



## Tura New Music

Established in 1987 as a producer and advocate of new music and the sonic arts, Tura New Music is a multi award-winning Australian arts organisation.

With our expansive range of city-based and regional programs, Tura works with both high profile and emerging artists to ignite the disruptor in music through artistic risk and discovery. We are not about the conventional or the expected, but rather what can be born from nurturing daring and embracing boldness.

Due to the diversity of our programs, in curating them, we provide an arena for the constant development of globally significant artworks that reflect Australia's energy, diversity, and sense of place. In doing this, we create an essential pipeline for Australian new music and the sonic arts. We champion the artistic rigour that flows from experimentation.

We pave the way for exceptional and curious encounters with unique sound worlds.

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## Acknowledgements

Decibel would like to thank Ben Taaffe, Ant Gray, Rob Muir, Petro Vouris, the University of Western Australia's Conservatorium of Music, and the Western Australian Academy of Performing Arts at Edith Cowan University.

Tura New Music's annual program is supported by the State Government through the Department of Local Government, Sport and Cultural Industries, in association with Lotterywest and The Australian Government through the Australia Council, its arts funding advisory body.

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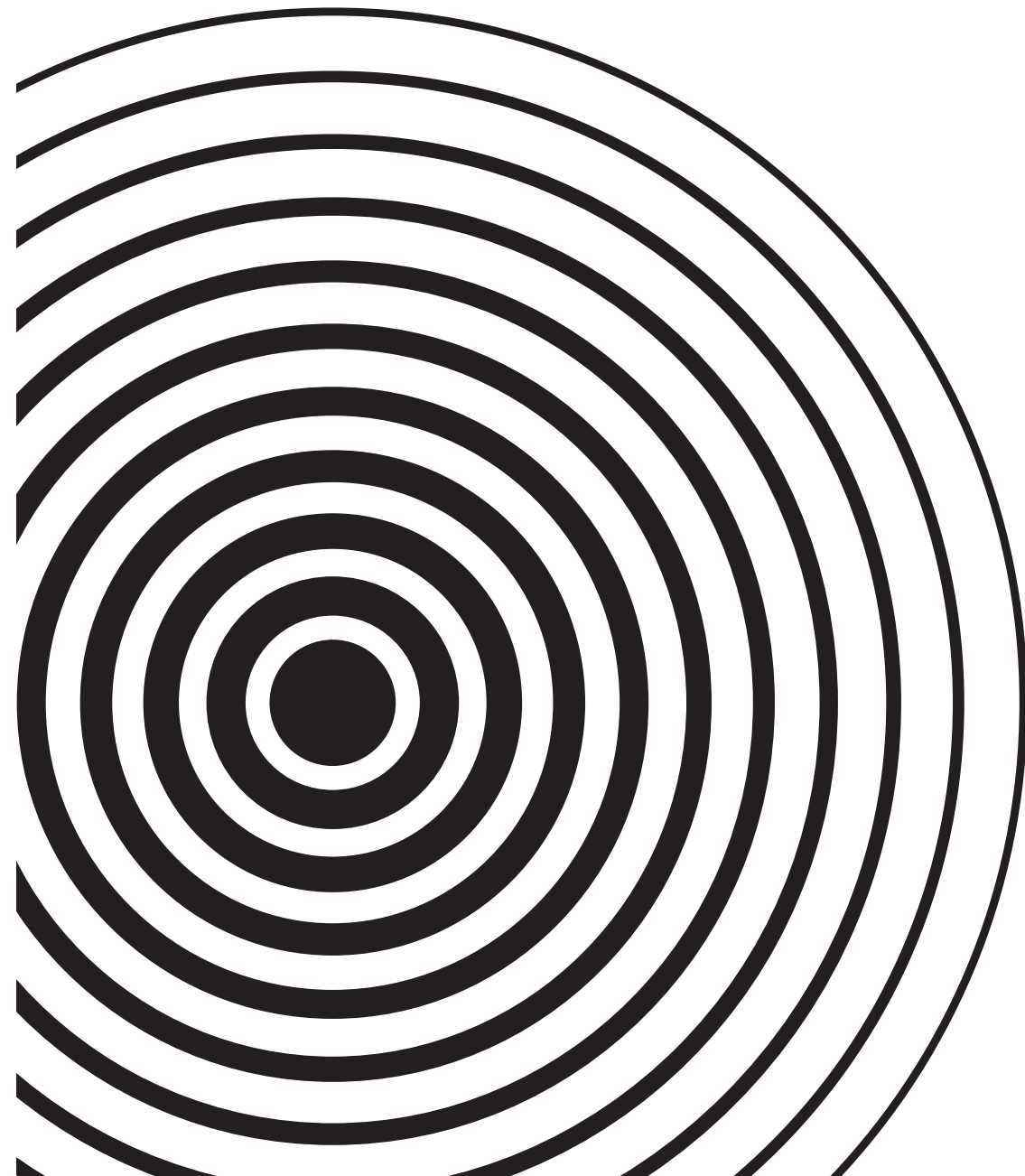


# Revolution

## Decibel

Monday 3 December 2018

Subiaco Arts Centre







## Publicity Report: 5 December 2018

### Revolution by Decibel, Subiaco Arts Centre, 3 December 2018

*Prepared by Tracy Routledge, TR PR*

The Media Release was distributed to all arts and music outlets in WA and throughout the ABC Classic FM network and Radio National's The Music Show.

ABC Radio Perth was contacted re interest in a live to air with Decibel and an interview with Cat Hope to talk about her Peggy Glanville-Hicks Lecture, *Revolution by Decibel* and *Speechless*. Unfortunately there was no response from ABC. Their arts coverage in 2018 has been reduced with the disappearance of Culture Club on Thursdays, and a decidedly populist approach to Arts coverage across the board.

The West Australian gave featured coverage in an Artefact and See Saw Mag did a feature story covering the Peggy Glanville-Hicks Lecture, *Revolution by Decibel* and *Speechless*. RTR's The Mag did an in-studio interview with Cat Hope which also covered *Speechless* in detail, DEceibels' cover of The Gift by Velvet Underground was played on-air.

#### Print Feature

#### The West Weekend, Weekend Arts, Artefact, 1-2 December 2018

98 WEEKEND ARTS

The Weekend West  
December 1-2, 2018

## ARTEFACTS

**Vinyl revolution celebrated**  
Revolution is a concert dedicated to the vinyl record. Curated by Cat Hope and performed by WA new music ensemble Decibel, the 70-minute performance features three world premieres as well as established works, including a new Difficult Commission by Annika Moses and works by Milan Knizak, Chris De Groot, Cat Hope, Lindsay Vickery, the Velvet Underground and Ryan Ross Smith. Decibel will be joined by turntablist Darren Reutens aka Dazastah (Downsyde/Drapht) to perform turntables on Vickery's new work. It's on at 7.30pm on Monday, Subiaco Arts Centre. Book at [pitt.wa.gov.au](http://pitt.wa.gov.au).



Decibel Picture: Traianos Pakioulakis

**Botanical love affair blossoms**  
Don't miss Judy Rogers' exhibition *Romancing Botany*, on at the Tresillian Arts Centre, 21 Tyrell Street, Nedlands, until Friday. There will be a free artist talk tomorrow from 1-3pm. "From childhood, I had a love affair with botanical art," Rogers says. "As in my portrait painting practice, I develop a close relationship with my subject. Despite the paintings' need for botanical and scientific accuracy, there is a large portion of artistic interpretation and creativity in the works." For more information, visit [nedlands.wa.gov.au/tresillian/arts-centre](http://nedlands.wa.gov.au/tresillian/arts-centre).



Judy Rogers: *Awe* (mixed media on board, 50x50cm).

0408 901 981 with credit card details. Please advise any dietary requirements at the time of booking.

**Arias and carols on festive dinner menu**  
Opera Lovers WA invites you to Opera Lovers Festive Dinner and Carols at 6pm this Thursday at the Karrakatta Club, 4 Sherwood Court, Perth. The \$99 ticket price (\$90 members) includes a glass of French champagne, a gourmet three-course dinner and entertainment by 2018 WA Opera Young Artist Rebecca Castellini, who will sing selected arias before joining in with traditional Christmas carols. WA Opera repetiteur Tommaso Pollio is the pianist. Booking is through EFT to the account (BSB 036-082 account number 214 292) indicating your name and Christmas as reference; or by cheque to P.O. Box 1126, West Perth, WA 6872; or call Mark 0459 629 755 or Irene

**Christmas concert at the theatre**  
Join Roleystone Theatre for its annual family Christmas Concert next Saturday, December 8 at 6.30pm. Tickets \$2.50/\$5 are available at [roleystonetheatre.com.au](http://roleystonetheatre.com.au). Roleystone Hall, corner Wygonda Road and Jarrah Road, Roleystone.

# Arts Directory

Art Courses	Exhibitions	Exhibitions	Exhibitions	Exhibitions	Exhibitions
		FOR YOUR PLEASURE Di Taylor, Valma Rhodes, Jane Mitchell	JUDY ROGERS		The Watercolour Society of WA ART SHOW at Contempo Studio

## Print Listings

### Sunday Times TV Guide , The Hotlist 2 December

THE SUNDAY TIMES

# HOT LIST

GET A HOT TIP FOR THE HOT LIST? Send it to [thehotlist@sundaytimes.com.au](mailto:thehotlist@sundaytimes.com.au)



**JIM JEFFERIES**  
 Jim Jefferies makes a triumphant return to the city where he first trod the boards as a comedy hopeful at open mic nights. The former WAAPA student is embarking on his nationwide *The Night Talker Tour* on the back of sellout shows around the United States and Europe. Jefferies, who is also an actor, writer and sometime political commentator, is the veteran of seven comedy specials, his own sitcom *Legit* and self-titled late show in the US, *The Jim Jefferies Show*. The *Night Talker* features all new material including hilarious routines spanning subjects such as alcoholism, political satire, celebrities, gun control, religion and more.  
**Sat, 8pm, RAC Arena, Perth. Tickets from \$79.90 from Ticketek.**

**WITH Jay Hanna**

**TODAY**  
**A COLONIAL CHRISTMAS**  
*A Colonial Christmas* offers a fresh twist on the Charles Dickens classic. It's Christmas 1872 and some convicts working at Government House in Perth are preparing to entertain the governor with a play based on Charles Dickens' new novel. The production stars Jenny Davis and Davilia O'Connor and a host of talented local musicians.  
**Today, 2pm and 7pm, Christ Church, Claremont. Tickets \$25, conc. \$20 from Trybooking.**

**ODDISEE**  
 Critically acclaimed Sudanese-American artist Oddisee (Amir Mohamed) released his last album *The Iceberg* in 2017. The album taps into the current political upheaval in the US. Backed by Good Company, his music combines hip-hop with a soul aesthetic.  
**Today, 6pm, Rosemount Hotel, North Perth. \$45.40 from Oztix**

**TOMORROW**  
**REVOLUTION BY DECIBEL**  
 Presented by Tura New Music, Revolution is a concert dedicated to the vinyl record. It is curated by Cat Hope and performed by local ensemble Decibel and will feature three world-premiere compositions as well as established works.  
**Mon, 7.30pm, Subiaco Arts Centre. Tickets \$20, conc. \$15, student \$10 from tickets.ptt.wa.gov.au.**

**KEVIN HART**  
 Performed 360 in-the-round, a first for a stand-up tour of this scale, Kevin Hart's Irresponsible Tour promises to be widely ambitious and hilarious. The US comedian, actor and bestselling writer, who boasts more than 100 million social media followers, is a master of observational humour, surrealist comedy and even doesn't mind being the butt of his jokes.  
**Mon, 7.30pm, RAC Arena, Perth. Tickets from \$104.55 from Ticketek.**

**WEDNESDAY**  
**SOUTH PERTH STREETS** FREE  
 South Perth is the place to be on a Wednesday evening in summer when it plays host to a huge range of Perth's best food vans tempting visitors with a range of street eats. Choose a dish and settle down to enjoy some of the best views of the city skyline.  
**Wed, 5pm-8pm, Sir James Mitchell Park, South Perth.**

**THURSDAY**  
**OPERA LOVERS FESTIVE DINNER AND CAROLS**  
 Get into the Christmas spirit at Opera Lovers WA final event of the year. 2018 WA Opera Young Artist Rebecca Castellini will perform selected arias and traditional carols accompanied by Tommaso Pollio. Guests will enjoy a three-course gourmet dinner.  
**Thurs, 6pm, Karrakatta Club, Perth. Tickets \$99 on 0459 629 755 or 0408 901 981.**



**Decibel**

side

THE SUNDAY TIMES

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Cover: Mel McLaughlin  
 Picture: Sam Rutty

**Printed by:** Colourpress, 54 Hasler Rd, Osborne Park, for the publisher, West Australian Newspapers.  
**Editor:** Jay Hanna  
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**Design:** Jamie Hart


The Sunday Times Guide 3



## Online Features


See Saw Magazine, interview with Cat Hope, featured Revolution and Speechless

<https://www.seesawmag.com.au/news/composer-gives-speech-for-the-voiceless/>




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Composer gives speech for the voiceless


November 28, 2018  
Rosalind Appleby

Award-winning composer Cat Hope will give a voice to the silenced when she returns to Perth to present the annual Peggy Glanville-Hicks Address on Thursday. Hope is currently based in Melbourne where she is head of the Sir Zelman Cowan School of Music at Monash University. The visit will be the first of several Hope will make to her hometown in the coming months.

Glanville-Hicks had a stellar international career and the address named in her honour provides a platform to challenge the status quo and raise issues of importance in new music. Hope is a fitting choice for the address with industry experience as a performer, curator, academic and advocate for gender equality.

Speaking on the phone from Melbourne she outlined her plans to use the Glanville-Hicks address to discuss gender inequality in the music industry.

"Some in the industry believe that gender equality is not an issue but there is now evidence to confirm women and non-binary individuals do not experience the same access to opportunities as men working as music creators. I'll present this data and also suggestions on how we can develop change."



<https://rtrfm.com.au/shows/mag/thursday/>

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LISTEN

Jorja chatted with 2018 Dr Ann O'Neill one of the 2018 inductees WA Women's Hall of Fame about some of the extraordinary Western Australian women and her own organisation, Angelhands.

We had the first episode of the Arm Chair Ethicist. Dr Julie Crews about some of the moral dilemmas we face during the Christmas period.

Perth music legend and RTRFM friend Cat Hope came in to speak about Revolution By Decibel - A Convert dedicated to the Vinyl Record and on Fitter Happier (the last one for the year), we spoke about International Day of People with Disability with Fiona Payne.

TRACKLIST

▶ 00:05	Ara Koufax – HBGary	AUS	▼
▶ 00:10	The Same – Silma Pit		▼

The Mag - Thursdays with Jorja Keay

THURSDAYS 9AM






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PRESENTED BY

## Online Event Listings


### Xpress Event Listing

<http://xpressmag.com.au/events/event/revolution-by-decibel-a-concert-dedicated-to-the-vinyl-record/>

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## REVOLUTION BY DECIBEL – A CONCERT DEDICATED TO THE VINYL RECORD


Map

Satellite



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- When: 3 December 2018 19:30
- Venue: Subiaco Arts Centre
- Event type: All Events




Revolution is a concert dedicated to the vinyl record – as a sound source, musical instrument and score. Curated by Cat Hope and performed by leading Western Australian new music ensemble Decibel the 70-minute performance features three world premieres as well as established works. A new 'Difficult Commission' by Annika Moses will be featured, as part of Decibel's commitment to continue to commission material from emerging and established WA new music composers, now and into the future. This will be performed alongside works by Milan Knížák, Chris De Groot, Cat Hope, Lindsay Vickery, The Velvet Underground and Ryan Ross Smith.

Decibel will be joined by Turntablist Darren Reutens AKA Dazastah (Downsyde/Drapht) to perform turntables on Lindsay Vickery's new work for Decibel and turntablist. Darren has a long history of working within the music industry as a beat maker, MC, sound designer for theatre and arts facilitator.


Tickets from \$10 [here](#).

presented by  
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THEATRE

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OFTEN HILARIOUSLY RAKISH  
MOVIE FOR GROWN-UPS  
FILM-UK


Q & A with Director  
Heath Davis  
Luna Leederville  
6.30pm 19 Nov

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reviews

## Revolution by Decibel (Tura New Music)

Celebrating the vinyl record from the Velvet Underground to Cat Hope.

Subiaco Arts Centre

Reviewed on December 3, 2018

by *Jonathan W. Marshall* on December 10, 2018

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The Decibel ensemble is devoted to using amplification, recording and playback devices (speakers, tape, computers) for the performance of new music, setting such sonic elements alongside live acoustic instruments such as flute, percussion, strings, clarinet and saxophone. Each of the pieces in *Revolution: A Concert Dedicated To The Vinyl Record* incorporated elements from a vinyl record, be this through the use of turntables, the playing of sounds sourced from vinyl, or in one instance broken vinyl records being incorporated into the score itself. The concert was in a sense a companion to Decibel's 2009 premiere with *Tape It*, which featured analogue tape materials. Sampling of one kind or another provided a common – but not universal – feature within the program of *Revolution*, as well as there often being a sense of ghosting or haunting of musics leaking from the past into the present, and of the repetitive, cyclical locked groove of which vinyl is comprised.





**Revolution by Decibel. Photo supplied**

The program overall was however notable for the relative scarcity of hip-hop or contemporary avant-garde turntablism itself such as is produced by the likes of DJ Spooky or Christian Marclay. This decision may have been made because such forms are fairly well known within popular culture. Decibel's own focus is in fact on the ensemble, and hence on how materials sourced in one way or another *from* (but not necessarily played back *off*) vinyl can complement or extend these live instrumental groupings.

Two works within *Revolution's* eight piece program served as sonic reference points for the larger program. John Cage's *Imaginary Landscapes No. 5* is an instruction piece for the use of sampled materials, here performed live using turntables rather than via the playback of the prepared tapes which Cage himself employed. With an adroit and amusing collection of quoted records sourced by Rob Muir, the performance emphasised the rapid juxtaposition of a very diverse selection of unlike samples, much as in Cage's landmark *Williams Mix* of 1952. Interruption and fragmentation was the order of the day. It was therefore something of a cultural tour, a haunted radiophonic journey through popular culture and recording history. Cage famously described theatre as "something which engages both the eye and the ear" and there was considerable drama in watching this group of performers frantically and carefully sifting through records. As in postmodern dance, the close attention to relatively straightforward tasks produced a wonderful drama of furrowed brows and focussed, small gestures.

Ryan Ross Smith's *Study No. 58* by contrast began with a minimal formalist exploration of those sounds specific to the turntable, namely the needle-drop, the scratch or blur, the jumping of the groove, and the crackles and clicks which come with such techniques. This provided a useful guide and reminder when listening to the other pieces to enable one to "spot the turntable sound" amongst a mixed palette. Smith's work was however otherwise rather structurally flat, offering essentially a kind of slow shuffle through possibilities, each of which was then repeated for some time. Only towards the end did this expand out into a more satisfyingly dense bed of shifting crackly, squelchy sounds. Intriguing and measured though it was, *Study No. 58* does not reach the level of such masterpieces of the crackly locked groove such as Michael Graeve has produced.

Elsewhere, the attention to the actual sounds of vinyl records themselves was more varied and in many instances rather indirect. Annika Moses for example offered a beautiful study for pre-recorded audio and live tenor saxophone entitled *V.K.W 96.1 FM*. The recorded material was sourced from old vinyl and tapes of Moses' grandfather's deliciously non-professional and digressive work as a radio announcer for community radio on the Cocos Keeling Islands. Scrabbling, thunky sounds and aged jazz snippets were answered by sharp saxophone retorts and breathy pops played by Lindsay Vickery. The highly conversational radio announcements themselves were translated into incomprehensible slurring text which Vickery pronounced into his saxophone. As with Cage, the piece was given to jumps and leaps, but on the whole, it had a laidback, dryly comedic theatricality. It would fit very well with the German *musiktheater* of the 1960s and 1970s.





**Revolution by Decibel. Photo supplied**

The opening piece by Milan Knížák was even further removed from the turntable as a live-instrument since it is one of a suite which Knížák composed using shards of vinyl pasted onto scores (Knížák also released a number of actual turntable *recordings*). It was a beautiful, delicate piece, with slow descents and rises in the strings accompanied by lilting flute motifs as well as pre-recorded electronic static.

In this focus on the ensemble itself – rather than turntablism proper – the compositions from Decibel founding members Cat Hope and Vickery were particularly masterful. Hope's *U Mangibeddu Nostru* was inspired by an old recording of the tarantella on piano accordion, ghostly echoes of which intermittently drifted up from the background. This sense of uncanny emergence was central to the conceptual inspiration of the work, since Hope had been researching the fabled mad dances allegedly caused by spider bites (hence the name of the tarantella, its choreography supposedly being as wild and uncontrolled as the manic dances of those bitten by Italian tarantulas). The sounds of the recording were also evoked by flattened harmonica chords, sounded out by the ensemble to point us the way towards these older musical origins. Much of the rest of the material consisted of layered drones, with the violin and viola especially tending to slowly rise and fall during extended bowing. Brass chimes and rapid-fire, arrhythmic, dry percussion punctuated these drones, before harsh, string-bending electric guitar notes leapt out. In some ways the guitar provided the main structural guide within these gently rolling and roiling materials, harsh strikes giving way to constant rapid thrumming and then gentle mellifluous strums.

Vickery's *Agitation Techniques in a Closed System* by contrast used the regular clicking in and out of the unholy buzz of an ungrounded circuit (akin to the sound a poorly installed turntable makes) to produce an edgy, dirging composition which intermittently broke into looping string and guitar flourishes. The piece also featured distorted fragments of recordings from new music works (Stockhausen, Scriabin, etc.). The structure was one of repeated and translated phrases which were suddenly broken off or spliced, with key musical motifs like the pulse or the snare-drum marking out these moments of collision and change. The live performers looped increasingly long phrases, and the ensemble came to recall a compressed, cut-up orchestra. The whole thing had a beautifully unsettled, agile feel which was regularly corralled into regularly pulsing materials by the sound of the ungrounded circuit.

The program was closed off by Decibel covering the Velvet Underground's *The Gift*. They offered a wonderfully light, funky take on this fuzz guitar classic, which was accompanied by John Cale reading the short story featured in one speaker only of the original stereo recording. The concert thus ended in a rocking fashion, and like the title of this song, the program overall was quite a gift for audiences. One can only hope that Decibel will commit this program to vinyl themselves in the future.

# REVOLUTION BY DECIBEL

Culture Counts surveys were sent to everyone who consented to be contacted after the event. Of the 68 people who were emailed after the event, 17 completed the survey.

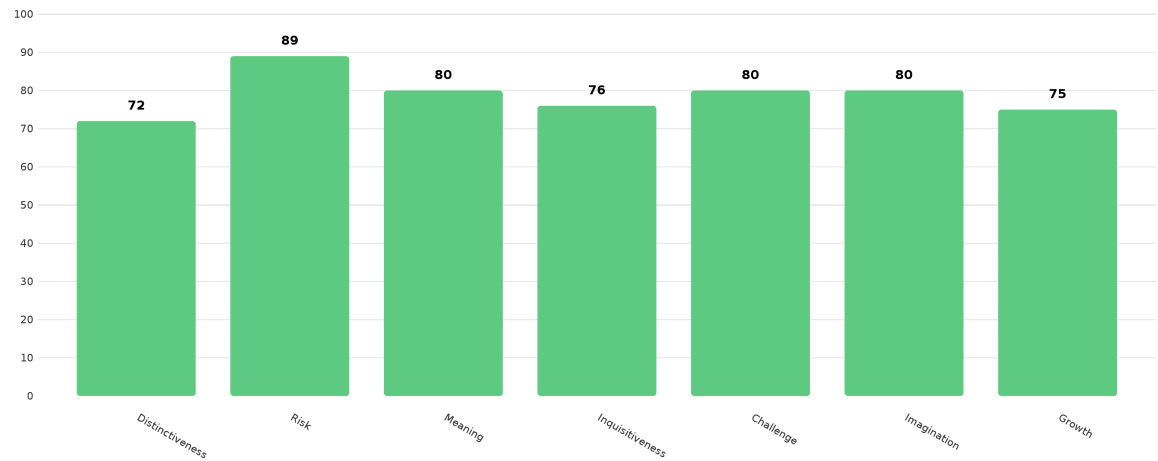
## DIMENSIONS

Respondents were asked the following questions to record their views on the quality of the event. This are set questions by the Department of Local Government, Sport and Cultural Industries.

- It was different from things I've experienced before
- The artists/curators were not afraid to try new things
- It moved and inspired me
- It made me want to find out more about the work
- It was thought provoking
- It explored a new point of view
- It could appeal to new audiences

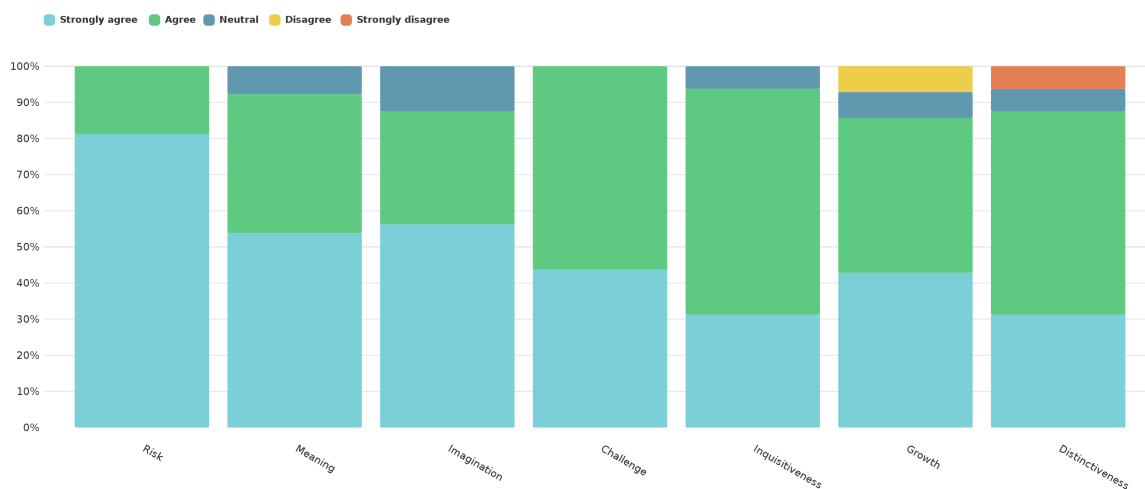
Revolution by Decibel - Evaluation Summary

### Dimension Averages





## Stacked level of agreement



## EXPERIENCE

Respondents were asked about their experience of the event.

What one word best describes how you felt about the concert?

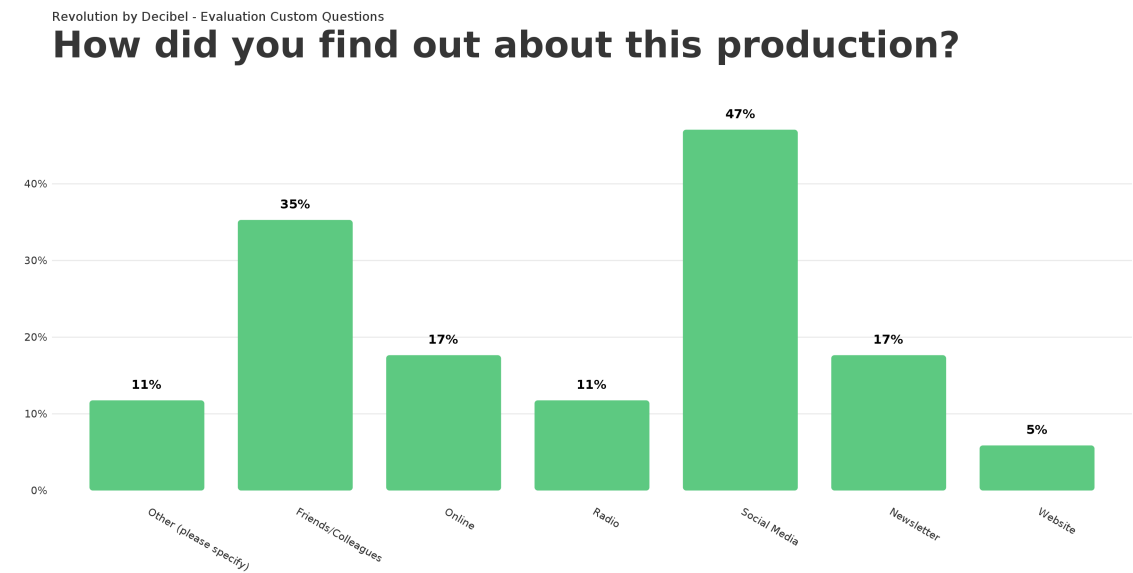
Responses:

- Highly inventive and thought provoking. This was the first experimental music performance my son had been to and he found it very inspiring.
- Intrigued
- Enriched
- I have attended may Decibel concerts and I always leave feeling like I have heard something completely original
- Fascinating
- vinylicious
- Interesting!
- Bold!!!
- Interesting
- Happy
- Thrilled
- Inspired
- Inspired
- Brave
- Interesting
- Engaging

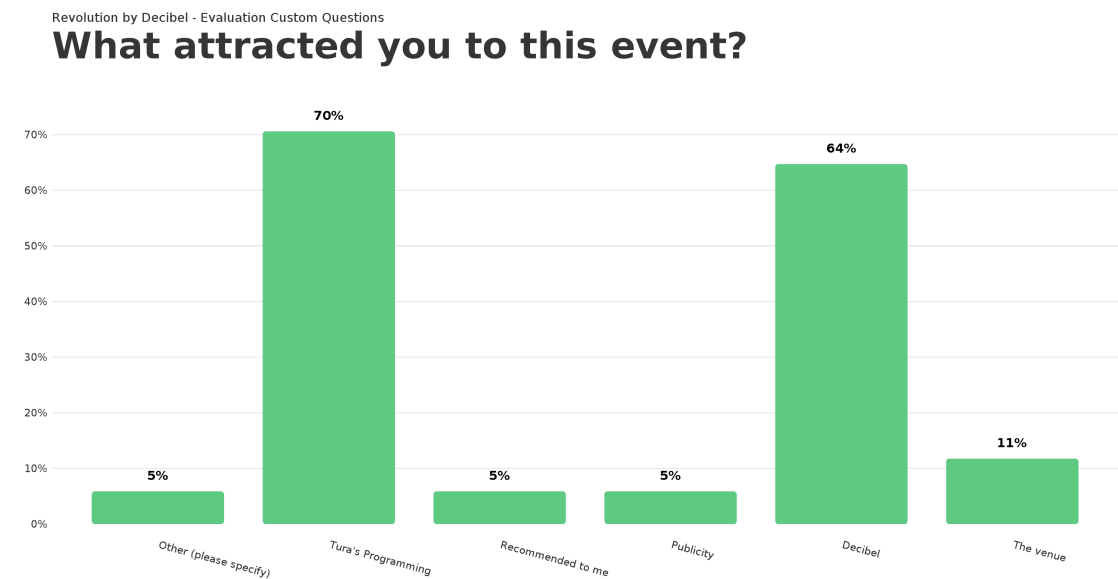
MARKETING

HOW DID YOU FIND OUT ABOUT THIS PRODUCTION?

Respondents were able to tick more than one box, with most respondents hearing about the event through social media or from friends/colleagues.



WHAT ATTRACTED YOU TO THIS EVENT?



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## ADDITIONAL COMMENTS

Respondents were asked for any additional comments.

Responses:

- Thanks!
- So impressed with the calibre of musicianship and composition! My fave was actually the final piece.... great version of this classic tune of the Velvet Underground.
- Keep up the excellent work Tura :)
- Thanks for keeping the cool stuff coming and finding the funding for risk taking :)
- Explore options to get the work out so as to build audience
- I'm probably biased in complex ways, e.g. know the Decibel crew, very familiar with the ambit of "new music" etc
- Great to hear new ideas in music

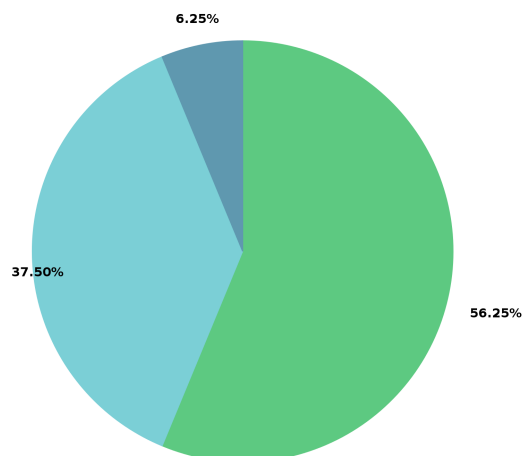
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## DEMOGRAPHICS

Revolution by Decibel - Evaluation Demographics

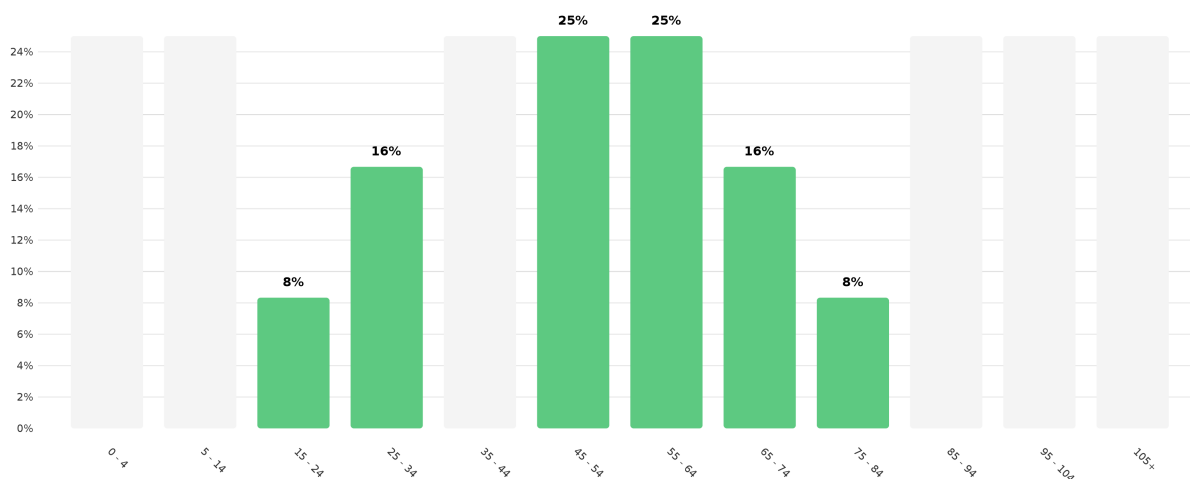
### Gender Breakdown

Female  
Male  
In another way





## Age Breakdown



## OCCUPATION

Responses:

- Academic
- Clinical Psychologist
- Arts worker
- Student
- Teacher - Primary school
- Retired
- I.T consultant and artist
- Lawyer
- Retired
- Musician
- Executive Director Arts
- Drug & Alcohol Program Coordinator/Artist
- Marketing at Luna Palace Cinemas Leederville
- retired tinkerer
- Manager
- Retired
- Arts worker

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## SOCIAL MEDIA

### FACEBOOK

Revolution by Decibel reached over 4,299 people, with 146 responses and 47 ticket clicks. 44 users were listed as 'going', with 102 as 'interested'. Women aged 35 – 44 made up 16% of responses.

Reponses to the concert on social media:

- Look forward to the broadcast!
- Was a fabulous concert! Thanks so much to all the amazing composers and musicians
- Very enjoyable concert. Loved it.

