
²⁴ The proto-arts centres/venues like the Stanley Palmer Culture Palace, Art Unit, Black Wattle Studios and the Theatre Workshop at Downstairs Seymour all showed signs of attracting artists interested in experimenting in interdisciplinary form. Artists and creative technicians memberships of groups in workshops and performances sometimes overlapped saw each other's performances. A mutual assistance ethos facilitated projects in development that enabled performances to be realised. An example this kind of nascent networking produced – Rex Cramphorn created King Stagg in 1977 with ONE EXTRA at the Stanley Palmer Culture Palace. Its public season transferred to the Theatre Workshop's venue in the Seymour Centre's Downstairs Theatre. Some type of mutual assistance dynamic and interdisciplinary activity acknowledged by artists and audience was a feature of the public profile of The Performance Space. This commentator definitely witnessed this in operation from 1988 through to 2004 before the shift to Carriageworks. It's short-lived journals cover matters from across media, visual arts, dance and live performance. I acknowledge the assistance of Mike Mullins in clarifying the details concerning this period.