

PUBLIC INTEREST ASSESSMENT

Extended Trading Permit - Extended Area

28th February 2026 - 28th March 2026

Coconut Grove Tavern

161 James Street, Northbridge WA 6003

Executive Summary

The Ice Cream Factory (ICF) is a globally recognised, nationally unique, and 100% Perth-owned event venue that has transformed the City of Perth into a destination of cultural significance. Operating since 2017, ICF is the only venue in Australia that independently programs, funds, and produces its own multi-stage events & concerts, hosting hundreds of live performances annually.

We submit this Public Interest Assessment in support of an Extended Trading Permit (ETP) for a total of nine trading nights being;

- 28th February 2026
- 1st March 2026
- 6th March 2026
- 7th March 2026
- 8th March 2026
- 14th March 2026
- 15th March 2026
- 21st March 2026
- 28th March 2026

This submission responds directly to the Temporary Bars Policy and outlines the clear, measurable, and overwhelming public benefit of allowing these concerts and performances to operate under a Temporary ETP.

The submission specifically addresses the below important information;

- The nature and history of the event.
- The trading hours for the event specifically noting the location.
- Indication of local government support.
- Event management plans produced for the event.
- Evidence that the event will not have an adverse impact on the surrounding community.
- Demonstration that the supply of liquor is ancillary to the unique events.
- Controls for the responsible service of alcohol.
- Demonstration that the event will be conducted safely with all required approvals and consents.
- Specific reference to the Northbridge location highlighting the events attract people to the area and compliment existing businesses and hospitality offerings.
- Economic, employment, social and tourism impact of events at ICF.
- Performance Schedules for each trading date.
- Headline artist profiles highlighting their respective cultural significance.
- Map for each event space specifically highlighting venue capacities.

A temporary ETP for these scheduled events is not only reasonable, but essential to the continued operation of one of Perth's most important cultural experiences.

ALIGNMENT WITH TEMPORARY BAR POLICY

The Nature and History of The Event

The Ice Cream Factory (ICF) is a Western Australian-owned and operated Live-entertainment precinct that has been successfully delivered for more than eight years in the City of Perth. Established under temporary approvals, the venue has grown into one of the State's most dynamic cultural activations — transforming an underutilised site into a vibrant entertainment hub that consistently attracts tens of thousands of patrons across the season. The venue now has Development Approval from the City of Perth to be an always on entertainment precinct.

Each event staged at the Ice Cream Factory is a distinct and ticketed offering with its own headline artists, creative theme, target demographic, and curated entertainment program. While united under the broader Summer Festival banner, no two nights are the same — demonstrating that audiences actively choose and pay for the specific entertainment featured on that date. This event-by-event model ensures diverse cultural representation and supports a wide range of Australian and international performers, DJs, live bands, cabaret & theatre productions, producers and creative suppliers.

Over its eight-year history, the venue has become a proven incubator for local events and artists, delivering high-quality programming that contributes significantly to Perth's nightlife, tourism economy, and cultural identity. The precinct regularly hosts high-profile touring acts alongside local performers, bringing into the city the type of contemporary entertainment typically secured by national or multinational operators. The Ice Cream Factory stands apart in that it is wholly independent and proudly WA-owned, ensuring the economic and social benefits of these events remain within the State.

Operationally, the site has consistently demonstrated high levels of compliance, patron safety, and responsible service of alcohol. The event has been run under temporary liquor approvals each season, typically granted close to commencement of trade, and has continually met all regulatory obligations during significant periods of operation. These demonstrated outcomes — proven over hundreds of trading days, through constantly evolving infrastructure, layouts, and operational enhancements — reinforce the maturity and capability of the event as a stable, well-managed precinct.

The ongoing success of the Ice Cream Factory Summer Festival demonstrates a sustained public interest, delivering cultural vibrancy, economic value, employment opportunities, training pathways for young West Australians in events and hospitality, and a safe, regulated environment for patrons to enjoy world-class entertainment. Continued licensing support is essential to maintaining this contribution and preserving an iconic WA-owned event competing in an increasingly consolidated landscape of national and international venue operators.

The venue now has both an approved change of use to Entertainment, an approved DA for the infrastructure to remain in place as well as a Regulation 19B noise approval demonstrating the unwavering support from the City of Perth. This also highlights the undeniable benefits the Ice Cream Factory events bring to the area of Northbridge.

Trading Hours specifically referencing the location of the event

The Ice Cream Factory is located within the Perth Entertainment Precinct — an area expressly designed and supported by local and State Government for major cultural, hospitality, and nightlife activation. This central city zone is already highly serviced by public transport, rideshare access, late-night food offerings, and security infrastructure, making it the most suitable location for regulated night time entertainment in Western Australia.

The trading hours for the events the subject of these applications fall within a consistent seasonal schedule aligned to industry norms for large-scale ticketed live entertainment. The performance schedules confirm operational hours commencing in the early evening and concluding no later than 11:00pm. This ensures audiences are dispersed well before the critical late-night trading period associated with heightened alcohol-related harm risks elsewhere in the CBD.

Each programmed night has slight variations in timing based on the specific entertainment provided, with staged entertainment presented the entire duration of all events. Each event scheduled is detailed within this assessment.

These consistently controlled trading hours align with previous successful years of operation at this venue, during which the applicant has consistently delivered responsible service practices and excellent compliance outcomes under temporary approvals. The structured entertainment schedule — featuring staggered set times and artist programming — supports orderly patron flow, planned egress, and effective management of peak arrival and departure periods.

The chosen location, combined with these measured trading hours, ensures that the Ice Cream Factory continues to meet the expectations of the Entertainment Precinct framework — delivering vibrancy, visitation and night-time economy benefits within an environment purpose-built for safe and regulated late-night activity.

Indication of Local Government Support

The City of Perth has been a longstanding and valued stakeholder in the successful delivery of the Ice Cream Factory. Since 2017, the City has consistently approved the required permits and applications for the precinct to operate each summer — resulting in the successful delivery of hundreds of individual event nights over more than eight years. This history of facilitation reflects the City's confidence in the Applicant's ability to responsibly manage large-scale entertainment operations, meet compliance requirements, and deliver significant social and economic benefits to the City.

Most recently, the development approval granted for the site to be formally recognised and operated as an Entertainment Precinct represents a strong and strategic endorsement of the event as a permanent contributor to the City's live-entertainment identity. This approval not only acknowledges the operational capability and proven safety outcomes achieved year-on-year, but also demonstrates the alignment of the Ice Cream Factory precinct with the City's broader planning framework, night-time economy strategy, and cultural-activation priorities.

The City of Perth has also recently approved a Regulation 19B noise exemption for the venue. This further demonstrates the strong level of support the local government has for the venue and clearly highlights the broader benefits to the City and Northbridge.

The Ice Cream Factory continues to contribute to:

CBD economic recovery and night-time vibrancy, particularly during the critical summer tourism period.

Activation of underutilised urban space, creating a positive drawcard for residents and visitors.

Diversified entertainment options, complementing the surrounding hospitality and cultural offerings.

Local employment, supporting event workers, hospitality staff, artist crews, and suppliers.

The ongoing partnership between the Applicant and the City of Perth reflects a shared objective: delivering world-class music, and cultural experiences within a safely regulated and well-supported environment. The demonstrated operational track record — backed by consistent local government approvals and an endorsed planning status — strongly supports the public interest in granting continued licensing approvals for these upcoming events.

Event management plans produced for the event.

The Ice Cream Factory has a comprehensive and proven safety and compliance framework designed to minimise alcohol-related harm, ensure patron welfare, and maintain strong community confidence in the operation of the venue. These measures are carefully documented across the Event Management Plan, Emergency Management Plan, Alcohol Management Plan, Waste Management Plan, and associated operational strategies.

Alcohol and Crowd Management

The event is operated under a controlled and highly regulated liquor licence administered by Penzance Pty Ltd T/A Coconut Grove Tavern, with a strict capacity limit of 4,500 people and a risk-based security model — including a minimum ratio of 1 licensed crowd controller per 150 patrons and two for the first 100 patrons.

Entry is restricted exclusively to valid ticket holders, and subject to a No Pass-Out Policy which prevents external pre-loading and continual re-entry.

Intoxication prevention begins at the gate, where multiple trained security personnel and RSA supervisors conduct ID checks and behavioural assessments, supported by bag checks.

Responsible Service of Alcohol is supported by;

- RSA-qualified staff at every bar.
- Dedicated RSA Supervisors positioned throughout all service zones.
- 4-drink transaction limits.
- Immediate removal of intoxicated persons by licensed security only.
- High-visibility lighting for monitoring patron behaviour.
- Food and free drinking water available at all times.
- WA Police Major Events Unit are engaged and consulted with regularly to continually improve processes particularly at large patron egress periods.

Additionally, the onsite St John First Aid post is strategically located beside the Lake Street entry to ensure immediate ambulance access.

“Show stop” protocols are detailed and accountable — able to be enacted by both ICF leadership and crowd controllers to protect crowd welfare during adverse conditions or medical intervention.

Crowd Safety, Movement & Egress

Crowd flow risk is mitigated through multiple high-interest zones reducing congregation pressure. Wider Roe Street main ingress with structured queuing and bag checks ensures smooth entry processing of patrons. Stage barrier systems with dedicated pit security and radio communications ensure areas of high density are always monitored with effective evacuation procedures.

Lighting, wayfinding, and mapped circulation avoid pinch-points while planned pre- and post-show perimeter management ensures safe street dispersal of patrons at egress.

Security and event staff remain positioned at exit gates during shutdown to ensure orderly and alcohol-free egress and protection of the neighbouring amenity.

Through detailed planning, strong regulatory oversight, and proven history of compliant delivery, the Ice Cream Factory offers a highly controlled and safe setting for all patrons to enjoy curated music and cultural experiences — significantly reducing the risk profile compared with unregulated alternatives such as informal gatherings.

These management strategies demonstrate a clear and proactive commitment to harm minimisation and ensure the operation remains unequivocally in the public interest.

Demonstration that the supply of liquor is ancillary to the unique events.

The Ice Cream Factory is fundamentally a curated music and cultural entertainment venue where the primary purpose is to host high-quality live performances from leading local, national and international artists. The events are individually ticketed, ensuring guests make an active decision to attend because of the specific entertainment program offered each night, not because of the availability of liquor. Entry is strictly restricted to valid ticket holders reinforcing that the event exists to deliver audiences to its programmed shows rather than to provide unrestricted access to alcohol.

The physical layout and operational strategy of the venue support this entertainment focus. Stages, viewing areas, and production infrastructure are central to the event experience, with lighting, crowd-flow systems and emergency readiness designed around patron movement toward and around the performances rather than liquor-service points. These arrangements are documented across the Event Management Plan and Emergency Management Plan, both of which demonstrate that patron engagement revolves around the curated performances and programmed activations throughout the site .

In contrast, the sale and supply of liquor is carefully controlled and intentionally secondary. Responsible Service of Alcohol is embedded throughout the Alcohol Management Plan, including drink limits per transaction, full visibility of bar service areas, mandatory RSA-qualified staff, and immediate removal of any patron appearing intoxicated. Free drinking water and substantial food offerings are available at all times while liquor is being served, and packaged liquor and BYO are strictly prohibited. These measures ensure alcohol consumption remains moderated and supportive of the entertainment experience rather than driving it.

The positioning and promotional identity of the event further reinforce that it is not alcohol-led. As described within the official management documentation, the Ice Cream Factory is “an experience, a journey, a celebration of Summer in Perth” — a destination chosen by patrons to enjoy performance, atmosphere, design and shared cultural moments in one of Australia’s most iconic live-entertainment spaces.

Accordingly, the public interest is best served where liquor service remains available in a controlled and responsible manner that enhances the enjoyment of the core entertainment offering — and that is precisely what continues to be delivered at the Ice Cream Factory. The events simply cannot operate or attract attendance in the absence of their artistic programming. Liquor is demonstrably ancillary to this purpose, existing only as a hospitality amenity to support the safe, enjoyable and high-quality cultural experience the venue is known for.

Economic, employment, social and tourism impact of events at ICF.

The nine proposed event dates covered by these applications represent a significant surge in activity within the Perth night-time economy. The total possible audience of up to 28,500 patrons across the nine events.

Each attendee actively chooses to engage with the programmed entertainment, thereby generating direct and immediate expenditure within the CBD that would not occur without the events.

Collectively, the nine event nights include significant headline touring commitments, with more than \$1,200,000 in direct artist fees paid to international and interstate performers and their touring parties. These touring parties — typically 8–20 personnel per touring headline act — require extended accommodation, hospitality, transport, technical services and specialised production support from local suppliers.

This spend directly benefits Perth hotels, restaurants, vehicle hire companies, sound and staging operators, electricians and other creative-industry contractors.

The broader operational delivery further strengthens the local supply chain. These events rely on WA-based organisations across security services, medical and first aid, stage production, waste management, event staffing, staging, lighting, and power distribution.

This ensures that expenditure and capability development remain within the State.

Each date requires 150–200 event workers including security, RSA supervisors, bar staff, operations crew, first aid responders, stage technicians, and cleaners. Across the nine nights, this equates to 1,500+ individual shift opportunities — a vital income boost for students, creatives and casual workers during the summer period.

Many staff return year after year resulting in strong retention, skills development and professional pathways within WA's live-events workforce — a recognised growth sector for the State.

Attendees to major ticketed music events spend \$40–\$50 inside the venue and an additional \$25–\$50 in Northbridge (transport, hospitality and after-show activity). Using the conservative attendance estimate above, the nine events are projected to generate in excess of \$2.85 million in direct spending, with wider multipliers producing several million dollars in total economic activity for the CBD. These calculations are supported by independent reports produced by Culture Counts which are included in this submission.

This supports Perth's positioning as a vibrant tourism destination and drives footfall into small business precincts at a time when city visitation is a key government priority.

The events fill a critical cultural gap for predominantly 18–50 year-olds — a demographic underserved by safe, regulated large-scale entertainment options in the CBD. By delivering world-class artists in a controlled, well-managed environment, the events provide social

connection and cultural expression while reducing the risks associated with street-based or informal drinking environments.

Furthermore, the events are 100% Western Australian owned and operated, ensuring that economic benefit, creative development and reputational uplift remain in the State rather than being absorbed by multinational venue operators.

These nine proposed nights will deliver major public-interest benefits through high-value city activation, job creation, youth cultural participation and retention of tourism spending within Western Australia. The economic, social and tourism impacts of these events strongly support the continuation of licensing approvals.

Performance Schedules for each trading date.

| A929833952 | | | | | |
|---------------------|----------|------------------------|---------------|---------------------|------------|
| SATURDAY | | | | | |
| 28-Feb | | | | | |
| OUTDOOR (4,500 PAX) | | | | | |
| START TIME | END TIME | ARTIST NAME | ARTIST ORIGIN | ARTIST FEE (ex GST) | BOOKED BY |
| 5:00 pm | 11:00 pm | Carl Cox & Eric Powell | UK | ██████████ | ICF Events |

| A408437963 | | | | | |
|-----------------------|----------|-------------|---------------|---------------------|------------|
| SUNDAY | | | | | |
| 1-Mar | | | | | |
| WAREHOUSE (2,500 PAX) | | | | | |
| START TIME | END TIME | ARTIST NAME | ARTIST ORIGIN | ARTIST FEE (ex GST) | BOOKED BY |
| 6:00 pm | 7:00 pm | Cam.den | Perth | ██████████ | ICF Events |
| 7:00 pm | 8:00 pm | Grizzly | Perth | ██████████ | ICF Events |
| 8:00 pm | 9:00 pm | Drapht | Perth | ██████████ | ICF Events |
| 9:00 pm | 10:00 pm | Bliss N Eso | AUS | ██████████ | ICF Events |
| 10:00 pm | 11:00 pm | | | | |

| A050539398 | | | | | |
|-----------------------|----------|-------------|---------------|---------------------|------------|
| FRIDAY | | | | | |
| 6-Mar | | | | | |
| WAREHOUSE (2,500 PAX) | | | | | |
| START TIME | END TIME | ARTIST NAME | ARTIST ORIGIN | ARTIST FEE (ex GST) | BOOKED BY |
| 6:00 pm | 7:00 pm | Seejio | Perth | ██████████ | ICF Events |
| 7:00 pm | 8:00 pm | Atza | Perth | ██████████ | ICF Events |
| 8:00 pm | 9:00 pm | Mansionair | Perth | ██████████ | ICF Events |
| 9:00 pm | 10:00 pm | Chet Faker | AUS | ██████████ | ICF Events |
| 10:00 pm | 11:00 pm | | | | |

| A526415013 | | | | | |
|-----------------------|----------|---------------------------------|---------------|---------------------|------------|
| SATURDAY | | | | | |
| 7-Mar | | | | | |
| WAREHOUSE (2,500 PAX) | | | | | |
| START TIME | END TIME | ARTIST NAME | ARTIST ORIGIN | ARTIST FEE (ex GST) | BOOKED BY |
| 4:00 pm | 5:00 pm | <i>Bitter Babe</i> | CO | [REDACTED] | ICF Events |
| 5:00 pm | 6:00 pm | <i>MCMLXXXV</i> | DE | [REDACTED] | ICF Events |
| 6:00 pm | 7:00 pm | <i>Stum</i> | AUS | [REDACTED] | ICF Events |
| 7:00 pm | 8:00 pm | <i>Dr Dubplate</i> | UK | [REDACTED] | ICF Events |
| 8:00 pm | 9:00 pm | <i>Soul Mass Transit System</i> | UK | [REDACTED] | ICF Events |
| 9:00 pm | 10:00 pm | <i>Ewan McVicar</i> | UK | [REDACTED] | ICF Events |
| 10:00 pm | 11:00 pm | <i>Special Request</i> | UK | [REDACTED] | ICF Events |

| A774466201 | | | | | |
|---------------------|----------|-------------------|---------------|---------------------|------------|
| SUNDAY | | | | | |
| 8-Mar | | | | | |
| OUTDOOR (4,500 PAX) | | | | | |
| START TIME | END TIME | ARTIST NAME | ARTIST ORIGIN | ARTIST FEE (ex GST) | BOOKED BY |
| 6:00 pm | 7:00 pm | <i>S.P.Y</i> | Perth | [REDACTED] | ICF Events |
| 7:00 pm | 8:00 pm | <i>Degs</i> | Perth | [REDACTED] | ICF Events |
| 8:00 pm | 9:00 pm | <i>Bassnectar</i> | USA | [REDACTED] | ICF Events |
| 9:00 pm | 10:00 pm | <i>Pendulum</i> | AUS | [REDACTED] | ICF Events |
| 10:00 pm | 11:00 pm | | | | |

| A189784981 | | | | | |
|-----------------------|----------|---------------------|---------------|---------------------|------------|
| SATURDAY | | | | | |
| 14-Mar | | | | | |
| WAREHOUSE (2,500 PAX) | | | | | |
| START TIME | END TIME | ARTIST NAME | ARTIST ORIGIN | ARTIST FEE (ex GST) | BOOKED BY |
| 6:00 pm | 7:00 pm | <i>Bromad</i> | Perth | [REDACTED] | ICF Events |
| 7:00 pm | 8:00 pm | <i>Project Bexx</i> | Perth | [REDACTED] | ICF Events |
| 8:00 pm | 9:00 pm | <i>Dasha</i> | USA | [REDACTED] | ICF Events |
| 9:00 pm | 10:00 pm | <i>Old Dominion</i> | USA | [REDACTED] | ICF Events |
| 10:00 pm | 11:00 pm | | | | |

| A260658849 | | | | | |
|-----------------------|----------|------------------|---------------|---------------------|------------|
| SATURDAY | | | | | |
| 15-Mar | | | | | |
| WAREHOUSE (2,500 PAX) | | | | | |
| START TIME | END TIME | ARTIST NAME | ARTIST ORIGIN | ARTIST FEE (ex GST) | BOOKED BY |
| 3:00 pm | 4:00 pm | <i>Gamble</i> | Perth | [REDACTED] | ICF Events |
| 4:00 pm | 5:00 pm | <i>Olly Kyle</i> | Perth | [REDACTED] | ICF Events |
| 5:00 pm | 6:00 pm | <i>Bromad</i> | Perth | [REDACTED] | ICF Events |
| 6:00 pm | 7:00 pm | <i>Lennon</i> | Perth | [REDACTED] | ICF Events |
| 7:00 pm | 8:00 pm | <i>Phenon</i> | Perth | [REDACTED] | ICF Events |
| 8:00 pm | 9:00 pm | <i>SHY FX</i> | UK | [REDACTED] | ICF Events |
| 9:00 pm | 10:00 pm | | | | |

| A459767764 | | | | | |
|-----------------------|----------|---------------------|---------------|---------------------|------------|
| SATURDAY | | | | | |
| 21-Mar | | | | | |
| WAREHOUSE (2,500 PAX) | | | | | |
| START TIME | END TIME | ARTIST NAME | ARTIST ORIGIN | ARTIST FEE (ex GST) | BOOKED BY |
| 6:00 pm | 7:00 pm | <i>Where Holly</i> | Perth | [REDACTED] | ICF Events |
| 7:00 pm | 8:00 pm | <i>DJ Fake</i> | Perth | [REDACTED] | ICF Events |
| 8:00 pm | 9:00 pm | <i>Maude Latour</i> | AUS | [REDACTED] | ICF Events |
| 9:00 pm | 10:00 pm | <i>Peach PRC</i> | AUS | [REDACTED] | ICF Events |
| 10:00 pm | 11:00 pm | | | | |

| A122636269 | | | | | | |
|----------------------|----------|-----------------------|---------------|---------------------|------------|--|
| SATURDAY | | | | | | |
| 28-Mar | | | | | | |
| OUTDOORS (4,500 PAX) | | | | | | |
| START TIME | END TIME | ARTIST NAME | ARTIST ORIGIN | ARTIST FEE (ex GST) | BOOKED BY | |
| 6:00 pm | 7:00 pm | <i>Rachael Fahim</i> | USA | [REDACTED] | ICF Events | |
| 7:00 pm | 8:00 pm | <i>Vincent Mason</i> | USA | | ICF Events | |
| 8:00 pm | 9:00 pm | <i>Tukker Wetmore</i> | USA | | ICF Events | |
| 9:00 pm | 10:00 pm | <i>Jordan Davis</i> | USA | | ICF Events | |
| 10:00 pm | 11:00 pm | | | | | |

Headline artist profiles highlighting their respective cultural significance.

Carl Cox & Eric Powell's Mobile Disco

Artist Fee: [REDACTED]

Carl Cox is universally recognised as one of the most influential figures in global electronic music history. With a career spanning more than four decades, Carl Cox has played a defining role in the evolution of house and techno culture, helping to shape the modern international festival and club circuit. He is a multi-award-winning artist, a pioneer of DJ culture, and a globally respected ambassador for electronic music whose contribution extends far beyond performance into cultural leadership, artist development, and industry innovation.

Carl Cox has headlined virtually every major electronic music festival in the world, including long-standing residencies and closing sets at landmark events such as Ibiza's Space, Tomorrowland, Ultra Music Festival, and countless global institutions. His performances consistently attract intergenerational audiences, reflecting his rare ability to bridge underground credibility with mainstream cultural recognition. As a result, his appearances are widely regarded as *cultural events* rather than standard DJ bookings.

Carl Cox & Eric Powell's Mobile Disco is a highly distinctive and concept-driven performance format that differs materially from conventional headline DJ sets. The Mobile Disco project is intentionally rooted in the origins of DJ culture — focusing on vinyl selection, musical storytelling, spontaneity, and crowd connection rather than spectacle or pre-programmed production. The performance draws from decades of musical history across disco, funk, house, soul, techno and rare groove, presenting a curated journey through dance-music culture rather than a single-genre showcase.

This format has been selectively programmed at globally respected venues and festivals due to its cultural authenticity and limited availability. Unlike large-scale touring productions, Mobile Disco performances are rare, highly intentional, and designed for audiences who value musical heritage and artistic depth. The pairing of Carl Cox and Eric Powell — both lifelong collectors, selectors, and innovators — reinforces the project's credibility and significance within the global DJ and dance-music community.

Importantly, **Mobile Disco is not positioned as a nightlife activation**, but as a cultural performance experience that celebrates the roots and evolution of dance music. Audiences attend specifically to witness a once-off artistic collaboration by globally recognised figures whose influence has shaped generations of artists, producers, and promoters worldwide. The performance represents a unique opportunity for local audiences to engage with the history of global dance culture in a live, contemporary context.

Hosting **Carl Cox & Eric Powell's Mobile Disco** delivers substantial cultural value to Western Australia. It places Perth firmly within the international touring ecosystem for legacy electronic artists, reinforces the city's reputation as a credible destination for world-class

cultural programming, and provides audiences with access to globally significant performers without the need to travel interstate or overseas.

In summary, **Carl Cox & Eric Powell's Mobile Disco** is a legitimate, internationally respected cultural performance led by one of the most influential artists in electronic music history. Its inclusion within a one-off licensed event represents a rare and significant cultural opportunity for Perth, aligning strongly with public interest objectives relating to cultural enrichment, artistic diversity, and high-quality, professionally delivered live entertainment.

Bliss n Eso

Artist Fee: [REDACTED]

Bliss n Eso are one of Australia's most influential and enduring hip-hop acts, with a career spanning more than two decades and a cultural legacy that has shaped the Australian music landscape. Comprised of Bliss (Jonathan Notley), Eso (Max MacKinnon) and DJ Izm (Tarik Ejjamai), the group has consistently demonstrated artistic innovation, lyrical depth and mainstream appeal while remaining deeply connected to Australian youth culture.

Since forming in Sydney in the early 2000s, Bliss n Eso have achieved exceptional commercial and critical success. Their discography includes multiple **ARIA Award wins, platinum-selling albums, and numerous #1 ARIA chart debuts**, including *Running on Air*, *Circus in the Sky*, *Off the Grid* and *The Sun*. Few Australian hip-hop acts have sustained this level of relevance and impact over such a prolonged period, positioning Bliss n Eso as true cultural leaders within the national music scene.

Bliss n Eso are renowned for their **high-energy, large-scale live performances**, regularly headlining Australia's biggest music festivals such as Splendour in the Grass, Groovin the Moo, Falls Festival and Listen Out. Their concerts are widely regarded as communal cultural events, attracting diverse, multi-generational audiences and fostering a strong sense of connection, optimism and shared identity. The group's live shows blend music, storytelling, visuals and crowd engagement, elevating them beyond standard concert formats.

Importantly, Bliss n Eso's cultural significance extends beyond music alone. Their lyrics consistently explore themes of resilience, mental health, hope, self-belief and social connection, resonating deeply with Australian audiences. This positive messaging has contributed to their long-standing appeal among young people and has seen the group embraced by educators, community organisations and mental-health advocates as influential voices in contemporary Australian culture.

A Bliss n Eso performance represents a **nationally significant cultural booking**, capable of drawing large audiences specifically for the artistic experience being offered. Their presence in Perth reinforces the city's status as a destination for major Australian touring acts and ensures Western Australian audiences have access to culturally important performances without needing to travel interstate.

Hosting Bliss n Eso delivers clear public benefit through cultural enrichment, youth engagement and economic activation. Their concerts generate substantial employment for event staff, production crews and local suppliers, while also supporting the broader night-time economy through increased visitation to surrounding hospitality and transport services.

In summary, **Bliss n Eso are one of Australia's most culturally significant live performers**, with a proven ability to attract large, engaged audiences and deliver meaningful, high-quality entertainment. Their inclusion in a one-off licensed event represents a legitimate and valuable cultural experience for the Perth community and aligns strongly with public interest objectives relating to artistic access, cultural vitality and professionally managed live performance.

CHET FAKER

Artist Fee: [REDACTED]

Chet Faker is one of Australia's most internationally recognised contemporary artists, celebrated for his distinctive fusion of electronic production, soul, R&B and alternative pop. Performing under the Chet Faker moniker, Nick Murphy has built a globally respected career defined by artistic credibility, critical acclaim and sustained audience demand across major international markets.

Chet Faker rose to prominence with the release of *Talk Is Cheap*, a track that became a global breakthrough moment for Australian independent music. The song achieved multi-platinum status, charted internationally, and received extensive rotation across global radio and streaming platforms. His debut album *Built on Glass* debuted at number one on the ARIA Albums Chart and achieved platinum certification, firmly establishing Chet Faker as a major cultural export for Australia.

Internationally, Chet Faker has toured extensively across Europe, North America, Asia and South America, performing at some of the world's most prestigious festivals and venues, including Coachella, Glastonbury, Primavera Sound, Lollapalooza and Bonnaroo. His work has accumulated **billions of streams globally**, reflecting not only commercial success but also deep cultural penetration across diverse audiences.

Chet Faker's performances are widely regarded as immersive, emotionally resonant live experiences rather than conventional pop concerts. His shows emphasise musicianship, vocal performance and atmosphere, blending live instrumentation with electronic elements in a way that appeals to both mainstream audiences and more discerning music fans. This artistic approach has earned him long-term credibility within global music communities and sustained relevance well beyond initial commercial success.

Beyond recorded music, Chet Faker's cultural influence is reinforced through major media recognition, multiple ARIA Awards, international award nominations, and ongoing demand as a headline touring act. His decision to continue performing under the Chet Faker name for select projects and live shows reflects the enduring cultural weight of the brand and its continued resonance with audiences.

A Chet Faker performance in Perth represents a **nationally and internationally significant cultural event**, providing Western Australian audiences access to a globally respected Australian artist whose work has shaped contemporary music over the past decade. His presence reinforces Perth's standing as a destination capable of attracting and presenting world-class live music experiences.

In summary, **Chet Faker is a culturally significant Australian artist with global reach, critical acclaim and proven live performance impact**. His inclusion in a one-off licensed event delivers meaningful public benefit through cultural enrichment, audience engagement and economic activation, and aligns strongly with public interest objectives supporting access to high-quality, professionally delivered live entertainment.

Statement of Event Purpose – ERROR Festival

I am writing as Layton Webber, Director of GarbageTV, an established Western Australian live music, arts & events organisation. GarbageTV has been operating in Perth for 11 years and has delivered a wide range of professionally managed live music events and cultural programs across licensed venues and public spaces. Our work focuses on curated music programming, artist-led events, and the delivery of safe, well-managed experiences that contribute positively to the city's economy and cultural landscape.

We have collaborated with a range of venues, artists, and industry stakeholders, and have a demonstrated track record of operating events in compliance with licensing, planning, and public safety requirements. Our approach prioritises structured programming, clear run-of-show, responsible service practices, and harm-minimisation principles.

This experience underpins our role as the presenter and organiser of ERROR Festival, which has been developed and will be delivered as a bona fide music and cultural event, conducted for the primary purpose of presenting scheduled live music performances to the public. The event is a ticketed music festival comprising two programmed performance stages, featuring nine or more national and international touring artists, with an additional offsite cultural program comprising of visual artists and guest speakers.

Audience engagement with the live music and artistic program are the central focus of the event's design, marketing, and operation. The event, production, and run-of-show are structured around the delivery of live music, including professional staging, sound, lighting, and artist technical production. Attendees purchase tickets primarily to attend and experience the programmed musical performances. Promotional materials focus on artists, programming, and the overall cultural experience.

ERROR will contribute to the cultural and creative fabric of Western Australia by supporting live music, providing performance opportunities for touring artists, and delivering a professionally managed cultural festival in compliance with planning, licensing, public safety, and harm-minimisation requirements.

+ an offsite Visual art program & "In Conversation", a half day program of discussion panels and guest speakers. Both free to the public.

PENDULUM ARTIST REPORT

Artist Fee: [REDACTED]

Pendulum are one of the most influential and internationally recognised electronic music acts ever to emerge from Australia. Formed in Perth and now globally celebrated, Pendulum have played a defining role in bringing drum and bass into the mainstream while maintaining deep credibility within underground electronic music culture.

Since their formation in the early 2000s, Pendulum have achieved extraordinary international success. Their albums *Hold Your Colour*, *In Silico* and *Immersion* have all achieved multi-platinum and gold status across multiple territories, with *Immersion* debuting at number one on the UK Albums Chart — a rare achievement for an electronic act. Their catalogue has amassed **billions of streams worldwide**, and tracks such as *Watercolour*, *Propane Nightmares*, *Witchcraft* and *The Island* are considered genre-defining works within modern electronic music.

Pendulum are globally renowned for their **large-scale, high-impact live performances**, which blend electronic production with full live instrumentation. Their live show has headlined the world's most prestigious festivals including Glastonbury, Reading & Leeds, Download Festival, Ultra Music Festival and Coachella. These performances are widely regarded as landmark cultural moments within electronic music, frequently cited as reference points for the evolution of live electronic performance.

Following periods of hiatus, Pendulum's return to live performance has been met with overwhelming international demand, reinforcing their enduring cultural relevance and multi-generational fan base. Their shows consistently sell out major arenas and festival stages, demonstrating that Pendulum are not a nostalgia act, but a living, evolving force within global music culture.

Importantly, Pendulum's significance extends beyond commercial success. As a Perth-originated act that achieved global impact, they represent one of Western Australia's most important cultural exports. Their influence can be seen across electronic music production, live performance design, and festival programming worldwide, with countless contemporary artists citing Pendulum as a formative inspiration.

A Pendulum performance represents a **globally significant cultural event**, capable of attracting large audiences specifically for the artistic experience being offered. Hosting Pendulum in Perth provides local audiences with access to one of Australia's most important live acts and reinforces the city's position as a destination capable of presenting world-class international touring productions.

In summary, **Pendulum are one of the most culturally significant electronic music acts of the past two decades**, with a proven global legacy, exceptional live reputation and deep connection to Western Australia. Their inclusion in a one-off licensed event delivers substantial public benefit through cultural enrichment, international recognition and economic activation, and aligns strongly with public interest objectives supporting access to high-quality, professionally delivered live entertainment.

OLD DOMINION ARTIST REPORT

Artist Fee: [REDACTED]

Old Dominion are one of the most successful and culturally influential country music groups of the modern era. Formed in Nashville, the band has played a central role in shaping contemporary country music by blending traditional storytelling with modern pop and rock sensibilities, expanding the genre's global reach and audience appeal.

Since their emergence in the mid-2010s, Old Dominion have achieved extraordinary commercial and critical success. They have recorded multiple **platinum-selling albums and singles**, achieved **numerous #1 hits on the Billboard Country Airplay and Hot Country Songs charts**, and have accumulated **billions of global streams**. Their catalogue includes widely recognised songs such as *Break Up with Him*, *Snapback*, *Song for Another Time*, *Hotel Key* and *One Man Band*, all of which have become enduring staples of modern country music.

Old Dominion are also one of the most awarded acts in contemporary country music. They have won **Country Music Association (CMA) Vocal Group of the Year** multiple consecutive times — a distinction that places them among the most respected groups in the genre's history. This sustained recognition reflects not only commercial popularity, but also peer acknowledgment of their songwriting, musicianship and live performance excellence.

As a touring act, Old Dominion are renowned for delivering **arena-scale, high-production live performances** that consistently sell out major venues across North America and internationally. They have headlined their own global tours and performed at some of the world's most prominent country and multi-genre festivals. Their concerts attract broad, multi-generational audiences, reinforcing their status as a cornerstone act within the global country music touring circuit.

Importantly, Old Dominion's cultural significance extends beyond chart performance. The band's songwriting — much of which is written by the members themselves — has influenced the direction of modern country music, encouraging a more contemporary, crossover sound while preserving the genre's emphasis on narrative and emotional authenticity. Their impact is widely recognised within the industry, with band members also achieving success as songwriters for other leading country artists.

An Old Dominion performance represents a **major international cultural event**, particularly given the limited opportunities for Australian audiences to experience top-tier contemporary country acts live. Hosting Old Dominion in Perth provides local audiences access to a globally significant touring act and strengthens the city's reputation as a destination capable of attracting world-class international artists across diverse musical genres.

In summary, **Old Dominion are among the most culturally significant country music acts of the past decade**, with a proven global following, sustained industry recognition and exceptional live performance credentials. Their inclusion in a one-off licensed event delivers clear public benefit through cultural enrichment, audience engagement and international recognition, and strongly aligns with public interest objectives supporting access to high-quality, professionally delivered live entertainment.

SHY FX ARTIST REPORT

Artist Fee: [REDACTED]

Shy FX is one of the most influential and enduring figures in the global drum and bass movement, widely regarded as a founding architect of the genre. With a career spanning more than three decades, SHY FX has played a pivotal role in shaping UK dance music and exporting it worldwide, helping establish drum and bass as a globally recognised cultural form.

Emerging from London's underground rave and jungle scenes in the early 1990s, SHY FX achieved landmark success with *Original Nuttah* — a track universally recognised as one of the most important and influential releases in electronic music history. The record achieved chart success across multiple territories and remains a defining cultural moment for UK dance music, regularly cited in academic, industry and media discussions of electronic music evolution.

Beyond his early breakthrough, SHY FX has maintained sustained international relevance through continual innovation and genre leadership. His catalogue includes collaborations with major artists across hip-hop, reggae, dancehall and electronic music, demonstrating his ability to bridge underground credibility with mainstream cultural impact. His work has been released on globally respected labels and has accumulated hundreds of millions of streams, reinforcing his long-term influence and audience reach.

As a live performer, SHY FX is internationally respected for his technically precise, high-energy DJ sets that showcase both the heritage and contemporary evolution of drum and bass. He has headlined major festivals and club events across Europe, North America, Asia and Australasia, and remains a highly sought-after booking for culturally significant electronic music events. His performances attract both dedicated genre audiences and broader dance-music patrons, reflecting his cross-generational appeal.

SHY FX's cultural importance extends beyond performance alone. He is widely recognised as a mentor and inspiration to successive generations of producers and DJs, many of whom credit his work as foundational to their careers. His ongoing presence in global festival lineups underscores his role not as a legacy act, but as an active, evolving contributor to contemporary music culture.

A SHY FX performance represents a globally significant cultural event, particularly for audiences engaged with electronic music history and innovation. Presenting SHY FX in Perth provides local audiences access to one of the genre's true pioneers and reinforces the city's reputation as a destination capable of hosting internationally respected electronic music artists.

In summary, SHY FX is a foundational figure in global electronic music culture, whose artistic legacy, continued relevance and live performance credentials make his appearance a culturally significant event. His inclusion in a one-off licensed event delivers meaningful public benefit through cultural enrichment, historical significance and international recognition, and strongly aligns with public interest objectives supporting access to high-quality, professionally delivered live entertainment.

PEACH PRC ARTIST REPORT

Artist Fee: [REDACTED]

Peach PRC is one of Australia's most influential contemporary pop artists, recognised nationally and internationally for her distinctive sound, candid songwriting and strong cultural connection with young audiences. Emerging from Australia's independent music scene, Peach PRC has rapidly established herself as a defining voice of modern Australian pop, blending elements of pop-punk, alternative pop and confessional songwriting into a sound that resonates widely across global streaming platforms.

Peach PRC achieved breakout success with tracks such as *God Is a Freak*, *Josh* and *Heavy*, which collectively generated hundreds of millions of streams worldwide and propelled her onto international charts. Her debut album *Manic Dream Pixie* debuted at number one on the ARIA Albums Chart, confirming both commercial success and strong domestic cultural relevance. This achievement positioned Peach PRC among a small group of Australian artists able to transition from independent online success to mainstream chart recognition.

Internationally, Peach PRC has built a substantial following across North America, Europe and the United Kingdom, supported by extensive touring and high-profile festival appearances. Her live performances are noted for their authenticity, emotional connection and strong audience engagement, particularly among younger demographics who identify with her openness around themes of identity, mental health and self-expression. This has contributed to her reputation not only as a performer, but as a culturally influential figure within contemporary youth culture.

Beyond commercial performance, Peach PRC's cultural significance lies in her role as a representative of a new generation of Australian artists who have leveraged digital platforms to build global audiences independently. Her success has been widely acknowledged by media and industry commentators as emblematic of the evolving music landscape, where Australian artists can achieve international reach while maintaining creative autonomy.

A Peach PRC performance represents a **nationally and internationally relevant cultural event**, attracting audiences specifically for the artistic experience and emotional resonance of her work. Presenting Peach PRC in Perth provides Western Australian audiences with access to one of Australia's most culturally impactful modern pop artists and reinforces the city's reputation as a destination capable of supporting and showcasing contemporary Australian talent at a global standard.

In summary, **Peach PRC is a culturally significant Australian artist with global reach, strong audience connection and proven live performance impact**. Her inclusion in a one-off licensed event delivers meaningful public benefit through cultural enrichment, youth engagement and contemporary artistic representation, aligning strongly with public interest objectives supporting access to high-quality, professionally delivered live entertainment.

JORDAN DAVIS ARTIST REPORT

Artist Fee: [REDACTED]

Jordan Davis is one of the most successful and culturally influential contemporary country music artists to emerge from the United States over the past decade. Based in Nashville, Davis has played a major role in shaping modern country music by combining traditional storytelling with contemporary pop sensibilities, helping broaden the genre's global appeal while maintaining strong artistic credibility.

Since his debut, Jordan Davis has achieved exceptional commercial success. He has recorded multiple platinum-certified singles, amassed billions of global streams, and secured numerous #1 hits on the Billboard Country Airplay and Hot Country Songs charts. Songs such as *Singles You Up*, *Take It From Me*, *Slow Dance in a Parking Lot*, *Buy Dirt* and *Next Thing You Know* have become defining tracks of modern country music, resonating strongly with both core country audiences and crossover listeners.

Jordan Davis is also widely recognised for his songwriting, which emphasises authenticity, narrative depth and emotional relatability. His work has earned major industry accolades, including CMA and ACM awards, and consistent recognition from peers and critics alike. In particular, *Buy Dirt* has been praised for its intergenerational appeal and values-driven storytelling, reinforcing Davis's reputation as an artist whose music carries cultural and emotional weight beyond commercial performance.

As a live performer, Jordan Davis is a proven arena- and festival-level touring act, regularly headlining major tours and appearing at leading country music festivals across North America and internationally. His live shows are known for their high production values, strong audience engagement and broad demographic appeal, attracting fans across age groups and reinforcing his status as a cornerstone artist in the global country touring circuit.

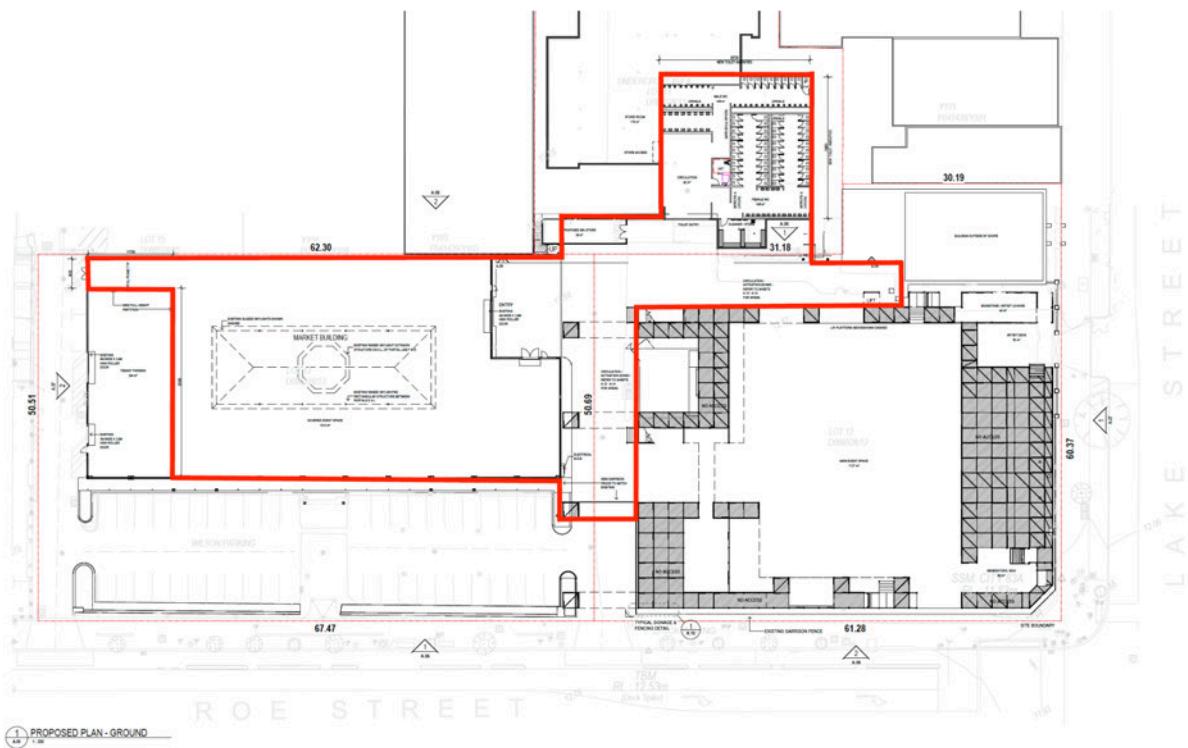
Jordan Davis's cultural significance extends beyond chart success. His rise reflects the continued internationalisation of country music and its growing presence in markets outside the United States. His performances attract audiences specifically seeking high-quality, contemporary country music experiences — a genre that continues to grow in popularity in Australia and globally.

A Jordan Davis performance represents a nationally and internationally significant cultural event, offering Australian audiences access to one of the leading voices in modern country music. Presenting Jordan Davis in Perth reinforces the city's reputation as a destination capable of attracting world-class international artists across diverse musical genres and strengthens Western Australia's position within the global touring landscape.

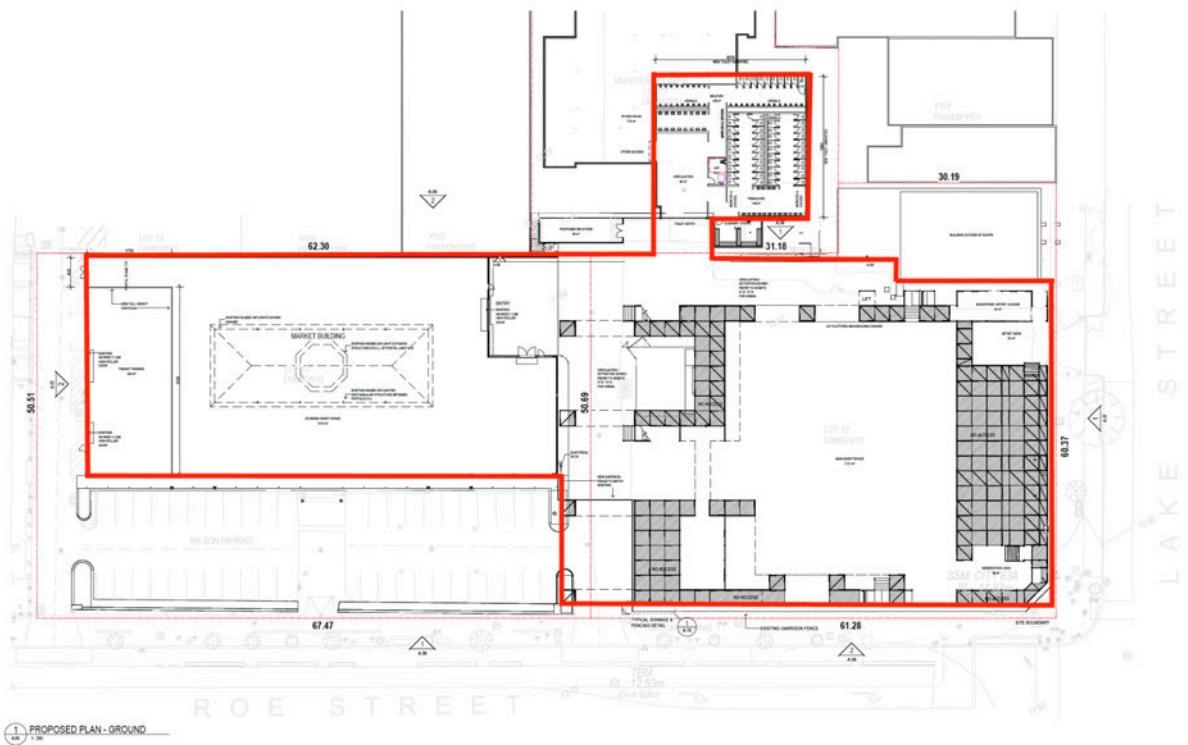
In summary, Jordan Davis is a culturally significant contemporary country artist with global reach, sustained chart success and exceptional live performance credentials. His inclusion in a one-off licensed event delivers clear public benefit through cultural enrichment, audience engagement and international recognition, and aligns strongly with public interest objectives supporting access to high-quality, professionally delivered live entertainment.

Map for each event space specifically highlighting venue capacities.

2,500 Capacity Map



4,500 Capacity Map



2.1 Proposed Manner of Trade & Target Client Base

Coconut Grove Tavern proposes to trade in the areas adjacent to the tavern under an Extended Trading Permit.

The extended area will be licensed only during ticketed events and functions, with a capacity of up to 3,500 patrons at any one time (and, in some cases, less depending on the nature of the event).

Trading times will vary for each event or function; however, they will not exceed the current trading hours of the existing licence. The venue will open for a maximum of one hour prior to, and one hour following, the scheduled entertainment.

Since 2017, the venue has successfully delivered over 210 large-scale events, welcoming more than 500,000 attendees. These events have consistently demonstrated strong compliance with licensing conditions and community expectations, while contributing positively to the local economy and cultural life of Perth.

The proposed Extended Trading Permit seeks to formalise these operations and provide long-term certainty for the continued delivery of safe, well-managed and vibrant ticketed events and functions.

The Ice Cream Factory has evolved into a highly curated events space delivering experiences entirely unique to the venue, with a strong emphasis on safety, diversity and creativity. Its proven track record of professional operations and community engagement shows that its events are overwhelmingly in the public interest—activating underutilised urban space, supporting local jobs and artists, and enhancing the cultural fabric of the city.

The venue is designed to accommodate a wide variety of events, resulting in a diverse demographic of customers. Theatre, music, cabaret, comedy, cultural festivals, exhibitions, sporting events, weddings and trade shows are all expected to form part of the annual events calendar, with an expected total attendance of over 200,000 people per year.

Previous attendee profiles have been identified in the Culture Counts impact report provided.

National and international promoters have expressed their intent to program content at the venue, as demonstrated in the submitted letters of support.

In addition to its cultural contributions, The Ice Cream Factory delivers substantial economic impact each year, injecting more than \$3 million in capital infrastructure to build and transform the site annually. A further \$2 million is spent on artist bookings, enabling the venue to attract in-demand local, domestic and international acts—many of whom require 12–18 months of lead time. It is expected that artist expenditure will grow to approximately \$4.2 million in 2025/26.

The festival also provides over \$850,000 in casual wages annually, much of which directly benefits local students and young people, particularly in light of the new Edith Cowan University City campus opening nearby. This broad economic activity supports jobs,

stimulates the creative sector and generates significant flow-on benefits across the hospitality and tourism industries.

The venue proposes to trade with conditions consistent with previously granted temporary Extended Trading Permits, including (but not limited to):

NUMBERS LIMITATION

The number of patrons permitted within the licensed area(s) is not to exceed 4,500 at any one time.

RESTRICTED ENTRY

Entry is restricted to ticket holders for events and functions only.

JUVENILES

Juveniles accompanied and supervised by a responsible adult (as defined by s 125(2)(b) of the Liquor Control Act 1988) are permitted to enter and remain on the licensed premises. This condition does not apply to the presence of a juvenile employed by the licensee on the premises otherwise than in the sale or supply of liquor.

PROFIT SHARING AUTHORISED

Pursuant to s 104 of the Liquor Control Act 1988, approval is given for profit sharing to occur between the licensee and event promoters. However, if concerns are raised over the suitability of any particular third party, the licensing authority reserves the right to conduct an investigation into that person to ascertain if they are "fit and proper", pursuant to s 37(1)(d) of the Act.

FENCING REQUIREMENTS

Appropriate fencing is to be erected around the boundary of the licensed area to clearly delineate the licensed premises.

UNSEALED CONTAINERS ONLY

Liquor sold and supplied must only be supplied in unsealed containers.

PACKAGED LIQUOR PROHIBITED

The sale and supply of packaged liquor for consumption off the licensed premises is prohibited:

- i) during any extension of normal trading hours;
- ii) from any extension of licensed area; and
- iii) to non-members (where the licence is a Club Licence that permits the sale of packaged liquor to members).

DRINK LIMIT

Liquor sold and supplied at the event is restricted to no more than four (4) drinks per person per transaction.

RESPONSIBLE DRINK PRACTICES

The licensee is prohibited from selling and supplying beverages in such a way that would encourage rapid consumption of liquor (e.g. unadulterated spirits or liqueurs in shot glasses;

“laybacks”, “shots”, “shooters”, “test tubes”, “jelly shots”, “blasters”, “bombs” or any similar product).

DRINKS

The serving of spirits in jugs is prohibited.

Non-standard measures of spirits (i.e. more than 50ml) are prohibited.

The supply of pre-mix drinks is permitted; however, the individual container quantity is not to exceed 440ml.

Low-strength liquor must be readily available for the duration of the event.

A range of non-alcoholic drinks must be readily available for the duration of the event.

LIGHTING REQUIREMENTS

Adequate lighting must be installed within the licensed area(s) as follows:

Lighting shall be energised from approximately one hour prior to sunset and shall remain illuminated until at least one hour after the cessation of licensed hours.

Throughout general public areas, illumination shall be no less than 5 lux, except in the vicinity of stage area(s) during a performance.

For all bar service areas and entry/exit points, illumination shall be no less than 40 lux to assist with the monitoring of patrons during hours of darkness.

LICENSED SECURITY REQUIREMENTS

Crowd controllers licensed under the Securities and Related Activities (Control) Act 1996, or approved managers exempt under the Securities and Related Activities (Control) Regulations 1997, are to be employed at a ratio of two (2) personnel for the first one hundred (100) patrons, and one person for each additional one hundred and fifty (150) patrons or part thereof. These personnel are required to be present to monitor the licensed premises and patron behaviour upon arrival and departure until close of business.

The use of approved managers for crowd control duties is subject to:

- a) Approved managers not exceeding 50% of the required security numbers;
- b) Additional managers engaged under the security condition being easily identified by high-visibility attire;
- c) The primary focus of additional managers being patron behaviour and responsible service of alcohol, not other duties such as bar service; and
- d) The licensee maintaining a management roster available for inspection by police on request.

RESPONSIBLE PATRON MONITORING

A minimum ratio of one (1) RSA Marshall per one thousand (1000) patrons, in high-visibility fluorescent shirts or vests, will patrol the licensed areas to monitor patrons for drunkenness.

CLOSED CIRCUIT TELEVISION (CCTV)

The licensee shall operate a CCTV system which complies with the Director's policy titled "Security Licensing Conditions" (dated 29 August 2024), installed at the entrance to the licensed premises during licensed hours and until thirty (30) minutes after closing.

Images recorded via the CCTV system must be retained for 28 days and made available for viewing or removal upon request by an authorised officer.

SIGNAGE REQUIREMENTS

Signage is to be placed at each bar area reflecting the following offences:

Selling liquor to a drunk person;

Aiding a drunk person to obtain or consume liquor; and

Supplying liquor to a juvenile on licensed or regulated premises.

FREE DRINKING WATER

Pursuant to s 115A of the Liquor Control Act 1988, the licensee shall provide potable drinking water, free of charge, at all times liquor is sold and supplied for consumption on the licensed premises. As a minimum, this is to be met by water dispensers located at or adjacent to all bar service areas, refreshed regularly, with clean glasses or disposable cups available.

ALL OTHER TRADING CONDITIONS OF THE LICENCE APPLY.

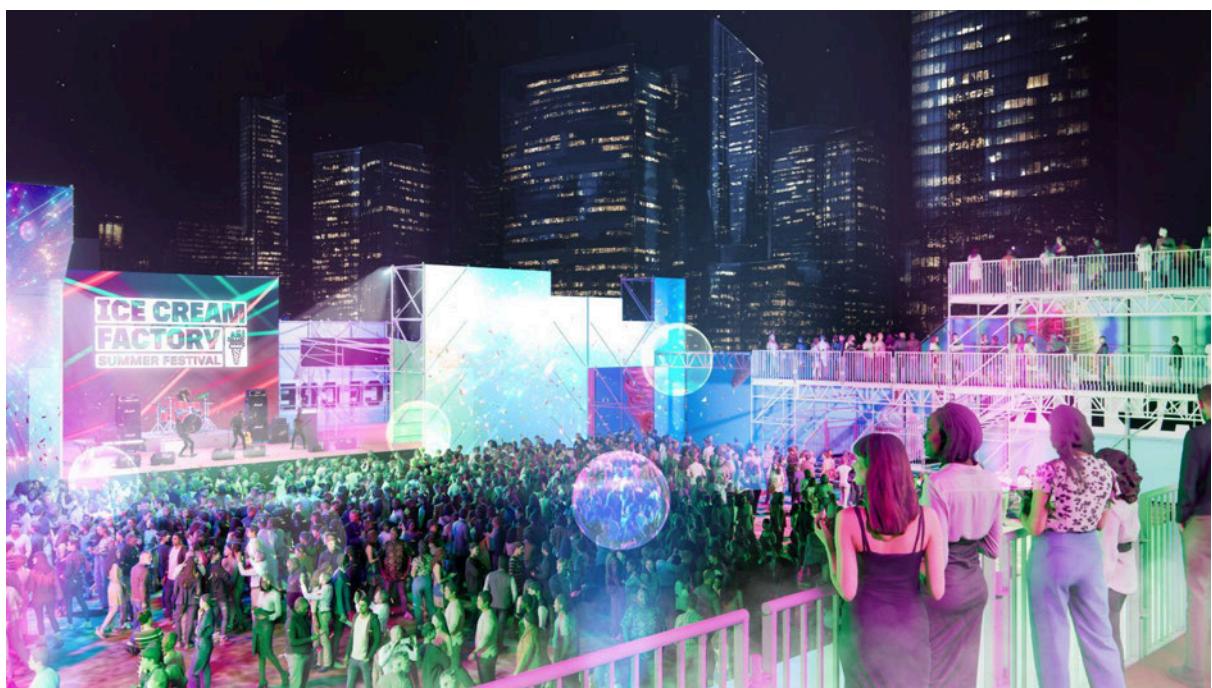
2.2 Describe the premises/proposed premise

The proposed Ice Cream Factory precinct is designed to be a vibrant, flexible and unique event space.

The venue will operate as a hub for a wide variety of entertainment, including concerts, theatre, cabaret, comedy, exhibitions, cultural events and other curated programming.

The precinct incorporates both indoor and outdoor areas and can be customised to suit the requirements and scale of each event.





2.3 Packaged Liquor

The venue will not sell packaged liquor from the proposed extended area.

3.1 Population characteristics in the locality.

Perth (West) - Northbridge Area as per the 2021 Census.

- Total population - 12,119.
- Estimated population growth - 10,547 in 2016 to 12,628 in 2021, indicating a growth of about 19.7% over five years.
- Median age - 33

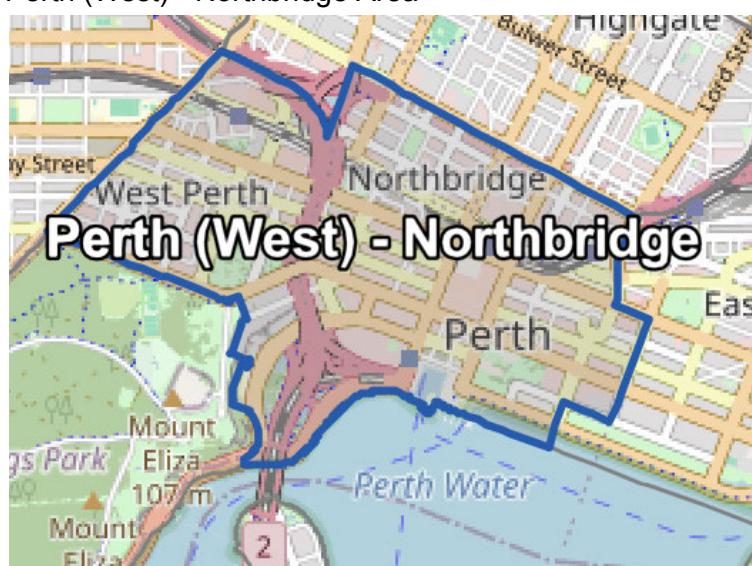
Income and employment status.

- Median weekly household income is \$1,966.
- 64.9% people aged 15 and over work full time and 24.5% working part-time, while 5.6% were unemployed and 5.0% reported 0 hours of work the week before the Census.

Types of people who live and work in the community.

- The top 3 responses for occupations were Professionals (37.6%), Managers (13.8%), Community and Personal Service Workers (11%).

Perth (West) - Northbridge Area



3.2 Community Buildings in the Locality

Schools & Educational Institutions

- North Metropolitan TAFE – 25 Aberdeen Street, Northbridge WA 6003
- Perth Modern School – 90 Roberts Road, Subiaco WA 6008
- Mercedes College – 56 Victoria Square, Perth WA 6000

Hospitals & Hospices

- Royal Perth Hospital – 197 Wellington Street, Perth WA 6000

Aged Care Facilities

- Juniper St Andrew's Northbridge – 60-62 Wasley Street, North Perth WA 6006
- Regis Perth – 615 Newcastle Street, Leederville WA 6007

Churches/Places of Worship

- St Brigid's Church – 211 Aberdeen Street, Northbridge WA 6003
- Uniting Church in the City – Wesley Perth – 75 William Street, Perth WA 6000

Drug & Alcohol Treatment Centres

- Cyrenian House (North Perth location) – 318 Fitzgerald Street, North Perth WA 6006
- Next Step Drug and Alcohol Services – 32 Moore Street, East Perth WA 6004

Short Term Accommodation / Refuges

- St Bartholomew's House – 7 Lime Street, East Perth WA 6004
- The Salvation Army – Beacon Homeless Service – 57 Aberdeen Street, Perth WA 6000

Childcare Centres

- Goodstart Early Learning East Perth – 123 Wellington Street, East Perth WA 6004
- MercyCare Early Learning Centre West Perth – 101 Thomas Street, West Perth WA 6005

Local Government

- City of Perth Council House – 27 St Georges Terrace, Perth WA 6000

4.1 What Strategies will you use to minimise harm from the use of alcohol?

The Ice Cream Factory enforces industry standard alcohol management standards. This includes both self-imposed measures that go above regulatory requirements as well as licence conditions designed to prioritise guest safety and reduce intoxication levels.

Since the event's inception in 2017, The Ice Cream Factory has been regularly inspected by the Liquor Enforcement Unit and Racing, Gaming and Liquor. To date, no infringements have ever been issued, and we continue to be recognised for our exemplary compliance and responsible alcohol management.

The venue proposes to continue to operate in an exemplary fashion implementing the below strategies;

1. Staff Training
 - a. All staff are required to hold their RSA certification as a minimum and highly encouraged to complete their Approved Managers training course.
 - b. The venue conducts briefing sessions to all staff at the beginning of each service, used as an effective communication tool in order to reinforce the importance of harm minimisation strategies.
 - c. Security and crowd control managers conduct briefing and debrief meetings at each event to ensure alignment with the strategies and focal areas of harm minimisation.
2. Safe Venue Design & Operations
 - a. The venue incorporates clearly signed "Chill Out Zones" providing shaded rest areas, free water stations, misting fans and comfortable furniture. This area is monitored by customer care staff.
 - b. Ensure all areas of the venue are well lit providing all staff the best opportunity for patron monitoring.
3. Alcohol Service Controls
 - a. Serve alcohol in standard measure vessels only, avoiding oversized or novelty vessels.
 - b. Offer lower alcohol and no alcohol drink options and promote these on menus.
 - c. Stagger service point finish times to avoid last minute high-volume drinking.
 - d. Limit the number of drinks per transaction to discourage rapid consumption.
4. Patron Education & Culture
 - a. Promote safe drinking messages on screens, posters, tickets and social media.
 - b. Include behavioural code of conduct on ticketing information and displayed at the entrance to set the expectations of patron behaviour.
5. Medical & Welfare Services
 - a. On-site first aid staff are present at all major events.
 - b. First aid stations are well marked and provide a safe place for patrons who require rest or support.

5.1 How will your premises design protect the amenity, quiet or good order of the locality?

The design and operation of The Ice Cream Factory are carefully planned to protect the amenity, quiet and good order of the surrounding area, particularly given its central location in Perth's CBD. A multi-faceted, evidence-based approach is applied to venue design, community safety and stakeholder engagement.

Noise Management

Noise impact is a primary consideration. Venue layout, speaker orientation and performance schedules are informed by extensive noise modelling and acoustic engineering to minimise disruption to residents and businesses.

Since 2017, The Ice Cream Factory has worked with Lloyd George Consulting to implement best-practice noise controls.

In the 2024 season, only two noise complaints were received, both on the opening night before full community awareness of the event.

Venue Design & Infrastructure

The site is designed to contain sound, manage crowd flow and reduce external disruption. Entrances, exits and queuing areas are strategically positioned to prevent congestion on footpaths and adjacent streets. All patron activity is contained within secure perimeters, and patrons are actively discouraged from loitering or making noise outside the venue after events conclude.

Community Safety & Police Engagement

To reduce pressure on public services, The Ice Cream Factory contracts WAPOL for every operating night (over \$60,000 invested in 2024). On some nights, deployed officers were redeployed to unrelated Northbridge incidents, demonstrating the venue's low-risk profile and positive contribution to broader public safety.

Medical Services

St John Ambulance provides on-site medical support throughout all event hours, ensuring patrons are cared for without burdening external health services.

Responsible Service of Alcohol

The Ice Cream Factory implements strong harm minimisation measures, including trained RSA staff, proactive crowd monitoring and a culture of compliance. The venue has operated since 2017 without infringements from the Liquor Enforcement Unit or Racing, Gaming and Liquor.

Community Engagement

Open communication is maintained with nearby residents and businesses via pre-season notifications and a dedicated community contact line, ensuring concerns are promptly addressed.

6.1 What actions will you take to minimise the impact on people who live and work in the area.

The Ice Cream Factory is committed to being a responsible and valued neighbour within the City of Perth and adopts a proactive, multi-layered approach to minimising impact on local residents and workers.

Dedicated Community Complaint Line

A dedicated complaint and feedback line operates throughout the event series. It is actively monitored during all event hours, with all concerns logged and acted upon in real time. Complaints are linked directly to audio technicians and site management to allow for immediate adjustments where required.

Transparent and Ongoing Community Engagement

Informational letters are distributed to surrounding residents and businesses prior to each season, outlining event dates, soundcheck times and contact details. Feedback is welcomed and used to refine operations.

Sound Management and Event Design

Production teams use data-driven sound design and careful speaker placement to reduce sound spill beyond the venue. Live music is scheduled to conclude at appropriate times, with strict internal controls on volume, regularly reviewed at boundary monitoring points.

Positive Community Contribution

Since 2017, The Ice Cream Factory has contributed positively to the vibrancy, economy and cultural life of Perth, and works closely with partners such as Pride WA, ARTTRAGE/FRINGE WORLD and Perth Symphony Orchestra to ensure broad community benefit.

Track Record of Responsiveness

In the 2024 series, despite nearly 80,000 patrons attending over three months, only two noise complaints were received, both on the opening night. This outcome reflects the success of planning, technical controls and the commitment to community impact minimisation.

7.1 Are there any tourism, cultural and community benefits that would result from the grant of your application?

Yes. Granting an Extended Trading Permit for The Ice Cream Factory will deliver significant tourism, cultural and community benefits to the City of Perth, supported by independent research from the 2024 Culture Counts evaluation.

Tourism Benefits

The festival is a major tourism driver, generating a total economic impact of \$12.4 million, with a multiplied impact exceeding \$35.5 million.

Key outcomes include:

Almost 80,000 unique attendees, including 3,950 visitors from outside Perth;

83% of regional visitors indicating the festival was their primary reason for travel, resulting in 3,090 overnight stays;

59% of attendees visiting local pubs, clubs or licensed venues, and 39% dining out, demonstrating strong flow-on benefits to Perth's hospitality and nightlife sectors.

Cultural Benefits

The Ice Cream Factory is a flagship cultural experience, blending live music, immersive art and urban placemaking.

The 2024 report found:

94% of attendees agreed the event made an important contribution to the cultural life of Perth;

The program included globally recognised acts alongside partnerships with Perth Symphony Orchestra, Pride WA and FRINGE WORLD;

78% agreed the event gave them access to activities they would not otherwise experience.

Approval of this application will provide the certainty required to continue to book global and national acts and to invest in high-quality local programming.

Community Benefits

The Ice Cream Factory is deeply committed to positive community engagement and responsible operation.

Key indicators include:

95% of attendees reported that the festival made them feel proud and happy to live in WA;

A Net Promoter Score of +55, considered excellent;

93% of attendees indicating they are likely or very likely to return.

Operationally, the venue is run with high levels of public safety, welfare services and liquor compliance. Since 2017, no infringements have been issued by the Liquor Enforcement Unit or Racing, Gaming and Liquor.

In 2024, a dedicated complaint line, paid WA Police presence and on-site medical services were implemented, demonstrating best-practice harm minimisation and community care.

In summary, approval of this Extended Trading Permit will enable The Ice Cream Factory to continue delivering a safe, high-quality and professionally managed event venue that brings measurable value to Perth's cultural identity, tourism profile and community spirit.

7.2 Supporting information.

The following supporting documents are provided to demonstrate the venue's strong operational track record, cultural and economic contributions, and the overwhelming public interest in granting this application:

- Independent Impact Reports produced by Culture Counts (2017, 2018, 2019, 2020/21, 2021/22, 2022/23, 2023, 2024/25).
- Ice Cream Factory Festival Prospectus (internally produced).
- 2024 Ice Cream Factory Noise Monitoring Report (independent).
- 2025 Fringe Series Noise Monitoring Report (independent).

Summary

This Public Interest Assessment demonstrates that the proposed Extended Trading Permits for the nine scheduled event dates at the Ice Cream Factory are overwhelmingly in the public interest and fully aligned with the Temporary Bars Policy and the objects of the Liquor Control Act 1988.

The Ice Cream Factory has a proven eight-year track record of safely and successfully delivering large-scale cultural events in the Perth Entertainment Precinct — a location deliberately established to accommodate vibrant night-time activation supported by existing transport, security and hospitality infrastructure. The venue has operated without infringement, consistently meeting or exceeding regulatory requirements for safety, noise control, community engagement and responsible service of alcohol.

The proposed events are world-class and culturally significant, featuring internationally recognised music and performing arts acts that demonstrably attract targeted audiences into the City. These events generate substantial economic, social and tourism uplift — supporting local businesses, providing hundreds of employment opportunities, and reinforcing Perth's positioning as a dynamic capital city where major entertainment can be experienced safely and locally.

The Applicant has submitted detailed operational, crowd-safety, alcohol-management and emergency-response plans, supported by rigorous compliance history and the endorsement of the City of Perth through Development Approval as an Entertainment Precinct. The activation of this site has repeatedly proven to be a positive contributor to the good order and amenity of the locality and an essential element of Perth's cultural landscape.

Approval of these Extended Trading Permits will ensure that the significant benefits of the Ice Cream Factory continue to be delivered to the Western Australian community — including enhanced tourism activity, increased city vibrancy, youth cultural engagement, artist development, and employment pathways — while maintaining the highest standards of patron safety and regulatory compliance.

Accordingly, we respectfully submit that granting these Extended Trading Permits is not only justified by precedent, planning policy and documented operational performance, but is fundamental to advancing the public interest and supporting one of Western Australia's and Australia's most important cultural and economic assets.



2024 REPORT & 2025 PROSPECTUS



ACKNOWLEDGMENTS

Bar Pop acknowledges the Traditional Owners of the land on which we live and work, and pays our respects to Elders past, present, and emerging. Bar Pop recognises the deep cultural and spiritual significance of this land to its Traditional Custodians and extends our respect to all Aboriginal and Torres Strait Islander peoples who attend our events.

The analysis and data in this report have been prepared by Nicole Tan Emery, Shelley Timms, and Jamie McCullough of Culture Counts. We wish to thank all stakeholders, including brand partners, brick-and-mortar vendors, festival attendees, artists, entertainers, builders, creatives, event staff, and volunteers, for their contribution to the Ice Cream Factory Summer Festival in 2024.

Report prepared: February 2025. Photography supplied by Bar Pop and Ice Cream Factory Summer Festival.



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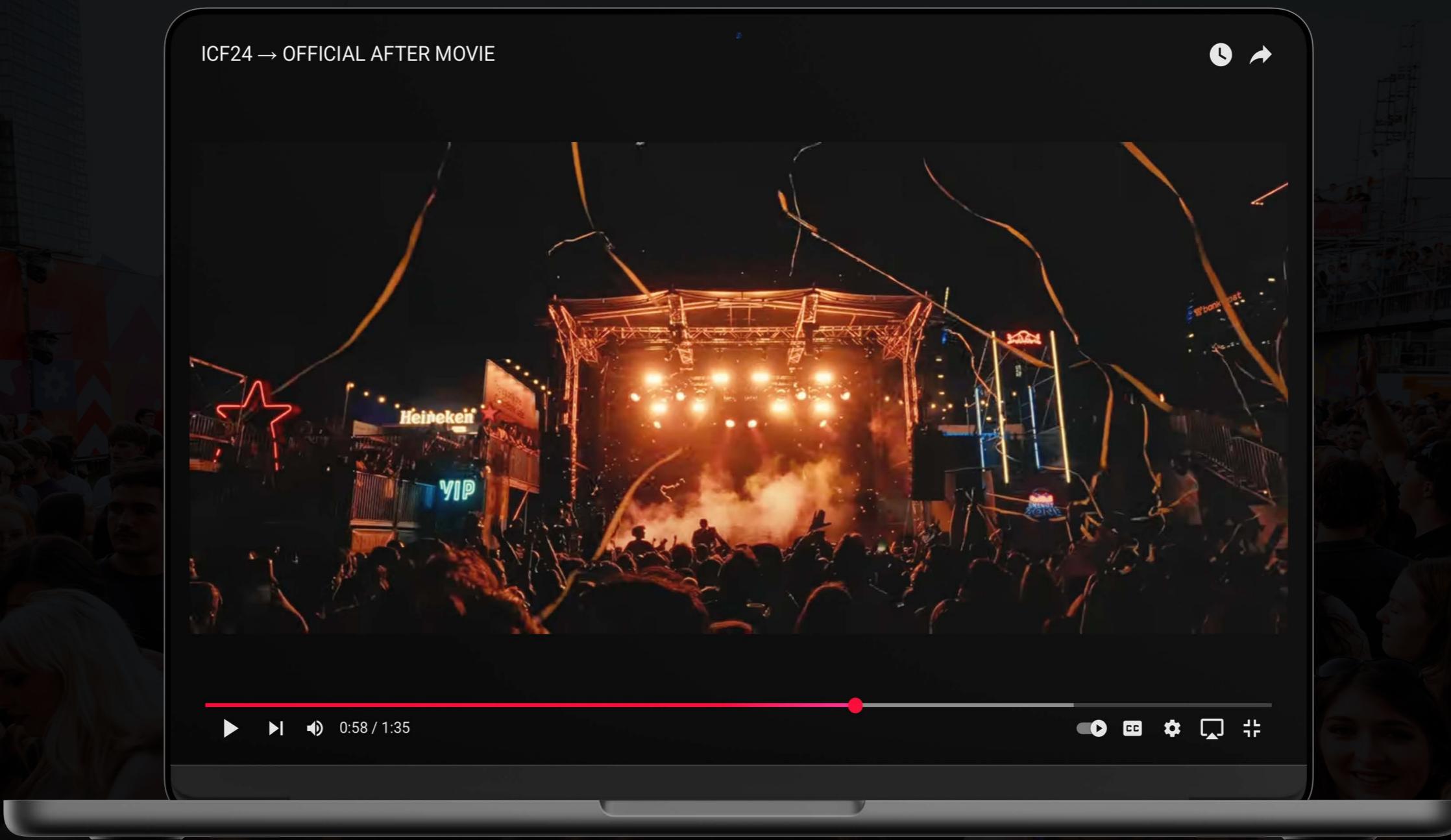
A WILDLY UNIQUE FESTIVAL EXPERIENCE

The Ice Cream Factory Summer Festival embodies the essence of an Australian summer: warm nights, outdoor dance floors, live music, and an array of vibrant experiences. It's the ultimate festival destination, offering a dynamic and unforgettable celebration of music, energy, and summer vibes.

This dynamic event showcases an extraordinary blend of musical talent, a fusion of local, national, and international artists, and innovative branded activities that will keep any audience entertained. Additionally, the festival offers an array of bars, serving delightful refreshments to keep the spirit of celebration alive. Mark your calendars and prepare to be captivated as the Ice Cream Factory Summer Festival returns in November 2025, boasting our most impressive lineup yet and unforgettable experiences that will leave you wanting more!

**LOCATION: THE ICE CREAM FACTORY
92 ROE STREET, PERTH W.A. 6003**

ICF 2024 OFFICIAL AFTERMOVIE



CLICK IMAGE TO WATCH

PERTH'S VIBRANT SUMMER OASIS



Located at the iconic Peter's Ice Cream Factory in Northbridge, the Ice Cream Factory Summer Festival boasts premier live and electronic music talents across its expansive 7,000 sqm venue.

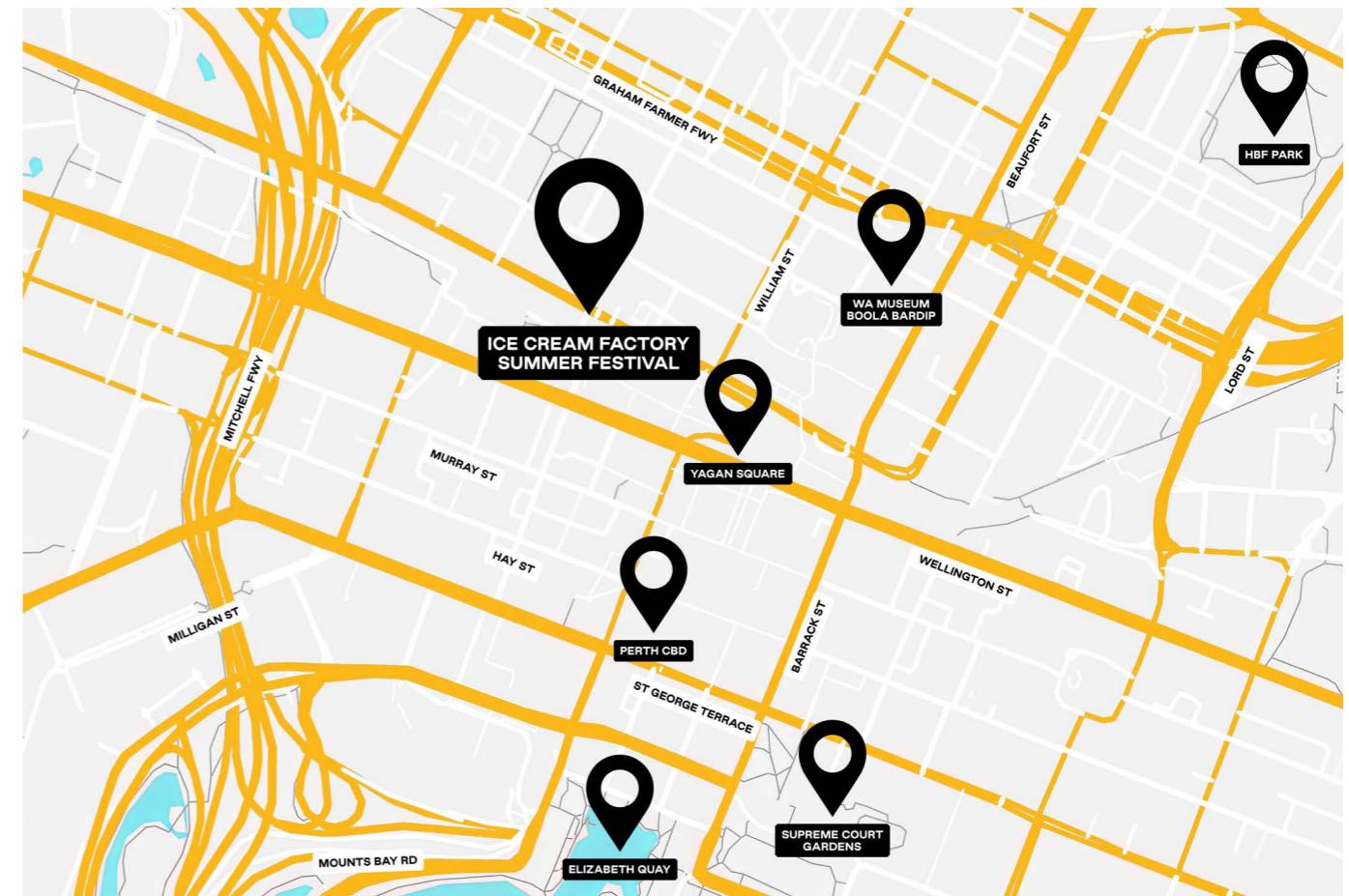
In 2024, the festival presented thirteen new indoor and outdoor activations and three stages, transforming the venue into a summer oasis with themed areas, bespoke bars, and exceptional branded activations.

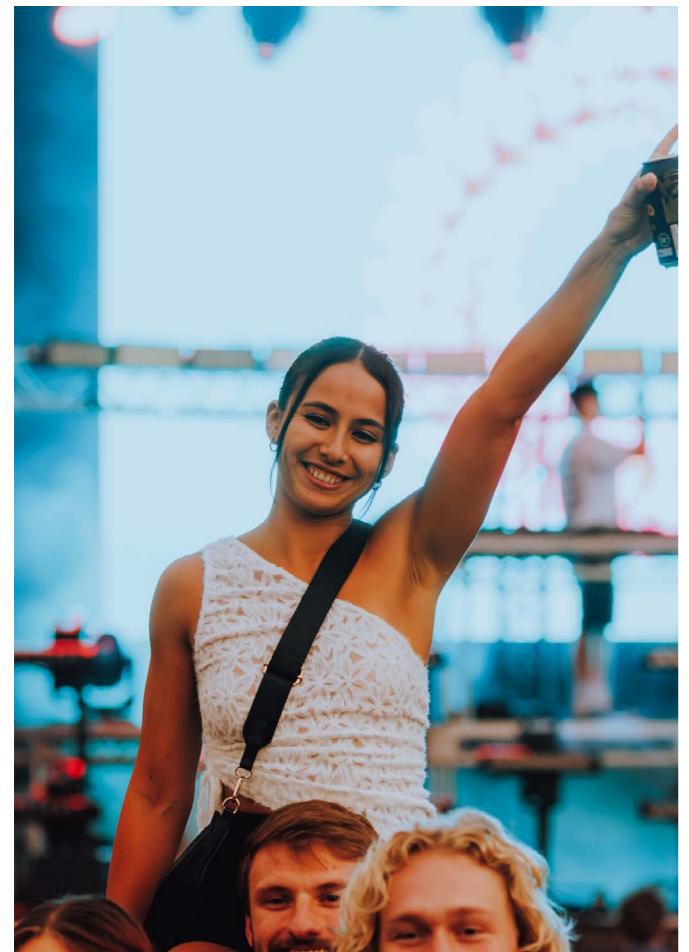
Entering its eighth year, the festival unveiled exciting features such as the outdoor live music stage surrounded by three-storey viewing decks with bars, a 1,500-person silent disco, and the eagerly awaited comeback of the fan-favourite tattoo parlour.

Situated in the cultural hub of Northbridge, Western Australia, the Ice Cream Factory Summer Festival breathes new life into a once used space, transforming it into a bustling epicentre of world-class performances by popular artists.

Just a short five-minute walk from the Perth CBD, the festival's prime location is nestled among Perth's finest nightlife venues, including top-rated bars, clubs, and restaurants, ensuring an unforgettable experience for up to 4,500 people each night. This exceptional venue, combined with its unbeatable location, guarantees a truly immersive and memorable festival experience.

- 7,000 sqm Venue
- Open and Enclosed
- Branded Bars
- Brand Activations
- Live Music and DJ's
- Art Installations





2024 REPORT



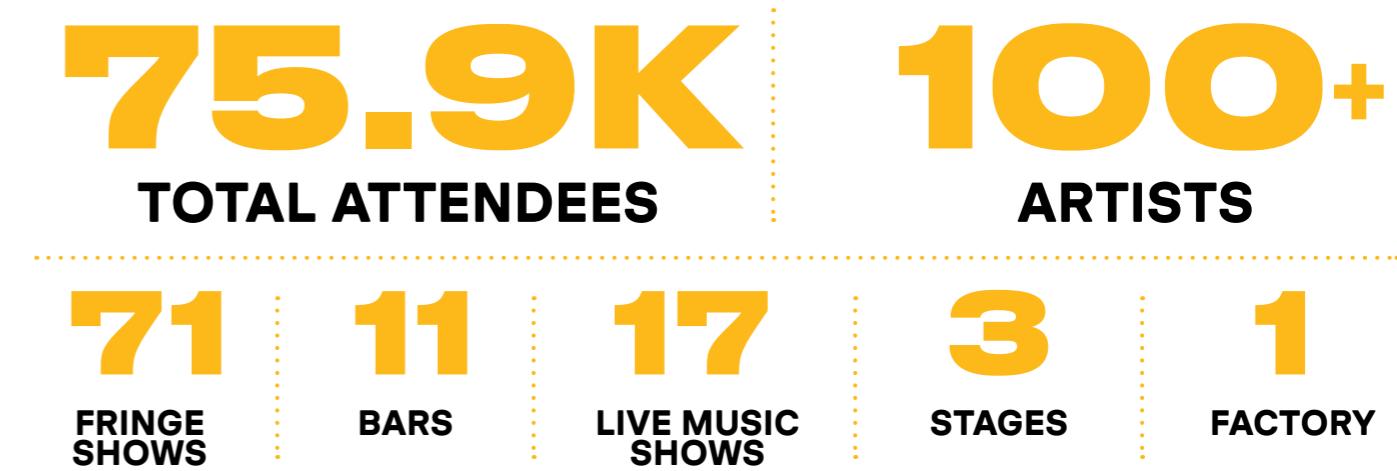
The 2024 iteration of the Ice Cream Factory Summer Festival showcased its commitment to providing the Western Australian community with a state-of-the-art summer festival experience. The festival was a true celebration of music, art, and culture, reinforcing its position as a staple event in the Western Australian summer calendar.



2024: A YEAR TO REMEMBER

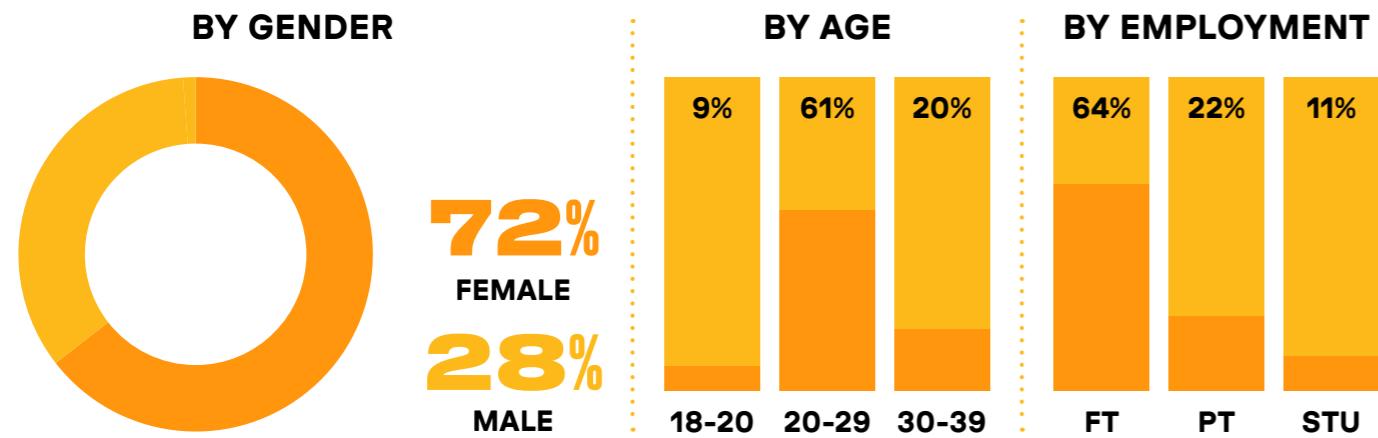
The 2024 Ice Cream Factory Summer Festival was a standout success, drawing over 75,000 people across the Summer nights. Featuring 11 branded bars, 30 international and national artists, 50+ of Perth's top DJs, 5 standout Fringeworld performances, it offered prime music, art, and cultural experiences.

The festival's charm extended beyond music to its immersive environment. A significant redesign introduced the main stage outdoors against the Perth CBD skyline, creating a massive dance floor and three-storey viewing decks. With 12 unique branded activations, attendees enjoyed a vibrant mix of experiences, solidifying the festival as a comprehensive celebration of creativity and community.



2024 EXPERIENCE

OUR AUDIENCE



CUSTOMER EXPERIENCE



Each year, the Ice Cream Factory warmly welcomes both returning and new attendees, affirming our status as Western Australia's leading summer festival. Committed to excellence, we strive to offer an exceptional experience for all.

Taking feedback to heart, we partner with Culture Counts annually to survey our attendees, ensuring continuous improvement and an unparalleled festival experience. The results? We believe they speak for themselves.

A FEW KIND WORDS

"Absolutely great venue and set up! Loved the acts and the VIP area was great with the separate toilets and bar access! It was my first time going this season and ended up coming back multiple times! Loved main acts and the silent disco was epic!"

"Great event! Very well organised and great location. Sound was amazing and silent disco well managed. Loved how the area had multiple areas. I'm a events manager myself and have to say one of the best in Perth. Very well done!"

WE'RE FAN FAVOURITES!

ICF 2024
NET PROMOTER
SCORE

55

An NPS of 50+ is considered excellent. A NPS of 49 demonstrates an excellent level of attendee loyalty and a high likelihood of recommendations for future events.

BIGGEST DRAWCARDS:

1. Ice Cream Factory Main Stage 90%
2. Smirnoff Silent Disco 42%
3. Ink Carts Tattoo Studio 13%
4. Hard Rated Garden Party 10%
5. Giddy Up Bucking Bull 8%

FAVOURITE ASPECTS:

1. Location 75%
2. Stage Sound 49%
3. Entry Process 49%
4. Ticketing 43%
5. Stage Lighting 43%

GROUP SIZE:

| | |
|------------------|-----|
| 1. 4-5 People | 33% |
| 2. 2-3 People | 32% |
| 3. 6-10 People | 21% |
| 4. 1 Person | 9% |
| 5. 11-20+ People | 5% |



2024 MARKETING

The 2024 Ice Cream Factory Summer Festival's marketing campaign saw remarkable success across various channels, incorporating integrated partnerships, engaging influencer campaigns, and strategic outdoor advertising with JCDecaux and Ooh! Media.

These initiatives significantly enhanced our online presence, driving high engagement on social media and a notable increase in website traffic, showcasing the campaign's comprehensive impact.

SOCIAL MEDIA

FACEBOOK
36,975+

FACEBOOK FOLLOWERS

The ICF Facebook page reached over 647,000 people between 1 October 2024 and 28 February 2025.

INSTAGRAM
30,627+

INSTAGRAM FOLLOWERS

The ICF Instagram page reached over 949,000 people between 1 October 2024 and 28 February 2025.

CAMPAIGN VIDEOS



14.6M

VIDEO VIEWS



1.3M

ENGAGEMENTS

LINK CLICKS



195,000+

TOTAL CLICKS

PAGE VISITS

193,400

FACEBOOK

150,700

INSTAGRAM

DIRECT MARKETING

ICF EMAIL DATABASE

88,700+

Our ICF database is comprised of quality profiles including past/current ticket holders, newsletter subscribers and audiences from our other past events.

94
EMAILS SENT

6
SMS SENT

We utilise EDMs and SMS campaigns to update our highly engaged ICF database on festival announcements, updates, special offers, guides, and our festival partners.

WEBSITE



194,900+

UNIQUE WEBSITE VISITORS



324K

TOTAL PAGE VIEWS



6.47

AVG. PAGE VIEWS PER USER

TOP 5 USERS BY CITY:

| | |
|---------------|------|
| 1. Perth | 155K |
| 2. Busselton | 8.5K |
| 3. Kalgoorlie | 7.3K |
| 4. Geraldton | 4.7K |
| 5. Melbourne | 3.7K |

USER ACQUISITION:

| | |
|-------------------|-----|
| 1. Direct | 83K |
| 2. Organic Social | 38K |
| 3. Paid Social | 29K |
| 4. Referral | 27K |
| 5. Organic Search | 16K |

2024 FESTIVAL MAP

Each year, the ICF map & lineup poster proves to be highly engaging pieces of content for our audience and an integral part of our marketing campaign leading up to the festival. The map showcases the themed bars and key sponsors on site and were exceptionally well-received by our audience, highlighting key activations, entertainment, and areas of interest at the festival site.





2024 ARTISTS

In 2024, the Ice Cream Factory Summer Festival upheld its tradition of presenting extraordinary national and international talent, enhancing its reputation for hosting music icons like Dom Dolla, Kevin Parker (Tame Impala), Peking Duk, and The Jungle Giants. Annually, our goal is to blend emerging talents with legendary artists, offering electrifying performances that embody the summer spirit and leave attendees spellbound. This commitment further cements the festival's status as an essential experience.

ARTIST SPOTLIGHT UNDER THE STARS

In 2024, the Ice Cream Factory Summer Festival cemented itself as WA's premier live music destination with its outdoor stage, creating an unparalleled concert experience against the Perth CBD skyline. This transformation into a celestial amphitheater allowed attendees to immerse themselves in the energy of the dance floor or enjoy panoramic views from three-storey viewing platforms, spotlighting artists like Kaytranada, LUUDE, Two Door Cinema Club, Hermitude, Solomun, and The Jungle Giants in an unforgettable setting.

The 2024 lineup was spectacular, featuring a diverse mix of talent that transcended genres. These highlight acts showcased the festival's dedication to presenting both global sensations and beloved local music icons in Perth. Their performances not only solidified the festival's reputation as a premier music event but also enriched the live music experience, creating unforgettable moments under the night sky. Continuing our commitment to the local arts scene, the 2024 festival provided a stage for local DJs to showcase their talents alongside these renowned artists. This harmonious blend of international stars and emerging local talent underlines the festival's ethos of unity through music, celebrating the diverse sounds that define our shared summer experience.

2024 ARTISTS

124

TOTAL
ARTISTS

10
INTERNATIONAL

29
INTERSTATE

85
LOCAL

5
FRINGE WORLD
SHOWS

71
FRINGE WORLD
PERFORMANCES

3
STAGES

LINEUP

ICF24



18 HUGE NIGHTS FEATURING (A-Z)

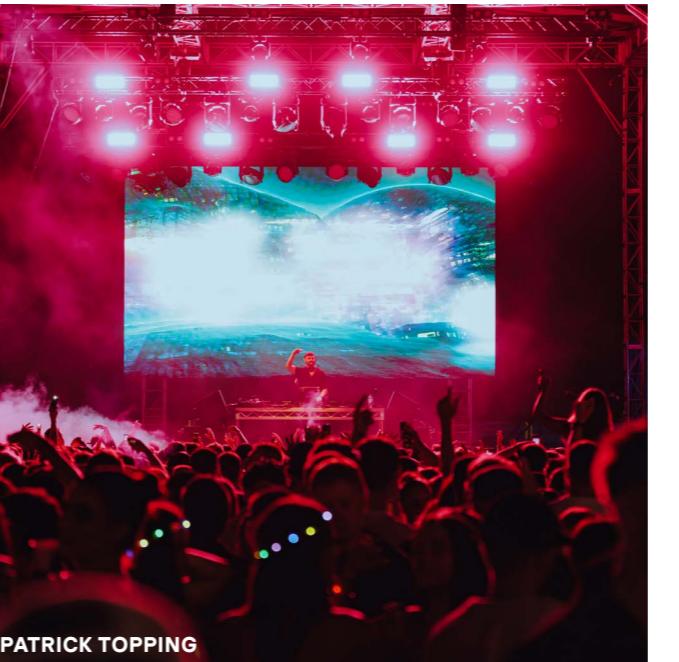
**COSMOS MIDNIGHT DJ SET • CUB SPORT
CYRIL • DECLAN MCKENNA
GO-JO • HERMITUDE • HOT CHIP DJ SET
LUUDE • MONTAIGNE
NINA LAS VEGAS • ODD MOB
PATRICK TOPPING • PEKING DUK
PNAU • SECRET HEADLINER
SLUMBERJACK • SOLOMUN
THE JUNGLE GIANTS • TOBY HOBART
TWO DOOR CINEMA CLUB
VERA BLUE • WHAT SO NOT + MORE**

OPEN ALL SUMMER LONG | HOTTESTSUMMEREVER.COM

22 NOV - 15 FEB

GUEST NIGHTS PRESENTED BY

PERTH SYMPHONY ORCHESTRA
PINEAPPLE CLUB
PRIDEFEST
UNTITLED.



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ICE CREAM FACTORY SUMMER FESTIVAL

DEC 14-NEW YEARS DAY

THE PRESETS **BR○ODS** HERMITUD**E**

FOALS **TIGERLILY** **cut/copy** **ART VS SCIENCE**

EVES KARYDAS • BASENJI • YOLANDA BE COOL • CHILLINIT • KLLO
JOY • BENSON • CXLOE • SOUTHERN RIVER BAND • SHADOW • THANDI PHOENIX
TEISCHA • LILT • TINA SAYS • DIGITAL AFRIKA • SHANN • HYCLASS • NDORSE • DAWS
GENGA • DARCY CRÉME • ELISE KEDDIE • MZ LOPEZ • FIGUERO JONES • TRIPPLETT • BAD HABITS • ANGUS DAWSON

TICKETS—ICECREAMFACTORY.EVENTS 92 ROE ST, NORTHBIDGE

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ICE CREAM FACTORY

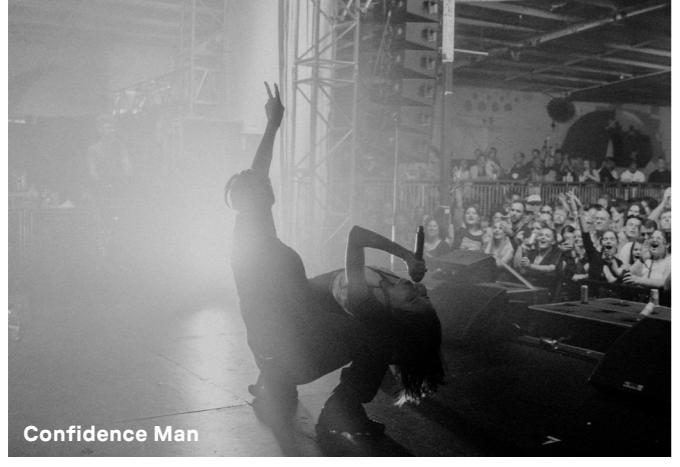
SUMMER FESTIVAL DECEMBER 13 – NEW YEARS DAY

2019 MUSIC PROGRAM • A-Z

| | |
|---------------------------------|--|
| ALPINE | LDRU |
| AMINE EDGE & DANCE | LUKE MILLION |
| BAG RAIDERS <small>LIVE</small> | MADE IN PARIS |
| BENSON | MIAMI HORROR |
| CASSIAN <small>DJ SET</small> | MIDNIGHT JUGGERNAUTS <small>DJ SET</small> |
| CINTHIE | NICOLE MILLAR |
| CLAPTONE | NOIR |
| CONFIDENCE MAN | NYXEN |
| DENA AMY | OWL EYES |
| DOM DOLLA | PEKING DUK <small>DJ SET</small> |
| ELISE KEDDIE | ROBERT DELONG <small>LIVE</small> |
| ESSIE HOLT | SAMA |
| EXAMPLE | THE JUNGLE GIANTS |
| FRIENDLY FIRES | THE KITE STRING TANGLE <small>LIVE</small> |
| GIRL TALK | THUNDAMENTALS |
| HAIKU HANDS | TKAY MAIDZA |
| HAVANA BROWN | TOTAL GIOVANNI <small>DJ SET</small> |
| HOOK N SLING | TUBE & BERGER |
| J.PHILIP | YOUNG FRANCO |

PERTH, WESTERN AUSTRALIA

SERVING UP SUMMER



LINEUP

ICE CREAM FACTORY
SUMMER FESTIVAL 2022 DEC 02 → JAN 01

HEADLINE ARTISTS [A-Z]

COSMO'S MIDNIGHT
ELECTRIC FIELDS • **EXAMPLE**
GODLANDS • **HAYDEN JAMES**
HERMITUDE • **HOLY HOLY**
HOT DUB TIME MACHINE
JUST A GENT • **KINDER**
NINA LAS VEGAS
NORTHEAST PARTY HOUSE
PEKING DUK • **THE PRESETS**
RUNNING TOUCH • **SLUMBERJACK**
TIGERLILY • **VERA BLUE**
THE VERONICAS • **WHAT SO NOT**

UP ➔ **ICF 2022** FULL LINEUP

SUPPORTING ARTISTS [A-Z]

ARNO FARAJI • **AROHA** • **BENSON**
CAITLIN MEDCALF • **CARMOUSLAGE ROSE**
CAROLINE & CLAUDE • **COTERIE**
EKKO & SIDETRACK • **ELUIZE** • **FOURA**
GNRLEY • **JANETHEVIRGIN** • **JAWBREAKERS**
KWAME • **LUEN** • **NDORSE** • **NYXEN**
POOLCLVB • **PRISCILLA** • **PROJECT BEXX**
SAMMYTHESINNER • **SHANN** • **SHANTAN**
WANTAN ICHIBAN • **SLOAN PETERSON**
SUBFILLA • **TERRENCE & PHILLIP**
TINA SAYS • **TOM SANTA** • **TRIPLETT**
YAAK • **YIKES** + **MANY MORE**

THE ICE CREAM FACTORY • BOORLOO
TICKETS ON SALE NOW → FACTORYFESTIVAL.COM.AU



LINEUP

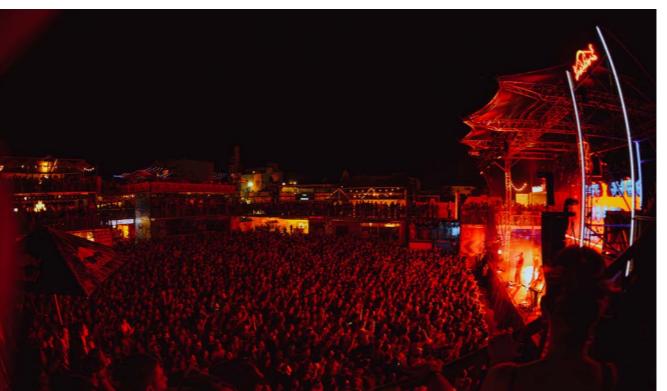
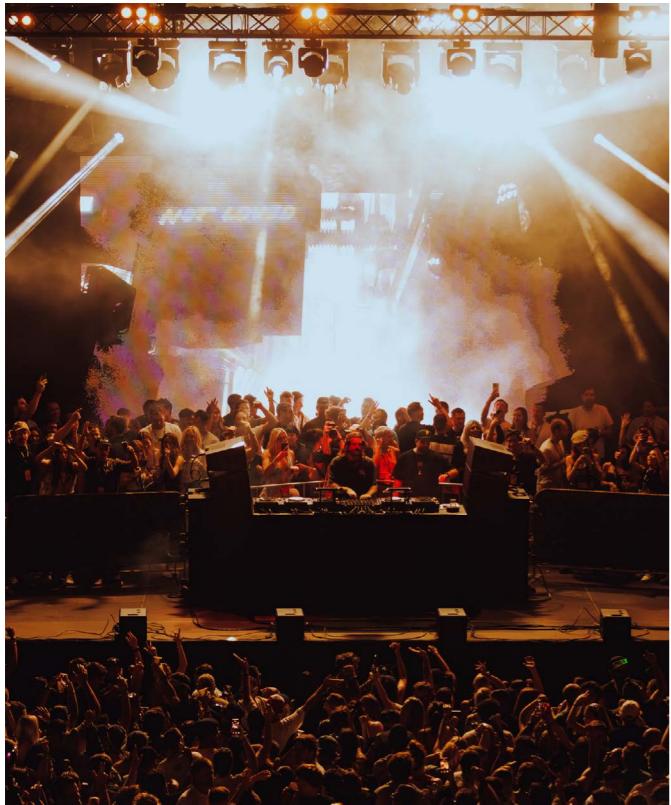
ICE CREAM
FACTORY
SUMMER FESTIVAL

13 NIGHTS
DEC 01 → DEC 31, 2023

FRI 01.12 **GENESIS OWUSU**
SAT 02.12 **SAFIA**
FRI 08.12 **SAN CISCO**
SAT 09.12 **HERMITUDE**
FRI 15.12 **PNAU**
SAT 16.12 **SUPER SATURDAY**
FRI 22.12 **MALLRAT**
SAT 23.12 **SHOUSE**
XMAS EVE **GOLDEN FEATURES**
SUN 24.12 **BLOCK PARTY**
BOXING DAY **A-TRAK**
TUE 26.12 **CLAPTONE**
FRI 29.12 **YOUNG FRANCO**
SAT 30.12 **NEW YEAR'S EVE**
SUN 31.12



92 ROE ST NORTHBRIDGE
BOORLOO [PERTH] WA
TIX + INFO ↓
FACTORYFESTIVAL.COM.AU



STAGE 01 OUTDOOR MAIN STAGE

The Outdoor Main Stage at the Ice Cream Factory Summer Festival, set against the Perth CBD skyline, delivered an unparalleled concert atmosphere, transforming the space into a unique amphitheater experience.

Attendees were captivated by performances under the stars, choosing between the energy of the main dance floor and the panoramic views from three-storey viewing platforms. The 2024 lineup featured world-renowned artists, blending exceptional music with stunning visuals to become a festival highlight.

State-of-the-art production, including large LED screens, pyrotechnics, and advanced sound systems, ensured each performance was memorable. This innovative setup not only spotlighted the talents of both international and local artists but also significantly enhanced the festival's ambiance, creating unforgettable moments for every attendee.

STAGE 02 SMIRNOFF SILENT DISCO

The Smirnoff Silent Disco at the Ice Cream Factory was a dynamic party zone set inside the warehouse, offering a unique twist on the typical music experience. With over 1,500 headsets and a rotating lineup of three DJs, attendees could choose from a variety of musical styles while still enjoying the collective energy of the crowd. Each DJ brought their own distinct vibe, from high-energy beats to more relaxed rhythms, ensuring there was something for everyone.

The Silent Disco became a standout feature of the festival, drawing guests into a mesmerizing world of synchronized light shows and beats. This innovative setup, blending immersive visuals with a customizable soundtrack, created an unforgettable experience and highlighted the festival's commitment to offering creative, engaging entertainment.



STAGE 03 JÄGERMEISTER SALOON

The Jagemeister Saloon was a lively, country western-themed venue that stood out with its unique atmosphere and offerings. The space was decked out in rustic decor, evoking the feel of a classic saloon, and the DJ kept the vibe alive by playing only country music throughout the night.

An exclusive bar served just one drink: Jägermeister, making it a go-to spot for those seeking a distinctive experience. The top level featured a bucking bull, offering a ride for those brave enough to take it on. The saloon was particularly bustling after the main acts finished, with the crowd flocking in to continue the party, enjoying the music, drinks, and excitement of the bull ride. The combination of country tunes, the iconic Jägermeister bar, and the high-energy atmosphere made the Jagemeister Saloon a popular and unforgettable activation on site.

STAGE 04 BERNIE DIETER'S CLUB KABARET

Bernie Dieter's Club Kabaret show was a spectacular transformation of an empty warehouse into a dazzling 750-seat cabaret venue.

The space was reimagined with tiered amphitheatres on either side of the stage, offering the perfect vantage point for every seat. The show itself was a whirlwind of creativity, featuring full aerialist performances that left the audience in awe. With a mix of dazzling acrobatics, burlesque, and live music, the show delivered a truly immersive cabaret experience. Over the course of Fringeworld the warehouse hosted 39 performances with nearly 20,000 people attending.



2024 PARTNERS

The Ice Cream Factory Summer Festival places high importance on developing, nurturing, and solidifying relationships with sponsors & partners to enhance brand awareness and stimulate festival sales.

In 2024, the festival joined forces with fifteen innovative brands, working together to create enriching festival experiences that effectively resonated with attendees and delivered outstanding results.



ICF → 2024 PARTNERS

THE POWER OF PARTNERSHIP

ELEVATE YOUR BRAND BY PARTNERING WITH THE ICE CREAM FACTORY SUMMER FESTIVAL, WHERE INDUSTRY LEADING BRANDS INCLUDING SMIRNOFF, PATRÓN TEQUILA, RED BULL, AND HARD RATED HAVE ALREADY DISTINGUISHED THEMSELVES.

At the Ice Cream Factory Summer Festival, we believe in weaving national, state, and local brands seamlessly into the vibrant tapestry of our festival environment, leaving a memorable imprint on our eclectic audience. By partnering with us, you unlock a golden opportunity to engage directly with your target market, build significant relationships, and propel your brand to unprecedented success. Let's unite to create an exceptional event that drives unmatched growth and cultivates lasting brand loyalty among consumers.

Join us in shaping a festival experience that not only exceeds expectations but also sets new benchmarks for innovation and partnership in the industry. Together, we can achieve extraordinary outcomes and ensure your brand shines brightly in the dynamic setting of the Ice Cream Factory Summer Festival.

2024 PARTNERS

BRANDS WE WORKED WITH IN 2024...

American Apparel

BAR POP

Coconut Grove

DRUG AWARE

eventright

FELL'R

GO PARTY BUS

GORDON'S

HARD RATED

IDLE HANDS

JACK DANIEL'S

Jägermeister

MIDDLE GROUND

OLD MAN'S
NOT DEAD YET

PATRÓN
TEQUILA

Perth is OK!

pride WA

Red Bull
ENERGY DRINK

Smirnoff

STREAMLINE
ENTERTAINMENT

UNTITLED.

The Ice Cream Factory Summer Festival prides itself on collaborating with industry-leading brands such as Smirnoff, American Apparel, Red Bull, and Hard Rated to achieve outstanding outcomes.

Our partnerships offer brands a distinctive opportunity to engage with their target audience and present their products in a vibrant and captivating manner.

AND BRANDS PREVIOUSLY PARTNERED WITH

4 PINES
BREWING COMPANY

ALEX HOTEL

Bertie

Better Beer.

BROOKVALE UNION

bumble

CEA

Canadian Club

Cheeky Monkey Brewing Co.

Coca-Cola EUROPACIFIC PARTNERS AUSTRALIA

Corona

denada

F45

FEVER-TREE

FIREBALL CINNAMON WHISKY
Tastes Like Heaven, Burns Like Hell

funk
cider

Hennessy

JACK RABBIT
Slim's

KIISI CHUHI

MH

MOTIF

OLA

PENTANET

PIMM'S

P!RATE LIFE BREWING

SMIRNOFF
SELTZER

SNACK

Uber

Varsity

THE WEST WINDS GIN

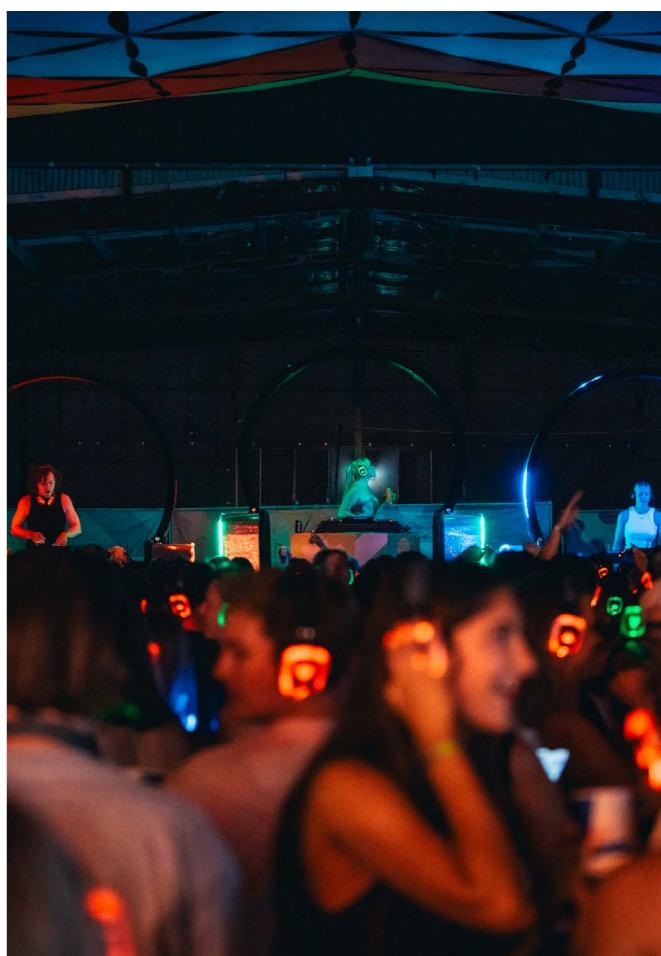
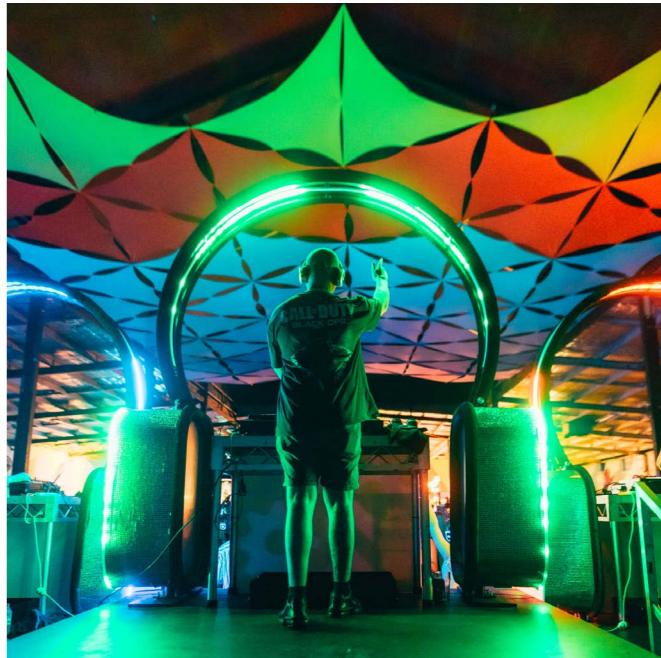
2024 CHARITY PARTNER

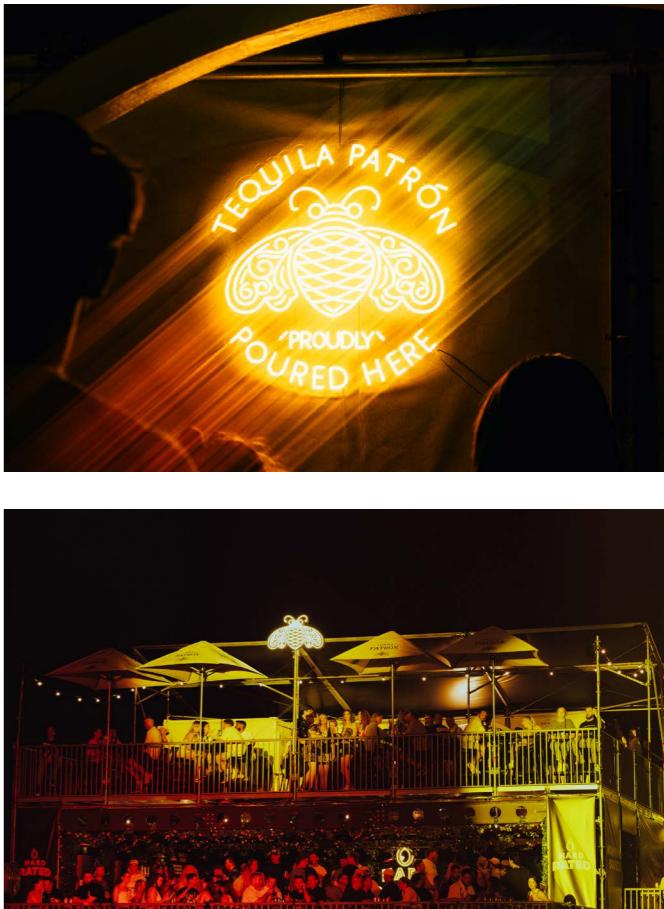
THE HUMAN EXCELLENCE PROJECT

In 2024, the Ice Cream Factory Summer Festival was honoured to partner with The Human Excellence Project, a Perth-based initiative dedicated to fostering connections among individuals, communities, and the natural environment. This collaboration introduced festival-goers to immersive light installations that transcended mere visual appeal, embodying the project's mission to promote mental and emotional well-being.

The Human Excellence Project, committed to building resilient and thriving communities, enhanced the festival atmosphere with custom-designed features such as the giant Silent Disco headphones retrofitted with LED & programmed to punters headsets & the Gordons rooftop fully programmed RGB canopy. Synchronized with the festival's music, these installations provided not just prime photo opportunities but also immersive experiences for all attendees.

This partnership underscored the festival's dedication to delivering unique and meaningful experiences, integrating The Human Excellence Project's focus on wellness and connectivity into the festival's essence. As we celebrated music, art, and culture, the presence of these installations served as a poignant reminder of the importance of nurturing connections—with ourselves, with others, and with our environment—creating a memorable festival experience that resonated with the community's values.





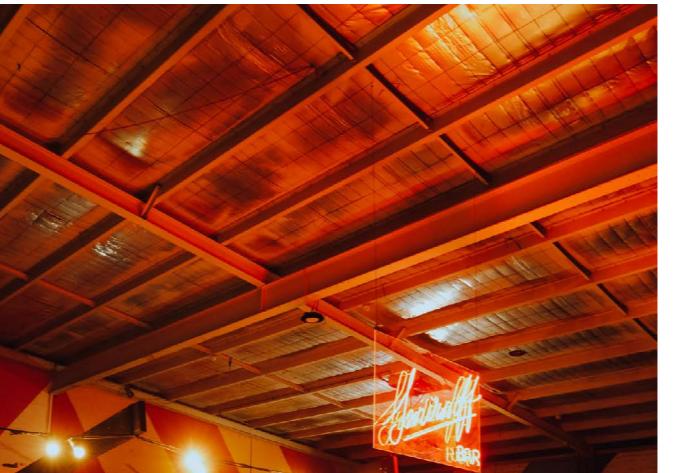
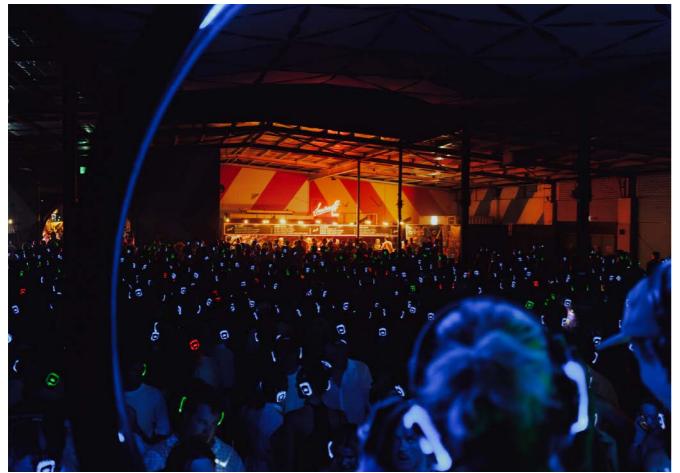
HARD RATED GARDEN PARTY

The Hard Rated Garden Party was one of the most popular areas at the Ice Cream Factory, offering a vibrant, laid-back atmosphere that quickly became a crowd favorite. Surrounded by lush green walls made of flourishing plants, the space featured bright yellow turf and sleek black booths, providing the perfect spot to relax and unwind. A secondary deck at the front allowed for additional viewing, offering an elevated perspective of the action. At the heart of the Garden Party was an exclusive bar that served only Hard Rated drinks, including refreshing Hard Rated slushies, adding a cool twist to the experience. Positioned perfectly for prime viewing of the main stage, this area became the ultimate spot to soak in the festival's energy while enjoying a drink in a unique and immersive setting.

PATRON PREMIUM PAGOLA

The Patrón Tequila Deck shone brightly on the top storey of our 180-degree viewing deck, offering what many considered the premier spot for live outdoor stage views.

Decked out with a branded bar, stylish furniture, and special Patrón Tequila, ornaments, this space was a haven for tequila enthusiasts. Patrón frozen margaritas were a hit, adding a refreshing twist to the experience. Attendees enjoyed stellar views of the Perth CBD and live music, making it a popular spot for groups to gather. The deck featured a branded photo opportunity, making it a memorable spot for capturing festival moments.



SMIRNOFF SILENT DISCO

In 2024, the Smirnoff Silent Disco once again proved to be one of the most popular attractions on site. With the silent disco's popularity soaring, we equipped the space with 1,500 headsets and embarked on creating a custom-designed haven for dance enthusiasts. A highlight was the custom made DJ stages: comprising of three 2m high headsets programmed to match the colors of patrons headphones. The entrance to the warehouse also offered a prime spot for photos & a mesmerizing introduction to the silent disco with custom neon Smirnoff branding. Festival-goers were given the power to select from one of three channels on their headsets, offering a personalized music journey with some of Perth's finest DJs. The space also featured an array of lighting across the hexagonal stage and a dedicated Smirnoff bar.

GORDONS PINK PING PONG

The Gordon's Pink Pavilion, perched atop the three-storey viewing decks at the Ice Cream Factory Summer Festival, offered unparalleled views of the main stage and the city skyline. Adorned with brand-themed decor and a custom bar & mini pink ping pong tables. Direct lift access enhanced its appeal, ensuring easy access to this exclusive area.

A highlight was the rooftop RGB festoon canopy with programmed lighting, which could be seen from everywhere on the festival site. The pavilion provided a premium experience and a picturesque setting, capturing the festival's vibrancy.



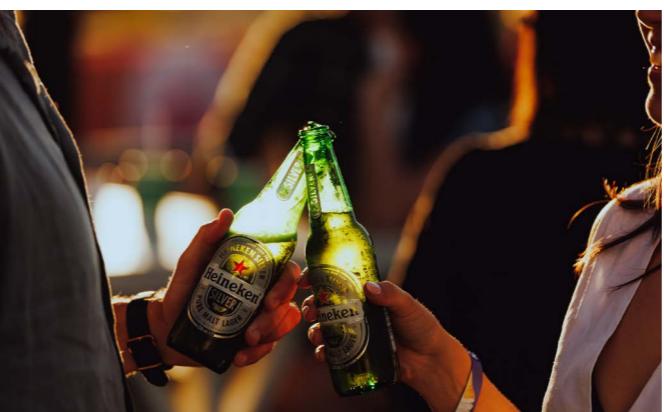
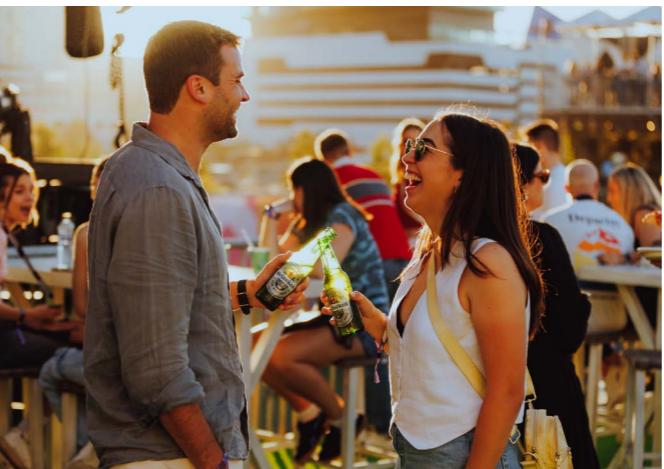
SMIRNOFF CRUSH CORNER STORE

The Smirnoff Crush Corner Store was a charming and vibrant setup that became a favorite spot for festival-goers. Styled to match the refreshing lemon-lime flavor of Smirnoff Crush, the area was a bright, eye-catching hub located near the main dance floor, ensuring it was always bustling with energy. Not only did it serve a variety of Smirnoff drinks, but it also functioned as a deli on-site, offering a selection of snacks to satisfy hungry customers.

With picnic tables available for seating, it was the perfect place to relax and refuel while enjoying the lively atmosphere around it. The store's fun, themed design and convenient location made it a go-to spot for both refreshments and a quick bite, adding to the overall experience of the festival.

JÄGERMEISTER SALOON

The Jagemeister Saloon was a lively, country western-themed venue that stood out with its unique atmosphere and offerings. The space was decked out in rustic decor, evoking the feel of a classic saloon, and the DJ kept the vibe alive by playing only country music throughout the night. An exclusive bar served just one drink: Jägermeister, making it a go-to spot for those seeking a distinctive experience. The top level featured a bucking bull, offering a ride for those brave enough to take it on. The saloon was particularly bustling after the main acts finished, with the crowd flocking in to continue the party, enjoying the music, drinks, and excitement of the bull ride. The combination of country tunes, the iconic Jägermeister bar, and the high-energy atmosphere made the Jagemeister Saloon a popular and unforgettable activation on site.



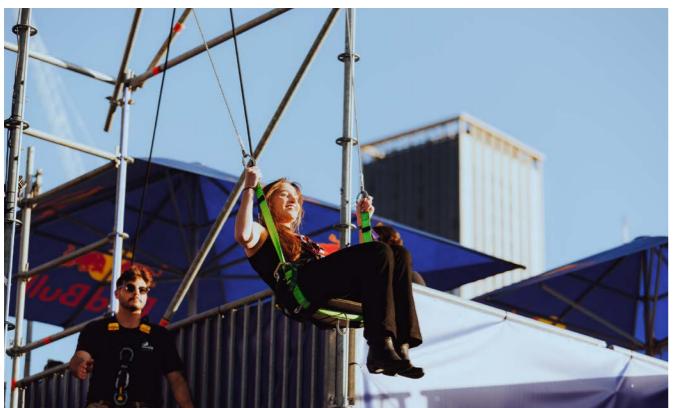
DRUG AWARE CHILLOUT ZONE

The Drug Aware Chillout Zone was a peaceful haven for attendees to unwind. Marked by a fun archway with lush greenery & plants, it offered a serene spot to relax, enjoy a cold drink of water, and recharge phones.

Inside, lounge chairs, cold water, misters, and banners featuring Drug Aware's key messages created a comfortable space for rest while subtly engaging guests with important health campaigns. This zone not only provided a tranquil escape from the festival's excitement but also effectively communicated Drug Aware's messages to its target demographic in a relaxed and inviting environment.

HEINEKEN SILVER VIP DECK

The Heineken Silver VIP Deck offered the best views of the festival, perched to the side of the main stage for an unbeatable vantage point. Guests entered the exclusive area through a giant, red illuminated Heineken-branded star, setting the tone for the premium experience that awaited inside. The deck was outfitted with fresh white furniture, creating a stylish and comfortable atmosphere for VIP guests to relax and enjoy the show. As the most premium offering on the event site, VIP tickets for the space sold out quickly most nights. The deck also featured a private bar and exclusive toilets, ensuring that guests had everything they needed for an elevated festival experience. With its prime location, top-tier amenities, and luxurious setting, the Heineken Silver VIP Deck was the ultimate spot for those seeking a truly exceptional festival experience.



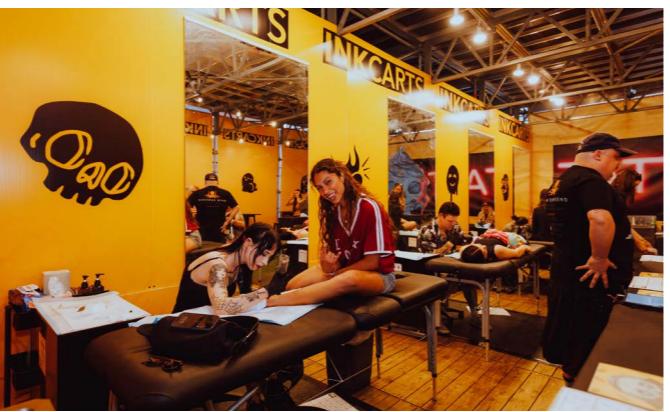
RED BULL ENERGY ZONE

The Red Bull Energy Zone was an exhilarating hotspot located to the side of the main stage, offering an unmatched view of the entire festival. At the heart of the zone was the Red Bull Swing, a thrilling 12-meter-high ride that swung out over the entire dance floor, giving adrenaline junkies the ultimate rush as they soared above the crowd. Exclusively for thrill-seekers, the swing provided a heart-pounding experience, while the surrounding area featured a vibrant blue & silver theme, matching the dynamic energy of the brand. The Red Bull bar kept guests refreshed, and with its prime location, the Energy Zone offered unparalleled views not only of the main stage but also of the entire festival grounds. This high-energy zone quickly became a must-see destination for those craving excitement and breathtaking vistas.

FELLR GOLDEN HOUR BAR

The Fellr Golden Hour Bar was the perfect introduction to the Ice Cream Factory Festival, strategically located at the entrance to greet attendees as they arrived. As the first stop for many to grab their first drink of the event, the bar became a bustling hub right from the start. Branded in striking Fellr gold, it exuded a vibrant and welcoming energy, setting the tone for the festival ahead.

Known for its efficiency and functionality, the Golden Hour Bar handled the majority of the festival's drink volume, ensuring that guests could quickly get their refreshments and dive into the excitement. With its prime location and smooth operations, the Fellr Golden Hour Bar was an essential part of the festival experience.



INK CARTS TATTOO PARLOUR

The Ink Carts Tattoo Parlour, a hit for the third year at the Ice Cream Factory Summer Festival, offered attendees the unique opportunity to get a permanent festival memento. Each night, the parlour buzzed with people eager to get tattooed, merging live music excitement with tattoo artistry.

The space was adorned with a custom mural that blended Ink Carts and ICF branding, creating an engaging atmosphere for an unforgettable experience. This activation not only left a lasting impression on festival-goers but also highlighted the festival's dedication to innovative experiences.

THE BIG SLICE PIZZA VAN

The Big Slice Pizza Van was a popular new addition to the Ice Cream Factory this year, and it quickly became a favorite among festival-goers. Serving American-style 18" pizzas by the slice, it provided a quick and delicious way for punters to refuel without missing out on the action. The van, themed like a classic American pizza truck, not only looked incredible but also added to the festival's vibrant atmosphere.

As the only food vendor on-site, it easily kept up with the high demand, ensuring that everyone could grab a slice and head right back to the dance floor. With its mouth-watering pizzas and fun, iconic look, The Big Slice Pizza Van became a must-visit for those looking to satisfy their hunger and keep the party going.



2025 PROSPECTUS

This Summer, the Ice Cream Factory Summer Festival returns for its 8th year, celebrating music, art, and culture. Eager to reopen our doors, we look forward to welcoming back loyal attendees and new enthusiasts, alongside innovative collaborations with both new and returning brands. We're setting the stage for our most dynamic season yet, promising unforgettable experiences and continuing the festival's legacy of creativity and community.



A SNEAK PEEK INTO OUR 2025 PLANS

THE ICE CREAM FACTORY STANDS AS A UNIQUELY CAPTIVATING EVENT, AND THE 2025 EDITION PROMISES TO UPHOLD THIS LEGACY!

The Ice Cream Factory Summer Festival 2025, set to unfold from November and is gearing up for an extraordinary season with our biggest season yet. This year, we're focusing on broadening our horizons, aiming to curate an eclectic mix of talent to entertain an expected audience of over 70,000 people.

Our dedication lies in creating a festival that stands out not just for its music but also for its immersive experiences, blending art and light in captivating displays. Central to our 2025 vision is the enhancement of our outdoor live music stage and the three-storey viewing platforms, which have been pivotal in providing attendees with unparalleled views and experiences. These spaces are set to receive innovative updates to further enrich the festival atmosphere. Additionally, we're diversifying the festival layout with a variety of zones, each designed to cater to different moods and preferences, from vibrant dance areas to calm lounging spots.

Our overarching goal for the festival is to create a vibrant celebration of music, art, and community, offering a space where everyone can find something that resonates with them. As we move forward with our plans for 2025, we're excited to bring together artists, partners, and festival-goers to share in this unique summer experience. The Ice Cream Factory Summer Festival 2025 promises to be a season of unforgettable moments and connections.

2025 CALENDAR

Prepare for a spectacular Summer extravaganza at the Ice Cream Factory Summer Festival, stretching from the start of November, to the vibrant celebrations of New Year's Eve, and into the Summer months of the New Year. Expected to attract over 70,000 festival enthusiasts, this year's festival is poised to be our most grandiose yet.

Each evening is thoughtfully curated to feature a headline artist, supported by a primary act, along with a wide range of Perth's premier DJs on our secondary stages, ensuring a continuous musical journey.

This year, we're enhancing the festival experience with a stellar lineup of international stars and exclusive Australian tour side shows, offering world-class performances on our local stage.

With a lineup that effortlessly merges international talent with Australia's finest musical acts, the festival provides a unique chance to enjoy top-tier performances in the heart of Perth. Circle the dates for the Ice Cream Factory Summer Festival 2025 – a festivity of music, culture, and community aiming to transform the festival scene.

- Start of November to New Year's Eve 2025
- 15+ Unforgettable Nights
- International, National, and Local Artists

NOVEMBER - DECEMBER



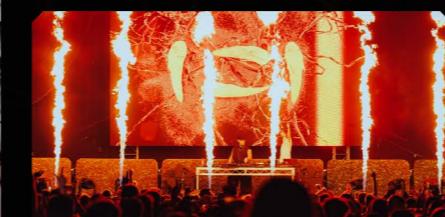
15+ NIGHTS



45+ ARTISTS



3 EPIC STAGES



BRANDED ACTIVATIONS

CONTACT US

The Ice Cream Factory Summer Festival offers an unparalleled opportunity for brands and artists to collaborate with us, creating truly unforgettable experiences. By partnering with us, you have the chance to significantly boost your brand's visibility and forge meaningful connections with a diverse and highly engaged audience in a dynamic and captivating environment.

Reach out to us today to discuss how collaborating with the Ice Cream Factory Summer Festival can elevate your brand in 2025, and let's create moments that resonate long after the festival ends.

FOR ALL ENQUIRIES, PLEASE CONTACT:

CHRIS BAUSOR
– Founder & Director

chris@barpop.com.au
0433 438 073

JEMMA BUCKLEY
– Festival Producer

jemma@barpop.com.au
0414 983 096

CHECK OUT OUR SOCIALS:



[@factorysummer](https://www.facebook.com/factorysummer)



[@factorysummer](https://www.instagram.com/factorysummer)



[@FactorySummer](https://www.youtube.com/@FactorySummer)



factoryfestival.com.au





WE ARE BAR POP

Led by Director Chris Bausor, Bar Pop is a premier large-scale event company that has been a cornerstone of the Perth events scene for over ten years. The company's success is fuelled by its diverse team, which brings a wealth of experience in event management, design, and marketing. Despite its compact size, the team leverages its collective expertise and taps into a wide network of industry professionals to scale operations, ensuring the seamless delivery of world-class events.

Festival Producer Jemma Buckley works alongside Chris Bausor to bring the festival to life, overseeing every aspect of the event from start to finish. Together, they ensure that each element is meticulously planned and executed, from creative vision to operational details.

The Bar Pop team includes an in-house Site Manager, Artist Liaison, and Front of House Manager, all dedicated to providing the highest standard of customer experience from the moment guests arrive. This collaborative and dynamic team makes sure every event is unforgettable, delivering exceptional experiences with precision and passion.

Bar Pop takes great pride in its flagship events, the Ice Cream Factory Summer Festival and Froth Town, alongside offering a suite of event services to numerous esteemed national and local festivals annually. Bar Pop's comprehensive event services encompass event management, staffing, POS (Point of Sale) hire, acquisition of liquor licenses and approvals, site design, theming, bar construction, and equipment hire.



© ICE CREAM FACTORY SUMMER FESTIVAL 2025



2024 REPORT & 2025 PROSPECTUS



ACKNOWLEDGMENTS

Bar Pop acknowledges the Traditional Owners of the land on which we live and work, and pays our respects to Elders past, present, and emerging. Bar Pop recognises the deep cultural and spiritual significance of this land to its Traditional Custodians and extends our respect to all Aboriginal and Torres Strait Islander peoples who attend our events.

The analysis and data in this report have been prepared by Nicole Tan Emery, Shelley Timms, and Jamie McCullough of Culture Counts. We wish to thank all stakeholders, including brand partners, brick-and-mortar vendors, festival attendees, artists, entertainers, builders, creatives, event staff, and volunteers, for their contribution to the Ice Cream Factory Summer Festival in 2024.

Report prepared: February 2025. Photography supplied by Bar Pop and Ice Cream Factory Summer Festival.



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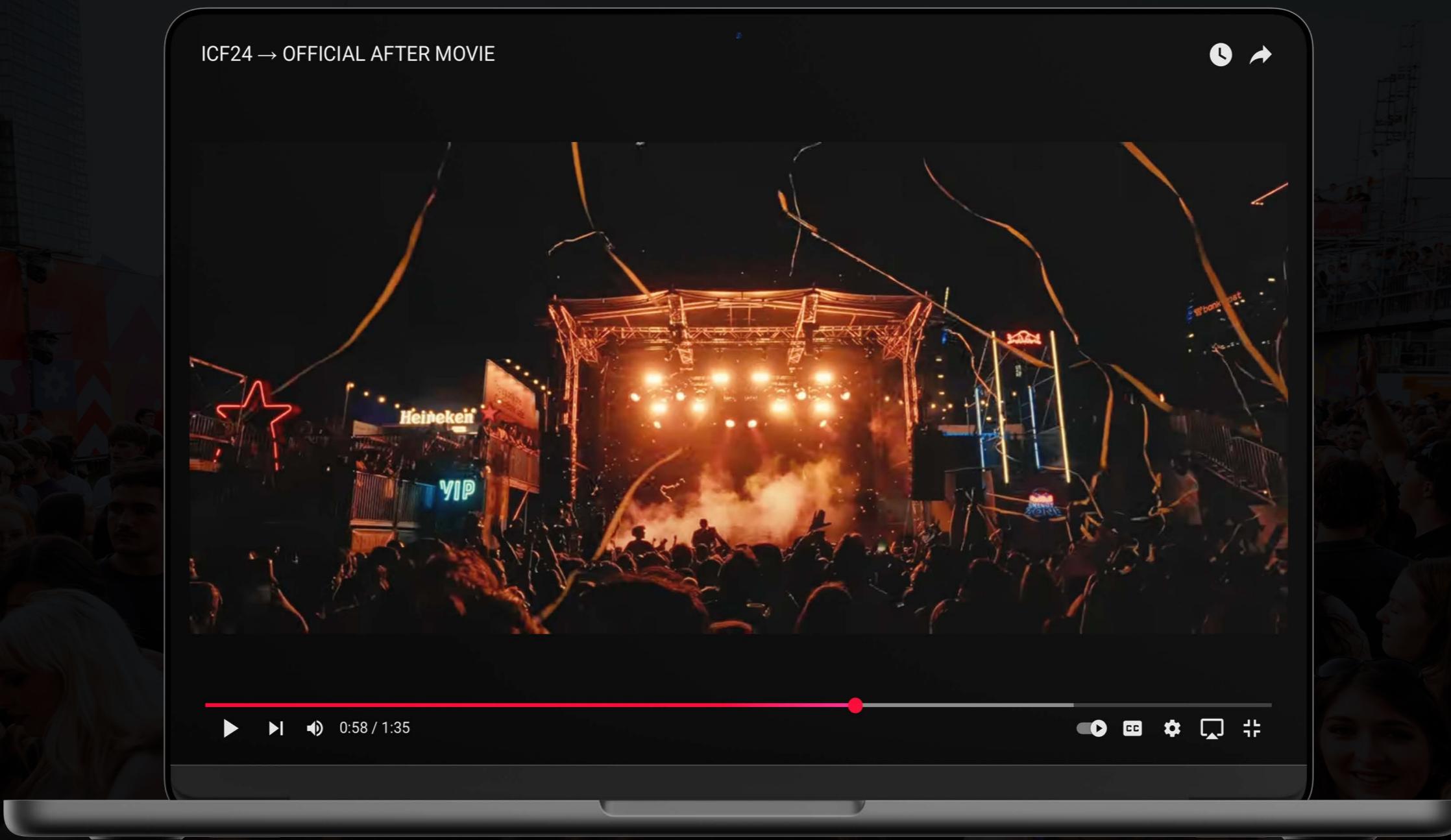
A WILDLY UNIQUE FESTIVAL EXPERIENCE

The Ice Cream Factory Summer Festival embodies the essence of an Australian summer: warm nights, outdoor dance floors, live music, and an array of vibrant experiences. It's the ultimate festival destination, offering a dynamic and unforgettable celebration of music, energy, and summer vibes.

This dynamic event showcases an extraordinary blend of musical talent, a fusion of local, national, and international artists, and innovative branded activities that will keep any audience entertained. Additionally, the festival offers an array of bars, serving delightful refreshments to keep the spirit of celebration alive. Mark your calendars and prepare to be captivated as the Ice Cream Factory Summer Festival returns in November 2025, boasting our most impressive lineup yet and unforgettable experiences that will leave you wanting more!

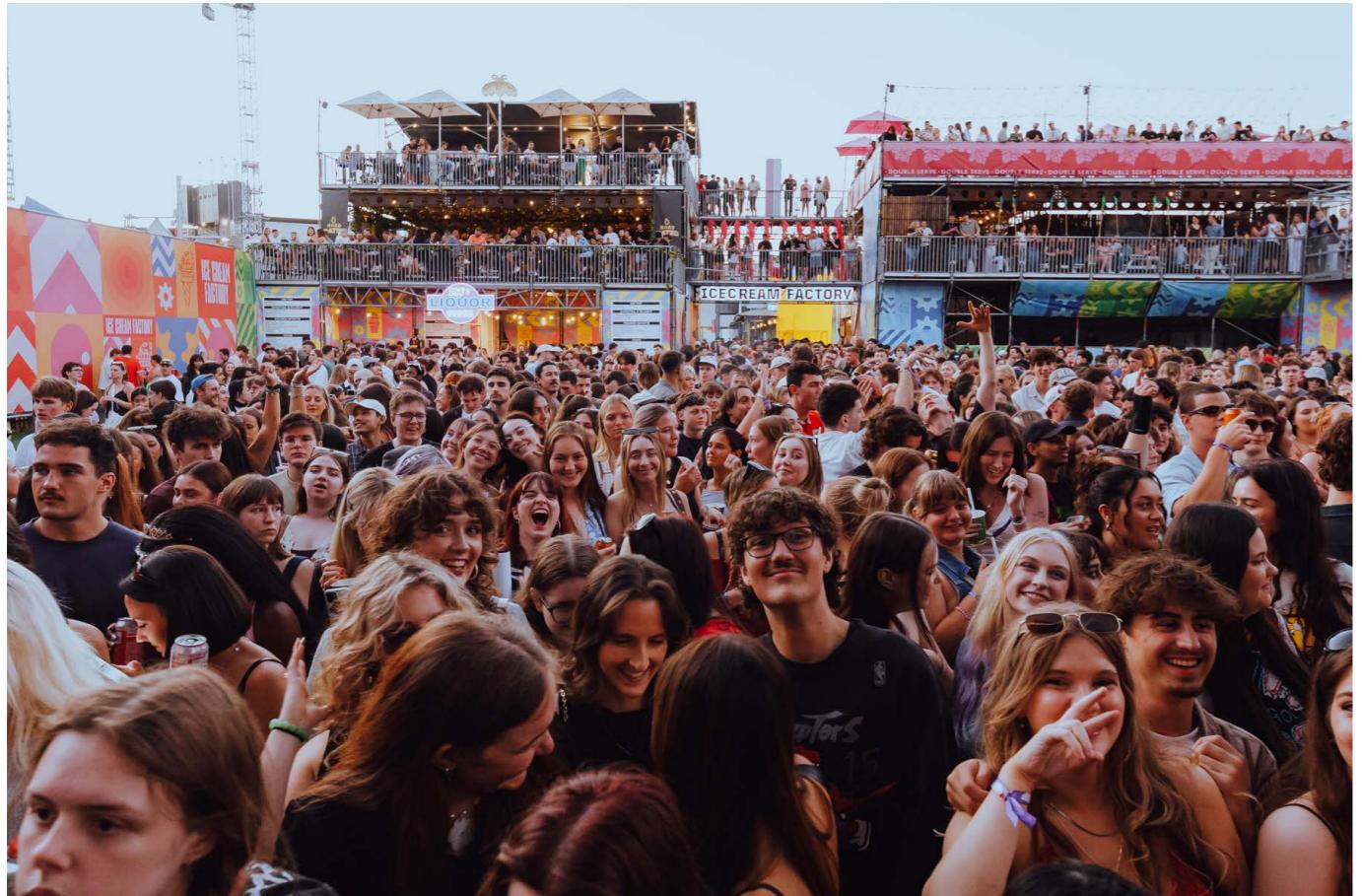
**LOCATION: THE ICE CREAM FACTORY
92 ROE STREET, PERTH W.A. 6003**

ICF 2024 OFFICIAL AFTERMOVIE



CLICK IMAGE TO WATCH

PERTH'S VIBRANT SUMMER OASIS



Located at the iconic Peter's Ice Cream Factory in Northbridge, the Ice Cream Factory Summer Festival boasts premier live and electronic music talents across its expansive 7,000 sqm venue.

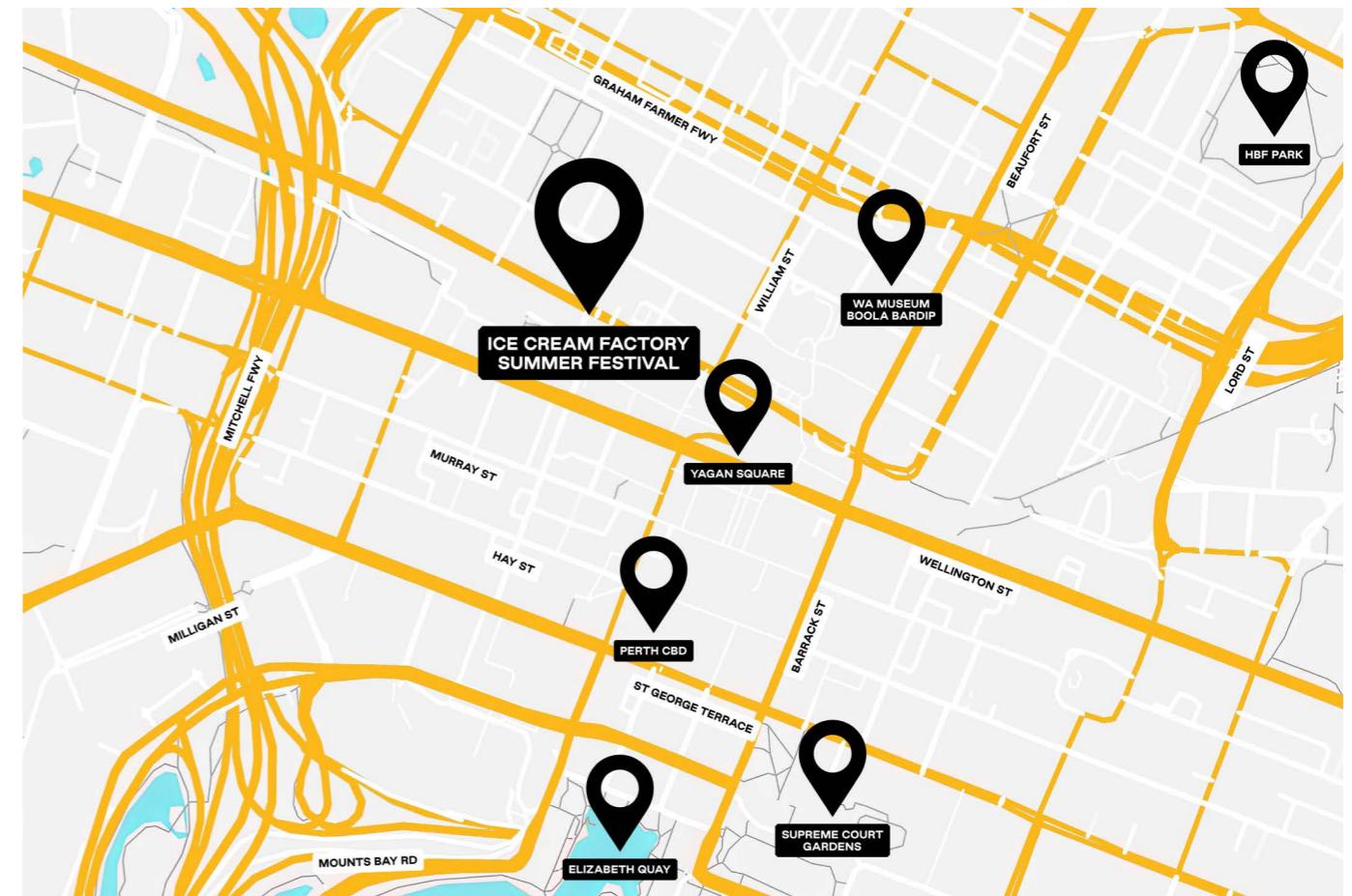
In 2024, the festival presented thirteen new indoor and outdoor activations and three stages, transforming the venue into a summer oasis with themed areas, bespoke bars, and exceptional branded activations.

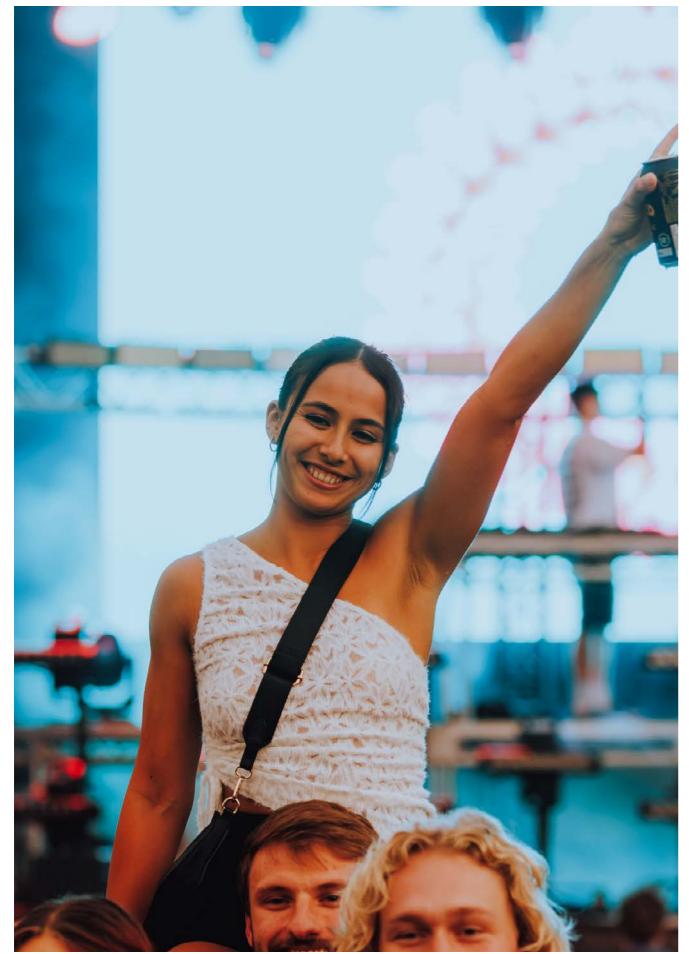
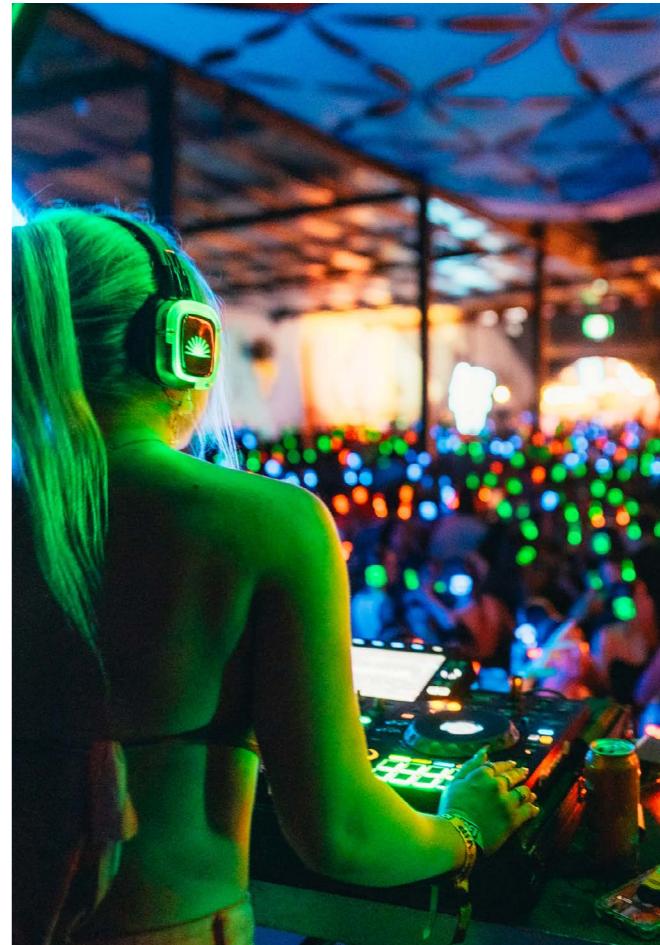
Entering its eighth year, the festival unveiled exciting features such as the outdoor live music stage surrounded by three-storey viewing decks with bars, a 1,500-person silent disco, and the eagerly awaited comeback of the fan-favourite tattoo parlour.

Situated in the cultural hub of Northbridge, Western Australia, the Ice Cream Factory Summer Festival breathes new life into a once used space, transforming it into a bustling epicentre of world-class performances by popular artists.

Just a short five-minute walk from the Perth CBD, the festival's prime location is nestled among Perth's finest nightlife venues, including top-rated bars, clubs, and restaurants, ensuring an unforgettable experience for up to 4,500 people each night. This exceptional venue, combined with its unbeatable location, guarantees a truly immersive and memorable festival experience.

- 7,000 sqm Venue
- Open and Enclosed
- Branded Bars
- Brand Activations
- Live Music and DJ's
- Art Installations





2024 REPORT



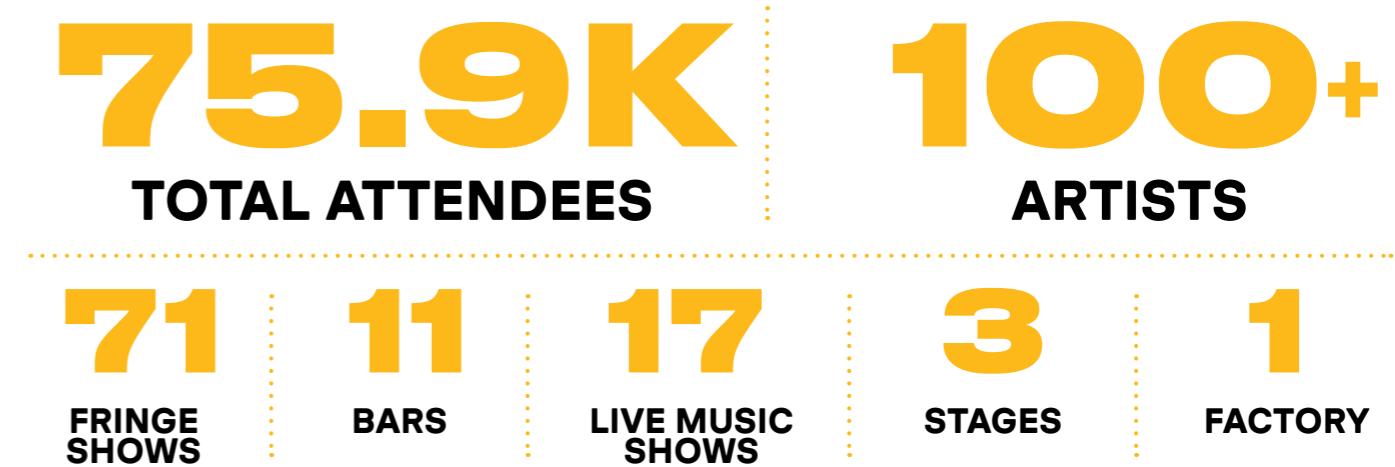
The 2024 iteration of the Ice Cream Factory Summer Festival showcased its commitment to providing the Western Australian community with a state-of-the-art summer festival experience. The festival was a true celebration of music, art, and culture, reinforcing its position as a staple event in the Western Australian summer calendar.



2024: A YEAR TO REMEMBER

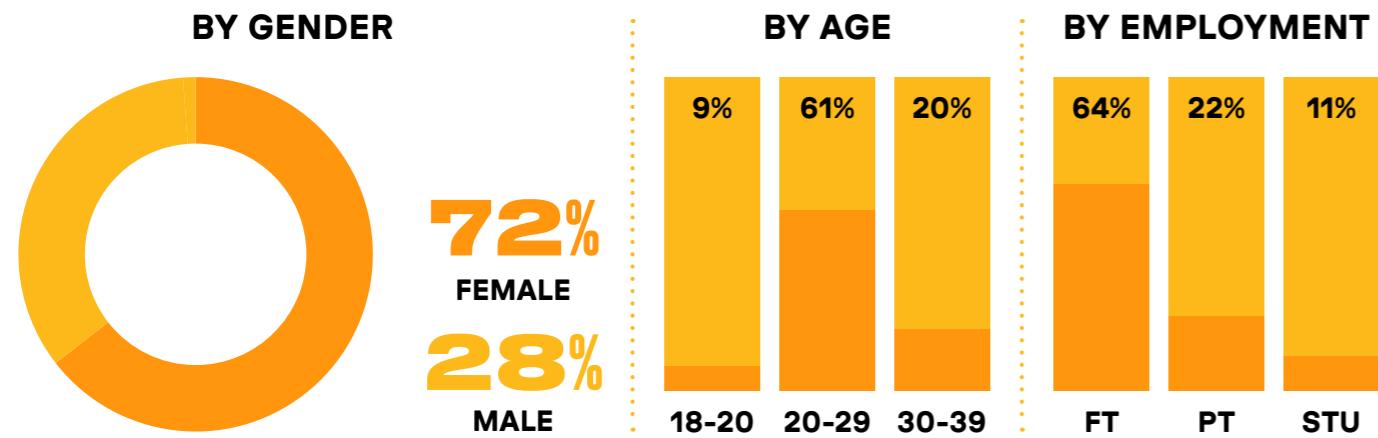
The 2024 Ice Cream Factory Summer Festival was a standout success, drawing over 75,000 people across the Summer nights. Featuring 11 branded bars, 30 international and national artists, 50+ of Perth's top DJs, 5 standout Fringeworld performances, it offered prime music, art, and cultural experiences.

The festival's charm extended beyond music to its immersive environment. A significant redesign introduced the main stage outdoors against the Perth CBD skyline, creating a massive dance floor and three-storey viewing decks. With 12 unique branded activations, attendees enjoyed a vibrant mix of experiences, solidifying the festival as a comprehensive celebration of creativity and community.



2024 EXPERIENCE

OUR AUDIENCE



CUSTOMER EXPERIENCE



Each year, the Ice Cream Factory warmly welcomes both returning and new attendees, affirming our status as Western Australia's leading summer festival. Committed to excellence, we strive to offer an exceptional experience for all.

Taking feedback to heart, we partner with Culture Counts annually to survey our attendees, ensuring continuous improvement and an unparalleled festival experience. The results? We believe they speak for themselves.

A FEW KIND WORDS

"Absolutely great venue and set up! Loved the acts and the VIP area was great with the separate toilets and bar access! It was my first time going this season and ended up coming back multiple times! Loved main acts and the silent disco was epic!"

"Great event! Very well organised and great location. Sound was amazing and silent disco well managed. Loved how the area had multiple areas. I'm a events manager myself and have to say one of the best in Perth. Very well done!"

WE'RE FAN FAVOURITES!

ICF 2024
NET PROMOTER
SCORE

55

An NPS of 50+ is considered excellent.
A NPS of 49 demonstrates an excellent level
of attendee loyalty and a high likelihood of
recommendations for future events.

BIGGEST DRAWCARDS:

1. Ice Cream Factory Main Stage 90%
2. Smirnoff Silent Disco 42%
3. Ink Carts Tattoo Studio 13%
4. Hard Rated Garden Party 10%
5. Giddy Up Bucking Bull 8%

FAVOURITE ASPECTS:

1. Location 75%
2. Stage Sound 49%
3. Entry Process 49%
4. Ticketing 43%
5. Stage Lighting 43%

GROUP SIZE:

| | |
|------------------|-----|
| 1. 4-5 People | 33% |
| 2. 2-3 People | 32% |
| 3. 6-10 People | 21% |
| 4. 1 Person | 9% |
| 5. 11-20+ People | 5% |



2024 MARKETING

The 2024 Ice Cream Factory Summer Festival's marketing campaign saw remarkable success across various channels, incorporating integrated partnerships, engaging influencer campaigns, and strategic outdoor advertising with JCDecaux and Ooh! Media.

These initiatives significantly enhanced our online presence, driving high engagement on social media and a notable increase in website traffic, showcasing the campaign's comprehensive impact.

SOCIAL MEDIA

FACEBOOK
36,975+

FACEBOOK FOLLOWERS

The ICF Facebook page reached over 647,000 people between 1 October 2024 and 28 February 2025.

INSTAGRAM
30,627+

INSTAGRAM FOLLOWERS

The ICF Instagram page reached over 949,000 people between 1 October 2024 and 28 February 2025.

CAMPAIGN VIDEOS



14.6M

VIDEO VIEWS



1.3M

ENGAGEMENTS

LINK CLICKS



195,000+

TOTAL CLICKS

PAGE VISITS

193,400

FACEBOOK

150,700

INSTAGRAM

DIRECT MARKETING

ICF EMAIL DATABASE

88,700+

Our ICF database is comprised of quality profiles including past/current ticket holders, newsletter subscribers and audiences from our other past events.

94
EMAILS SENT

6
SMS SENT

We utilise EDMs and SMS campaigns to update our highly engaged ICF database on festival announcements, updates, special offers, guides, and our festival partners.

WEBSITE



194,900+

UNIQUE WEBSITE VISITORS



324K

TOTAL PAGE VIEWS



6.47

AVG. PAGE VIEWS PER USER

TOP 5 USERS BY CITY:

| | |
|---------------|------|
| 1. Perth | 155K |
| 2. Busselton | 8.5K |
| 3. Kalgoorlie | 7.3K |
| 4. Geraldton | 4.7K |
| 5. Melbourne | 3.7K |

USER ACQUISITION:

| | |
|-------------------|-----|
| 1. Direct | 83K |
| 2. Organic Social | 38K |
| 3. Paid Social | 29K |
| 4. Referral | 27K |
| 5. Organic Search | 16K |

2024 FESTIVAL MAP

Each year, the ICF map & lineup poster proves to be highly engaging pieces of content for our audience and an integral part of our marketing campaign leading up to the festival. The map showcases the themed bars and key sponsors on site and were exceptionally well-received by our audience, highlighting key activations, entertainment, and areas of interest at the festival site.





2024 ARTISTS

In 2024, the Ice Cream Factory Summer Festival upheld its tradition of presenting extraordinary national and international talent, enhancing its reputation for hosting music icons like Dom Dolla, Kevin Parker (Tame Impala), Peking Duk, and The Jungle Giants. Annually, our goal is to blend emerging talents with legendary artists, offering electrifying performances that embody the summer spirit and leave attendees spellbound. This commitment further cements the festival's status as an essential experience.

ARTIST SPOTLIGHT UNDER THE STARS

In 2024, the Ice Cream Factory Summer Festival cemented itself as WA's premier live music destination with its outdoor stage, creating an unparalleled concert experience against the Perth CBD skyline. This transformation into a celestial amphitheater allowed attendees to immerse themselves in the energy of the dance floor or enjoy panoramic views from three-storey viewing platforms, spotlighting artists like Kaytranada, LUUDE, Two Door Cinema Club, Hermitude, Solomun, and The Jungle Giants in an unforgettable setting.

The 2024 lineup was spectacular, featuring a diverse mix of talent that transcended genres. These highlight acts showcased the festival's dedication to presenting both global sensations and beloved local music icons in Perth. Their performances not only solidified the festival's reputation as a premier music event but also enriched the live music experience, creating unforgettable moments under the night sky. Continuing our commitment to the local arts scene, the 2024 festival provided a stage for local DJs to showcase their talents alongside these renowned artists. This harmonious blend of international stars and emerging local talent underlines the festival's ethos of unity through music, celebrating the diverse sounds that define our shared summer experience.

2024 ARTISTS

124

TOTAL
ARTISTS

10
INTERNATIONAL

29
INTERSTATE

85
LOCAL

5
FRINGE WORLD
SHOWS

71
FRINGE WORLD
PERFORMANCES

3
STAGES

LINEUP

ICF24



18 HUGE NIGHTS FEATURING (A-Z)

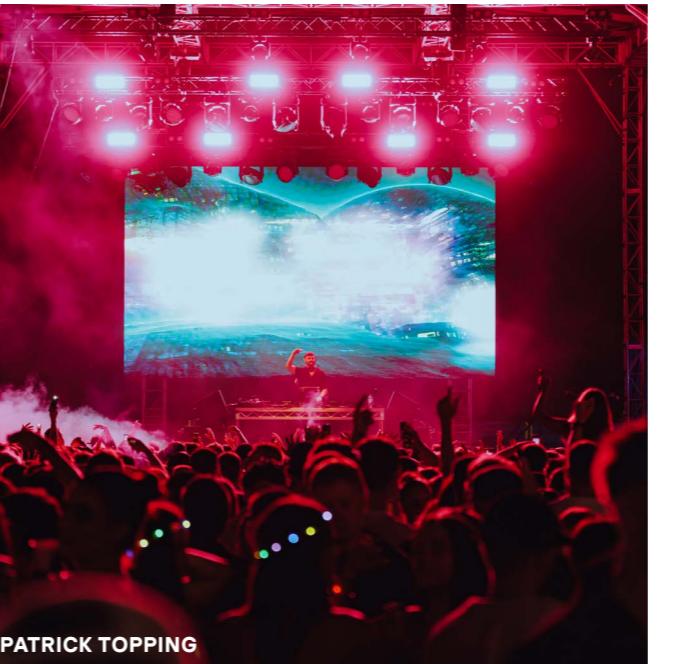
**COSMOS MIDNIGHT DJ SET • CUB SPORT
CYRIL • DECLAN MCKENNA
GO-JO • HERMITUDE • HOT CHIP DJ SET
LUUDE • MONTAIGNE
NINA LAS VEGAS • ODD MOB
PATRICK TOPPING • PEKING DUK
PNAU • SECRET HEADLINER
SLUMBERJACK • SOLOMUN
THE JUNGLE GIANTS • TOBY HOBART
TWO DOOR CINEMA CLUB
VERA BLUE • WHAT SO NOT + MORE**

OPEN ALL SUMMER LONG | HOTTESTSUMMEREVER.COM

22 NOV - 15 FEB

GUEST NIGHTS PRESENTED BY

PERTH SYMPHONY ORCHESTRA
PINEAPPLE CLUB
PRIDEFEST
UNTITLED.



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ICE CREAM FACTORY SUMMER FESTIVAL

DEC 14-NEW YEARS DAY

THE PRESETS **BR○ODS** HERMITUD**E**

FOALS **TIGERLILY** **cut/copy** **ART VS SCIENCE**

EVES KARYDAS • BASENJI • YOLANDA BE COOL • CHILLINIT • KLLO
JOY • BENSON • CXLOE • SOUTHERN RIVER BAND • SHADOW • THANDI PHOENIX
TEISCHA • LILT • TINA SAYS • DIGITAL AFRIKA • SHANN • HYCLASS • NDORSE • DAWS
GENGA • DARCY CRÉME • ELISE KEDDIE • MZ LOPEZ • FIGUERO JONES • TRIPPLETT • BAD HABITS • ANGUS DAWSON

TICKETS—ICECREAMFACTORY.EVENTS 92 ROE ST, NORTHBIDGE

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ICE CREAM FACTORY

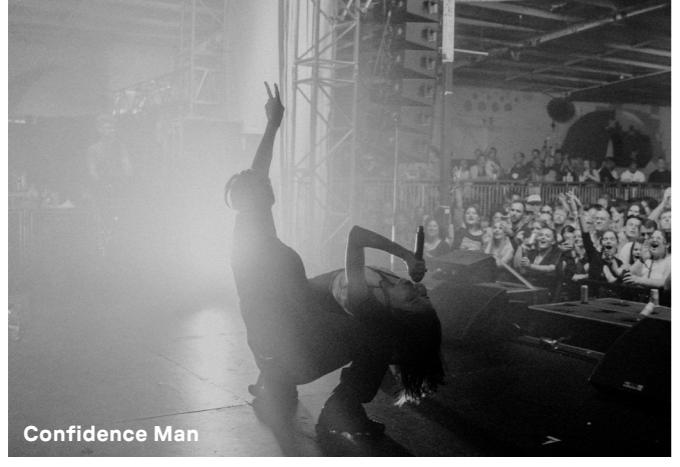
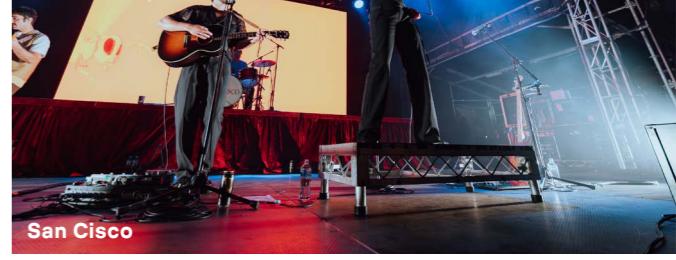
SUMMER FESTIVAL DECEMBER 13 – NEW YEARS DAY

2019 MUSIC PROGRAM • A-Z

| | |
|---------------------------------|--|
| ALPINE | LDRU |
| AMINE EDGE & DANCE | LUKE MILLION |
| BAG RAIDERS <small>LIVE</small> | MADE IN PARIS |
| BENSON | MIAMI HORROR |
| CASSIAN <small>DJ SET</small> | MIDNIGHT JUGGERNAUTS <small>DJ SET</small> |
| CINTHIE | NICOLE MILLAR |
| CLAPTONE | NOIR |
| CONFIDENCE MAN | NYXEN |
| DENA AMY | OWL EYES |
| DOM DOLLA | PEKING DUK <small>DJ SET</small> |
| ELISE KEDDIE | ROBERT DELONG <small>LIVE</small> |
| ESSIE HOLT | SAMA |
| EXAMPLE | THE JUNGLE GIANTS |
| FRIENDLY FIRES | THE KITE STRING TANGLE <small>LIVE</small> |
| GIRL TALK | THUNDAMENTALS |
| HAIKU HANDS | TKAY MAIDZA |
| HAVANA BROWN | TOTAL GIOVANNI <small>DJ SET</small> |
| HOOK N SLING | TUBE & BERGER |
| J.PHILIP | YOUNG FRANCO |

PERTH, WESTERN AUSTRALIA

SERVING UP SUMMER



LINEUP

ICE CREAM FACTORY
SUMMER FESTIVAL 2022 DEC 02 → JAN 01

HEADLINE ARTISTS [A-Z]

COSMO'S MIDNIGHT
ELECTRIC FIELDS • **EXAMPLE**
GODLANDS • **HAYDEN JAMES**
HERMITUDE • **HOLY HOLY**
HOT DUB TIME MACHINE
JUST A GENT • **KINDER**
NINA LAS VEGAS
NORTHEAST PARTY HOUSE
PEKING DUK • **THE PRESETS**
RUNNING TOUCH • **SLUMBERJACK**
TIGERLILY • **VERA BLUE**
THE VERONICAS • **WHAT SO NOT**

UP ➔ **ICF 2022** FULL LINEUP

SUPPORTING ARTISTS [A-Z]

ARNO FARAJI • **AROHA** • **BENSON**
CAITLIN MEDCALF • **CARMOUSLAGE ROSE**
CAROLINE & CLAUDE • **COTERIE**
EKKO & SIDETRACK • **ELUIZE** • **FOURA**
GNRLEY • **JANETHEVIRGIN** • **JAWBREAKERS**
KWAME • **LUEN** • **NDORSE** • **NYXEN**
POOLCLVB • **PRISCILLA** • **PROJECT BEXX**
SAMMYTHESINNER • **SHANN** • **SHANTAN**
WANTAN ICHIBAN • **SLOAN PETERSON**
SUBFILLA • **TERRENCE & PHILLIP**
TINA SAYS • **TOM SANTA** • **TRIPLETT**
YAAK • **YIKES** + **MANY MORE**

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LINEUP

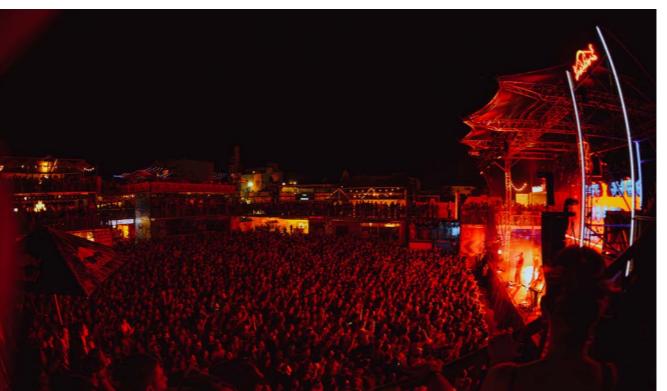
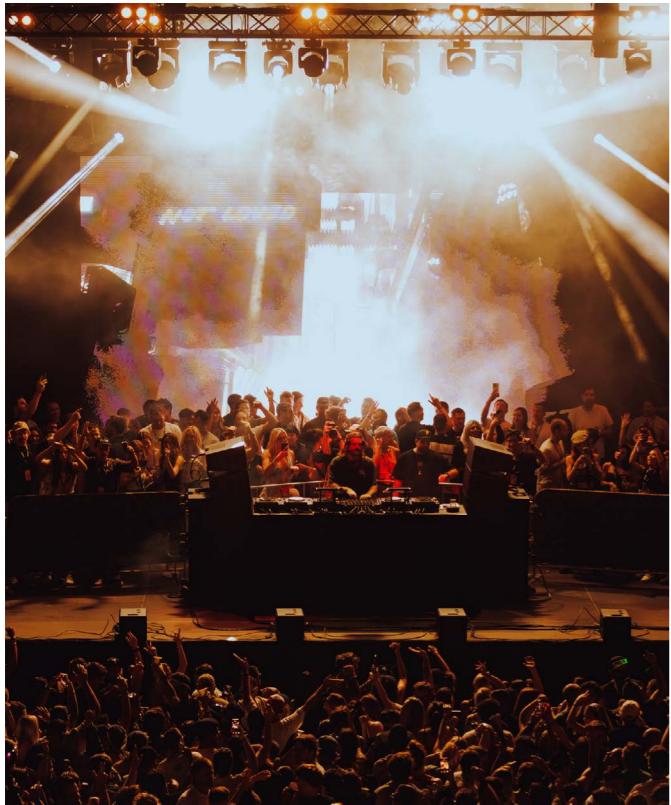
ICE CREAM
FACTORY
SUMMER FESTIVAL

13 NIGHTS
DEC 01 → DEC 31, 2023

FRI 01.12 **GENESIS OWUSU**
SAT 02.12 **SAFIA**
FRI 08.12 **SAN CISCO**
SAT 09.12 **HERMITUDE**
FRI 15.12 **PNAU**
SAT 16.12 **SUPER SATURDAY**
FRI 22.12 **MALLRAT**
SAT 23.12 **SHOUSE**
XMAS EVE **GOLDEN FEATURES**
SUN 24.12 **BLOCK PARTY**
BOXING DAY **A-TRAK**
TUE 26.12 **CLAPTONE**
FRI 29.12 **YOUNG FRANCO**
SAT 30.12 **NEW YEAR'S EVE**
SUN 31.12



92 ROE ST NORTHBRIDGE
BOORLOO [PERTH] WA
TIX + INFO ↓
FACTORYFESTIVAL.COM.AU



STAGE 01 OUTDOOR MAIN STAGE

The Outdoor Main Stage at the Ice Cream Factory Summer Festival, set against the Perth CBD skyline, delivered an unparalleled concert atmosphere, transforming the space into a unique amphitheater experience.

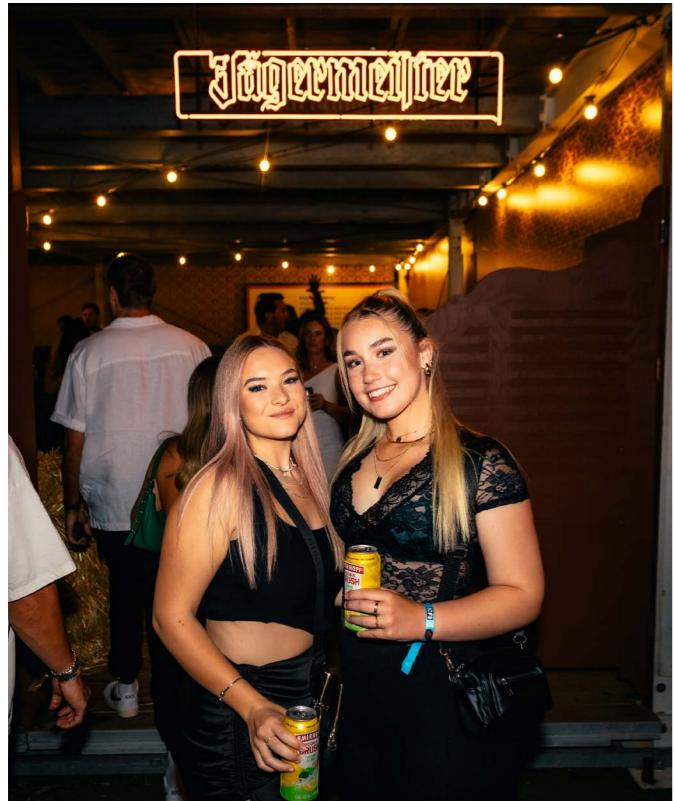
Attendees were captivated by performances under the stars, choosing between the energy of the main dance floor and the panoramic views from three-storey viewing platforms. The 2024 lineup featured world-renowned artists, blending exceptional music with stunning visuals to become a festival highlight.

State-of-the-art production, including large LED screens, pyrotechnics, and advanced sound systems, ensured each performance was memorable. This innovative setup not only spotlighted the talents of both international and local artists but also significantly enhanced the festival's ambiance, creating unforgettable moments for every attendee.

STAGE 02 SMIRNOFF SILENT DISCO

The Smirnoff Silent Disco at the Ice Cream Factory was a dynamic party zone set inside the warehouse, offering a unique twist on the typical music experience. With over 1,500 headsets and a rotating lineup of three DJs, attendees could choose from a variety of musical styles while still enjoying the collective energy of the crowd. Each DJ brought their own distinct vibe, from high-energy beats to more relaxed rhythms, ensuring there was something for everyone.

The Silent Disco became a standout feature of the festival, drawing guests into a mesmerizing world of synchronized light shows and beats. This innovative setup, blending immersive visuals with a customizable soundtrack, created an unforgettable experience and highlighted the festival's commitment to offering creative, engaging entertainment.



STAGE 03 JÄGERMEISTER SALOON

The Jagemeister Saloon was a lively, country western-themed venue that stood out with its unique atmosphere and offerings. The space was decked out in rustic decor, evoking the feel of a classic saloon, and the DJ kept the vibe alive by playing only country music throughout the night.

An exclusive bar served just one drink: Jägermeister, making it a go-to spot for those seeking a distinctive experience. The top level featured a bucking bull, offering a ride for those brave enough to take it on. The saloon was particularly bustling after the main acts finished, with the crowd flocking in to continue the party, enjoying the music, drinks, and excitement of the bull ride. The combination of country tunes, the iconic Jägermeister bar, and the high-energy atmosphere made the Jagemeister Saloon a popular and unforgettable activation on site.

STAGE 04 BERNIE DIETER'S CLUB KABARET

Bernie Dieter's Club Kabaret show was a spectacular transformation of an empty warehouse into a dazzling 750-seat cabaret venue.

The space was reimagined with tiered amphitheatres on either side of the stage, offering the perfect vantage point for every seat. The show itself was a whirlwind of creativity, featuring full aerialist performances that left the audience in awe. With a mix of dazzling acrobatics, burlesque, and live music, the show delivered a truly immersive cabaret experience. Over the course of Fringeworld the warehouse hosted 39 performances with nearly 20,000 people attending.



2024 PARTNERS

The Ice Cream Factory Summer Festival places high importance on developing, nurturing, and solidifying relationships with sponsors & partners to enhance brand awareness and stimulate festival sales.

In 2024, the festival joined forces with fifteen innovative brands, working together to create enriching festival experiences that effectively resonated with attendees and delivered outstanding results.



ICF → 2024 PARTNERS

THE POWER OF PARTNERSHIP

ELEVATE YOUR BRAND BY PARTNERING WITH THE ICE CREAM FACTORY SUMMER FESTIVAL, WHERE INDUSTRY LEADING BRANDS INCLUDING SMIRNOFF, PATRÓN TEQUILA, RED BULL, AND HARD RATED HAVE ALREADY DISTINGUISHED THEMSELVES.

At the Ice Cream Factory Summer Festival, we believe in weaving national, state, and local brands seamlessly into the vibrant tapestry of our festival environment, leaving a memorable imprint on our eclectic audience. By partnering with us, you unlock a golden opportunity to engage directly with your target market, build significant relationships, and propel your brand to unprecedented success. Let's unite to create an exceptional event that drives unmatched growth and cultivates lasting brand loyalty among consumers.

Join us in shaping a festival experience that not only exceeds expectations but also sets new benchmarks for innovation and partnership in the industry. Together, we can achieve extraordinary outcomes and ensure your brand shines brightly in the dynamic setting of the Ice Cream Factory Summer Festival.

2024 PARTNERS

BRANDS WE WORKED WITH IN 2024...

American Apparel

BAR POP

Coconut Grove

DRUG AWARE

eventright

FELL'R

GO PARTY BUS

GORDON'S

HARD RATED

IDLE HANDS

JACK DANIEL'S

Jägermeister

MIDDLE GROUND

OLD MAN'S
NOT DEAD YET

PATRÓN
TEQUILA

Perth is OK!

pride WA

Red Bull
ENERGY DRINK

Smirnoff

STREAMLINE
ENTERTAINMENT

UNTITLED.

The Ice Cream Factory Summer Festival prides itself on collaborating with industry-leading brands such as Smirnoff, American Apparel, Red Bull, and Hard Rated to achieve outstanding outcomes.

Our partnerships offer brands a distinctive opportunity to engage with their target audience and present their products in a vibrant and captivating manner.

AND BRANDS PREVIOUSLY PARTNERED WITH

4 PINES
BREWING COMPANY

ALEX HOTEL

Bertie

Better Beer.

BROOKVALE UNION

bumble

CEA

Canadian Club

Cheeky Monkey Brewing Co.

Coca-Cola EUROPACIFIC PARTNERS AUSTRALIA

Corona

denada

F45

FEVER-TREE

FIREBALL CINNAMON WHISKY
Tastes Like Heaven, Burns Like Hell

funk
cider

Hennessy

JACK RABBIT
Slim's

KIISI CHUHI

MH

MOTIF

OLA

PENTANET

PIMM'S

P!RATE LIFE BREWING

SMIRNOFF
SELTZER

SNACK

Uber

Varsity

THE WEST WINDS GIN

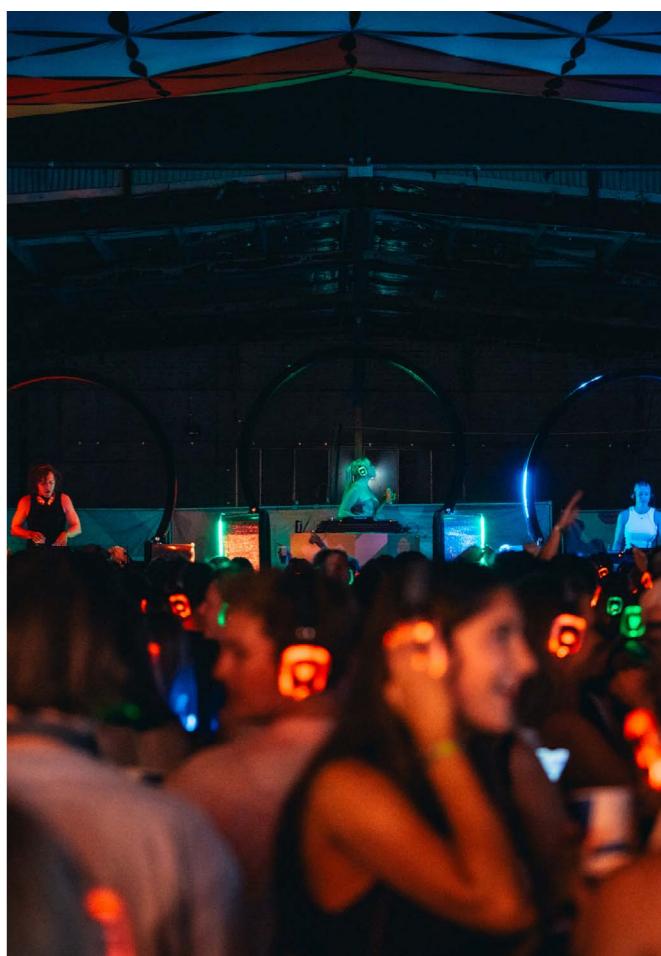
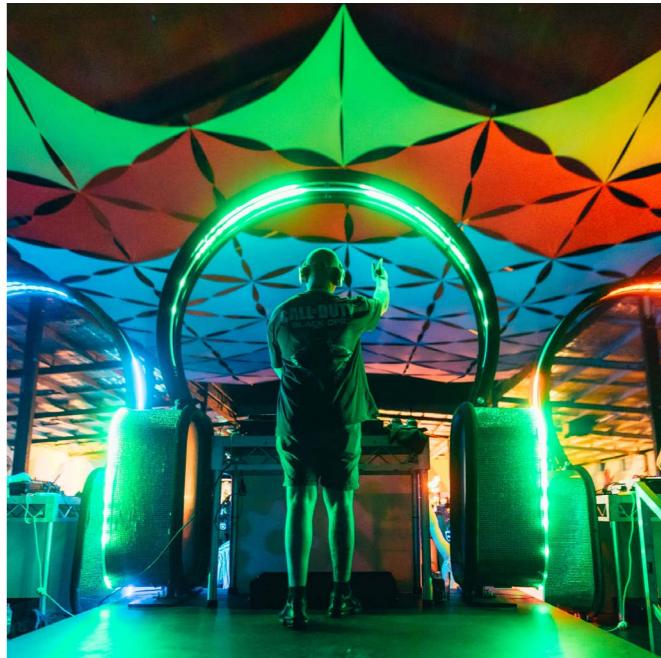
2024 CHARITY PARTNER

THE HUMAN EXCELLENCE PROJECT

In 2024, the Ice Cream Factory Summer Festival was honoured to partner with The Human Excellence Project, a Perth-based initiative dedicated to fostering connections among individuals, communities, and the natural environment. This collaboration introduced festival-goers to immersive light installations that transcended mere visual appeal, embodying the project's mission to promote mental and emotional well-being.

The Human Excellence Project, committed to building resilient and thriving communities, enhanced the festival atmosphere with custom-designed features such as the giant Silent Disco headphones retrofitted with LED & programmed to punters headsets & the Gordons rooftop fully programmed RGB canopy. Synchronized with the festival's music, these installations provided not just prime photo opportunities but also immersive experiences for all attendees.

This partnership underscored the festival's dedication to delivering unique and meaningful experiences, integrating The Human Excellence Project's focus on wellness and connectivity into the festival's essence. As we celebrated music, art, and culture, the presence of these installations served as a poignant reminder of the importance of nurturing connections—with ourselves, with others, and with our environment—creating a memorable festival experience that resonated with the community's values.





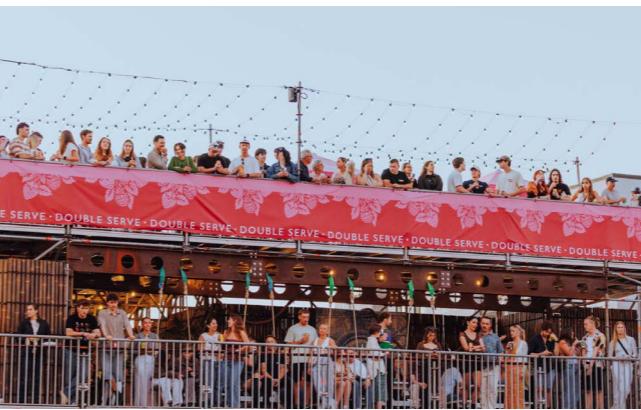
HARD RATED GARDEN PARTY

The Hard Rated Garden Party was one of the most popular areas at the Ice Cream Factory, offering a vibrant, laid-back atmosphere that quickly became a crowd favorite. Surrounded by lush green walls made of flourishing plants, the space featured bright yellow turf and sleek black booths, providing the perfect spot to relax and unwind. A secondary deck at the front allowed for additional viewing, offering an elevated perspective of the action. At the heart of the Garden Party was an exclusive bar that served only Hard Rated drinks, including refreshing Hard Rated slushies, adding a cool twist to the experience. Positioned perfectly for prime viewing of the main stage, this area became the ultimate spot to soak in the festival's energy while enjoying a drink in a unique and immersive setting.

PATRON PREMIUM PAGOLA

The Patrón Tequila Deck shone brightly on the top storey of our 180-degree viewing deck, offering what many considered the premier spot for live outdoor stage views.

Decked out with a branded bar, stylish furniture, and special Patrón Tequila, ornaments, this space was a haven for tequila enthusiasts. Patrón frozen margaritas were a hit, adding a refreshing twist to the experience. Attendees enjoyed stellar views of the Perth CBD and live music, making it a popular spot for groups to gather. The deck featured a branded photo opportunity, making it a memorable spot for capturing festival moments.



SMIRNOFF SILENT DISCO

In 2024, the Smirnoff Silent Disco once again proved to be one of the most popular attractions on site. With the silent disco's popularity soaring, we equipped the space with 1,500 headsets and embarked on creating a custom-designed haven for dance enthusiasts. A highlight was the custom made DJ stages: comprising of three 2m high headsets programmed to match the colors of patrons headphones. The entrance to the warehouse also offered a prime spot for photos & a mesmerizing introduction to the silent disco with custom neon Smirnoff branding. Festival-goers were given the power to select from one of three channels on their headsets, offering a personalized music journey with some of Perth's finest DJs. The space also featured an array of lighting across the hexagonal stage and a dedicated Smirnoff bar.

GORDONS PINK PING PONG

The Gordon's Pink Pavilion, perched atop the three-storey viewing decks at the Ice Cream Factory Summer Festival, offered unparalleled views of the main stage and the city skyline. Adorned with brand-themed decor and a custom bar & mini pink ping pong tables. Direct lift access enhanced its appeal, ensuring easy access to this exclusive area.

A highlight was the rooftop RGB festoon canopy with programmed lighting, which could be seen from everywhere on the festival site. The pavilion provided a premium experience and a picturesque setting, capturing the festival's vibrancy.



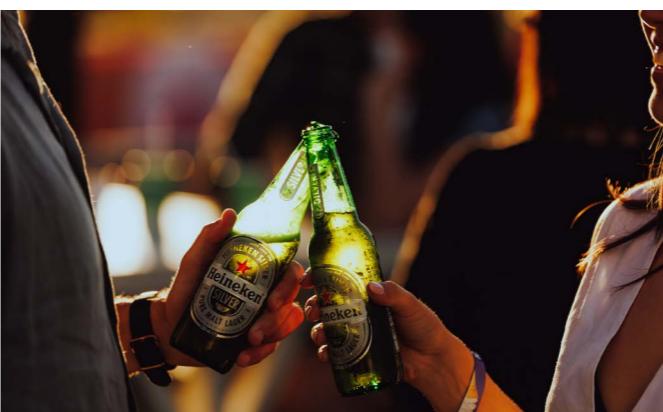
SMIRNOFF CRUSH CORNER STORE

The Smirnoff Crush Corner Store was a charming and vibrant setup that became a favorite spot for festival-goers. Styled to match the refreshing lemon-lime flavor of Smirnoff Crush, the area was a bright, eye-catching hub located near the main dance floor, ensuring it was always bustling with energy. Not only did it serve a variety of Smirnoff drinks, but it also functioned as a deli on-site, offering a selection of snacks to satisfy hungry customers.

With picnic tables available for seating, it was the perfect place to relax and refuel while enjoying the lively atmosphere around it. The store's fun, themed design and convenient location made it a go-to spot for both refreshments and a quick bite, adding to the overall experience of the festival.

JÄGERMEISTER SALOON

The Jagemeister Saloon was a lively, country western-themed venue that stood out with its unique atmosphere and offerings. The space was decked out in rustic decor, evoking the feel of a classic saloon, and the DJ kept the vibe alive by playing only country music throughout the night. An exclusive bar served just one drink: Jägermeister, making it a go-to spot for those seeking a distinctive experience. The top level featured a bucking bull, offering a ride for those brave enough to take it on. The saloon was particularly bustling after the main acts finished, with the crowd flocking in to continue the party, enjoying the music, drinks, and excitement of the bull ride. The combination of country tunes, the iconic Jägermeister bar, and the high-energy atmosphere made the Jagemeister Saloon a popular and unforgettable activation on site.



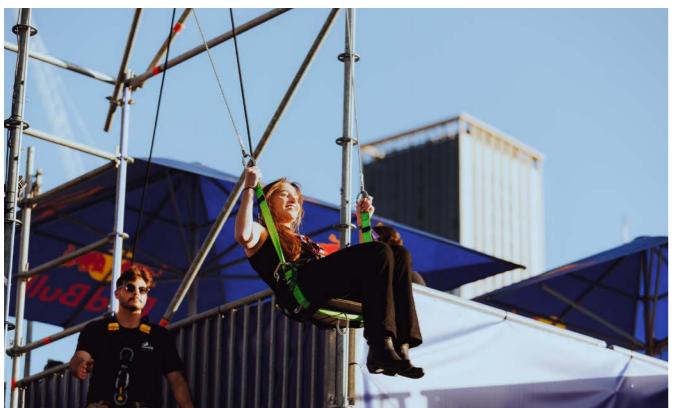
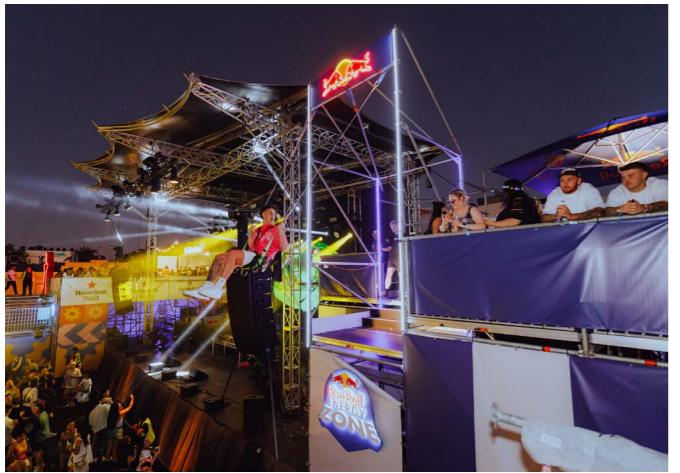
DRUG AWARE CHILLOUT ZONE

The Drug Aware Chillout Zone was a peaceful haven for attendees to unwind. Marked by a fun archway with lush greenery & plants, it offered a serene spot to relax, enjoy a cold drink of water, and recharge phones.

Inside, lounge chairs, cold water, misters, and banners featuring Drug Aware's key messages created a comfortable space for rest while subtly engaging guests with important health campaigns. This zone not only provided a tranquil escape from the festival's excitement but also effectively communicated Drug Aware's messages to its target demographic in a relaxed and inviting environment.

HEINEKEN SILVER VIP DECK

The Heineken Silver VIP Deck offered the best views of the festival, perched to the side of the main stage for an unbeatable vantage point. Guests entered the exclusive area through a giant, red illuminated Heineken-branded star, setting the tone for the premium experience that awaited inside. The deck was outfitted with fresh white furniture, creating a stylish and comfortable atmosphere for VIP guests to relax and enjoy the show. As the most premium offering on the event site, VIP tickets for the space sold out quickly most nights. The deck also featured a private bar and exclusive toilets, ensuring that guests had everything they needed for an elevated festival experience. With its prime location, top-tier amenities, and luxurious setting, the Heineken Silver VIP Deck was the ultimate spot for those seeking a truly exceptional festival experience.



RED BULL ENERGY ZONE

The Red Bull Energy Zone was an exhilarating hotspot located to the side of the main stage, offering an unmatched view of the entire festival. At the heart of the zone was the Red Bull Swing, a thrilling 12-meter-high ride that swung out over the entire dance floor, giving adrenaline junkies the ultimate rush as they soared above the crowd. Exclusively for thrill-seekers, the swing provided a heart-pounding experience, while the surrounding area featured a vibrant blue & silver theme, matching the dynamic energy of the brand. The Red Bull bar kept guests refreshed, and with its prime location, the Energy Zone offered unparalleled views not only of the main stage but also of the entire festival grounds. This high-energy zone quickly became a must-see destination for those craving excitement and breathtaking vistas.

FELLR GOLDEN HOUR BAR

The Fellr Golden Hour Bar was the perfect introduction to the Ice Cream Factory Festival, strategically located at the entrance to greet attendees as they arrived. As the first stop for many to grab their first drink of the event, the bar became a bustling hub right from the start. Branded in striking Fellr gold, it exuded a vibrant and welcoming energy, setting the tone for the festival ahead.

Known for its efficiency and functionality, the Golden Hour Bar handled the majority of the festival's drink volume, ensuring that guests could quickly get their refreshments and dive into the excitement. With its prime location and smooth operations, the Fellr Golden Hour Bar was an essential part of the festival experience.



INK CARTS TATTOO PARLOUR

The Ink Carts Tattoo Parlour, a hit for the third year at the Ice Cream Factory Summer Festival, offered attendees the unique opportunity to get a permanent festival memento. Each night, the parlour buzzed with people eager to get tattooed, merging live music excitement with tattoo artistry.

The space was adorned with a custom mural that blended Ink Carts and ICF branding, creating an engaging atmosphere for an unforgettable experience. This activation not only left a lasting impression on festival-goers but also highlighted the festival's dedication to innovative experiences.

THE BIG SLICE PIZZA VAN

The Big Slice Pizza Van was a popular new addition to the Ice Cream Factory this year, and it quickly became a favorite among festival-goers. Serving American-style 18" pizzas by the slice, it provided a quick and delicious way for punters to refuel without missing out on the action. The van, themed like a classic American pizza truck, not only looked incredible but also added to the festival's vibrant atmosphere.

As the only food vendor on-site, it easily kept up with the high demand, ensuring that everyone could grab a slice and head right back to the dance floor. With its mouth-watering pizzas and fun, iconic look, The Big Slice Pizza Van became a must-visit for those looking to satisfy their hunger and keep the party going.



2025 PROSPECTUS

This Summer, the Ice Cream Factory Summer Festival returns for its 8th year, celebrating music, art, and culture. Eager to reopen our doors, we look forward to welcoming back loyal attendees and new enthusiasts, alongside innovative collaborations with both new and returning brands. We're setting the stage for our most dynamic season yet, promising unforgettable experiences and continuing the festival's legacy of creativity and community.



A SNEAK PEEK INTO OUR 2025 PLANS

THE ICE CREAM FACTORY STANDS AS A UNIQUELY CAPTIVATING EVENT, AND THE 2025 EDITION PROMISES TO UPHOLD THIS LEGACY!

The Ice Cream Factory Summer Festival 2025, set to unfold from November and is gearing up for an extraordinary season with our biggest season yet. This year, we're focusing on broadening our horizons, aiming to curate an eclectic mix of talent to entertain an expected audience of over 70,000 people.

Our dedication lies in creating a festival that stands out not just for its music but also for its immersive experiences, blending art and light in captivating displays. Central to our 2025 vision is the enhancement of our outdoor live music stage and the three-storey viewing platforms, which have been pivotal in providing attendees with unparalleled views and experiences. These spaces are set to receive innovative updates to further enrich the festival atmosphere. Additionally, we're diversifying the festival layout with a variety of zones, each designed to cater to different moods and preferences, from vibrant dance areas to calm lounging spots.

Our overarching goal for the festival is to create a vibrant celebration of music, art, and community, offering a space where everyone can find something that resonates with them. As we move forward with our plans for 2025, we're excited to bring together artists, partners, and festival-goers to share in this unique summer experience. The Ice Cream Factory Summer Festival 2025 promises to be a season of unforgettable moments and connections.

2025 CALENDAR

Prepare for a spectacular Summer extravaganza at the Ice Cream Factory Summer Festival, stretching from the start of November, to the vibrant celebrations of New Year's Eve, and into the Summer months of the New Year. Expected to attract over 70,000 festival enthusiasts, this year's festival is poised to be our most grandiose yet.

Each evening is thoughtfully curated to feature a headline artist, supported by a primary act, along with a wide range of Perth's premier DJs on our secondary stages, ensuring a continuous musical journey.

This year, we're enhancing the festival experience with a stellar lineup of international stars and exclusive Australian tour side shows, offering world-class performances on our local stage.

With a lineup that effortlessly merges international talent with Australia's finest musical acts, the festival provides a unique chance to enjoy top-tier performances in the heart of Perth. Circle the dates for the Ice Cream Factory Summer Festival 2025 – a festivity of music, culture, and community aiming to transform the festival scene.

- Start of November to New Year's Eve 2025
- 15+ Unforgettable Nights
- International, National, and Local Artists

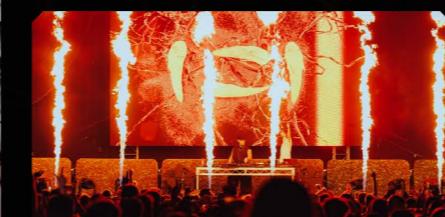
NOVEMBER — DECEMBER



15+ NIGHTS



45+ ARTISTS



3 EPIC STAGES

BRANDED ACTIVATIONS

CONTACT US

The Ice Cream Factory Summer Festival offers an unparalleled opportunity for brands and artists to collaborate with us, creating truly unforgettable experiences. By partnering with us, you have the chance to significantly boost your brand's visibility and forge meaningful connections with a diverse and highly engaged audience in a dynamic and captivating environment.

Reach out to us today to discuss how collaborating with the Ice Cream Factory Summer Festival can elevate your brand in 2025, and let's create moments that resonate long after the festival ends.

FOR ALL ENQUIRIES, PLEASE CONTACT:

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CHECK OUT OUR SOCIALS:



[@factorysummer](https://www.facebook.com/factorysummer)



[@factorysummer](https://www.instagram.com/factorysummer)



[@FactorySummer](https://www.youtube.com/@FactorySummer)



factoryfestival.com.au





WE ARE BAR POP

Led by Director Chris Bausor, Bar Pop is a premier large-scale event company that has been a cornerstone of the Perth events scene for over ten years. The company's success is fuelled by its diverse team, which brings a wealth of experience in event management, design, and marketing. Despite its compact size, the team leverages its collective expertise and taps into a wide network of industry professionals to scale operations, ensuring the seamless delivery of world-class events.

Festival Producer Jemma Buckley works alongside Chris Bausor to bring the festival to life, overseeing every aspect of the event from start to finish. Together, they ensure that each element is meticulously planned and executed, from creative vision to operational details.

The Bar Pop team includes an in-house Site Manager, Artist Liaison, and Front of House Manager, all dedicated to providing the highest standard of customer experience from the moment guests arrive. This collaborative and dynamic team makes sure every event is unforgettable, delivering exceptional experiences with precision and passion.

Bar Pop takes great pride in its flagship events, the Ice Cream Factory Summer Festival and Froth Town, alongside offering a suite of event services to numerous esteemed national and local festivals annually. Bar Pop's comprehensive event services encompass event management, staffing, POS (Point of Sale) hire, acquisition of liquor licenses and approvals, site design, theming, bar construction, and equipment hire.



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Event Noise Management

**Ice Cream Factory Concert Series 2024/25 at 92 Roe Street,
Northbridge**

Reference: 24099427-03A

Prepared for:
Bar Pop Management

Reference: 24099427-03A

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This report has been prepared in accordance with the scope of services described in the contract or agreement between Lloyd George Acoustics Pty Ltd and the Client. The report relies upon data, surveys, measurements and results taken at or under the particular times and conditions specified herein. Any findings, conclusions or recommendations only apply to the aforementioned circumstances and no greater reliance should be assumed or drawn by the Client. Furthermore, the report has been prepared solely for use by the Client, and Lloyd George Acoustics Pty Ltd accepts no responsibility for its use by other parties.

| Date | Rev | Description | Author | Verified |
|----------|-----|---------------------------------------|----------|----------|
| 6-Jan-24 | 0 | Issued to Client | Hao Tran | |
| 4-Mar-25 | A | Updated to include ICF concert series | Hao Tran | |

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1. INTRODUCTION

This report presents details of the noise monitoring undertaken at Ice Cream Factory Concert Series 2024/25 (the Event), held on Friday, 22 November 2024 to Saturday, 15 February 2025, at 92 Roe Street, Northbridge. As the Event was considered likely to result in the emission of noise above the assigned levels of the *Environmental Protection (Noise) Regulations 1997*, it was approved under a regulation 18 *Approved Sporting, Cultural and Entertainment Events* (ref: 2024/34 – the Approval).

Appendix A contains a description of some of the terminology used throughout the report.

2. APPROVAL CONDITIONS

2.1. Starting and Finishing Times

The Approval conditions stated the starting times were to be 5.00pm to 12.00am for each night. Please refer to Table 1 of Regulation 18 approval for event dates and times.

2.2. Sound Level Limits

The sound level at the front of house mixing desk, resulting from music associated with the Event, shall not exceed –

- 100 dB $L_{Aeq,5min}$; and
- 112 dB $L_{Ceq,5min}$

where $L_{eq,5min}$ are average values taken over five (5) minutes, whose level contains the same energy as the fluctuating noise during that period.

The sound levels specified above may be exceeded 5% of the time on event day and by no more than 3 dB.

3. METHODOLOGY

Noise monitoring was carried out in accordance with the regulation 18 Approval, noting the following:

- The sound level meters used were:
 - Brüel & Kjaer Type 2250 (S/N: 3024760); and
 - Rion Type NA-28 (S/N: 1270692).
- All equipment holds current laboratory certificates of calibration that are available upon request. The equipment was also field calibrated before and after and found to be within +/- 0.5 dB.
- Each microphone was fitted with a standard wind screen.
- The microphone was at least 1.2 metres above ground level and at least 3.0 metres from reflecting facades (other than the ground plane).



Figure 3-1: Location of Noise Measurements on Site

4. RESULTS

4.1. Starting and Finishing Times

The event commenced at 5.00pm and finished before 12.00am on each day except 31 December 2024 (New Year's Eve) being within the Approval conditions.

4.2. Monitoring of Noise Levels at Mixing Desk

Table 4-1 summarises the noise monitoring undertaken at the Mixing Desk with *Figure 4-1* to *Figure 4-16* showing the logged noise levels on each day.

Table 4-1 Summary of Noise Levels at Mixing Desk

| Day | Location | No. of Times Exceeded | | Highest Level, dB | | Percentage Time Exceeded | |
|----------------------|-------------|--------------------------|--------------------------|-------------------|----------------|--------------------------|----------------|
| | | 100 dB $L_{Aeq,5min}$ | 112 dB $L_{Ceq,5min}$ | $L_{Aeq,5min}$ | $L_{Ceq,5min}$ | $L_{Aeq,5min}$ | $L_{Ceq,5min}$ |
| Friday 22 November | Mixing Desk | 0 | 2 | 99 | 111 | 0% | 2.4% |
| Saturday 23 November | Mixing Desk | 0 | 1 | 99 | 111 | 0% | 1.2% |
| Fri 29 November | Mixing Desk | 0 | 0 | 99 | 110 | 0% | 0% |
| Saturday 30 November | Mixing Desk | 0 | 0 | 98 | 110 | 0% | 0% |
| Wednesday 4 December | Mixing Desk | 0 | 0 | 100 | 110 | 0% | 0% |
| Friday 13 December | Mixing Desk | 0 | 0 | 99 | 110 | 0% | 0% |
| Saturday 14 December | Mixing Desk | 0 | 0 | 99 | 109 | 0% | 0% |
| Friday 20 December | Mixing Desk | 0 | 0 | 98 | 110 | 0% | 0% |
| Saturday 21 December | Mixing Desk | 0 | 0 | 98 | 109 | 0% | 0% |
| Tuesday 24 December | Mixing Desk | 0 | 0 | 99 | 108 | 0% | 0% |
| Thursday 26 December | Mixing Desk | 0 | 0 | 100 | 109 | 0% | 0% |
| Saturday 28 December | Mixing Desk | 0 | 0 | 99 | 110 | 0% | 0% |

| Day | Location | No. of Times Exceeded | | Highest Level, dB | | Percentage Time Exceeded | |
|----------------------|-------------|--------------------------|--------------------------|-------------------|----------------|--------------------------|----------------|
| | | 100 dB $L_{Aeq,5min}$ | 112 dB $L_{Ceq,5min}$ | $L_{Aeq,5min}$ | $L_{Ceq,5min}$ | $L_{Aeq,5min}$ | $L_{Ceq,5min}$ |
| Tuesday 31 December | Mixing Desk | 0 | 0 | 97 | 110 | 0% | 0% |
| Saturday 25 January | Mixing Desk | 0 | 0 | 99 | 111 | 0% | 0% |
| Saturday 8 February | Mixing Desk | 0 | 0 | 99 | 110 | 0% | 0% |
| Saturday 15 February | Mixing Desk | 0 | 0 | 98 | 109 | 0% | 0% |

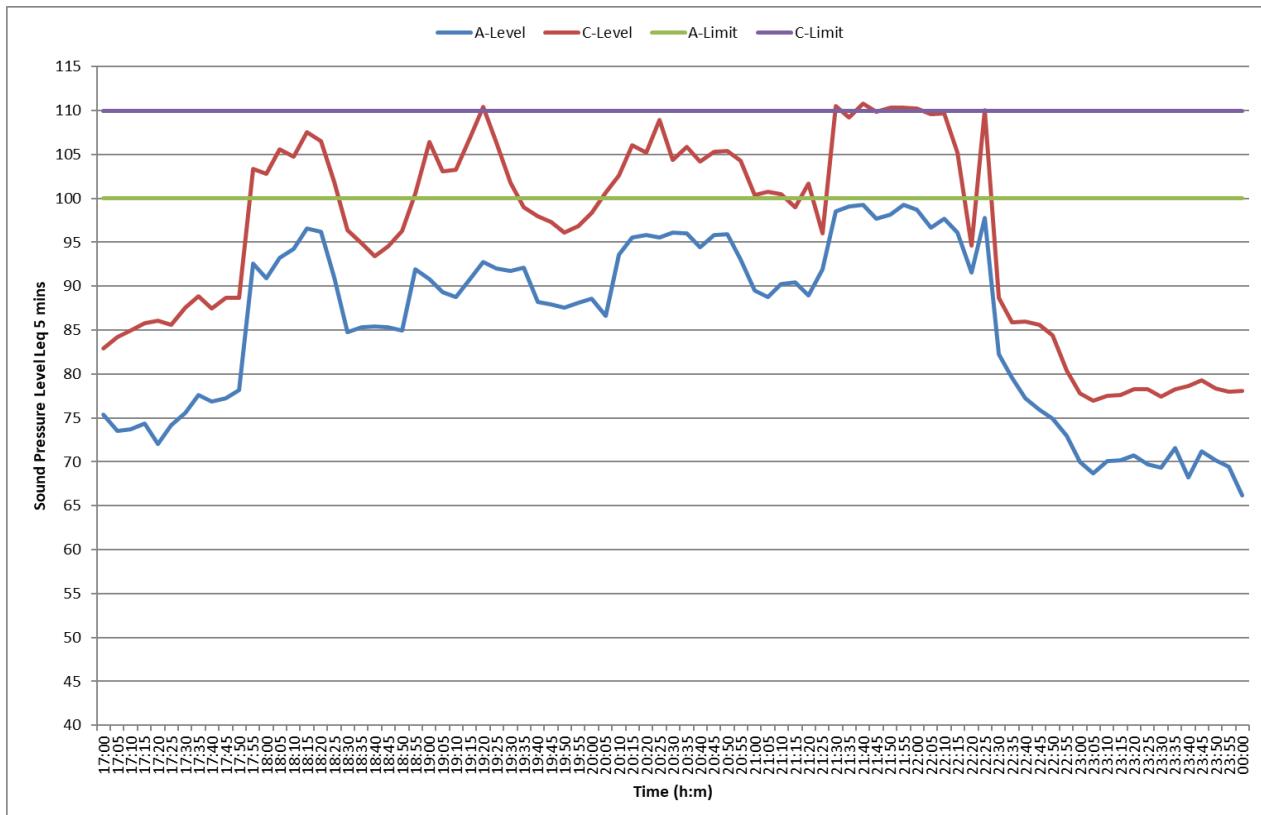


Figure 4-1: Noise Monitoring at Mixing Desk (Friday 22 November 2024)

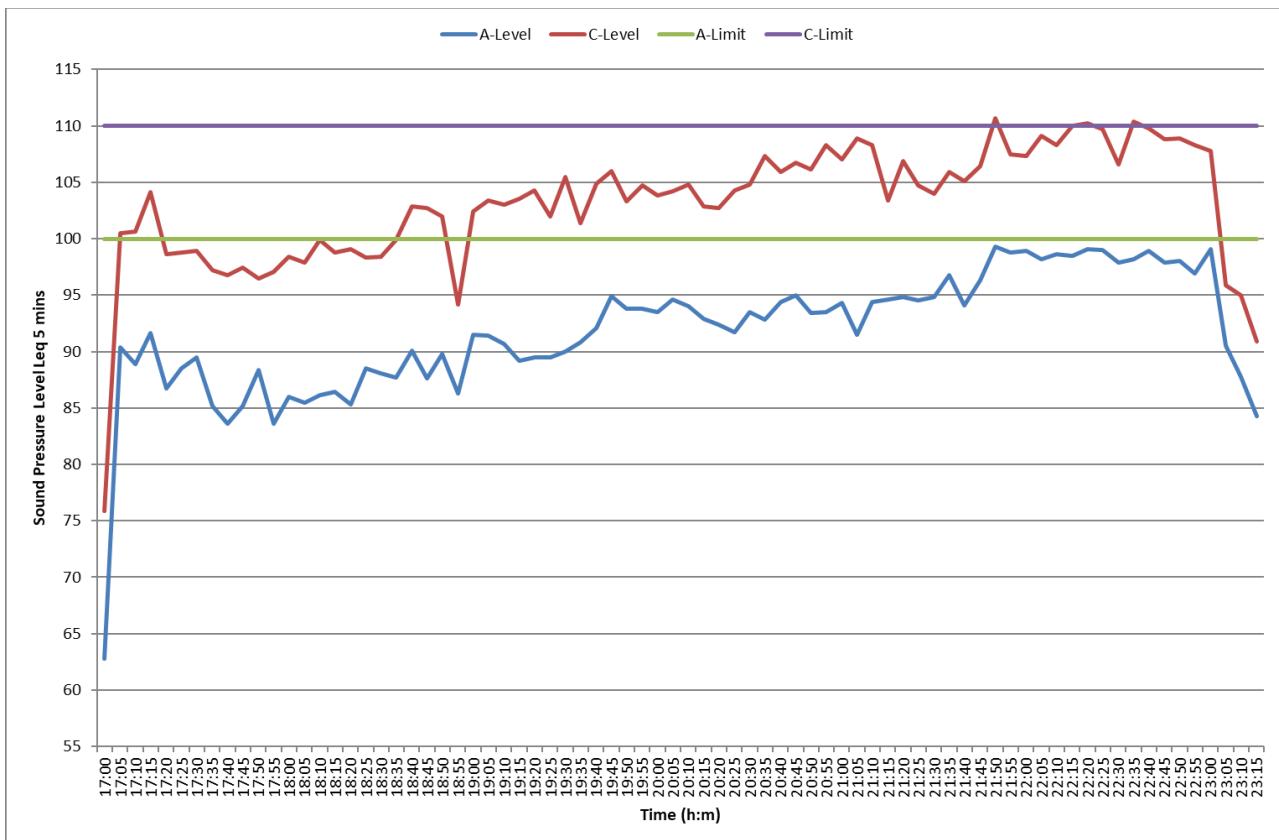


Figure 4-2: Noise Monitoring at Mixing Desk (Saturday 23 November 2024)

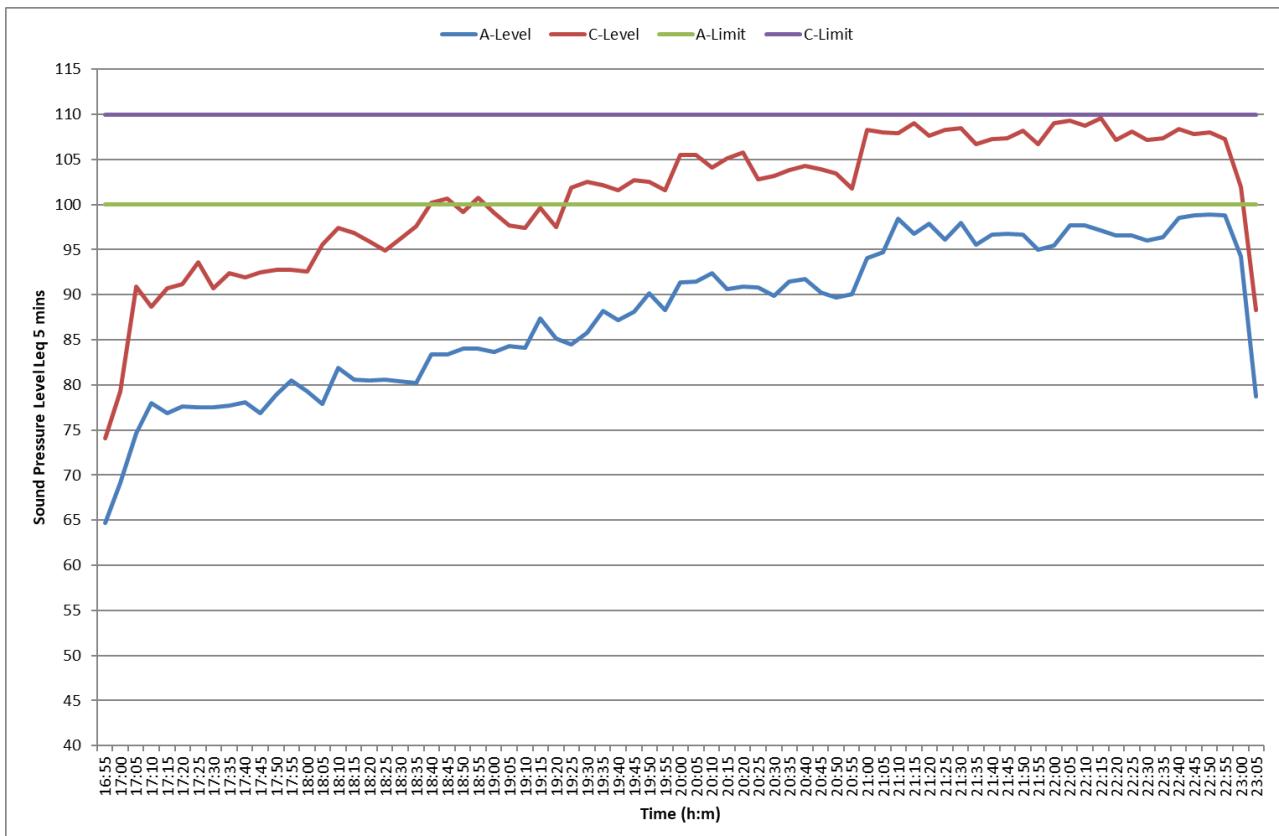


Figure 4-3: Noise Monitoring at Mixing Desk (Friday 29 November 2024)

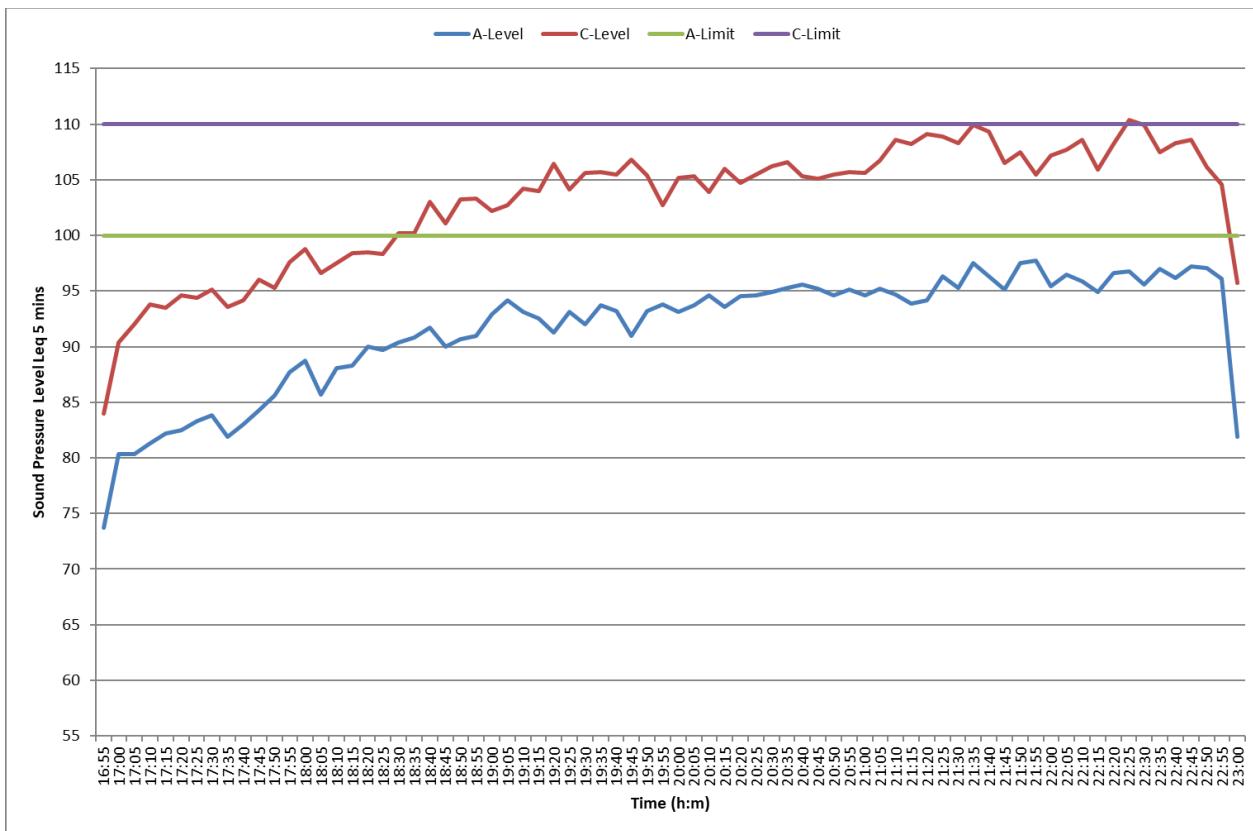


Figure 4-4: Noise Monitoring at Mixing Desk (Saturday 30 November 2024)

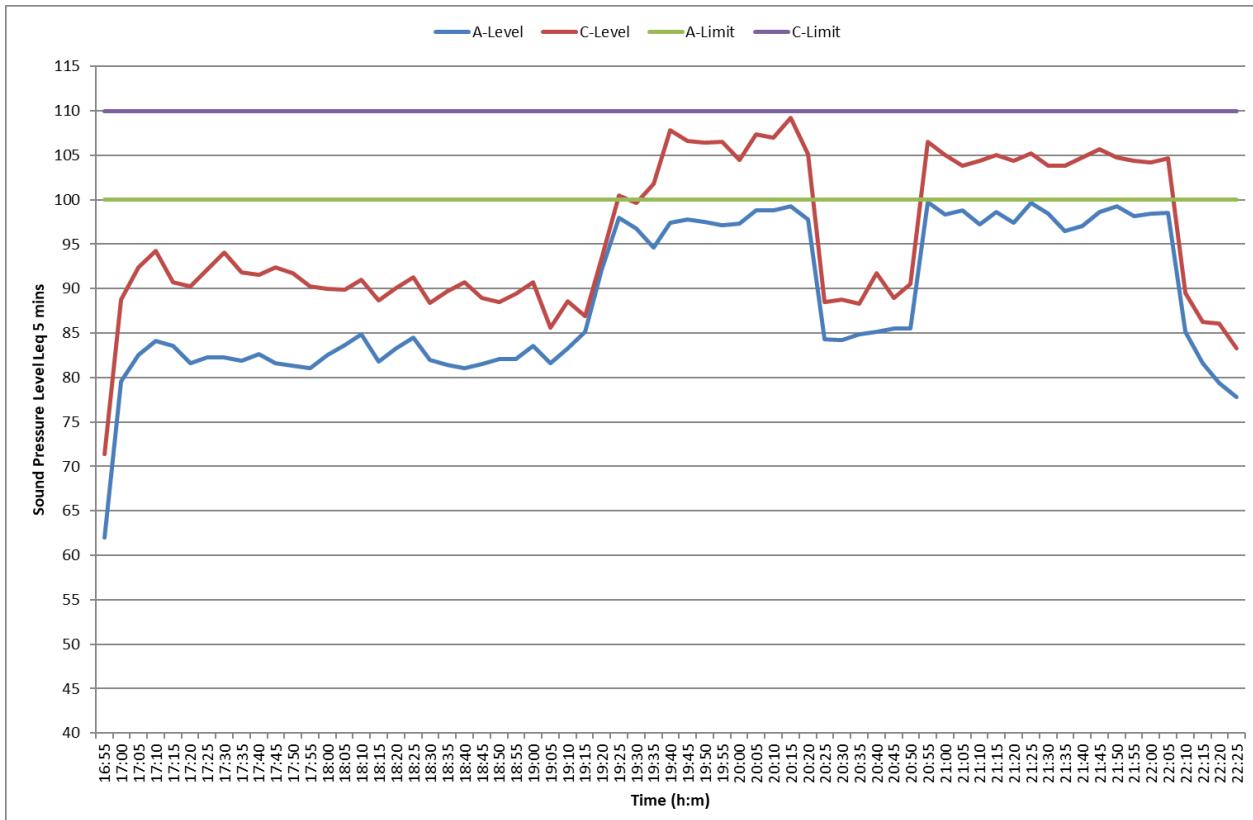


Figure 4-5: Noise Monitoring at Mixing Desk (Wednesday 4 December 2024)

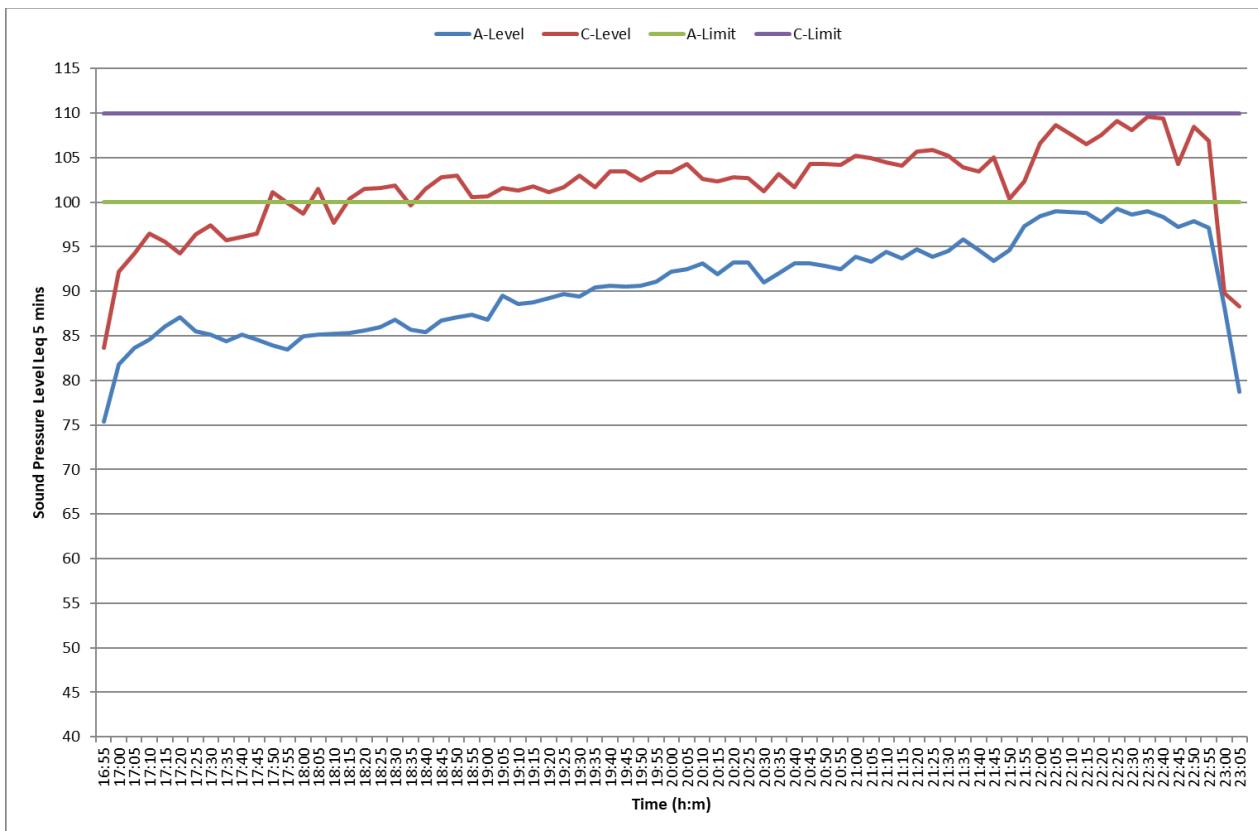


Figure 4-6: Noise Monitoring at Mixing Desk (Friday 13 December 2024)

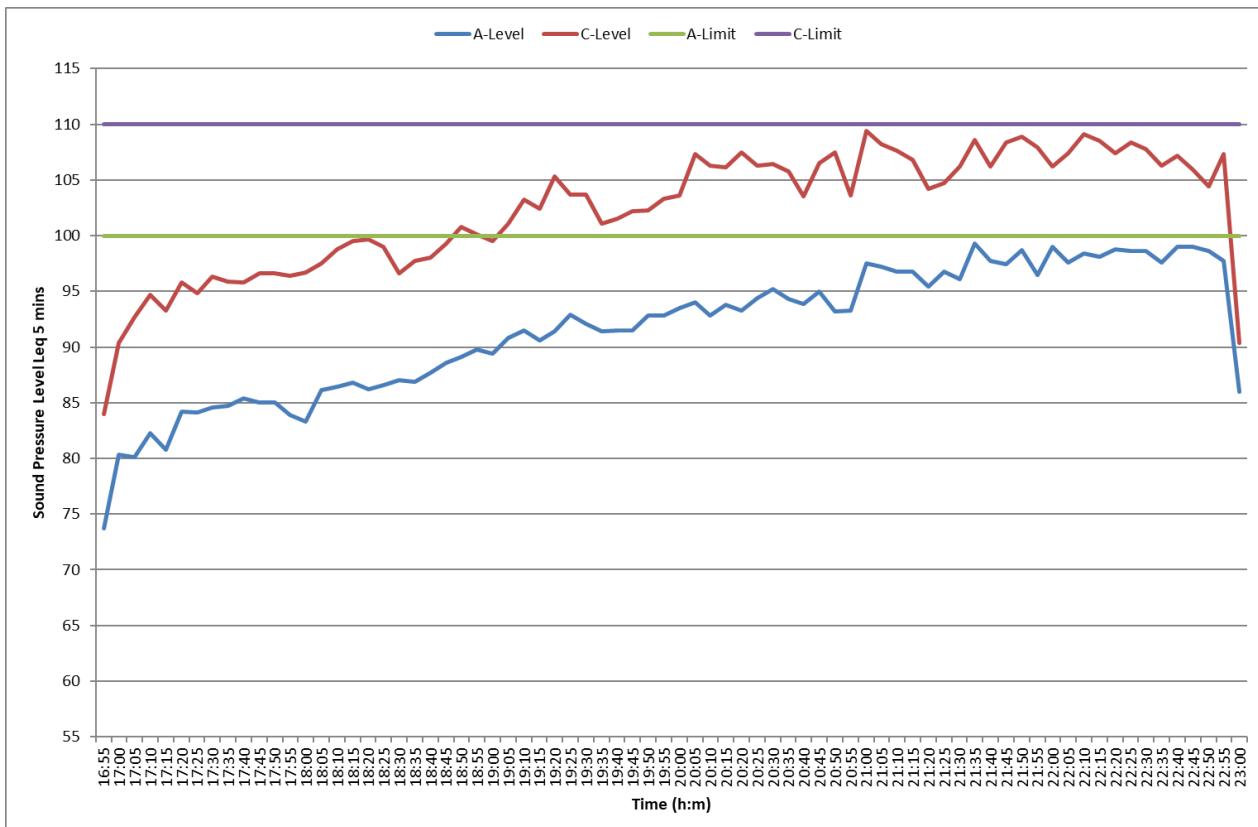


Figure 4-7: Noise Monitoring at Mixing Desk (Saturday 14 December 2024)

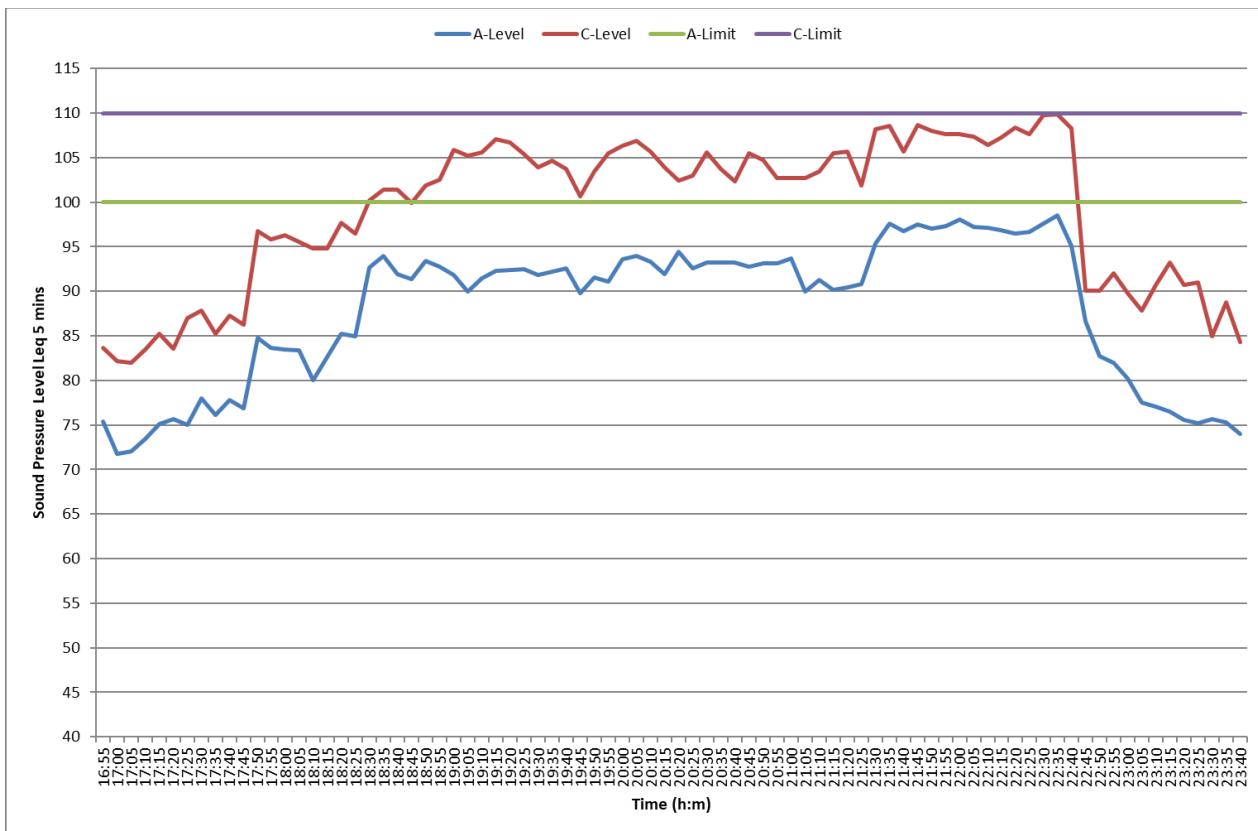


Figure 4-8: Noise Monitoring at Mixing Desk (Friday 20 December 2024)

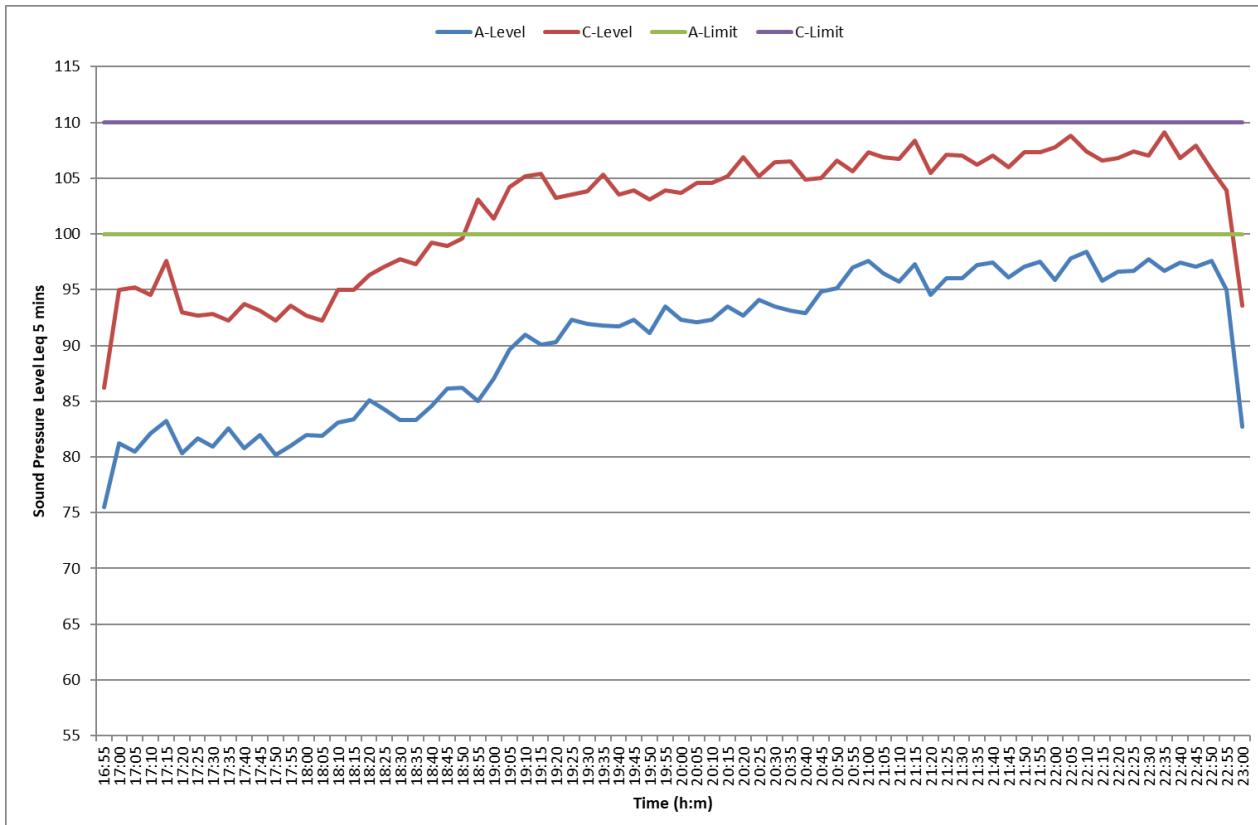


Figure 4-9: Noise Monitoring at Mixing Desk (Saturday 21 December 2024)

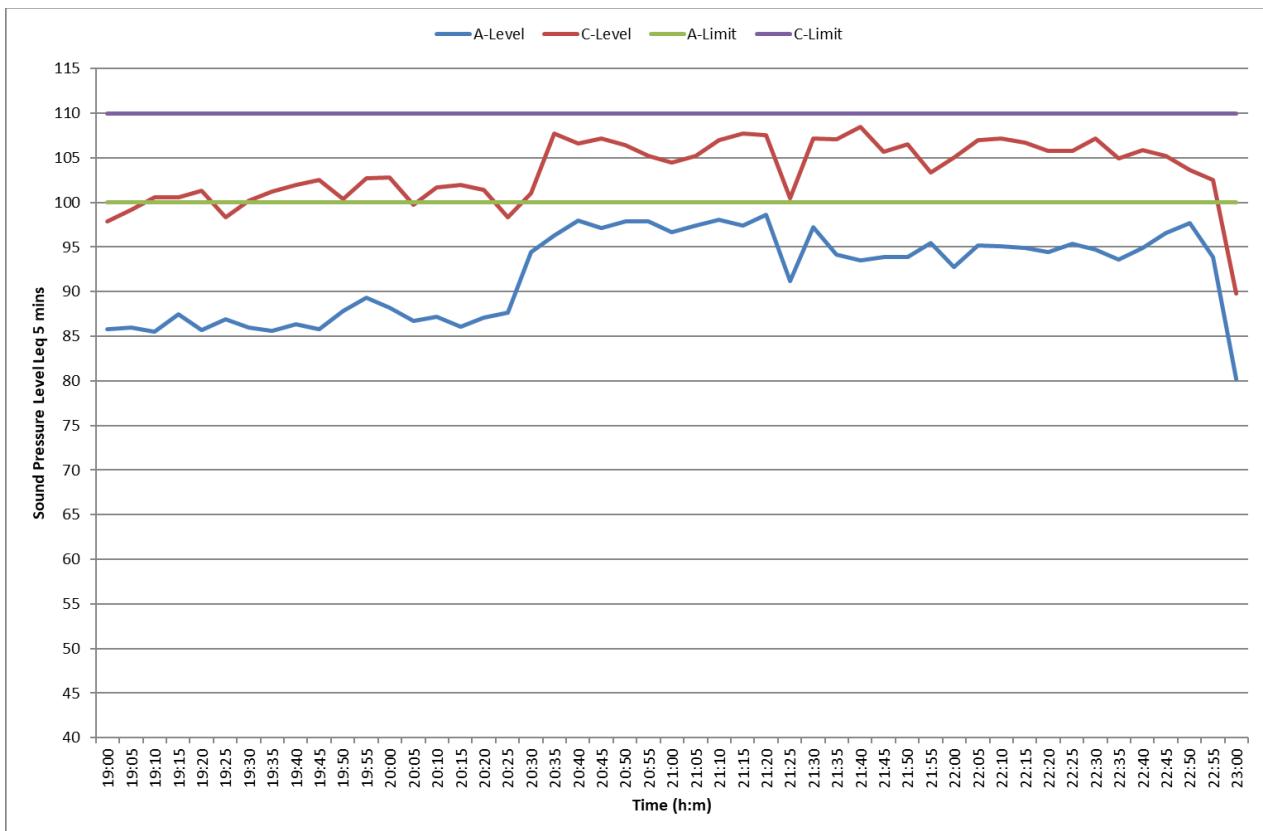


Figure 4-10: Noise Monitoring at Mixing Desk (Tuesday 24 December 2024)

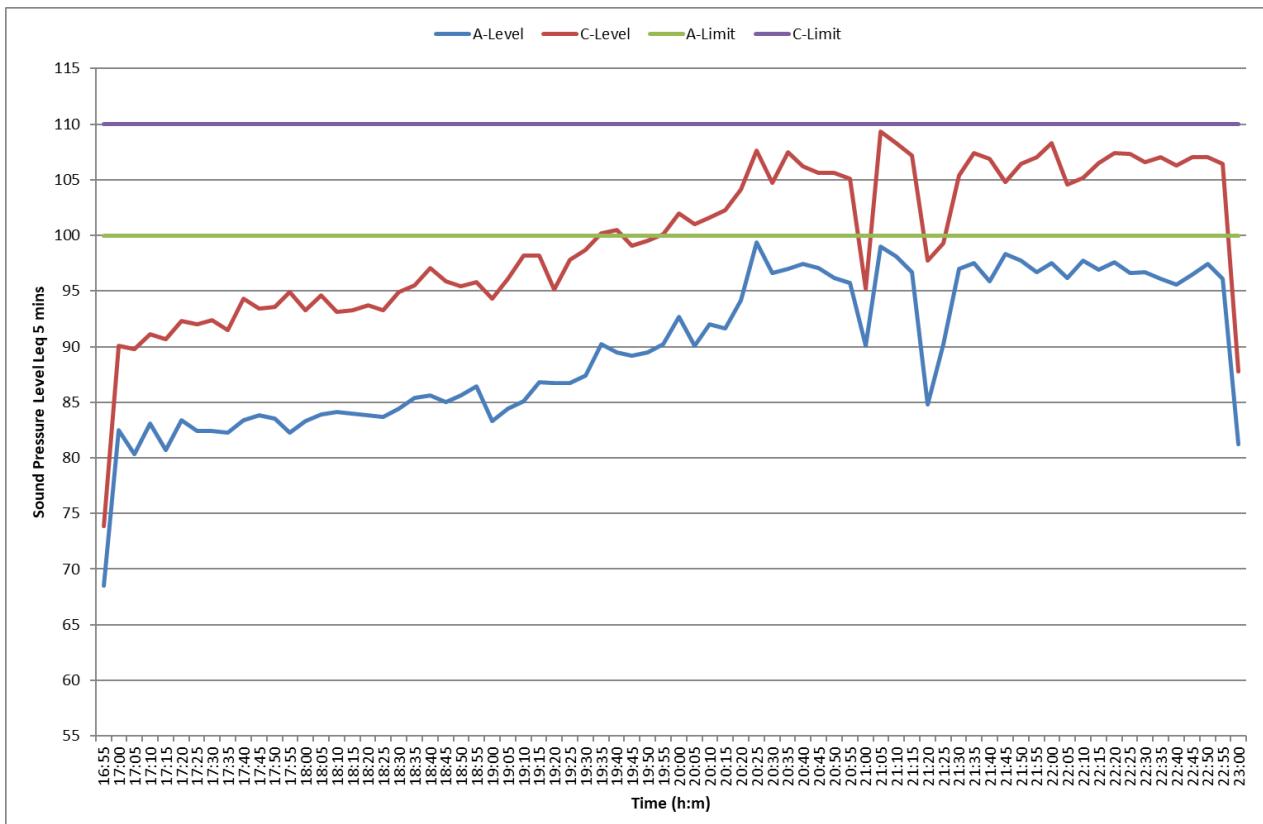


Figure 4-11: Noise Monitoring at Mixing Desk (Thursday 26 December 2024)

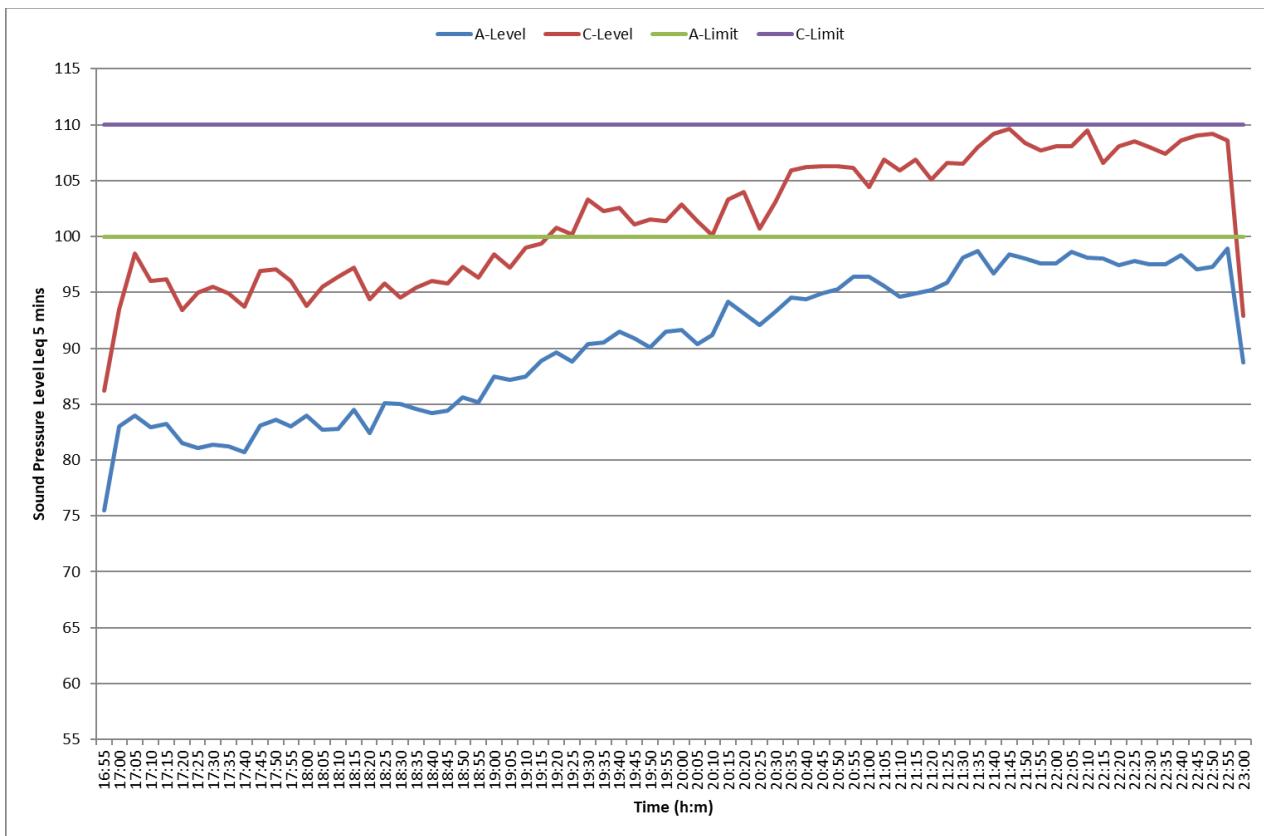


Figure 4-12: Noise Monitoring at Mixing Desk (Saturday 28 December 2024)

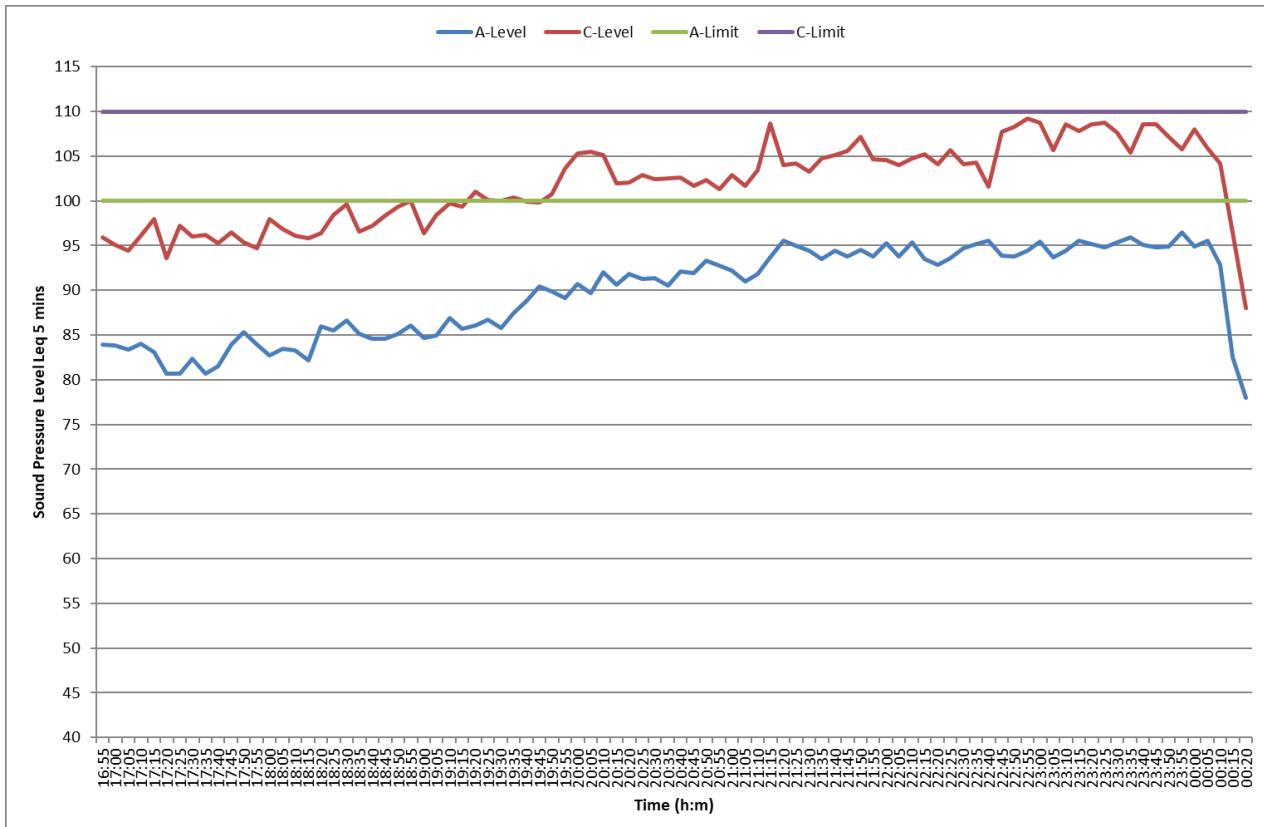


Figure 4-13: Noise Monitoring at Mixing Desk (Tuesday 31 December 2024)

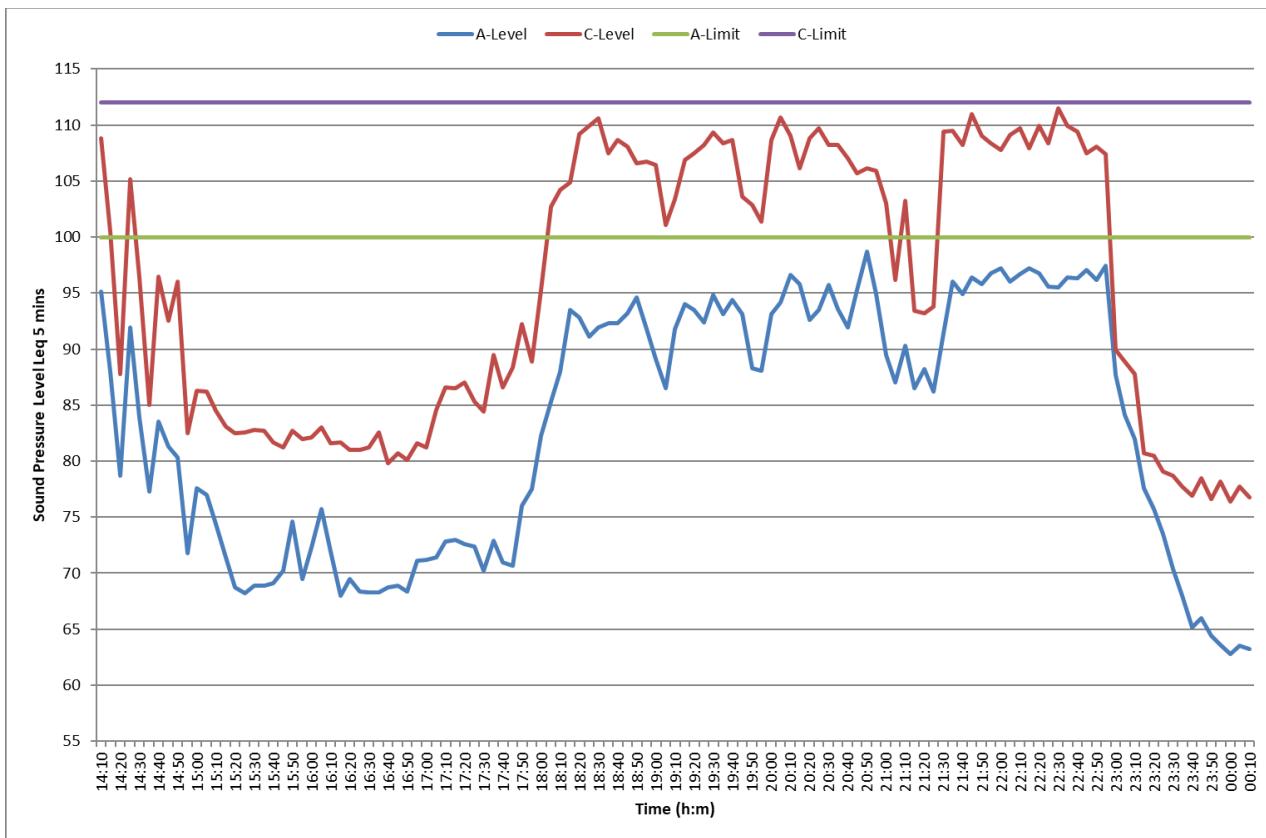


Figure 4-14: Noise Monitoring at Mixing Desk (Saturday 25 January 2025)

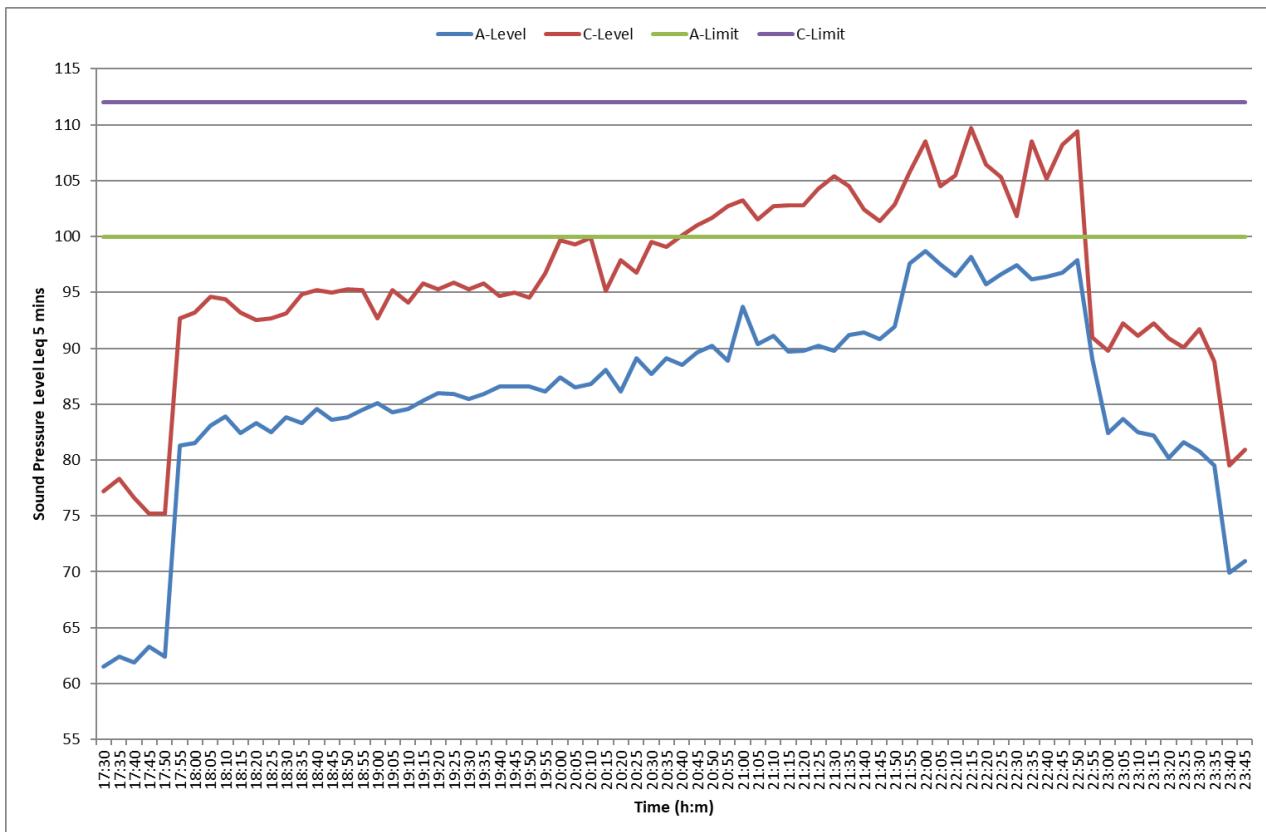


Figure 4-15: Noise Monitoring at Mixing Desk (Saturday 8 February 2025)

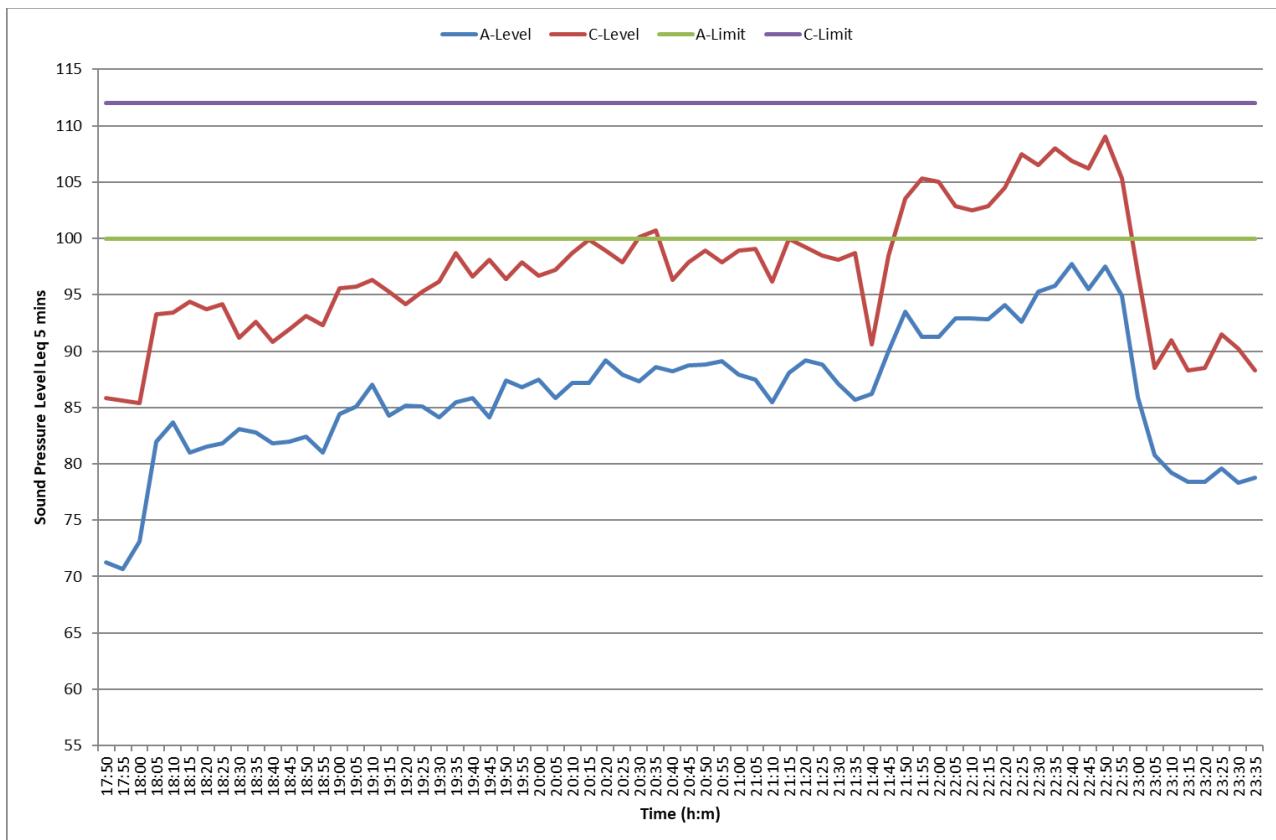


Figure 4-16: Noise Monitoring at Mixing Desk (Saturday 15 February 2025)

4.3. Monitoring of Noise Levels at Residences

Roving measurements were conducted at one location. The measurements were conducted at a height of approximately 1.4 metres above the ground level at the following locations:

- 63 Palmerston Street, Perth.

Table 4-2 summarises the noise monitoring undertaken at the noise sensitive premises.

Table 4-2 Results of the Roving Monitoring at Residences

| Location | Day | Time | Measured Level (L_{Aeq} / L_{Ceq}), dB | Comments |
|---------------|------------------------|---------|--|---|
| 63 Palmerston | Friday (22/11/24) | 8.20pm | 49 / 61 | Audible – Slight Bass |
| | | 8.40pm | 51 / 63 | |
| | Saturday (23/11/24) | 10.00pm | 58 / 75 | Audible – Vocals & Bass, Pride Parade at Russell Square dominant source |
| | | 10.05pm | 56 / 71 | |
| | | 10.10pm | 59 / 78 | |
| | | 10.40pm | 54 / 67 | |
| | | 10.00pm | 50 / 62 | Not Audible |
| | Friday (29/11/24) | 10.15pm | 46 / 59 | |

5. COMPLAINTS

Lloyd George Acoustics is aware of one complaint during the Event. Measurements were recorded at this location and the results are presented in *Table 4-2*.

6. CONCLUSION

The results of noise monitoring for Ice Cream Factory Concert Series 2024/25, held from Friday, 22 November 2024 to Saturday, 15 February 2025, at 92 Roe Street, Northbridge, show that the Event complied with the regulation 18 *Approved Sporting, Cultural and Entertainment Events* (ref: 2024/34).

Appendix A – Terminology

The following is an explanation of the terminology used throughout this report:

- **Decibel (dB)**

The decibel is the unit that describes the sound pressure levels of a noise source. It is a logarithmic scale referenced to the threshold of hearing.

- **A-Weighting**

An A-weighted noise level has been filtered in such a way as to represent the way in which the human ear perceives sound. This weighting reflects the fact that the human ear is not as sensitive to lower frequencies as it is to higher frequencies. An A-weighted sound level is described as L_A , dB.

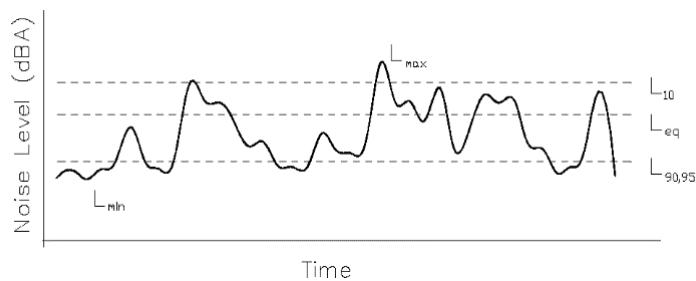
- **Sound Pressure Level (L_p)**

The sound pressure level of a noise source is dependent upon its surroundings, being influenced by distance, ground absorption, topography, meteorological conditions etc. and is what the human ear actually hears. Using the electric heater analogy above, the heat will vary depending upon where the heater is located, just as the sound pressure level will vary depending on the surroundings. Noise modelling predicts the sound pressure level from the sound power levels taking into account ground absorption, barrier effects, distance etc.

- L_{Aed}

The equivalent steady state A-weighted sound level ("equal energy") in decibels which, in a specified time period, contains the same acoustic energy as the time-varying level during the same period. It is considered to represent the "average" noise level.

- **Chart of Noise Level Descriptors**





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Event Noise Management

**Ice Cream Factory Fringe Series 2025 at 92 Roe Street,
Northbridge**

Reference: 24099427-04

Prepared for:
Bar Pop Management

Reference: 24099427-04

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This report has been prepared in accordance with the scope of services described in the contract or agreement between Lloyd George Acoustics Pty Ltd and the Client. The report relies upon data, surveys, measurements and results taken at or under the particular times and conditions specified herein. Any findings, conclusions or recommendations only apply to the aforementioned circumstances and no greater reliance should be assumed or drawn by the Client. Furthermore, the report has been prepared solely for use by the Client, and Lloyd George Acoustics Pty Ltd accepts no responsibility for its use by other parties.

| Date | Rev | Description | Author | Verified |
|----------|-----|------------------|----------|----------|
| 4-Mar-25 | 0 | Issued to Client | Hao Tran | |
| | | | | |

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1. INTRODUCTION

This report presents details of the noise monitoring undertaken at Ice Cream Factory Fringe Series 2025 (the Event), held on Friday, 17 January 2025 to Sunday, 23 February 2025, at 92 Roe Street, Northbridge. As the Event was considered likely to result in the emission of noise above the assigned levels of the *Environmental Protection (Noise) Regulations 1997*, it was approved under a regulation 18 *Approved Sporting, Cultural and Entertainment Events* (ref: 2024/34 – the Approval).

Appendix A contains a description of some of the terminology used throughout the report.

2. APPROVAL CONDITIONS

2.1. Starting and Finishing Times

The Approval conditions for the starting and finishing times varies each day for both inside the warehouse and for the outdoor stage. Please refer to Table 2 – Fringe Series of Regulation 18 approval for event dates and times.

2.2. Sound Level Limits

The sound level at the front of house mixing desk, resulting from the performances at the Event, shall not exceed the levels as shown in *Table 2-1*. $L_{eq,5min}$ are average values taken over five (5) minutes, whose level contains the same energy as the fluctuating noise during that period.

Table 2-1: Sound Level Limits

| Location | Sound Level Limits, dB $L_{eq,5mins}$ |
|---------------|---------------------------------------|
| Indoor Stage | 95 dB(A) |
| | 105 dB(C) |
| Outdoor Stage | 100 dB(A) |
| | 112 dB(C) |

The sound levels specified above may be exceeded 5% of the Event session times on event day and by no more than 3 dB.

3. METHODOLOGY

Noise monitoring was carried out in accordance with the regulation 18 Approval, noting the following:

- The sound level meters used were:
 - Rion Type NA-28 (S/N: 1270693); and
 - Rion Type NA-28 (S/N: 1270692).
- All equipment holds current laboratory certificates of calibration that are available upon request. The equipment was also field calibrated before and after and found to be within +/- 0.5 dB.
- Each microphone was fitted with a standard wind screen.
- The microphone was at least 1.2 metres above ground level and at least 3.0 metres from reflecting facades (other than the ground plane).



Figure 3-1: Location of Noise Measurements on Site

4. RESULTS

4.1. Starting and Finishing Times

The event commenced and finished at the specified times for each day being within the Approval conditions.

4.2. Monitoring of Noise Levels at Mixing Desk

Table 4-1 summarises the noise monitoring undertaken at the Mixing Desks at the Indoor and Outdoor stages with *Figure 4-1* to *Figure 4-50* showing the logged noise levels on each day.

Table 4-1 Summary of Noise Levels at Mixing Desk

| Day | Location | No. of Times Exceeded | | Highest Level, dB | | Percentage Time Exceeded | |
|----------------------|---------------|--------------------------------------|---------------------------------------|-----------------------|-----------------------|--------------------------|-----------------------|
| | | 95 dB / 100 dB L _{Aeq,5min} | 105 dB / 112 dB L _{Ceq,5min} | L _{Aeq,5min} | L _{Ceq,5min} | L _{Aeq,5min} | L _{Ceq,5min} |
| Friday 17 January | Indoor Stage | 0 | 0 | 94 | 103 | 0% | 0% |
| | Outdoor Stage | 0 | 0 | 91 | 99 | 0% | 0% |
| Saturday 18 January | Indoor Stage | 0 | 0 | 95 | 103 | 0% | 0% |
| | Outdoor Stage | 0 | 0 | 92 | 96 | 0% | 0% |
| Tuesday 21 January | Indoor Stage | 0 | 0 | 95 | 103 | 0% | 0% |
| Wednesday 22 January | Indoor Stage | 1 | 0 | 96 | 104 | 4.2% | 0% |
| | Outdoor Stage | 0 | 0 | 91 | 97 | 0% | 0% |
| Thursday 23 January | Indoor Stage | 0 | 0 | 95 | 102 | 0% | 0% |
| | Outdoor Stage | 0 | 0 | 92 | 97 | 0% | 0% |
| Friday 24 January | Indoor Stage | 0 | 0 | 95 | 103 | 0% | 0% |
| | Outdoor Stage | 0 | 0 | 93 | 98 | 0% | 0% |
| Saturday 25 January | Indoor Stage | 0 | 0 | 95 | 103 | 0% | 0% |
| | Outdoor Stage | 0 | 0 | 99 | 112 | 0% | 0% |
| Sunday 26 January | Indoor Stage | 0 | 0 | 95 | 103 | 0% | 0% |

| Day | Location | No. of Times Exceeded | | Highest Level, dB | | Percentage Time Exceeded | |
|----------------------|---------------|--------------------------------------|---------------------------------------|-----------------------|-----------------------|--------------------------|-----------------------|
| | | 95 dB / 100 dB L _{Aeq,5min} | 105 dB / 112 dB L _{Ceq,5min} | L _{Aeq,5min} | L _{Ceq,5min} | L _{Aeq,5min} | L _{Ceq,5min} |
| Tuesday 28 January | Indoor Stage | 0 | 0 | 93 | 102 | 0% | 0% |
| Wednesday 29 January | Indoor Stage | 0 | 0 | 95 | 103 | 0% | 0% |
| | Outdoor Stage | 0 | 0 | 92 | 96 | 0% | 0% |
| Thursday 30 January | Indoor Stage | 0 | 0 | 95 | 104 | 0% | 0% |
| | Outdoor Stage | 0 | 0 | 92 | 97 | 0% | 0% |
| Friday 31 January | Indoor Stage | 0 | 0 | 95 | 104 | 0% | 0% |
| | Outdoor Stage | 0 | 0 | 92 | 97 | 0% | 0% |
| Saturday 1 February | Indoor Stage | 0 | 0 | 95 | 105 | 0% | 0% |
| | Outdoor Stage | 0 | 0 | 94 | 98 | 0% | 0% |
| Sunday 2 February | Indoor Stage | 0 | 0 | 95 | 104 | 0% | 0% |
| Tuesday 4 February | Indoor Stage | 0 | 0 | 94 | 104 | 0% | 0% |
| Wednesday 5 February | Indoor Stage | 0 | 0 | 94 | 104 | 0% | 0% |
| | Outdoor Stage | 0 | 0 | 91 | 97 | 0% | 0% |
| Thursday 6 February | Indoor Stage | 0 | 0 | 95 | 104 | 0% | 0% |
| | Outdoor Stage | 0 | 0 | 93 | 98 | 0% | 0% |
| Friday 7 February | Indoor Stage | 0 | 0 | 95 | 104 | 0% | 0% |
| | Outdoor Stage | 0 | 0 | 94 | 99 | 0% | 0% |
| Saturday 8 February | Indoor Stage | 0 | 0 | 95 | 103 | 0% | 0% |
| | Outdoor Stage | 0 | 0 | 99 | 110 | 0% | 0% |
| Sunday 9 February | Indoor Stage | 0 | 0 | 95 | 104 | 0% | 0% |

| Day | Location | No. of Times Exceeded | | Highest Level, dB | | Percentage Time Exceeded | |
|-----------------------|---------------|--------------------------------------|---------------------------------------|-----------------------|-----------------------|--------------------------|-----------------------|
| | | 95 dB / 100 dB L _{Aeq,5min} | 105 dB / 112 dB L _{Ceq,5min} | L _{Aeq,5min} | L _{Ceq,5min} | L _{Aeq,5min} | L _{Ceq,5min} |
| Tuesday 11 February | Indoor Stage | 0 | 0 | 95 | 103 | 0% | 0% |
| Wednesday 12 February | Indoor Stage | 0 | 0 | 95 | 104 | 0% | 0% |
| | Outdoor Stage | 0 | 0 | 94 | 99 | 0% | 0% |
| Thursday 13 February | Indoor Stage | 0 | 0 | 95 | 105 | 0% | 0% |
| | Outdoor Stage | 0 | 0 | 95 | 100 | 0% | 0% |
| Friday 14 February | Indoor Stage | 0 | 0 | 94 | 104 | 0% | 0% |
| | Outdoor Stage | 0 | 0 | 96 | 102 | 0% | 0% |
| Saturday 15 February | Indoor Stage | 0 | 0 | 95 | 105 | 0% | 0% |
| | Outdoor Stage | 0 | 0 | 98 | 109 | 0% | 0% |
| Sunday 16 February | Indoor Stage | 0 | 0 | 95 | 105 | 0% | 0% |
| Tuesday 18 February | Indoor Stage | 0 | 0 | 95 | 105 | 0% | 0% |
| Wednesday 19 February | Indoor Stage | 0 | 0 | 95 | 105 | 0% | 0% |
| Thursday 20 February | Indoor Stage | 0 | 0 | 95 | 105 | 0% | 0% |
| Friday 21 February | Indoor Stage | 0 | 0 | 95 | 105 | 0% | 0% |
| Saturday 22 February | Indoor Stage | 0 | 0 | 95 | 105 | 0% | 0% |
| Sunday 23 February | Indoor Stage | 0 | 0 | 95 | 104 | 0% | 0% |

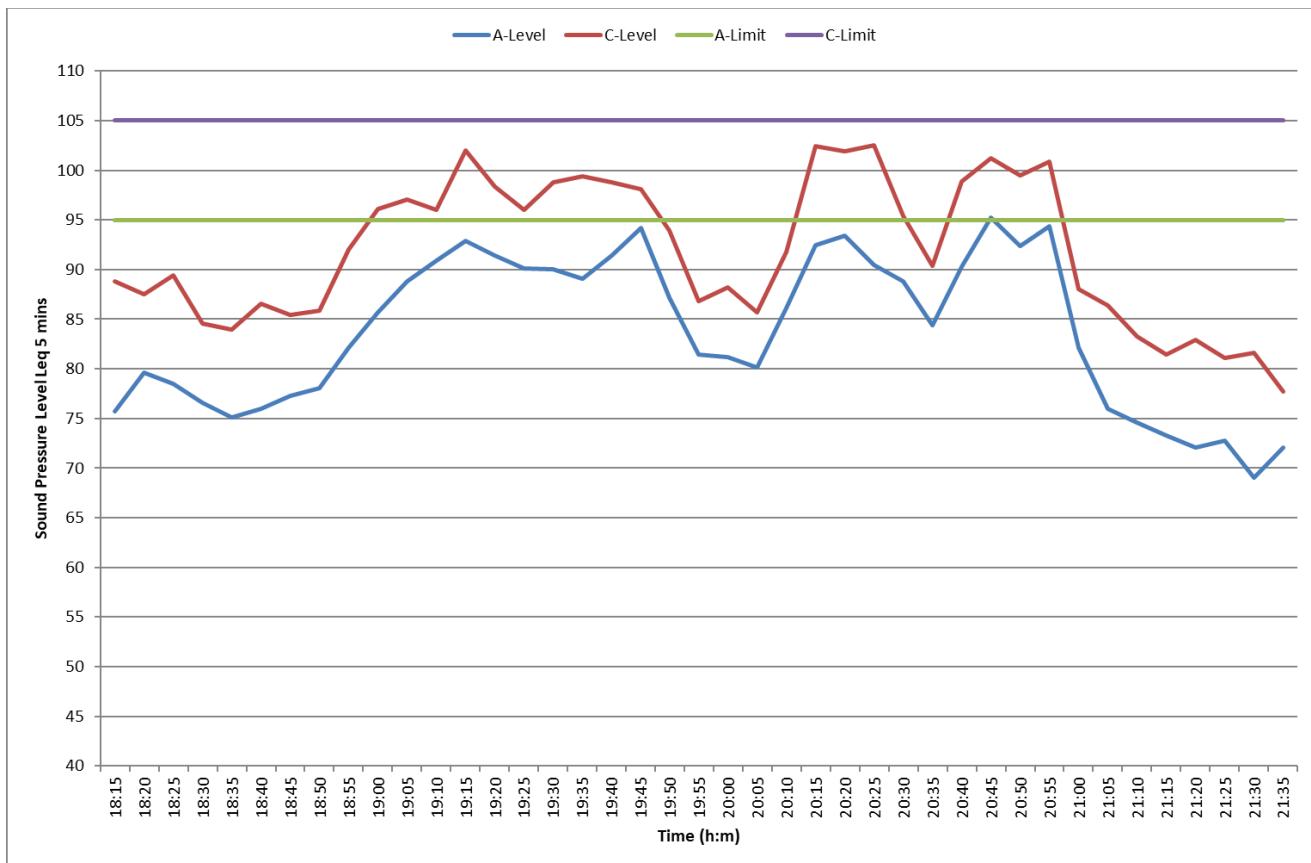


Figure 4-1: Noise Monitoring at Indoor Stage (Friday 17 January 2025)

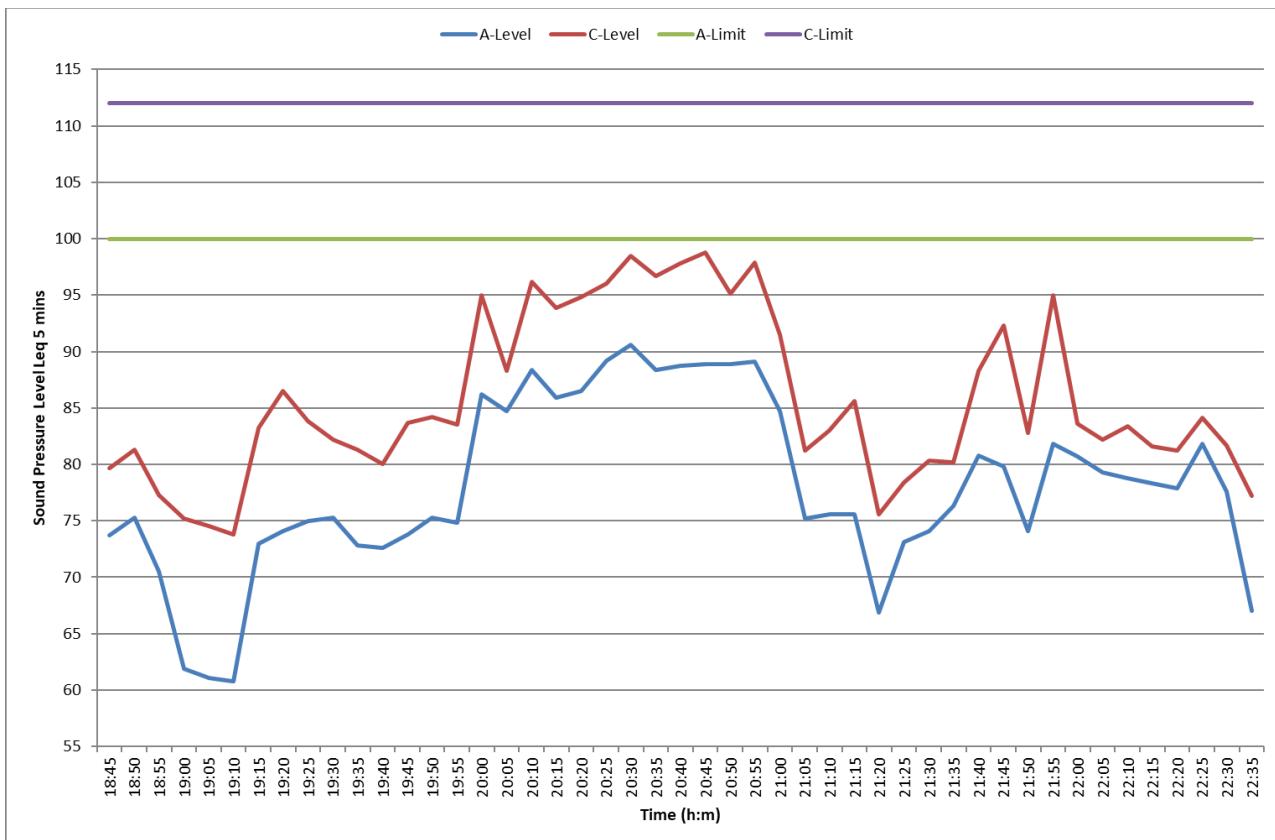


Figure 4-2: Noise Monitoring at Outdoor Stage (Friday 17 February 2025)

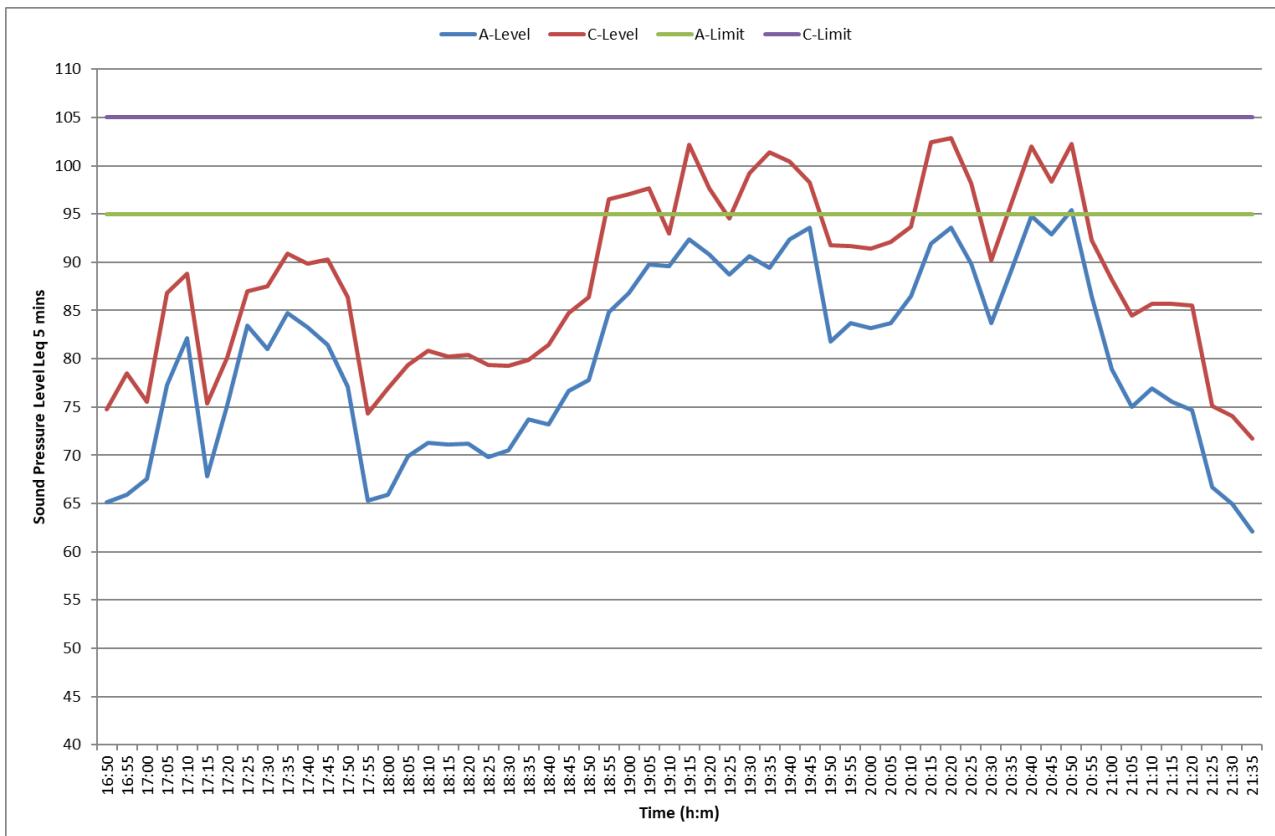


Figure 4-3: Noise Monitoring at Indoor Stage (Saturday 18 January 2025)

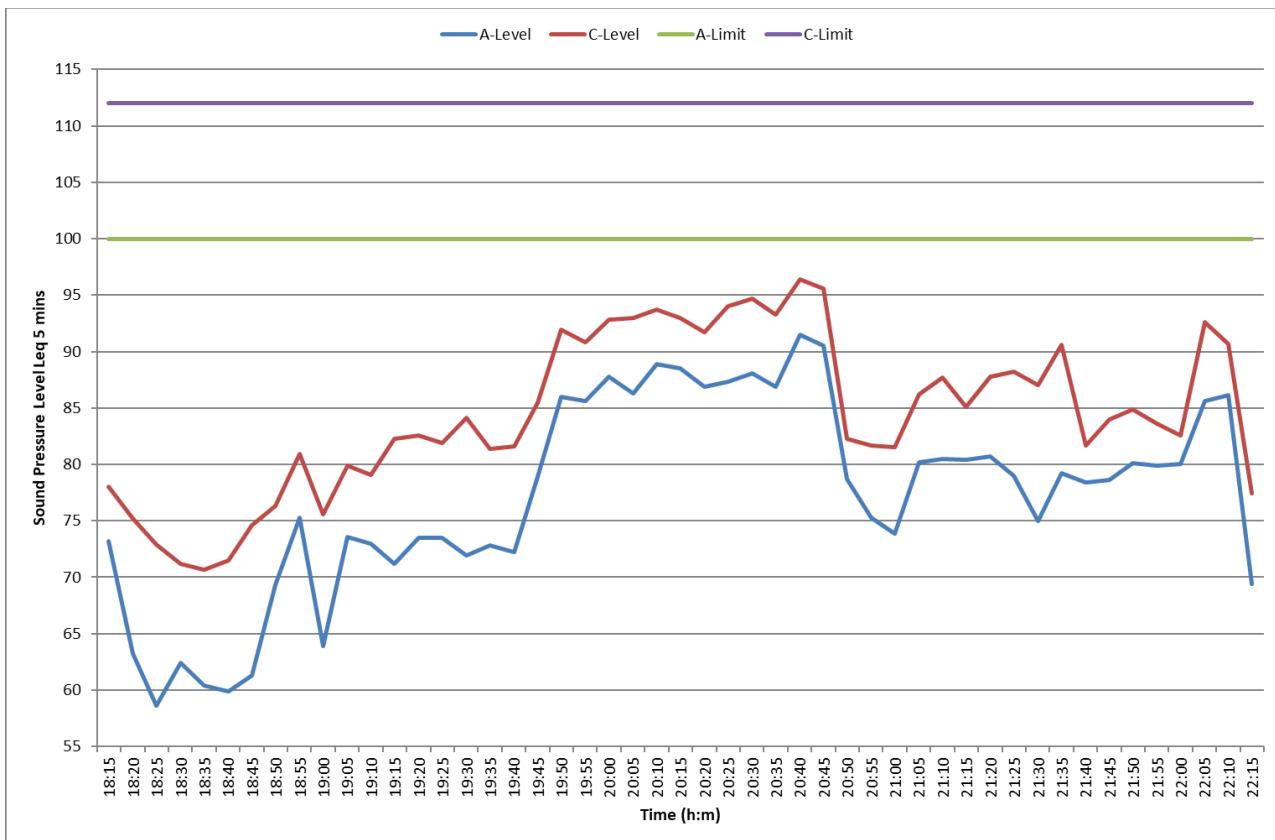


Figure 4-4: Noise Monitoring at Outdoor Stage (Saturday 18 January 2025)

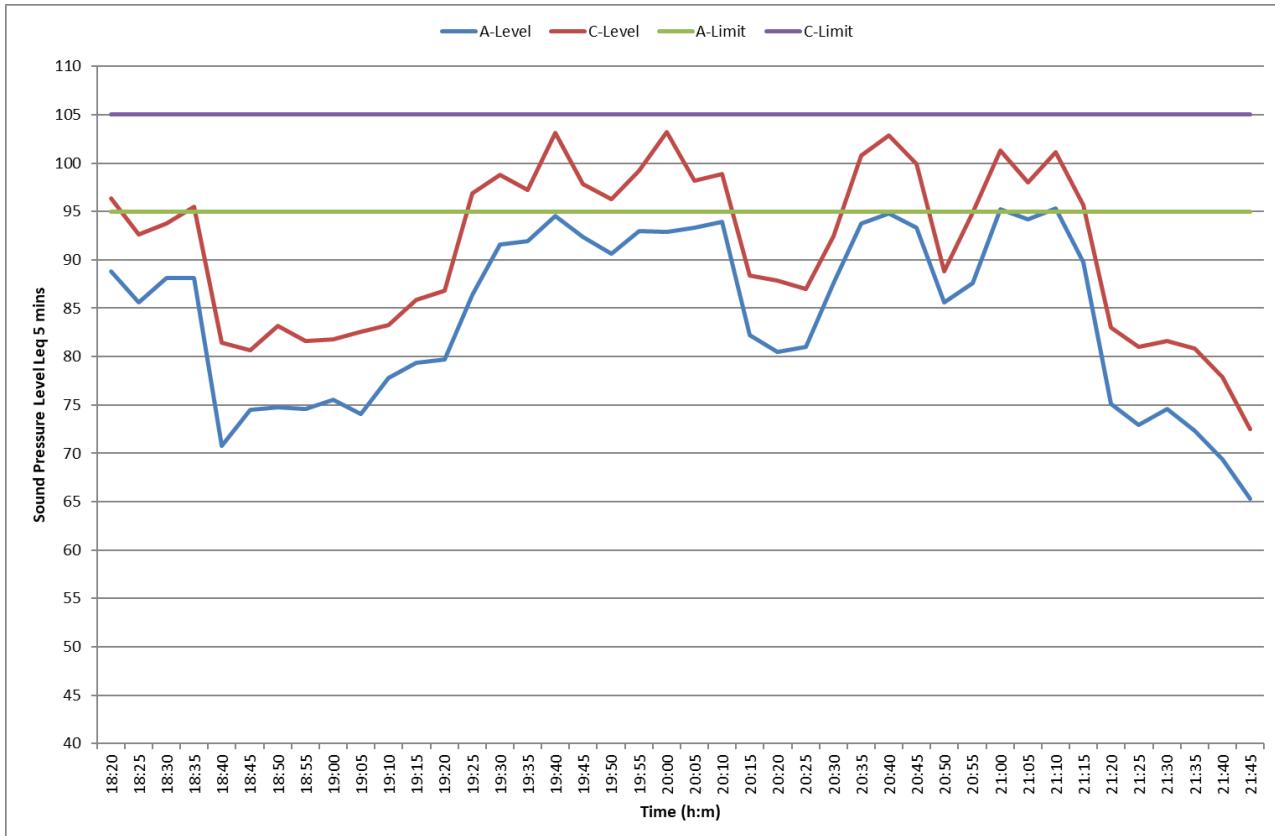


Figure 4-5: Noise Monitoring at Indoor Stage (Tuesday 21 January 2025)

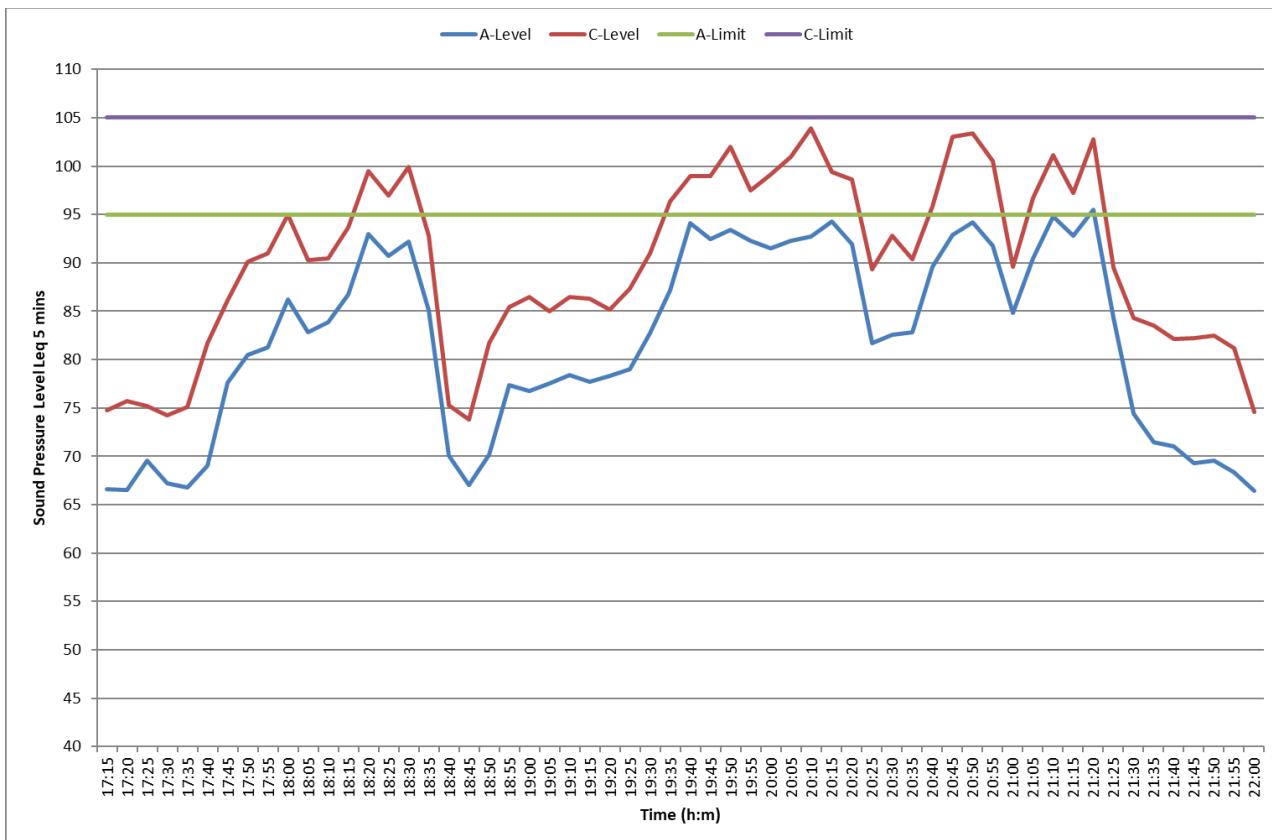


Figure 4-6: Noise Monitoring at Indoor Stage (Wednesday 22 January 2025)

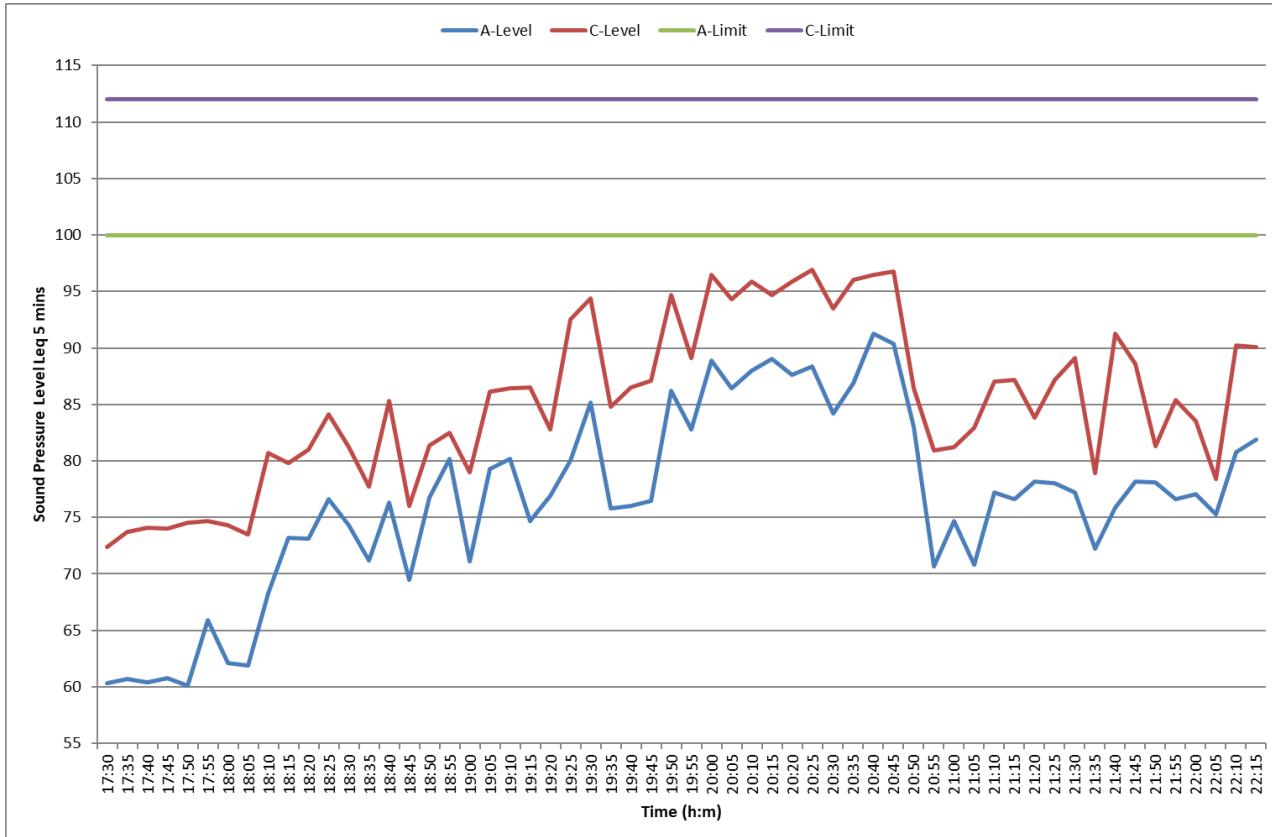


Figure 4-7: Noise Monitoring at Outdoor Stage (Wednesday 22 January 2025)

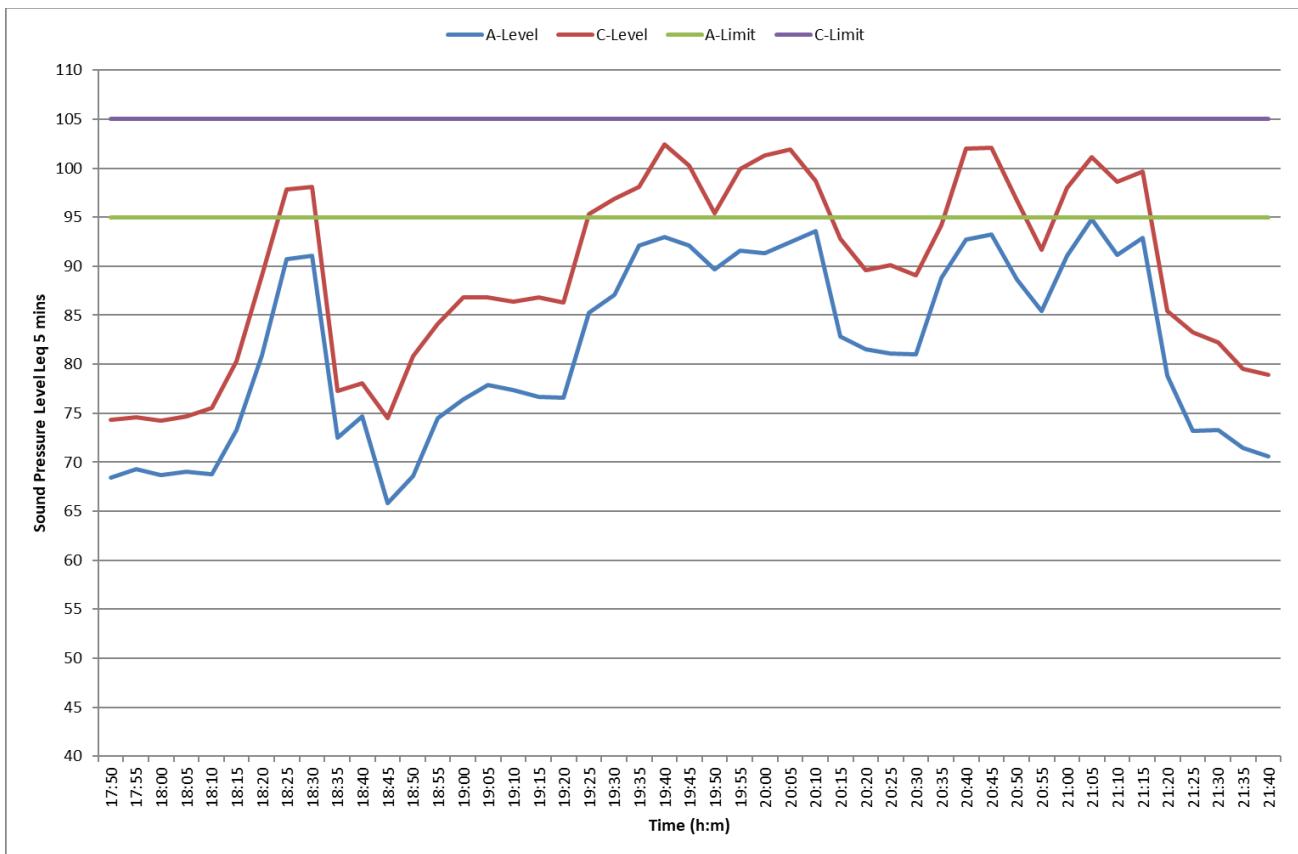


Figure 4-8: Noise Monitoring at Indoor Stage (Thursday 23 January 2025)

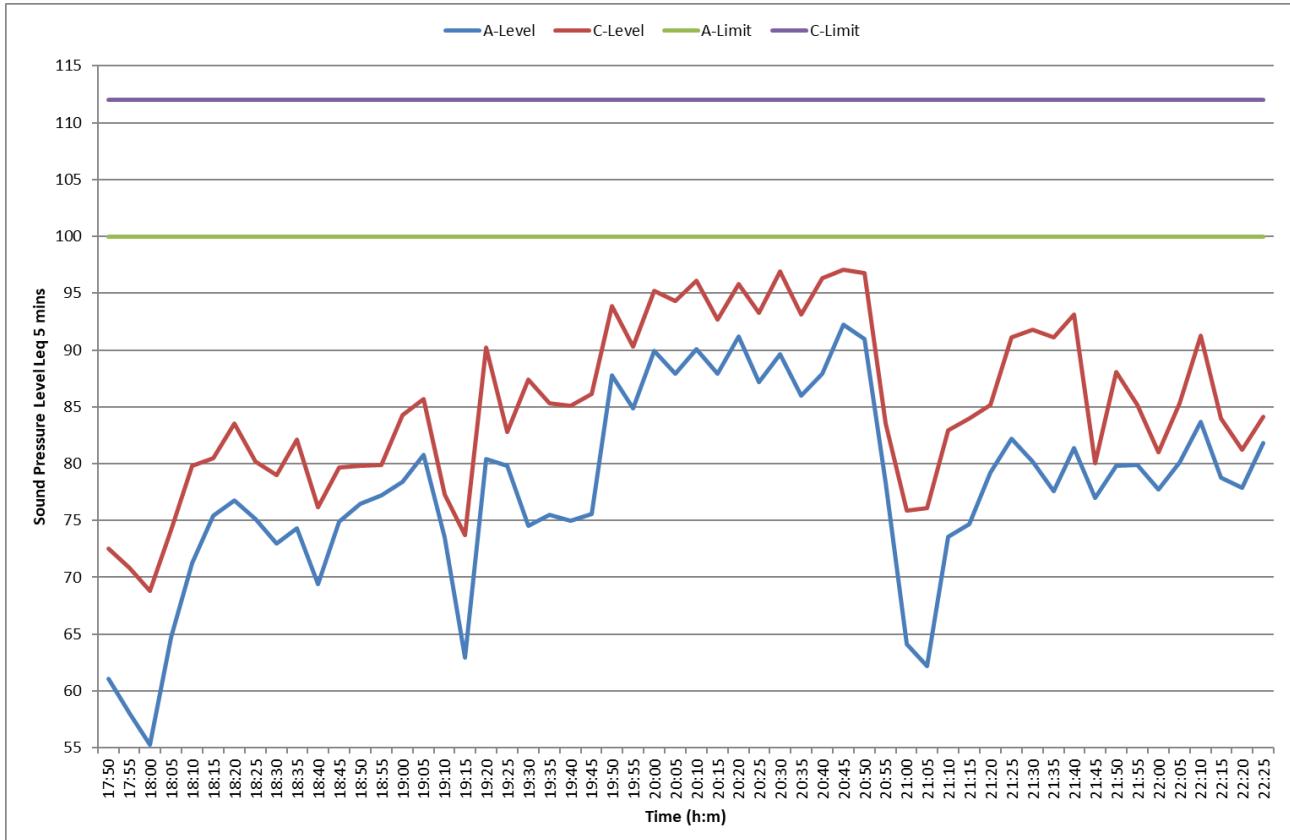


Figure 4-9: Noise Monitoring at Outdoor Stage (Thursday 23 January 2025)

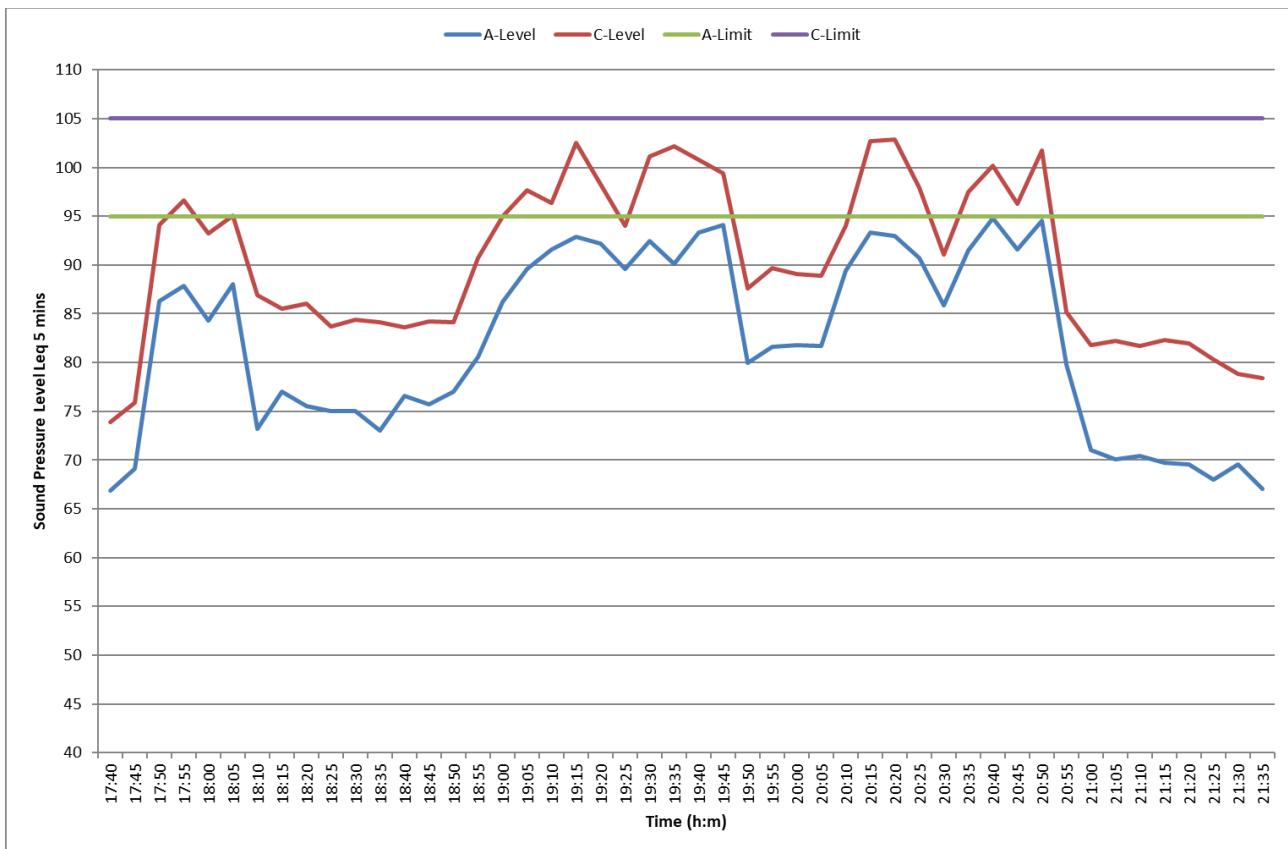


Figure 4-10: Noise Monitoring at Indoor Stage (Friday 24 January 2025)

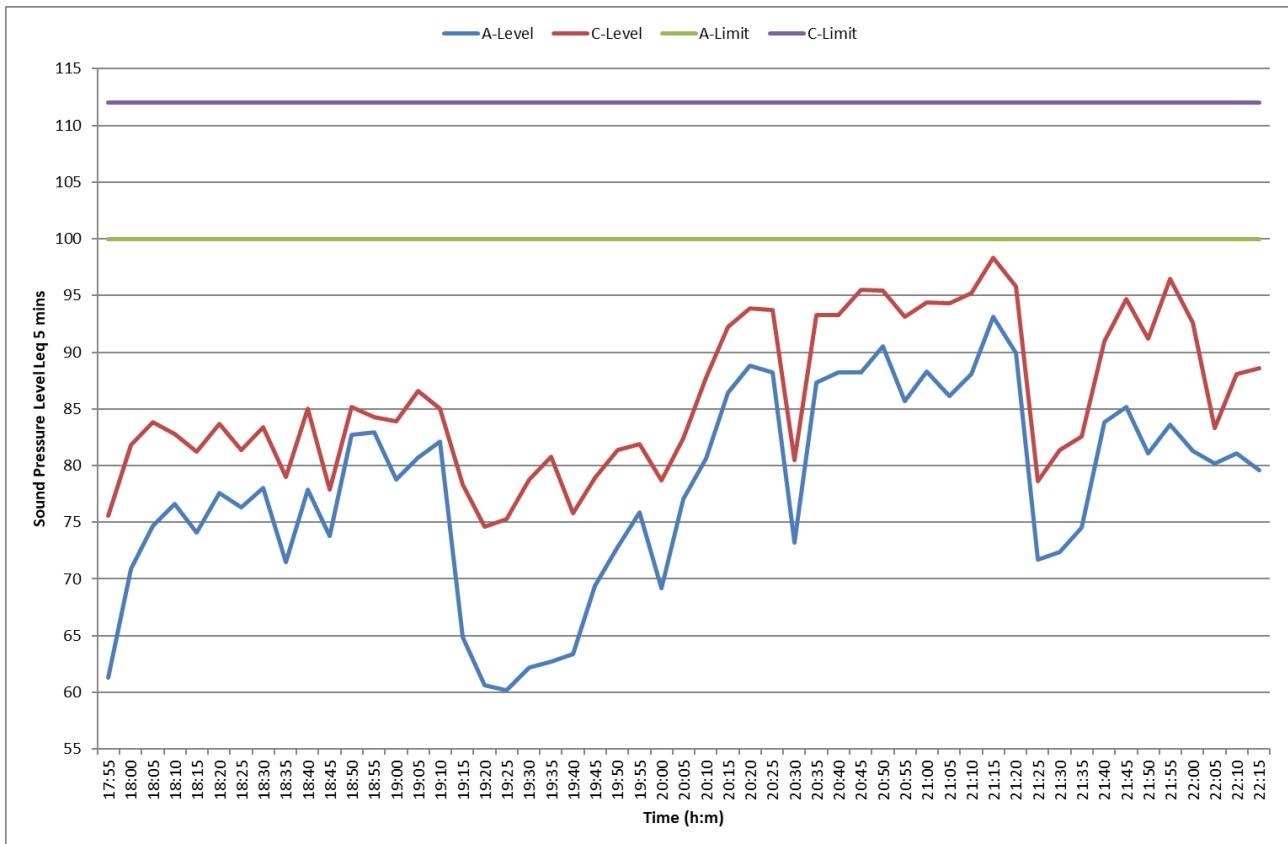


Figure 4-11: Noise Monitoring at Outdoor Stage (Friday 24 January 2025)

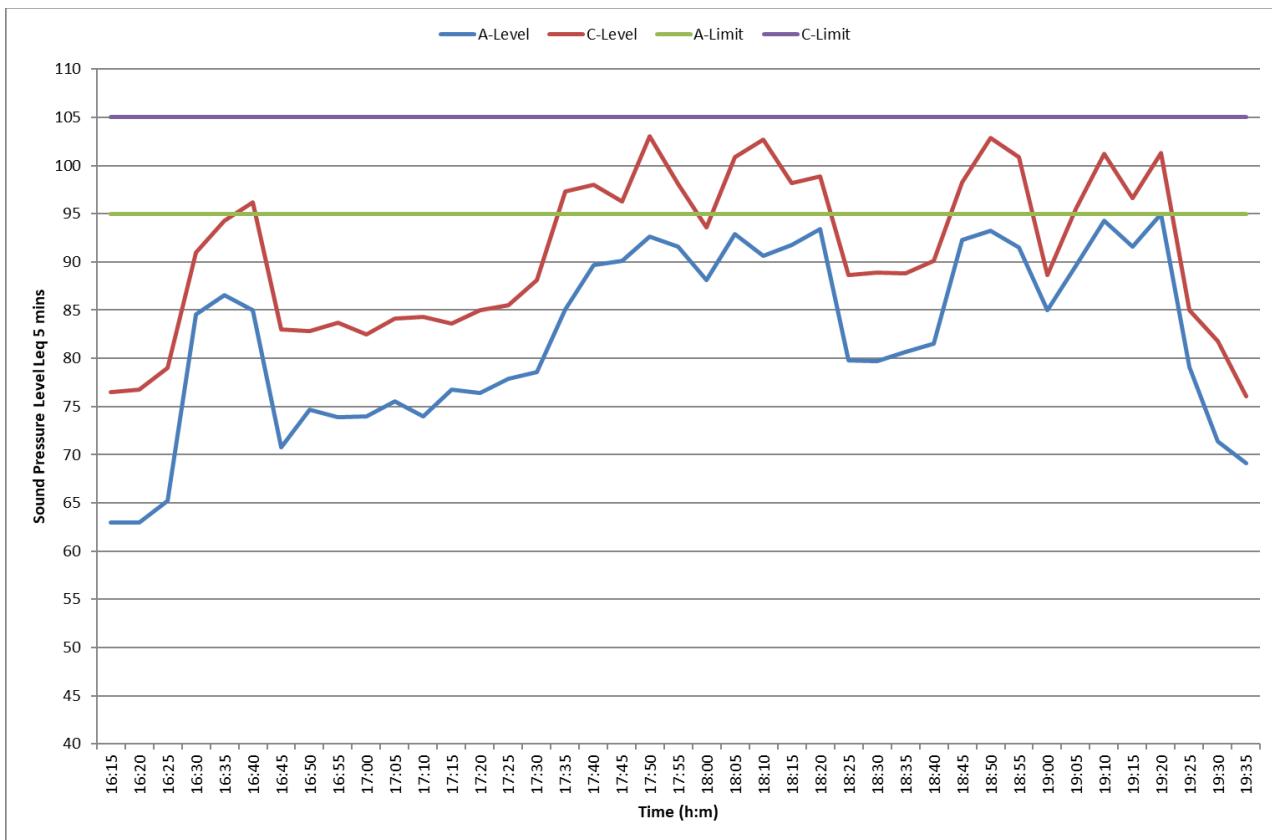


Figure 4-12: Noise Monitoring at Indoor Stage (Saturday 25 January 2025)

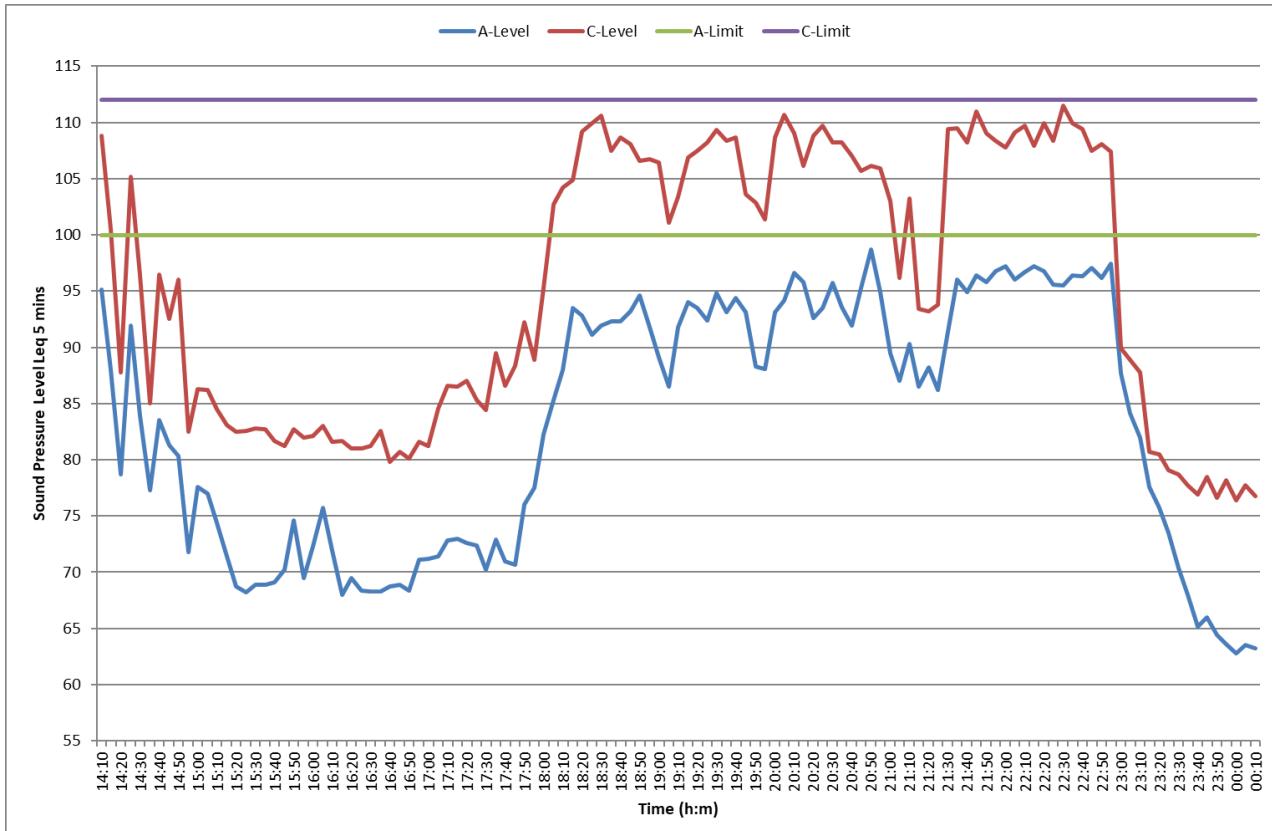


Figure 4-13: Noise Monitoring at Outdoor Stage (Saturday 25 January 2025)

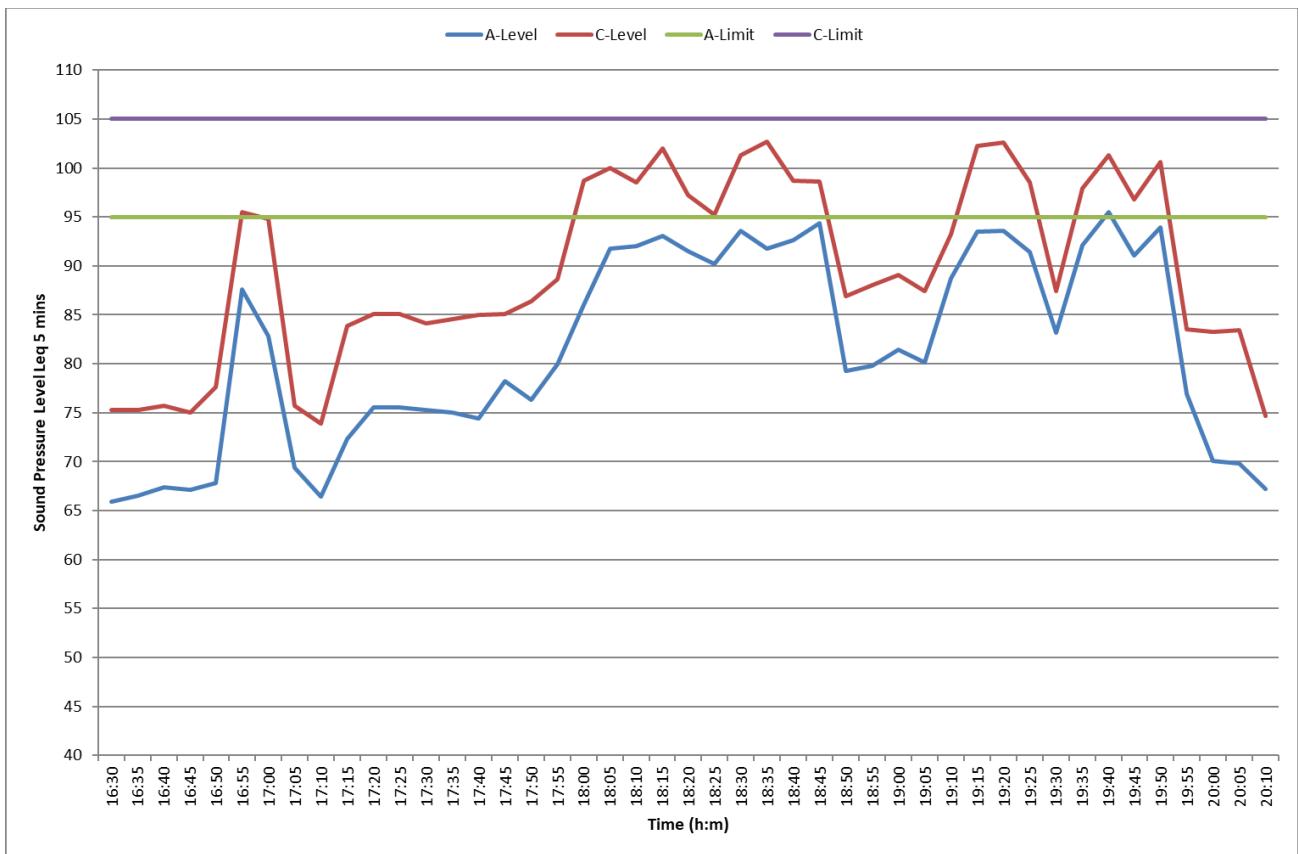


Figure 4-14: Noise Monitoring at Indoor Stage (Sunday 26 January 2025)

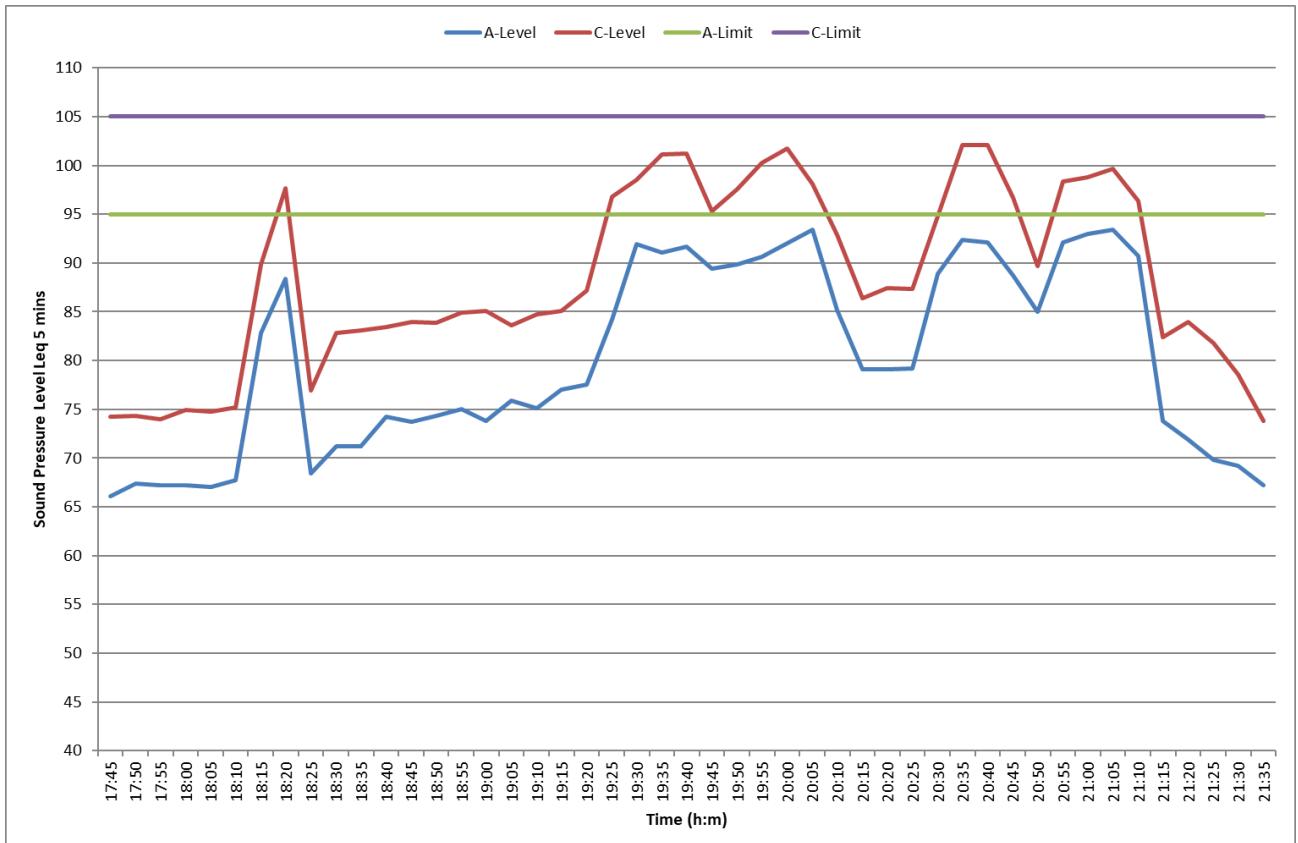


Figure 4-15: Noise Monitoring at Indoor Stage (Tuesday 28 January 2025)

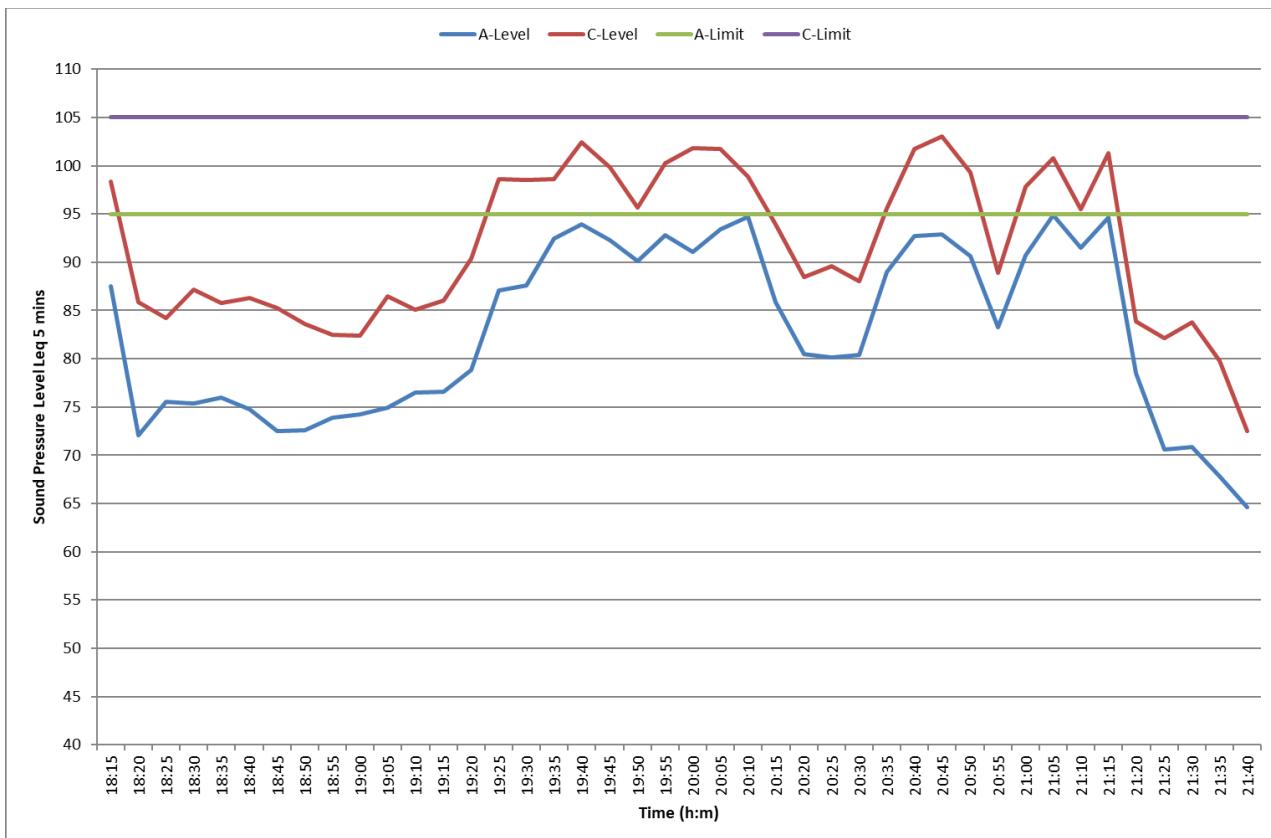


Figure 4-16: Noise Monitoring at Indoor Stage (Wednesday 29 January 2025)

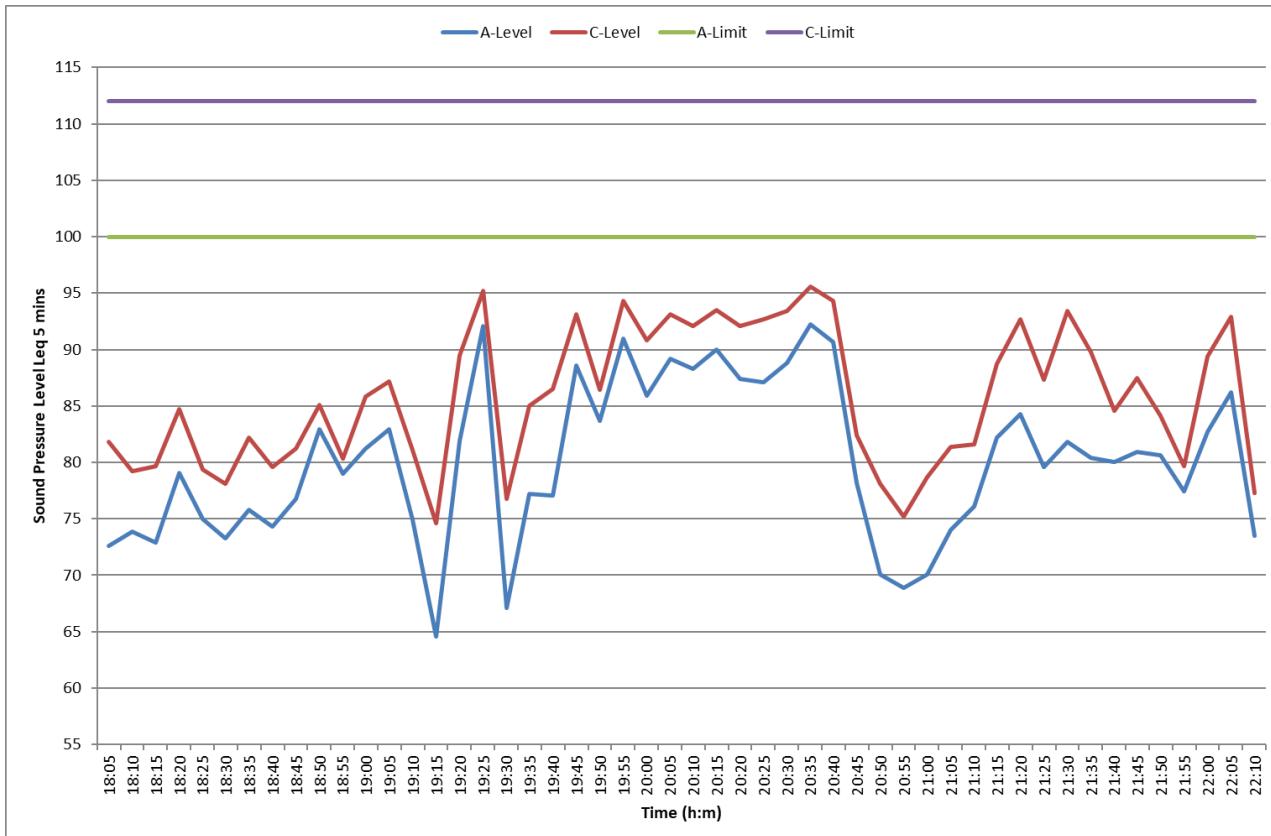


Figure 4-17: Noise Monitoring at Outdoor Stage (Wednesday 29 January 2025)

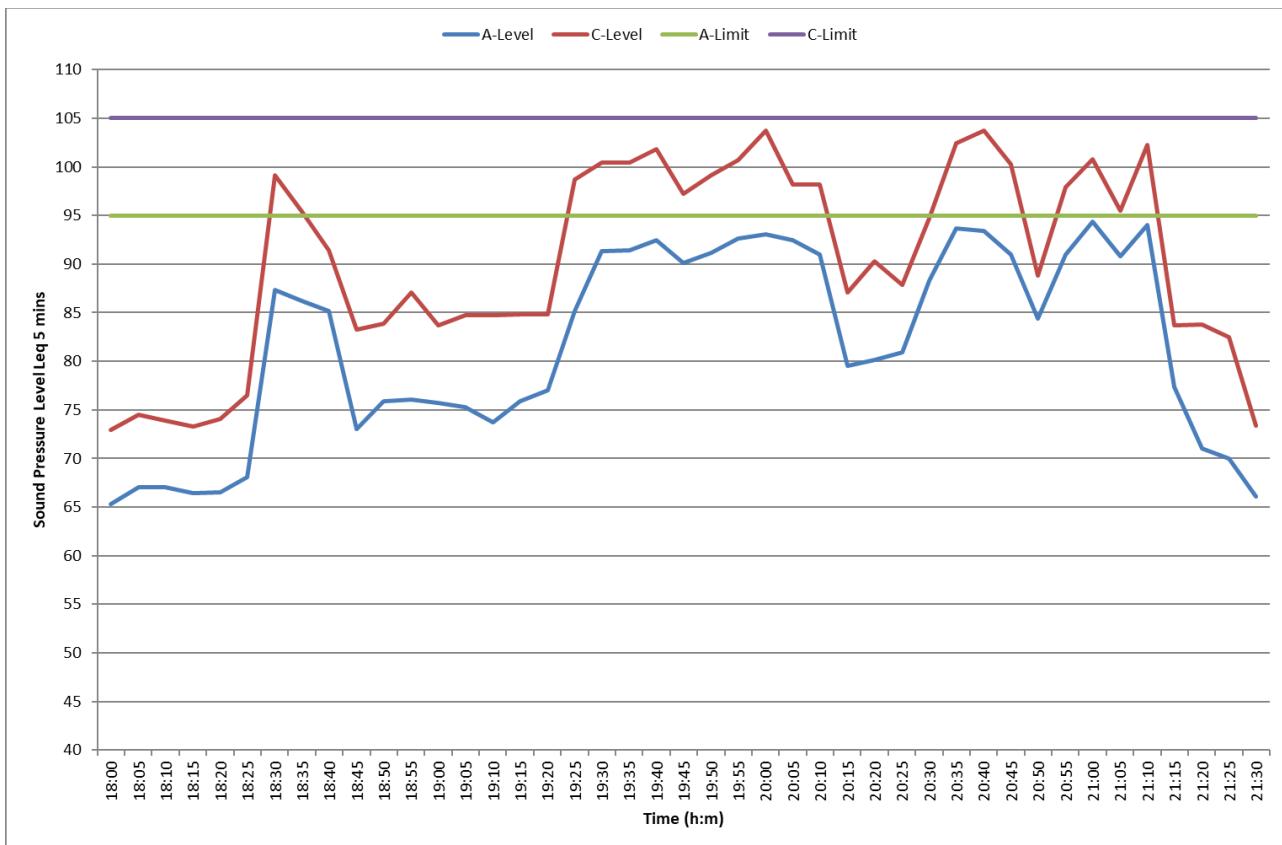


Figure 4-18: Noise Monitoring at Indoor Stage (Thursday 30 January 2025)

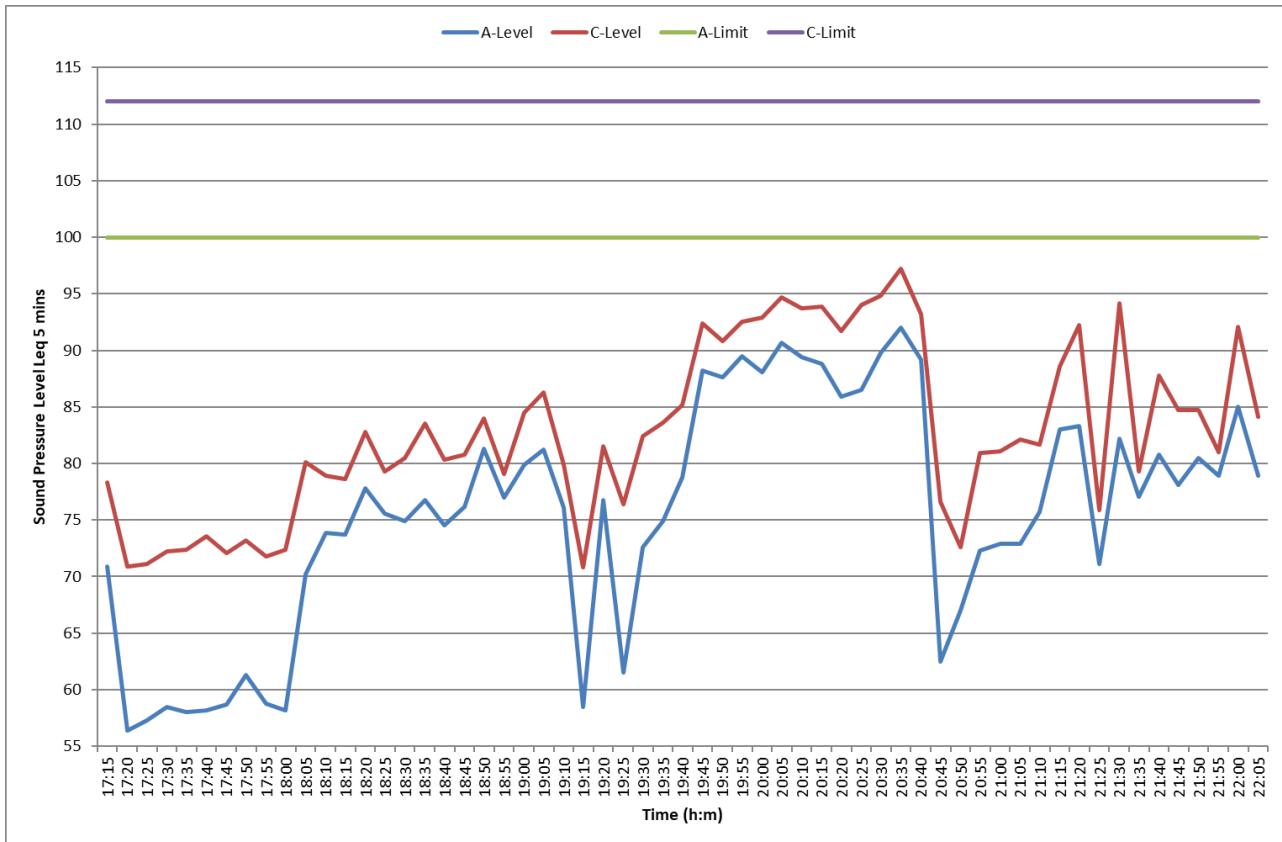


Figure 4-19: Noise Monitoring at Outdoor Stage (Thursday 30 January 2025)

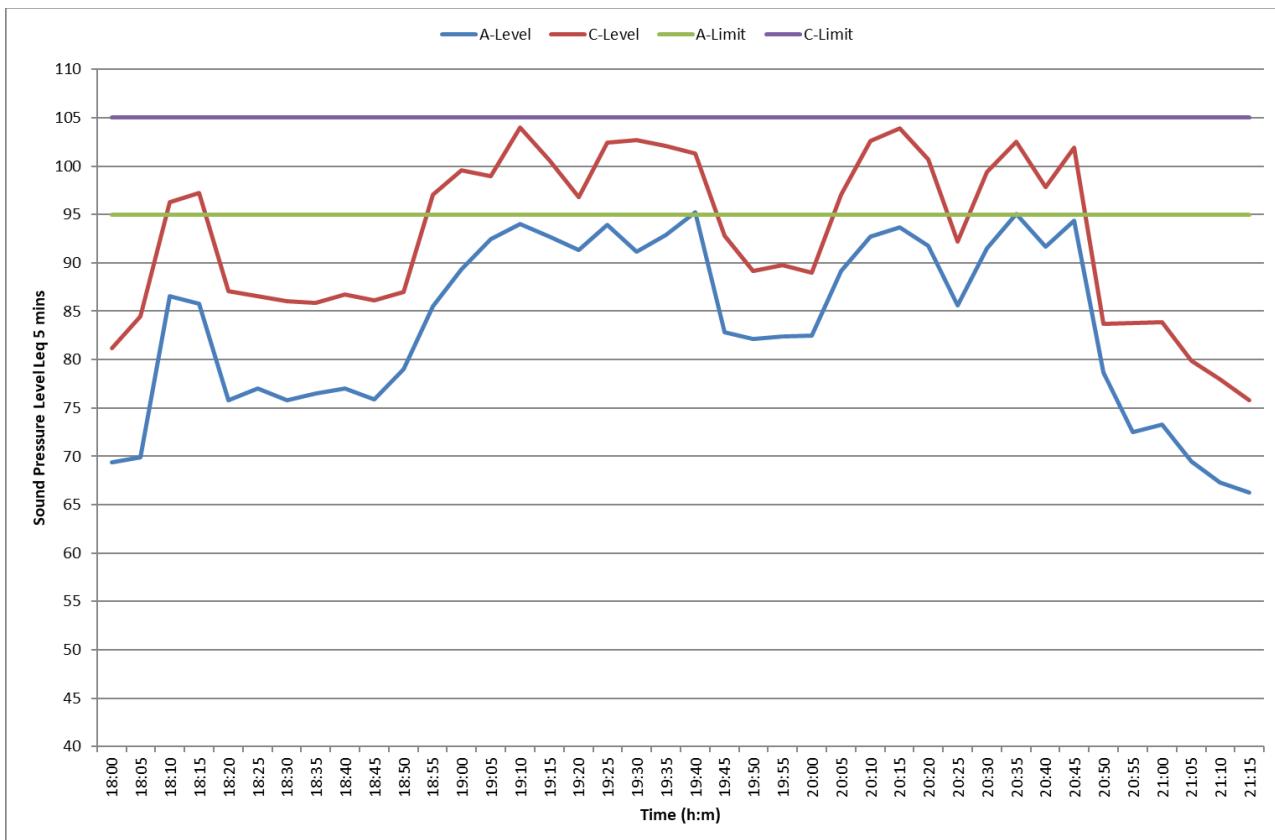


Figure 4-20: Noise Monitoring at Indoor Stage (Friday 31 January 2025)

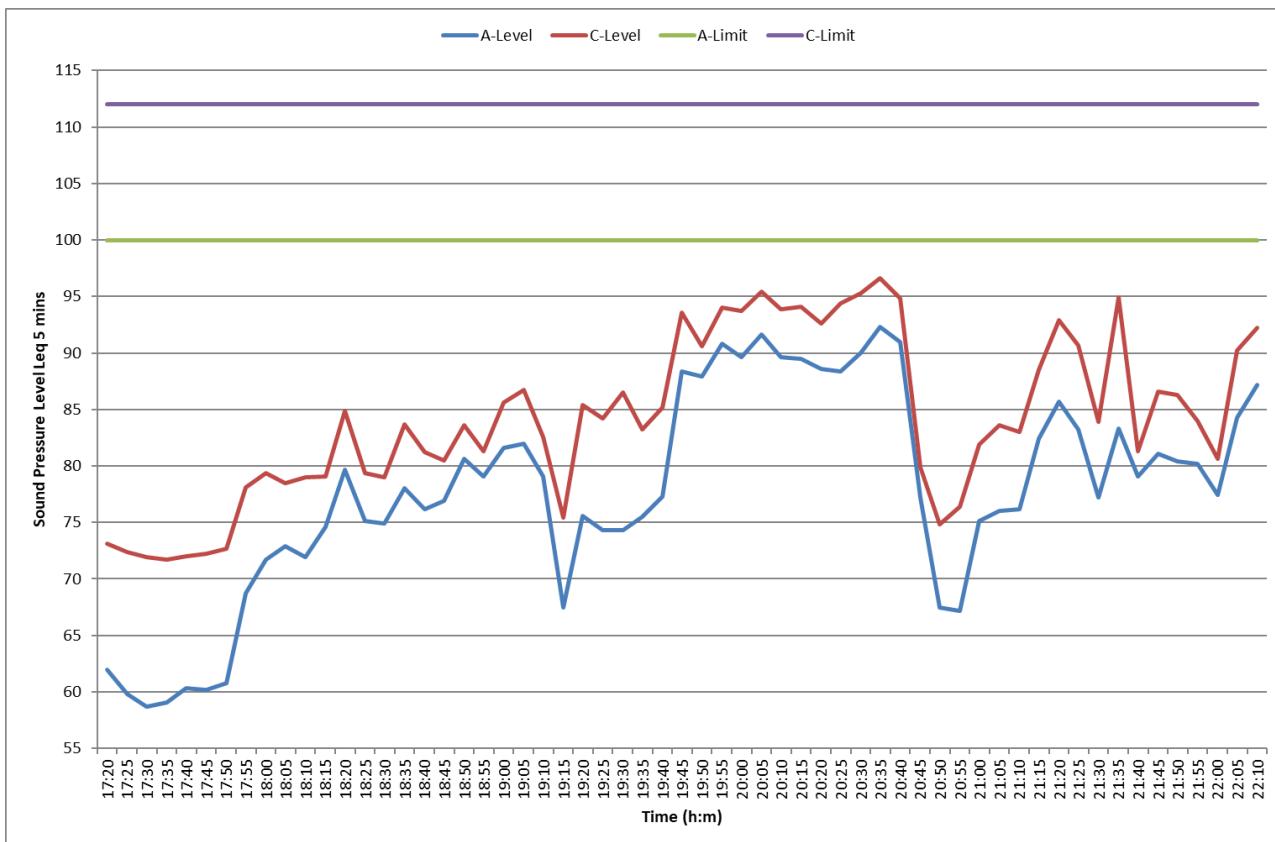


Figure 4-21: Noise Monitoring at Outdoor Stage (Friday 31 January 2025)

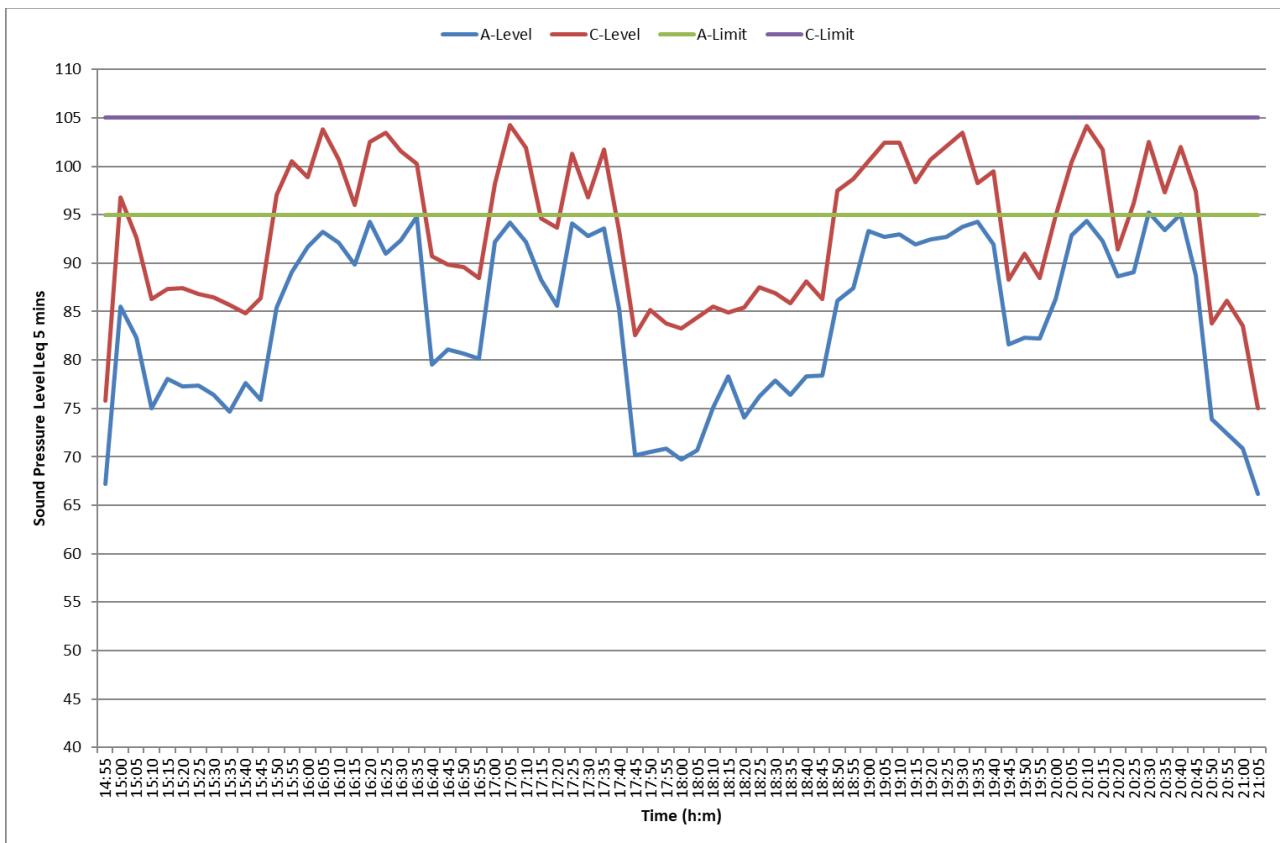


Figure 4-22: Noise Monitoring at Indoor Stage (Saturday 1 February 2025)

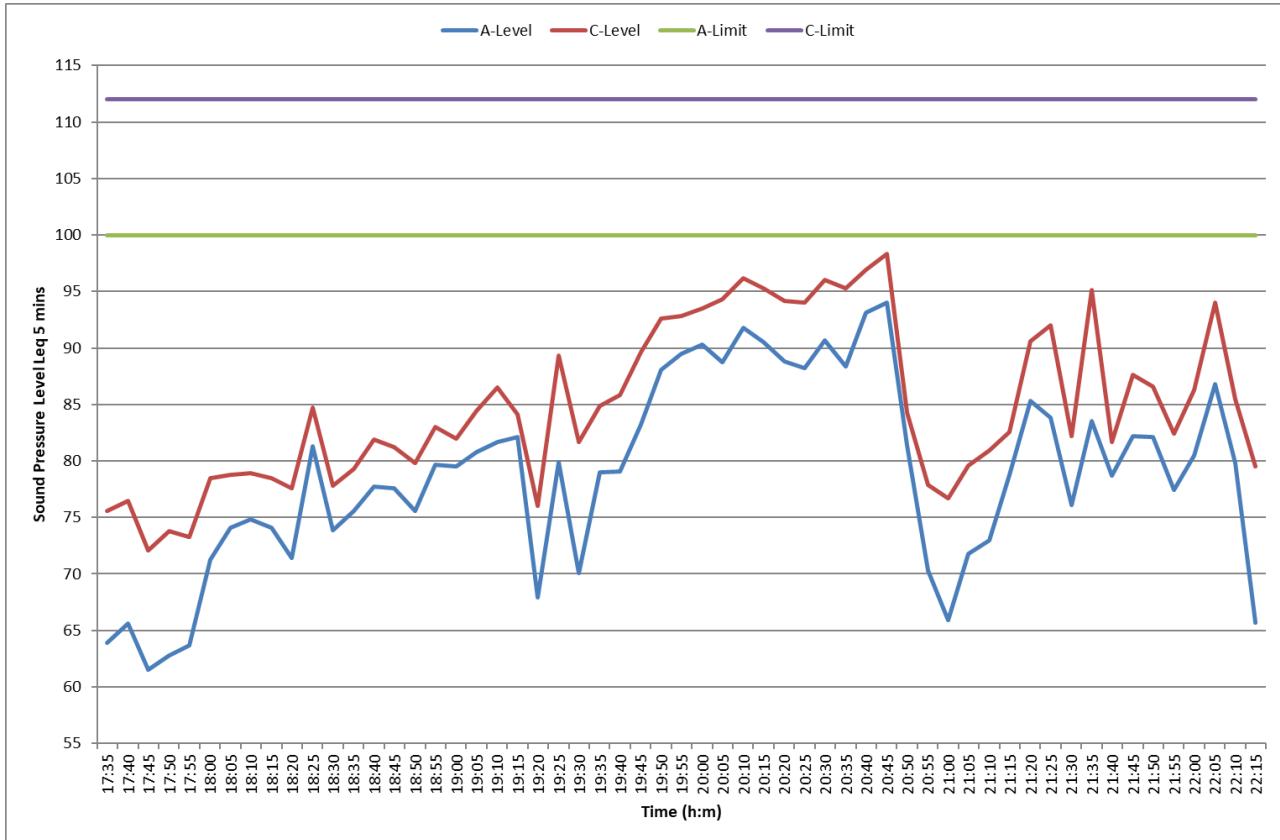


Figure 4-23: Noise Monitoring at Outdoor Stage (Saturday 1 February 2025)



Figure 4-24: Noise Monitoring at Indoor Stage (Sunday 2 February 2025)

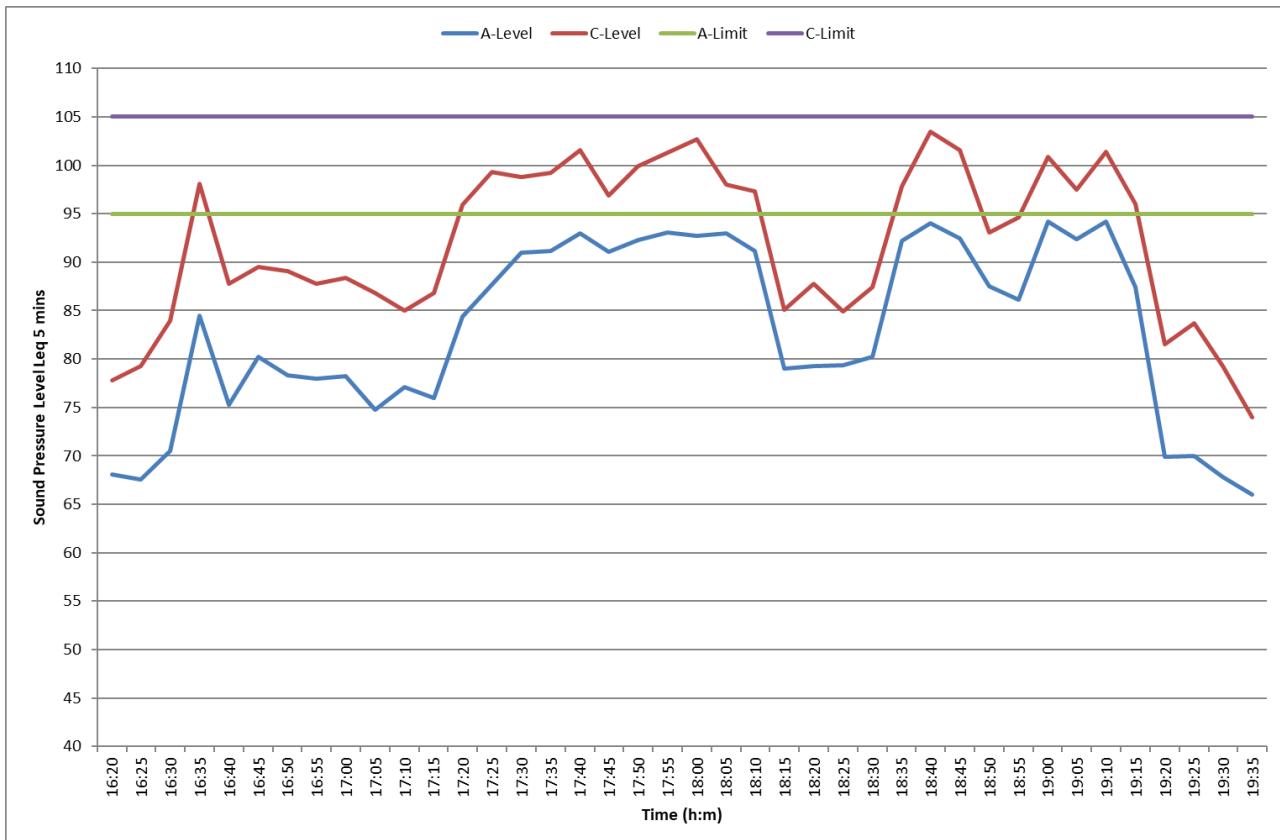


Figure 4-25: Noise Monitoring at Indoor Stage (Tuesday 4 February 2025)

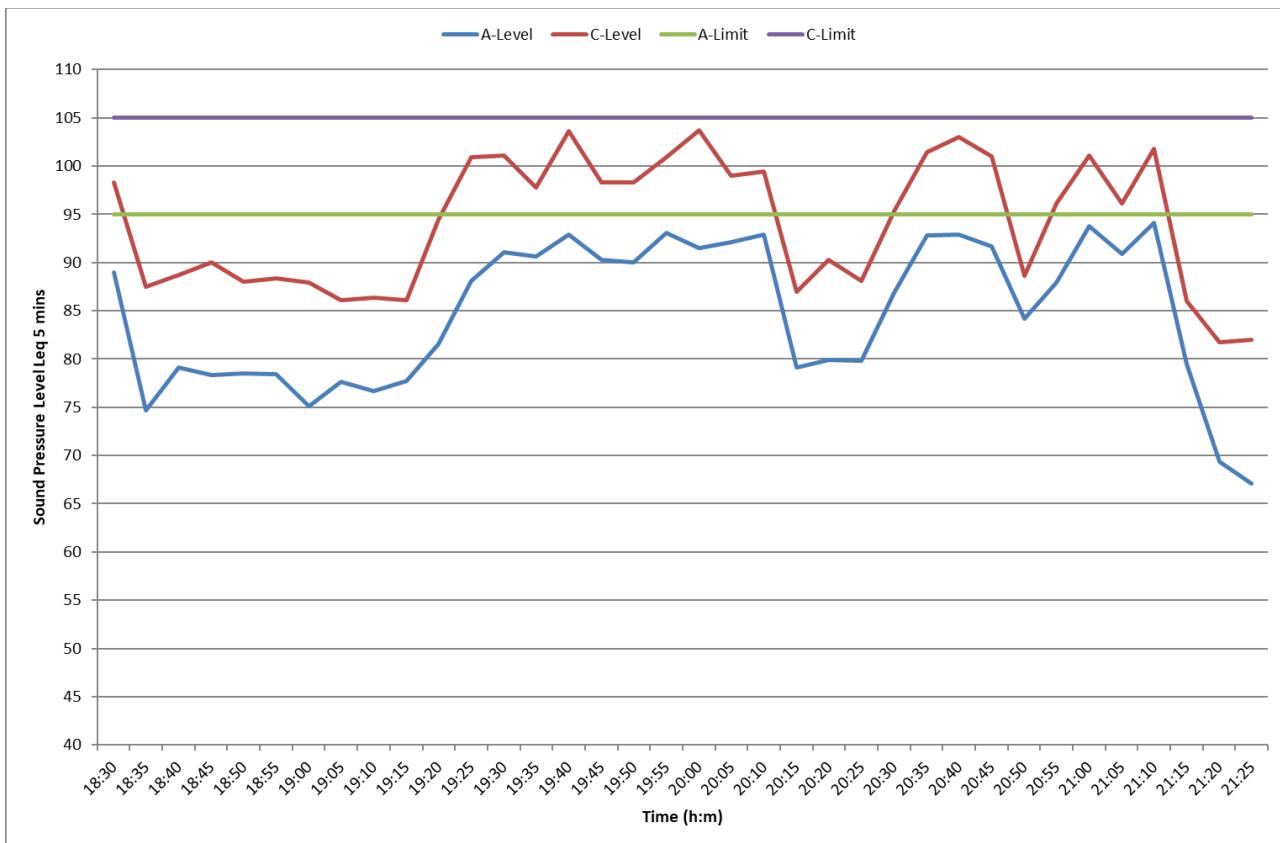


Figure 4-26: Noise Monitoring at Indoor Stage (Wednesday 5 February 2025)

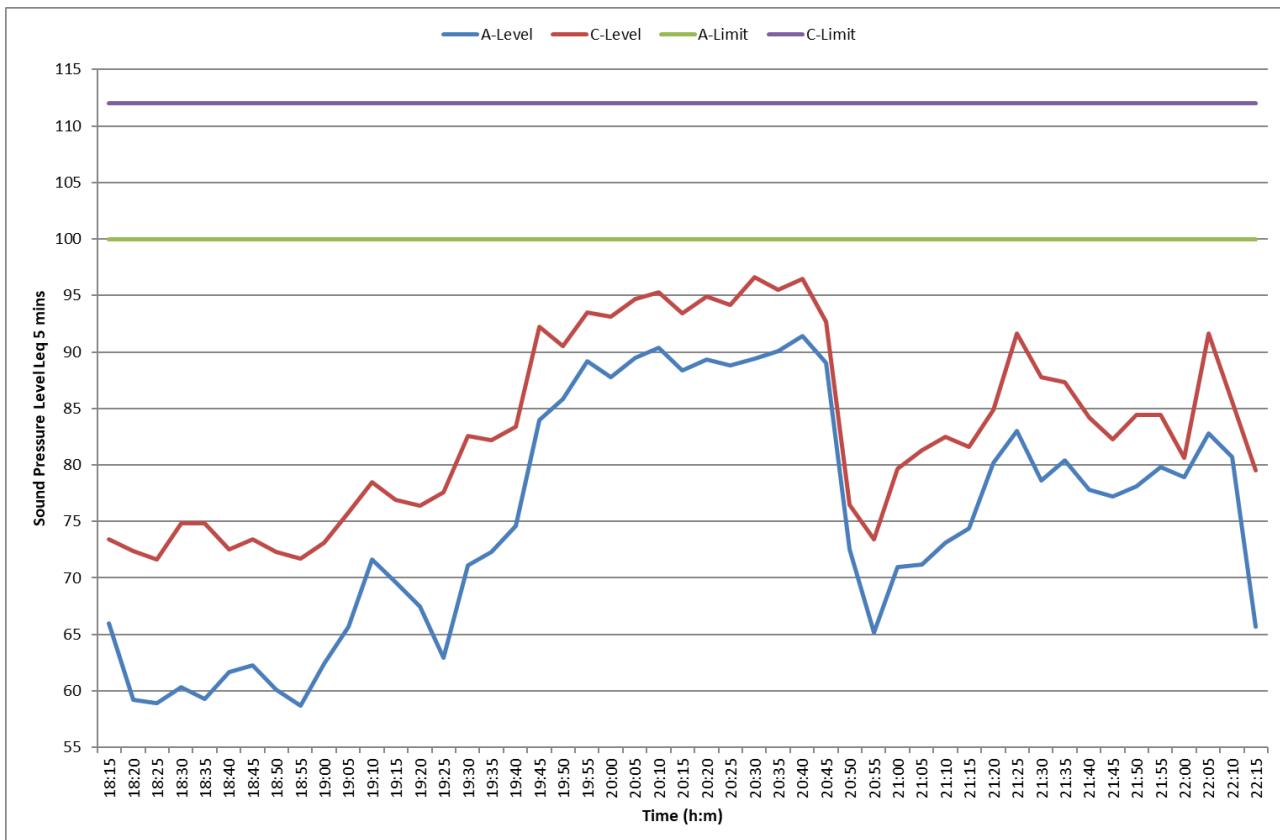


Figure 4-27: Noise Monitoring at Outdoor Stage (Wednesday 5 February 2025)



Figure 4-28: Noise Monitoring at Indoor Stage (Thursday 6 February 2025)

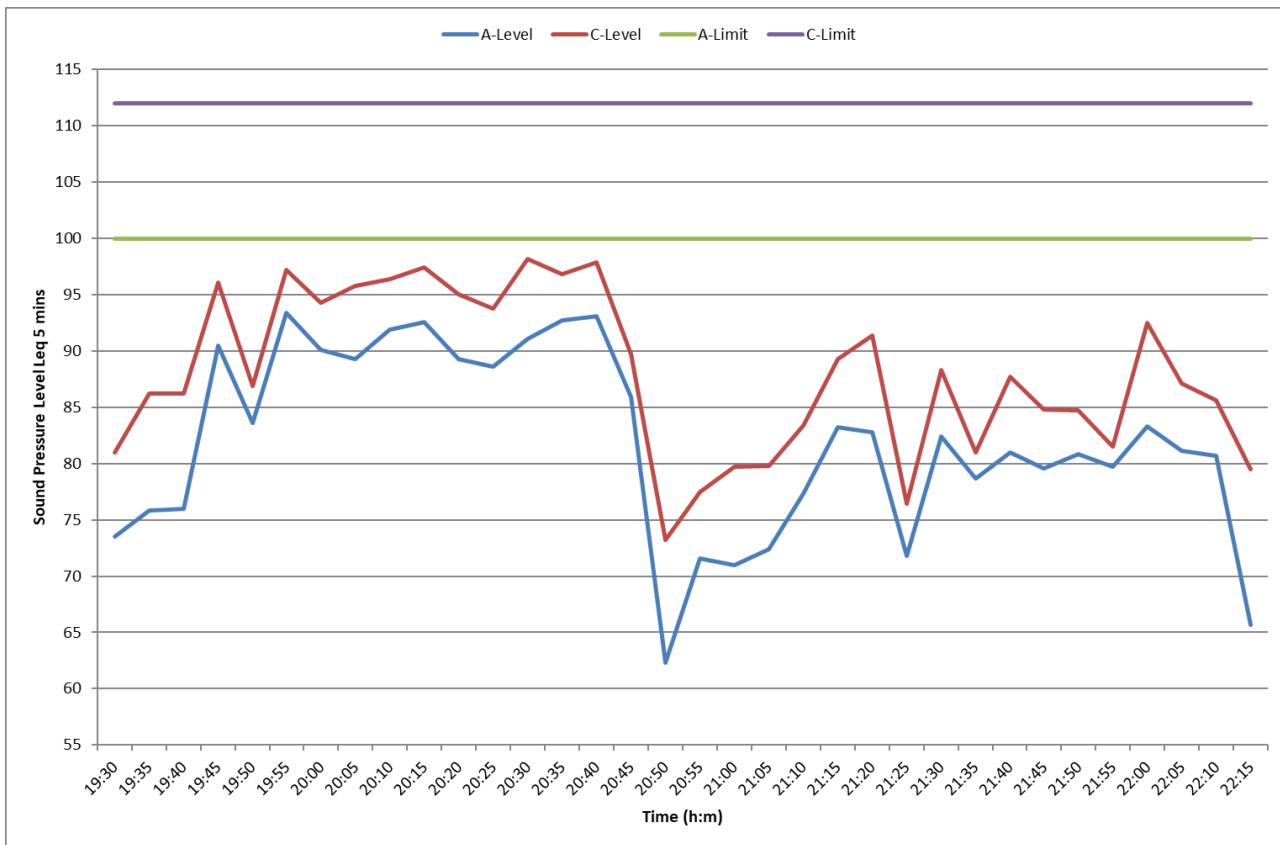


Figure 4-29: Noise Monitoring at Outdoor Stage (Thursday 6 February 2025)

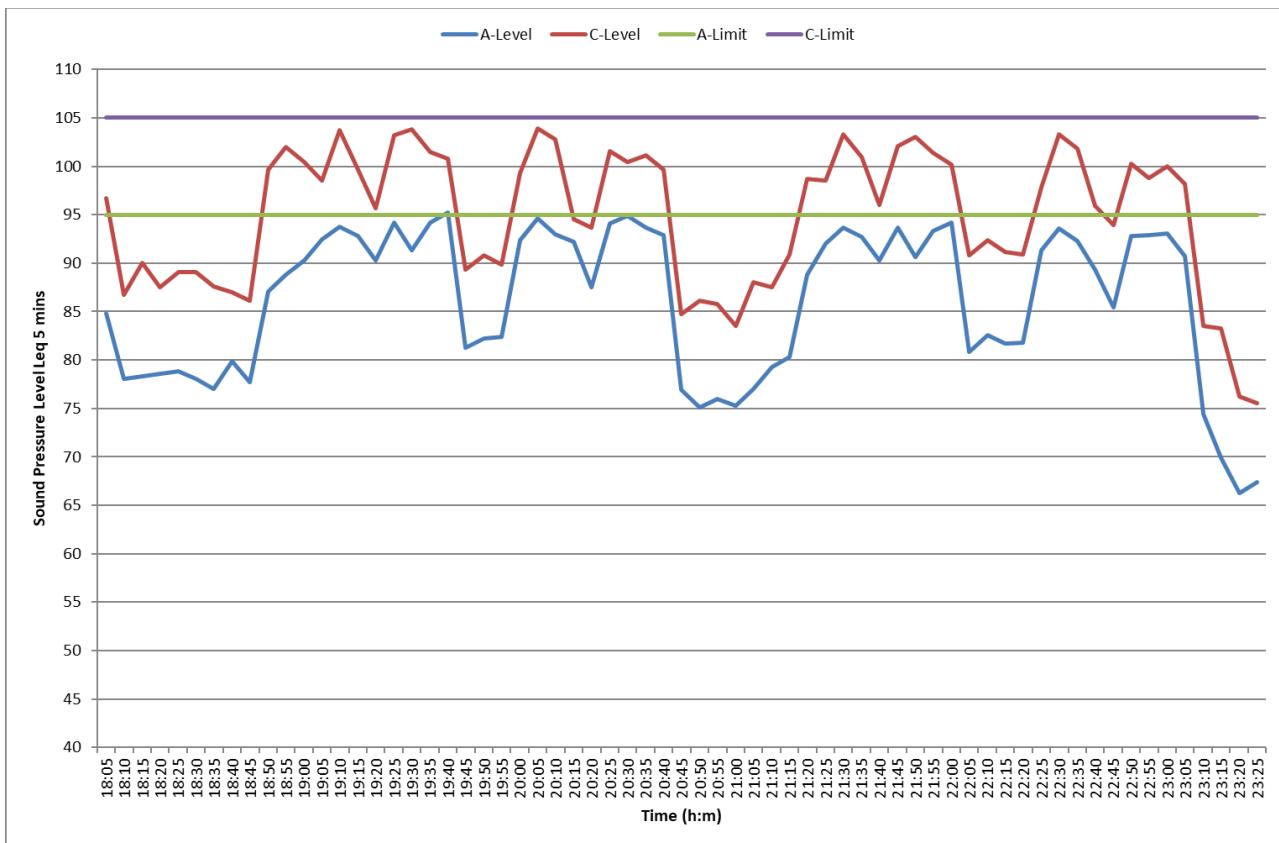


Figure 4-30: Noise Monitoring at Indoor Stage (Friday 7 February 2025)

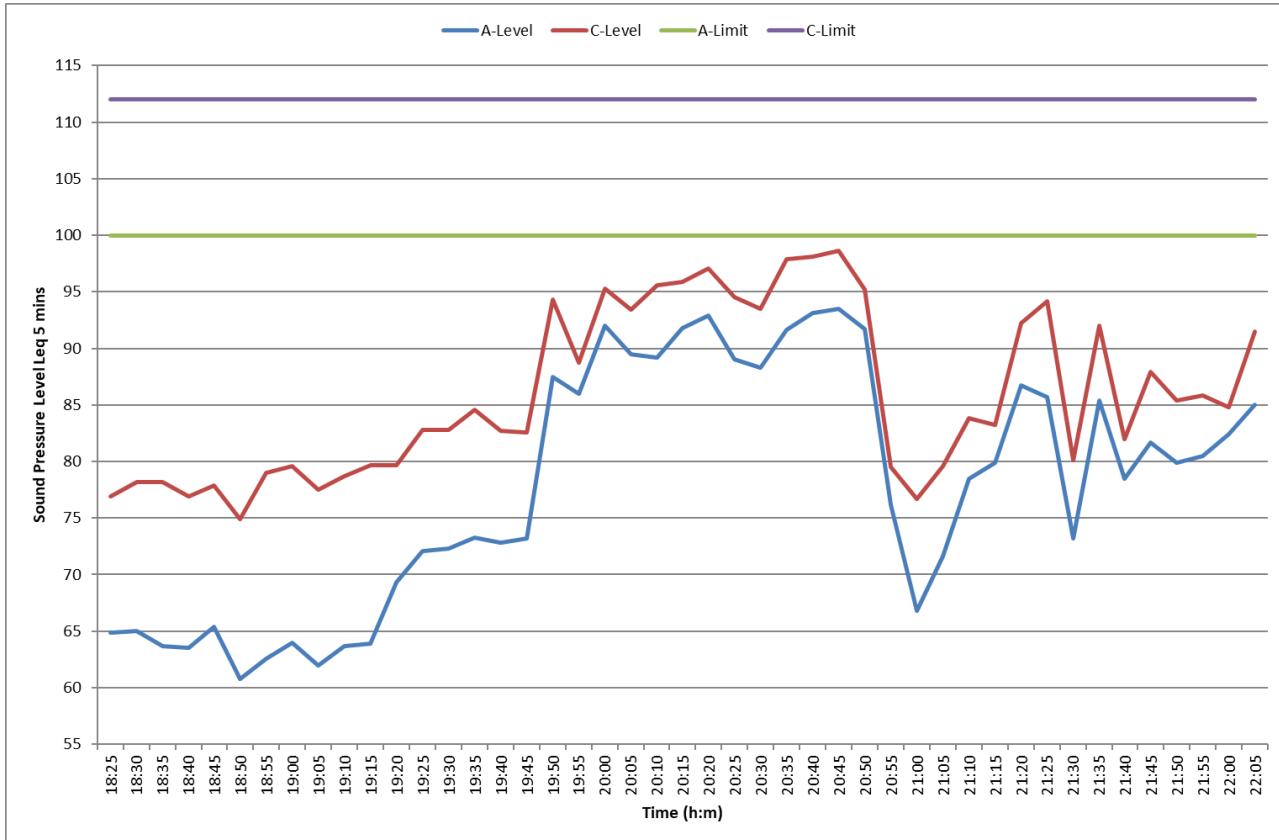


Figure 4-31: Noise Monitoring at Outdoor Stage (Friday 7 February 2025)

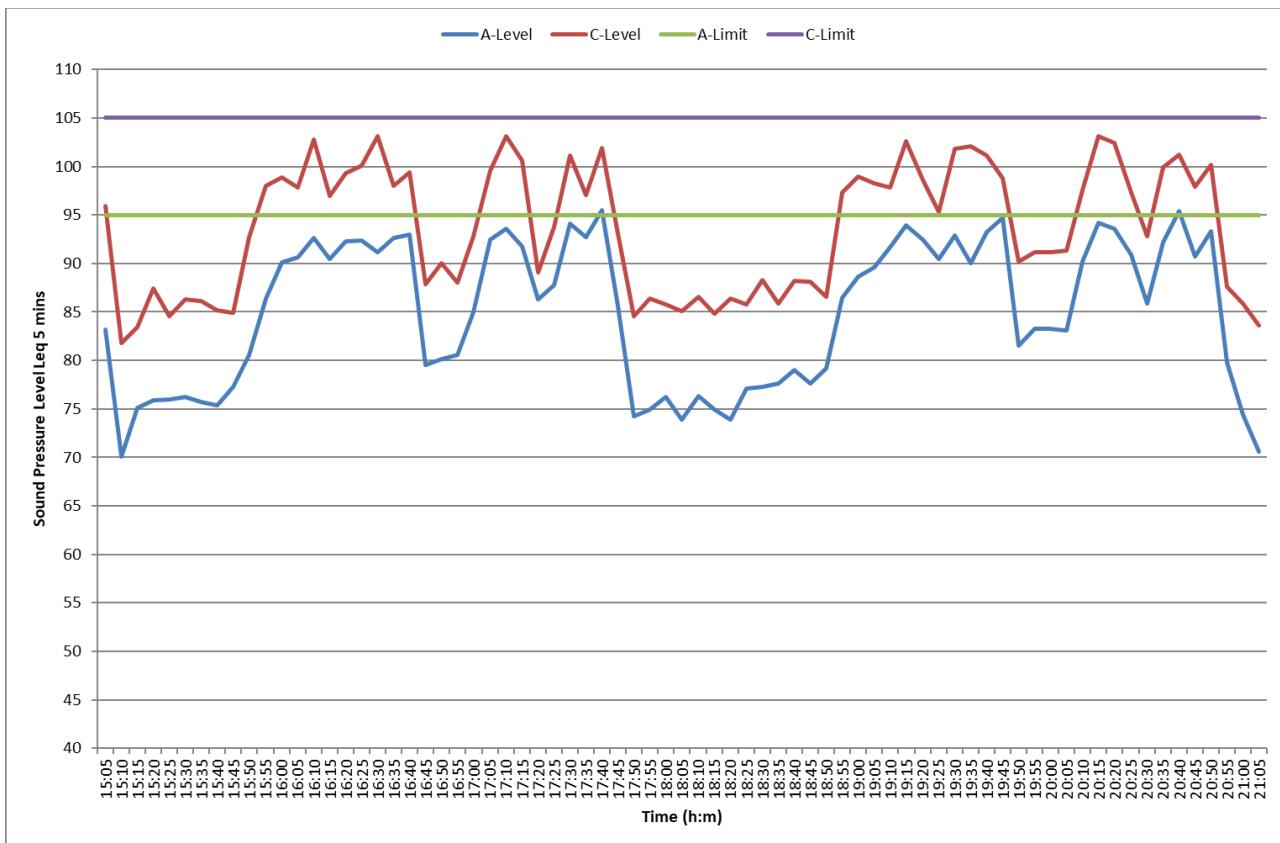


Figure 4-32: Noise Monitoring at Indoor Stage (Saturday 8 February 2025)

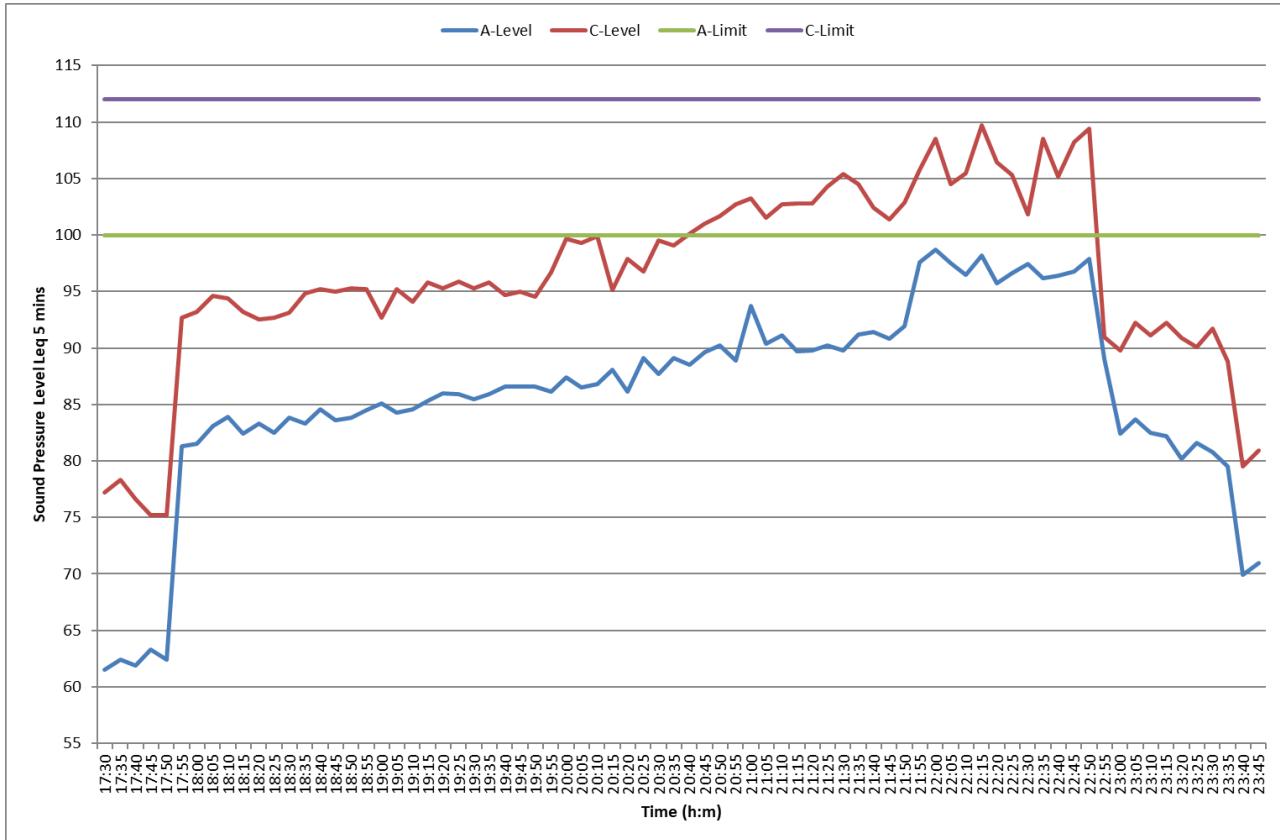


Figure 4-33: Noise Monitoring at Outdoor Stage (Saturday 8 February 2025)

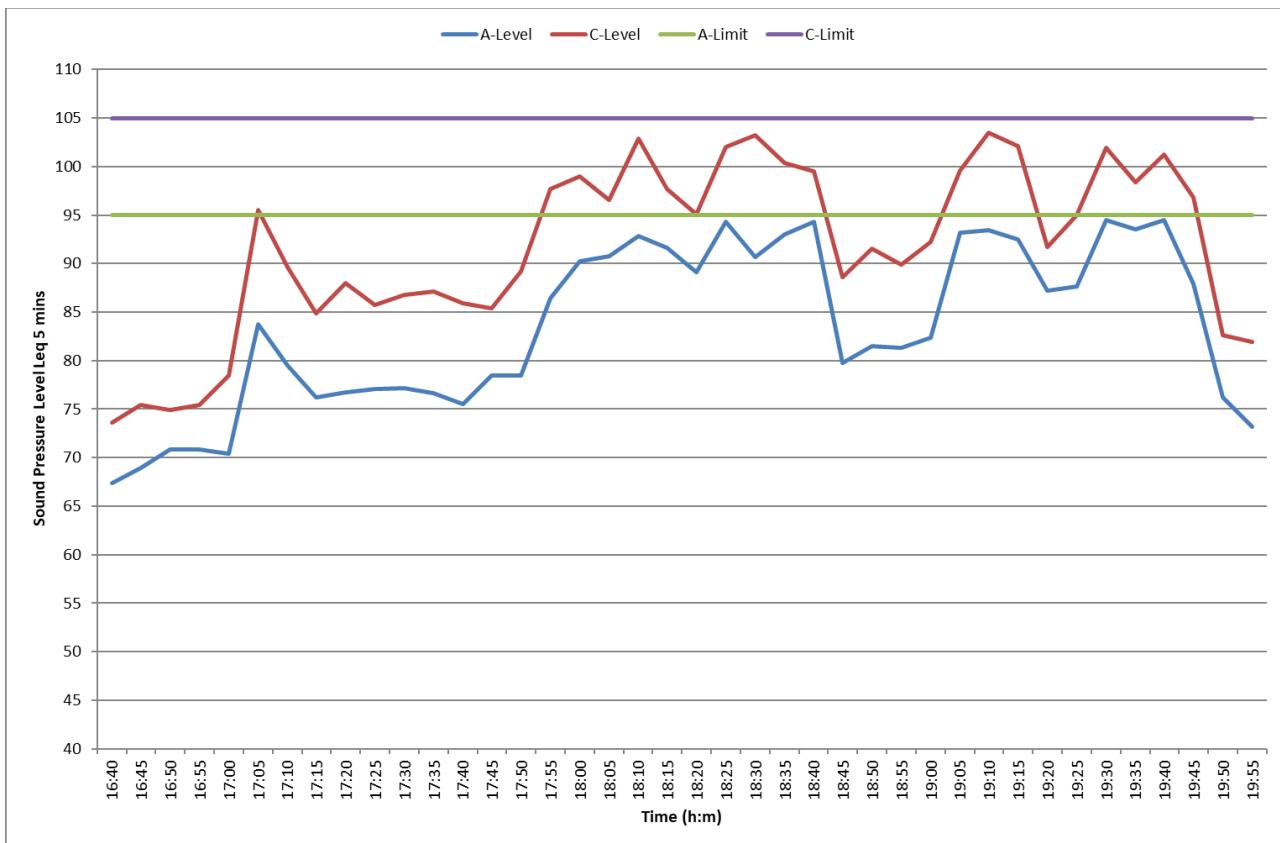


Figure 4-34: Noise Monitoring at Indoor Stage (Sunday 9 February 2025)

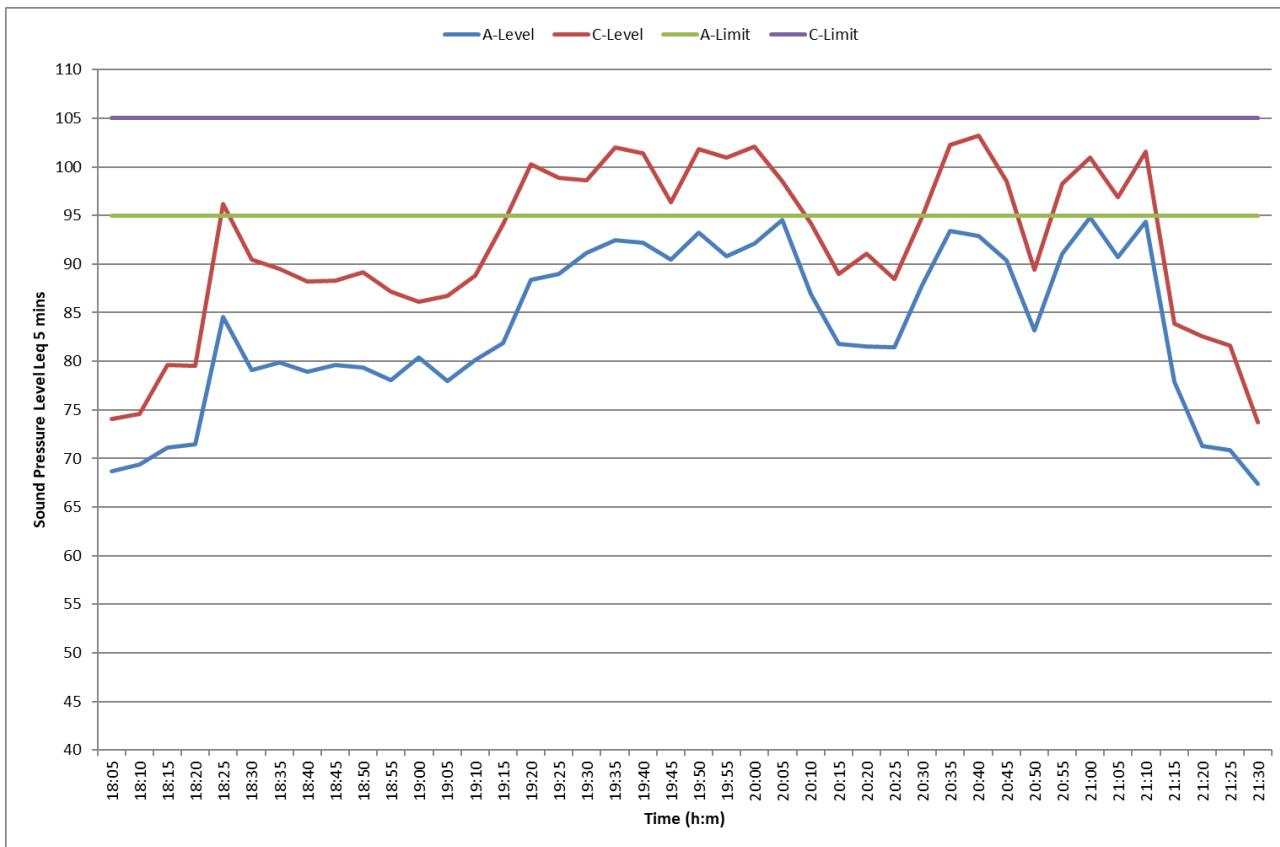


Figure 4-35: Noise Monitoring at Indoor Stage (Tuesday 11 February 2025)

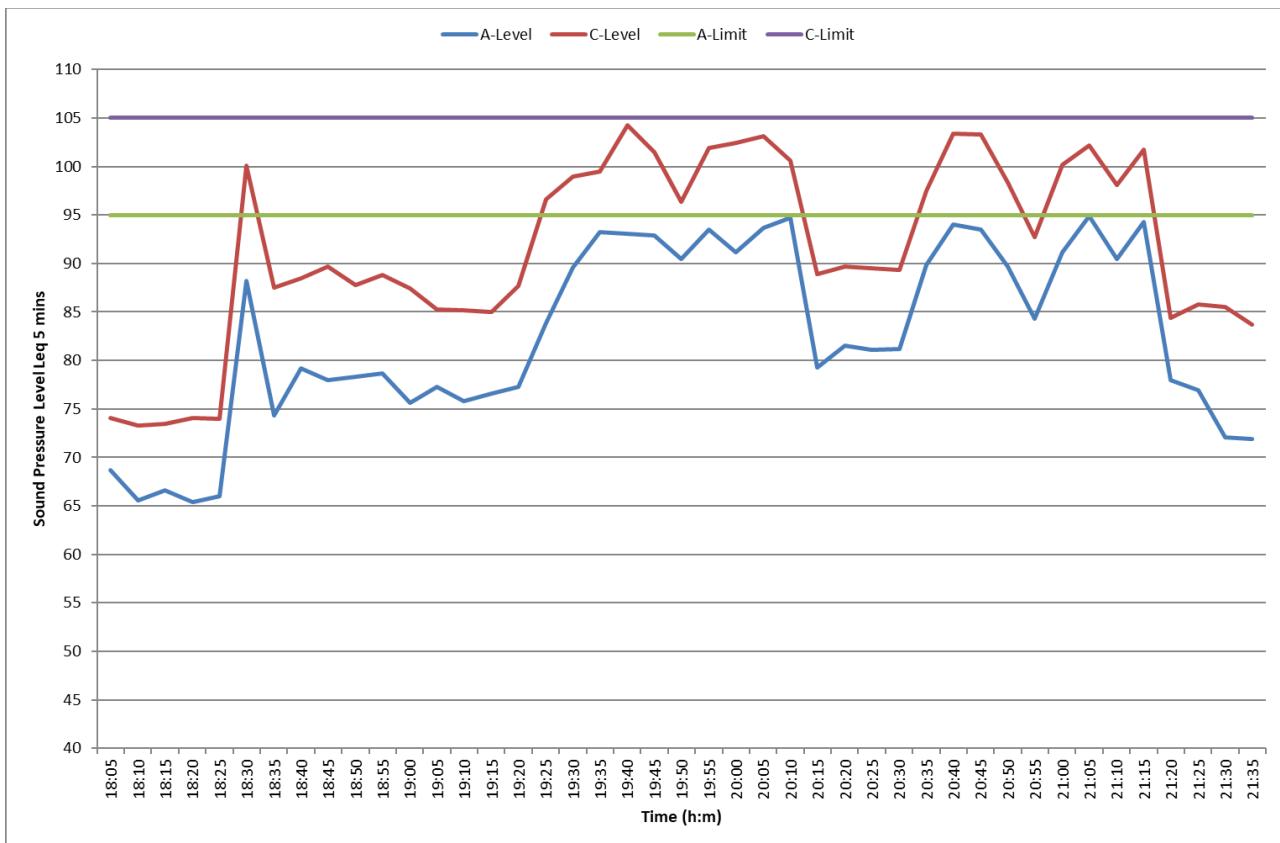


Figure 4-36: Noise Monitoring at Indoor Stage (Wednesday 12 February 2025)

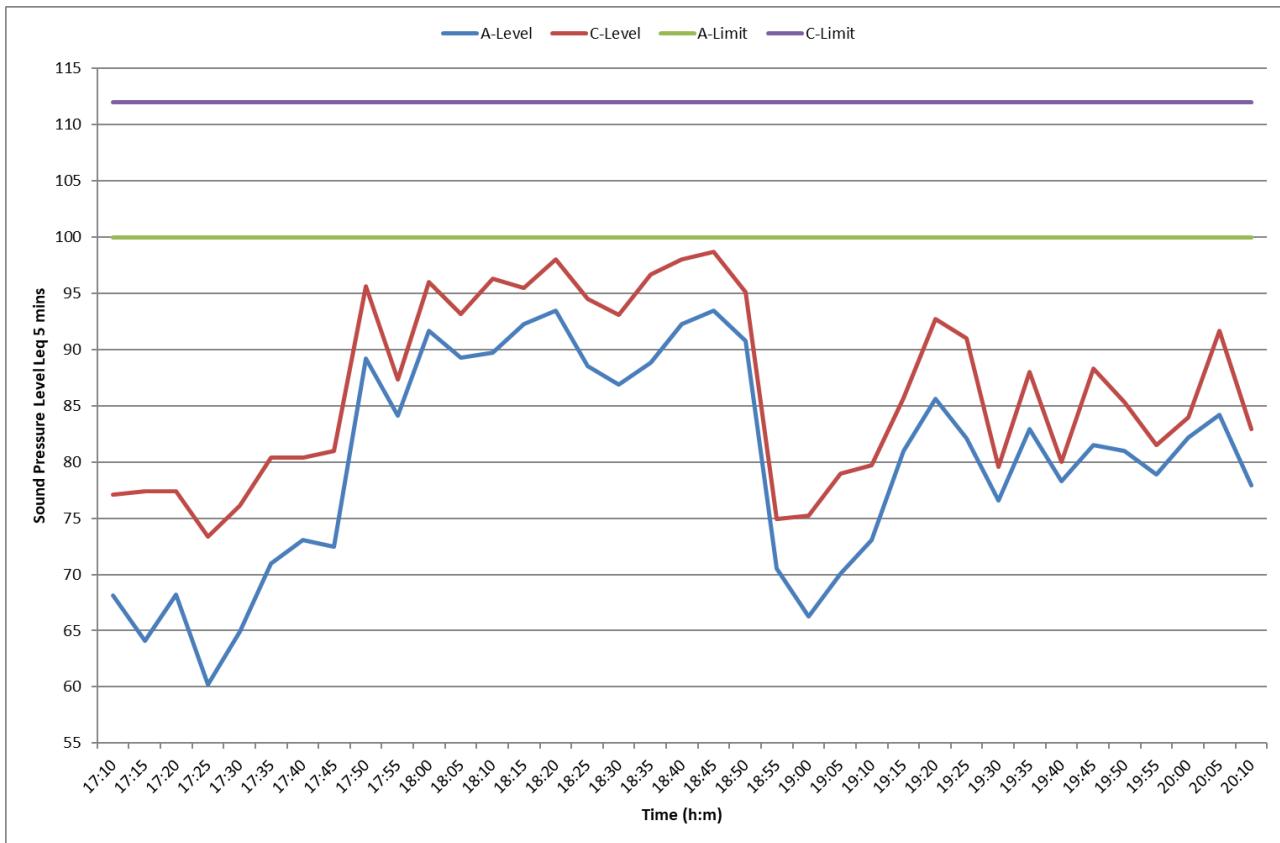


Figure 4-37: Noise Monitoring at Outdoor Stage (Wednesday 12 February 2025)

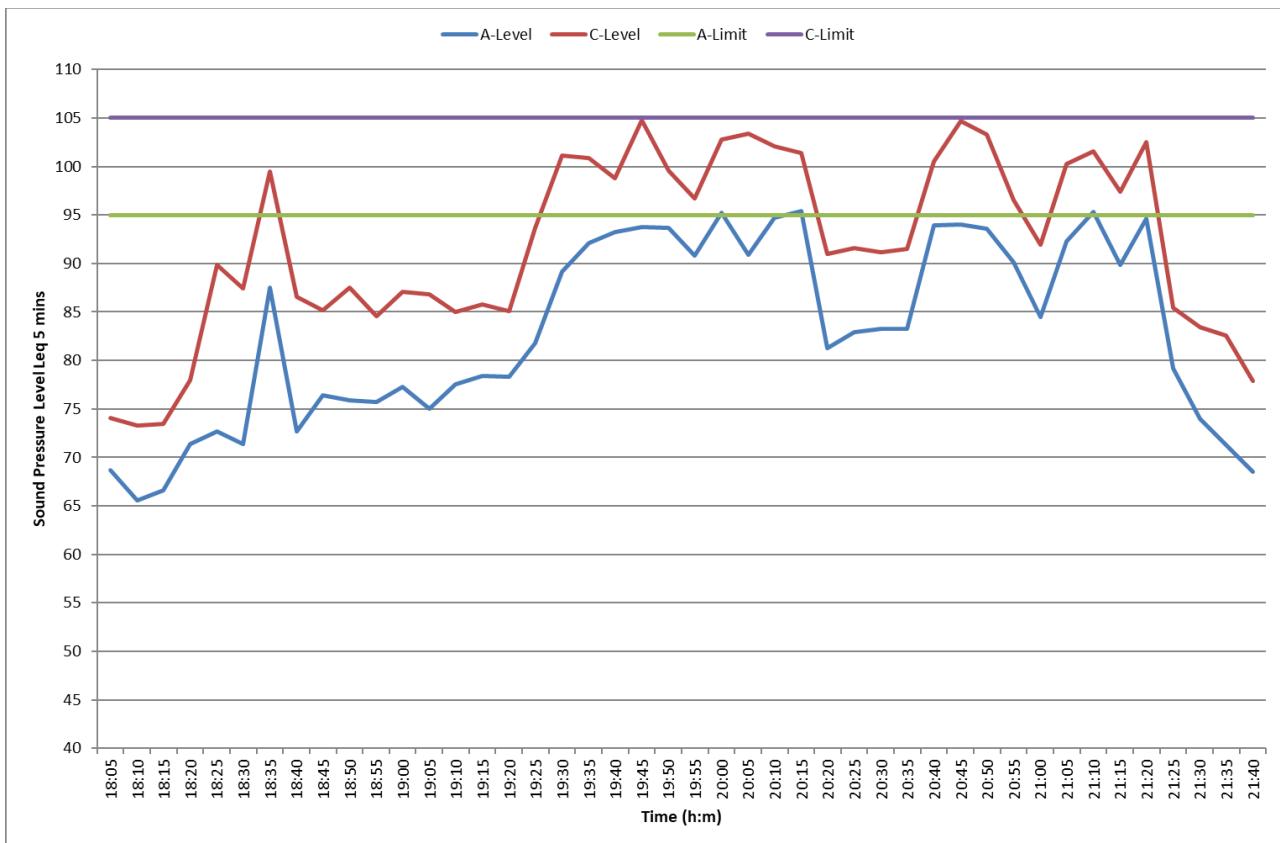


Figure 4-38: Noise Monitoring at Indoor Stage (Thursday 13 February 2025)

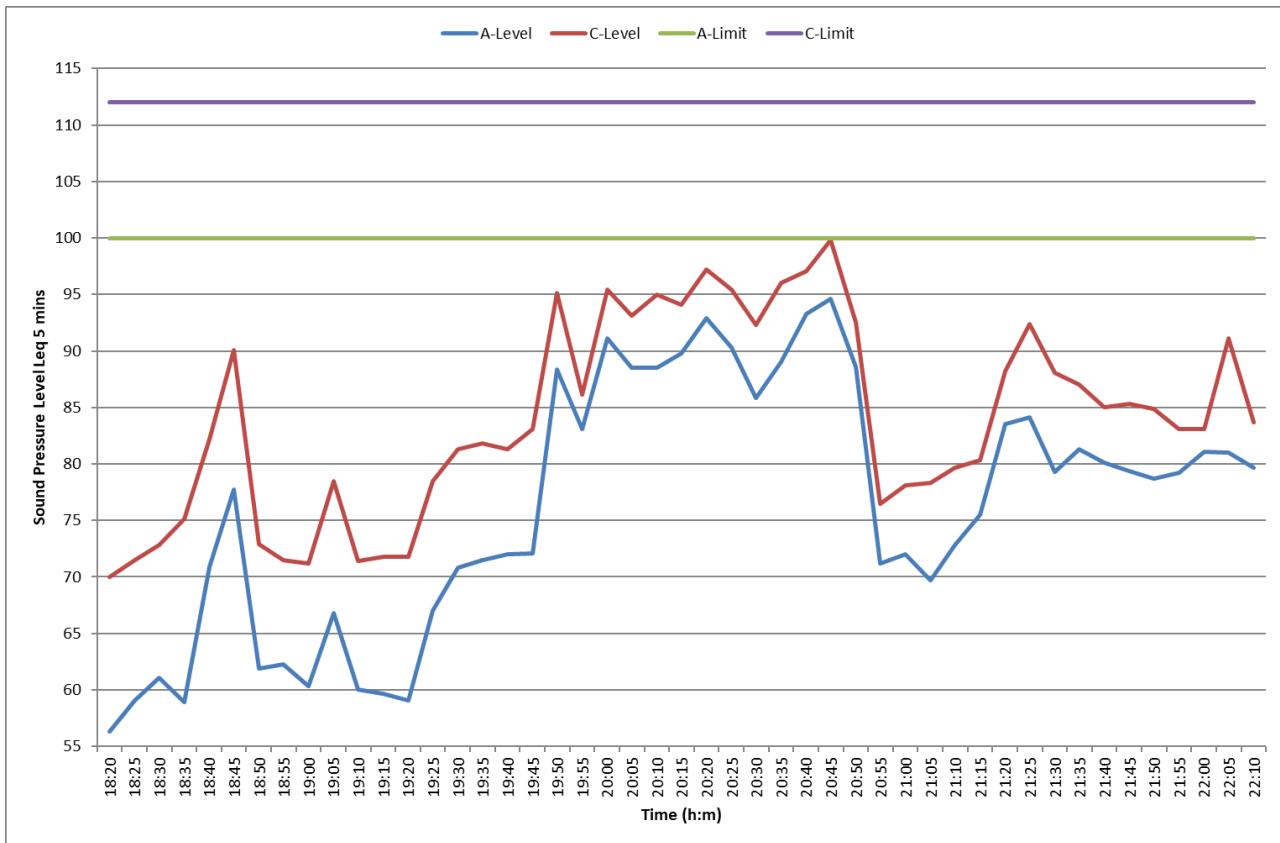


Figure 4-39: Noise Monitoring at Outdoor Stage (Thursday 13 February 2025)

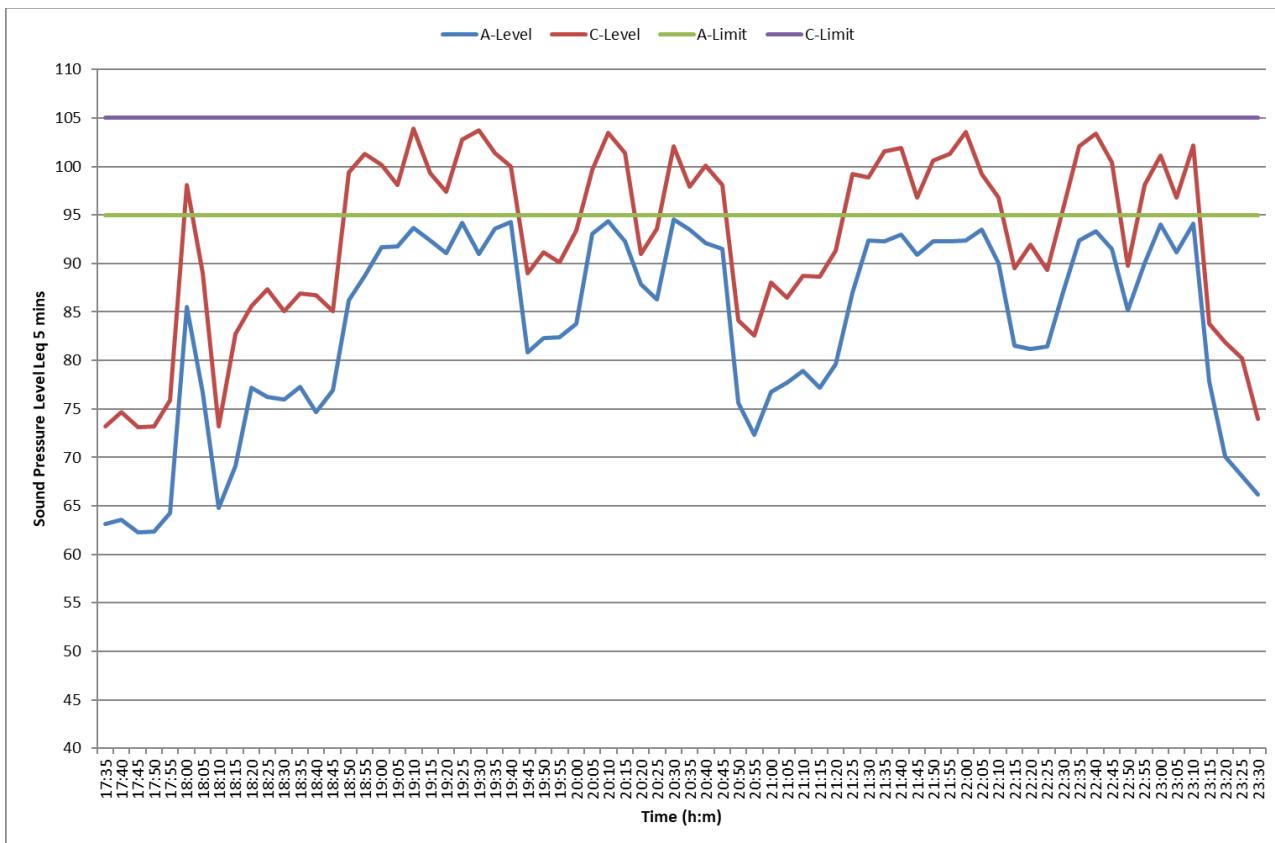


Figure 4-40: Noise Monitoring at Indoor Stage (Friday 14 February 2025)

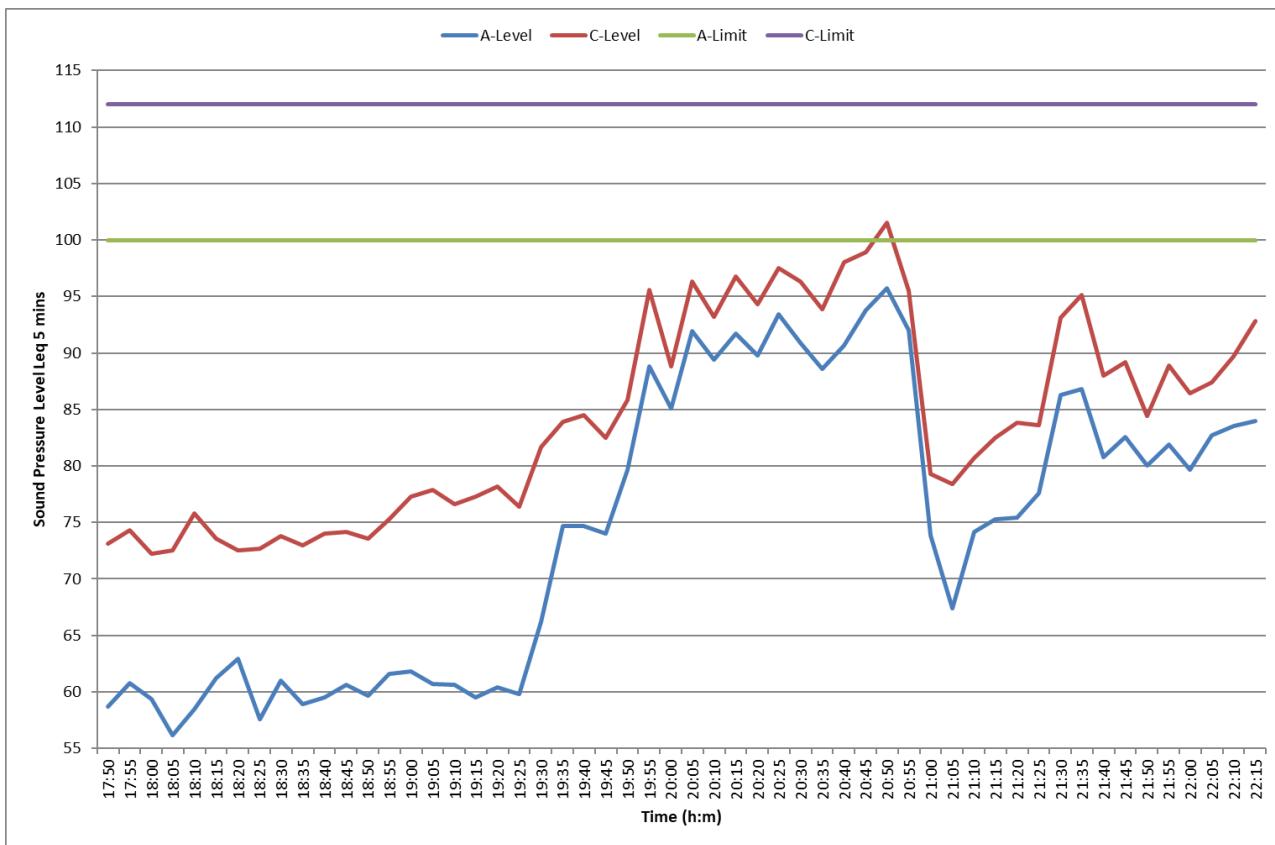


Figure 4-41: Noise Monitoring at Outdoor Stage (Friday 14 February 2025)

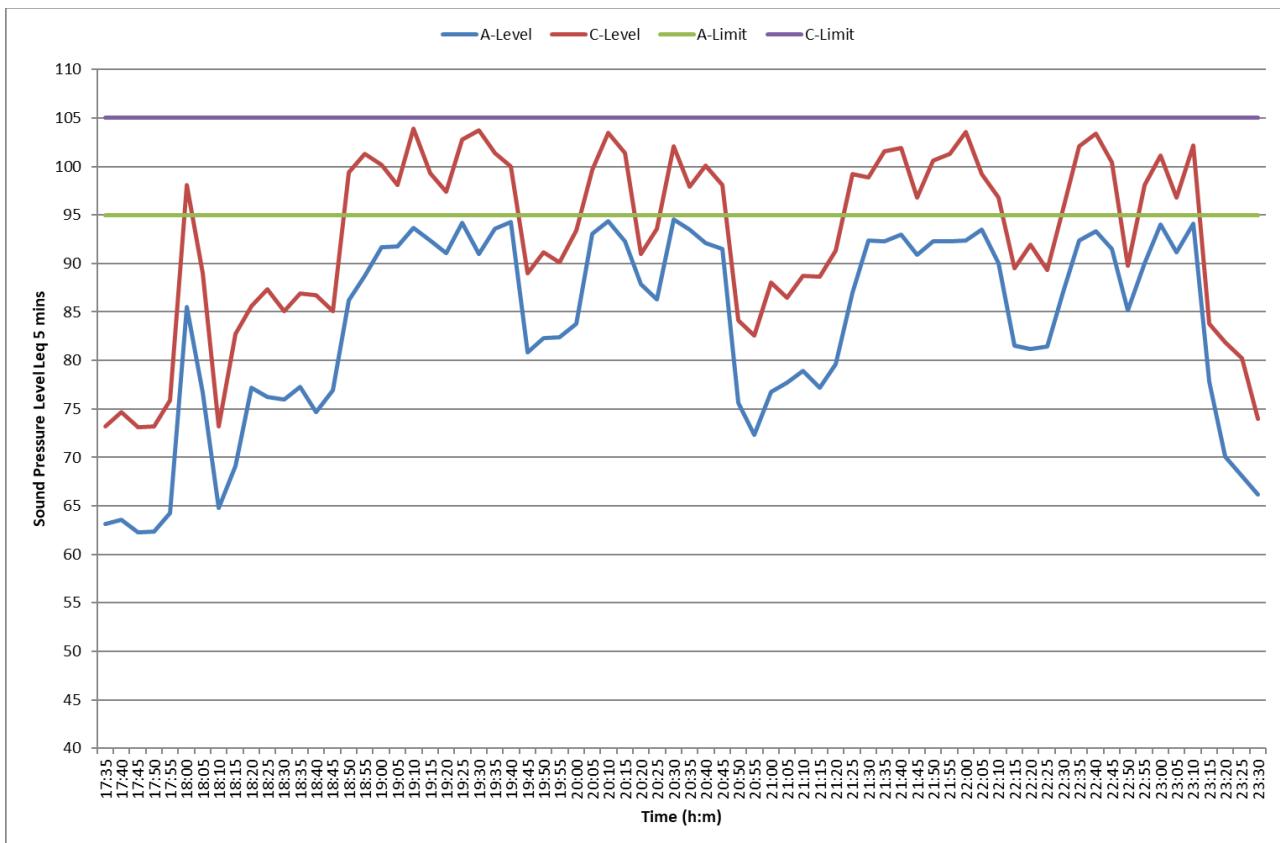


Figure 4-42: Noise Monitoring at Indoor Stage (Saturday 15 February 2025)

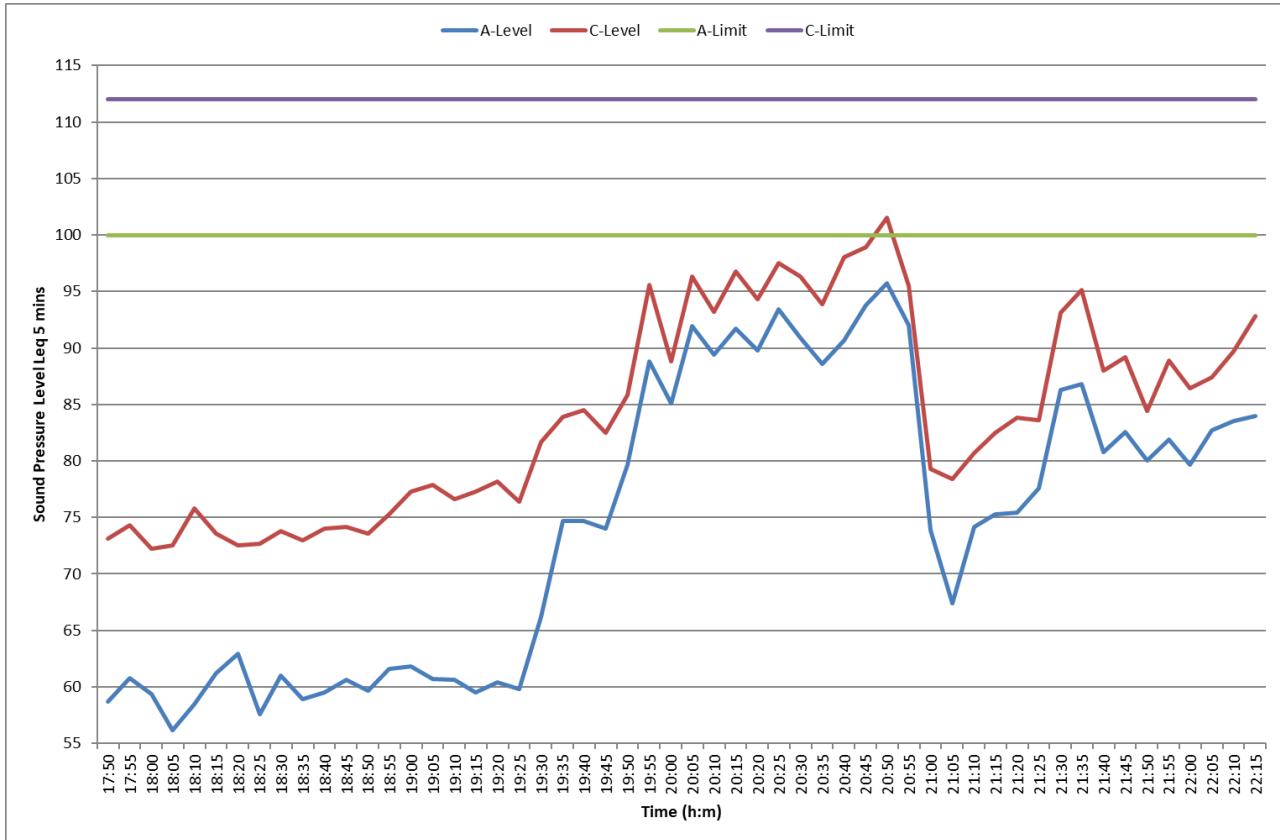


Figure 4-43: Noise Monitoring at Outdoor Stage (Saturday 15 February 2025)

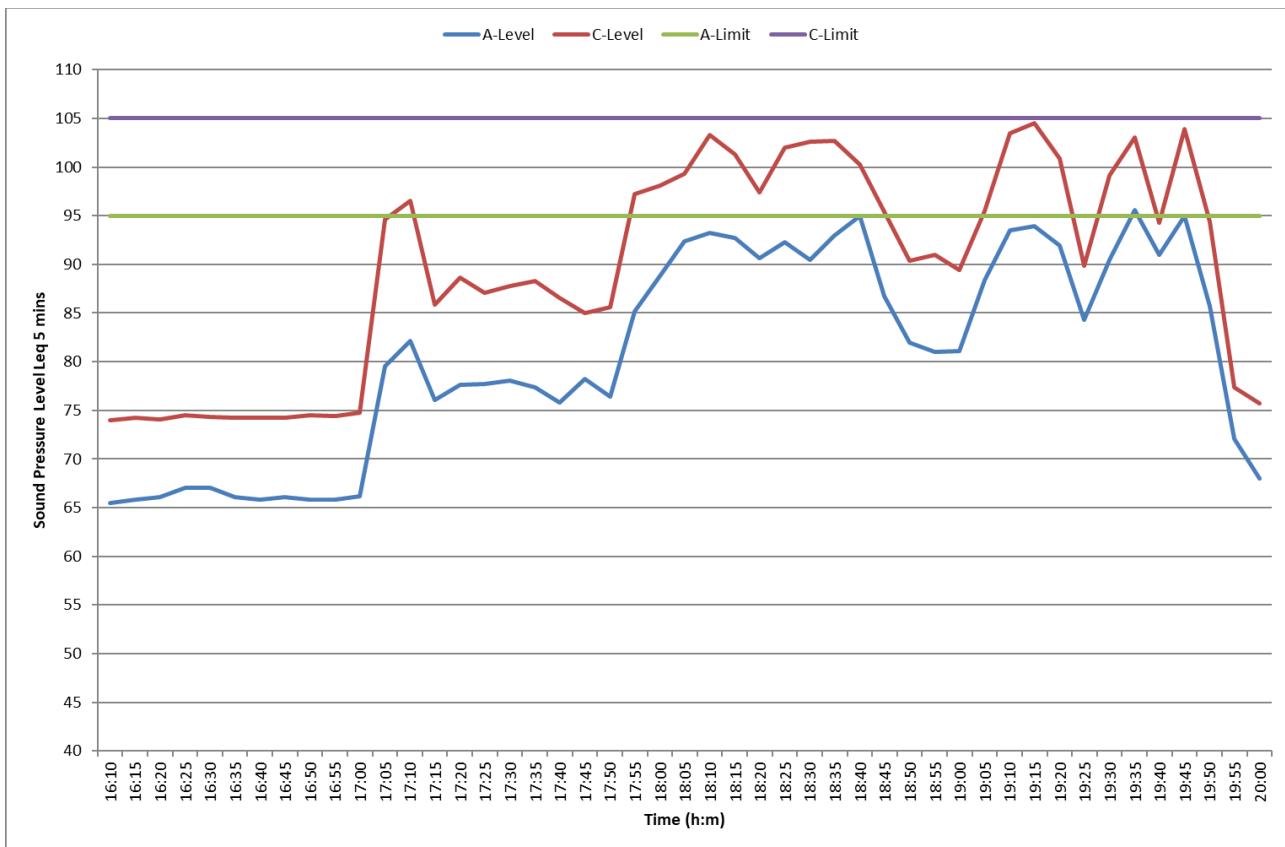


Figure 4-44: Noise Monitoring at Indoor Stage (Sunday 16 February 2025)

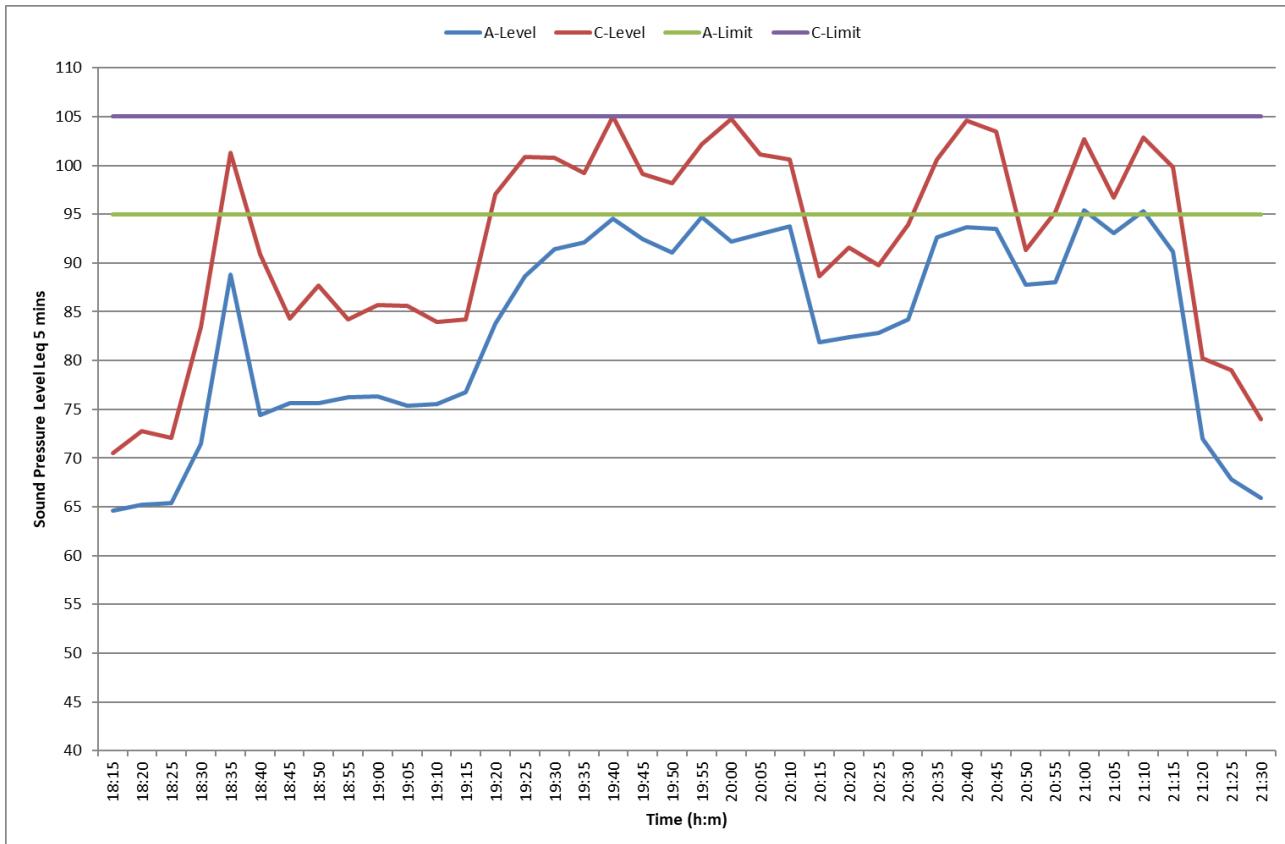


Figure 4-45: Noise Monitoring at Indoor Stage (Tuesday 18 February 2025)

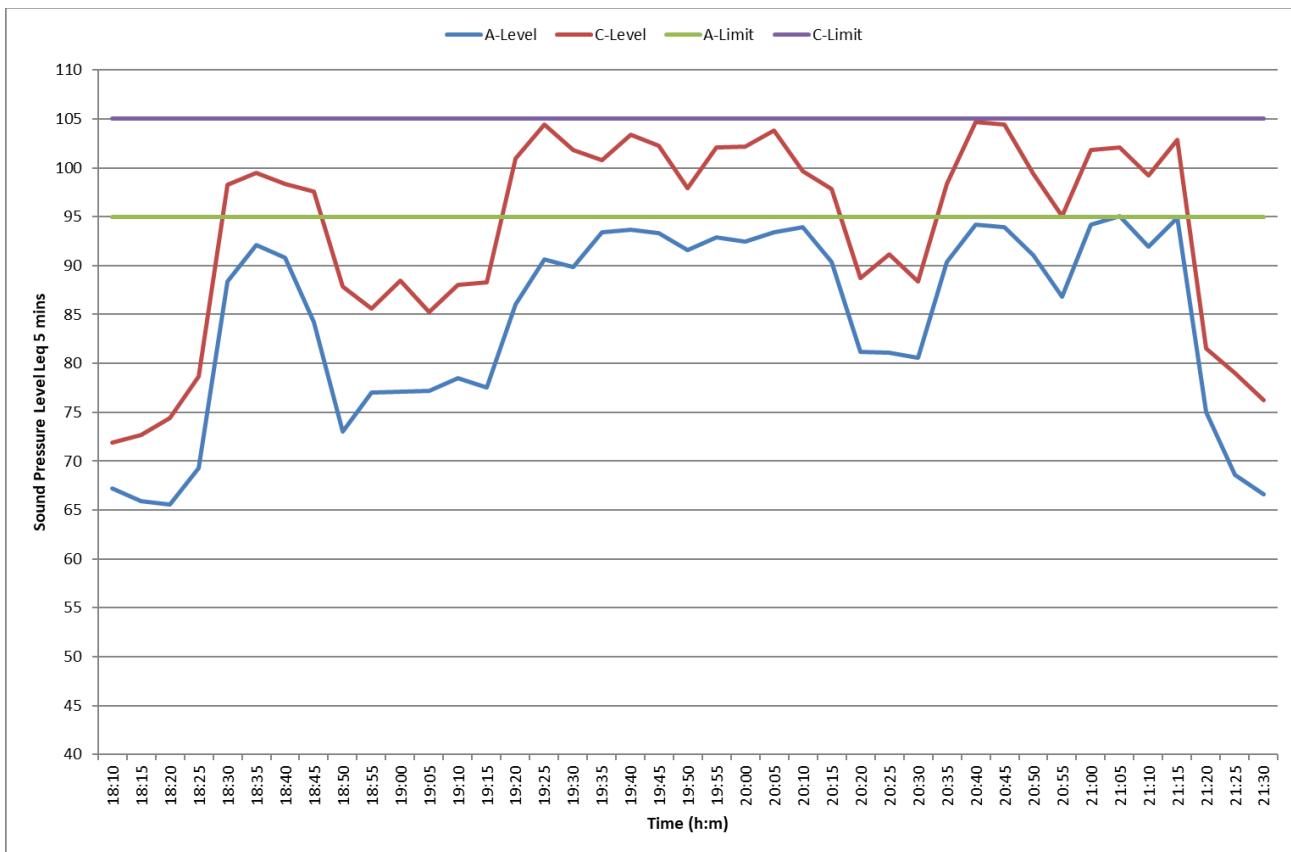


Figure 4-46: Noise Monitoring at Indoor Stage (Wednesday 19 February 2025)

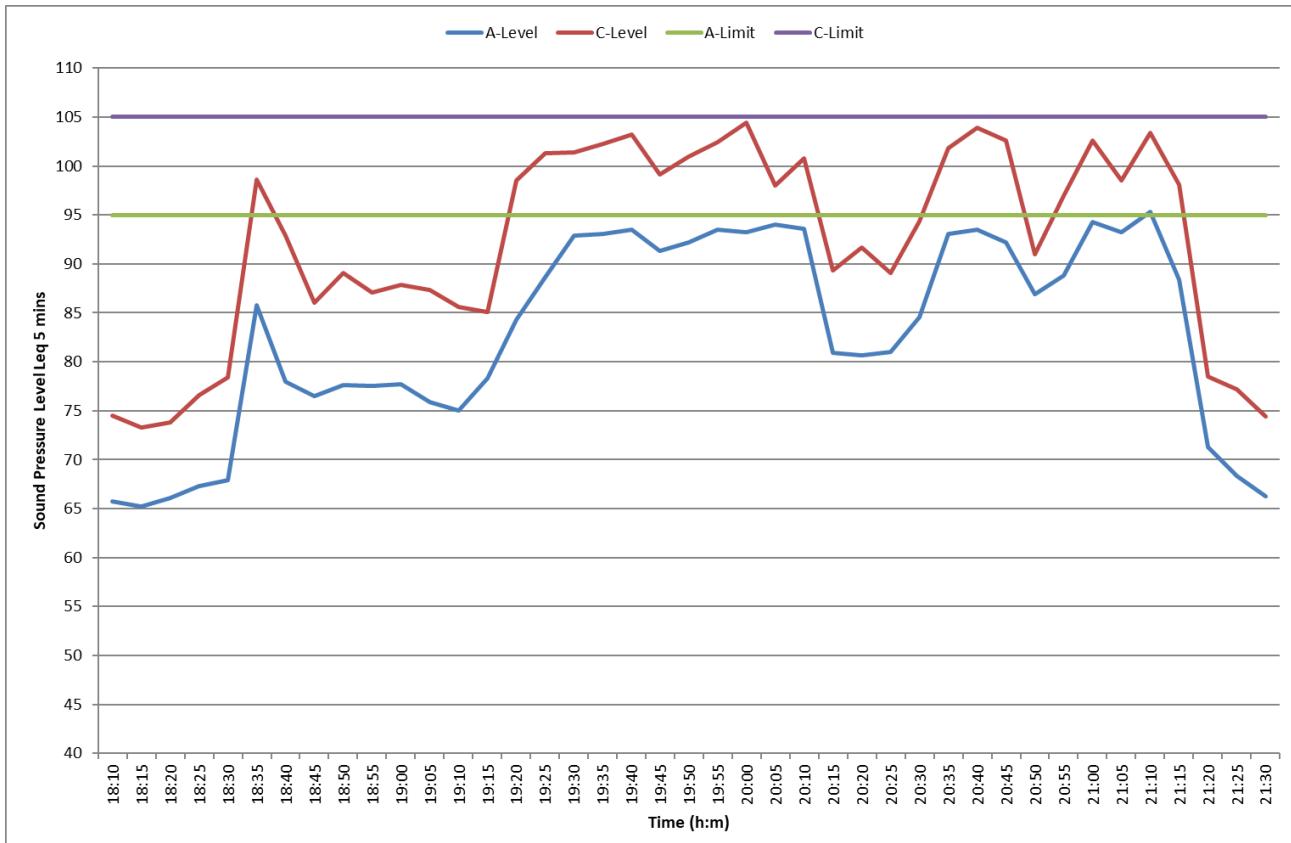


Figure 4-47: Noise Monitoring at Indoor Stage (Thursday 20 February 2025)

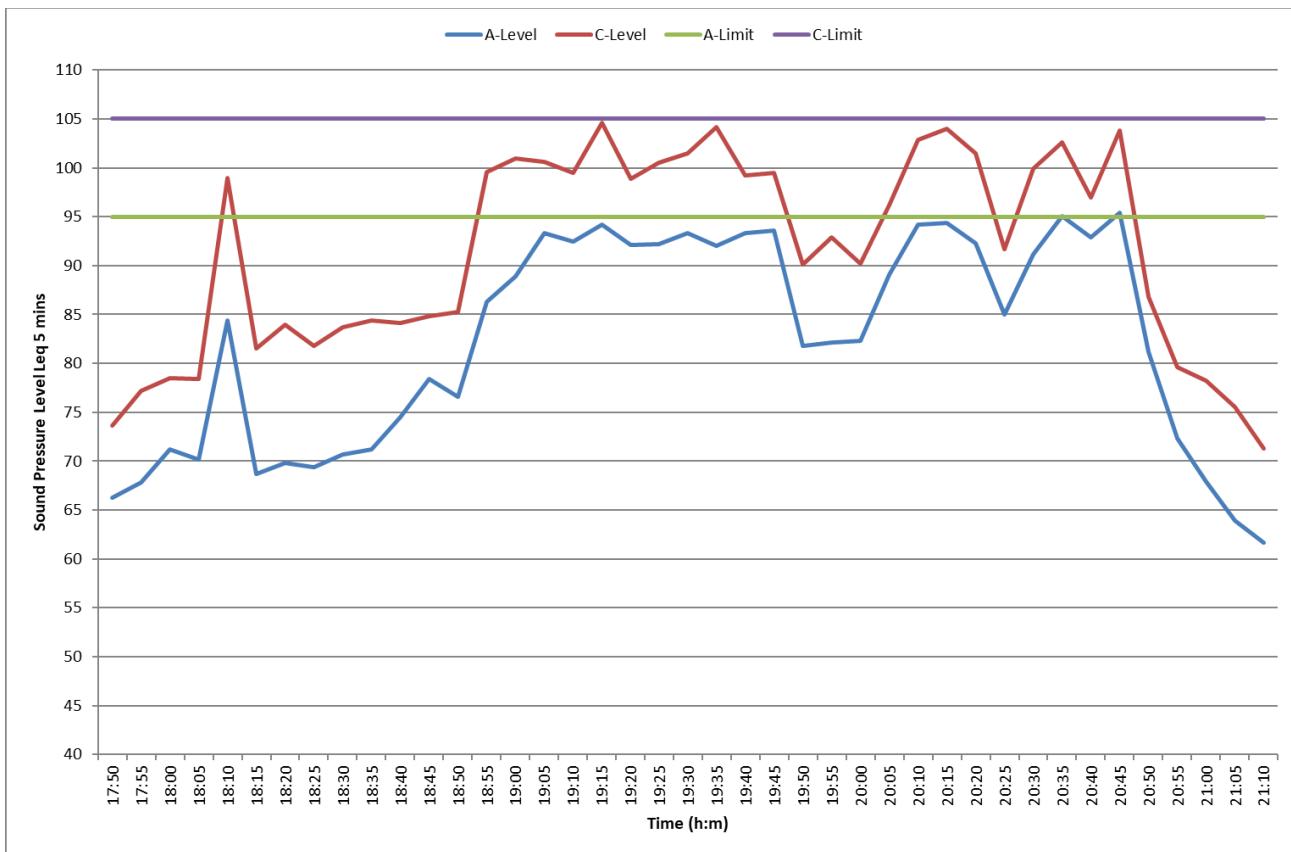


Figure 4-48: Noise Monitoring at Indoor Stage (Friday 21 February 2025)

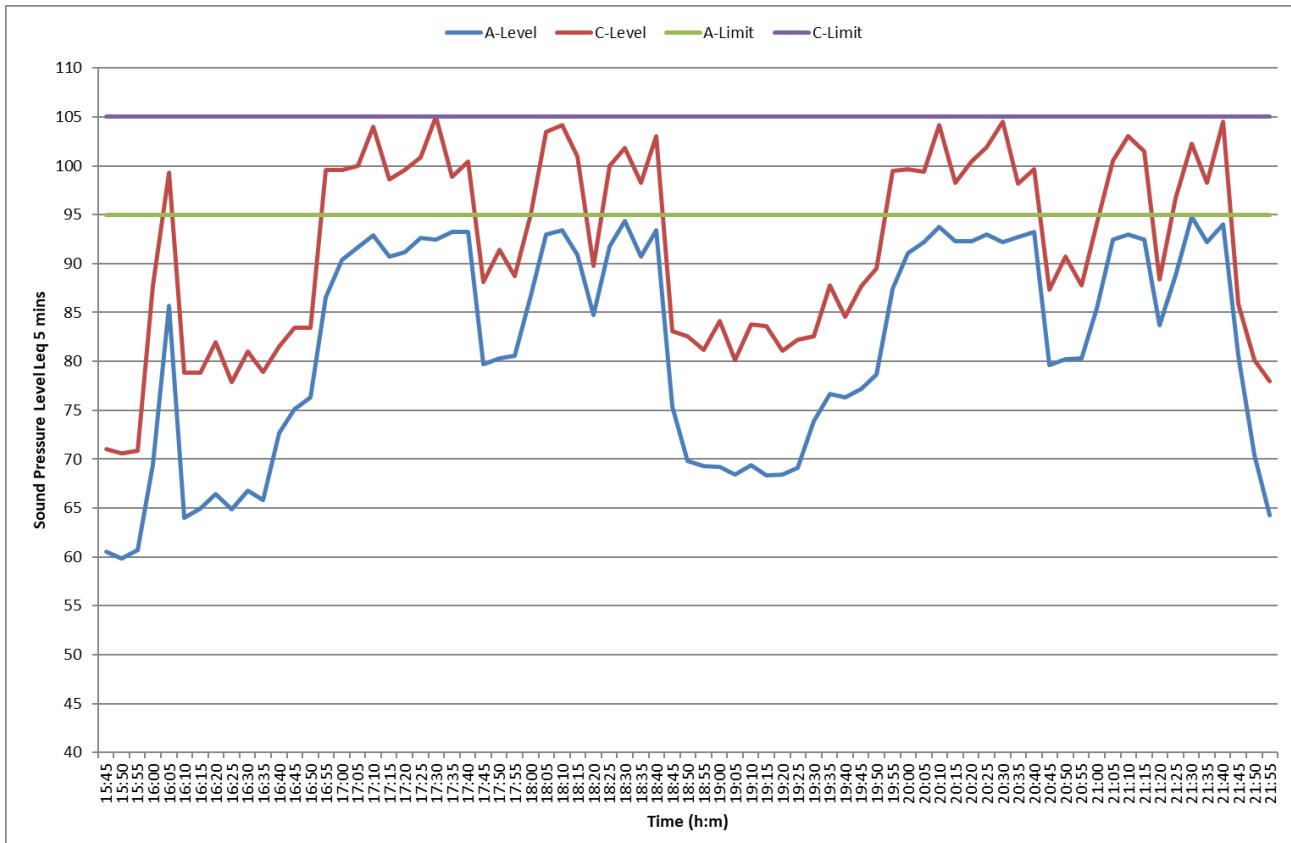


Figure 4-49: Noise Monitoring at Indoor Stage (Saturday 22 February 2025)

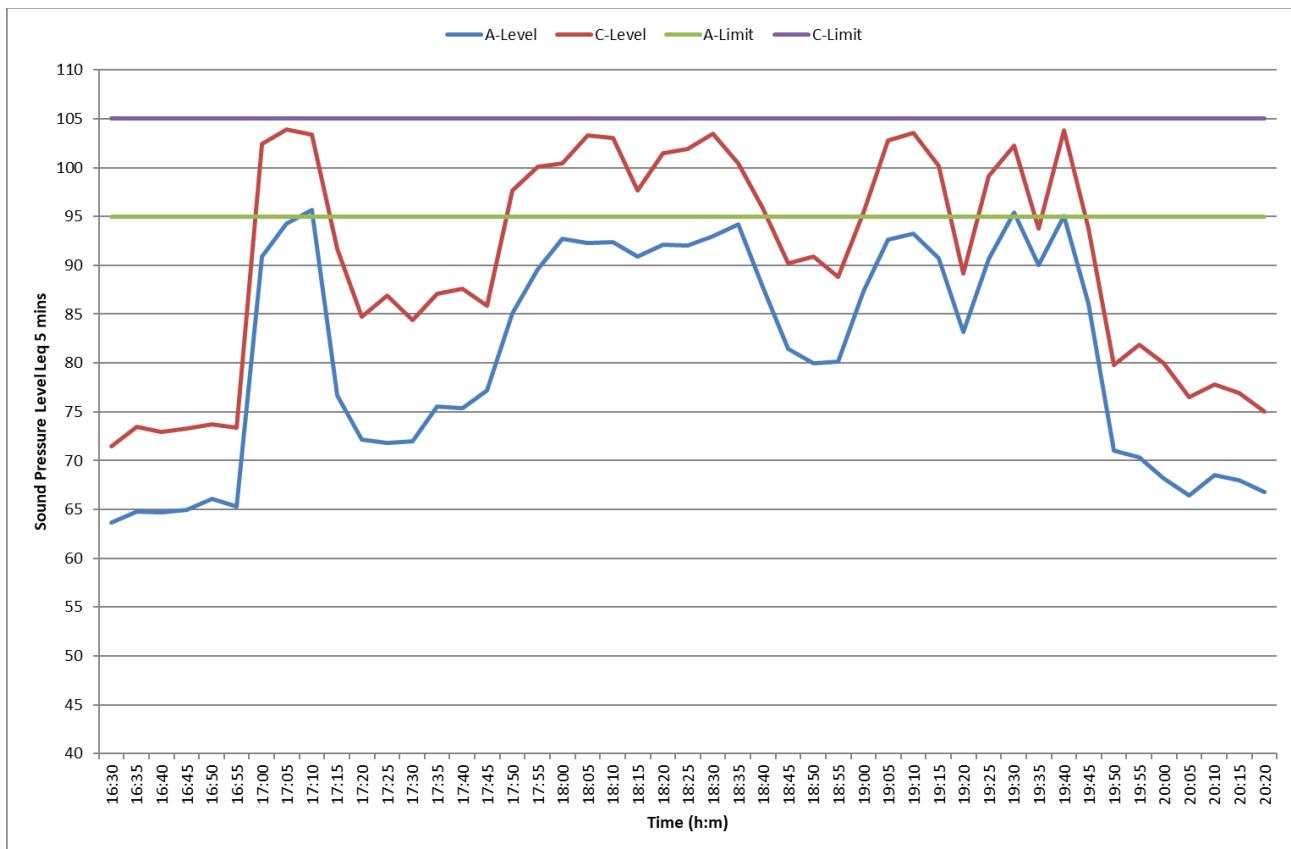


Figure 4-50: Noise Monitoring at Indoor Stage (Sunday 23 February 2025)

5. COMPLAINTS

Lloyd George Acoustics is not aware of any complaints during the Event.

6. CONCLUSION

The results of noise monitoring for Ice Cream Factory Fringe Series 2025, held from Friday, 17 January 2025 to Sunday, 23 February 2025, at 92 Roe Street, Northbridge, show that the Event complied with the regulation 18 *Approved Sporting, Cultural and Entertainment Events* (ref: 2024/34).

Appendix A – Terminology

The following is an explanation of the terminology used throughout this report:

- **Decibel (dB)**

The decibel is the unit that describes the sound pressure levels of a noise source. It is a logarithmic scale referenced to the threshold of hearing.

- **A-Weighting**

An A-weighted noise level has been filtered in such a way as to represent the way in which the human ear perceives sound. This weighting reflects the fact that the human ear is not as sensitive to lower frequencies as it is to higher frequencies. An A-weighted sound level is described as L_A , dB.

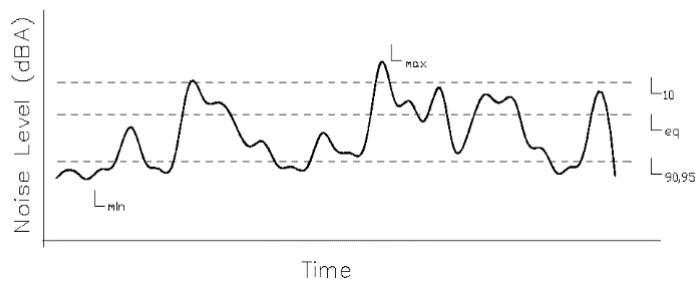
- **Sound Pressure Level (L_p)**

The sound pressure level of a noise source is dependent upon its surroundings, being influenced by distance, ground absorption, topography, meteorological conditions etc. and is what the human ear actually hears. Using the electric heater analogy above, the heat will vary depending upon where the heater is located, just as the sound pressure level will vary depending on the surroundings. Noise modelling predicts the sound pressure level from the sound power levels taking into account ground absorption, barrier effects, distance etc.

- L_{Aed}

The equivalent steady state A-weighted sound level ("equal energy") in decibels which, in a specified time period, contains the same acoustic energy as the time-varying level during the same period. It is considered to represent the "average" noise level.

- **Chart of Noise Level Descriptors**



Ice Cream Factory Summer Festival Perth 2024/25

Bar Pop

53.8k

TOTAL ATTENDANCE

689

PUBLIC RESPONDENTS

7

QUALITY METRICS

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7 Impact on the local area

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ICF24

GO TO THE ICE CREAM FACTORY. BE SAFE. LOOK AFTER YOUR FRIENDS. MAKE GOOD DECISIONS.



▲ Ice Cream Factory Summer Festival Perth — Photo: Matija Smoijer

1. Background

Ice Cream Factory Summer Festival

Ice Cream Factory Summer Festival captures the spirit of an Australian Summer; warm nights, outdoor dance floors, live music, innovative activations and pop-ups galore.

The annual festival transformed the former Peter's Ice Cream Factory site into a fully immersive arts, music and cultural experience including a silent disco, music performances from Kaytranada, Peking Duk, Pnau and even the Perth Symphony Orchestra. *Ice Cream Factory Summer Festival* 2024/25 took place from 22 November to 15 February with 18 nights of excitement.

Evaluation Methodology

Bar Pop engaged Culture Counts to survey people that had purchased tickets to *Ice Cream Factory Summer Festival*.

689 responses were collected in the survey, which was designed to assess the qualitative, social and economic impact of the festival. The survey was delivered via an online delivery link sent to the email addresses of ticket holders.

Each survey contained a range of 'dimension' questions, asking the public about their experience of *Ice Cream Factory Summer Festival*. These quality dimensions have been developed with the sector to measure the impact and value of place activation, events, and design.

The survey contained 7 different dimensions, which are listed below and have been selected following Bar Pop's main strategic objectives.

Public Assessment

| Domain | Dimension | Dimension statement |
|-----------|-----------------------|--|
| Social | Connection | It helped me to feel connected to people in the community |
| | Safe | It made me feel safe and welcome |
| | Access | It gave me the opportunity to access activities I would otherwise not have access to |
| Economic | Diversity | It engaged people from different backgrounds |
| Qualities | Cultural Contribution | It provides an important addition to the cultural life of the area |
| | Excellence | It is one of the best examples of its type that I have seen |
| | Presentation | It was well produced and presented |

Dimensions are assessed on a Likert scale, in which respondents move a slider to a point that indicates whether they agree or disagree with the dimension statement. An example of a Likert scale can be seen below.

It provides an important addition to the cultural life of the area

Rate how much you agree or disagree with this statement

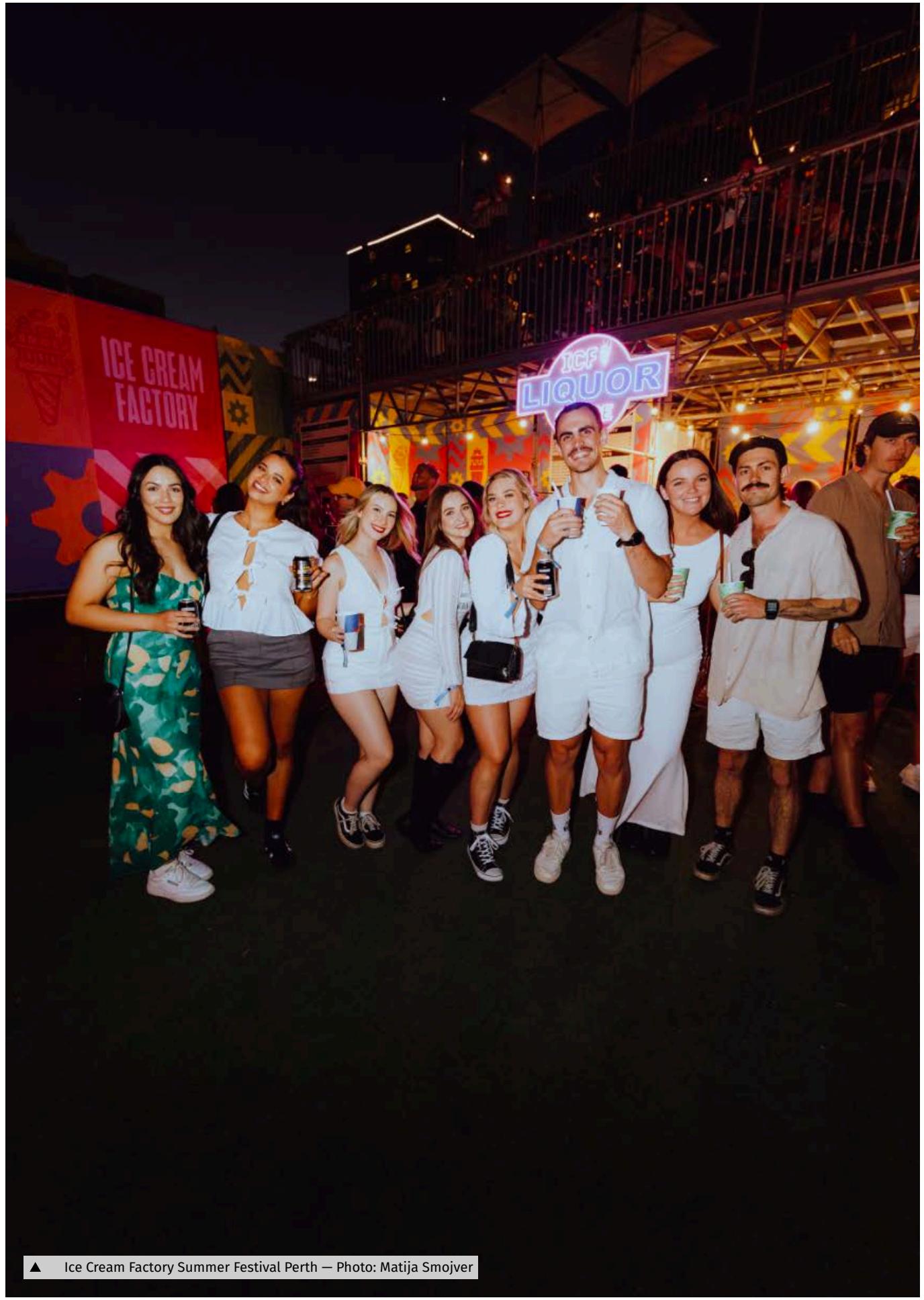
Strongly
Disagree

Neutral

Strongly
Agree



Slide to record a response



▲ Ice Cream Factory Summer Festival Perth — Photo: Matija Smoijer

2. Attendee Profile

Demographics

Who completed the survey?

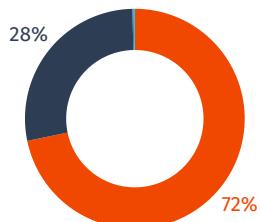
Survey respondents were asked to provide their gender, age, employment status and living situation. This enables data to be matched to the wider population and responses to be filtered to understand differences in demographics.

The charts below show the proportion of survey responses captured for gender, age, employment status and living situation.

Gender

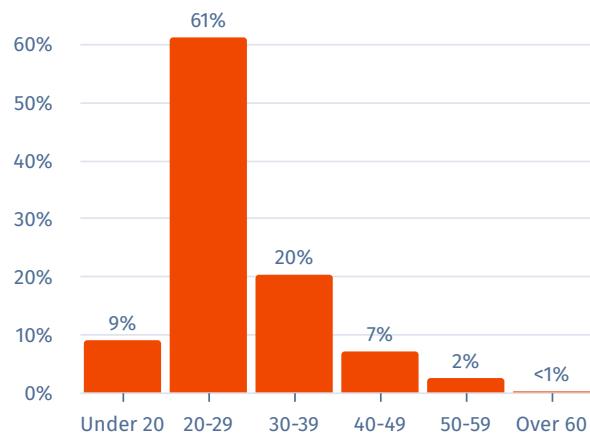
How would you describe your gender?

- Female
- Male
- In another way
- Prefer not to say



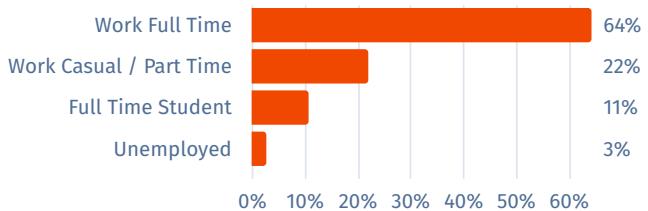
Age Group

What is your age?



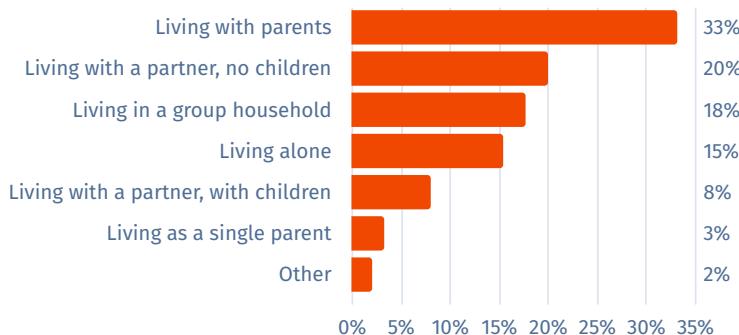
Employment Status

What best describes your current employment?



Living Situation

What best describes your living situation?

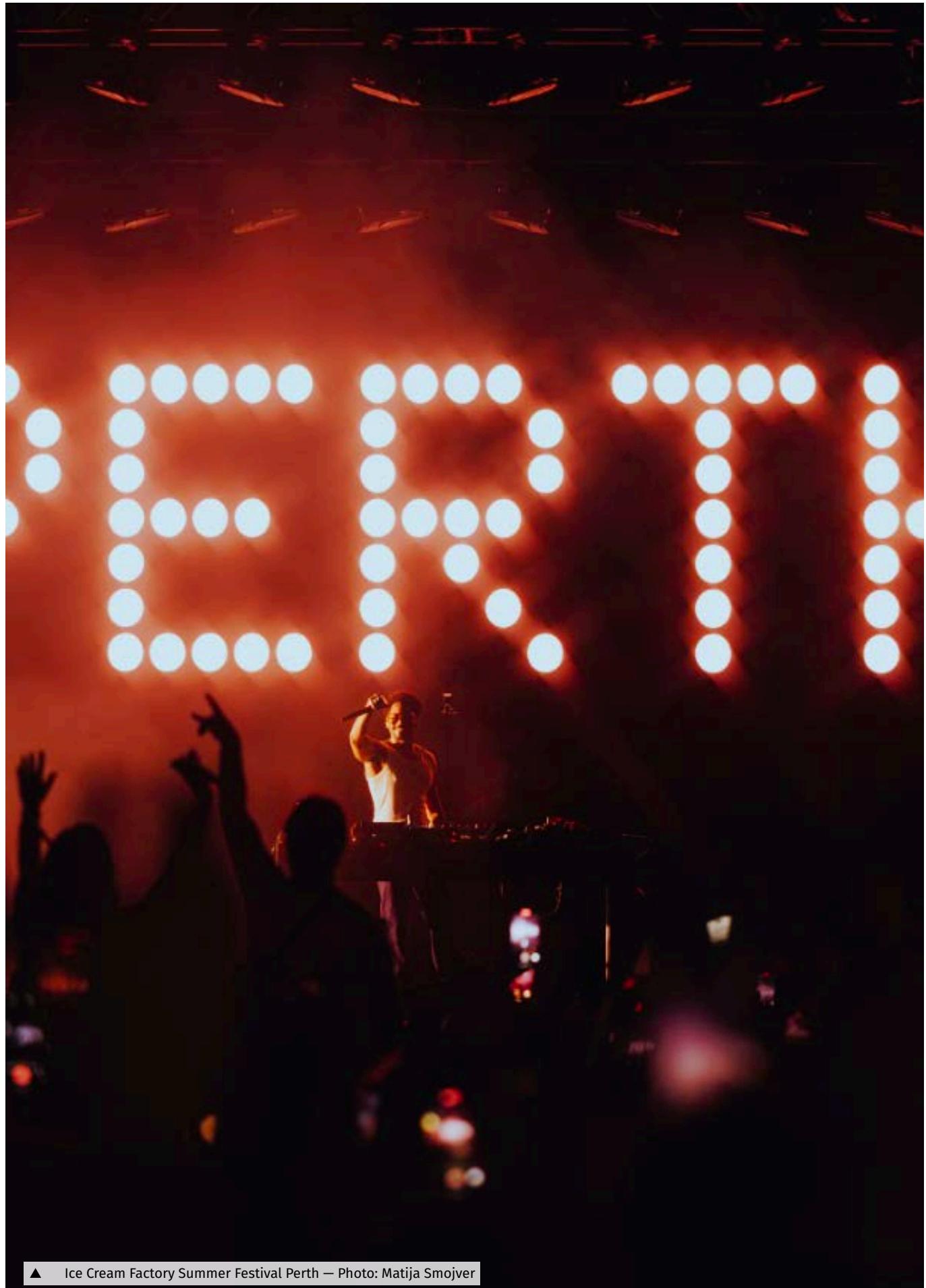


Insights

72% of the sample identified as female, 28% identified as male, and less than 1% identified in another way or preferred not to say. Those aged between 20-29 made up the majority of respondents (61%). This was followed by the 30-39 (20%), under 20 (9%) and 40-49 (7%) age cohorts. The 50-59 age group made up 2% and those aged over 60 made up less than 1% of the sample.

64% of respondents reported to be work full-time workers and 22% work casually/part-time. Full-time students made up 11% of respondents and 3% indicated they were unemployed.

When asked about their living situation, one-third of respondents (33%) reported living with their parents. This was followed by those living with a partner (no children) (20%), in a group household (18%) and those who live alone (15%). 8% of respondents live with their partner (with children) and 3% are single parents.



▲ Ice Cream Factory Summer Festival Perth — Photo: Matija Smoyer

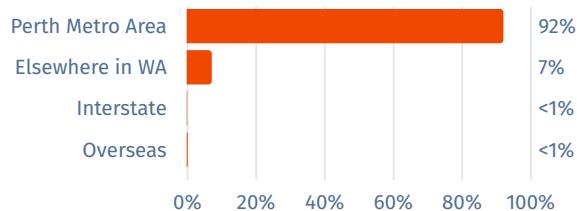
Location and Postcode

Survey respondents were asked to provide their location origin and postcode. This enables data to be matched to the wider population and responses to be filtered to understand differences in demographics.

The charts show the proportion of survey responses captured for location origin and postcode.

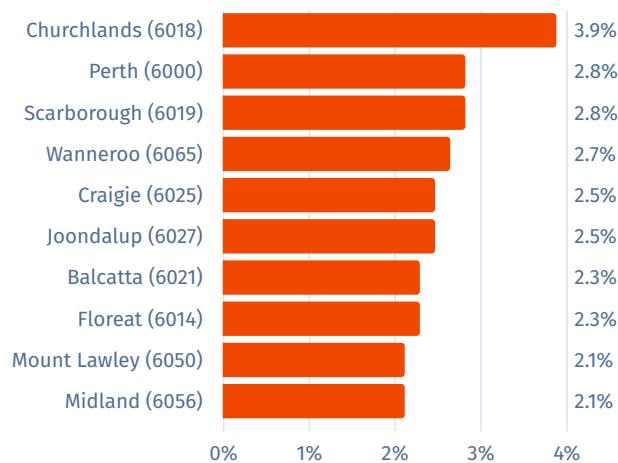
Location

Which of the following best describes where you live?



Response by Location – Top 10 Postcodes

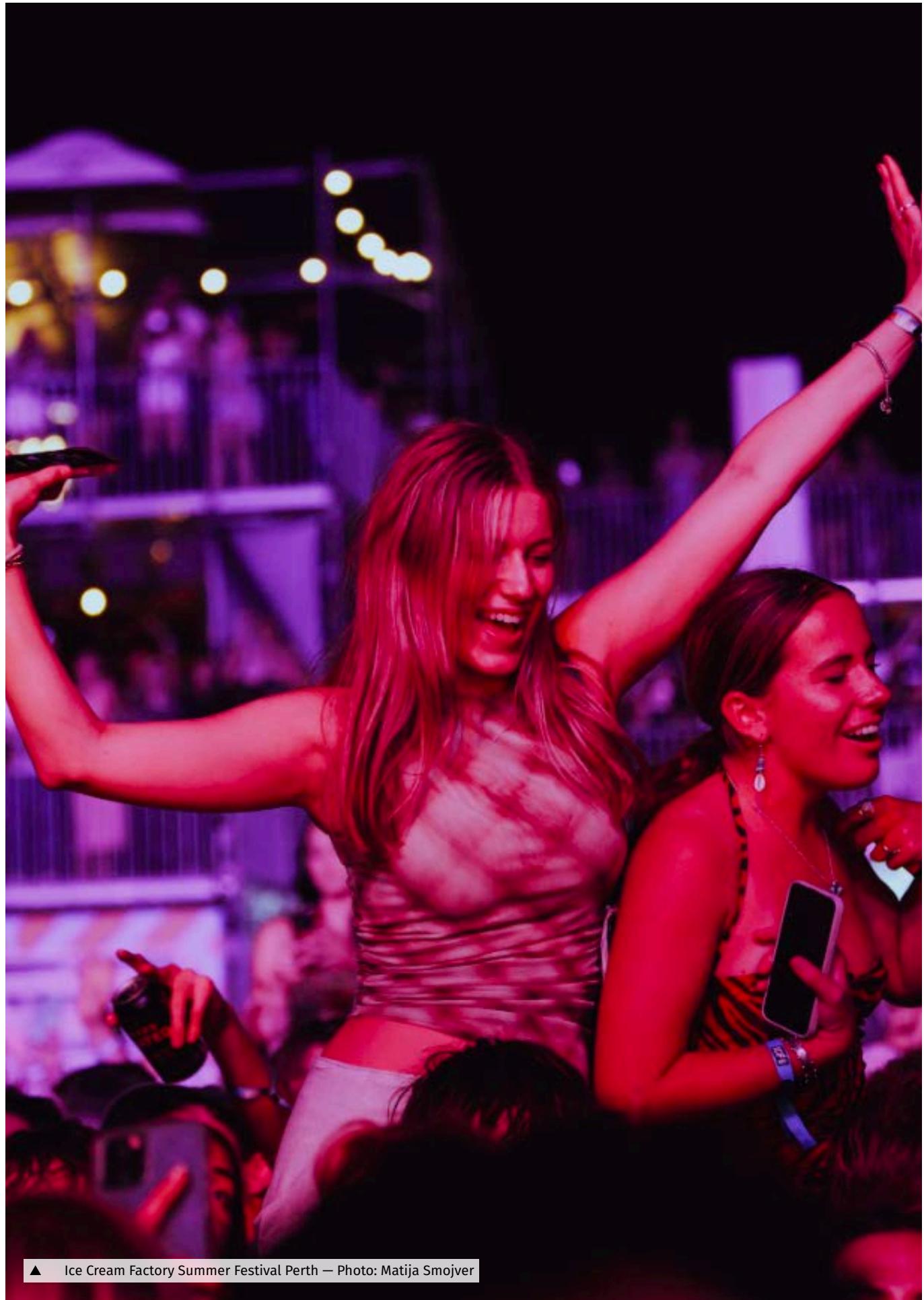
What is your postcode?



Insights

The majority of respondents (92%) reported living in the Perth Metro Area. 7% reported living elsewhere in WA, less than 1% were from interstate or overseas.

Churchlands (3.9%) was the most commonly cited postcode. This was followed by Perth and Scarborough (2.8% each) and Wanneroo (2.7%).



▲ Ice Cream Factory Summer Festival Perth — Photo: Matija Smoyer

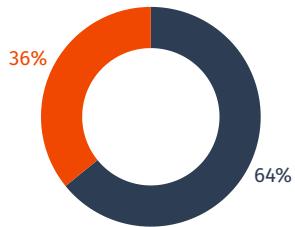
Prior Attendance

All respondents were asked whether they had attended *Ice Cream Factory Summer Festival* or *Factory Summer Festival* events in the past and if so, which year(s) they had attended. This analysis provides insights into attendees' past experience of *Factory Summer Festival* events and allows for comparisons to be made between repeat and first-time attendees.

Prior Attendance

Was this your first time attending Ice Cream Factory Summer Festival?

■ Yes
■ No



Attendance in Previous Years

What other years have you attended Ice Cream Factory Summer Festival?



Insights

Over half of the sample (64%, up 13% from 2023/24) indicated that they had attended *Ice Cream Factory Summer Festival* previously. The remaining 36% indicated this was their first time attending. This demonstrates the festival's ability to both attract new audiences and improve patron loyalty each year.

The majority of return attendees (86%) attended last year's event. 63% of the sample attended the 2022 event, 42% attended the 2021 event and 34% attended the Perth event in 2020. 26% of the sample attended in 2019 and 17% in 2018. There were no reports of attending the 2020 (Brisbane) event.

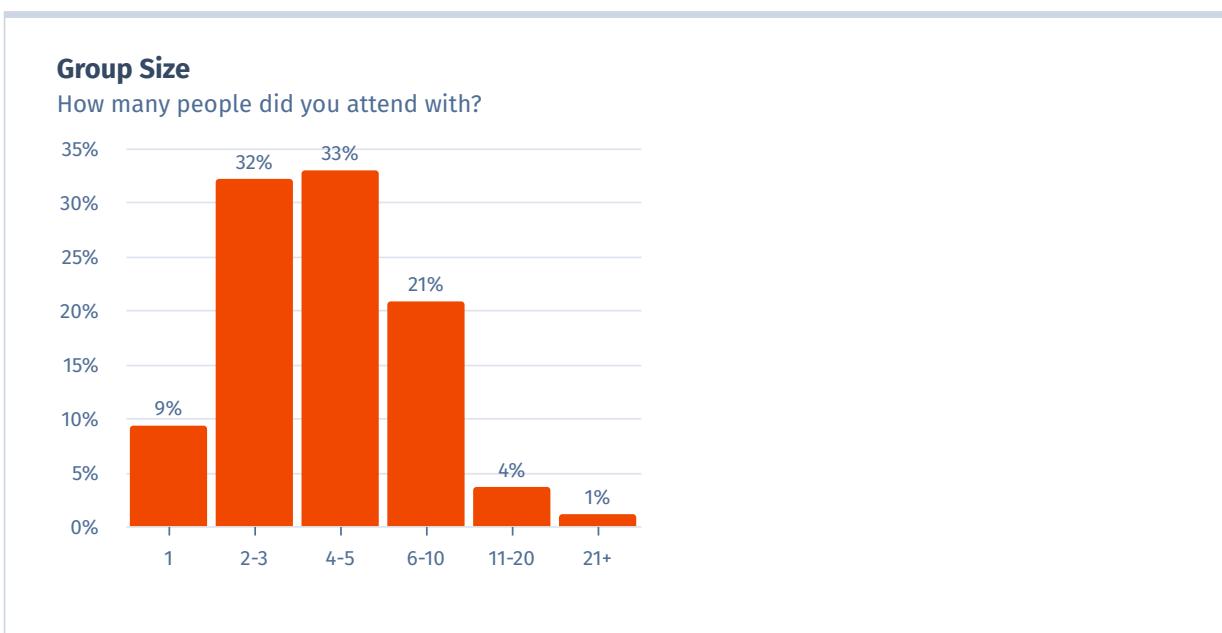


▲ Ice Cream Factory Summer Festival Perth — Photo: Bar Pop

Group Size

How many people did you attend Ice Cream Factory Summer Festival with?

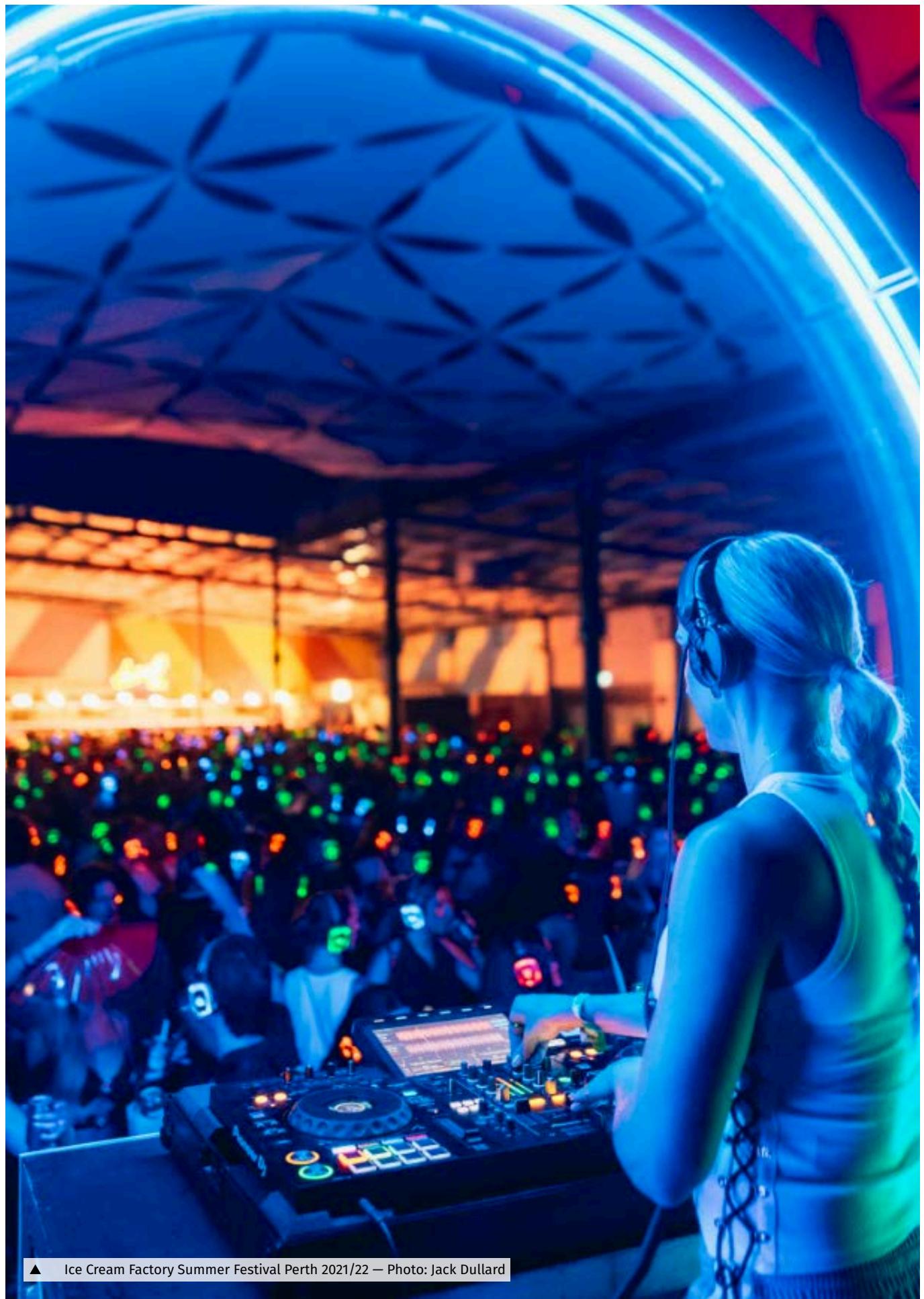
In order to understand the typical group behaviour at *Ice Cream Factory Summer Festival*, respondents were asked about their party characteristics, including how many people they attended the event with.



Average Group Size: **4.7**

Insights

33% of respondents attended the festival with a group of 4-5 people, making up the largest proportion of responses. This was followed by groups of 2-3 (32%) and groups of 6-10 (21%). 9% of respondents attended alone, 4% attended as a group of 11-20 people, and less than 1% attended with a group of 21 or more people. The average group size was determined to be 4.7.



▲ Ice Cream Factory Summer Festival Perth 2021/22 — Photo: Jack Dullard

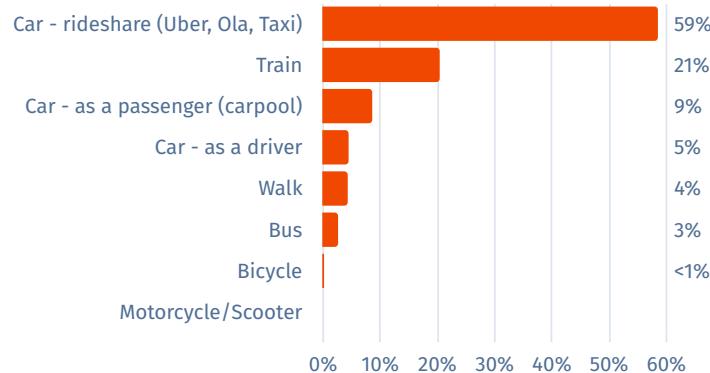
Method of Transport

How did people get to and from *Ice Cream Factory Summer Festival*?

Respondents were asked to identify which mode of transport they used to get to *Ice Cream Factory Summer Festival*. This will give organisers an idea of transportation needs, and the opportunity to create programming and initiatives based on these behaviours.

Transportation

What was the main form of transport you used to travel to and from the event?



Insights

Rideshare services (such as Uber, Ola, Taxi) (59%) were the most popular mode of transport to the *Ice Cream Factory Summer Festival*. 21% caught the train and 9% carpooled as a passenger to the event. Those who drove to the event made up 5% of the sample while 4% walked. 3% took the bus and less than 1% of the sample rode their bike. There were no reports of respondents using a motorcycle or scooter to travel to the event.

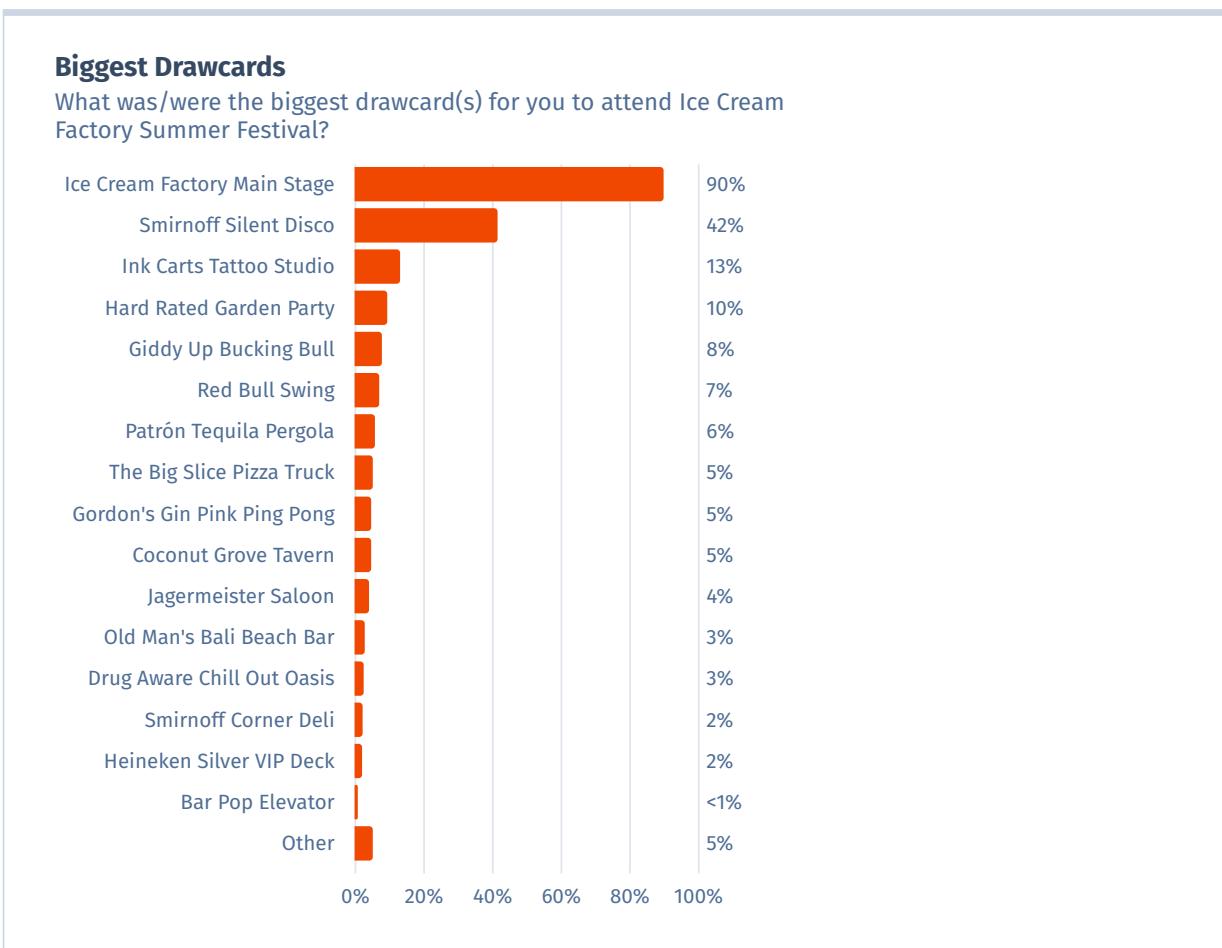


▲ Ice Cream Factory Summer Festival Perth — Photo: Matija Smoyer

Biggest Drawcards

What were the biggest drawcard(s) that attracted attendees to the event?

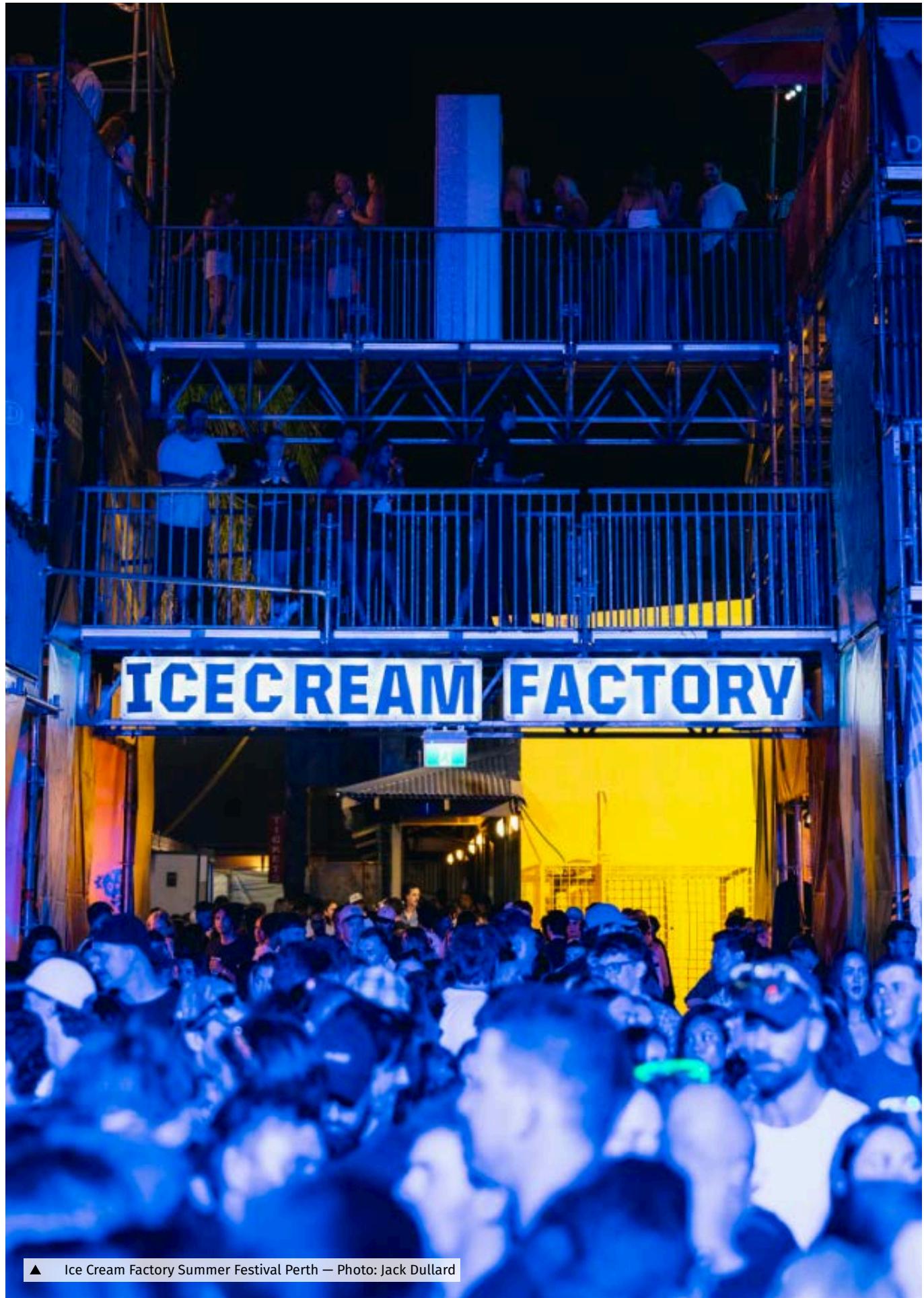
Respondents were asked to indicate what their biggest drawcard(s) were when choosing to attend *Ice Cream Factory Summer Festival*. This was asked as a multiple-choice question and respondents could select as many answers as were applicable.



Insights

The vast majority of the sample (90%) indicated the *Ice Cream Factory Main Stage* as the main drawcard for attending. This was followed by the *Smirnoff Silent Disco* (42%). Smaller proportions of the sample selected *Ink Carts Tattoo Studio* (13%) and *Hard Rated Garden Party* (10%).

Whilst still a drawcard for some, the *Smirnoff Corner Deli* (2%), *Heineken Silver VIP Deck* (2%) and *Bar Pop Elevator* (less than 1%) were the least chosen from the list. Notably, 5% of respondents selected 'other' drawcards which included responses pertaining to specific artists on the mainstage.



▲ Ice Cream Factory Summer Festival Perth — Photo: Jack Dullard

3. Event Outcomes

Overview

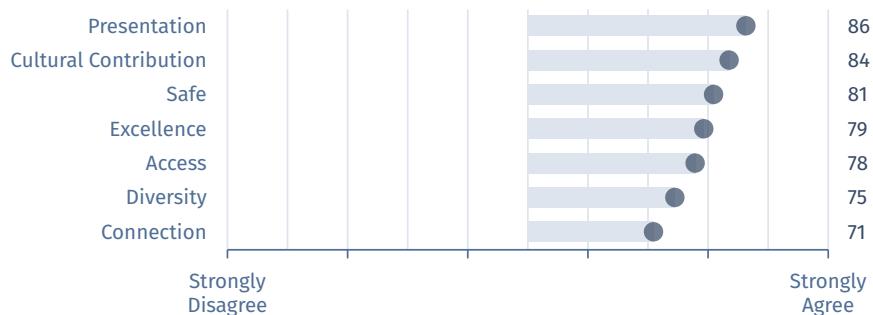
What did the public think of *Ice Cream Factory Summer Festival*?

Survey respondents moved a slider to indicate whether they agreed or disagreed with the included dimension statements in relation to the event. The following charts contain the response data for 'public' responses, showing the average result for each dimension.

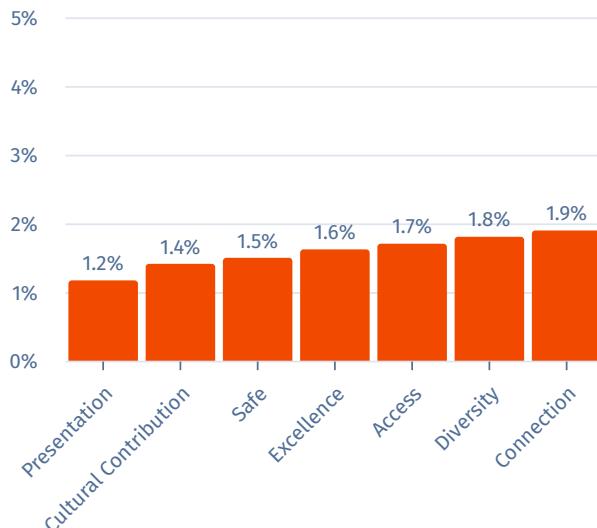
The Culture Counts platform provides various methods to capture survey responses at minimal marginal cost. Achieving larger samples enables organisations to be more confident that the average result and opinions of the survey group are representative of the total audience. The accompanying margin of error chart shows the expected differences for the associated dimension results calculated at a 95% confidence level.

Public Outcomes by Dimension

Average mean response



Margin of Error

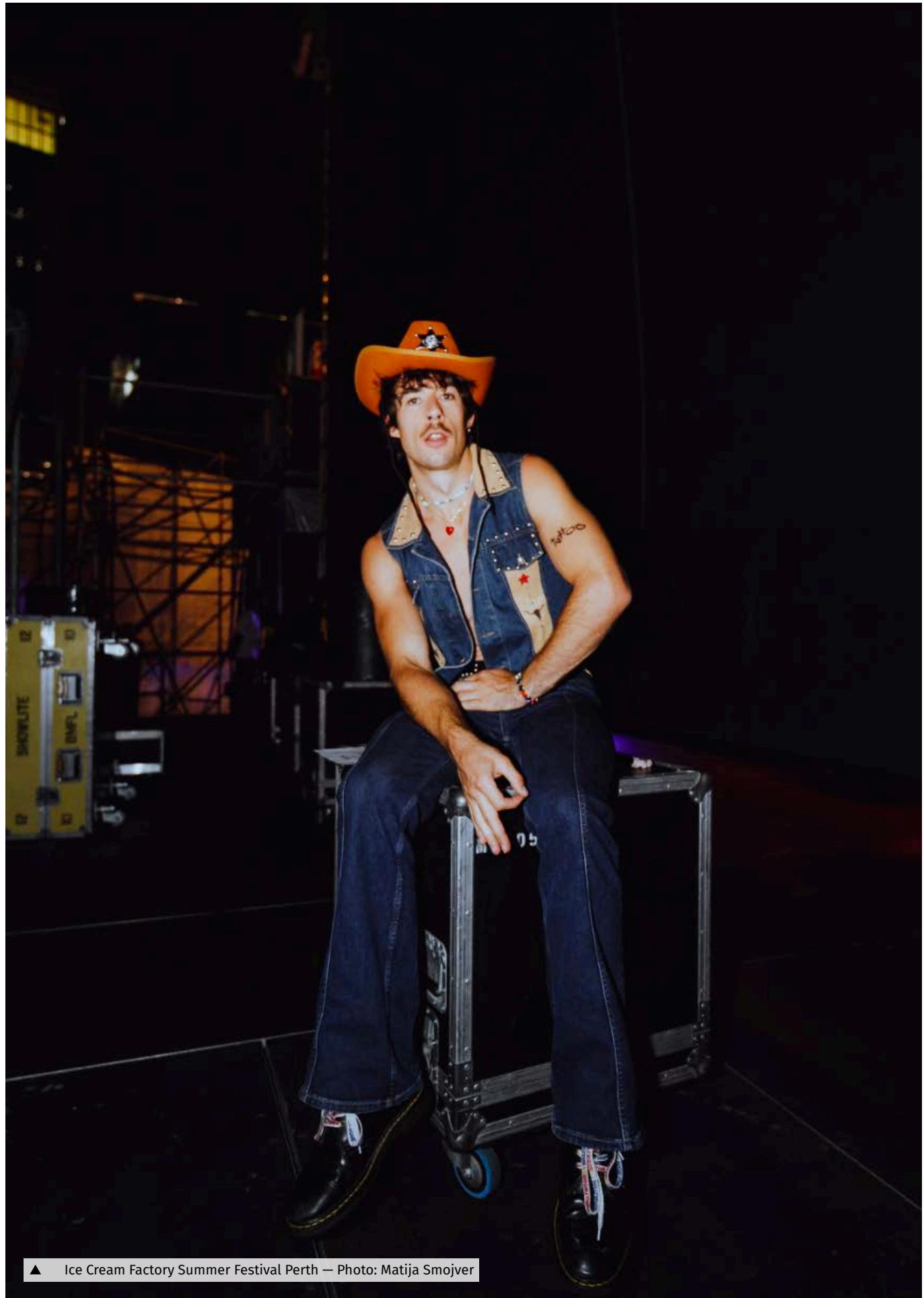


Insights

Of the dimensions measured, 'Presentation' (86/100), 'Cultural Contribution' (84/100) and 'Safe' (81/100) received the highest average levels of agreement, indicating that respondents were most likely to agree that the event was well produced and presented, that it provided an important addition to the cultural life of the area and that it made them feel safe and welcome. This was followed by 'Excellence' (79/100) and 'Access' (78/100), demonstrating that respondents were also likely to agree that the event was one of the best examples of its type that they have seen and that it gave them the opportunity to access activities they would not otherwise have access to.

While still a positive result, 'Connection' (71/100) received the lowest average score overall, indicating that respondents were least likely to agree that the event helped them to feel connected to people in the community.

At a 95% confidence level, the margin of error for dimensions ranged from 1.2% to 1.9%. This means that we can be 95% confident that if we surveyed the entire *Ice Cream Factory Summer Festival* attendee population, the average outcome for 'Cultural Contribution' would fall within 1.4% of the average generated by the sample.

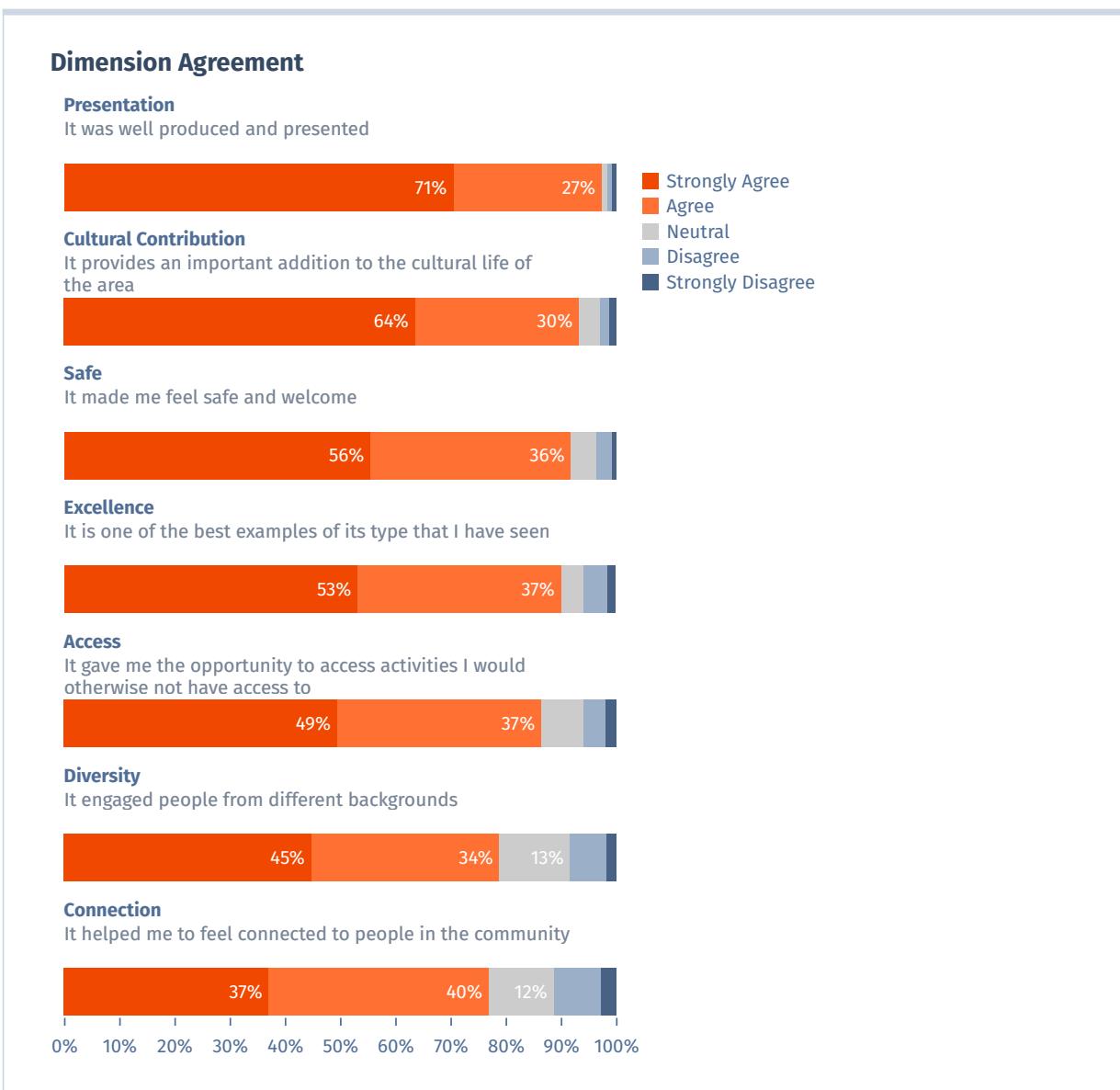


▲ Ice Cream Factory Summer Festival Perth — Photo: Matija Smoijer

Outcomes Agreement

Culture Counts uses a slider input to measure responses for dimension statements as part of the evaluation methodology. This method also provides the capability to understand response results within a typical 5-point agree-to-disagree format.

The following chart contains the response data for 'public' responses and shows the percentage of people that agreed or disagreed with each of the statements, using a 5-point ordinal Likert scale.

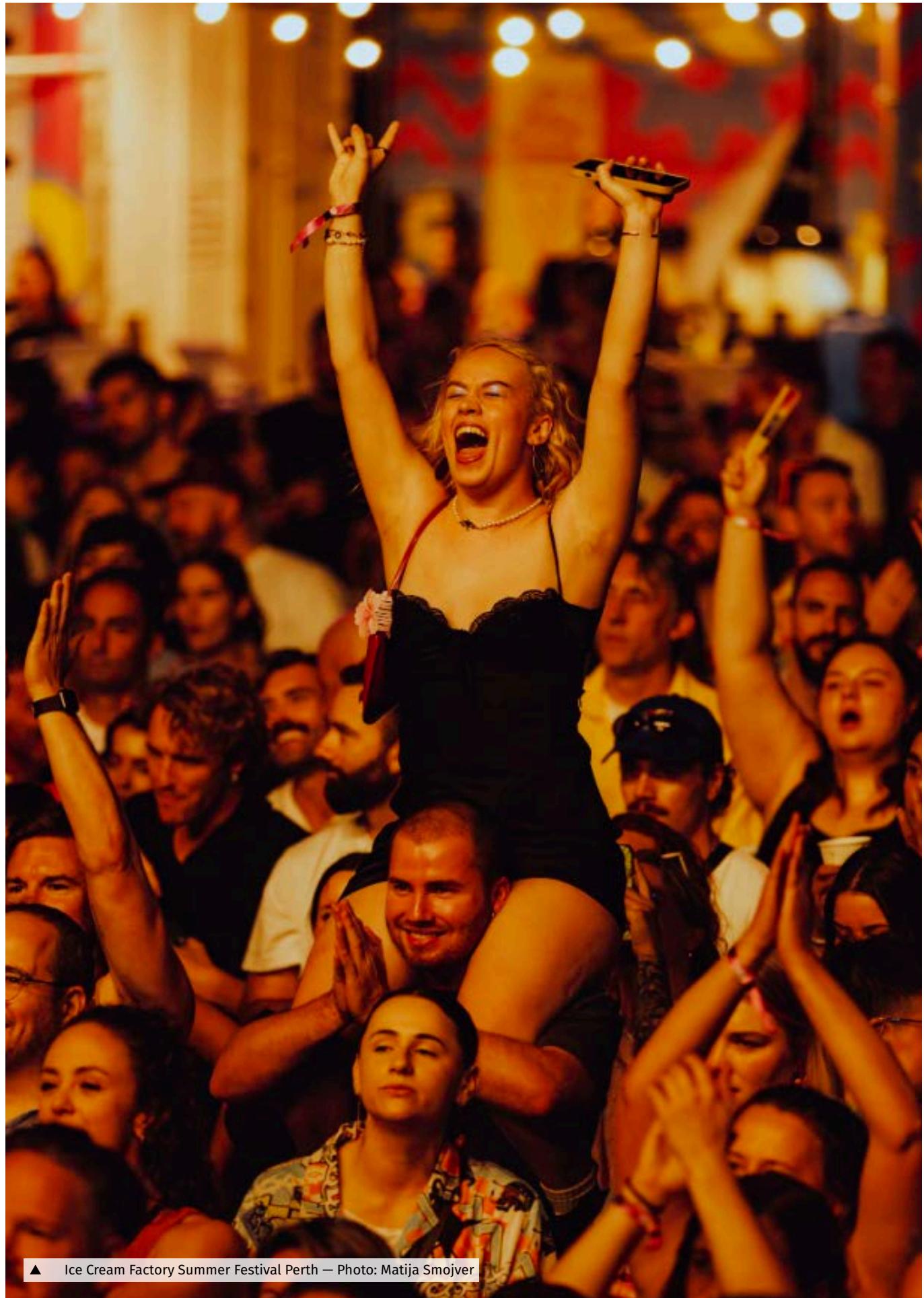


Insights

'Presentation' (98%) received the highest level of overall agreement, indicating that almost the entire sample of respondents agreed that the event was well produced and presented, an excellent result.

This was followed by 'Cultural Contribution' (94%) and 'Safe' (92%), indicating that the majority of respondents also agreed that the event provided an important addition to the cultural life of the area and that they felt safe and welcome. 'Excellence' (90%) also produced a positive result, indicating respondents agreed that the event was one of the best examples of its type.

'Connection' (77%) received the lowest level of agreement overall, indicating that the smallest proportion of respondents agreed that the event helped them to feel connected to people in the community.



▲ Ice Cream Factory Summer Festival Perth — Photo: Matija Smoyer

Outcomes by Domain

Dimension statements can be categorised into their representative outcome domain. Outcome domains represent categorisations of dimensions based on their general area of focus. For example:

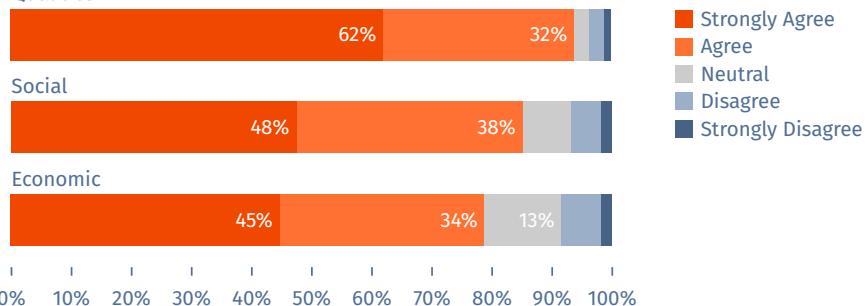
Economic Outcomes represent dimensions that seek to promote dynamic and resilient local economics that are required to sustain vibrant communities.

Social Outcomes represent dimensions that support the building of social capital, create and promote participation in community life and foster the realisation of self at the individual level.

Qualities are dimensions that connect individual experiences to the realisation of outcomes and the strength of their impact. They are subjective and personal assessments about experience, content or perception.

Dimension Agreement by Domain

Qualities



Social

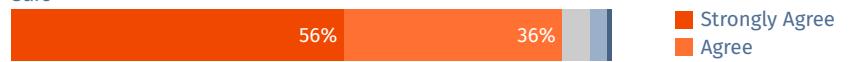


Economic



Social Dimension Agreement

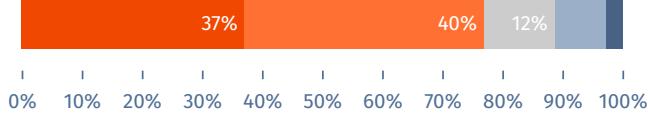
Safe



Access

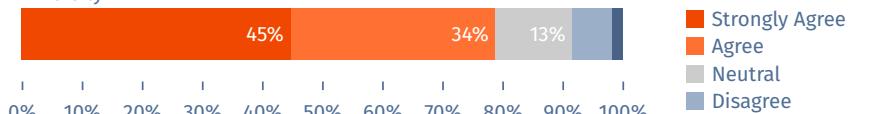


Connection

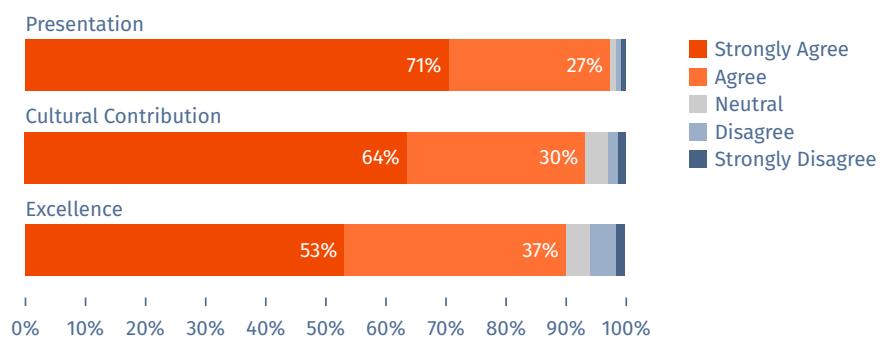


Economic Dimension Agreement

Diversity

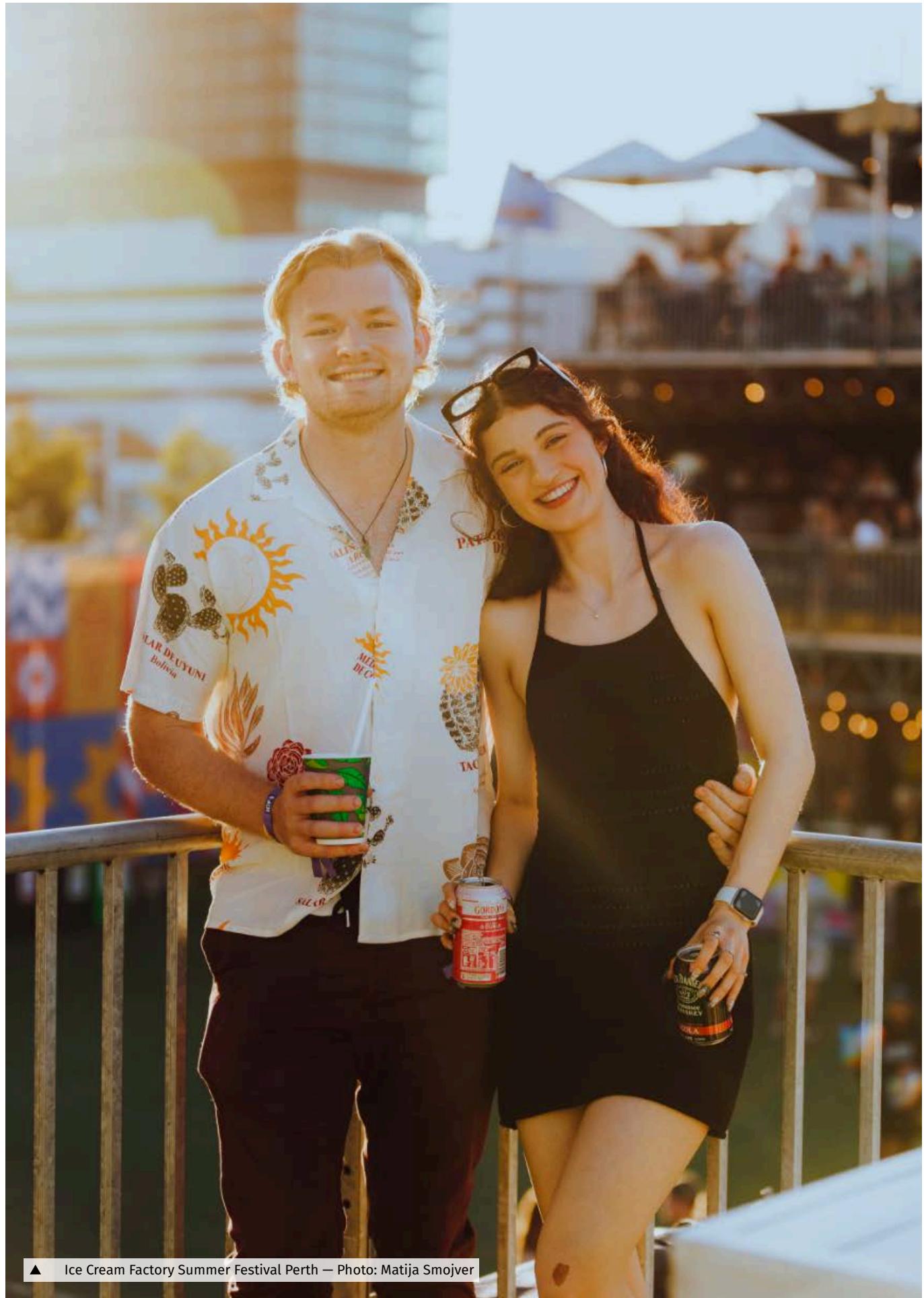


Qualities Dimension Agreement



Insights

The highest-ranking domain overall was Qualities (94%), followed by Social (86%) and Economic (79%). The high overall result for Qualities can be attributed to strong levels of agreement for 'Presentation' (96%), 'Cultural Contribution' (93%) and 'Excellence' (90%). The Economic domain, comprised of the Diversity dimension, saw 79% agreeing that the event engaged people from different backgrounds.



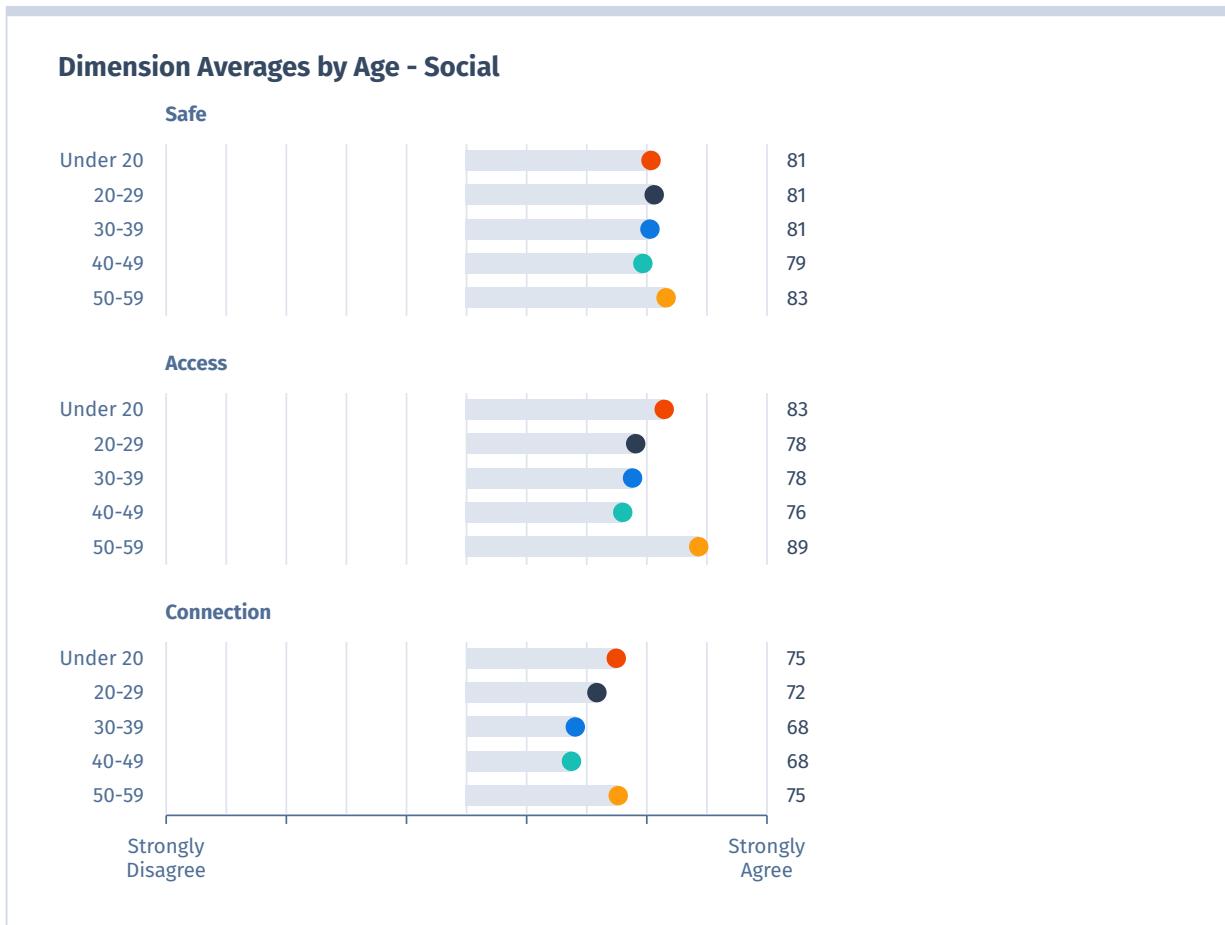
▲ Ice Cream Factory Summer Festival Perth — Photo: Matija Smoyer

Outcomes by Demographics

Does gender or age influence public outcomes?

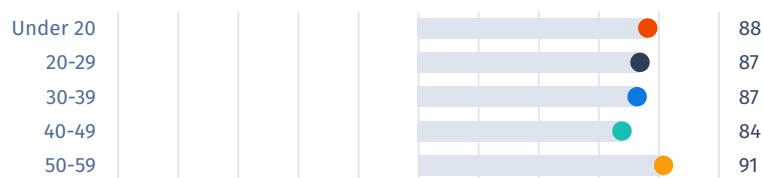
Every respondent was asked to identify their gender and age as part of the survey. This information enables perceptions to be filtered by demographics and helps organisers understand whether outcomes are different based on these attributes.

The below charts show the dimension results for each of the dimensions based on gender and age group.

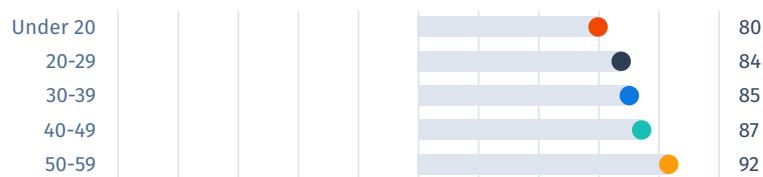


Dimension Averages by Age - Qualities

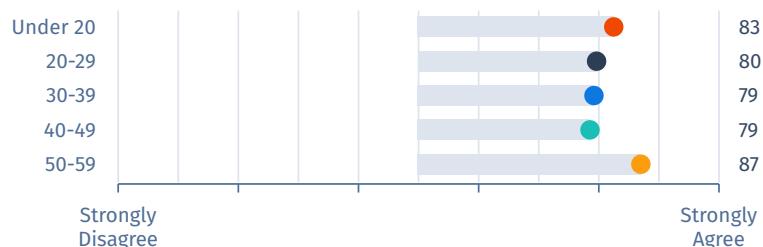
Presentation



Cultural Contribution



Excellence



Dimension Averages by Gender - Social

Safe



Access



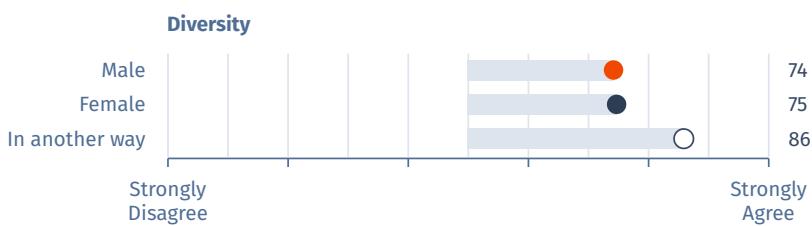
Connection



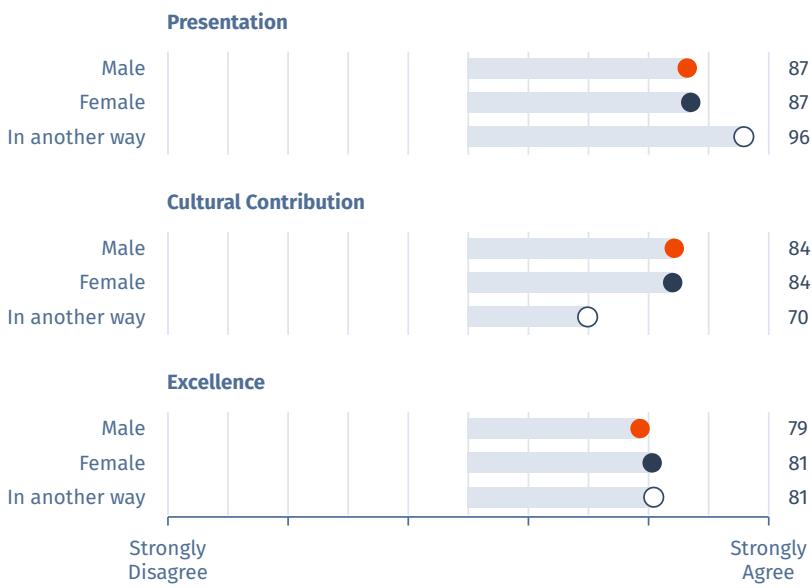
Strongly
Disagree

Strongly
Agree

Dimension Averages by Gender - Economic



Dimension Averages by Gender - Qualities



Insights

The 50-59 age cohort produced the highest or equal-highest scores for all dimensions, with the greatest variation seen in 'Access' (13/100) and 'Cultural Contribution' (12/100). This indicates respondents from this cohort are more likely to agree that *Ice Cream Factory Summer Festival* gave them access to activities they would not otherwise have access to and that it provides an important addition to the cultural life of the area. Those aged 40-49 demonstrated the lowest or equal lowest averages in six dimensions, including 'Access'.

While still positive, those aged 20-29, 30-39 and 40-49 all produced the lowest average for 'Diversity' (74/100), suggesting these groups were less likely to agree that the event engaged people from different backgrounds.

Results for male and female respondents were consistent, with four dimensions showing equal averages between the groups; 'Safe' (81/100), 'Connection' (71/100), 'Presentation' (87/100) and 'Cultural Contribution' (84/100). This indicates that regardless of gender, respondents agreed that they felt safe and welcome, that it helped them to feel connected to people in the community, that it was well produced and presented and that it provides an important addition to the cultural life of the area.

For the remaining dimensions, females scored slightly higher. The greatest variation was seen in 'Excellence' (+2/100), suggesting this cohort was more likely to agree that it was one of the best examples of its type that they have seen.

The sample size for those who identified in another way was too small from which to draw meaningful insights.



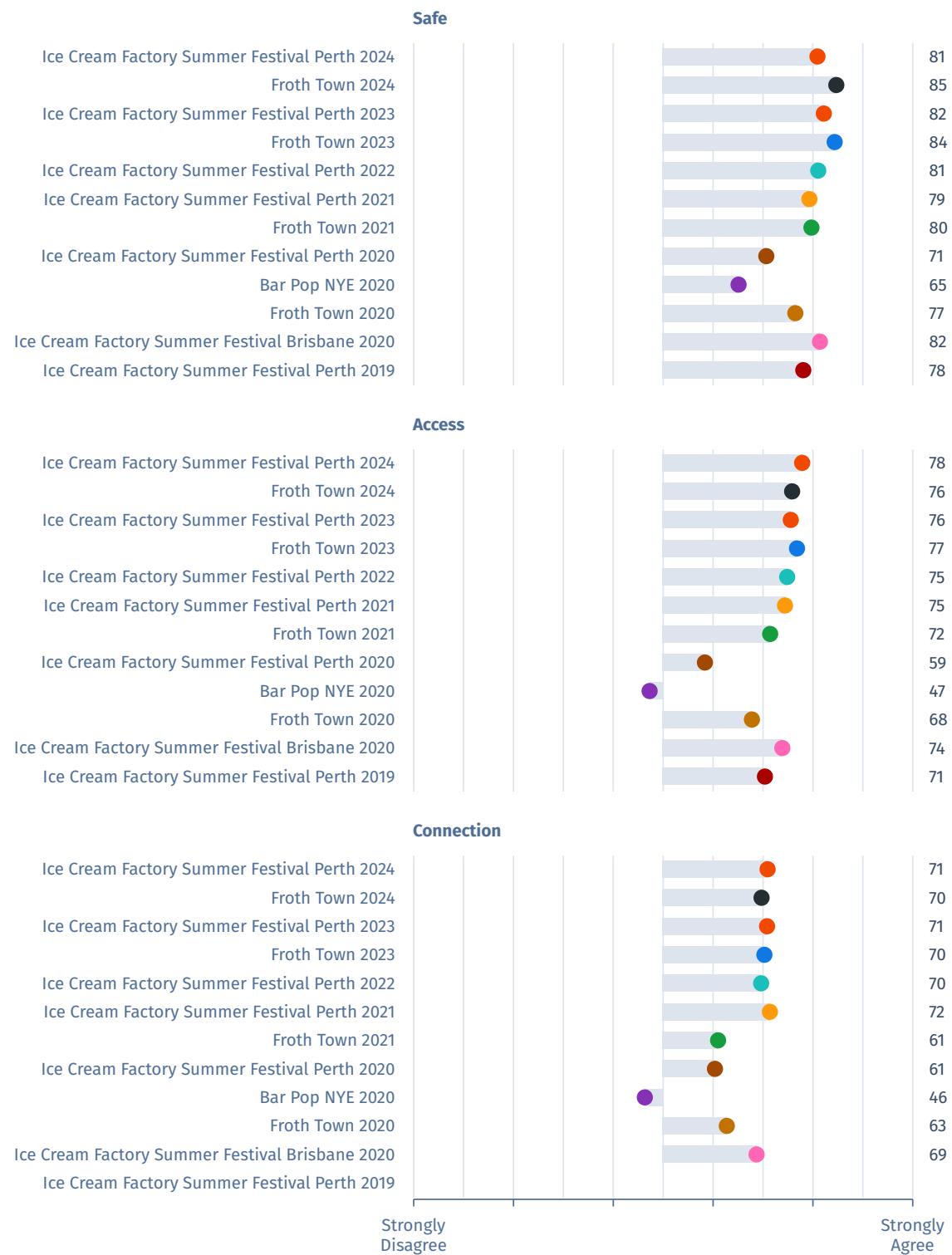
▲ Ice Cream Factory Summer Festival Perth — Photo: Matija Smoijer

Event Outcome Comparison

How do outcome scores compare across different Bar Pop events?

Dimensions used in the *Ice Cream Factory Summer Festival Perth* evaluation were also measured for Bar Pop's various events since 2019, including *Froth Town* and *Bar Pop NYE*. This consistent measurement allows Bar Pop to benchmark its results and to track progress in achieving strategic outcomes over time and across different offerings. It also allows organisers to understand how attendees' experiences have differed between the events.

Event Outcome Comparison (Social)

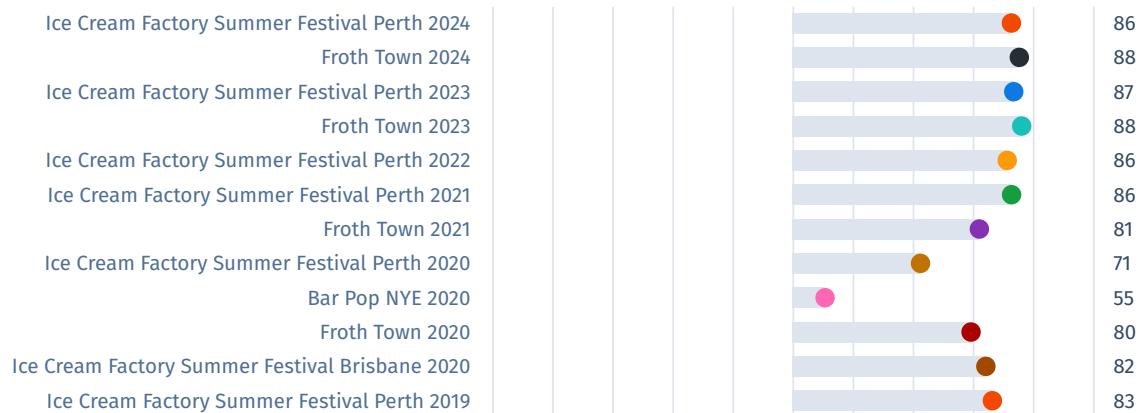


Event Outcome Comparison (Economic)

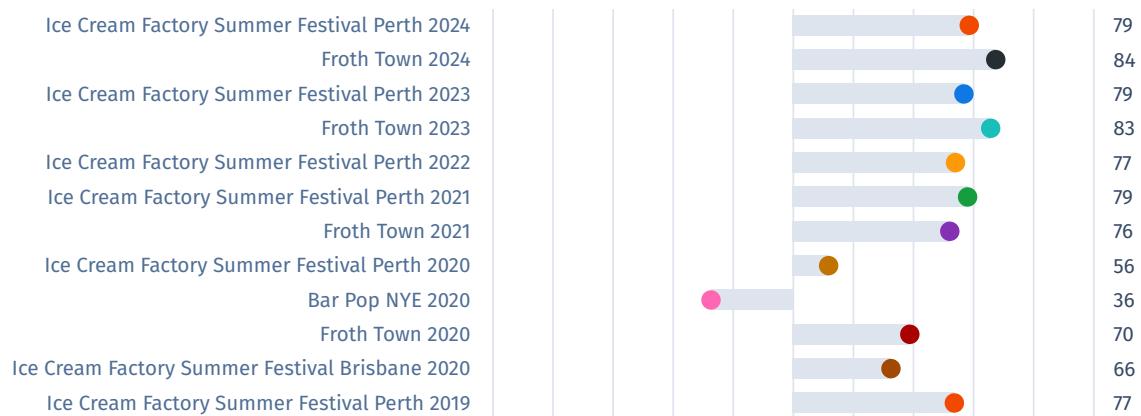


Event Outcome Comparison (Qualities)

Presentation



Excellence



Cultural Contribution



Strongly Disagree

Strongly Agree

Insights

Results between *Ice Cream Factory 2024* and *Ice Cream Factory 2023* remained stable, with the greatest difference recorded in 'Cultural Contribution' (+5/100 in 2024). This indicates that respondents from this year's festival are more likely to agree that it provided an important contribution to the cultural life of the area.

Ice Cream Factory Summer Festival 2023 consistently scored higher across all dimensions when compared with last year's event. 'Cultural Contribution' (79/100) demonstrated the greatest variation when compared to *Ice Cream Factory Summer Festival 2022* (+5/100). 'Diversity' (74/100) scored the same in 2023 and it did in 2022, indicating respondents were likely to consistently agree that it engaged people from different backgrounds. When compared to *Froth Town 2023*, results were slightly lower.



▲ Ice Cream Factory Summer Festival Perth — Photo: Matija Smoјver

4. Overall Experience

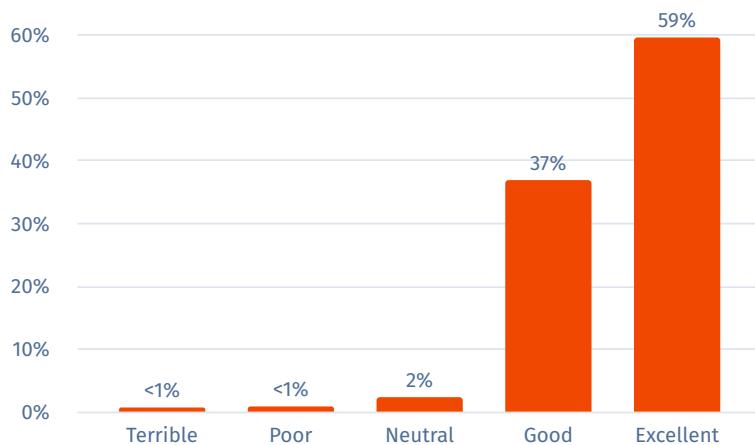
Attendee expectations

Did *Ice Cream Factory Summer Festival* meet attendees' expectations?

As part of the survey, attendees were asked to rate their overall experience and to indicate whether or not the event met their expectations. The results are shown in the charts below.

Overall Experience

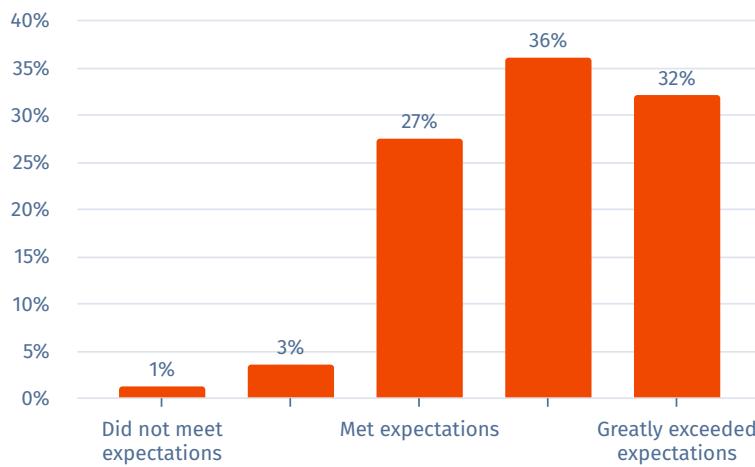
How would you rate your experience overall?



Good or Excellent: 96%

Expectations Met

Did *Ice Cream Factory Summer Festival* meet your expectations?



Expectations met or exceeded: 95%

Insights

Almost the entire sample (96%, same as 2023/24) of respondents reported having a positive experience at Ice Cream Factory Summer Festival, an excellent result. Of these respondents, 59% reported their experience as being excellent and 37% reported their experience as being good. 2% felt neutral about their experience, less than 1% had a poor or terrible experience.

95% (same as 2023/24) of respondents reported having their expectations met or exceeded. Of this group, 68% reported having their expectations exceeded or greatly exceeded. 27% indicated the event met their expectations.

Only 4% (down from 5% in 2023/24) of all respondents did not have their expectations met.



▲ Ice Cream Factory Summer Festival Perth — Photo: Jack Dullard

Experience by Demographic

Does gender or age influence overall experience?

The below charts distribute the responses to the questions 'Rate your overall experience' and 'Did *Ice Cream Factory Summer Festival* meet your expectations?' based on age group and gender. This helps organisers to understand if attendee demographics had an impact on the overall experience of respondents.

Overall Experience by Age Group

How would you rate your overall experience?

Under 20



20-29



30-39



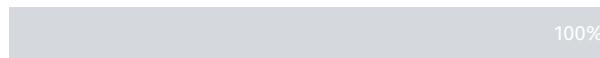
40-49



50-59



Over 60



Expectations Met by Age Group

Did *Ice Cream Factory Summer Festival* meet your expectations?

Under 20



20-29



30-39



40-49



50-59



Over 60



Did *Ice Cream Factory Summer Festival* meet your expectations?

Experience by Gender

How would you rate your overall experience?

Male



Female



In another way



Prefer not to say



Expectations Met by Gender

Did Ice Cream Factory Summer Festival meet your expectations?

Male



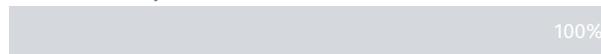
Female



In another way



Prefer not to say



Insights

The 50-59 age cohort had the largest proportion of respondents that had a positive overall experience (100%), with 29% reporting their experience as being good and 71% reporting it as being excellent. While still a majority, those aged 30-39 had the lowest level of positive overall experience (94%) when compared to other groups.

The vast majority of the Under 20 (98%), 20-29 (97%) and 40-49 (96%) age groups reported having a positive overall experience, with very few respondents reporting their experience as being poor or terrible.

All age cohorts rated their experience being met or exceeded highly. 100% of the 50-59 age cohort had their expectations met and exceeded. This was followed by the Under 20 age cohort, with 98% of respondents' experiences being met or exceeded. The 20-29 (97%), 30-39 (96%) and 40-49 (96%) age groups had their expectations met or exceeded to a similar degree.

Gender did not appear to significantly affect the overall experience of respondents, an average overall experience score of 99% for males and 96% for females. Female respondents demonstrated slightly lower agreement that the event met or exceeded their expectations (94%) though a higher proportion did state that *Ice Cream Factory Summer Festival* greatly exceeded their expectations (34%, compared to 28% of males).

The sample sizes for both the Over 60 cohort and those who identified in another way were too small from which to draw meaningful insights.



▲ Ice Cream Factory Summer Festival Perth — Photo: Matija Smoyer

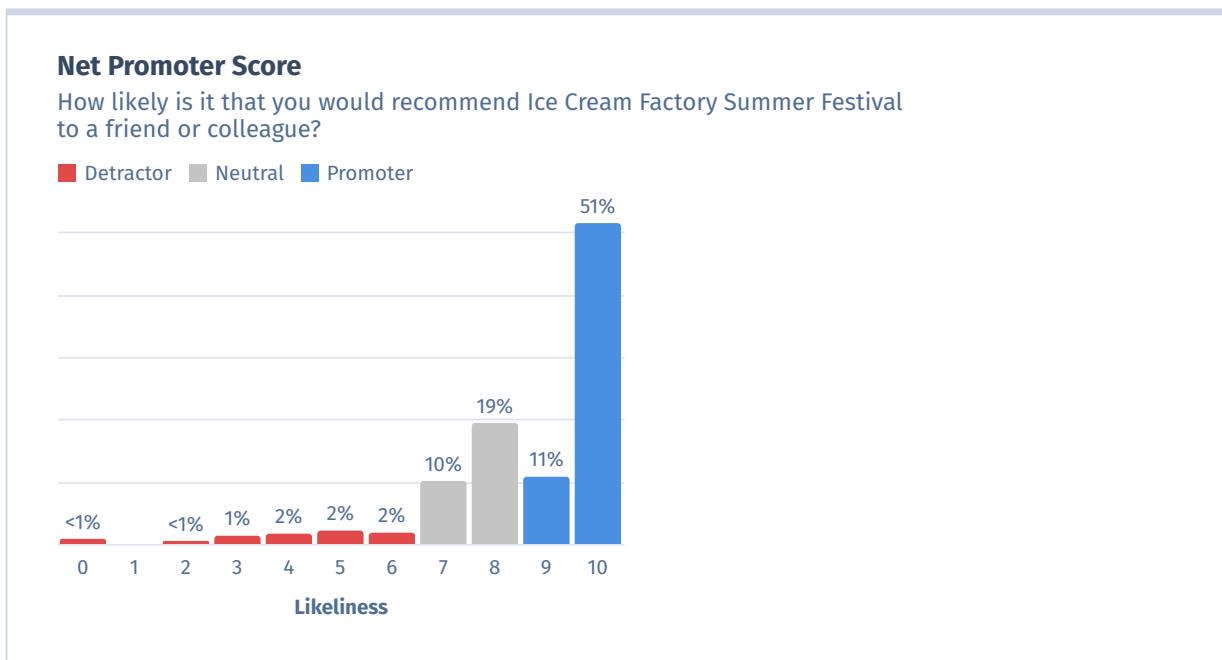
Net Promoter Score

Would respondents recommend *Ice Cream Factory Summer Festival*?

Respondents were asked whether they would recommend *Ice Cream Factory Summer Festival* to a friend or colleague. Respondents could choose a number from 0 to 10 from a pulldown menu, with 0 meaning not likely at all, and 10 meaning extremely likely.

These scores can be used to calculate a Net Promoter Score (NPS). NPS measures loyalty between a brand and its audience. People giving a score of 9 or 10 are considered Promoters. Detractors are those who respond with a score of 0 to 6. Scores of 7 and 8 are considered Passives.

NPS is calculated by subtracting the percentage of customers who are Detractors from the percentage of customers who are Promoters. This chart shows the proportion of respondents that would or would not recommend the *Ice Cream Factory Summer Festival*, followed by the calculated NPS below.



Net Promoter Score: 55

Insights

62% of respondents responded to the NPS question with a 9 or 10, classifying them as Promoters. 28% of respondents rated the event a 7 or 8, classifying them as Neutral and therefore excluded from the NPS score. 10% of respondents can be considered Detractors, scoring the event from 0-6.

An NPS that is positive (i.e. higher than zero) is felt to be good, and an NPS of 50+ is excellent. Ice Cream Factory Summer Festival's NPS of 55 (up from 49 in 2023/24) shows an excellent level of attendee loyalty and a high likelihood of recommendations for future events.



▲ Ice Cream Factory Summer Festival Perth — Photo: Matija Smoyer

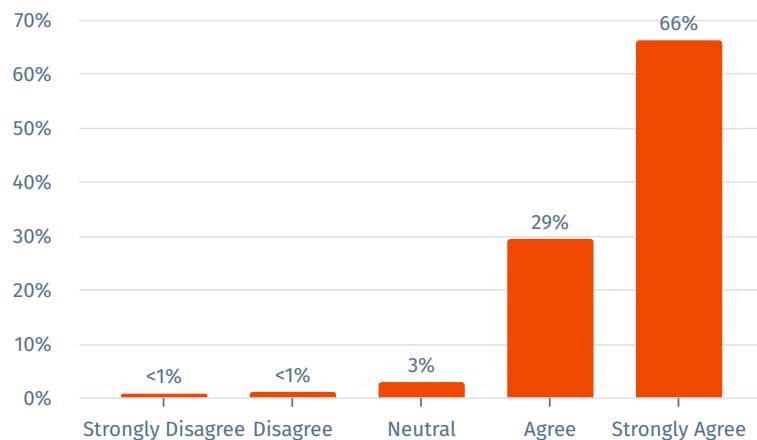
5. Attendee Behaviour

WA Pride

Respondents were asked to indicate whether they believe events such as *Ice Cream Factory Summer Festival* make them feel proud and happy to live in Western Australia. Results can be seen distributed on the chart below.

Local Pride

Events such as these make me feel proud and happy to live in Western Australia



Agree + Strongly Agree: 95%

Insights

95% of respondents agreed that the event made them feel proud and happy to live in Western Australia. Of these respondents, 66% strongly agreed with the statement and 29% agreed. 3% reported feeling neutral about the statement and less than 1% disagreed or strongly disagreed.

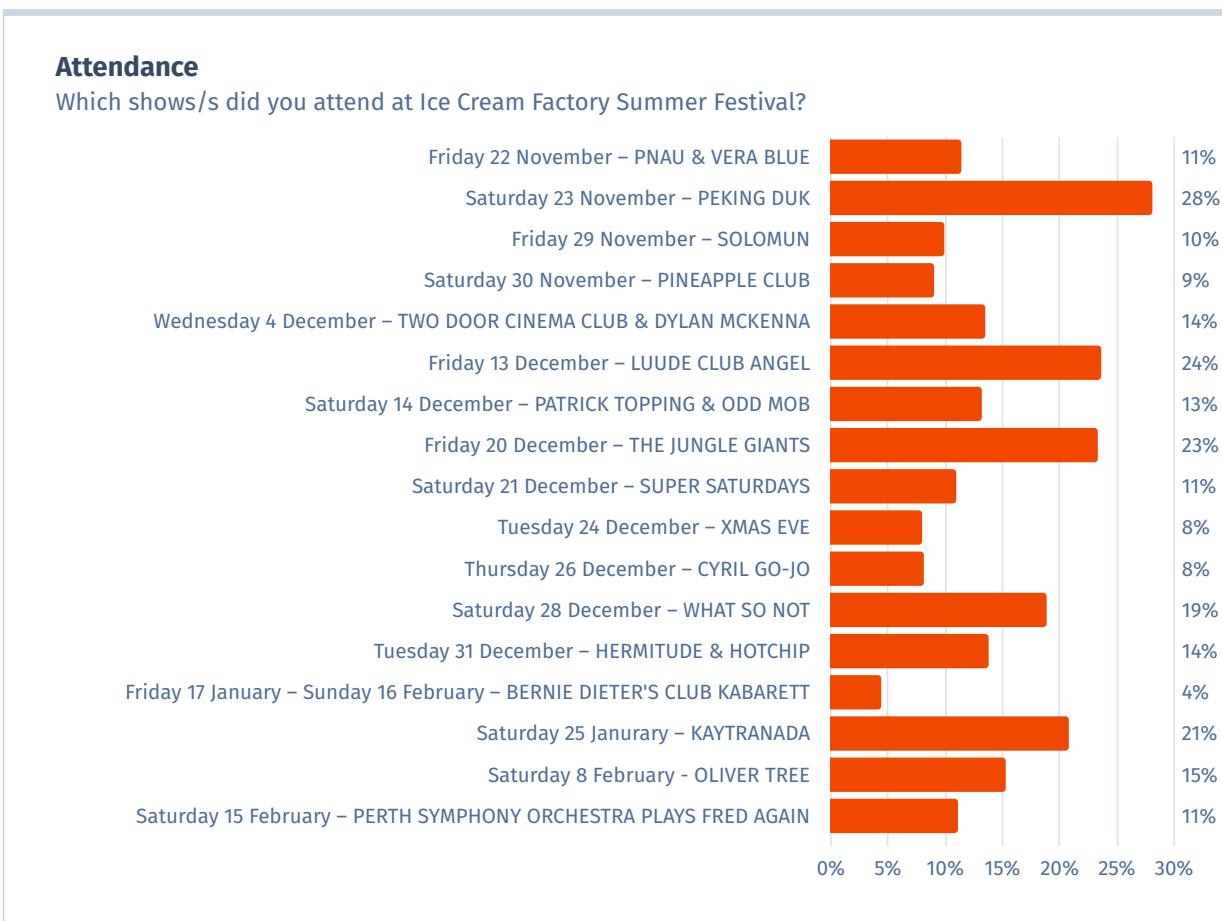


▲ Ice Cream Factory Summer Festival Perth — Photo: Matija Smoyer

Show Attendance

Which show(s) did respondents attend?

Those who completed the survey were asked to identify which show/s they had attended as part of *Ice Cream Factory Summer Festival*. This information helps organisers to better understand the respondents' experience, based on the show/s they attended.



Insights

PEKING DUK was the most popular show amongst respondents, with 28% attending this show. This was followed by *LUUDE CLUB ANGEL* (24%), *THE JUNGLE GIANTS* (23%) and *KAYTRANADA* (21%). Despite having multiple shows across the festival, *BERNIE DIETER'S KLUB KABARET* was attended by 4% of the sample.



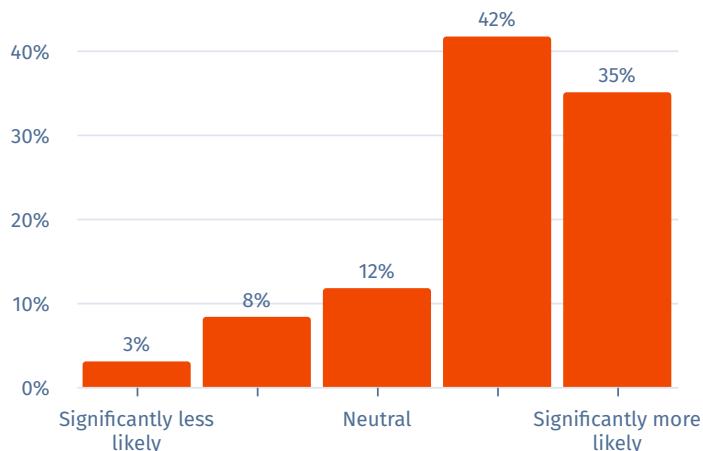
▲ Ice Cream Factory Summer Festival Perth — Photo: Matija Smoyer

Likelihood to Purchase

Respondents were asked how likely they were to purchase products that they experienced at *Ice Cream Factory Summer Festival* in the future. This helps *Ice Cream Factory Summer Festival* organisers understand if the products offered were desirable to their attendees and how likely they are to purchase them again.

Likelihood to Purchase

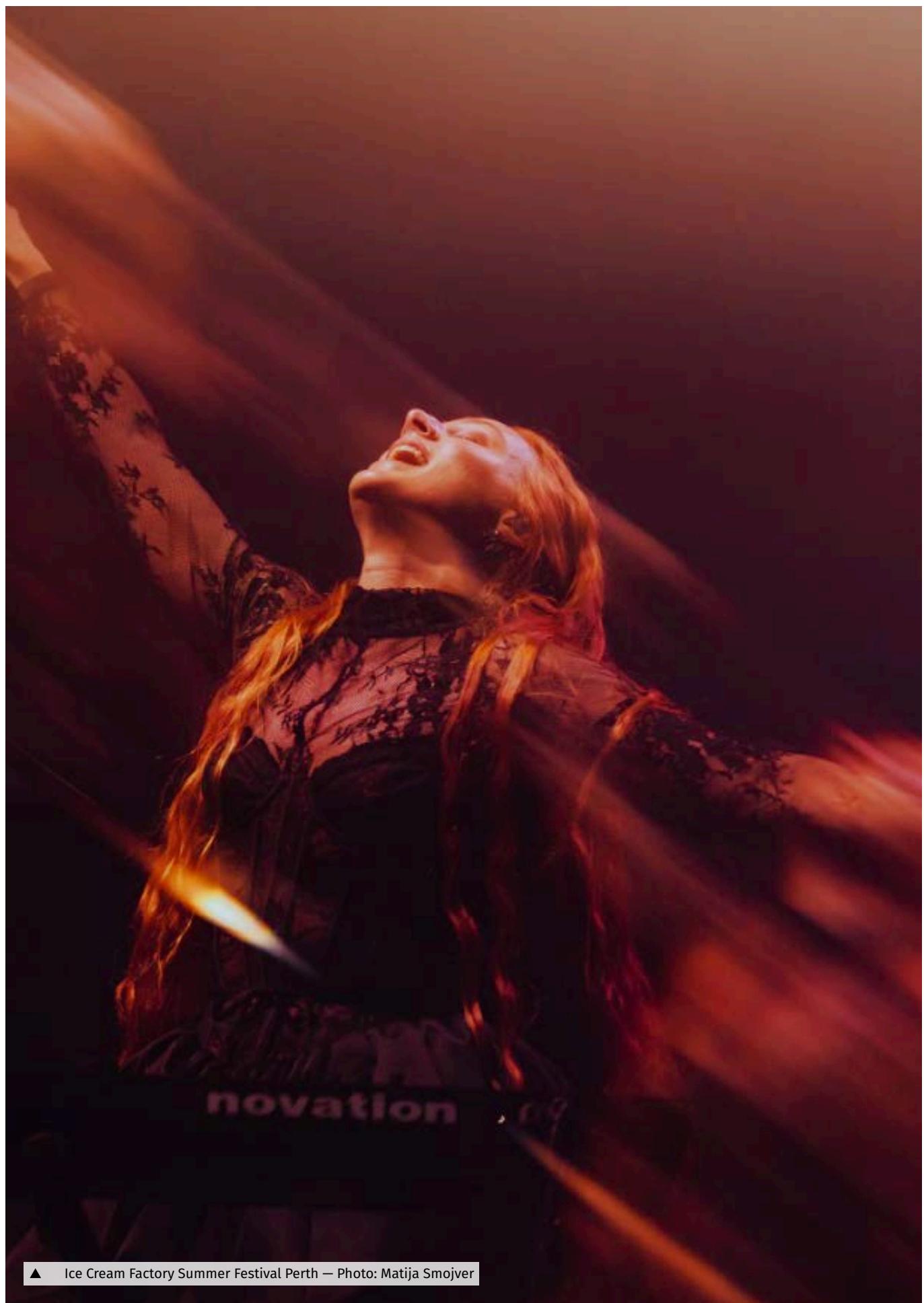
How likely are you to purchase products that you experienced at Factory Summer Festival in the future?



Somewhat more likely + Significantly more likely: **77%**

Insights

Over three-quarters (77%) of respondents indicated that they were likely to purchase products that they experienced at *Ice Cream Factory Summer Festival* in the future. Of this sample, 35% selected that they were 'significantly more likely' to purchase products, and 42% selected 'likely'. 12% felt 'neutral' about the question and 11% indicated that they were less likely to purchase these products in the future.



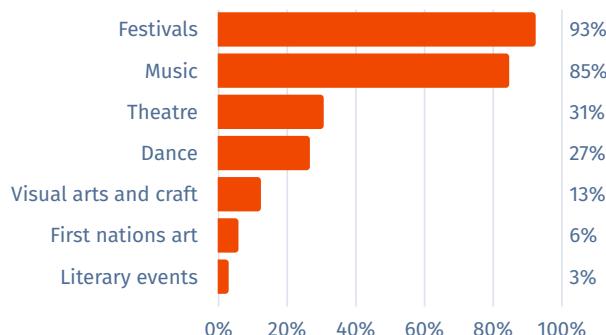
▲ Ice Cream Factory Summer Festival Perth — Photo: Matija Smoyer

Live Event Attendance

Attendees were asked which types of live events they attended in the last 12 months. This helps the organisers of *Ice Cream Factory Summer Festival* to understand which type of live events are of interest to their attendees.

Previous Live Event Attendance

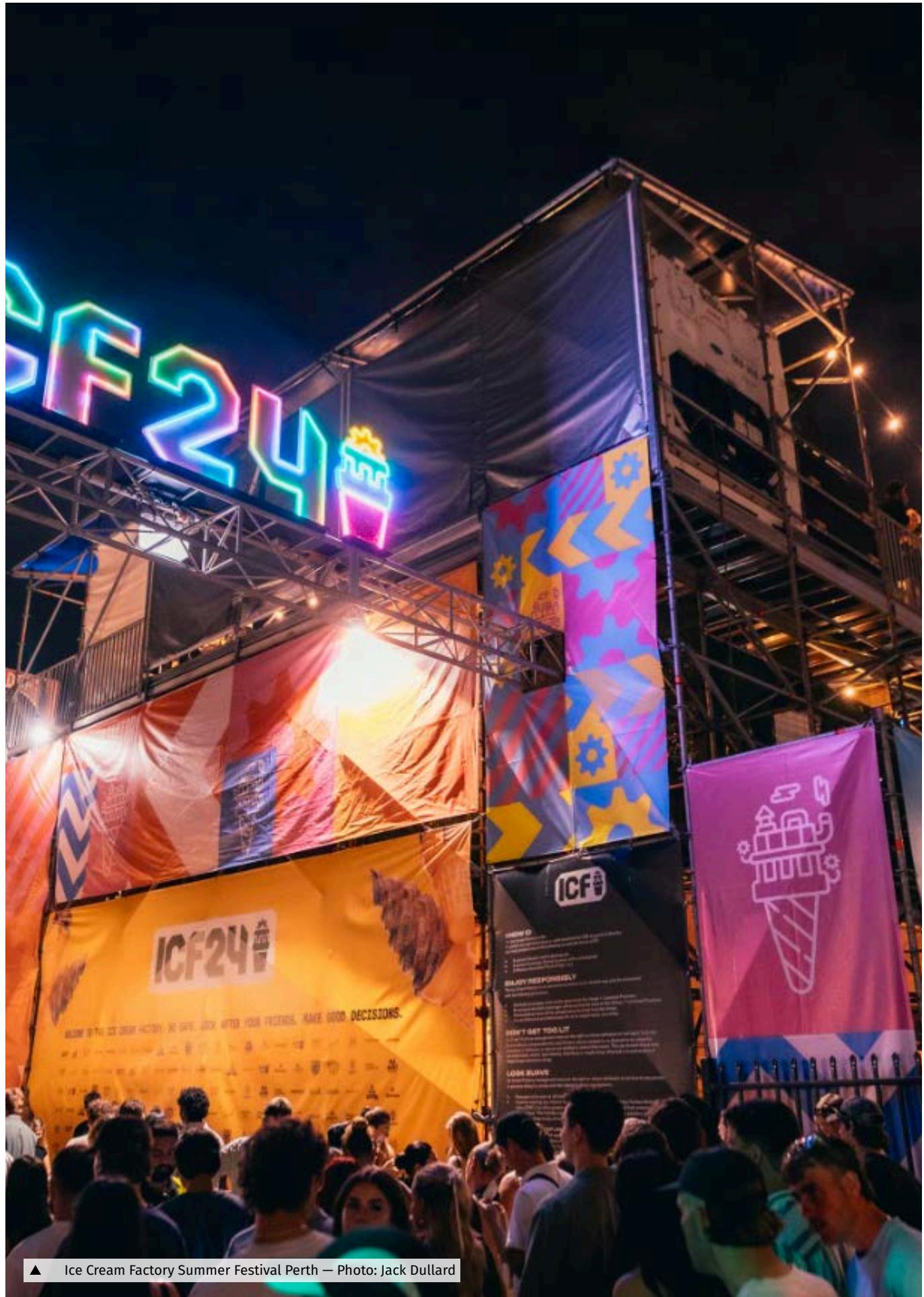
What types of live events have you attended in the last 12 months?



Insights

Almost the entire sample (93%) had attended a festival in the last 12 months, closely followed by those who attended music events (85%), indicating a strong ability to encourage attendance from the event's target audience.

31% of respondents attended theatre performances and 27% dance. 13% attended visual arts and craft events. Fewer respondents had attended First Nation art events (6%) or literary events (3%) in the last 12 months.

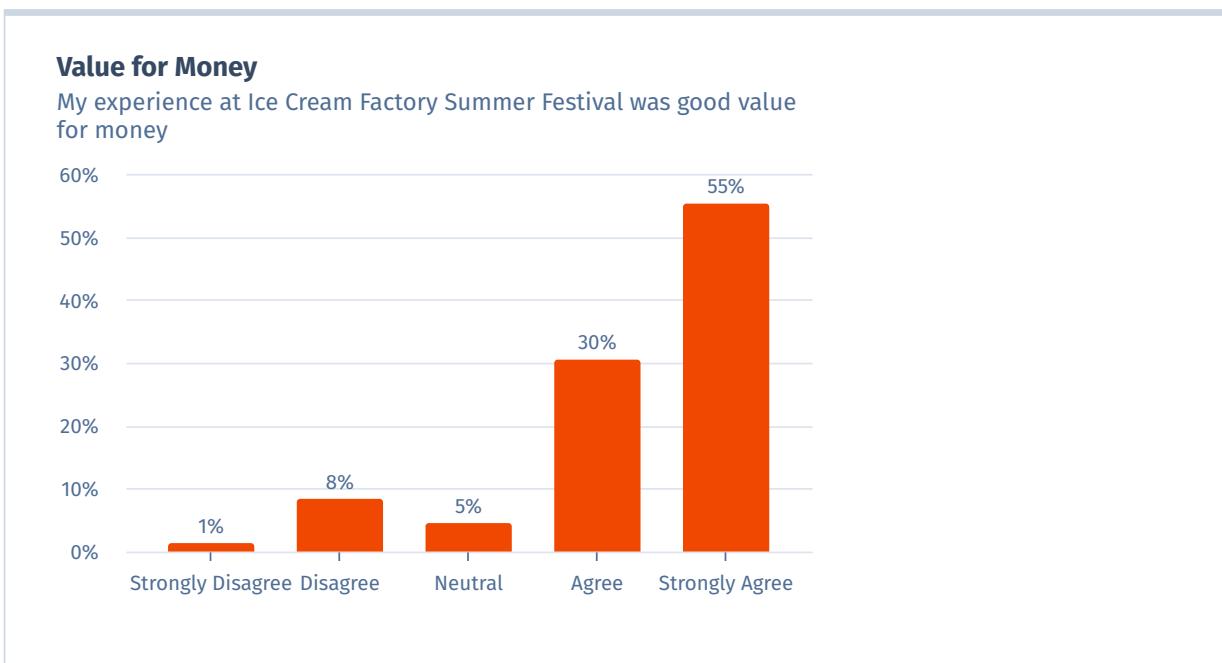


▲ Ice Cream Factory Summer Festival Perth — Photo: Jack Dullard

Value for Money

Was the event good value for money?

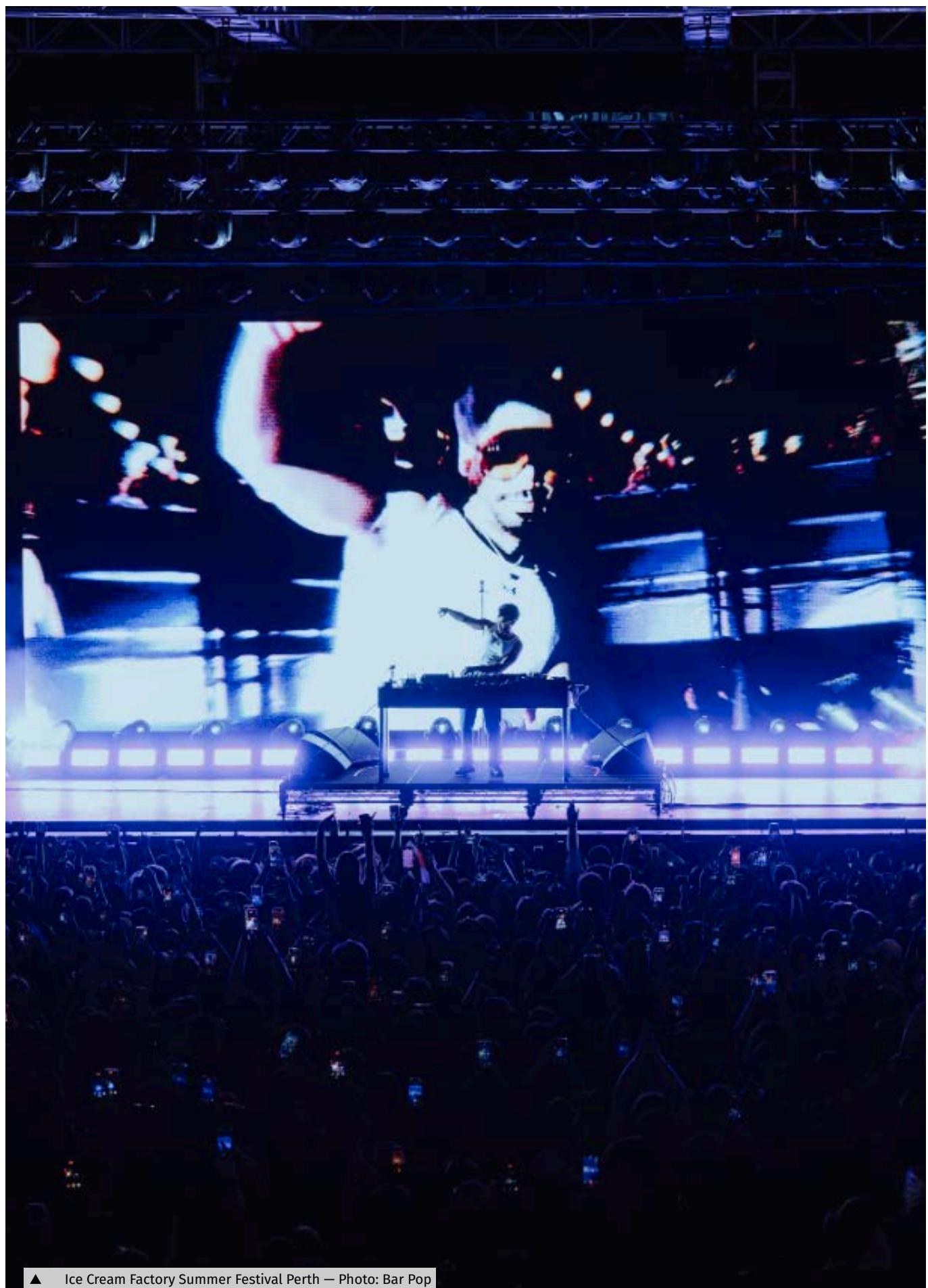
Value for money contributes significantly to attendees' overall experience of an event. The organisers of *Ice Cream Factory Summer Festival* can understand how respondents felt about event-associated costs with the breakdown below.



Agree + Strongly Agree: **85%**

Insights

The majority (85%) of respondents agreed that *Ice Cream Factory Summer Festival* was good value for money. Of this sample, 55% strongly agreed and 30% agreed. 5% of respondents reported feeling neutral about the statement, 8% disagreed and 1% strongly disagreed.



▲ Ice Cream Factory Summer Festival Perth — Photo: Bar Pop

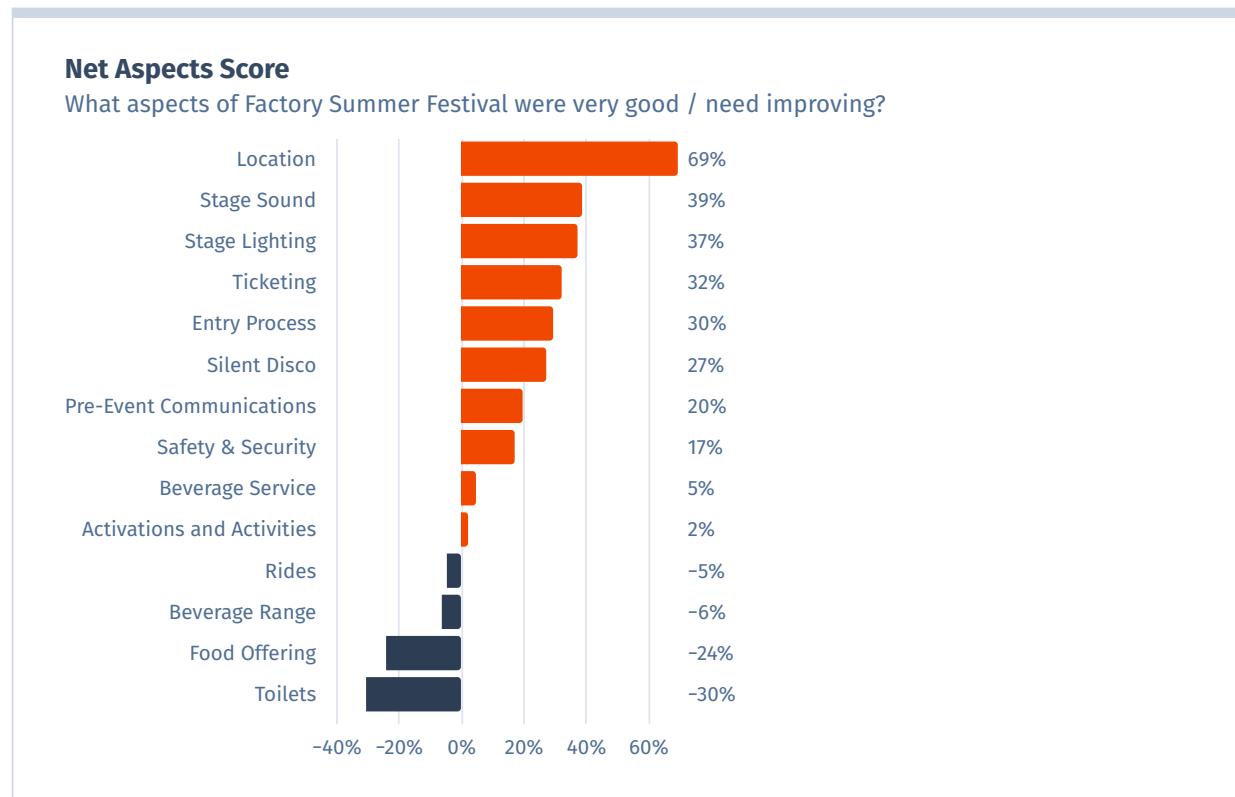
Favourite and Least Favourite Aspects

What were the best aspects of *Ice Cream Factory Summer Festival* and what needs improving?

Respondents were asked to choose which aspects or elements of the event were their favourite, by selecting items on a prompted multiple-choice list.

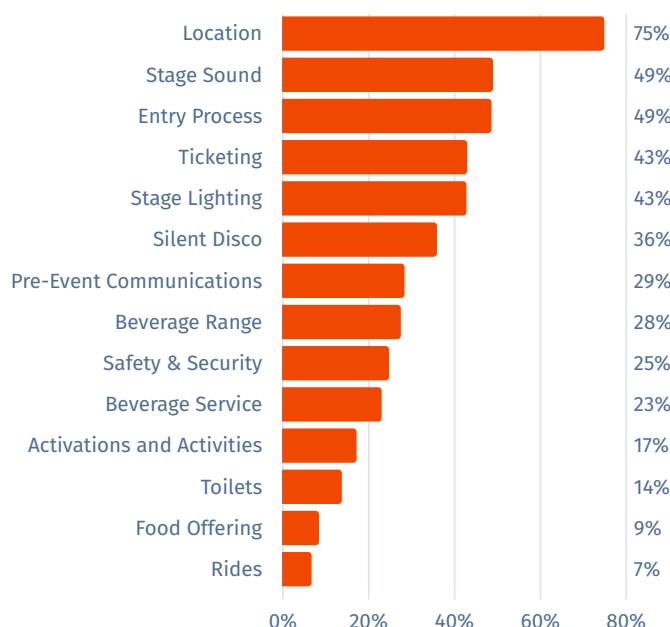
They were then provided with the same list and asked to indicate which aspects of the event needed improvement. The results for both of these questions are shown in the charts below.

The 'Aggregate Score' chart shows the percentage that each element was rated 'very good' minus the percentage it was rated 'needs improving'.



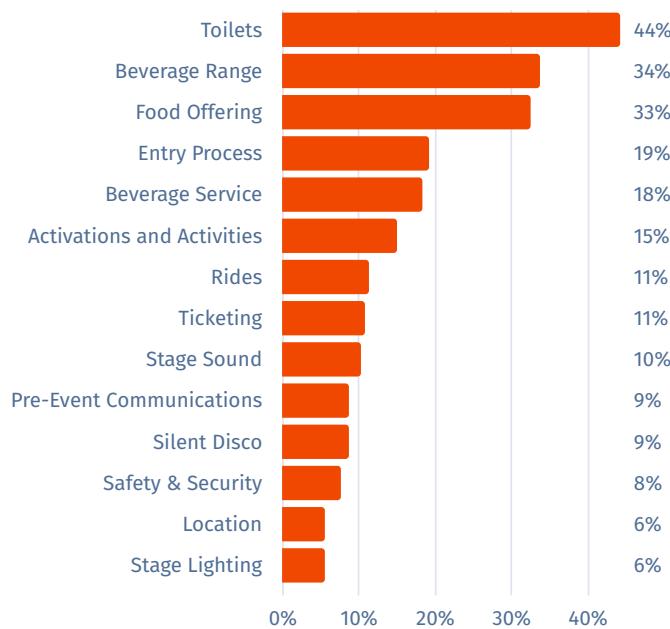
Favourite Aspects

What aspects of Ice Cream Factory Summer Festival were very good?



Needs Improving

What aspects of Ice Cream Factory Summer Festival most need improving?



Insights

When asked about their favourite aspects of *Ice Cream Factory Summer Festival*, most of the sample selected 'Location' (75%). This was followed by 'Stage Sound' and 'Entry Process' (49% each). 'Ticketing' and 'Stage Lighting' were also rated highly amongst respondents (43% each).

In the follow-up question, when asked which aspects require improvement, the top five most frequently selected options were 'Toilets' (44%), 'Beverage Range' (34%), 'Food Offering' (33%), 'Entry Process' (19%) and 'Beverage Service' (18%).

By positioning these results against each other, organisers are able to understand which elements received the most feedback overall, understanding their impact on the overall experience.

For example, as 75% of respondents identified 'Location' as being very good, and only 6% felt it needed improvement, organisers can be satisfied that most attendees liked this aspect of the event and there is little room for improvement. In the case of the 'Toilets', 14% of respondents reported it being very good, but 44% said that it required improvement. This indicates an area of improvement for the organisers to focus on in the future.

When looking at the results for 'Activations and Activities', as a similar number of people stated that it was very good (17%) and said it needs improving (15%), organisers may or may not choose to highlight this as a priority for future events.



▲ Ice Cream Factory Summer Festival Perth — Photo: Matija Smoyer

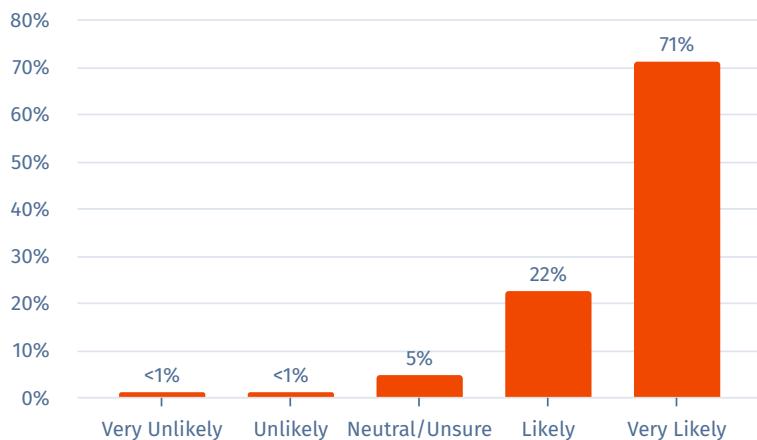
Likelihood to Return

How likely are respondents to attend *Ice Cream Factory Summer Festival* in the future?

Respondents were asked how likely they would be to return to *Ice Cream Factory Summer Festival* in future years. The results are shown in the chart below.

Likelihood to Return

How likely are you to return to Factory Summer Festival?



Likely to return: 93%

Insights

When asked if respondents would be likely to return to *Ice Cream Factory Summer Festival* in the future, the majority (93%) said they would be likely to return. 71% reported being very likely, and 22% reported being likely. 5% said they were unsure and less than 1% were unlikely or very unlikely to return.



▲ Ice Cream Factory Summer Festival Perth 2021/22 — Photo: Matija Smojver

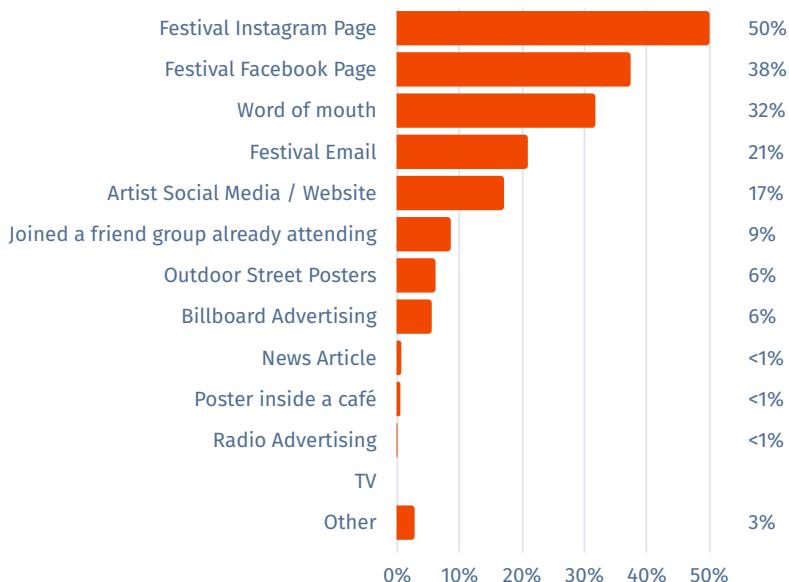
6. Marketing

Which marketing methods used were most successful in attracting people to the event?

Respondents were asked to indicate how they heard about the event to evaluate the success of various marketing methods. 13 options were provided and respondents could choose as many as were relevant. Respondents were also asked to indicate which two communications channels they relied on most to stay informed about *Ice Cream Factory Summer Festival* prior to the event.

Communication Channels

How did you first find out about Ice Cream Factory 2024?



Communication Channels

Which TWO Ice Cream Factory Summer Festival communication channels did you rely on most to stay informed about the event?



Insights

Social media was a popular method of finding out about *Ice Cream Factory Summer Festival*, with the 'Festival Instagram Page' (50%) and 'Festival Facebook Page' (38%) being the most common. This was followed by 'Word of Mouth' (32%) and 'Festival Email' (21%). 'Artist Social Media / Website' was selected by 17% of the sample.

When asked to indicate which two communication channels respondents relied on to stay informed about the event, almost three-quarters of the sample selected 'ICF Instagram' (73%, up 20% from 2023/24), followed by 'ICF Facebook Page' (41%). 35% stated that they rely on 'ICF Newsletter / Emails' and 20% rely on the 'ICF website'. The least popular communication channel was TikTok (5%, up 2% from 2023/24).



▲ Ice Cream Factory Summer Festival Perth — Photo: Matija Smoijer

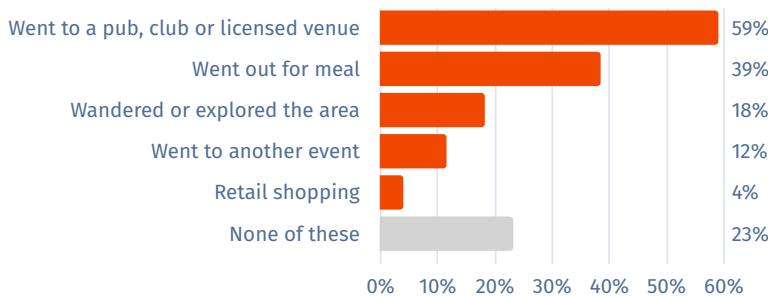
7. Impact on the local area

Activities

Respondents were asked questions about the type of activities they engaged in before and after the event. They were given six options and were able to choose as many answers as were relevant. Respondents were also asked to indicate what they would have done if they didn't attend the event. This helps organisers understand the type of impact on the local area.

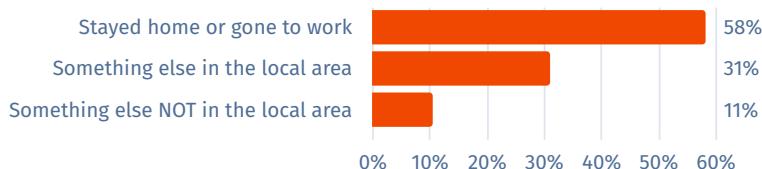
Local Impact

What other activities did you undertake before or after attending the event?



Additionality

What would you have done if you did not attend the event?

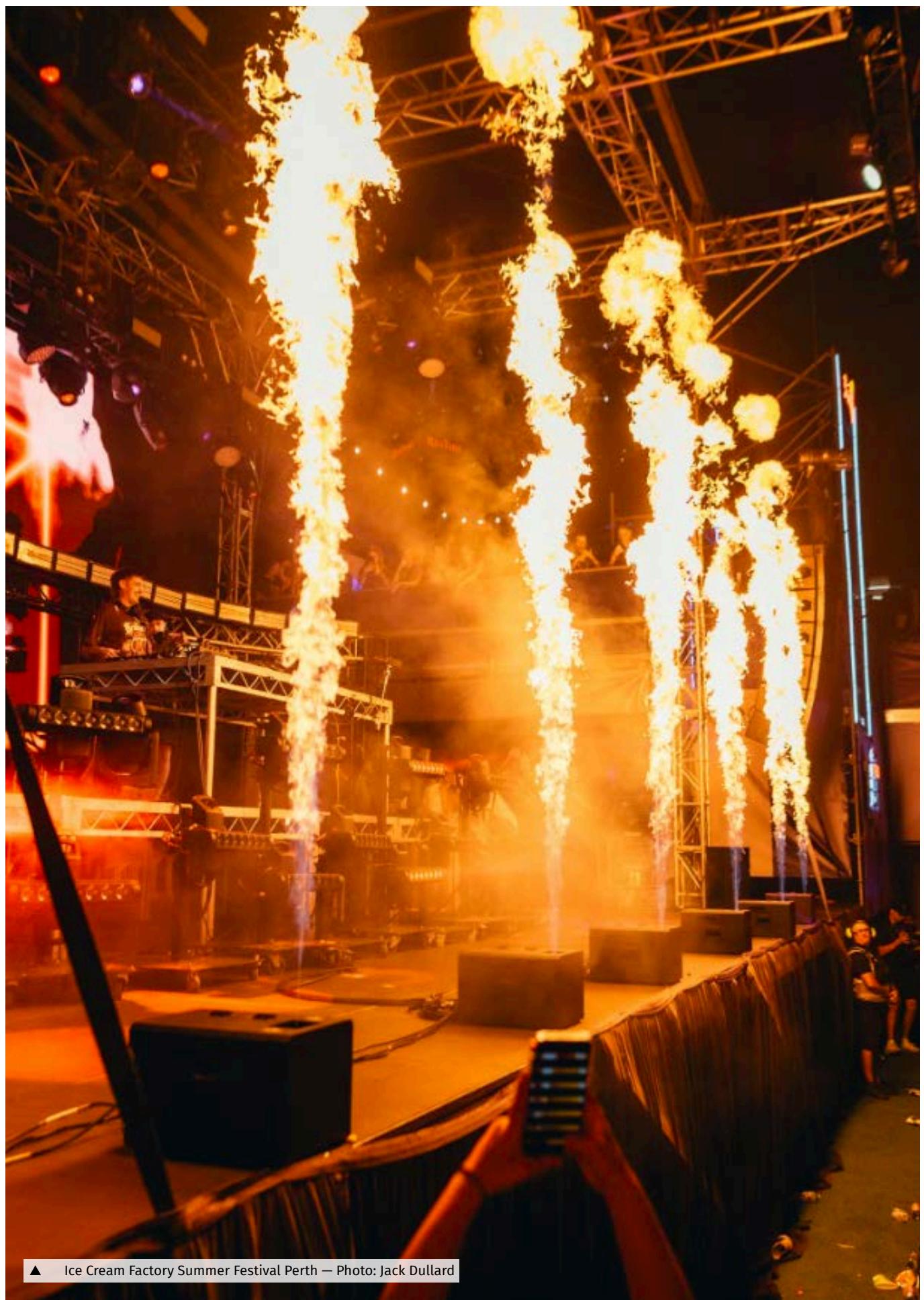


Attendees who would not have visited the local area: **69%**

Insights

59% of respondents reported going to a pub, club, or licensed venue before or after attending the event. This was followed by those who went out for a meal (39%), those who wandered or explored the area (18%), and those who went to another event (12%).

58% of the sample reported they would have stayed home or gone to work and 31% would have done something else in the local area. 11% would have done something else not in the local area.



▲ Ice Cream Factory Summer Festival Perth — Photo: Jack Dullard

Tourism

Survey respondents who identified as living Intrastate, Interstate or Overseas were asked additional questions about their spending and reasons for visiting. This data is used to determine the economic impact of the event on tourism-related spending.

Tourism additionality asks respondents how much influence the event had on their decision to visit WA (or Perth, for regional visitors). Tourists that indicated the event was their primary reason for visiting means that 100% of their trip spend is attributable to the event, whereas tourists who were unaware of the event before visiting indicates that the event was responsible for 0% of their trip spend.

A weighted exponential scale of attribution is applied to calculate an overall trip additionality figure in the economic impact calculations (i.e. 100%, 50%, 25%, 5%, 0%).

Respondents were also asked to identify their primary reason for travel. Response options for this question were sourced from Tourism Research Australia for benchmarking purposes.

Tourism Additionality

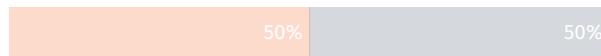
Did the event influence your decision to travel to the local area?

- Yes, it was the main reason
- Partly, it was a contributing factor
- No, but I changed or extended my original pl...

Elsewhere in WA

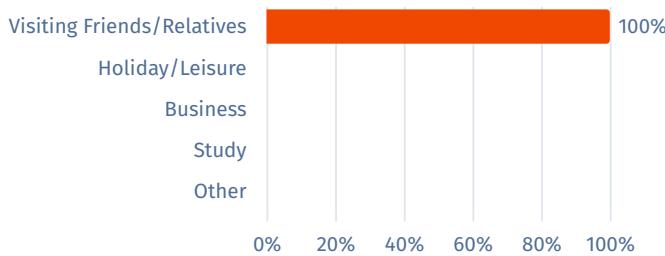


Overseas



Tourist Visit Reason

What best describes your reason for visiting Perth/WA?



Insights

For tourists from Elsewhere in WA, 83% reported that *Ice Cream Factory Summer Festival* was their primary reason for travel while the event influenced 15% of respondents to travel to the local area. The sample for those who were from overseas was not large enough from which to draw meaningful insights.

100% of *Ice Cream Factory Summer Festival* tourist respondents reported their reason for being in Perth as visiting friends/relatives.

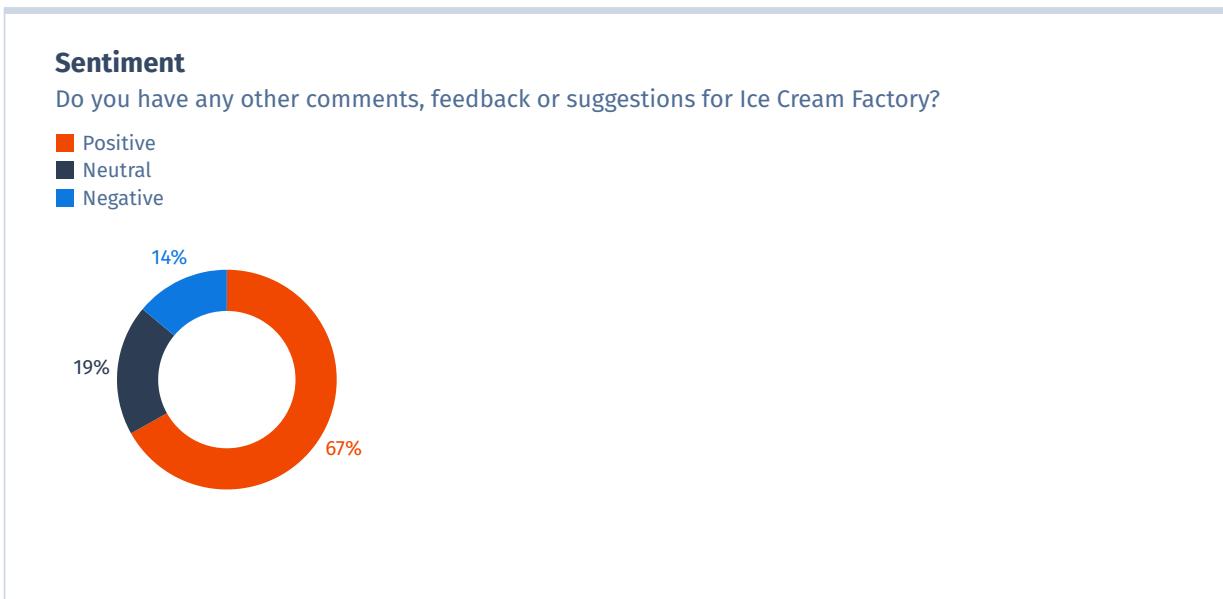


▲ Ice Cream Factory Summer Festival Perth — Photo: Matija Smoјver

8. Comments

Respondent sentiment

Respondents were asked to leave any additional feedback they had about the event. All feedback has been classified into positive, neutral or negative categories and this breakdown has been included in the chart below.



General Feedback

Feedback helps organisations understand where the value of visitor experiences lies and how it can be improved and strengthened in the future. A selection of comments has been highlighted underneath.



Great event! Very well organised and great location. Sound was amazing and silent disco well managed. Loved how the area had multiple areas. I'm an events manager myself and have to say one of the best in Perth. Very well done!

Can I just say, Amazing, Amazing, Amazing! The main stage is the best position its been from the yeara, the viewing platforms amazing, tequila / jagermeister bar, love! I honestly always have a blast you can you defiantly tell ICF is carrying their demographic. At this rate ive got a few sticker tattoos from ICF. Absolutely love this!!! Winter Snow Ball Factory surely!?

Absolutely great venue and set up! Loved the acts and the VIP area was great with the separate toilets and bar access! It was my first time going this season and ended up coming back multiple times! Loved main acts and the silent disco was epic!

Absolutely adored the VIP area - especially having seating! As someone with a mild disability, and struggling, but LOVE watching artists up close, I love paying

for the private bar, toilet, seat etc

Has become the friend groups favourite summer activity which we look forward to attending every year. It's always nice to see how the set up changes and what new rides and bars there are. Covers a lot of bases for friends that like different things I.e, main stage, silent disco, range of bars. Always guaranteed an eventful night that's usually great value for money!

Second year experiencing ICF and absolutley love it, have such a great time and even got my first tattoo this year (of an ice cream of course haha). Can't wait till the next season!!



Location is fantastic, events are better and better every year. Only downside is the cost to attend these events is getting pretty high, so where I would normally go to 5-6 of these events we only went to 3 this year. Doing a great job, would love to see more drum and bass artists

More surprise artists! And definitely more rides. Makes it very engaging and unique, I dont know any other events that are similar to ICF

Only constructive feedback was the silent disco set up. In 2023 the set up was so inviting, this year for 2024 it just felt quite basic in comparison. Otherwise loved it all

The main thing was the entry process. The lines were long to get in and we ended up missing the support act as we were still waiting in line. But disappointing for a ticketed event to have that long of a line to get in. Once we were in though it was very easy to get drinks and move around and we had a very enjoyable night



Sub par lighting and sound quality was weak. Poor bass with distortion and pitchy on the high end. A complete music cut off at 11pm is just laughable. The bull riding was cool and different. Definitely need a better drink selection, including sugar free options (which there were none). The "chillout" area is super bright and totally exposed out in the open. The point of this has been completely missed. A promising venue that seems like it only went 50% of the way. The silent disco is super tacky and lame. The whole event needs a massive overhaul. Nice presence of ambulance officers/trained medics on site just on case.

Please have more sugar free alcohol options. My friend is diabetic and pretty much all she could drink was sugar free red bull and vodka which is ridiculous

The reduction in amount of stages has made a difference. When you had 3 stages (Silent disco outdoors, indoor stage and main outdoor stage) I feel as though the spread of people was better managed. I found that I attended the

event later in the night because if you didn't like the pre acts on the main stage, your only option was to go to the silent disco. Some local acts or DJ's on a small stage as an extra option I think would make a positive difference!

Please please have soap or sanitizer in the toilets. I went on 2 occasions, opening night and to one of the fringe shows and not once was there soap in any of the bathrooms.



▲ Ice Cream Factory Summer Festival Perth — Photo: Matija Smoјver

9. Economic Impact Analysis

[TODO]

Survey respondents were asked to estimate how much they had spent before and after the event, on accommodation, as well as indicate what they would have done had they not attended.

Combining this data with attendance figures provided by the organisers allows us to estimate the overall economic impact on the local area.

Event Impact

| ORIGIN | UNIQUE ATTENDEES | PRIMARY PURPOSE ATTENDEES | NIGHTS STAYED FOR EVENT |
|------------------|------------------|---------------------------|-------------------------|
| Perth Metro Area | 49,900 | 33,880 | 4,166 |
| Elsewhere in WA | 3,950 | 3,589 | 3,090 |
| TOTAL | 53,850 | 37,469 | 7,256 |

Average Spend

| ORIGIN | EVENT SPEND | ACCOMMODATION PER NIGHT | TRIP SPEND |
|------------------------|--------------|-------------------------|--------------|
| Perth Metro Area | \$97 | \$141 | - |
| Elsewhere in WA | \$144 | \$98 | \$268 |
| OVERALL AVERAGE | \$100 | \$138 | \$268 |

Attendee Direct Spend

| ORIGIN | EVENT SPEND | ACCOMMODATION SPEND | TRIP SPEND | TOTAL EXPENDITURE |
|------------------|--------------------|---------------------|------------------|--------------------|
| Perth Metro Area | \$3,275,572 | \$587,187 | - | \$3,862,759 |
| Elsewhere in WA | \$516,960 | \$304,141 | \$962,094 | \$1,783,196 |
| TOTAL | \$3,792,532 | \$891,328 | \$962,094 | \$5,645,955 |

Return On Investment

| ROI |
|-----------------------------|
| Audience Expenditure |
| Organiser Expenditure |
| Return on Investment |

Impact Breakdown

| | |
|--|---------------------|
| Total unique attendees | 53,850 |
| Primary purpose visitors from outside of the region | 3,589 |
| Percentage of visitors from outside region who stayed overnight | 33% |
| Direct nights generated by the event by visitors from outside the region | 3,090 |
| Direct audience expenditure - Visitors (additional to economy) | \$1,783,196 |
| Direct audience expenditure - Locals (stimulated) | \$3,862,759 |
| Organiser expenditure | \$6,782,430 |
| Total impact | \$12,428,385 |

Multiplied Impact

| | DIRECT IMPACT | MULTIPLIED IMPACT |
|-------------------------------|---------------------|---------------------|
| Total Nights Generated | 7,256 | |
| Attendee Spending | \$5,645,955 | \$16,885,124 |
| <i>Event/Visit</i> | \$3,792,532 | \$11,529,297 |
| <i>Accommodation</i> | \$891,328 | \$2,522,459 |
| <i>Trip</i> | \$962,094 | \$2,833,367 |
| Organiser Expenditure | \$6,782,430 | \$18,651,683 |
| Total Impact | \$12,428,385 | \$35,536,806 |

Overseas and Interstate categories were not included due to low sample sizes and lack of reported spend.

Note: For the purpose of this analysis, output multipliers derived from *ABS Output Tables 2020-21* have been applied to direct impact expenditure to calculate multiplied impact.

- *Event/Visit* expenditure scaled by an output multiplier of 3.04 - the national Food and Beverage multiplier.
- *Accommodation* expenditure scaled by an output multiplier of 2.83 - the national Accommodation multiplier.
- *Trip* expenditure scaled by an output multiplier of 2.95 - an average of national Retail (2.85) and Food and Beverage (3.04) multipliers.
- *Organisation* expenditure scaled by an output multiplier of 2.75 - the Australian National Heritage, Creative and Performing Arts output multiplier.



▲ Ice Cream Factory Summer Festival Perth — Photo: Matija Smoyer

Data and Insights by

CultureCounts

Report prepared for



This report has been prepared by Culture Counts. The authors would like to thank all stakeholders and staff for their participation in this research.

Approved by: Shelley Timms
Date of Approval: 6 March 2025.