green-left on the political spectrum for a number of decades, is big on public provision in the arts. Rather than outsource, the CoF runs things: for example, it runs festivals such as the Fremantle Street Arts Festival and The Fremantle Festival: 10 Nights in Port with curators in-house. Long-standing arts entities and assets play a major role in Fremantle as a cultural hotspot.

According to Kathryn Taylor (2019), Cultural Programs Manager for CoF, despite a finite ratepayer base in the city, the CoF believes it has important culture and creative assets that help to brand Fremantle, and the community itself is part and parcel of this. Fremantle is a port city and a unique city. The CoF supports the [10 Nights in Port festival](#), a recent reinvigoration of the Fremantle Festival. This rebrand provides, among many things, site-specific fire-themed artistic activity that connects to the community. For the Noongar people, the site of Fremantle was a place of coming and going, and the arrival and leaving theme continues with the port city.

[The Street Arts Festival](#) is another significant asset, an event that is held every Easter and brings 100,000 visitors. Most overnight festival tourists are from Perth and regional WA, however, not international or

interstate visitors. This festival is a celebration of localism and iconic Fremantle activity that is supported by local businesses. [The Hidden Treasures festival](#) was created and delivered by City of Fremantle. And there are great local institutions in Fremantle that are integral to the cultural brand of the city, such as [Clancy's Fish Pub](#), which has been around for 30 years, and famous WA identities such as [Tim Minchin](#).

The public funding plus arts entrepreneurship model is exemplified many times in Fremantle. The CoF runs [Fremantle Art Centre](#) (discussed below) very successfully using this approach. The CoF strategic plan has reference to art and culture in it. The city provides salaries for a festival director, three creative producers, a public art coordinator, an arts project officer, and a [director of the Fremantle Art Centre](#). The city also has the asset of lots of heritage buildings, but no big budget to activate them and, hence, the CoF leases these to arts entrepreneurs. Preservation of heritage was a particular political issue in the 1960s and the Fremantle Prison and the art centre were all part of the struggle to retain the heritage through activism. There is a respect for heritage locally.

In parallel, one way the problem of housing and studio affordability for artists is being tackled is the [SHAC project](#), which provides sustainable housing and studio spaces for artists. SHAC is a not-for-profit non-distributing cooperative established with support from Access Housing, Landcorp (now Development WA), CoF, Josh Byrne and Associates and Architecture Studio. The [J Shed](#) artist studios, in the Bathers Beach Art Precinct, part of a heritage area near [Bathers Beach House](#), is another example. DADAA and [CircusWA](#) also benefit from a heritage accommodation strategy, with both housed in the city-owned Old Fremantle Boys' School grounds, which is on the national and state Heritage Register. In addition to city-level funding and commercial income, the CoF-led [Fremantle Arts Centre](#) also receives state funding. Another gallery that the city manages is [Moores Building Contemporary Art Gallery](#) which has subsidised gallery-for-hire spaces.

There are various artist-run initiatives in the city, including pop-up businesses. Other examples of heritage-plus-arts entrepreneurship are [the Stackwood Creative Venue and Concept Store](#), which is run by Sarah Bell, and [PS Art Space](#), WA's largest independent artists' studio community. [Freo.Social](#) is a popular music venue though in this case the heritage listed building is owned by the state government and leased by the Triple 1 Three Brewing and Hospitality Group, which also runs [The Otherside Brewshed](#) onsite. The building has been a music venue since 1986 and operated as the Fly By Night Musicians Club until 2017. Events run in 2019 include CoF created and run [Future Treasures](#), showcasing new Fremantle musos as part of the 10 Nights in Port Festival. The CoF welcomes these kinds of events and seeks to work cooperatively with creatives.

The year of 1986 also saw the incorporation of the Fremantle Arts Foundation, established by the Office of America's Cup Defence with state and federal government financial support. It was created to provide a cultural component to the 1987 America's Cup race, defended by Australia in Fremantle that year – the first time in the race's 132-year history for it to leave the New York Yacht Club. The Fremantle Arts Foundation established and managed studios in a heritage building called Old Customs House now owned by the state government. The Foundation shifted to a state-wide focus and now trades as [Artsource](#), a not-for-profit membership organisation.

In addition to Old Customs House, state government-owned cultural infrastructure in Fremantle includes the [WA Maritime Museum](#) and [the WA Shipwrecks Museum](#), two of the six sites of the WA Museum, and Short Street Theatre, which has housed [Spare Parts Puppet Theatre](#), since it was built in 1987. [Art On The Move](#), a 30-year-old regional touring arts organisation, moved to Fremantle premises in 2018. Art on the Move was formed through an Australia Council for the Arts program to create a National Touring Network (i.e. National Exhibitions Touring Support (NETS) Australia).

Art on the Move, FAC, DADAA, Spare Parts and Fremantle Press received Western Australian Department of Local Government, Sport and Cultural Industries (DLGSC) multi-year organisation investment funding in 2019.

Some of the key local cultural institutions are now discussed in more detail.

CASE STUDY: Fremantle Arts Centre

[Fremantle Arts Centre](#) is a large multi-arts organisation run by the CoF, but with state funding of close to \$1 million. The history of the art gallery building is a former 'lunatic asylum'. The centre began in 1973 as a local initiative which seized the opportunity to secure Australia Council funding from Whitlam government. It has shop, cafe, studio, and exhibition space, and runs music events. Its gift shop stocks only WA makers and it publishes books, often in partnership with Fremantle Press, which was started by the art centre originally. Fremantle Art Centre responds to the local government agenda of diverse, local community service and engagement, and features national and internationally significant work and a variety of programs.

According to Director Jim Cathcart (2019), the philosophy is: regardless of whether it is showing a community artist or a more esoteric, highly respected artist, the art gallery strives for excellence in what it does. FAC is committed to showing largely only new work, and support and commission making of new work. Another important component is the Artist In Residency Program with local, interstate & International artists. It also runs an event program and an educational program. The courses are varied and are conducted to meet community needs, for example, over the nine-week school term, weekend workshops, night classes, and children's workshops. The events that the art gallery has hosted include performances by PJ Harvey, Midnight Oil, and Billy Bragg. It has an outdoor space, which can fit 3,600 people, and a courtyard, which can hold 300 people. It has a free Sunday music program, which typically brings up to 900 people.

The art centre runs in a coordinated way with each element benefiting the others. So, for example, the courses are a key source of revenue, but they also benefit local artists because they are employed as tutors. Artists' work is stocked in the shop on consignment. The Sunday music program is funded by the Bendigo Bank - Fremantle Community Bank Branch. Each year, the activity returns about a million dollars to local artists and supports artists who are employed as casual events workers. In other words, the art centre is tightly integrated into the community and it is highly valued by the community as a venue. The centre has a liquor licence, which generates \$700,000 per year, and two thirds of that is returned to the operation. The centre has venues for hire as well. The entity is structured as a department of the CoF, and the CoF provides activities rather than simply overseeing the centre's outsourcing.

The FAC seeks to engage with Aboriginal artists and is committed to building Aboriginal capacity. The project [We Don't Need a Map](#), created in partnership with [Martumili Artists](#), and [Kanyirninpa Jukurrpa in Newman](#), and BHP, was instrumental in building its expertise. The existing annual exhibition program called [Revealed](#) showcases over 100 of the best new and emerging Aboriginal artists from across WA. The [Revealed: WA Aboriginal Art Market](#) is a \$600,000 activity and the state's largest one-day market of its type. Revealed was initiated in 2008 and is funded by the state government. Originally sited in various Perth locations it has been presented by the FAC since 2016.

In addition to visual arts, the art centre (facilitated by [Karla Hart](#)) runs and hosts the WA heats of the Melbourne International Comedy Festival's national comedy competition [Deadly Funny](#) that 'unearths' local Aboriginal comedians. There is also [Wardarnji](#) Noongar dance and storytelling coordinated by Karla Hart (2011-2017), and the [Woylie Festival](#), Aboriginal children's storytelling organised by a local non-Aboriginal arts entrepreneur who runs the [Paper Bird Shop](#) (described later in this report). The art centre shop sells regional products and is visited by regional tourists and a significant number of international tourists.

Fremantle Prison

[Fremantle Prison](#) is part of a [UNESCO World Heritage serial listing of Australian convict sites](#). [The Prison was operational for 136 years and closed as an operating gaol in 1991](#). Director Paula Nelson explained that the Prison aimed to undertake conservation through activation and engagement. After a 10 year period from 1992, when the site was run by a commercial company, the Prison was returned to government and is now vested with the Minister for Heritage as part of the Western Australian Department of Planning, Lands and Heritage.

For many, the Prison is a secondary site in terms of tourism. In other words, people go there after they come to the region for other reasons. It welcomes both international and national tourists and is part of a demand-driving strategy to increase tourism numbers to Fremantle. [The Prison has a 10-year activation strategy](#) for the site and this includes providing new authentic prison experiences and a sound and light show. The philosophy of curation of the site is to ensure the history is treated with sensitivity, not told in a sensationalist way.

The Prison has annual operational costs of approximately \$5.5 million. Approximately \$1.4 million of that is dedicated to maintenance and conservation. It has a \$10 million pipeline of conservation needs going forward, which includes basic structural repairs and conservation of artworks including murals and graffiti. The Prison has attracted some federal government grants to help with conservation, for example, a \$250,000 project won through federal heritage funds to restore perimeter walls and watch towers. The Prison employs approximately 50 staff, including 40 Tour Guides, five administrators in the commercial operations team - consisting of events, retail, marketing and visitor services management, and five officers responsible for the 6.2 hectare site, its many buildings and a collection of approximately 15,000 objects.

The Prison runs guided tours, functions and events, and has a site-specific retail outlet. It also has commercial tenancies such as [the YHA hostel](#) and [an international hospitality school](#). Retail products and tour experiences emphasise art, including convict-drawn frescoes and Aboriginal landscapes in the renowned Carrolup style. Prison staff also develop unique products for sale in the gift shop, including local artists' drawings, which are then turned into merchandise. An art gallery on site also displays art created by current prisoners serving time in Western Australian prisons, with art sales facilitated through the gift shop. Other prison-industry outputs, such as timber work are also available. Unique locations available to hire for functions and events include the Main Cell Block, for long-table dinners and cocktail events, the East Workshop for workshops and conferences, and the Main Parade Ground for large scale music events, up to 2,354 people. [The Magic Squirrel, an immersive pop up bar experience](#), is an example that is targeted at bringing in a younger demographic of 18-to-40 year olds.

Fremantle Prison welcomes approximately 200,000 visitors per year, visitors are intrastate (44%), interstate (21%) and international (35%), 17,000 of which attend functions. As a secondary site, tourism often drives off primary events in the region, such as soccer and rugby league finals. Tourists from the United Kingdom are a big element in driving international tourism in sports events, such as the recent Manchester United versus Leeds United exhibition match. There are some family connections that are related to the modern history of the Prison; although not significant in number, these connections are an important symbolic part of how the staff manage the site.

One challenge for the Prison are the required upgrades to physical infrastructure, this includes the need for repairs and improvements to visitor amenities, such as pedestrian access on external roads and upgrades to ablution facilities. As part of a Government department the Prison is required to present a business case in regards to all developments including conservation and activation initiatives. The Prison struggles to gain exposure as a tourism destination because Tourism WA tends to focus on nature and food based experiences, with less focus on cultural (excluding indigenous) and heritage-based experiences.

The site is not an Aboriginal Heritage Act Section 18 Aboriginal site, but there is an Aboriginal history, which forms part of the way Prison staff curate the site. [The John Pat Memorial](#) is just one example in which Aboriginal history plays a role in the curation of Fremantle Prison.

CASE STUDY: Disability in the Arts, Disadvantage in the Arts (DADAA)

DADAA is a leading arts organisation that has been running for 25 years, creating access to cultural activities for people with disability or a mental illness. The organisation is funded primarily by the Australia Council, Western Australian and Federal agencies with responsibilities in culture, communities and health, National Disability Insurance Scheme (NDIS), and philanthropy from companies such as Crown Casino and Rio Tinto. DADAA has three arts and community centres, in Fremantle, Midland, and Lancelin. The organisation started in 1973 with the development of the Fremantle Art Centre. It was a time of anti-demolition campaigns, large change in the Arts. In parallel, the Film and Television Institute commenced in DADAA's current building, the heritage listed Fremantle Boys School.

DADAA has 125 staff (including 120 arts workers involved in projects, such as dance workers, film workers, and public artists) and services 2,000 clients per week. It sees itself as an arts organisation, not a disability organisation. [Its mission](#) is skills development, community cultural development, and providing other programs such as the homeless program. It supports artists making work about local identity and supports a fragile population's voice. DADAA has had collaborations with [Black Swan Theatre](#) and [Perth Festival](#), and runs an [audio caption service](#). It has a [children's program](#) featuring digital production, which will be augmented by a cinema coming to the redevelopment of the Old Fremantle Boys' School.

DADAA has a commercial gallery, admin offices, and studios, and shares the building with [CircusWA](#). DADAA operates within a [Community Arts and Cultural Development \(CACD\) framework](#). The [CACD project framework](#) controls and safeguards ethical practice for communities. This approach has also seen the professionalisation of the sector. The organisation undertakes [cultural planning consultancies](#), for example, assisting arts organisations in developing, implementing, monitoring, or reviewing their Disability and Inclusion Plans. DADAA has done an [international consultancy in South Africa](#) working with HIV and psychiatric communities. Director David Doyle said that because of the [NDIS, artist grants had often been going to individuals, not to organisations](#), which were previously the more common recipient. Although this shift in grant recipients has been a big change, Doyle said it had benefits for individuals: more people, and more artists, would now have more choice.

Doyle (2019) explained that 1973 to 1991 was the peak of arts activity in Fremantle. And, since then, there has been a decline of community companies and arts companies, which have been replaced by a new breed of informal artist-led initiatives such as the [Art Collective WA](#), based in Perth, and new kinds of spaces such as [PS](#) on Pakenham Street, Fremantle. The cultural DNA of Fremantle, according to Doyle, is based on social inquiry and taking a long term view. Isolation has meant responding to local places and buildings (e.g. [Kidogo Arthouse](#) on Bathers Beach). The DNA of Fremantle arts also features a strong work ethic, and fluid boundaries between art entities. The city owns the building DADAA resides in and the city operates other relevant and related activities that are important connecting points for DADAA. Doyle sees housing affordability as being a problem currently and notes the history of artists buying in early and cheap. Walkability is a very important part of the way that Fremantle operates. There is a supportive community and strong collegiality. It is important in understanding the arts ecosystem in Fremantle, to recognise the board structure of arts organisations, which often are overlapping, consisting of long-term members who take a steering and advocacy role for the arts.

Creative industries heritage buildings and space

Fremantle has a high density of heritage-listed buildings that must be maintained and act as cultural amenities for artists and creatives, acting as studios, galleries, and venues for live performance. Heritage buildings with a preponderance of smaller rooms are difficult for large firms to use and the resulting lack of competition for small spaces helps start-ups, particularly in fashion, bars, and food. But current activation of these spaces, in many cases, could not have occurred without a substantial public investment in restoration and repurposing of this heritage infrastructure.

Furthermore, while affordable rehearsal and commercial spaces for artists and micro-creative enterprises in metropolitan cities are scarce and often come at a premium, in Fremantle heritage buildings provide valuable and to an extent affordable spaces to allow for creative development such as rehearsal space for musicians and performers, and commercial exhibition venues and performance spaces for artists. Widely available space also has benefits for community-based artists and artistic activity that further contributes to the overall creativity and creative vibe of the city.

Spacemarket, explored as a case study in more depth in the following section, is an innovative not-for-profit organisation that reactivates and makes use of currently unused buildings and provides low-cost spaces for micro-businesses including creative and artistic enterprises. The manager of the initiative, Kate Hulett (2019) said there were many big buildings available in Fremantle. The buildings Spacemarket chooses are often those that are long-term vacant or predevelopment buildings, 'particularly big awkward buildings that an individual tenant wouldn't be able to take'. She provided an example: 'I [as an artist herself] wouldn't be able to take an entire warehouse, but as Spacemarket we've got this endorsement by councils and so on that we're the head lease-holder and we can sub-lease it to other businesses'. Working closely with the council, Spacemarket has launched numerous reactivation spaces that support artists and foster creative enterprise.

In short, a wealth of heritage buildings that require maintenance and to an extent the flexibility of the council in allowing how these buildings can be used, provide valuable cultural infrastructure for artists and creatives that have value-adding flow-on effects for the broader creative industries (see the Spacemarket case below).

Heritage buildings and cultural heritage: the case of East Fremantle

East Fremantle is an exemplary case of how a Council, working with a heritage-based organisation, can utilise heritage buildings and place identity as a valuable cultural resource to foster community cohesion, participation and local identity. The Town of East Fremantle, a separate municipality created in 1897 after separating from greater Fremantle, has a population of approximately 6,500 and is a town known for 'food, art and fashion' (Dore 2019). East Fremantle is also home to the former HMAS Leeuwin naval base; now the decommissioned Leeuwin Barracks.

Residents of East Fremantle have a strong sense of identity and are passionately committed to remaining separate from greater Fremantle which contributes to strong community support for heritage and art (Dore 2019). A 2017 Community Perceptions Survey prepared for the Town of East Fremantle Council reveals that 'sense of community' and 'sense of belonging' are two key priorities for survey respondents. The one number recommendation for the Council was: 'Moving forward the community would like the Town of East Fremantle to focus on': 'Continue to protect and maintain the town's unique character and identity' (Catalyse 2017).

As a small local government area of only 3.2 square kilometres, East Fremantle has limited cultural amenities such as museums and theatres, but is understood to have the highest density of heritage listed buildings 'per

number of buildings' in WA (Dore 2019). As Karen Dore (2019), Coordinator, Capacity Building, East Fremantle Council, explains:

We are not really a tourist destination... We don't have a museum or library and we also don't have a space currently available to create anything like that. We were thinking of different ways to engage the community in local heritage because usually a museum or similar is the vehicle for this, we are trying to find alternatives including interacting with people digitally because that's where it's done these days

Consequently, the Council has developed important initiatives that activate the town's heritage buildings in an attempt to generate community participation to capture and share the town's cultural heritage using online interactive media.

A key initiative is the [East Fremantle Heritage Trail](#), 'a 3km walk featuring buildings of historical and architectural interest that was first developed by the Town as part of the 1988 WA Heritage Trail Network, an initiative of the Australian Bicentennial Commemorative Program' (Town of East Fremantle, 2020). While the trail was created in 1988, the Council has recently augmented this trail by adding an illustrated map (both offline and online) with interactive QR codes that link to stories and information about these buildings online. The company Two Feet & a Heartbeat, worked closely with the Town to script a guided tour of the trail which revolves around telling local stories and myths about the streets.

A second key initiative is the interactive website [Streets of Freo](#) providing data and stories for the online map and Heritage Trail. This project, a collaboration between the Town of East Fremantle and the Museum of Perth, aims to develop a detailed 'street by street history of the Town of East Fremantle, its heritage buildings, places, notable people and unique stories' (N.A. N.D.). It does so by asking members of the community who have either lived in a heritage-listed building, or have had an experience with the local neighbourhood (for example, someone's grandfather lived in a particular building), to upload stories, photographs and experiences to create a rich local history of East Fremantle's buildings, streets and wards. The histories developed for each building or street are publicly available and the website generates content for the QR codes accessible via the online/physical maps of the heritage trail.

In so doing, it creates a living history of the city's buildings, streets, wards and people, and contributes to a strong sense of local identity. At its core the project encourages community engagement, community storytelling, and the cultivation of local history developed through user-generated content uploaded to an online repository. The project also functions as community and user-generated local history archival project.

Collaboration between the Town and the Museum of Perth has been important to the council's innovative heritage program. The partnership came about from Karen Dore's relationship with Two Feet & a Heartbeat working on the Heritage Trail project who then introduced Karen to the CEO of the Museum of Perth. As Karen recalls, 'they introduced me to the CEO and the Museum of Perth were looking for a new building to expand into, and I let them know that there may be the opportunity to access a 'spare' [council] building'. It was organic, so now they're in the building next door to the Town of East Fremantle Town Hall (which houses the Council Chambers and administration offices). Several key projects, building on the council's heritage priorities outlined above, are planned from this informal collaboration:

- The creation of a 'wartime veggie garden ... to show people what they used to look like'.
- The creation of a cookbook based on 'Old recipes submitted to whatever the WA newspaper was at the time in the twenties and thirties that were submitted by East Fremantle people' (Dore 2019).
- An interactive website allowing people to share stories about the Leeuwin Barracks to celebrate the 60th Anniversary National Reunion in July 2020.

- The Perth museum is also currently ‘researching every soldier’ on the marble honour board inside the foyer of the Town of East Fremantle council building. The aim is ‘to find out where [each soldier] lived’ and in the future the council may make a commemorative plaque to be placed ‘on each of the soldier’s houses that still exist’ to add to the Streets of Freo project and the heritage trail walk.

Publicly supported arts entrepreneurs

Kidogo Arthouse

Kidogo Arthouse is owned by the city and is located on the beach at Bathers Beach. Director Joanna Robertson, an artist and sole trader who sees herself as an arts entrepreneur, has held the lease for the last 21 years. [The beautiful venue](#), with an ideal location next to the [WA Shipwrecks Museum](#), has changing exhibitions, poetry nights, book launches, and [venue hire for weddings and corporate events](#). Kidogo runs as a bar and outdoor venue, a gallery, an exhibition space, and a concert space. Robertson also does training through Aboriginal outreach and public art.

Kidogo has a whole range of different eclectically curated activities, such as acoustic music, [Lucky Oceans](#), Gypsy jazz sessions, East Coast musicians, freeze-frame opera, and an event called a Gaelic Gumbo featuring Martin Hayes on fiddle. The Irish festival called the [Fenians, Fremantle and Freedom Festival](#) was organised with Kidogo as the headquarters. The festival had an audience of 50,000, and it had the support of [Declan O’Rourke](#), who is a WA/Irish musician. At the time of interview, Robertson had a visiting Irish artist working at Kidogo on a limited tourist work visa, and was hosting an event featuring opera singers from the Western Australian Academy of Performing Arts ([WAAPA](#)) called the Young Guns.

The city supports Robertson’s activity with some acts, but Robertson said she felt that the Fremantle councillors did not understand the *economic* benefits of arts to the brand of Fremantle. Robertson (2019) believes there is untapped potential in further developing the brand of Fremantle as the main city of the arts in WA. This is reflected in the *Destination Marketing Strategic Plan 2018-2022* which is discussed below. Audience numbers can be small and there is a great need for bigger audiences and more local audiences. It would be good for arts companies to collaborate, to get a one-stop shop for all art audiences and a big audience is definitely needed to keep the sector healthy.

CASE STUDY: Paper Bird

Paper Bird Children’s Books & Arts was founded three and a half years ago by Jennifer Jackson, who is a child mental-health psychotherapist. Inspiration for this company came from her own experience as a mother and her psychotherapy practice. Jackson (2019) noticed that there were no bookstores for children in Perth and she felt that there was a need for a community art centre where there could be a meeting of minds between arts writers, children’s illustrators, and play facilitators. The CoF provided a building that had been vacant for five years, which Jackson rents on a commercial basis.

The Paper Bird building is next door to the Moores Building, which houses the Moores Building Contemporary Art Gallery, a City of Fremantle subsidised art gallery. The Paper Bird premises hosts a children’s bookstore on the ground floor and clinical consulting rooms, which are rented to clinicians, on the top floor. Jackson herself is still engaged in part-time clinical practice with children aged under five. Other clinicians include a speech pathologist, clinical psychologist, mental-health workers, social workers, and an occupational therapist.

Paper Bird has residencies and public sessions, and is used for book launches and industry events. It has a gallery in the building with a collection of primary school children’s illustrations. One of the open spaces upstairs is suitable for public events. There is a courtyard at the rear of the building that co-joins a cafe next door into the Moores Building. The courtyard is used for various events with children, such as story time. For

venue bookings, Jackson (2019) has started to use a company called [Spacetoco](#), which is like Airbnb for venues, and she said that activities such as Pilates workshops, photographers, a clairvoyant, and a set for a music video have been some of the unusual operations that have used the venue.

Paper Bird was registered as a private company, partly to facilitate a quick responsive approach to opportunities that arose, but it also uses the [Fremantle Foundation](#), which is a not-for-profit set-up, to support projects that have a not-for-profit purpose. The model for the Fremantle Foundation is that it allows activities that are not at sufficient scale to warrant a corporation to operate. Some of the activities at Paper Bird that operate under the [Fremantle Foundation](#) are their fellowship program and the [Woylie Festival](#), a festival for children with Aboriginal storytellers that has run for two years now. Some of the other programs in addition to the bookstore are [Inkling Art Space](#), a fellowship program with the City Library and various community partnerships.

The retail aspect of the operation is designed to offer a sustainable open door for the community, a place where anyone can come in as retail is well understood. It has a remarkable curated selection of children's books, including a large collection with Aboriginal language and/or Aboriginal language translation plus English. So, even though retail is in decline, this is a very important aspect of the operation.

In terms of other activities of relevance, Jackson works with the Fremantle BID (Fremantle Business Improvement District), which has become [Freo Now](#). Freo Now supports small to medium enterprises to occupy spaces, particularly writers and illustrators, and enables residencies and fellowships, and other weekly events. Paper Bird has strong connections to schools through a program called [Love Your Bookshop Day](#). Schools are an important stakeholder: schools visit the bookshop and authors go out to schools. The [Woylie Festival](#) has a school program and illustrators that they work with have done murals in schools. There are book clubs with Parents and Citizens Association members who are involved.

The development of Paper Bird has been quite rapid and has been proliferating, but there are some challenges. For example, some schools no longer have libraries and book orders are down because school libraries use the standard Children's Book Council list. Another issue is that the administrative burden of servicing the publisher network has increased in recent years for small independent publishers.

The [Woylie Festival](#) is named after a hopping mouse in the Noongar Aboriginal language. The first step in establishing the festival was to link with Noongar storytellers who have not been published. In this regard, [Magabala Books](#) was important. The Festival facilitators and leaders are Aboriginal storytellers and academics with direction from Noongar Elders, Noel Nannup and Marie Taylor. [Cassie Lynch](#) and Kim Scott were important players here too. Cassie Lynch is a PhD student and [Kim Scott](#), award winning author and one of the leading Aboriginal cultural voices in WA, her supervisor. The [Woylie Festival](#) started out as a week-long festival in 2018. Paper Bird can take risks because it is small, agile, and responsive. Paper Bird therefore funded the Festival at first and the city co-funded it in 2019. Paper Bird also received funding from the state and from Fremantle Ports and this led to the development of a week-long program of school events and one big event at [Notre Dame University](#): 'The Woylie Festival, part of the [Fremantle Festival](#)'. [Notre Dame's curriculum recognises Aboriginal knowledge and reconciliation action plans](#), so the University has been a helpful collaborator. [Emilia Galatis \(Revealed program\)](#) has also been important to the success of the Woylie Festival. Aboriginal storytellers are key participants, including emerging hip hop artist and lyricist [Joshua Eggington \(aka Flewnt\)](#).

Primarily commercial entities that also benefit from public support

Music

If anything can lay claim to the status of a creative hotspot, it is the legendary Fremantle music scene, the birth place of acts from Bon Scott (from the band ACDC) to Tame Impala. It is important to note that the live music scene in WA 'is concentrated in the metropolitan area, with most activity occurring in inner city Perth and surrounding suburbs, as well as in Fremantle, located some 25km south of the central business district (CBD)' (Ballico 2011). The lack of a 'regional WA circuit makes the Perth-based' and Fremantle 'live music industry even more important to the development of musicians' careers' (Ballico 2011). To try to find the recipe of the secret sauce, we interviewed the humble but extremely knowledgeable Phil Stevens (2019). He owns Jarrah Records and manages [San Cisco](#) (which includes his daughter Scarlet Stevens as drummer and vocalist), [the Waifs](#), [John Butler Trio](#), and [Superego](#).

Stevens arrived in Fremantle as a 24-year-old windsurfer. He got into the local pub scene and made Fremantle home, and started promoting bands, jazz, blues, and African music. Stevens was a co-founder and owner of a live music venue called Mojors Bar; however, despite the name, Mojors was designed to focus on the stage, not the bar itself. Stevens has been involved in other clubs and venues such as the not-for-profit [Fly By Night club](#), which was housed in the heritage-listed former Artillery Drill Hall. He managed a concert by Kate Ceberano at Fly By Night in the 1980s. Stevens worked with local hotels such as the Newport Hotel, Orient Hotel, and Seaview Hotel.

Stevens has witnessed the evolution of Fremantle's music scene venues, which now principally comprise [The Aardvark](#) at the Norfolk Hotel, [Mojors](#), [Newport Hotel](#), [Rock Rover](#), and the recently refurbished Artillery Drill Hall now known as [Freo.Social](#) (which can fit around 600 people). Now, after a \$1 million renovation (by brewing and hospitality company Triple-1-three, in cooperation with the National Trust of WA), the Freo.Social venue includes a brew-shed and continues to draw good audiences and good bookings. Fremantle Arts Centre also functions as a music venue. Stevens argues that the gradient of venues in Fremantle from small to large, all in one suburb, is a key ingredient which allows artists to grow their audience and also to grow in their development and capacity to engage audiences at different scales. The role of music festivals such as Falls and Laneway has also been important in this regard.

With each generation of venues comes new entrepreneurs. Andrew Ryan is a music entrepreneur and current proprietor of [Mojors Bar](#). He started connecting to Mojors from 13 or 14 years old. He started recording and doing gigs, and with some support from [West Australian Music](#) (WAM), progressed to gigs at Hyde Park Hotel and learned how to do publicity and eventually started his own gig guide called [Cool Perth Nights](#). Now, Ryan's goal is to realise the near-infinite nature of the renewable resources in the creative artistic community, such as songwriters and photographers.

Stevens (2019) describes Fremantle music as comprising two groups of musicians: those who grow up in or gravitate to Fremantle. There are now multiple generations of musicians in Fremantle and the children of musos grow up jamming together. Musos are attracted to Fremantle's music-loving, left-leaning, open, and friendly culture, which fosters independence in logistics, labels, and artists. This is perhaps the second key ingredient: a deep culture that prizes the soul of music and naturally builds skills and cross-fertilises talent.

Collaboration in the music community is also a very strong feature of the music scene in Fremantle. People play in three or four bands. They support each other and they play together and hang out together. The current crop of musical talent in and around Fremantle includes Stella Donnelly, Kurt Carrera, Carla Geneve, Psychedelic Porn Crumpets, Spacey Jane, and Crooked Colours. Current international successes [Tame Impala](#) and [San Cisco](#) are locals who grew up in and around the Fremantle music scene, which features great live shows where bands can practice and mature within an isolation that ferments interesting ideas. Therefore,

before exposure to international national talent scouts, Fremantle artists are better developed musically and more consolidated in their artistic vision than many musicians in other states.

Stevens (2019) believes that breaking an artist internationally requires them to have a unique point of difference, while fitting a market segment and its principal venues and formats. John Butler offered a point of difference and he was extremely talented musically and could fit in with a particular type of a music venue. For example, Boulder, Colorado, was one of the first places John Butler was picked up in the United States, because of fit with the audience and also the suitability of venues there. A key moment of consolidation for Butler was when his band opened in the US for US act John Mayer in 2002. Getting an international record company and radio format material were also important also in the United States. Another internationally successful band is The Waifs. Again, their quality was exceptional and they fitted the folk-festival circuit. The Waifs were folk, but not American folk: they had folk with pop sensibility. They were picked up by Bob Dylan to support his Australian and US tours in 2003.

Film and Television

Fremantle, home to a concentration of WA's largest documentary and factual television production houses and key filmmakers, has a significant film and television production sector. Western Australia is not a major destination for film attraction in terms of international movies filming in the state. The Western Australian Regional Film Fund does, however, stimulate both WA and interstate Australian production in the regions. The feature film *Breath* (2017) filmed in Demark – a small town in WA's Great Southern – by See Pictures, with offices in both Perth and Sydney, is an example. WA has, however, a long and successful history of local production specialising in television documentaries, factual and other forms of broadcast content, (including features, serials, series, and mini-series) that have performed strongly both in Australia and overseas (Hodgson 2019; Redwood 2019). Four key production companies, based in Fremantle, produce a large portion of the state's television documentary and factual content: Prospero Productions, Electric Pictures, Artemis Media, and Metamorflx.

According to Deloitte Access Economics (2018: 1), a medium-sized Australian film and television company typically has over 31 employees, while large companies have over 45 employees. In July 2019, Prospero Productions employed 115 staff on a permanent ongoing basis and according to producer and co-founder Julia Redwood, the company has employed a similar number of people over the last seven years. Electric Pictures is also estimated to employ over 40 people (Hodgson 2019). Prospero and Electric Pictures are therefore both larger-sized film and television production houses by national standards. All four of these companies produce multiple documentary or factual television series or features each year. In July 2019, *Prospero* was working on season eight of the 13-part series *Outback Truckers* (2012-) produced for the Discovery Channel, and the third season of the 20-part series *Outback Opal Hunters* (2018-). For Redwood, 'That's been the key to our success ... long-running series'. Artemis Media produced *Who Do You Think You Are?* (2004-) for seven seasons for SBS, while Electric Pictures is behind *Aussie Gold Hunters* (2016-) in its fifth season and recently produced the 10-part series *Drain The Oceans* (2018) for the National Geographic channel. Metamorflx, specialising in factual documentary and Aboriginal content, produced the 6-part documentary series *Family Rules* (2017-), created and co-produced by Karla Hart for National Indigenous Television (NITV), and the 8-part factual documentary series for children *Project Planet* (2018) for ABC Me.

To drill down deeper into the volume of documentary production made by Fremantle film and television producers, the research team developed a list of all Fremantle producers from a combination of ABR data (searching for screen business-related ABNs registered in Fremantle and East Fremantle) and information from interviewees and Screenwest. We then searched Screen Australia's [Screen Guide](#) for all of the documentary content (documentary features, series, mini-series and serials) produced by these

companies/producers.² This data was then compared with Screen Australia (2020) statistics detailing the total number of hours of documentary content produced by Australian producers nationally.

Our findings indicate that Fremantle is a highly significant national hotspot for factual and documentary production. As illustrated in Table 1, between 2015 and to date Fremantle production companies made 211 hours of documentary and factual film and television programming. Over the same period, although a less definitive figure, Fremantle producers made at least approximately five feature films and short films. In terms of total hours made, the volume of documentary production by Fremantle producers peaked in 2018 with nearly 60 hours produced, while over 40 hours were produced in 2019.

Table 1 Total documentary hours produced by year by Fremantle producers/production companies

	2015	2016	2017	2018	2019	2020	Total
Fremantle documentary hours	11.1	34.9	29.4	59.5	40.9	35.2	210.9
Australian total hours produced (by financial year)	392	413	390	382	n/a	n/a	n/a
Proportion of Australian documentary produced by Fremantle companies	2.8%	8.4%	7.5%	15.6%	n/a	n/a	n/a

Source Screen Australia (2019, 2020)

When the total output of Fremantle documentary output is compared to the total volume of national documentary production, **in 2018 Fremantle was responsible for producing 15.6 per cent of all Australian documentary programming**. In 2016, Fremantle companies produced 8.4% of the all Australian documentary output, and in 2017 Fremantle produced 7.5% of Australia's documentary output. In 2016, 2017 and 2018, Fremantle documentary producers are responsible for producing on **average roughly 10 per cent of the Australian documentary productions reported by Screen Australia**.

While producers stressed that their primary focus is making appealing and high-quality stories, many of these series or standalone documentaries are stories that feature WA's unique geography, history, and flora and fauna from Gold and Opal Hunters to stories about landscape and maritime history. Nelson Woss (2019), a Perth-based film producer behind the feature film *Red Dog* (2011) speaking about WA production more generally, argued that WA screen stories are often simultaneously local, national, and international. *Red Dog* is, for example, a story that dog lovers everywhere could relate to. In terms of Fremantle-based production, while stories about outback truckers and opal hunters are first and foremost local stories, they have strong appeal to national, and particularly international, audiences as evidenced by many of the above examples being long-running series.

Several interviewees described the entrepreneurial spirit of film-making in Fremantle, forged from the global isolation and the need to stitch together funding from different sources to get the production happening. Many of the television series mentioned above are funded by a combination of investment from international commercial channels and broadcasters, the returns and royalties brought in by ongoing series, and access to public funding incentives including the Producer Offset (Redwood2019; Tait 2019; Ogilvie 2019). Although the funding environment is more fragmented and competitive, and global disruption of production through the entry of streaming platforms is changing the industry radically, Fremantle producers

² The companies searched for in Screen Australia's screen guide are: Artemis International Pty Ltd and Artemis Media; Beyond West; Electric Pictures Pty Ltd and Electric Pictures Pty Ltd (Australia/UK co-pro); Factor30; Metamorflix; Prospero and Prospero productions; Rush Films; Sandpiper Entertainment; and VAM Media.

have clearly adapted to this landscape. Again this may be a trait common to screen production in WA more generally, rather than unique to Fremantle. Nelson Woss, for example, recounted how he approached the financing of *Red Dog* as an entrepreneur, attracting support from [Screenwest](#), Screen Australia, and Royalties for Regions, with in-kind contributions of locations, flights, and accommodation from companies such as Rio Tinto, Sky West, and Woodside.

Even though the concentration of companies producing series/serials results in on-going employment for a large number of technical film and television crews, the Perth/Fremantle film and television industry has a shallow specialised film and television workforce. There has been a strong surge in WA production in recent years creating greater demand for experienced technical crew. For Ryan Hodgson (2019), a producer for Factor 30 Films, the Fremantle production company behind the acclaimed feature film *Hounds of Love* (2016):

Last year [2018] was extraordinary. So from the start of the calendar year, January until January this year, [WA] had Dirt Music [2019] as a feature film, Rams as a feature film, H is for Happiness [2019] as a feature film, Below [2019] as a feature film. Our film, I met a Girl [2019] and then going into January of this year, you had the children's television series, Each. And then earlier in 2018, you had the ABC studio based drama, The Heights [2019, season 2]. So the volume of drama content, feature film, serialised television and kids was huge and it's happening again now.

However, this surge in production creates overlap between productions and competition for cast and crew resulting in a shortage in experienced technical crew in key roles from editors to cinematographers (Hodgson 2019; Redwood 2019). For Redwood, Prospero has attempted to attract talent from outside the state: 'now we're having to import people from New Zealand' (Redwood 2019). Interviewees also argued that screen professionals from Melbourne and Sydney do not view working in WA as a positive career move (Hodgson 2019; Redwood 2019), and they struggle to hire experienced technical crews from production centres where a large portion of the Australian film and television industry is concentrated.

The creative intensity of the Gold Coast's film and television industry workforce is greater than most capital cities, excluding Sydney (Ryan et al 2020 forthcoming; Cunningham et al 2019). However, the Gold Coast lacks the local production ecology and the concentration of large production companies enjoyed by Fremantle. Fremantle's proximity to Perth is an important factor contributing to the size of Fremantle's film and television sector. Producers can choose the lifestyle of Fremantle while still being close to the state's capital and having access to Perth's screen workforce, the services of metropolitan city, and WA's peak development agency, Screenwest.

Prospero Productions

Prospero Productions is one of WA's and Australia's leading documentary and factual television content producers. Founded in 1991 by Ed Punchard and Julia Redwood, it specialises in documentary, factual content and maritime-themed content. The company's headquarters is situated in a repurposed factory in Fremantle, complete with a large number of edit suites to manage the volume of television content they produce each year. At the time of the interview in July 2019, Prospero Productions employed 115 staff on a permanent ongoing basis for the last seven years. To put this into perspective, a recent Deloitte Access Economics (2018) report into independent screen production, reveal the large screen companies in Australia have typically over 40 staff members. Prospero is thus a very large production company by national standards. In July 2019, Prospero was working on the eighth season of the 13-part series *Outback Truckers* (2012-) produced for the Discovery Channel, and the third season of the 20-part series *Outback Opal Hunters* (2018-). As producer and co-founder Julia Redwood put it, 'That's 33 hours there in two shows. So that's been the key to our success, those long-running series. Which is the goal, the holy grail of any production company is long-running serials'. The company is also diversifying the company's core focus to become more

resilient in the current screen landscape. Prospero purchased their own free-standing 360-degree touring dome cinema and projection system. To produce content for this cinema, Prospero produced the 'big-screen' feature documentary *Ningaloo: Australia's Other Great Reef* (2018) specifically for the national planetarium cinema market nationally. Prospero will also tour and screen the film in their dome cinema at museums in Perth and regionally throughout WA. In 2019, *Ningaloo* was screened in Prospero's dome cinema (set up as a temporary exhibit) at the Fremantle-based [WA Maritime Museum](#). 'We had a five week run. And the film, there's two versions. There's a 45 minute version - a 25 minute version, and every session was sold out. For the five week run we had nearly 10,000 people watch it and it seats 35. So it was hugely successful' (Redwood 2019). The purchase of the dome cinema is an attempt to diversify away from a reliance on a single commercial network, the Discovery Channel, who commissions both *Outback Truckers* and *Outback Opal Hunters*. Prospero now controls a dome cinema they tour domestically and they also run a film and television equipment hire service renting out equipment to commercial clients.

Artemis Media

Celia Tait, Managing Director of Artemis Media, is well known for [Who Do You Think You Are?](#), which was made for SBS. This TV program was eventually bought out by Warner Brothers, who now produce it. Artemis now has a new series called [Every Family Has A Secret](#) for the Special Broadcasting Service (SBS), which is into its second series. Funding for this series come from SBS (around 30%), Screenwest (22%), the Producer Offset (20%), with international distributors accounting for most of the rest. These productions allow Artemis to employ 20 people.

Another show that Artemis produced was [Don't Stop The Music](#) for the ABC, starring Guy Sebastian and James Morrison. There was a good social motivation for this show, which had backing from the Salvation Army and [Musica Viva](#). A concert at Perth Concert Hall with Morrison, Sebastian, the University of WA, the West Australian Academy of Performing Arts, Musica Viva and The Salvation Army is an example of linking to audiences through community organisations.

Tait (2019) has three more series in the pipeline. According to her, there are fewer local/domestic financiers for these kinds of specialist factual productions. She said that getting the best talent is the key. Often grant funding comes with training requirements, which she takes very seriously. Fremantle benefits from something of a start-up community as a source of skills and [Notre Dame University](#) is a useful source of talent.

The impact of digital disruption for Artemis media is that you can reach more audience. However, Netflix cherry picks factual series and sometimes has a cashflow requirement for the production, rather than upfront payment (Tait 2019).

Electric Pictures

Andrew Ogilvie, who founded Electric Pictures 28 years ago, is a Fremantle film producer who echoes Woss's sentiments about current changes to WA film funding and also believes in the entrepreneurial spirit of Fremantle film-making forged through isolation. Ogilvie believes that Fremantle film and television producers are naturally export-oriented because Western Australia is a mining state and business thinks in terms of export.

Electric Pictures specialises in factual TV and documentaries and has recently co-produced the award winning feature film *Hotel Mumbai* that earned \$21.2 million at the box-office internationally and has been a popular title on SVOD services. *Hotel Mumbai* was inspired by a documentary made by Electric Pictures about the 2008 Mumbai terrorist attacks. Electric Pictures has also produced five seasons of [Aussie Gold Hunters](#) for the Discovery Channel. *Aussie Gold Hunters* is funded 70% from Discovery, 5% distribution, and

25% from the funding system. Electric Pictures has around 20 staff, but that can increase to 90, depending on whether there are productions happening at scale.

Ogilvie feels that graduates coming out of TAFE and universities are not job-ready. Film requires a very long apprenticeship and careful pathways need to be developed to help continue the strong skill base of film in WA. Often, people come into his company in junior roles. Senior roles, in which people can be trusted, require more than 10 years' experience and often people with high-end creative skills, such as directors, are sought nationally or internationally. Ogilvie tries to adopt a philosophy of employing locally as a first preference. He notes that there has been some brain-drain from WA, particularly with graduates coming out of [WAAPA's](#) film, TV, and acting courses and other educational institutions.

Games

There is a small games development sector in both Perth and Fremantle of approximately 200 people. The sector comprises a small number of professional game developers, but mostly semi-professional part-timers, students, or what Vee Pendergrast (2019), a Games and Interactive Consultant for Screenwest, calls 'happy hackers: people working on their passion projects in their bedrooms or with their friends in their lounge rooms, or in university labs'.

In Screenwest, the development of the games sector has historically had little to do with the film or screen production sector. However, this is a culture that Pendergrast (2019) is working to change. There is also a perception among some filmmakers that the games sector is beneath film production. However, Pendergrast points out that gaming technology and computer-generated imagery (CGI) using games engines are increasingly being used by the screen production sector, especially for feature-film production. For Pendergrast, many practitioners who produce virtual reality (VR) in Perth come from film or screen production and tend to place an emphasis on story and narrative; they want to show the audience something, but are not as strong as developing interactive experiences that are critical to games. As such, Pendergrast has sought to provide more industry development in experience design and creating interactive experiences.

XR:WA

The inaugural XR:WA festival occurred in Perth in July 2019 supported by state government investment. The annual event 'seeks to remove the barriers between cinema, art, industry, research, science and technology and entertainment, yet work within that continuum, demonstrating the possibilities and linkages between all sectors'. XR:WA aims to create linkages between VR, artificial intelligence, augmented reality, games, alternate realities creation, and is about more than just being a gathering place for those working in digital screen-based art, entertainment, education, training, research and industry, but extends the [Revelation Film Festival](#)'s aim of developing an 'ideas market' for screen-based and immersive industries in Western Australia. It [XR:WA] also provides the opportunity for the broader WA community to explore and experience these stunning immersive experiences and technologies against a backdrop of talks, exhibitions and access to the experiences and the makers themselves.

The festival's website is available here: <https://xrwa.com.au/>.

Fremantle is home to an active group of immersive technology specialists, who are involved with the XR:WA festival.

[White Spark Pictures](#) created the groundbreaking Antarctica Experience, supported by the WA Maritime Museum, the Australian Antarctic Division, Screenwest, Lotterywest and Screen Australia, which has been declared Australia's most successful VR project. [Voyant AR](#) specialise in creating bespoke interactive experiences in augmented reality, including for the ship building industry, as well as VR, game development,

3D art and animation. [Viewport](#) specialise in VR/AR and Realtime Rendering for the construction and design industries as well as creative projects. [Flaktest Gaming](#) is an Esports league and education program that works with young people to develop fundamentals skills and pathways toward elite esports and careers in the industry.

Screenwest

In the last year in particular, there has been a concerted effort to stimulate innovative and interactive virtual production in WA. Screenwest sponsored a course with visor:immersive in partnership with NEXT GEN to run a VR 101 Forum on Saturday, 6 April 2019. The aim of the course was to facilitate linkages and knowledge transfer between the 360/VR film producers and games developers.

Screenwest also runs the Interactive Pilot Fund, offering up to \$20,000 for both games and non-games interaction projects. Pendergrast suspects that the program, coming out of a screen-development agency, will encourage filmmakers to develop and apply for interactive projects. Screenwest announced the \$100,000 pilot production and development fund for WA interactive projects in May 2019. The pilot fund is an attempt to grow and stimulate the state's small but vibrant interactive, VR and video-game sectors. In the words of Screenwest CEO Willie Rowe, the fund emerged from Screenwest's 'commitment to the 2018 Emerging Sector Review' (Screenwest, 2019, para. 4) and supports 'the Government's recent commitment to the games and interactive sector through its support of the VR XR Festival to be held in Perth in July' (para. 4).

Publishing

Fremantle Press

Fremantle Press was started in response to a view that local writers were often overlooked on the national stage. Its mission is to support local and WA writers, and local and WA stories, and many artists and the writers published by Fremantle Press indeed live locally. Fremantle Press was started by the CoF through the Fremantle Art Centre, and is still supported by the CoF and DLGSC, in what is a very precarious period for local book publishing in Australia. The City of Fremantle provides the annual [Hungerford Award](#). Fremantle Press is the leading press of WA and it exports to the rest of Australia. It has rights deals for international, incoming books and marketing deals for international authors coming in, and for international distribution. Around 40% of Fremantle Press's new releases are local to the area.

Fremantle Press's basic philosophy is to encourage good stories, well told. Diversity in the arts is also needed to match audiences, so Fremantle Press emphasises non-white and female voices, as well tracking and responding to majority audience trends. The associated book shop is a strong proponent of local writing product and is, in effect, like an independent music label. The word 'Fremantle' in Fremantle Press is both a brand and a home. The brand is supported by strong pride in Fremantle: the local population sees Fremantle as a genuine, honest community and Fremantle Press tries to mirror this.

As part of the home-grown philosophy, Fremantle Press has a number of co-working spaces for artists. Authors can also write in the cells in Fremantle Prison. There is a live literature scene in the local hospitality industry and local businesses recognise that there is a market for cerebral entertainment, and that such audiences become their customers. Bars such as [The Local](#) and [Percy Flint](#) and [Strange Company](#) often host book launches with bespoke cocktails designed for the event. They also host writer talks. The [Woylie Festival](#) (featuring young Aboriginal storytelling) and [Paper Bird Bookstore](#) are examples of other local businesses strongly integrated with Fremantle Press.

The National Broadband Network (NBN) has been slow to come to Fremantle, but the city has internet and NBN fibre-to-the-building infrastructure. Fremantle Press runs a website, but this mainly services Fremantle buyers and is part of the way that Fremantle Press is strongly integrated into the local scene. The book back-

list is available online and pricing is at recommended retail. Free postage for more than one book has been a hit. Large files are important to the publishing sector, and the NBN has facilitated this.

The internet is changing the way marketing works for books, with tactical changes to things such as headlines, keywords, and search terms. Online outreach podcasts featuring publication tips are important to the Fremantle Press philosophy of growing local authors. The winner of the Hungerford Prize each year hosts the podcasts. Digital platforms such as Instagram, for example, are now important strategically for Fremantle Press in finding new illustrators. Digital works well for the author training and outreach events that Fremantle Press provides through direct email to emerging writers.

A key issue for Fremantle Press is how to keep young arts workers, such as editors, in their business. The [Minderoo Foundation](#) has provided some funding to help keep editors in Fremantle, and Fremantle Press argues that it is important to try to grow editors into senior arts workers and managers, and to retain them in their workforce. Fremantle Press has also had initiatives such as a two-year editorship funded through the Australia Council editorship development program.

Fremantle Press benefits from Fremantle as a place where there are heritage-listed assets of interest, and visitors attracted by national tourism, nature tourism, and cultural tourism to some degree. The cultural DNA of Fremantle is built around real grassroots movements. This includes events such as The Great Big Book Read, and informal cultural and social knowledge of each author's work and how they can be supported. Often in collaboration with DLGSC, Fremantle Press has a development program that it runs with four writing centres that supports:-

- emerging writers over two years,
- the business of being writers at the Perth Writers Festival,
- The Hungerford Award,

The Hungerford Award helps 'discover' new writers through writing preparation workshops, and supports the long list of writers by connecting to publishers, and training in media. [The Fogarty Literary Award](#) serves WA writers who are 18 to 25 years old.

The J Shed commercial art studios

J Shed is a heritage listed building at Bathers Beach that houses several commercial arts studios. The building, originally a bare shed built for storage purposes in 1912, was reconstructed on its current location in the 1960's and was restored in 1987. Since that time, the building has been the home to the renowned WA sculptor Greg James, the ceramic artist Jenny Dawson, and the photographer/artist Peter Zuvela among others. Over the years, the council has offered artists at J Shed commercial rates and long-term leases in a locality that has become prime real estate. In addition to housing commercial art studios and their shopfronts, J Shed is a tourist attraction. Public tours are regularly conducted to showcase working studios specialising in sculpture, ceramics, photography, jewellery, textiles, stone-carving and painting. The J Shed has made a substantial contribution to Perth public art with over 100 projects produced (e.g. Pinjah | Elizabeth Quay Public Art). Over the last 30 years, 'The studios has served as a training ground for young artists, a temporary facility for established artists and host to visiting international artists' (N.A. 2018). For Greg James (2019), who runs a sculpture business and gallery at the site, Fremantle has had a strong collaborative and commercial artistic culture since the 1970s. He suggests that in recent years, there has been a shift away from supporting independent artists.

Design

There are more than 400 architects resident in Fremantle, and 171 architects and landscape architects working in Fremantle (Appendix A Table 3). There are around 190 other designers, suggesting that the design

sector and capability in Fremantle is strong. There are more architects and landscape architects in Fremantle, than the rest of regional Western Australia. As one example, we interviewed Patrick Kosky, Director of Kerry Hill Architects in Fremantle, whose primary market is public buildings in Fremantle and Perth. Kerry Hill Architects designed the [State Theatre Centre](#), the [WA State Library](#), [the civic building in Fremantle](#), and the redevelopment of the CoF site and offices.

The Fremantle branch of Kerry Hill Architects has a strong relationship with the Singapore branch, which has been responsible for significant hotel commissions (e.g. Aman Tokyo). Other examples of their WA commissions are the [UWA Indigenous Study Centre](#), which is a symbolic building within the arts faculty. The Fremantle office of Kerry Hill makes it a priority to build two large domestic houses each year in Perth, or Fremantle buildings, as a philosophical statement that recognises the symbolic power of buildings.

Kosky notes that Fremantle community groups have sometimes opposed development. To some degree, everything is viewed suspiciously and that makes architectural practice difficult. He believes that a city needs to be confident and understand that history is layered. To some extent, Fremantle suffers from being a 'city in aspic', according to Kosky. Moreover, without the resource of greenfield land for development, expanding the ratepayer base to boost local government revenue, depends on redevelopments. So the balance between the development of economy and jobs on one hand and the city-in-aspic scenario on the other is an ongoing challenge. The city is flexible about codes and bylaws in repurposing building stock and the local government is generally good. There are increasingly commercial ventures at scale. Gentrification is a threat, but also an opportunity to bring in a new population and more diversity. An expanded ratepayer base could be beneficial for the economy and for life and work opportunities in Fremantle.

Strategic theme 2: The relationship between cultural and creative activity and the wider economy

Fremantle has a diverse economy with a number of important sectors, ranging from knowledge services (education and training, healthcare, and social assistance), to port services, warehousing, construction, and manufacturing. Fremantle's economy grew by 9.4% per annum between 2011 and 2016 and in 2017-18 Gross Regional Product was \$4.5 billion (Appendix A Table 1). There is a large number of creative services workers (i.e. advertising and marketing, design, and software and digital content) resident in Fremantle and East Fremantle, more than 550 employed in creative services firms and another 300 in other industries (Australian Bureau of Statistics, 2016).

Availability of creative skills, in both creative services firms and 'in-house capability' in other industry sectors, is a key creative input into Fremantle's capability to grow the diverse economy. Based on place-of-work data, there are 1,500 creative jobs in Fremantle and East Fremantle, with a relatively high number of artists, and media and publishing workers (Appendix B.1). There are a number of synergies between different sub-sectors of the economy in Fremantle. For example, tourism is very important to the city, spurring activity in port services, arts and culture, entertainment, retail, and accommodation services.

Fremantle Mayor Brad Pettit (2019) argues that the three goals to support a diverse economy would be to have more jobs, more residents, and more visitors. He believes that Fremantle could quadruple the size of the resident base in the CBD. Fremantle arts and culture is an important part of the vibrancy of the city and an attractor for potential residents and workers. There are already nearly 300 architects and design professionals living in Fremantle (Appendix B.1). We see in the city a Richard Florida style dynamic, with an open and creative culture acting as an attractor for talent. A technology-focused strategy was not evident either as a strength or weakness as a priority in our interviews, but the strength of the software and digital content workforce suggests that Fremantle has capabilities in technology that are enabling rather than focal in intent. There is a small but vibrant games sector.

Dancia Quinlan (2019), the CEO of the Fremantle Chamber of Commerce, argues that a key issue for Fremantle is the lack of residential accommodation in the CBD. Some of the issues raised by the property leaders group of the Chamber of Commerce are the necessity of affordable space, how to deal with vacant space, the cost of upgrading buildings that are not up to code standards, and rents for the creative sector. The Chamber of Commerce also believes that Fremantle needs investment attraction, and that the arts and culture could be one point of difference for attracting investment that leads to growth. The Chamber of Commerce's [Greater Fremantle Action Plan](#) highlights the arts and culture sector, particularly music, arts, and film. There are also many interconnections between creatives and the other sectors of Fremantle's diverse economy, for example manufacturing and public art, film production and marine/communications, architecture and design in accommodation provision and, gaming and media in technology and IT. For example, Viewport (<https://viewport.com.au/>) is a cutting edge AR/VR company that takes an "Arts+Science" approach to creating high-end immersive and 360 degrees imagery. They deploy this in construction, retail, eco-tourism, education and many other contexts. [Megan Salmon](#), (<https://www.youtube.com/watch?v=FU9qG76sXQc>) is a fashion designer and manufacturer with a shop front and her own "maker space". In addition to such creative firms as these who form bridges into other sectors, 44% of creatives in Fremantle are employed outside the creative industries throughout Fremantle's economy. From artists to advertisers, from musicians to savvy digital creatives, these creatives add value to Fremantle's diverse economy.

Tourism

Tourism has long been important to Fremantle. The cruise ship capability of Fremantle is clearly an important asset for tourism. In 2017, 43 cruise ships visited Fremantle with 3,352 passengers generating \$238 million of total output. Some of the long-standing tourism attractions include Fremantle Prison, WA Maritime Museum, WA Shipwrecks Museum, and Fremantle Markets. Fremantle Prison has 200,000 visitors a year, 17,000 of which attend functions. The local, interstate, and international breakdown of the visitors is roughly a third each. However, despite these assets, Fremantle is known more as a gateway destination. Fremantle Prison visitor numbers rise when major international sporting events are held in nearby Perth.

Mayor Brad Pettitt (2019) points out that nature-based tourism is Fremantle's primary pool of transiting tourists and many cruise visitors tend to go straight through Fremantle and on to the nature-based attractions such as the [Pinnacles](#). However, 79% of transiting visitors want to experience aspects of Aboriginal culture, for example, and the mayor believes that Fremantle can grow as a primary destination (Pettitt 2019).

For this reason, in 2018, a new tourism strategic development plan was inaugurated by the CoF and local stakeholders. The *Destination Marketing Strategic Plan 2018-2022* was a reboot of the tourism strategy, and arts and culture features prominently. As such, this plan provides a good example of the contribution of arts and culture to the wider economy. The plan seeks to develop a unique product offering that would encourage Fremantle to be a primary destination, as well as a gateway destination. The plan suggests that the *combination* of 'port and ocean', heritage assets, and arts and culture can brand Fremantle as a unique experience. The plan envisages a vibrant walkable Fremantle, with events and festivals, and heritage leisure and entertainment offerings. Key markets are targeted including 'arts and culture lovers', 'recreation and fun seekers', 'heritage enthusiasts', and those seeking retail shopping.

Fremantle's strong multicultural community history is suggested as an opportunity to increase international visitation. Major events are an important part of the strategy, as is business tourism. These both benefit from the creative and vibrant street-life of Fremantle. The *Destination Marketing Strategic Plan 2018-2022* also emphasises the role of well-known arts and entertainment luminaries in forming an attractive and authentic tourism brand. The plan recognises that Aboriginal tourism can be developed as part of cultural tourism and needs further development to build on the significant assets and history of the region.

A community-led innovation paradigm

Most cities around the world have explicit innovation strategies, with precincts that emphasise private-sector technology start-ups, venture capital, high-profile multi-million dollar windfall exits, along with toxic machismo and winner-take-all strategies. The values that drive this innovation agenda are often antithetical to traditional arts and culture. As a result, the arts either vacate the innovation agenda or seek to pivot into an emphasis on the digital creative economy. What is notable about Fremantle is that the city has followed none of these typical innovation trajectories, but rather has evolved an inclusive and diverse community-led paradigm of innovation.

Mayor Brad Pettitt (2019) pointed to some examples of innovative projects that are helping the issue of affordable housing for creatives, such as in [White Gum Valley](#), which is one of the suburbs outside the Fremantle CBD. This includes [SHAC](#), which has redeveloped the former Kim Beazley School site in White Gum Valley. It is an innovative development site by [LandCorp](#), with many innovative features including studios and reasonable accommodation stock. [Stackwood warehouse project](#) is another initiative that has encouraged micro-businesses in particular. [The Fibonacci Centre](#) by [Robbie Lang](#) is an artist collective centre.

These are all good examples of innovative approaches to solving the affordability and spatial challenges that artists face. Perhaps the most innovative and sustainable example in Fremantle is Spacemarket.

CASE STUDY: Spacemarket

Spacemarket is a nationally significant and exemplary case study of such an approach, which is very relevant to the arts and culture sector in Australia. Spacemarket works with the CoF and makes unoccupied building spaces for both creative micro-businesses and businesses from other sectors of the economy more generally. While much of the academic debate concentrates on creative clusters in, and their renewal of, once-declining or former industrial sites in urban areas or fringe urban areas (Evans 2009), Spacemarket is a novel case of the temporary reactivation of buildings located largely in central locations around the CBD of Fremantle that are either temporarily unoccupied or are awaiting redevelopment.

Since the organisation's inception in 2011, there have been eight Spacemarket projects: four completed and four current space-activation projects. The spaces include an ex-department store (the old Myer building), an old brewery warehouse, a forgotten turn-of-the-century ballroom, and an empty police barracks. While the program focuses largely on supporting creative practitioners and creative micro-businesses, tenants have ranged from shop-keepers to furniture makers, sculptors to costumer designers, and writers to lawyers, including both start-ups and long-term operators.

According to Spacemarket (n.d.-a), its projects allow for the following:

- job creation through project opportunity
- improved business and community confidence in project areas
- improved precinct security through activated streetscapes
- reduced ongoing building maintenance costs
- creation of affordable space
- customer sharing between businesses and increased business exposure
- networking and collaborative opportunities
- the ability to experiment and de-risk fledgling business due to flexible terms.

The Spacemarket projects are in large part a possibility due to the availability and vacancy of large building structures, some of which are heritage-listed and therefore cannot be demolished, and are waiting to be refurbished or redeveloped. As the Spacemarket website puts it:

[A]s urban populations grow, working behaviours change, and the nature of cities evolve, it has become increasingly important to find ways to occupy existing buildings which, for whatever reason, have become vacant. Re-using our existing built infrastructure is the most ready and sustainable way to provide opportunity for our community, and to reactivate disused parts of our inner-urban areas. Our purpose is to give second, third, or 'meanwhile' lives to undervalued spaces while creating communities that test the changing nature of work and occupancy.

At its core, Spacemarket is a not-for-profit broker and intermediary that creates projects that benefit both the building owners and tenants. In an interview with Spacemarket manager Kate Hulett, she said she viewed the company's work as reactivating spaces that would otherwise be unused while waiting for other projects to happen and curating spaces for small businesses to thrive. Spacemarket's mission statement is 'pairing disused spaces and useful people'.

In its simplest form, Spacemarket makes business, office, and studio space available to small and micro-businesses that may not be able to afford space in central locations, or at this point their business cycle. Spacemarket (n. d.-b)

represent[s] and belong[s] to a substantial and growing community of small business people, designers and entrepreneurs who have a desire to inhabit space in central areas and, for various reasons, may not be able to acquire it. We perceived a gap between this cohort and the owners and managers of vacant spaces and set out to facilitate their connection, which we established in March 2011.

Although some projects have co-working spaces, typically each business receives its own space, whether it is office space, storage space, or studio space. Tenants pay a single flat rate and are effectively offered below-market rents, or effectively no rent, and instead pay their portion of the cost of out-going expenses (Hulett 2019). As a not-for-profit organisation, Spacemarket aims to develop tenant-friendly conditions. Tenants sign flexible six-month tenancy agreements that roll over with a 30-day notice period. According to Hulett (2019), the flexibility of the tenancy agreements encourages and allows people to start their creative business. As Hulett puts it, Spacemarket is 'the safest place to fail'. The project is so popular that some tenants follow Spacemarket to the next project once one closes down.

For Hulett (2019), the program:

is really beneficial for the owner because it maintains the building's upkeep through tenanting, it makes it more attractive to a commercial tenant, it generates the local economy because people are coming, the tenants are buying their lunch and doing their groceries, their banking, all the services in the city get used ... It's just better for everyone.

The 'MANY 6160' project, running from 2013 to 2017, reactivated 20,000m² of the old Myer building in central Fremantle. In this case, Myer moved out in 2013 and, in the same year, Spacemarket tenants moved in. The CoF knew that the King's Square Fremantle Redevelopment and the Myer building refurbishment would be at least a three-year prospect and rather than leaving the building dormant, it was leased out to Spacemarket. MANY 6160 was a retail, maker, studio, gallery, and events space. The Myer project had 120 businesses use the space and roughly 40 of the businesses are still running, including prominent artists such as [Abdul Abdullah](#), writers, sound engineers, and bands.

The Spacemarket projects generally support small-scale creative start-ups and businesses that are still working out their business models. The specific project 'MANY 6160' generated significant economic benefits for the tenants and the local economy, including reducing vandalism and deterring local crime. According to Spacemarket, the MANY 6160 project 'delivered \$2.2million dollars of direct economic benefit into the local precinct' and 'successfully "graduated" over 20 businesses out of itself and into Fremantle and greater Perth' (Spacemarket. (n.d.-a). In addition to availability of building space, Spacemarket is a product of the flexibility and willingness of the CoF to facilitate these projects.

Appendix A

Table 1: Western Australia hotspot comparisons

	Fremantle & East Fremantle	Greater Geraldton	Busselton	Albany & Denmark
ASGS remoteness category	Major cities of Australia	Remote Australia	Inner regional Australia	Outer regional Australia
RAI region type	Major metropolitan	Industry & service hub	Industry & service hub	Industry & service hub
Resident population, 2016 ^a	36,268	38,632	36,688	42,435
Average annual growth 2011-2016	1.6%	1.2%	3.9%	1.8%
% of state	1.5%	1.6%	1.5%	1.7%
Employed persons, 2016 ^b	26,662	15,702	13,638	16,491
Average annual growth 2011-2016	0.04%	-0.3%	3.1%	3.2%
% of state	1.4%	1.4%	1.4%	1.4%
Total creative employment, 2016 ^b	1,045	231	288	331
Total earnings from creative employment, 2016 ^b	\$63.6 million	\$13.6 million	\$14.9 million	\$15.3 million
Total businesses, 2016	17,044	8,946	10,884	10,490
Average annual growth	1.7%	0.7%	2.9%	
% of state	2.3%	1.2%	1.5%	1.9%
Total creative businesses, 2016	1,891	369	611	582
Proportion of all businesses registered for GST, 2016	51.1%	53.3%	52.7%	53.9%
Proportion of creative businesses registered for GST, 2016	40.3%	37.9%	41.7%	37.8%
Regional domestic product, 2017-18	\$4,995 million	\$2,396 million	\$2,222 million	\$2,491 million
Average annual growth	9.4%	-7.0%	11.0%	6.9%
% of state	2.1%	1.0%	0.9%	1.0%
Unemployment rate ^a	7.5%	9.6%	6.1%	5.3%
Youth unemployment rate ^a	13.6%	15.8%	11.1%	10.8%
Youth unemployment ratio ^a	44.1%	48.7%	42.3%	45.3%
Aboriginal ^a	1.4%	9.7%	1.7%	3.0%
Volunteer ^a	19.0%	16.2%	19.7%	20.3%

Note: Statistics with 'a' are provided by place of residence, and those with 'b' are by place of work.

Sources: Australian Bureau of Statistics (2016), ABR (2019), .id (2019), Regional Australia Institute (2014)

Table 2: Participation in cultural activities 2018, Western Australia

	Participated in at least one cultural activity in the last 12 mths	Received income from at least one cultural activity in the last 12 mths
Perth – Inner	39.7%	5.6%
Perth – North East	26.7%	3.0%
Perth – North West	28.3%	1.9%
Perth – South East	28.4%	2.3%
Perth – South West	34.0%	3.7%
Western Australia – Outback	25.8%	1.9%
Western Australia – Wheat Belt	38.2%	1.9%

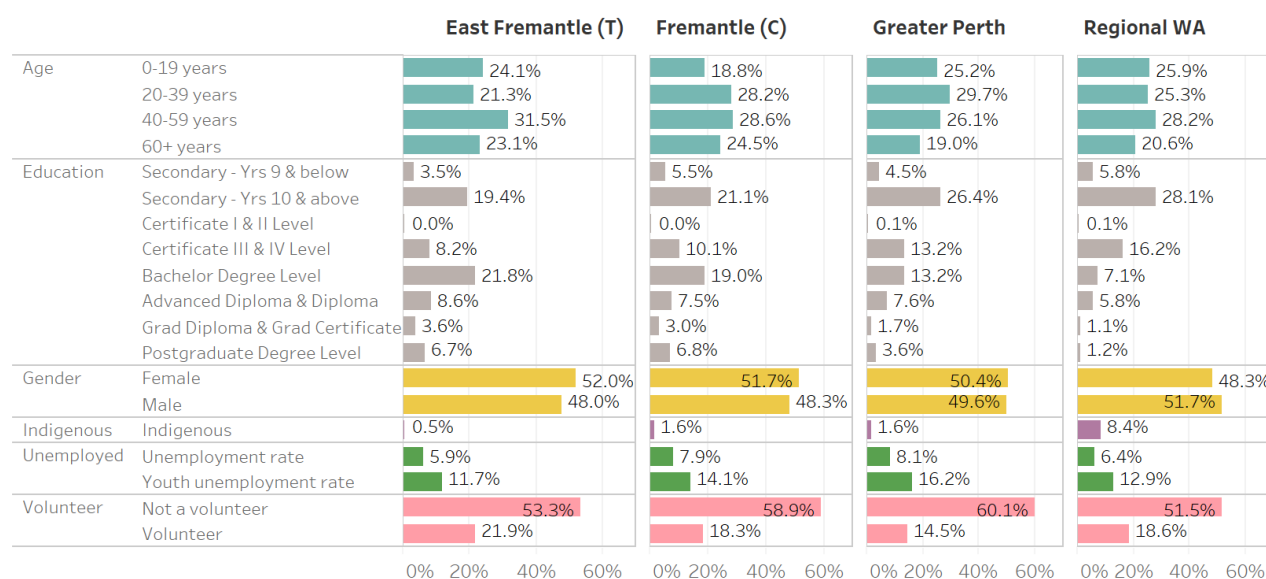
Source: Australian Bureau of Statistics (2019)

Table 3: Employment in creative occupations by ANZSCO category, WA hotspots

			Albany & Denmark	Busselton	Greater Geraldton	East Fremantle & Fremantle	Greater Perth	Rest of WA	Western Australia
Occupation	Sector	ANZSCO category							
Creative Services	Advertising and Marketing	Advertising and Marketing Professionals	31	66	46	220	6,359	432	6,927
		Public Relations Professionals	18	18	32	78	2,469	279	2,797
	Architecture and Design	Architects and Landscape Architects	34	27	13	300	3,219	185	3,451
		Architects, Designers, Planners and Surveyors, nfd	3	0	0	12	383	20	413
		Fashion, Industrial and Jewellery Designers	8	18	3	83	792	77	891
		Graphic and Web Designers, and Illustrators	59	67	45	200	4,409	408	4,905
		Interior Designers	10	8	11	71	1,404	61	1,497
		Photographers	29	41	14	72	1,564	245	1,985
	Software and Digital Content	Business and Systems Analysts, and Programmers, nfd	0	0	0	0	56	0	61
		ICT Business and Systems Analysts	4	0	3	42	2,922	57	3,025
		Multimedia Specialists and Web Developers	16	11	15	36	1,006	54	1,077
		Software and Applications Programmers	31	18	8	135	8,817	204	9,166
Cultural Production	Film, TV and Radio	Artistic Directors, and Media Producers and Presenters	13	7	10	68	923	172	1,165
		Film, Television, Radio and Stage Directors	13	0	13	50	866	119	1,019
		Media Professionals nfd	0	0	0	7	110	11	119
	Music and Performing Arts	Actors, Dancers and Other Entertainers	0	5	7	43	723	51	1,007
		Arts Professionals, nfd	0	4	8	37	206	50	276
		Arts and Media Professionals, nfd	0	0	0	0	27	0	35
		Media Professionals, nfd	0	0	0	6	123	15	135
		Music Professionals	6	6	3	50	887	81	1,256
		Performing Arts Technicians	6	12	10	57	1,365	107	1,705
		Publishing	Archivists, Curators and Records Managers	7	4	21	46	1,087	146
		Authors, and Book and Script Editors	8	0	0	32	399	47	462
		Journalists and Other Writers	38	21	35	64	2,425	405	2,901
		Librarians	27	16	27	52	1,590	244	1,849
	Visual Arts	Jewellers	8	28	13	8	552	147	712
		Visual Arts and Crafts Professionals	50	33	7	88	667	329	1,024
Creative occupations			434	425	327	1,935	45,947	3,993	51,855

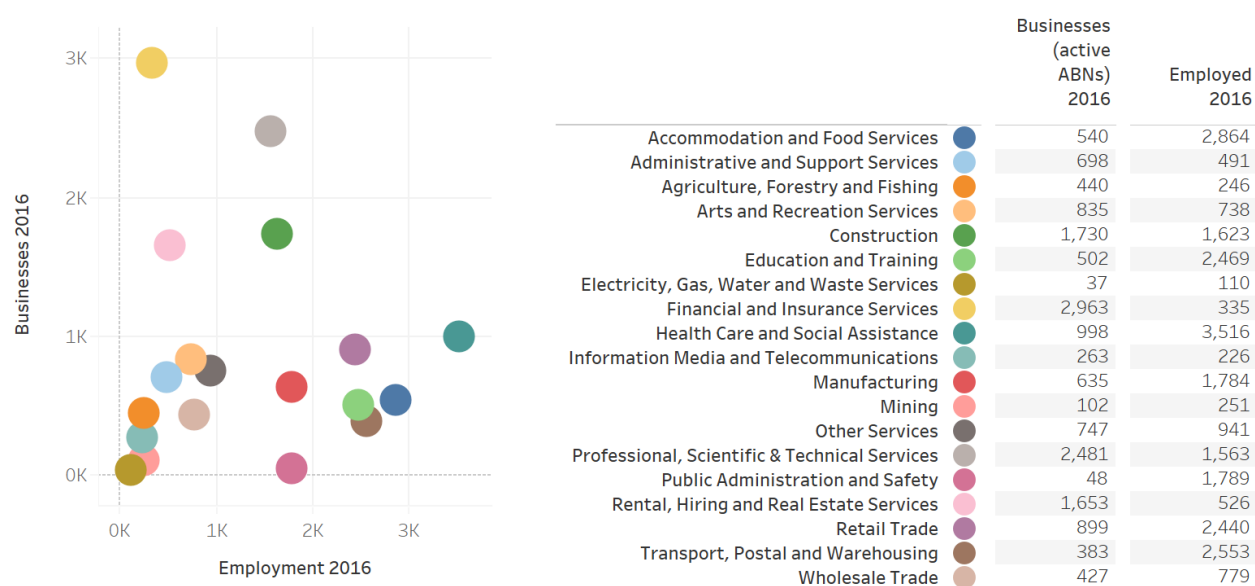
Sources: Australian Bureau of Statistics (2016)

Figure 1: Demographic profile by place of residence, Fremantle and East Fremantle local government area compared with greater Perth and regional Western Australia, 2016



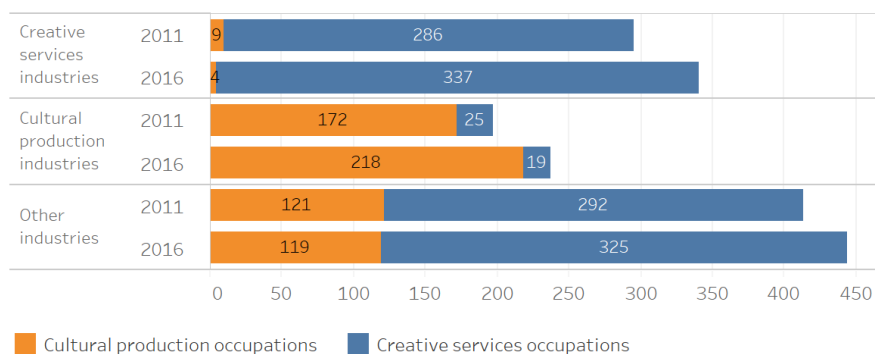
Source: Australian Bureau of Statistics (2016)

Figure 2: Economic activity by ANZSIC subdivision, Fremantle and East Fremantle local government area



Sources: Australian Bureau of Statistics (2016), ABR (2019), .id (2019)

Figure 3: Creative service and cultural production employment by industry and occupation, 2011 and 2016, Fremantle and East Fremantle local government area



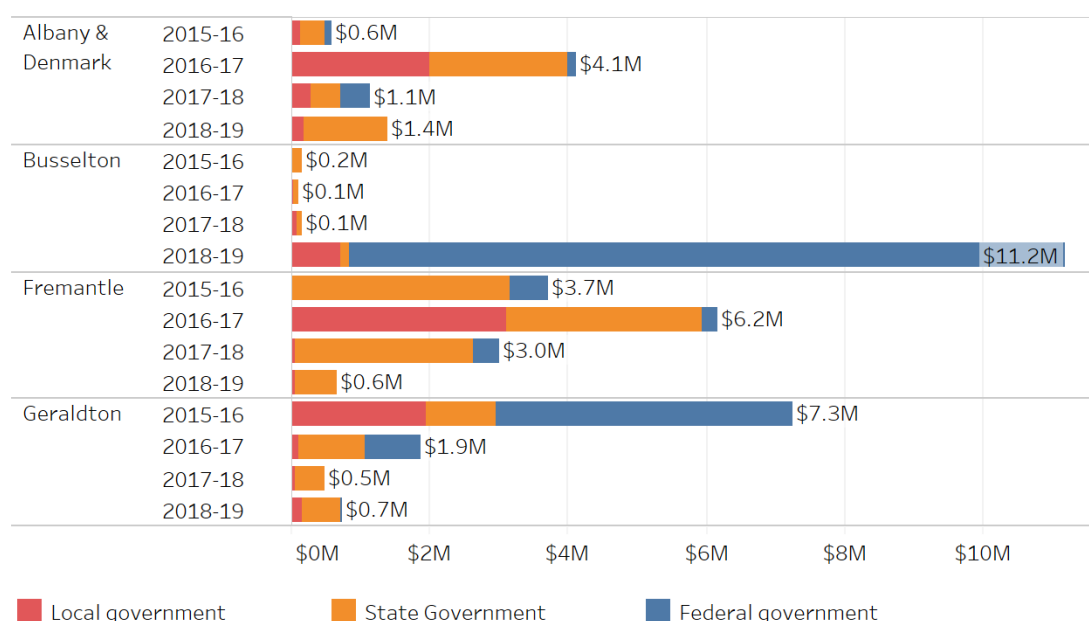
Source: Australian Bureau of Statistics (2016)

Figure 4: Creative industry employment, total earnings and mean income by place of work compared with business registrations, 2011 and 2016, Fremantle and East Fremantle local government area



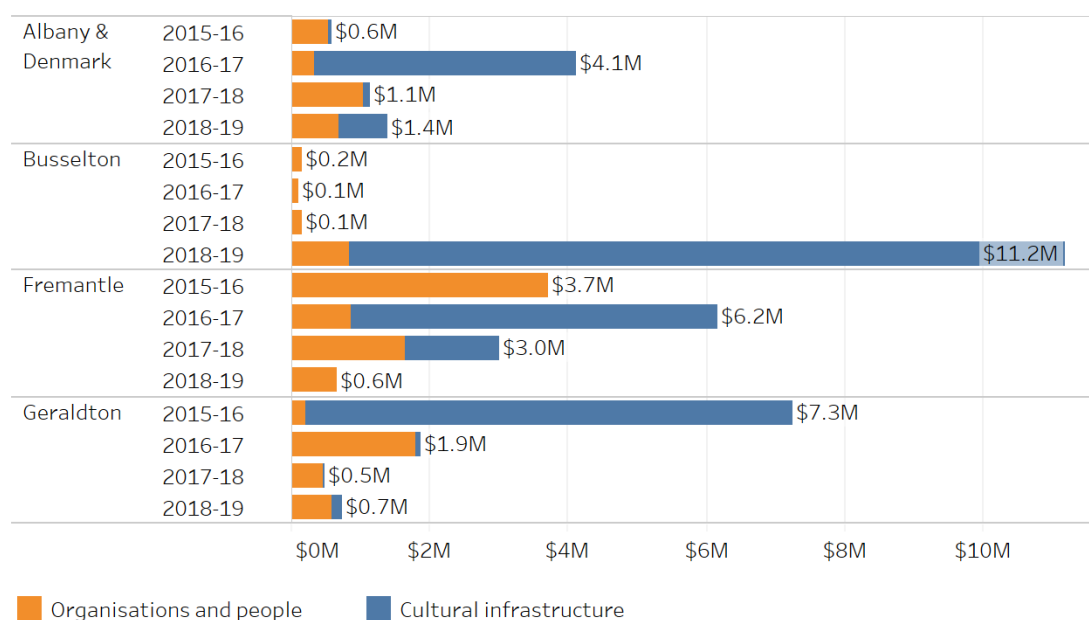
Sources: Australian Bureau of Statistics (2016), Australian Business Register (2019)

Figure 5: Cultural grants and infrastructure investments by government type



Sources: Local government annual reports and web sites, Department of Local Government, Sport and Creative Industries, Lotterywest, Regional Development Commissions, Regional Arts WA, Australia Council, Federal Department of Infrastructure, Transport, Regional Development and Communications, Regional Development Australia

Figure 6: Cultural grants and infrastructure investments by funding type



Sources: Local government annual reports and web sites, Department of Local Government, Sport and Creative Industries, Lotterywest, Regional Development Commissions, Regional Arts WA, Australia Council, Federal Department of Infrastructure, Transport, Regional Development and Communications, Regional Development Australia

Appendix B

Census data

Data tables and heat maps are available via the following hyperlinks:

Appendix B.1 [Creative employment: counts, growth rates, intensities and heat maps](#)

Appendix B.2 [Creative earnings: total earnings, growth rates, intensities and heat maps](#)

Appendix B.3 [Creative incomes: mean incomes, growth rates, intensities and heat maps](#)

Appendix B.4 [Creative employment by sector, heat maps](#)

Appendix B.5 [Creative employment by ANZSIC4 industry category, state comparisons](#)

Appendix B.6 [Creative employment by ANZCO4 occupation category, state comparisons](#)

Australian Business Register data

Appendix B.7 Creative businesses: counts, growth rates, intensities and heat maps (forthcoming)

References

- .id. (2019). National economic indicators series. Retrieved from <https://economic-indicators.id.com.au>
- Australian Bureau of Statistics. (2016). *Census of Population and Housing*. In *Findings based on use of ABS TableBuilder data*. Retrieved from <https://www.abs.gov.au/websitedbs/censushome.nsf/home/tablebuilder>
- Australian Bureau of Statistics. (2019). *Cultural Activities 2017-18*. Retrieved from TableBuilder:
- Australian Business Register. (2019). *Australian Business Number counts*. Retrieved from: <https://abrexplorer.abr.gov.au>
- Ballico, C. (2011, 24-26 November 2010). *Alive and Giggling: An Exploration of the Role of the Live Music Environment in the Perth Indie Pop/Rock Music Industry*. Paper presented at the International Association for the Study of Popular Music Australia-New Zealand 2010 Conference, Monash University, Melbourne.
- Catalyse. (2017). *Markyt Community Scoreboard*. Retrieved from East Fremantle: <https://www.eastfremantle.wa.gov.au/documents/577/community-perceptions-survey-report-2017>.
- Cathcart, J. (2019, Jul 25) *Creative hotspots interview*.
- Cunningham, S. Marion, M. Hearn, G. Ryan, M. D. & Collis, C. (2019). *Australian Cultural and Creative Activity: A Population and Hotspot Analysis: Gold Coast*. Digital Media Research Centre, Brisbane, Qld.
- Dore, K. (2019) *Creative hotspots interview/Interviewer: M. Ryan*.
- Doust, K. (2019, Jul 26) *Creative hotspots interview*.
- Doyle, D. (2019, Jul 23) *Personal communication/Interviewer: G. N. Hearn*.
- Economics, D. A. (2018). *Screen Production in Australia: Independent Screen Production Industry Census*. Retrieved from Sydney, NSW:
- Evans, G. (2009). Creative Cities, Creative Spaces and Urban Policy. *Urban Studies*, 46(5/6), 1003-1040.
- Fremantle, T. o. E. (2020). Town of East Fremantle Heritage Trail – 2019. Retrieved from <https://www.eastfremantle.wa.gov.au/enjoy-east-fremantle/history-and-heritage/town-of-east-fremantle-heritage-trail.aspx>
- Hodgson, R. (2019, Jul 25) *Creative hotspots interview/Interviewer: M. Ryan*.
- Hulett, K. (2019, Jul 26) *Creative hotspots interview/Interviewer: M. Ryan*.
- Jackson, J. (2019, Jul 24) *Creative hotspots interview/Interviewer: G. N. Hearn*.
- N.A. (2018). About J Shed Freo. Retrieved from <https://jshedfreo.com.au/about-j-shed-freo>
- N.A. (N.D.). Streets of East Freo. Retrieved from <https://www.streetsofeastfreo.com/>
- Ogilvie, A. (2019, Jul 22) *Creative hotspots interview/Interviewer: G. N. Hearn*.
- Pendergrast, V. (2019, Jul 26) *Creative hotspots interview/Interviewer: M. Ryan*.
- Pettitt, M. B. (2019, 25 Jul) *Personal Communication/Interviewer: G. Hearn*.
- Quinlan, D. (2019, 24 Jul) *Personal communication/Interviewer: G. Hearn*.
- Redwood, J. (2019, 25 Jul) *Personal communication/Interviewer: M. Ryan*.
- Regional Australia Institute. (2014). *Foundations of Regional Australia*. Retrieved from <http://www.regionalaustralia.org.au/wp-content/uploads/2014/12/Foundations-of-regional-Australia-FINAL-.pdf>
- Robertson, J. (2019, 25 Jul) *Personal communication/Interviewer: G. Hearn*.
- Screen Australia. (2019). Documentary production activity summary. Retrieved from <https://www.screenaustralia.gov.au/fact-finders/production-trends/documentary-production/activity-summary>
- Screen Australia. (2020). The Screen Guide. Retrieved from <https://www.screenaustralia.gov.au/the-screen-guide>
- Screenwest. (2019). Screenwest announces Interactive Pilot Fund. Retrieved from Screenwest announces Interactive Pilot Fund
- Spacemarket. (n.d.a). What we do. Retrieved from <https://www.spacemarket.com.au/what-we-do>
- Spacemarket. (n.d.b). What's all this then... Retrieved from <https://www.manyprojects.com.au/spacemarket>

Stevens, P. (2019, 25 Jul) *Personal communication/Interviewer: G. Hearn.*
Tait, C. (2019, 24 Jul) *Personal communication/Interviewer: G. Hearn.*