

COMMUNITY DEVELOPMENT AND JUSTICE STANDING COMMITTEE

INQUIRY INTO THE ARTS IN REGIONAL WESTERN AUSTRALIA

**TRANSCRIPT OF EVIDENCE TAKEN
AT KALGOORLIE
ON FRIDAY, 7 NOVEMBER 2003**

SESSION 3

Members

**Mr D.A. Templeman (Chairman)
Mr L. Graham (Deputy Chairman)
Mr J.N. Hyde
Mr A.P. O’Gorman
Ms S.E. Walker**

[1.00 pm]

GLANFIELD, MS NERIDA LOUISE
Manager, Goldfields Arts Centre,
Curtin University,
examined:

The CHAIRMAN: Welcome. The committee hearing is a proceeding of Parliament and warrants the same respect that proceedings in the House itself demand. Even though you are not required to give evidence on oath, any deliberate misleading of the committee may be regarded as a contempt of Parliament. Unless otherwise directed by the committee, witnesses' evidence is public and may be published, including on the Parliament web site, immediately after correction. I welcome you to the committee. Have you read the notes attached to the "Details of Witness" sheet regarding giving evidence before this committee?

Ms Glanfield: Yes.

The CHAIRMAN: Have you read the notes attached to the "Information for Witnesses" sheet and do you understand them?

Ms Glanfield: Yes.

The CHAIRMAN: We are conducting an inquiry into the arts in regional Western Australia. Part of the scope of our inquiry is to visit a range of regional centres to ascertain the strength of arts in the community, the arts infrastructure, and the resourcing that is available. We have five key terms of reference, which I understand you have seen. Part of the role of the committee is to ascertain the value and importance of the arts to the cultural, economic and social fabric of communities. As manager of the Goldfields Arts Centre, can you give us a brief overview of your role and the types of arts activities that are delivered through the centre?

Ms Glanfield: As the title "manager" indicates, it is a general manager's role in terms of managing the performing arts program. We have a 700-seat theatre and we operate pretty much throughout the year, averaging about one show a week in the theatre. My role is to ensure we have a balanced program between professional and community entertainment, and I make sure that all art forms are covered, because we are the only professional venue in the goldfields. That is the major aspect of my role, but there are also other areas within the arts centre, and I manage the staff who run those, and obviously the building itself. It is a big building and there is a lot of building management.

The CHAIRMAN: The arts centre is made up of a major theatre?

Ms Glanfield: Yes, it has a 700-seat theatre, with a proscenium arch and a fly tower so that we can cater to most forms of performing arts. We can do all sorts of shows. We have an A-class gallery, and a function centre that obviously is not particularly arts related, but it does provide an income stream for the centre and it also brings people into the building who might not normally come in for arts activities. We also have a whole section that we call the music section, but it is actually for music, dance and drama. We have music classrooms and a dance studio, and an ensemble room, which is another performance space, and that is used primarily by the community for education purposes.

The CHAIRMAN: Who owns the centre?

Ms Glanfield: It is owned by Curtin University. It was actually built by Kalgoorlie College, and when Kalgoorlie College and the School of Mines merged in 1996 and were taken over by Curtin, the asset was vested with Curtin University. The university is very proactive in ensuring that we have a pretty strong program and that we are adequately staffed and so on.

The CHAIRMAN: Who decides on the program for Kalgoorlie?

Ms Glanfield: Essentially that lies with me. I have the final responsibility. I also have the buying power. I can buy in shows as I see fit for the program. We also have a community consultation group that I formed about two and a half years ago, which is made up of about 20 people from around the community, including school teachers and people from various arts groups. We also have people from a group that is separately incorporated called the A^u Body, Friends of the Goldfields Arts Centre, which is a bit of a play on veins of gold and that sort of thing. The A^u Body comes to those meetings, and we sit around a table and both I, as representing the performing arts, and our curator, who represents the visual arts, present to that group a selection of shows and exhibitions that we have been offered from various producers and arts companies. Although officially they cannot make the decision, we are guided by their recommendations in terms of content. If it is going to be completely off the planet and offensive, which can sometimes happen with arts, and if the community is not going to respond very well, we will get a good feel for that from that committee. They also make suggestions such as, "This person will not succeed, but how about this sort of artist?" We have a very active group that is very vocal.

The CHAIRMAN: They are like an advisory committee?

Ms Glanfield: That is a good word for it.

The CHAIRMAN: The buck stops with you at the end of the day in terms of the product choice. I have asked this question in a couple of places in which there is a major arts centre. Is there a flavour or a particular genre where you always know that you are going to pack out the house in the Goldfields Arts Centre if you have that particular type of genre? What is the genre for the goldfields that is always popular?

Ms Glanfield: The average age is around 29 - there is a really young population in Kalgoorlie - which brings two sorts of audiences. Obviously people of that age have little kids - three to 10-year-olds - and children's shows go well. With that age group we also have comedy and rock and roll-type shows, and variety shows. Extravaganzas, such as Cuban shows and Irish dancing, are the sorts of thing you would typically see at Burswood. If you think about the shows that come to Perth, the Burswood and Regal Theatre-type shows are the big successes that are going to sell out, but unfortunately they are not the ones we get offered to buy. They are the ones that hire the theatre. We do not take the financial risk on the majority of those shows. We take the financial risk on shows from companies such as the Perth Theatre Company, the WA Ballet, and the Spare Parts Puppet Theatre. We underwrite the more artistic product or show to bring to Kalgoorlie. We do that to provide the variety. We could not have that beautiful venue and just have kids' shows and Kevin Bloody Wilson. As much as people love that type of thing, we do have a mixed audience and we need to provide a mixed program for them.

Mr J.N. HYDE: You did say you were against offensive material.

Ms Glanfield: I draw a line.

The CHAIRMAN: Has *Puppetry of the Penis* been here?

Ms Glanfield: Yes, twice.

The CHAIRMAN: Successfully?

Ms Glanfield: My prediction worked. The first time it sold out two shows. I watched it and had a giggle, and the second time I was not interested in seeing it again. When they called and asked if they could come back, I said I would hire them the theatre but I did not think they would sell out. They were adamant that they would get the same number of punters, and they did not. I think it is one of those shows that has had its day.

Mr J.N. HYDE: I was interested in your comments that it is a Burswood-type audience, but the material that you get offered to subsidise is at the other end. I would like to concentrate on that. Are you a member of WAARPAC?

Ms Glanfield: CircuitWest.

Mr J.N. HYDE: Do you get a \$20 000 subsidy for entrepreneurial purposes - the old Lotteries Commission funding?

Ms Glanfield: Sure. Lotterywest has pretty much changed its focus. It does not subsidise access to professional performing arts, which is what that fund used to be for. That is a big problem with CircuitWest at the moment. There are ongoing meetings about that. It really is not just CircuitWest and that pot of money; it is actually the whole corporate focus of Lotterywest, which obviously as a small arts organisation we cannot influence, but they have gone more from providing access to professional performing arts to community development. In the case of CircuitWest - the WA Association of Regional Performing Arts Centres - the program is now audience development strategies, which makes our life really difficult, because obviously we are very tight.

Mr J.N. HYDE: You are the same as Walkington, Matt Dann and all of those. From my involvement in the early days, we got about \$20 000 from the Lotteries Commission. The local community then decided what its priorities were. If it wanted to spend \$20 000 on getting *Puppetry of the Penis* or an English farce from the Regal Theatre, it could do that. It did not have to take Baryshnikov's best ballet from whatever. We have heard other WAARPAC managers say that it has now been tailored to audience development material rather than allowing the local community to decide.

Ms Glanfield: I would disagree with that to a certain extent, in that the local community can now still decide what product it wants in its venue, but the money that Lotterywest is providing is to develop new and larger audiences for whatever that product is. Are you with me?

Mr J.N. HYDE: Yes, but the harsh financial reality is that if you have the WA Symphony Orchestra here, the only way you are going to get the Lotterywest funding is if you can convince tuna fishermen from Esperance or some other untapped demographic that it is for them, and the commercial reality is that you are not going to get tuna fishermen from Esperance to come up here.

Ms Glanfield: Exactly. I think there is a confusion somewhere between Lotterywest and CircuitWest in the terminology of audience development. As far as I am concerned, if I am presenting a show and there is an audience in the theatre, I have done something to attract an audience. Whatever shows we are bringing in, if there is an audience in the house, we have developed an audience for that show.

Mr J.N. HYDE: What about your relationship with Country Arts? Originally the Lotterywest money was devolved through Country Arts.

Ms Glanfield: I am actually a board member of Country Arts WA, just to declare that particular interest. They still do get money through Lotterywest, but it is for the Share the Risk program, which CircuitWest venues are not eligible for, because we get separate

Lotterywest funding. Although I could not get it for the Goldfields Arts Centre, if the Goldfields Repertory Club wanted to put on a small two-hander from the Blue Room Theatre and the synergy worked there, they would be able to apply to Country Arts WA to bring that sort of product to Kalgoorlie.

Mr J.N. HYDE: In the real world, tell us how it works. You are a Country Arts board member. I cannot see any posters for that sort of content. Are people accessing that?

Ms Glanfield: Not in Kalgoorlie, no, although they are accessing other Country Arts WA funding. One example is the RIO Festival. Have you spoken with Barb yet?

Mr J.N. HYDE: Yes.

Ms Glanfield: She has been in. They just had a big win with the street parade for next year from Country Arts, but that is regional arts funding, not Lotterywest funding. So, no, the money is not coming here through Country Arts WA from Lotterywest.

Mr J.N. HYDE: It varies from town to town. In Geraldton it was amazing. It was more the commercial pubs that were accessing Country Arts funding for a particular sort of show. Is the Country Arts touring menu not suited to or not available in Kalgoorlie?

Ms Glanfield: Because we offer such a variety of product already and we offer probably a higher level of performances and live shows, a lot of the work in the touring menu is not suitable for us. If you are in a country town of 5 000 people and you have only two shows a year, those shows are going to work in that town, because there is not that flow through. As I said, we get a show on average once a week. It could be Latin dancers from Cuba, or the WA Ballet. We just had the Moscow Circus in town last week. The opportunities that are available to Kalgoorlie people are not available to someone in Mukinbudin, so they are much more selective about where they spend their dollars.

[1.20 pm]

Mr J.N. HYDE: Okay.

Ms Glanfield: So the touring menu does not work for me, but I do not see a problem with that, because I am accessing work from elsewhere. I do not have a dearth of work available; I am turning work away. However, for a small town that does not have that work being offered on a platter, it really suits that.

Mr J.N. HYDE: Okay; but as a parliamentary committee just looking at it, taxpayers' dollars are looking after Country Arts. Therefore, in terms of transparency, it seems that Country Arts does great things for your little Lancelin or Dumbleyung or those sort of places, so maybe we should stop pretending that we are looking at -

Ms Glanfield: It is not servicing the larger regions, no.

Mr J.N. HYDE: Okay; and that is what other people have said to us too. So I guess what we are looking at in terms of statewide is to see what works best in different areas and what are the gaps in arts delivery in regional WA.

Ms Glanfield: Country Arts WA is only supporting one tour really to CircuitWest venues, and we have got venues that are there 52 weeks a year, so one tour does not really cover much.

Mr J.N. HYDE: What about the WA Ballet Co, the WA Symphony Orchestra and the Black Swan Theatre Company? All of them got increased funding, and my understanding was that it was supposed to be conditional on some country touring. Have you seen much of them?

Ms Glanfield: Yes, but not for a reduced fee. Black Swan Theatre does hire the theatre, but I have had words with them about their marketing. The only problem there is that it is almost

like it is dropped off the back of a truck a week beforehand, and I have said, "We cannot operate like that. We have educated our audience that they are going to know eight to 10 weeks in advance." It is really hard to fill 700 seats a week out from a show, so that is just an issue to which we -

Mr J.N. HYDE: So Black Swan is hiring the venue or are you taking the risk?

Ms Glanfield: We do not touch the risk on it. They hire the venue, they come in, and we do what we can to pull in an audience in a very short space of time.

Mr J.N. HYDE: Is that usually Playing Australia money?

Ms Glanfield: No. I do not know of Black Swan getting Playing Australia funding for quite a while. I think *Corrugation Road* might have been the last time they actually got Playing Australia funding.

Mr J.N. HYDE: Do you get much content from Playing Australia?

Ms Glanfield: Not in the last round. In the round that just got announced this October, we were in seven applications and we got one, which was *La Boheme* by Oz Opera; so it was very disappointing, and it was a really good product - a mix of comedy with *It's a Dad's Thing*. There was Bell Shakespeare and La Boite Theatre with *Zigzag Street*, which is perfect for the 18 to 35-year-old market - perfect for us. We lost a lot of really good shows that are going back into the mix, but if shows keep getting put back into the Playing Australia funding, that is not really going to help, because new shows are going to come in and it is still the same pot of money; it is still a very fine amount with lots of really good tours being put up, and basically we have one tour next year now out of seven.

The CHAIRMAN: Out of seven applications.

Mr J.N. HYDE: That is terrible.

Ms Glanfield: It was not a happy day in my office.

The CHAIRMAN: You mentioned the Friends of the Goldfields Arts Centre. What is their role in the centre's function?

Ms Glanfield: To give you the history, when I first started in 1996, they were basically a discount club; it was not incorporated or anything. So I made sure that they became incorporated and had an active executive. We have gone through a few different chair people. Now we have a fantastic chairperson who has really moved it to the next step, and we have just this year implemented a volunteer program, so now they can usher for shows, man the gallery on weekends, and come in and help out. It is bringing the community more into the arts centre and getting it more actively involved, which a number of people have really enjoyed. They hold events for themselves, like any club would do its own internal things - in Rotary you call it club service, and you have club service fun nights. Their objective is to support the arts centre, and the next thing they are looking at is to try and help with some fundraising.

The CHAIRMAN: They are the ushers?

Ms Glanfield: No, I still have two employed ushers. I have a very small pool of employed casuals, purely because of accident, emergency and evacuation procedures. If you have a flowthrough of volunteer ushers, that is great, because it is people getting involved, but I like to know that if someone is going to have a heart attack in the theatre, or if the bells start ringing and we need to get people out, you have got people who are there pretty much every show. When you have got 700 people, you cannot mess around with that sort of thing.

The CHAIRMAN: In terms of community involvement, you do not entrepreneur any community-based shows yourself? You do not have an in-house group?

Ms Glanfield: No. I would love to see that happen at some point in the future, and it is one of the things on my to-do list. There are a couple of very active groups in Kalgoorlie. One is the Goldfields Repertory Club. We do all of its ticketing through the arts centre anyway - it has a 92-seat theatre just up the street here - and we are talking about doing some more shows in the arts centre for it. Basically, what we do is have a community rate so, if anything, we are subsidising events that it brings into the theatre, and we help out with production in terms of our lighting guy, who will sit down and work out a lighting design with them. We try to offer that sort of assistance. There is also a group called Friends of Music. These people basically went through Curtin University of Technology as music students here and wanted to continue their involvement with music together as a group, so they formed a group and now they put on eisteddfods and we host them in the arts centre. This year they have done a major musical of *Oliver*, which brought in a lot of young kids and so on. They are planning another one. We do not actually invest in it, but we give them community rates and really try to do everything we can; so that is the way we support those activities.

Mr J.N. HYDE: The City of Kalgoorlie-Boulder put in \$100 000. Is that conditional on those sorts of things happening?

Ms Glanfield: It is conditional that they are acknowledged as sponsors, first and foremost, of the arts centre. That is how we view it as a sponsorship partnership. Originally that money was pegged for maintenance, and it was things like painting a wall or fixing airconditioning or whatever. However, there was a change in the mood there, and the feeling was that the building is an asset of Curtin University, so why would council be providing \$100 000 a year to maintain another organisation's asset? So now that has moved to sponsoring shows, exhibitions and marketing.

Mr J.N. HYDE: The Department of Education and Training funds \$250 000. That is the state department, I am assuming,

Ms Glanfield: State Government.

Mr J.N. HYDE: So that is \$250 000 there and \$100 000 from the shire. You are kind of operating on a \$350 000 deficit.

Ms Glanfield: A little bit extra, which is actually picked up by Curtin University, because our gallery is free, and it costs anywhere between \$80 000 and \$120 000 a year to run, depending on costs and that sort of thing. Therefore, if we do pull up a deficit, that is actually picked up by the university.

Mr J.N. HYDE: Does Curtin run it on the same model as the Hayman theatres, or are you separate?

Ms Glanfield: No, more separate, because that is more of a student theatre, even though they do rent it.

Mr J.N. HYDE: But it is owned by Curtin?

Ms Glanfield: It is, and they do not do the professional work as such that we do.

Mr J.N. HYDE: So you are more like maybe the Walkington in Karratha?

Ms Glanfield: More like the Octagon at the University of Western Australia.

Mr J.N. HYDE: Okay - university theatres.

Ms Glanfield: If you are looking for a parallel, I would say it would be much more like the Octagon, which has kids dancing concerts at the end of the year. I do not know what the

arrangement with PIAF is, but I am sure if they were doing an event, then PIAF would hire the venue and so on.

Mr J.N. HYDE: It is interesting, because the Department of Education and Training also funds WAAPA. It is providing an awful lot of arts funding, but we are not very transparent about the sort of arts funding that is coming from it. Can I just quickly go back to other bodies. If there are other parts of the Country Arts funding that the Department of Culture and the Arts has devolved, would contact with the department, Healthway or other state government agencies be useful to you?

Ms Glanfield: To be quite honest, I have not chased that as much as I should do, purely because I am in operational mode with my job, and that has been something that has been identified at Curtin University. We are bringing in three new staff members next year so that my role can go from operational to more strategic and actually out there communicating with those sorts of organisations. I am not going to say one way or the other, purely because I do not think that I have been able to do that. I think that outlines that the lack of staffing in some of the venues around WA prohibits us from doing our jobs properly.

Mr J.N. HYDE: Or does it also indicate that there is nobody locally to give you that advice rather than you chasing it? If we look at the New South Wales model, there is a regional arts officer. If a regional arts officer was based in Kalgoorlie, with whom you would be networking and who would be able to get to you or your staff quickly, and there was a new or a different funding round or something like that, it may have made it easier for you to access that funding.

Ms Glanfield: Absolutely.

Mr J.N. HYDE: If the State did look at establishing regional arts officers, is that a prospect that you would welcome?

Ms Glanfield: Absolutely. If you look at it, there are the sports officers, are there not - recreation officers who do exactly that? Sports and recreation just seems to be a growing industry that communities embrace, and I do not see why the arts cannot equal that, because there is just as much interest. You look at the number of kids doing dance classes, music classes, and art and craft classes. There is obviously a demand, and parents are willing to involve their children, so why not continue that to the next level? It is by having arts officers - just like you have recreation officers - that we can develop those programs and make them available.

The CHAIRMAN: The centre is 10 years old this month.

Ms Glanfield: The actual date of the opening is 19 November.

The CHAIRMAN: What role does the centre play in terms of the community's identity, and what do you see as its role in attracting people to the region? Can you give us your reaction to that?

Ms Glanfield: I actually was born in Kalgoorlie and grew up here, and went away to study at the Academy of Performing Arts. I did arts management and worked in Perth. While I was at university, they actually started building the arts centre. However, for the 10 years beforehand - maybe it was not that long, but it seemed to be a long time - there was initially a referendum about building a performing arts venue or some sort of cultural centre for the arts. There was a council referendum and the answer was no. That answer of no came in because of that constant question, "What is it going to do to my rates? Am I going to be paying an extra \$100, \$300 or whatever a year to support an elite organisation?" which is the perception a lot of people have of the Sydney Opera House or something like that.

There was a lot of feeling against building a centre in Kalgoorlie, and the reason the Goldfields Arts Centre was built was because Kalgoorlie College had a fairly bulldozerish, bulldoggish director, who was a great entrepreneur who decided that Kalgoorlie actually deserved an arts centre of some description. Through the sheer strength of his personality and his perseverance, he was able to attract the initial \$1 million from KCGM. I do not know how he gazetted that land, but, whatever he did, he made sure that the Goldfields Arts Centre was built. Long-term Kalgoorlie residents thought it was ridiculous that this building was being built, including my father, who could not believe that I would want to study arts management, particularly coming from a mining family. It was bad enough that I grew up dancing without actually wanting a career in this industry. Why did I not want to be a lawyer like most other sensible daughters? However, he let me study arts management, and when they were building it, I decided that I had to come and work in the place. I was here before it was built, and everybody thought that this building that we are sitting in - the Kalgoorlie Town Hall - would suffice. Then the arts centre was built and it started. When I returned in 1995-96, the term "white elephant" was bandied around all the time: "That building is a white elephant. Why would you want to work there? The amount of money it cost to build, it is never going to make the money back. Who wants to see opera anyway?" - blah, blah, blah. Now it is 10 years down the track, and those people who used to say that do come to shows and they do come to the gallery and their kids do use the dance studio. You have the locals who say, "Yeah, it hasn't been so bad; yeah, it's pretty good that it's here", but the really interesting responses are from people who come and live in Kalgoorlie, and they do not know Kalgoorlie without an arts centre. They tell me, "I couldn't imagine being here without this place. It is so fantastic. I can come and see a show; I don't have to go to Perth." The kids' artwork gets displayed in the gallery; their children are developing appreciation for visual arts. They can bring them to see kids' artwork, and then the next month they can come and see a contemporary art exhibition in the same space, so it is relatable.

I think that it provides an immense amount in terms of quality of life for people. We are in a mining town; we are in the middle of the desert - there is no escaping that fact - but \$13 million bought a great increase in quality of life, just like the Oasis Recreation Centre provided it. It is by putting these facilities in a town like this that you can actually attract a mining engineer whose wife does not want to go and live in Leinster because all their kids can do is swim in the pool and ride motorbikes, but is quite happy to come to Kalgoorlie because she can take her daughter to the WA Ballet; she can take the son to dance classes - whatever.

The CHAIRMAN: Dance classes or whatever.

[1.35 pm]

Ms Glanfield: Yes. It actually attracts people. I know that with some professionals from South Africa and Canada, which also have big mining communities, we have had the School of Mines directors and different mining managers from around Kalgoorlie ask me to give them some information about the arts centre, because they are trying to get so and so from South Africa or someone else from Canada to come and work in the mining industry here, but they hear that the wife is not very happy about the scenario. Sometimes I have actually called these people and said this is what we do, and then they arrive in town, which is fantastic.

The CHAIRMAN: It is not just an arts centre; it is part of the cultural asset that serves not only the people who are here and have been here for some time but also future residents, including professionals, who relocate their families, because there are a lot of issues around fly in, fly out.

Ms Glanfield: Absolutely. Fly in, fly out kills relationships. I have seen that happen time and again. If you can provide a town in which a family can live and work, you are almost saving marriages.

Mr J.N. HYDE: Your comment about Leinster encapsulates it for me. A family will not move to Leinster for fly in, fly out, but it may move to Kalgoorlie.

Ms Glanfield: Yes.

Mr J.N. HYDE: I do not know how much you can provide us with on the arts. Being an A-class gallery, you are obviously available for Art on the Move and other touring exhibitions, including the Art Gallery of Western Australia.

Ms Glanfield: We actually have a Von Guerard coming from the National Gallery this month. It is coming with its own security officer. We are very excited about that. It is part of a national collection. It is our tenth birthday and it is the National Gallery's twentieth, and this is probably the most high-profile piece that we have had in the gallery. It is also releasing some of the Holmes a Court collection and the Stokes collection so that we can create this exhibition. It just shows that when you have the facility, you can make it happen. That has been done through the work of our curator. We were able to attract staff because we have a facility that they want to work in. To get a loan from the National Gallery for a regional town in regional Western Australia is pretty impressive.

Mr J.N. HYDE: Is that coming only to Kalgoorlie or is it also going to other regions?

Ms Glanfield: The National Gallery has a number of works available for loan. One work alone will not go on tour. They send a number of works to various areas. We basically said that we would like this piece, and that is how it ended up coming here.

Mr J.N. HYDE: Is that being funded through Art on the Move?

Ms Glanfield: Through the National Gallery.

Mr J.N. HYDE: So it is direct?

Ms Glanfield: Yes.

Mr J.N. HYDE: From all this commonwealth and state investment in Art on the Move and Playing Australia and all these other bureaucracies, we are not seeing much of a return.

Ms Glanfield: We do with Art on the Move. I could not give you an exact number, but for instance in the gallery at the moment we have some Elizabeth Durack early works, which is from Art on the Move. We do get several exhibitions at very reasonable prices. You are talking \$1 500 or \$1 800 for an exhibition. That is very cheap. We have them in for three weeks. It is a variety. For instance, this exhibition that is on at the moment is very traditional, but we also get more avant garde work. We get the whole spectrum, and that is what we need to provide. We cannot have a contemporary space and a traditional space. We need to provide that variety, which is what we aim to do over the course of a year.

Mr J.N. HYDE: Do you get much from the state gallery, such as Year 12 Perspectives?

Ms Glanfield: We get Year 12 Perspectives once a year, and that is usually one of our more popular exhibitions. This year it was particularly huge because a Kalgoorlie girl had a piece that was gorgeous. We do get that one. We did have trouble getting a loan of one of their Von Guerards for this exhibition, and that was a great disappointment. There were a lot of issues about public programs. I think it was too much of a headache for them to lend us a piece of their work, which caused a great deal of distress for our curator because she worked very hard to try to secure one of those pieces. I do not know that they are regionally friendly,

but we do get Year 12 Perspectives. Off the top of my head I do not know of any other works that we have had recently.

The CHAIRMAN: With regard to the funding issue, how rock solid is that? Basically, you get \$100 000 from council, and \$250 000 from the Department of Education and Training, which is recurrent, so you do not have a black cloud circling. What about the \$100 000 from the council?

Ms Glanfield: That has more of a cloud over it. Basically, when the centre opened there was no funding coming in from either source. I do not know how they thought they were going to run the place. When I looked into it, I am sure they thought it was going to be self-funding. I do not know what planning went into it. Basically, the building was running up a deficit every year. I cannot find any research as to why that figure of \$250 000 came about. The only indication I can find is that that was the average annual deficit in the first couple of years. Basically what was happening was that other departments of Kalgoorlie College were subsidising operations, which was essentially taking money straight out of academic delivery, which is not on in an educational institution. That was a stupid situation. That is why that \$250 000 comes through the Department of Education and Training to the arts centre. The council funding was originally a five-year agreement of \$100 000 a year, and that expired 18 months ago. Recently, with the council budget, there was a very strong vote of 70-30. The 70 vote was the possibility of us not receiving that \$100 000, which obviously sent me into a tailspin to make sure that we did keep that money for another 12 months, but the indications are that it will not continue at that level but will decrease.

Mr J.N. HYDE: There has been a mindset change in Geraldton, where they just fund the arts and the regional gallery, which is what councils are supposed to do. If the community can access those lower fees, it is in effect an in-kind donation from you. If that was more transparent to the council, this is what your \$100 000 would enable them to do.

Ms Glanfield: We have actually pointed that out to them, very clearly.

Mr J.N. HYDE: You need a sledgehammer approach, perhaps.

Ms Glanfield: My director gave that presentation. He is a bit more forceful about it than I am. Yes, it has been pointed out that the arts centre does provide community development, and also economic development because of some of the conferences that we can attract. Diggers and Dealers is the biggest mining forum in the southern hemisphere and it is hosted at the arts centre. We get 1 200 mining delegates from around the world come to that. Obviously that is not of interest to the committee, but for the council it is because it is bringing people into the community. By pointing out those facts, the importance of the arts centre has been recognised.

Mr J.N. HYDE: Do you have any evidence, as a major venue, that the Gormley Statues have added value to the arts experience?

Ms Glanfield: Anecdotal evidence, absolutely. I have been in the venue when people have come in - Europeans with very strong Dutch or German accents - to get directions about how to get there. They have come to Kalgoorlie for the Gormleys. The people in Menzies would probably tell you many more stories along those lines. People do come to Kalgoorlie purely to go out to Menzies and Lake Ballard - tourists.

Mr J.N. HYDE: It is almost as though we need that empirical, objective evidence that shows that people are coming to Kalgoorlie and are staying two days instead of one day because of that, or because there is an art gallery or because there is a show on. Enough of us know about it anecdotally, but it is almost like we have to prove it to the bean counters.

[1.45 pm]

Ms Glanfield: I am sure that there are market researchers who would be able to tell us how to do that.

The CHAIRMAN: Can I ask you about indigenous involvement in the arts centre? I suppose there are three ways: one is audience, one is active participants, and one is the visual arts side of things. Where do you see the indigenous aspect fitting now? Would you like more involvement?

Ms Glanfield: Absolutely. I am always the first to say that, in all honesty, I do not have a strong sensitivity towards indigenous issues, but I probably have more than most because I can actually admit to that, and I know that there are a lot of issues such as family issues - themes on paintings that are actually owned by a member of the family that cannot be reproduced. Because I know a little bit, but not the whole lot, I am aware of how much I can actually offend people if I go about things in a way that is not sensitive to the families, and there are several different groups within the goldfields region. So the first thing I will always say is that I believe that I would need to do a whole lot more research to really do it properly, purely because of those sensitive issues. The other thing is that there are actually cultural facilities in the goldfields that have been heavily invested in for indigenous people, and they actually prefer that because it is their own cultural space. On Lionel Street, which is the next main street along and down, there is a cultural centre that has been developed. There is also the Maku Stadium, which is where the Maku dancers learn. There is a group that does fantastic work. There is also Bega Garnbirringu. A friend of mine, Gary Cooper, is its media liaison officer, and he is like me. He is a Kalgoorlie boy, and he has actually gone to the Academy of Performing Arts, but he was an actor and he has worked for Bell Shakespeare and various companies.

Mr J.N. HYDE: And he also worked with Theatre Kimberley under John Hyde as artistic director.

Ms Glanfield: Have you spoken to him yet?

Mr J.N. HYDE: No, not at this time.

Ms Glanfield: Gary is doing great work, and he has just built a multimedia suite at Bega Garnbirringu, which is a health service here. He is doing a lot of work. He is producing TV ads and involving his community, so I am not going to tread on Gary's toes when he knows what he is doing. He is both an arts professional and he is indigenous, so before I make any moves, I would always consult with Gary first, because (a) we have that relationship and (b) he knows things that I do not. Although I am not saying that we do not do it and I would not do it, I am just really aware of doing things properly before you step on other people's toes. I guess my understanding is a bit greater than others; but that being said, Black Swan Theatre did a project here with Scott Rankine, who is a scriptwriter, and Trevor Jamieson, who I believe is one of the most talented performers in this country, indigenous or otherwise.

Mr J.N. HYDE: An Esperance boy.

Ms Glanfield: Yes. It was called *Career Highlights of the Mamu*. That workshop was actually in our arts centre, and they were there for six weeks. Big hArt, which is a community arts organisation in Sydney, did a lot of work here. It did a traineeship with a young girl, and it did a lot of developmental work. I have spoken with Scott recently about him coming back and doing a three-year project, which needs significant funding. You are looking at about 150 grand to do it properly. If I was going to do anything, that is what I want to do. I do not want to paint cosmetic stuff over the top; if I am going to do something, I want to do it properly, and Scott has the infrastructure to do that through Big hArt. He has

actually pinpointed the goldfields and working with the fringe dwellers and working with the various indigenous groups. This is an area he wants to do that project in and to actually leave a legacy, not just fly in and fly out. So that is a long-term project for us. Does that answer your question?

Mr J.N. HYDE: That is great. That is really good.

Ms Glanfield: Sorry; I am just dribbling off the top of my head here.

The CHAIRMAN: We are almost out of time. I just have one more question, and then I will give you an opportunity, if you like, to sum up or give us any other issues you would like to raise. In terms of audience development, you have mentioned the demographics of Kalgoorlie-Boulder specifically as that younger age group, if you like, through to the mid 30s. With the young people - the under 18s, if you like - you have very strong connections because of the fact that you are sited on or are part of Curtin, and the senior campus is across the road. I understand that you have some very strong links with that in terms of utilisation of the centre by young people - the year 11 and 12 dance students. Can you just give us a little detail of that so that it is in the transcript?

Ms Glanfield: We have the dance studio, which is another space within the venue, and during the day the year 11 and 12 students from the senior campus of Eastern Goldfields Senior High School do their dance and drama classes in there. They use the theatre as an exam space for their practical performance work. We also have a youth theatre company that was set up by young people. It is called Outback Anarchy, and they named that themselves.

The CHAIRMAN: Is that separate from the Freefall Theatre?

Ms Glanfield: Yes, it is.

The CHAIRMAN: So Freefall is a youth company, and you also have this Outback Anarchy?

Ms Glanfield: Yes. It is just a small group of kids who wanted to do their own work. They work once a week in the venue and then do a performance at the end of term, so we support them with that, all completely in kind.

The CHAIRMAN: Who coordinates that?

Ms Glanfield: That is a group of 17-year-olds.

The CHAIRMAN: Really?

Ms Glanfield: Yes. They came to us and wanted to know how to go about it. I said, "Oh, you kids have all sorts of insurance repercussions", so we basically auspice them and provide them with that in-kind support so that they can do their work. They are producing quite incredible work. They are drama students, but they wanted something more than they are doing at school. Freefall is great for the kids who are there, but it was not quite fulfilling these kids' needs; they wanted to have more performance-based outcomes, and they also wanted to explore some themes a bit more deeply. So we just encourage them, let them use the building and have a home for them. Then of course you have Freefall Theatre, which is now doing traineeships. Some of its kids are going to be doing some work with us at the end of the year to get some credits for the production and design aspects of their traineeship. Next year we are actually offering two traineeships in the venue - one technical and one administration - as part of our restructure with new staff coming in. So we are moving more and more towards that youth focus.

The CHAIRMAN: Excellent.

Mr J.N. HYDE: Just a quick one to finish on. You have the facility there and you have been to WAAPA. Obviously, now I know Gary Cooper is here doing stuff with indigenous people as well. Are there many kids who are seeing the arts as a career path or the possibility of the arts as a job, rather than perhaps, just as with your dad, as something to play around at rather than a career?

Ms Glanfield: Absolutely. I think having the venue here and seeing various professionals, they are seeing that it is not just about acting; that they could be a stage manager or they could be a lighting designer or they could be a director. There are so many job opportunities within the arts industry, and I think if you do not have the venue, they are not seeing that scope of employment opportunities. They see me and see that -

The CHAIRMAN: Home grown.

Ms Glanfield: Exactly. That has been bandied around a few times, and I have done talks at the high school and so on to that effect, because when I was at school, about the only career options I was given were to be a schoolteacher, a lawyer or a nurse, I think, and I am like, "Hello, I don't think so." No offence to those occupations; it just did not ring my bell. However, it does provide that bigger picture for kids, and they do come and talk to us. We get a lot of kids through on work experience, which I find really interesting. They call and we get the letters coming through. The curator has a number coming through on the visual arts, we get a number of boys who want to get backstage, and then we have the girls who do not really know what they want to do, but they just want to hang out at the arts centre for a week. They might spend a day in the gallery, a day in the box office, a day backstage, and that really gives them an idea of what does go on.

The CHAIRMAN: Maybe that is something you need to sell to the city in terms of the benefits. Do you have a regular reporting procedure to the city at all? Do they require you to report to them quarterly, half yearly?

Ms Glanfield: It is changing. We did quarterly reports on the maintenance, and then we had a management committee that council representatives were on, but now we are moving the mechanisms around because, as I said, we are putting in new staff and a new organisational chart, and my job is taking a new direction, going from operational to strategic. So we are just in such a state of flux at the moment, but we are getting to that. The reporting has been noted as something that I need to take care of.

The CHAIRMAN: I have no further questions. The member for Perth has. Is there anything else you want to raise to finish up?

Ms Glanfield: I just want to say that I think it is so fantastic that this is happening, and I think that with anything that comes out of it, at least there will be the awareness of what does go on in the regions, and the fact that there is a lot of amazing work that goes on here - both what is being created in town and what is coming through. I just hope you have a lot of success with it. Thank you.

The CHAIRMAN: Thank you very much for your attendance today. I know you are on leave - well-deserved leave - so we thank you for making the time to come and see us this afternoon. Just very quickly with some information, the inquiry will involve some visits to other regional centres, which is part of our program. We will be preparing and presenting to the Parliament - it is expected in August next year - a report that will have, we expect, a series of recommendations. Part of your evidence will assist us in the construction of that report. Whilst our report is to Parliament, the minister of the day - in this case the Minister for Culture and the Arts - is required to respond to our recommendations, so it does have some significant weight in terms of the body of our report. The transcript of the evidence you

have given us today will be made available to you in the next few weeks, so you are most welcome to read that when you have time. Also, of course, if you wish to make a formal written submission, you are still most welcome to do that. I thank you on behalf of the committee for your attendance, and we wish you every success in your new direction.

Ms Glanfield: Thank you. Thank you for your time.