The Shire of Busselton

Arts, Culture, Spirit, Sense of Place

A report for:

- The Shire of Busselton
- The communities who live or work here, and
- Those who come to enjoy the way of life in this Shire

This report has been developed by Cultural Planning and Development with the Shire of Busselton community.

October 2004

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Photographs on front cover by Janelle Cugley.
See Public Art section for more details

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CONTENTS

EXECUTIVE SUMMARY 3

BACKGROUND TO CULTURAL MAPPING AND PLANNING 8

Arts and Culture Definitions 8

The Arts
- High Arts
- Community Arts
- Community Cultural Development
- Public Art
- Percent For Art

Culture
- Culture – a way of life
- Cultural Mapping
- Cultural Planning

The Project 9

The Report 10

The Process 10
- The Eight Stages of Cultural Planning
- Part One – Cultural Mapping
- Part Two – Cultural Planning

PART ONE – THE SHIRE OF BUSSELTON CULTURAL MAPPING PROJECT 11

Part One Methodology 11
- Community meetings and workshops
- Socio-cultural research
- Public Art research
- Establishment of an arts and culture database

Community meetings and workshop responses 16
- Places – the built environment
- Spaces – the natural environment
- People
- Inspirational
- Spiritual
- Customs
- Wealth
- A bank of ideas
- Community comments

Socio-cultural research 30
- Snapshot of the Shire of Busselton's Cultural Inheritance

Public Art in the Shire of Busselton 33
- A pictorial overview

Arts and Cultural Organisations in the Shire. 52
- The establishment of an arts and culture database

Findings 53
- Cultural Mix
- A Culture of Creative Thinkers
- Buildings
- Arts and Culture Infrastructure

References 69

Appendix 72
- Participant lists

EXECUTIVE SUMMARY

Arts and culture are vital ingredients for vibrant and viable towns and cities according to leading international urbanists. People have become consumers of place. People capable of creative solutions are sort after and they choose to live in places that have life style and business opportunities. Culture is lifestyle. Arts and culture works hand in glove to enhance and deepen regional economies. There are cases around Australia and around the world to substantiate this. Some examples are provided in the Findings chapter of this report.

The community of the Shire of Busselton have engaged in a series of Cultural Mapping workshops funded by the Shire. Through these workshops the community have identified their list of top Places (the built environment), Spaces (the natural environment) and Customs. They have also identified the inspirational qualities in this Shire and what the Shire has an abundance of. These workshops have been educative and thought provoking and have already sewn some seeds of change and growth.

These workshops have begun to paint the changing picture, character and identify of the Shire of Busselton. Gaps and weaknesses have also been noted.

Through this process the following arts and culture individuals and organisations have been identified. This is not conclusive at this stage as not all can be verified. Further work on this will continue into part two of this process.

Identified individuals and organisations have been groups as follows:

- 36 Community based (not-for-profit) arts and cultural organisations
- 62 Commercial arts organisations
- 26 Individual artists
- 16 Schools: including specialist arts schools or where art and cultural activities occur
- 3 Environmental organisations involved with arts and culture
- 7 Shire managed arts and cultural places/activities

There are a total of 150 organisations and individuals listed as engaged in arts and culture. Whilst this is a relatively high ratio of activity per population, representation through this initial process indicates that involvement in the arts and culture sector is limited to a core group of people and that the sector is segmented and communication between groups could be improved. The sector comes together for the major events example the Busselton Festival but there is no evidence that the various artforms and genres collaborate to make their successes more widely known. There is also no evidence that the Shire's community based arts and cultural events are an attraction point for state wide and interstate artists except for the youth arts sector. For the most, the community based arts industry has not taped into state and federal arts funding.

The newly developed arts and culture database has had only about thirty responses at this time, but already the responses indicate a wealth of private and community organisation arts and culture collections including: documents, books, networks, local history, artefacts, art and craft collections, original music compositions, dance choreographies, plays. This information is available in this document under the chapter titled the Establishment of an arts and culture database.

From information gathered to date the following trends are observed:

- Arts Societies and Clubs commenced in the fifties and grew with about 1 new association each decade following.
- Cultural organisations such as the Collectors Club, the Historical Society were founded in the seventies growing at approximately 1 new association per decade following.

- Environmental, youth and arts business support groups emerged in the nineties
- The commercial sector – galleries, performing art schools, music studios commenced around 2000.

Using this trend it is reasonable to anticipate that the sector should increase by approximately 3 to 6 community organisations each decade and see a further growth of commercial activity. Organisations are at a point where they need to consider a shift from volunteers to paid staff in order to achieve higher sponsorship and income generation targets in anticipation of the population growth and therefore growth in demand of employment opportunities. Organisations would need to work collaboratively to achieve this. Arts and culture are experiencing a high employment growth rate. Of 18 sectors listed in the Australian Bureau of Statistics 2001 Census of Population and Housing, cultural and recreation services is ranked fifth with a 13 percent growth.

In this Shire there is a clear segregation between the community and commercial arts sectors. The commercial arts sector uses a cluster approach with partnerships in wine, tourism and arts. The community based arts sector is very active within the local community. To its disadvantage, this community based sector does not generally seem to use state-wide networks and has not tapped very much into state and federal arts and culture funding and support infrastructure. It is important to do so as this facilitates a two-way flow giving local art and culture a greater state and federal platform and network. Having said this, there are some outstanding, nationally and internationally known local artists in the Shire.

The following are a summary of recommendations. It is the intention that all recommendations will be workshopped and progressed in part two of this cultural planning process to commence in 2005. The Shire's role is seen as facilitator. At the end of part two there will be a Cultural Plan, which is very much like a business plan. Arts and cultural organisations and the Shire will drive different elements of the plan. These roles will be identified and negotiated through part two of the process. The Shire will oversee the implementation of the completed plan that will work well if communities continue to be as proactive and if they work as a cohesive arts sector. Given the interest and support at this early stage, the potential is good. Part one of this process brought many and diverse sectors of arts and culture together for the first time. Part two will build on this. It is very timely tapping into the rapid social and cultural transformation occurring in the Shire of Busselton.

SUMMARY OF RECOMMENDATIONS

Cultural Mix

Recommendation 1:

Recognition of significant achievement for/in the arts of an individual or organisation within the Shire of Busselton.

Recommendation 2:

That an annual arts and culture function be held to recognise the diversity and scope, initiatives and achievements each year.

Recommendation 3:

That young people's arts and culture initiatives be encouraged, acknowledged and supported and that criteria are established to involve young people at all levels of planning and implementation.

Recommendation 4:

The more established organisations should encourage people of different ages and cultural groups to start different activities within the organisation.

Recommendation 5:

Times and places for the coming together of Indigenous history and migrant histories and culture need to become regular customs.

Recommendation 6:

Organisations need to work together to develop plans for continuous improvement which will assist their artistic, social and financial viability.

A Culture of Creative Thinkers

Recommendation 7:

To foster a Cluster approach to planning and development. This includes forging partnerships between arts and culture and other sectors; bridging economics, creativity and innovation.

Buildings

Recommendation 8:

A data base of arts and culture buildings and their specifications should be prepared.

These to include:

- General plan of building
- Sizes of rooms including wall spaces available
- Description of acoustics
- Location of permanent fixtures example: stages, lighting, recording facilities, railings
- Location of power points
- Electricity supply specification (eg 3 phase availability)
- Seating, display cabinets, equipment, art work
- Other equipment available for use in venue, lighting, sound musical, costumes, display units, seating, other facilities

- Maximum audience capacity of rooms/ venues
- Temperature control
- Security
- Storage facilities
- Is the venue managed: part time/ full time
- Numbers regular clients
- Promotions facilities for users of the venue
- Level of disabled access – codes
- Parking
- Access to Public Transport
- Other areas that local and visiting communities need to know

Recommendation 9:

That the community workshop and develop art and culture facility codes as part of the cultural planning project.

Recommendations 10:

There is a need for purpose built buildings for the arts. However, these need to be parallel processed with a strong arts and culture development program including targeted networking and marketing. Potential key users of the building/s need to be determined along with their services, products and planned forecasts. A mixture of commercial and community organisations (paying a mixture of commercial or community rates) will assist in the viability of the building.

Arts and Culture Infrastructure

Recommendation 11:

As part of a networking strategy, a plan should be developed to invite different organisations in to meet with the local groups.

Recommendation 12:

In developing the Cultural Precinct it is the links with other precincts and sectors that is perhaps more important than the precinct itself. Consider an integrated district approach.

Recommendation 13:

The Shire should adopt the eight staged cultural planning process. These stages will provide the framework for continuous cultural planning and development, increased collection of information and for analysis of situations to inform further planning.

Recommendation 14:

Library – All organisations should be encouraged to deposit a copy of their posters, information documents, annual reports and even photo albums to the library. Some organisations are already doing so.

Perhaps the Library can have an exhibition of local arts and culture history to encourage organisations to make deposits of information and to launch this process.

Recommendation 15:

Data base – That the Shire maintain a data base of arts and cultural organisations and venues.

Peak Shire of Busselton arts and cultural organisations be identified and these organisations become responsible for encouraging their sectors to provide and update information on the Shire's data base.

That the Shire's data base be available on line and through an economical print form – updated annually.

Recommendation 16:

Policy – That dialogue commences towards developing Art and Cultural Policies including: Public Art, Per Cent for Arts, Art Acquisition, Music on hold – encouraging local music.

BACKGROUND INFORMATION

ARTS AND CULTURE DEFINITIONS

The Arts

The Arts is as varied as communities are diverse. Different age groups, social and cultural backgrounds will gravitate towards art forms and genres that appeal to them.

The Arts has many roles. People take part in arts for personal expression, social networking, for health reasons, to add value to their businesses, decorate themselves, their homes and to enhance their lives.

For most it is not important to analyse arts, they engage with arts simply because they love it!

Art

Art includes fine arts - drawing, painting, sculpture, installation; performing arts - music, dance and theatre; visual arts and craft; literature; new and multimedia; public and community art.

Art refers to amateur, developmental and professional practices.

Art is also seen as feelings and thoughts expressed by a community or an individual through sound, movement, colour, texture, symbols and words.

High Arts

Refers to all art forms (including visual, music, dance, theatre, literature, new and multimedia). High Arts requires a good command of technical and interpretive skills as a medium of expression and communication.

High Arts involves both professional practitioners and amateurs. The definitions of professional and amateurs vary. The Australian Tax Office has their own definition, however arts and cultural organisations often set their own measures and standards.

High Arts is seen as the pinnacle of the arts community. In addition to the learning and application of technical and interpretive skills, it requires a great deal of confidence and courage because an artist takes a stand and makes a statement in the creation or interpretation of a work of art.

There are developmental aspect of high arts including teaching and learning, growing new markets and networks, infrastructure and policy planning and development.

Community Arts

Community Arts works with stories and identity. A skilled community arts facilitator is needed to draw out the community's stories. Community Arts is where the process and the time to dialogue are more important than the artistic outcome. It is seen as the broad base of the arts sector where everyone can participate. Community Art requires good networks and infrastructure. It is based on access and equity policies.

Community Cultural Development

Community Arts workers often work across more than one profession. Other professional practices may include health, architecture, town planning and design, strategic planning, environmental sciences, oral history, anthropology, communications, cultural studies, linguistics, politics, tourism - and the list goes on. When this cross-sector practice occurs, community arts become Community Cultural Development.

Percent for Art

Percent for Art refers to a percentage (often one or two percent) of the overall budget of a building, or a new or redevelopment project, being allocated to artistic designs to the building and or its surroundings. This allows for the unique character of the community to be made visible or for a character or atmosphere to be created.

Public Art

Public Art is art that takes place or is placed in a public place. It can be a commissioned sculpture, music, dance or theatre in a public place. An artist can be commissioned to develop a public art work for a specific location. Community can be involved in this or an artist can work alone. Public Art can be temporary or more permanent.

Culture

Culture – is our way of life. It is who we are – our dreams, values, beliefs and how we communicate these with each other and in our work processes. Culture includes how we interact with the built and natural environment, how and where our history is kept, our customs and traditions, how we trade and what we trade in, our networks.

It is how others see us.

Cultural Mapping

"Cultural Mapping involves a community identifying and documenting local cultural resources. Through this research cultural elements are recorded – the tangibles like galleries, craft industries, distinctive landmarks, local events and industries, as well as the intangibles like memories, personal histories, attitudes and values. After researching the elements that make a community unique, cultural mapping involves initiating a range of community activities or projects to record, conserve and use these elements."[1]

Cultural Planning

Cultural Planning is a relatively new area in Australia. It has come to be more formally recognised only in the last ten to twelve years. Cultural Planning broadens the scope of arts and culture from the very limited view that it is a specialised area, to being something that is an integral part of all our lives. Bringing culture into strategic planning allows for people to become central to the process whilst delivering the frameworks and outcomes of strategic planning best practice.

The Project

The aim of this project is:

- To conduct an assessment and analysis of arts and culture in the Shire of Busselton with emphasis on facilities, artistic groups, events, networks, capacity, growth and gaps.
- To provide recommendations on the future directions of arts and culture in the Shire of Busselton and a plan for a Cultural Precinct in Busselton.

This project uses Cultural Mapping and Cultural Planning methodologies. These methodologies ensure that the aims of the project are met using an approach that is community informed and driven.

[1] The Commonwealth Department of Communications and the Arts, 1995, *Mapping Culture - a guide for cultural and economic development in communities.* Australian Government Publishing Services

The Report

This report documents part one of a two-part process as outlined below. It begins by outlining the process of Cultural Mapping and Cultural Planning and discussing the methodology and level of involvement of the community. The report then tables community responses from the community meetings and workshops and concludes with findings and recommendations.

The Process

Cultural Mapping and Cultural Planning collectively comprise eight stages. The whole process is referred to as Cultural Planning. When the two parts are conducted together, Cultural Mapping is treated as a sub set of Cultural Planning.

Eight Stages of Cultural Planning

1. Climate Setting	Desktop research and orientation with stakeholders, community and the location
2. Steering Committee Formation	An advisory committee may be formed at this point or following Cultural Mapping (stage 3)
3. Cultural Mapping	Cultural Mapping provides opportunity for the unfolding of stories, resources, skills, dreams—to make visible the identity of the people and the place/s
4. Visioning Workshops	Developing a future based collective vision description that has the potential to be portrayed visually, or in other artistic medium
5. Developing A Plan	Identifying goals and a plan of action to achieve the collective vision
6. Implementation	Setting up a system to implement, oversee and support the plan
7. Celebration	An important community building, promotions and marketing protocol
8. Evaluation	Including community vitality, capacity, communication, networks, management systems and targets

Part one – Cultural Mapping

Refers to stages 1 to 3: climate setting, cultural mapping and the formation of a steering committee. Part One is also called the Cultural Mapping part of the process.

Part two – Cultural Planning

Refer to stages 4 to 8: vision workshops, developing a plan, implementation, celebration, evaluation. This is called the Cultural Planning part of the process. It is intended that Part Two will commence in February 2005.

PART ONE

THE SHIRE OF BUSSELTON CULTURAL MAPPING PROJECT

PART ONE METHODOLOGY

The methodology applied to Cultural Mapping in the Shire of Busselton consisted of four ways to gather stories and information.

- Community meetings and workshops
- A socio- cultural research component
- A public art research component
- The establishment of an arts and culture data base

Community meetings and workshops

A series of community meetings and workshops took place in Busselton and Dunsborough. These were advertised in the local newspapers and circulated through existing networks. The table below outlines the focus groups and attendance at the community meetings and workshops.

25th & 26th May 2004

Activities	**Attendance**
Meeting with artists	8
Shire:	
Cultural Development Officer	1
Planning and Environment staff	3
Corporate & Community Development Manager	1
Councillor	1
Visiting sites:	
Wardan Aboriginal Centre	
Busselton Arts Society	
Court House	
Butter Factory (external only)	
Weld Theatre (external only)	
Proposed cultural precinct (Queens Street)	
Workshop at Wardan Aboriginal Centre	7

22nd & 23 June 2004

Meeting with young people (Busselton)	5
Community workshop – No 1 (Busselton)	21
Community workshop – No 1 (Busselton)	13
Wardan Cultural Centre	2

7th July

Meeting with Manager Corporate and Community Development, outgoing Cultural Development Officer and the incoming Acting Cultural Development Officer.	3

14th 15th 16th July 2004

Community workshop – No 1 (Dunsborough)	5
Community workshop – No 2 (Busselton)	9
Community workshop – No 2 (Busselton)	8
Meeting Library Services managers	2
Presentation on Cultural Mapping to Council	11

25th & 26th August 2004

Community workshop – No 2 (Dunsborough)	26
Meetings:	4

13th 14th 15th October 2004

Community findings workshop (Busselton)	19
Community findings workshop (Dunsborough)	12

Workshop Process

The workshops are intended to be much more than a data collecting exercise. The process itself is intended to be thought provoking, and a catalyst for communication and / or change. It is also intended to assist with developing a collaborative network approach within the arts and cultural sectors and the wider community.

The foundation of this methodology is the bridging of community (first person or oral tradition) and corporate (third person management) cultures. The reason for this foundation is the recognition that you can build sound corporate systems using third person processes but you can only build community spirit and good community relationships through first person (oral culture) processes. The strength and depth of the artistic expression is evidence of the quality and energy of the community's spirit. The culture – its diversity, uniqueness, character – is the vibrancy and attractiveness that is associated with a region's people, places and spaces.

Whilst this report provides the documentation of the process, it is also important to acknowledge that the experience of the process plays a part in stimulating community activity multiplier effects. It is hoped that the process has triggered or helped resurface, numerous new or renewed ideas and plans, concepts and approaches. Some of these are described under the section called Community Comments. There are tangible and intangible ideas. The intangible can also be referred to as oral culture. Oral culture is not simply about the spoken word or about stories. It takes stock of our spirit, protocols values and beliefs; our capacity for imagination; and our ability to inspire and be inspired. Equally, oral culture processes are used to determine what a community believes are their emotional and spiritual boundaries and how they protect their tangible and intangible links to the past and to the future. Oral culture is sometimes included under the social capital of a place or community.

Community Workshops Number One and Two

Community workshops one and two are a two part sequel in which communities explore their own stories and experiences using the Identity Wheel and Cultural Wheel workshops, and Community Quadrant and First and Third person systems. These workshop methodologies have been developed by Sandra Krempl[2] using stories to draw out places (built), spaces (natural), activities, and organisations that are or were significant to people.

The information gathered through these workshops provided food for thought for communities and a triggering of a wider scope and application of arts and culture. It also provided the basis with which to build a collective data base for the arts and cultural sector. Additionally it identified key elements of the character of this community, what makes this community tick as well as providing some indication of the direction in which it sees itself heading. As it stands, this information is a snap shot in time providing some indication of the identity and character of this region.

It is hoped that as this process is applied more and more, and as networks and the scope grows, these characteristics and visions will multiply and impact on a deepening of the spirit and the economy of the region. In this way, the Cultural Mapping and therefore also the Cultural Planning process works to improve opportunities through increasing the diversity within the arts and culture sector which in turn develops the vibrancy or "spirit" of the place attracting a creative class of people to live and work here turning the location into a thriving hub. This is further explored under Findings and Recommendations.

Community responses from these workshops are documented under the chapter titles: Places, Spaces, People, Inspiration, Spiritual, Customs and Wealth. An analysis of these findings is presented under Findings and Recommendations.

[2] Krempl, S. (2003) *The Five Dimensions of Community.* Community Arts Network WA

Socio-Cultural Research

This methodology includes historical and sociological referencing. Based on information presented by the community at workshops, and information gathered from the local history collection at the Busselton Public Library, a summary history has been integrated into this document in order to place the cultural planning process into the context of Busselton's time, place and cultural context in history.

The community are well versed in the history of this region as can be seen through the workshop responses.

Additionally these community responses are traceable through historic documents. This process has identified a number of collection points of history through the various arts and cultural organisations.

For the purposes of this report, the Busselton Library has been the point for collecting data.
The library has an impressive collection of documents related to the region's history. In addition to over 400 history books the library has oral histories documented in hard copy and on cassette. There are also pamphlet files containing newspaper clippings of historical events and references as well as historical documents, sounds cassettes and the writings of early settlers. In total the Busselton Public Library has over twelve hundred reference documents relating to the region.

The local arts community have contributed to the strong stable of publications on the region. Indigenous and migrant community members have published books on their experiences in the region.

Within the overall methodology, and at the point of discussing recommendations, the report is embedded in contemporary social considerations for planning.

Public Art Research

Through out this project, information relating to Public Arts in the Shire of Busselton has being collected. A compilation of Public Art in the Shire of Busselton has been undertaken as part of this project. This has been developed as a power point presentation integrating the built and natural environments. This is intended to provide an overview of public art and related regional icons all of which contribute to the identity and spirit of the place. The overview captures, not only the art works but also some natural and built icons within the Shire. A data-base on public art – the artist, mediums used, themes and other important information concerning the artworks –is suggested as a way to continue to record public art information. This is only a starting point for the collection of this information. Future community contribution (in the Cultural Planning – part two of this process) will lead to further identification of icons, artworks and information.

Establishment of an arts and culture database

Through information leads tabled at workshops, resources from the library and through the Shire's community directory, a list of:

- arts and cultural organisations, and
- organisations that have arts and cultural components,

was compiled under the following categories: Community (not-for-profit), Commercial, Educational, Individuals, Government, Environment and Friends of Arts and Culture.

Data base forms were sent to about one hundred identified organisations and individuals so they could describe their activities and services. The forms requested name, contact details, legal status, date constituted, art forms, mission statement, significant achievements, key services, collections, venues/equipment for use or hire. Approximately thirty responses have been received to date and more names have been recommended and added to the list. A recommendation for furthering this data base is to be found under the findings and recommendations chapter. Whilst the responses to date have been small, they have already increased the diversity of attendance at the workshops and therefore participation in this process. Better ways of connecting with the community do need to be established. Key "community connectors", be they organisations or individuals, need to be identified and in some cases the roles explored, clarified, acknowledged and supported. This is explored further under Findings under Arts and Culture Infrastructure – Networks.

COMMUNITY WORKSHOP RESPONSES

Places – the built environment

Following is a list of place names provided by the community through workshops. These are an indication of places that the local community have links with and perhaps use.

Bunker Bay, Dunsborough	Wonerup House – Layman House	Architecture influenced by Balinese culture through strong holiday connections with Bali.
Caves Road	Youth Centre	Beachfront cycleway / walkway
Queen Street	Church in Queens Street	Busselton Dunsborough Environmental Centre
Yoganup Park art work	Old Butter Factory	Chinese restaurant
Nautical Lady Fun Park	Holgate Park	Farms and Vineyards
Old Court House Complex	Caravan Parks	Heritage buildings
Indigenous Park behind Tourist Centre	Weld Theatre	Japanese Garden – near Busselton Library
Jetty	Whaling Station	Japanese restaurant
Agricultural Department Building	Lighthouse	Jetty Interpretive Centre
The Railway (Augusta / Busselton)	Vasse Community Hall where markets are held	Lots of stone walls built by Balinese artisan – see chimney at Clairault & entrance to Dunsborough. Lakes Golf Course
Ngilgi Cave	Airport	
Community Halls	Wineries	MacDonalds
Colour Palette – Busselton	Newtown House	Old Dunsborough Bakery
Underwater Observatory	Court House/ Old Sergeants Quarters	Skate Parks (Busselton and Dunsborough)
Wardan Cultural Centre	Old Court House	Sugito Gardens
Police and Courthouse buildings	Naturaliste Community Centre	Super Market City
Lighthouse in Cape	Old homes through central Busselton	Thai restaurant
Caves House	Esplanade Hotel	What places are there for youth?
Dunsborough Cultural Centre	Tourist Tuart Drive	Yoganup Park

Spaces– The Natural Environment

Following is a list of natural environment spaces provided by the community through workshops. This list is indicative of spaces that the local community have links with and perhaps use.

Ludlow Tuart Forrest	Beach	"Gnurren"
Wetlands	Caves	Lake Gasper
Wonnerup – camp, food	Walking tracks	Hallgate Park
Coast-line: food and activities	Wetlands	Leeuwin – Naturaliste Ridge
Traditional camping places	Foreshore Dunsborough	Broadwater wetlands system
Rivers	Sky	Cape Naturaliste and national parks
Wardandi people – forest, bush, sea	Cape to Cape walk trail	Coast and Geographe Bay
Indigenous sacred sites, trees, wild life	Lighthouse	"Peppy" Beach
Meelup Beach / Park	Ambergate Reserve	Forest and capes
Bibulman Track	Busselton foreshore	Yallingup Beach
Geographe Bay	Stars	Sugar Loaf Rock
	Gunyulgup Brook	Vasse River

People

Following is a list of heritage roots and therefore cultural links and networks provided by the community through the workshops. This is not a reflection of people attending the workshops as many of these were offered in the third person. It does indicate awareness, and a connectedness with diverse global cultures.

Afghan	Indian
American	Irish
American whalers	Italian
Australian	Nyungar
Balinese	Scottish
Dutch	South African
Eastern European	Spanish
English	Spanish farmer – books
French explorer – Baudin – landed on coast towards	Vietnamese
	Wardandi
	Welsh
French	Vasse – named after sailor from the ship called Geographe
German	

People and Activities Link

The link between people and activities and choices also came out of the workshops through considering the cosmopolitan nature of the community, Indigenous, Western and Eastern influences. These are listed here.

There are a number of mixed marriages (Aboriginal and other) couples in Dunsborough	Tai Chi	Japanese art as a result of
	Yoga	Influence from the Japanese
	"Cattle chosen" location	Art in the Monet exhibition in Perth
Indonesian / Japanese language in school	Harmony day cross cultural event	Need to work with Wardandi people to get to know their history and make it better known
One family has a Japanese daughter-in-law	Government, language, school, town plans, commerce, AFL,	Cultural sensitivity is a constraint – we want to learn more about
UK is the largest source of international visitors	Types of farming, diary, vineyards –influenced through Western migration	Indigenous culture but are afraid to do the wrong thing
Bill Webb – Wardandi Elder	Patriotism in World War Two	One family has strong connection with China through working there

Inspiration

Interestingly enough this brought out actual and conceptual notions as being inspirational.

Beach	Ocean
Tuart Forest	Wetlands
Yallingup Beach	Confidence in own culture
Entertainment Centre on end of Jetty	Interactive digital portal and information centres in shopping malls and service stations etc
Venue large enough for all the community to use, music, theatre, community events – fundraiser for Lions Club, local footy etc, and be developed so facilities can cater for youth workshops in all forms of arts	Jetty development
Beautiful surroundings, beach, bush, farms, animals, birds	Geographe Bay
Indian Ocean coast	Familial connections
Weather, clean air and water	Lateral thinking
Creativity	Economic opportunities
Willyabrup Cliffs	History
People	Bay
Jetty	Deep in the middle of the night
Forest	Light shining through trees
Landscape	Sunlight
Water	Surf
Popular culture	The night sky
Fresh air	Laying down in bed
Sounds of birds and frogs	Colours – blue , limestone trends

Spiritual

From information tabled at the workshops there seems to be a diversity of spirituality and belief systems working in harmony in the region.

Yallingup Beach	Meelup Beach
All the beaches	Yoga
Sunsets	Churches
New churches	Gompas
Meditation	Dance
Art	Striving purely for transcendence of the mundane/ordinary
Friends	Respect of nature
Connection to earth	Inclusive belief systems / exclusive belief systems
Meditation groups	Tai Chi groups
Wardan Cultural Centre	Different religions

Customs

This was an interesting exercise with considerable hesitation at the start, presumably because there is no consensus of what is seen as the 'customs' of the communities. The following are seen as perpetuating and diverse "traditions" within the community that people would "practice" year in and year out.

Saturday morning sport with the kids	Jetty Swim
Drinking	What is there for you?
Car Rally	Fishing / Fishing off Jetty
Christmas in July	Band concerts
Football	Festival of Busso
Beach Festival	Wineries
Markets	Fish'n'Chips on the beach
Friday evening at the Vasse	Half Iron Man in May / Full Iron Man in November
Houses decorated with Christmas lights	Strong sense of community
Triathlon / Ironman	Caves House Sunday jam session
Surfing Contests	Horse riding
Busselton High School Band	Greeting one another respectfully
Milking cows	Busselton Festival Floats
Burning of the Spirit	Petticoat Lane
Art In The Park	Sporting fixtures
Railway markets	Australia Day Breakfast in the Park
Busselton Agricultural Show	Biking
Bush walks / Saturday morning garage sales	Weekend barbies
Corporate bowling	Christmas
Easter / Surfing – "Tools down when surf's up"	Country Women's Association (CWA)
Wine festivals	Swimming
Going to the Dunsborough Bakery – Open 8 days a week!	Salmon fishing / Diving
Surfing / Cafés	Father Christmas run with gifts (Lions Club)
Festivals / Exhibitions – Dunsborough Art Society	Mid Winter Festival
Schoolies Week	Shop-window art

Town banners	Eagle Bay sand castle competition
Beach front gazebo	Ghosts! – Used to have ghost trails
Children's art	Surf board always on the car – ready.
Galleries – small and large	Customs are dying
Shire had a custom of issuing parking tickets at Christmas and Easter church services!	Churches expanding
Welcoming attitude	Promoting excellence
Loss of sense of community	Markets
Moonwalk - Meelup	Flag Raising
Values are changing	Book clubs
Week end shopping	

Wealth – What do you have an abundance of?

Creation of jobs – good way of life	Natural heritage- ocean, forest
Tourism	Fishing
Golf	Preoccupation with real estate
Agriculture	Local Indigenous Culture
Vineyards	Youth -Growing youth population
Mature people	Water
Timber	Super markets
Jetty	Marine environment
Coast line	Bush land
Heritage	Minerals
Creative people	Apathy
Indigenous heritage	Migrant heritage
Wineries	History
Building and properties	Sunshine
Mediterranean climate	Craft – especially Wardan centre
Water and sea	Wetlands
Tuart Forests and trees of all sorts	Healthy community
Mild climate	Wineries
Pottery	Furniture and wood turners
Galleries and artists	Musicians
Sports	Sports people
Schoolies	Money
Volunteers	Sense of village
Safety	Drinking water
Possums	Kangaroos
Dogs / cats	Peppy trees / Arum Lilies
Stingers / Flies / Mosquitoes	Many organisations / support groups
Schools	Balance between sports and arts

Tolerance between religion – churches combining more	Beach / coast line / landscape / hills /
Sunlight	Sky
Fresh air	Caves
Leeuwin Naturaliste Nature Park	European settlement, early settlement
Festivals growth	Urban development and population
Tourist accommodation	Wineries and proximity to Margaret River
Thermal equilibrium	Climate/ location
Sea weed	Non resident population
Over sized vehicles	Underground water – Yaragadee Aquifer
	Artists

Wealth unique to the Shire of Busselton:

- History and heritage unique to Busselton
- Marine environment and history
- Ocean at a north facing bay: see sunset and sunrise over the ocean
- Jetty
- Leeuwin Naturaliste Nature Park
- Art and craft studios
- Herbarium – the only documented collection of its kind – but it has no permanent home.
- One orchid is only found in Dunsborough
- Forests
- Artists and crafts people

A Bank of Ideas

This bank of ideas has been compiled from responses to a series of sample visioning exercises included in the workshops. As explained at the workshops, visioning requires several trial runs and elements of testing before it can be recommended for adoption as a community vision. To prompt the visioning process three scenarios were provided:

1. What could Busselton look like in the year 2020?
2. What could happen with $2000?
3. What could happen with $20,000?

The following comments are responses to these scenarios. General responses have been grouped as follows:

- Buildings for the Arts
- Arts and culture activities
- Transport related ideas (which are very relevant because the multiplier effect for arts activities usually involves increasing transportation usage. Transportation usage is also a cultural – lifestyle – issue.)
- Public art related ideas
- Arts education ideas

Where responses have been provided specifically for a location, the responses are grouped under the location name.

Buildings for the Arts

- A collective meeting place i.e. for different groups to get together with some storage and including a coffee shop, volunteers centre, plenty of parking under ground. Working area for artists, sculptors, ceramicists - built on Kookaburra Caravan Park land
- One big cultural centre (purpose built) consisting of art gallery, visitors centre (information), heritage and display centre, performing arts and writers centre.
- Central performing arts centre (suitable for visiting musical performing artists)
- Amphitheatre (large outdoor concerts)
- Art gallery (for all manual arts, fine furniture factory woodturning)

- Buildings for arts and culture
- Entertainment centre on Jetty
- Amphitheatre in Signal Park
- big beautiful centre where car park is beneath complex
- Music shell in tennis Courts
- Seats and walkways around the purpose built cultural meeting place
- Feasibility study for a Performance Arts Centre: international gallery/ convention centre – tourism
- Youth centre revamp (separate space) – hang out, music, art - easy link to "older" community, school
- Performing arts centre- theatre venue – give young people/locals a chance to perform and outside artists
- A gallery for touring and local exhibitions of visual arts
- Obtain cheap rent for empty building in town (seek funding) to facilitate ongoing artistic activities and gallery in a shop front type situation where gallery/theatre/music occurs
- Cultural productions focus point / building where different interests can interact and be inspired. Functioning studios, various activities – example Scholarships for artists in residence
- Shire working towards obtaining old police station/Agriculture Department building, combining space to become a well designed new arts complex

Arts and culture activities

- Art festivals
- Jazz in the Gaol in July
- Music festival for 1 month in December
- Art mall in the main street with strong entry statement
- Vibrant beach front (like Gold Coast without high rise)
- Old courthouse re-enactments (commercial support)
- Wetlands concert
- Free music performances
- Cross cultural - indigenous art links
- Activities to engage all sectors of community to arts via big centres project

Transport related ideas

- Bike, people mover concept
- No Cars
- Water links to Dunsborough/Bunbury/Eagle Bay and Yallingup
- Electric train
- Park and travel remote out of town
- CBD pedestrian only.

Public art related ideas

- Old Jetty returned
- A Large sign for arts and culture
- Encourage youth in art – public art piece
- More public art

Arts Education ideas

- Specialist college for industrial design
- TAFE Learning Centre for all ages: fashion, art, woodwork, ceramics, pottery etc
- Sponsor arts/students awards
- Scholarships/artists in residence
- Music conservatory
- Workshop areas
- Education centre (ECU/TAFE link)
- Sculpture garden
- Coffee shop/restaurant.

IN VASSE NEWTOWN (proposed new development site at Vasse)

- Cultural precinct – world class gallery
- Integration of two festivals – Beach and Busselton
- Art and cultural events every weekend
- Arts and cultural management group
- Theatre/Entertainment Centre
- Signature festivals eg Tamworth country music, writers convention, comedy festival
- Cinema complex
- Symphony orchestra
- Music school

IN YALLINGUP

- Haven for the rich and famous
- Fine art – exorbitant prices
- Leuwin style concerts

IN DUNSBOROUGH

- Big youth population (may not be able to stay because of high real estate prices
- Commercial consumer culture
- More galleries, cafes, bars
- More cultural infrastructure
- Development officers
- Public artworks/spaces
- Market festivals
- Cinema, theatre: cultural centre space.

COMMUNITY COMMENTS

Following are the community responses to the workshop process.

"It is good to have the different branches of the arts getting together as an arts community. This is the first time this has happened".

"It was very thought provoking to be presented with the different dimensions that make up the arts industry. We know these exist but having it articulated makes you more conscious of what exists and what has to be done. Example the need to balance the First (oral tradition) and Third (corporate and management) Systems."

"Great to have an opportunity to participate in planning and for planning to be so relevant to our lives."

"We have very different interests but it is good to see that there is a wealth of common views in the community".

"Interested to pursue further what we have abundance of and what is unique to the Shire."

"Concepts of arts and culture are complex".

"The role of the Arts and its link with planning and the environment".

"Importance of natural environment was reinforced through listening to how the community is inspired by it."

"There is so much to promote – we need to promote our stories a lot more".

"It is a joy listening to others stories, comments and information."

Concerns:

"The division between the towns example Dunsborough and Busselton needs to be addressed – perhaps we need to change the name of the Shire as it alienates Yallingup and Dunsborough."

"We need to save the uniqueness of this region."

"A large per cent is still not represented in these workshops."

"Why don't others want to work with the arts?"

"The achievements of the arts have not been publicly recognised by the Shire."

Example - the significant donation by the Dunsborough Writer Group in excess of $19,000 (in 2001) to the Naturalists Community Cultural Centre. There is no plaque to acknowledge this. Their request to use a room free for two hours a month for 10 months per year was refused.

SOCIO-CULTURAL RESEARCH

A Snapshot of Busselton Cultural Inheritance

In order to see who we are, we need to recognise where we have come from. What we bring with us. We need to scrutinise our values, interests and our conflicts, which have brought us to a new understanding of each other. Our struggles, passions, desires and love that has shaped us…all of which has brought us to the intersection of time and place from which we can forge forward with new vision as to where we are going. This document is a cultural snapshot of the Shire of Busselton Cultural Inheritance.

The Aboriginal people of the land called this place Yoonberup the Windelup region. They have rich wealth of culture, customs, spirituality, friends and foes, families and sense of heritage in their place. The names of places reflected the nature of the region; a place for lovers, a place of beautiful scenery, place of spirits and swans, place of the woman's digging stick. These names are a reflection of the historical beauty, spirituality and use of the land.

White Sails and Names

There were visitors to the shores of south west coast prior to 1827. European Voyagers and expeditions: Many sailed on, but one group in particular had a lasting impact. In 1801 The ships and crew left a permanent mark on Busselton by applying names to places such as Vasse, Cape Naturalist, Geographe Bay, Hamelin Bay, Cape Leschenault[3].

Settlers

Three settler families came to the area in 1830 to claim land. This time was a time of great struggle, sweat and hardship for the settlers. With them they brought their own interests, their own sense of culture, heritage, customs and spirituality. They placed their cultural inheritance in the Shire of Busselton's indigenous wilderness and began to reshape it. This was the beginnings of the formation of the Shire's predominant cultural history as we know it today. The main roads of Busselton town emerged from their beginnings as tracks to the homesteads.

By 1839 the town site had a 'population' of 77.

Conflict

By the 1840's many Aboriginal people worked on the settlers visions. However this did not always work peacefully for either side. Each with their own set of interests, values and sense of righteousness there was inevitable conflict between indigenous and white people. There was frustration, anger, and the law of each culture to contend with. In the name of law and righteousness there were murders, executions, imprisonment and massacres[4].

The settlers and indigenous peoples were not living together in total isolation. Whaling ships from America frequented the waters off the coast, and Busselton was gathering the reputation of being a good stop for passing ships.

[3] The Busselton Historical Society and Hocking Planning & Architecture Pty Ltd (1996)., *The Thematic History of the Busselton Shire; A Municipal Inventory of Heritage Places.,*

[4] The source of this information comes from a range of texts. Please see list of references for a breakdown of this range.

Buildings, Structures and formations

In the following thirty years the Shire of Busselton became a place of new physical and social structures. The Vasse settlement was officially gazzetted as Busselton, and the settlers banded together to build a bridges and other structures. St Mary's and St Joseph's Churches were built, and in 1865 the original portion of the Busselton Jetty was built. Throughout the following 25 years 5919 feet of Jetty in total was completed. The 'Tub'[5] let the ships know where they could safely dock. The Working Man's Association and the Mechanics Institute were formed, and the Abbey Family Homestead (Newtown House) operated as a post office and a lying in house for expectant mothers.

Transport and Communication

By the late 1800's there was a great improvement in transport and communications. A lighthouse was erected to replace the Tub. The first railway was built and there were regular coach and post services between Perth, Bunbury and Busselton.

A new destination, holidaying by the sea

September 1899 was the first time a white person had come across the Yallingup Caves. The caves were described as a 'Subterranean Wonderland' This time marked the beginning of Busselton's new identity as a holiday destination. With the new railway, the beautiful coast and caves Busselton became a popular holiday maker's destination. In 1903 the first Caves House was built. Other buildings such as the Butter factory (1898) marked the beginnings and ends of trials and tribulations, each with their own story of development, circumstantial consequence and character.

More structures, more buildings, more town

From the early 1900's, and for the next thirty years, Busselton Shire saw the erection of many public buildings, hotels and shops and houses. The Freemason's, Vasse, Busselton and Esplanade Hotels, Yallingup and Miamup public schools, The Masonic Temple and the Sussex Roads Board Office and Power Station. The timber industry was booming and a railway spur line to the Jetty was erected to cope with traffic from the large timber export trade.

The Shire of Busselton's settlers struggled to develop the town as a farming and timber industry, and their successes meant that many of these primary industries still underpin the economy today. However local industry has diversified greatly over the last few decades: Primary industry has diversified to viticulture in the sixties and seventies with boutique wine and food becoming an attraction to the region. The great wave breaks of the coastline created the emergence of a surfing industry, and the transient nature of tourism became a very significant part of the Shire's cultural inheritance[6] .

Now and into the future of the Shire of Busselton

In 1972 the Busselton Jetty ceased as a commercial dock. Today the Jetty stands as a monument to the Shire's changing social and cultural history. It is a symbolic structure of people's values through changes of time. Once it was a port of call for industry such as whaling, timber export and excess produce. Now the jetty stands as a reminder not only of the historical events that have shaped Busselton, but also as a demonstration of the local's determination to reconstruct, maintain and value that which serves to remind us of where we are now and where we have been.

[5] A large barrel erected on a 30' spar to provide a landmark for ships
[6] Haslam McKenzie, F & Johnson, P.L (2004) *A Socio-Economic Activity Audit For the Busselton Area*

The Shire of Busselton's cultural heritage is an exciting kaleidoscope of built and natural environmental beauty, with the development of changing values and significance of its people, spaces and places. The Shire's people bring a diverse mix of personal heritage to the area: According to the 2001 census, cultural inheritance includes people from English, Irish, Italian, New Zealand, Scottish, German, Dutch, Welsh, Greek and other backgrounds. Amongst the over twenty four thousand people there are over thirteen religions listed, including no religion.

In 2002 The Shire of Busselton had a permanent population of over 24,000 people. This population swells immensely in the peak holiday season and visitor arrival rates for 2002 /3 period were recorded as a further 104,285 people. Census data confirms that the Shire of Busselton is one of the fastest growing non-metropolitan local Government areas in the State. The population growth for the Shire is forecast to be 29,000 by the year 2006, and 35,000 by the year 2011[7] . The Shire of Busselton is a major sub-region for the South West of Western Australia. It provides medical educational, shopping, sporting and cultural facilities for residents in the other Local Government areas such as the Shire of Capel, Nannup and Augusta-Margaret River. The people of the Busselton recognise their position and potential in terms of inheritance, diversity and growth, and this is reflected in the cultural mapping process so far.

Many of the original buildings in Busselton have been restored and maintained, with their cultural significance in the town being increasingly recognised, and the local library has a collection of over twelve hundred historical reference documents through various mediums. The Wardan Cultural Centre serves to educate people about spiritual inheritance, traditions and the significance of the land in Indigenous terms.

The Busselton Shire Council is demonstrating a commitment to cultural issues with its current Cultural Development Policy. The people of Busselton are shaping their future through a Cultural Mapping and Cultural Planning Process. Repositioning: A new era of culture begins.

[7] Shire of Busselton, (2003) *Demography and Planning*

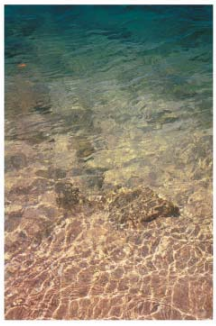
PUBLIC ART IN THE SHIRE OF BUSSELTON

THE FOLLOWING IS A PICTORIAL OVERVIEW OF PUBLIC ART IN THE SHIRE OF BUSSELTON.

The Shire of Busselton
Public Art heritage profile

an overview created by:
Janelle Cugley for
The Busselton Cultural Mapping project 2004

The following information is currently being compiled for the Purpose of auditing existing and known public art and creative production in the Shire of Busselton. This work is evolving and will develop due to the supportive information being contributed. I would like to thank those that have taken the time to talk with me regarding this project.
Many thanks
Janelle Cugley.



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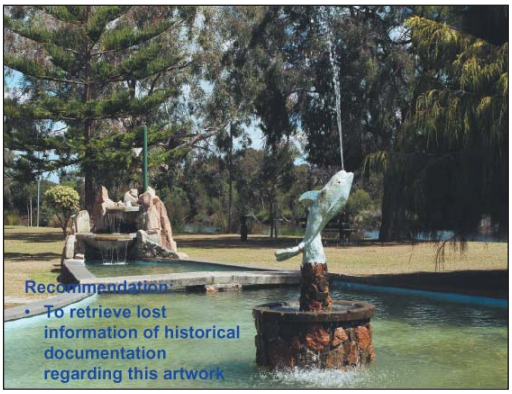
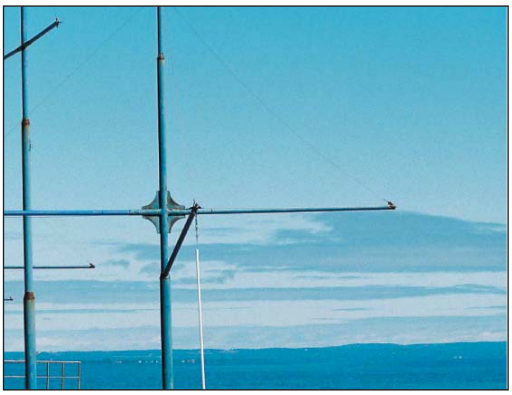
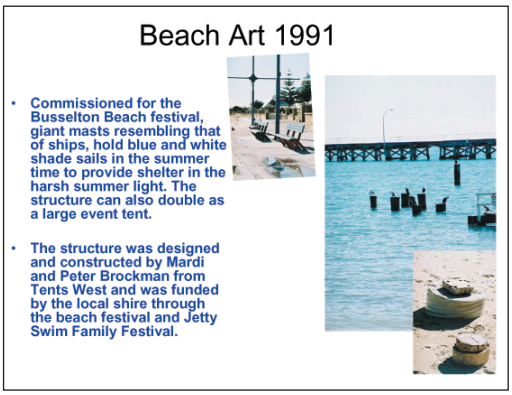
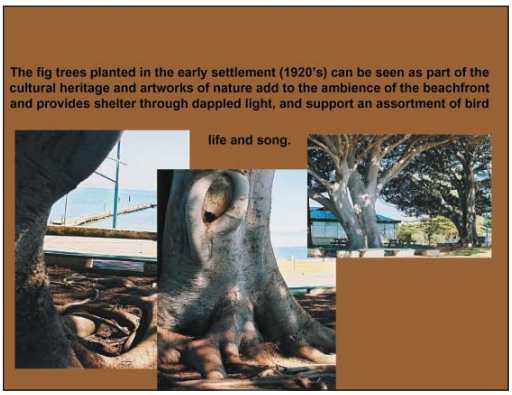
- *Maree Norris Mohn*
- *Lorna Secrett*
- *Busselton Pottery group*
- *Busselton Art Society*
- *Busselton Library*
- *Busselton Historic Society*



Busselton Beach Front

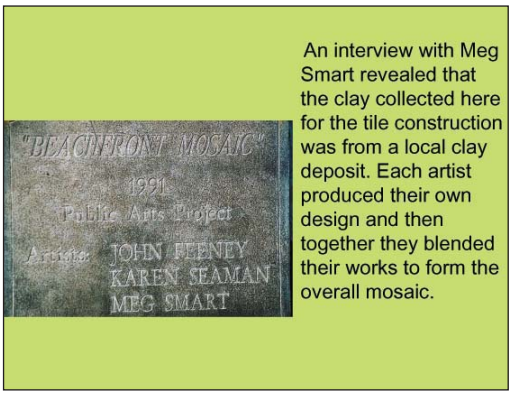



Beach Art 1991
• Commissioned for the Busselton Beach festival, giant masts resembling that of ships, hold blue and white shade sails in the summer time to provide shelter in the harsh summer light. The structure can also double as a large event tent.
• The structure was designed and constructed by Mardi and Peter Brockman from Tents West and was funded by the local shire through the beach festival and Jetty Swim Family Festival.


The fig trees planted in the early settlement (1920's) can be seen as part of the cultural heritage and artworks of nature add to the ambience of the beachfront and provides shelter through dappled light, and support an assortment of bird
life and song.

Busselton jetty project 1991

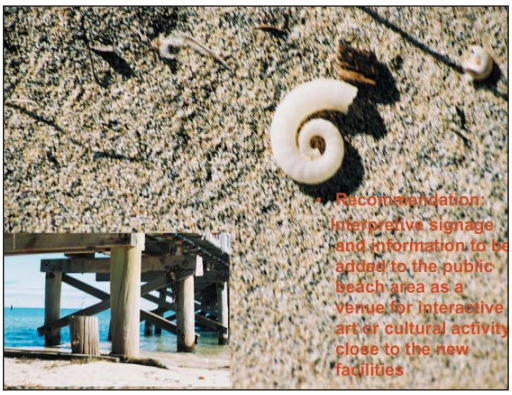
"BEACHFRONT MOSAIC"
1991
Public Arts Project
Artists: JOHN FEENEY
KAREN SEAMAN
MEG SMART



An interview with Meg Smart revealed that the clay collected here for the tile construction was from a local clay deposit. Each artist produced their own design and then together they blended their works to form the overall mosaic.

Remaining traces of the once robust Jetty can be observed directly in the front of the giant Fig trees as you look out into the ocean. Wind breaks also stretch out across the sand.

Recommendation: These fixtures lend itself to new interpretive art works that could add to the understanding of the history of this place, as well as add delight and playfulness



Recommendation: Interpretive signage and information to be added to the public beach area as a venue for interactive art or cultural activity close to the new facilities

Future Art

The Jetty structure may be a possible new site for future public art and Interpretive work as this is within close proximity to the newly constructed tea rooms and public facility.

The jetty, iconic Busselton provides distinct local character, a historical service, a pathway for trade and stage for observation and nature integration. Its relics service the towns ever evolving identity through art works.

Recommendations:

To continue the theme of water and ocean throughout the evolving townscape, Historical reference is given repeatedly throughout the town to early settlement. More recent historical figures and natural features could increase the understanding of local knowledge and its evolving character.

The boat shed theme also has become symbolic to Busselton. A strong theme that could be added to the visual narrative through built structures, and may be a theme to expand the appeal of street identity.

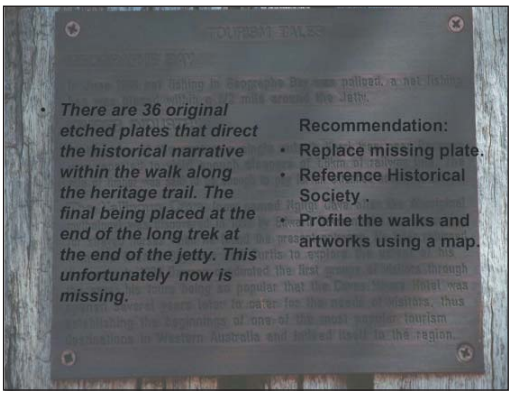
The Tub

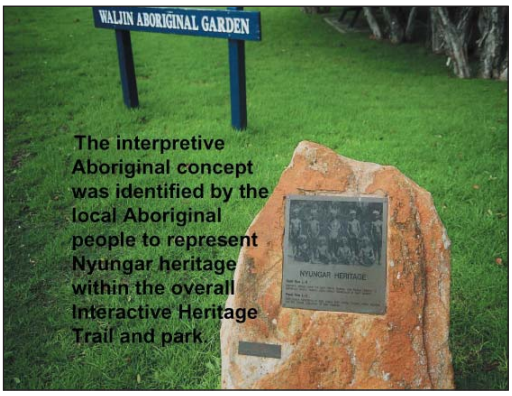
This replica barrel was constructed for the Shire of Busselton by Maurice Bussell in 1995. The plaque reveals the story from the original time of construction.

Children's activity area.

2004 Olympic touch rally

- Artist: Russell Sheridan
- Materials: wood
- Commissioning agent: Busselton Shire
- Date: 4 July 2000
- Location: Tourist Information Center





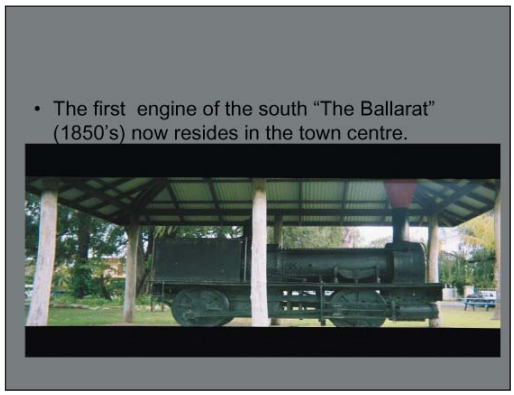
Waljin Aboriginal Garden

This parkland space can be located behind the Cape Naturaliste Tourism Association on Causeway Road and overlooks the Vasse River. The site has been chosen because of its natural features and restful qualities. It is a place where many of the people would come to gather and to yarn. Bird life as well as frogs, lizards and other small marsupials reside here, and add to the natural sensory experience of the garden.

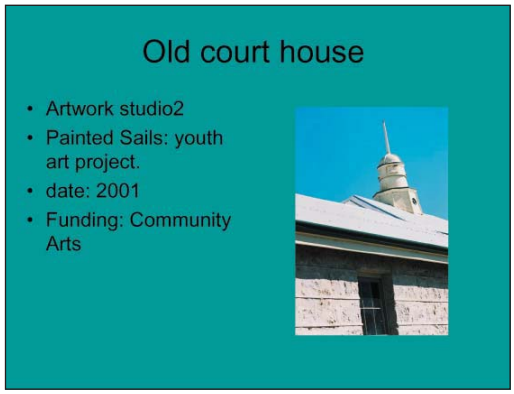
ANIGOZANTHOS MANGLESI
Nyungar name: NOL-LA-MA-RA
Common name: Kangaroo Paw
Use: Medicine

NYUNGAR HERITAGE
WALJIN ABORIGINAL GARDEN

• Artists: Mark Huchins
• Materials: wood and steal frame


• The first engine of the south "The Ballarat" (1850's) now resides in the town centre.

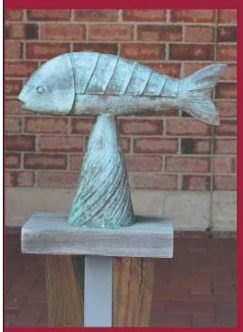
War Memorial


Old court house
• Artwork studio2
• Painted Sails: youth art project.
• date: 2001
• Funding: Community Arts

- Interpretive signage and a stage are new additions to the court house complex.

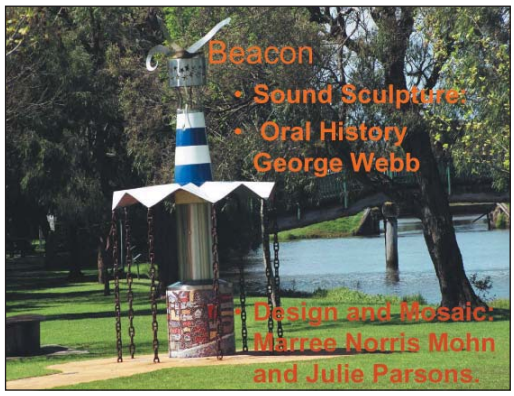
New court house

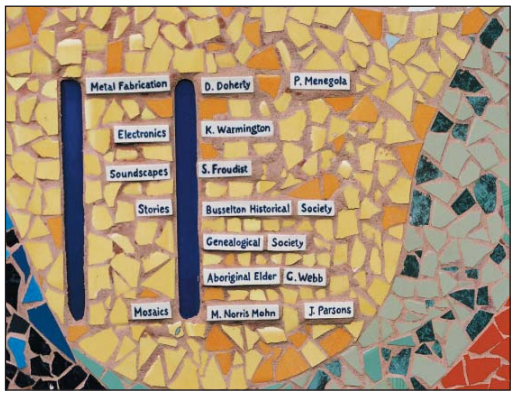
- Artist: Tony Jones
- Funding body: Court house Percent for Art project



ARTHUR AND NORAH
BREEDEN PARK

Busselton Interactive heritage park


Beacon
• Sound Sculpture:
• Oral History
George Webb
• Design and Mosaic:
Maree Norris Mohn
and Julie Parsons.

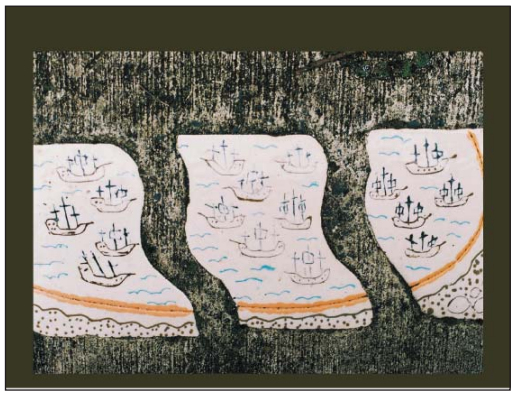

Metal Fabrication
D. Doherty
P. Menegola
Electronics
K. Warmington
Soundscapes
S. Froudist
Stories
Busselton Historical Society
Genealogical Society
Aboriginal Elder
G. Webb
Mosaics
M. Norris Mohn
J. Parsons

Commissioned by
the Shire of Busselton
1998
Co-ordinated by
Community Arts Officer
Petty McInnes
• Funded through W.A Tourism Commission

INTERACTIVE
HERITAGE
PARK
A Public Art Project
Beacon concept
and design
by artists
Maree Norris Mohn
Julie Parsons

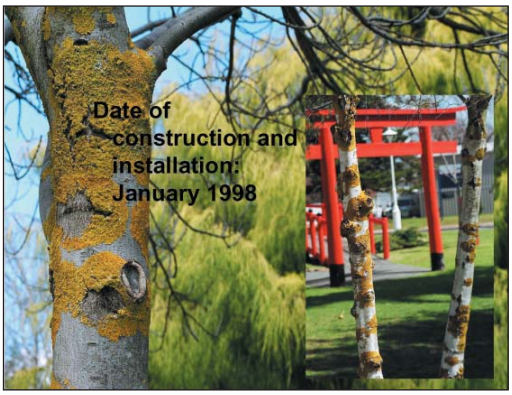
Prospect Villa
Ballarat
Steam Engine
War Memorial
St Mary's Church
Albert Street
Prince Street
Queen Street
Fire Station
Old Council Chambers
Original Primary School
Queen Street
Old Court House

Tiles: Aboriginal artist Paula Thompson worked with Marree Norris Mohn and Julie Parsons as a skills sharing project. The combination of tiles through the pathways gives recognition of cultural inclusion and respect.

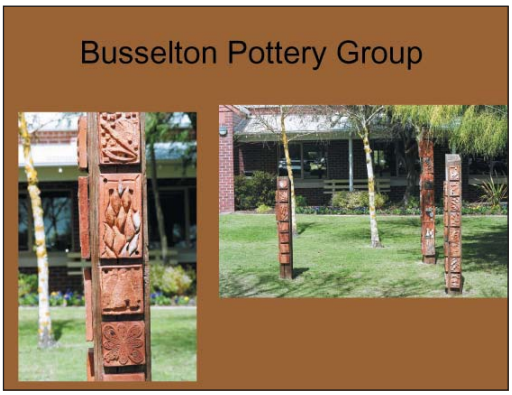


• Ceramic Tiles
• Busselton Pottery Group
• Sculptures: Russell Sheridan depicting Timothy Vasse who was left behind

Sugito Friendship Garden


Date of construction and installation: January 1998

Busselton Library


Busselton Pottery Group

Busselton Town Center

Queen Street Precinct

- Tree planting, bollards and sitting areas add a sense of relaxation, spaciousness and ease to the area
- Recommendation: refurbishment of street furniture and repainting of the degenerated street furniture with local artists/arts groups or schools.

Street furniture

- Artists Steve Creek, Pel Turner and Petti McInnes
- Date: 1992/1993
- Material: Jetty remnants
- Funding body: Shire of Busselton

Street Banners

Street Banners

- Artist: Chris Williamson
- Material: Sail cloth
- Funding body: Busselton Shire

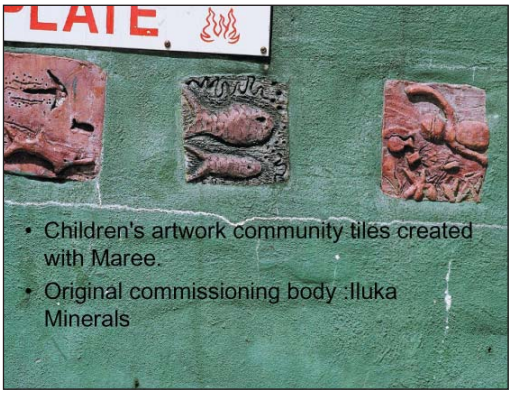
- **Date: 2004**
- **Materials: steel frame and wooden shapes to reflect the shapes of the street banners.**

- Artists: Busselton Beach Festival community
- Materials: ceramic hand painted tiles
- Funding body: Busselton Shire

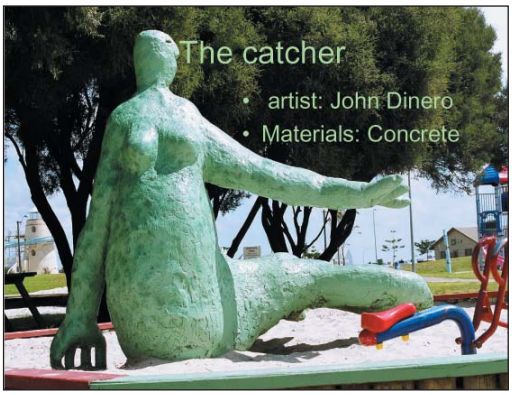
The mosaic depicts the wildlife that can be found both on the land an in the ocean. The interpretation is by the children themselves.

- Artists in the park: Tim Morley, Pel Turner, Steve Creek, Karen Semoore, Tafe students and community families.

Yoganup Park



- Children's artwork community tiles created with Maree.
- Original commissioning body :Iluka Minerals



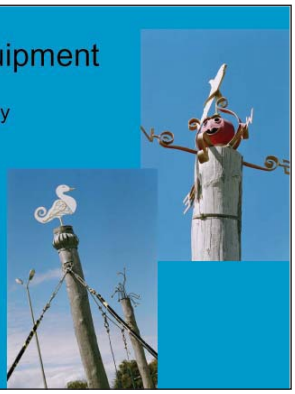
• Artist: Steve Creek.

Community totems

• Artists: community and Petti McInnes

Play equipment

• Artist: Jenny Doherty



New Development

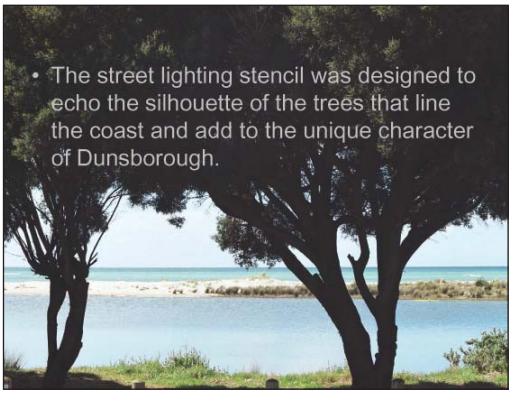
- New developments are taking on the idea of interpretive artworks, adding value and interest to the expanding character and can offer local employment and exposure to artists within the region.

Pioneer Cemetery

The first public artwork would most certainly have been forged into the crafting of head stones for loved ones. Ornately carved masonry along with leadlight windows of the early churches were the first examples of what we now term public art.

Dunsbrough

- The Heritage Rose Garden
- Street lights
- Colour scape
- Playground
- Watermark
- Bus shelter



Street furniture

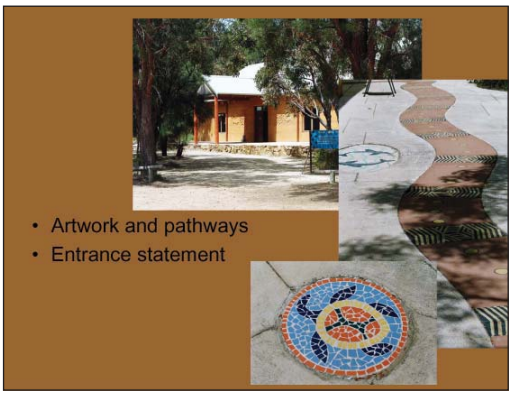
- Designer: Fred McDonald
- Commissioning agent: Busselton Shire, Main Street project.

- Design and construction: Steve Creek
- Date: 1995
- Commission : Main Street project

Children's play ground

- **Artists Steve Creek, Fred McDonald**

- ***The gazebo structure, overlooking the Dunsborough coast line depicts local hero's that have been calved out of timber by Russell Sheridan, 6 figures in all. Fiona Sinclair has adorned the floor of the structure with a mosaic celebrating all the states National flowers. This was a centenary funded project.***
- ***Missing from the area is a large community art project that depicts local stories and has been interpreted by many community members. This project remains in storage with the shire and with the community Artist Marree Norris Mohn.***
- **Recommendation: To revisit the project, remap possible new instillation sites with the artist and the local school participating school and install the works with local community members as a community building project.**



Added recommendations:

- A data base of local artists and arts workers both professional and recreative made with contact details available through the Shire.
- A data base of current funding through arts and other organizations made available to all members of the community.
- Established Arts groups encouraged to continue good relations with the Shire through reciprocal support, ongoing communication and ideas sharing.
- Media exposure to all arts events including all public and community arts installations and activities.
- Community rejuvenation projects prioritized and encouraged.
- A list of new venues for arts projects be identified and encouraged within all of the community.
- Community map designed to highlight the artwork of the area with their relating stories for visitor experiential activities.
- Community connecting projects established to aid arts education and social cohesion within the community.
- Identify work that has gone missing or has been destroyed.

Work to date

- This is incomplete at this stage, and further work needs to be done including:

  names and dates, mediums, themes, funding bodies and additional works need to be photographed

Photography and data to be added

Yallingup:

- Playground and beach front interpretation
- Community hall
- Pine trees
- Caves Interpretation and reconciliation project
- School project

Busselton:

- Killerby Park,& (Colours of Busselton) Lyne Sheen

THE ESTABLISHMENT OF AN ARTS AND CULTURE DATA-BASE

Following is the Arts and Culture Data-Base as it stands at the time of completing this report. The names of Approximately 140 organisations and individuals have been gathered. Approximately thirty responses have been received in this first instance, providing further information to the list. This data-base will be updated at the completion of Part Two of the Cultural Planning process. Further contact with organisations and groups is planned in part two of this process with delegation to identified peak arts and cultural groups to assist with the process within their constituency.

The data base now has the potential to:

- increase contacts between different players within the arts,
- facilitate greater sharing of information,
- improve referrals and collaborations, and
- provide clarification of arts and culture in the region

We must realise that data-bases are simply technical tools that will be "dead in the water" without a parallel process of face to face networking opportunities. There must be reasons to use the data base and ways of putting names to faces and experiences to activities.

ARTS AND CULTURAL DATA BASE

Community Sector – (NOT-FOR-PROFIT)

Organisations	Venues / equipment	Achievements	Activities	Collections
Artatac – Busselton Beach Festival Inc PO Box 119, Busselton 6280 T: 0417 934 219 E rance.driscoll@bigpond.com Incorporated: 1993	Busselton Beach front, Old Court House Arts centre, Community & Youth Centre and other venues as required by various events and performers.	Annual family focused festival since 1993 (11) Youth festival has developed from the "Battle of the Young Bands event and was established as a festival event in its own right in 2003. In 2005, strong links have been developed with the Festival of Busselton which may result in a collaborative and amalgamated approach in the future.	Performing & visual arts based. Mission: To foster family participation in and enjoyment of the performing and visual arts and bring a multi cultural and contemporary arts experience to the community of Busselton and its visitors. Management of the Busselton Beach Festival Support of Youth projects and initiatives	
Artatac – Busselton Youth Events Management Project PO Box 119, Busselton 6280 T: 0417 934 219 E rance.driscoll@bigpond.com Auspiced by Artatac Project Planning commenced: 2004 Project implementation: 2005	Hopefully the Community and Youth centre if BSC is prepared to support the project financially and in kind from July 2005 onwards. Partnership with BSC to be negotiated prior to June 2005	Project will support the development and consolidation of the Busselton & Dunsborough – Yallingup Youth Advisory Councils (BYAC & DYYAC). These groups have achieved the following to date: Busselton Skate Park signage project in 2004 Youth Links Project (Metro Trip) Hyperfest Rip It Up Mundaring Involvement in the mgmnt of "Battle of the Young Bands" heats and final, the youth component of the Busselton Beach Festival (BBF) in 2003 & prior and the 2004 Youth Festival – BBF. 2003 BBF Art project "Battle of the Young Bands Backdrop" 4 Band & DJ Events at the Busselton Community & Youth Centre 2003 - 2004.	Aims to develop the capacity of young people in Busselton & Dunsborough to address youth issues with the support of and in service to their local and regional communities. Assist young people to develop and implement events, projects addressing youth issues (drugs, alcohol, family, sex, mental health) and projects developing youth facilities and enterprise ideas.	

		Skate competition with 3 Bands – Busselton Skate Park 2004 Busselton Skate Park Opening Celebrations 2003 2003 Youth Links project (MetroTrip) Melville YAC & YAC it up Festival Headquarters/Leederville 2 Skate & BMX competitions with band event at Dunsborough Skate Park 2002		
Bibulmen Mia Aboriginal Corporation				
Busselton Arts Society (Inc) 6 Queen Street, Busselton PO Box 436 Busselton WA 6280 Bsn_artsociety@westnet.com.au Incorporated: 1959 Previous name: Busselton Society of Arts	Workshop and Exhibition Space at 6 Queen Street, Busselton. Uses various venues through the year.	Participated in rescuing old Sergeant's Quarters from demolition in about 1980 and led in its restoration. Holding Annual Art Prize Competitions in past decades and purchase of Prize-Winners to form The Acquisitions Collection Holding of Art in the Park Exhibitions for 45 years Cultural Leadership - eg organising Art Division of Busselton Annual Show by members	Specialises in Hung Art (oil, acrylic, watercolour, pastel, charcoal and similar media) Groups meet regularly for individual work and organised workshops Periodic exhibitions of acquisitions Art-In-The-Park annual open-air exhibition Display of members' work and Art-In-Action in informal venues around the town Provides local artists opportunity to sell their work Provides opportunity for residents and visitors to buy artwork at modest prices	Acquisitions Collection: Prize Winning artwork from Annual art competition. About 100 paintings by known artists, plus some purchased porcelain works. Library of books and video recording of fine-art, art techniques and related subjects
Busselton Collectors Club PO Box 1547 Busselton 6280 Pres: 9752 2283 Sec: 9755 1183 Incorporated: 1972	Various venues through the year. Fair held in Busselton Youth Centre in January	Antique and Collectables Fair including exhibition held in January each year as part of Busselton Festival since 1975	Aims to encourage collecting and appreciation of collectables. Sponsor and co-ordinates the staging of exhibitions and displays. To undertake such other activities which may be conducive to collecting.	Members have personal private collections which may be viewed by arrangement

Busselton Family History Society PO Box 670, Busselton 6280 Contact: George Spooner T 9752 4695 F 9752 3979 Incorporated: 1984	10 Rosemary Drive, Busselton	This not-for-profit organisation is staffed by volunteers and is affiliated with the Western Australian Genealogical Society Inc. The Library contains research materials on CD-ROM, microfilm, and fische, computer databases, and in print and the means, including internet access, to utilise those resources	The organisation's mission is "To recognise the importance of our ancestry and heritage so that it may be tabulated for this and future generations" Conducts occasional workshops in basic genealogical and family history research procedures.	There is an extensive collection of resources relating to local history and genealogical research.
Busselton Historical Society And Busselton Historical Museum PO Box 789 Busselton 6280 T 9754 2166 F 9754 2166 Incorporated: 1975	The Butter Factory Complex Peel Tce Busselton 6280 Open to the public 6 days a week	Comprehensive historical records and displays of Group Settlement buildings and equipment. Extensive records of Busselton's Historical background	To encourage the study of WA history with emphasis relating to local history and to preserve records and artefacts of historical significance. Research carried out for the public, local, national and international. We hold bi-annual event over a weekend for the public when we have by gone crafts demonstrated and stationary enquiries operating.	The Museum has a vast collection of both framed and unframed photographs and paintings concerning Busselton and its heritage. We also have a huge collection of local history artefacts and a large research section available to the public.
Busselton Pottery Group PO Box 651 Busselton WA 6280 T 9754 2338 Incorporated: 1966	Old Butter Factory Peel Tce Busselton Pottery workshop, equipment and exhibition venue	Shires mural tiles project SWAP children's workshop 2003 Various demos at agricultural show	To encourage members and groups of the community to use the equipment and facilities of the Club. To facilitate and provide ongoing educational workshops To enhance public appreciation, artistic development and exhibitions.	Workshop pottery from various clay artists.
Busselton Repertory Club Inc Queen Street, Busselton 6280 PO Box 854, Busselton 6280 T 9752 4317 Incorporated: 1956	Weld Hall, Queen St, Busselton. Available for hire when not in use by Busselton Repretory. Full Stage Lighting and Sound Equipment.	Continuance Production of Drama, Pantomime and Music Hall from 1949-2004	THEATRE (live) To present live theatre to Busselton, and provide opportunity for new comers to perform.	Library of Plays, videos, written history from 1949-1980. All programmes from 1949-2004 Some photographic records

Busselton Shire Brass Band Cnr Volliffe and High Street PO Box 419 Busselton 6280 T 9752 3537 Incorporated:	Bsn Shire Brass Band Hall - cnr of High and Jolliffe Sts. Instrument hire only to Band members & BSHS	Winner State C Gde 2004 Winner Queens's Cup 2004 Probably the oldest continuous Brass Band in WA and maybe in Australia (research incomplete)	Own and community enjoyment of Band music. Perform for ANZAC, RSL, Show, socialising and competing with wider band community Feb - Mandalay Cara Pk concerts Japanese exchange trips Queen's Cup Sate Band championships Training of new members (Di Guthrie) Combining with B.S.H. School	Collection of photographs Band Presidents and complete Band Albums of special occasions.
Busselton Spinners and Weavers c/- Metland Wright Street, Busselton PO Box 469 Busselton 6280	Spinning Wheel and Loom for members use only		To promote the continuation of the craft of Spinning and Weaving. Sponsorship of Busselton Show as well as assistance in running events. Bi-annual Spin in.	Correspondence and details of previous members.
Busselton Toy Library				
Busselton Youth Advisory Council				
Busselton WoodTurners -Woodturners Association of West Australia Inc c/- 6 Bignell Drive Busselton 6280 T: 9752 1351 Incorporated: 1976	Each of the state groups offer their time and skills at their respective venues to anyone interested in the art of woodturning. Some are day time others are evening	Promoting the ancient art of woodturning. Hold teaching workshops at Bsn High School twice per month as well as shopping centres and the local show	MOTTO: Trees: while I grow let me live - when I die more pleasure I give. One or two day workshops held throughout the lower part of the state, middle of each month at different venues. There are 14 individual groups each having their own workshops multiple days of the month. Shopping centre exhibitions and demonstrations. Royal Perth Show display and demonstrations.	Each member has their own special pieces of woodturning which are displayed at various functions.

Busselton-Geographe

Embroiderer's Group

Cape Harmony Choir Inc

Cape Naturaliste Historical Society
c/- Joy Smith, Caprigardi Court,
Dunsborough 6281
T 9755 3023
Incorporated: 1995(tbc)

Local History Photographs

Cape String Youth Orchestra

Down South Writers Festival

Dunsborough Arts Festival

Dunsborough Arts Society
Cnr Gibney and Gifford Streets,
Dunsborough
PO Box 66 Dunsborough 6281
Incorporated: 1959

DAS Rooms and Gallery.

Equipment available for members use includes: Table & Floor easels, exhibition stands, kitchen facilities, hanging space in main gallery, smaller "Blue" Gallery available for one man exhibitions.
Small but comprehensive library.

DAS owns its own gallery and is a vibrant organisation within the community and an important vehicle in bringing the Fine Arts to the public

DAS has a collection of paintings by a variety of artists from Western Australia. These are donations from professional artists.

Changing collection of exhibits by members of DAS

Library

Painting and prints from deceased members

Dunsborough Garden Club

Dunsborough Theatre Group

Dunsborough Writers Group 41 Marshall St, Quidalup 6281 T 9755 3129 Incorporated:	CWA Rooms Naturaliste Terrace Dunsborough	Members have diverse backgrounds and range from new writers to professional and prize winning writers of all genres. As a millennium project the group produced a book, "Cape of Contrasts - stories of Cape Naturaliste, Western Australia". The Book sold out and the entire proceeds, in excess of $19,000 were donated to the Naturalist Community and Cultural Centre	Monthly meetings consists of workshops and sharing member's writings. Visitors and new members are welcome.	Copies of "You Will Never Leave This House" and "Cape of Contrasts - stories of Cape Naturaliste, Western Australia:, are in local Libraries, Battye and National Library Australia and Dunsborough Primary School - as reference for Social Studies
Dunsborough Youth Advisory Council				
Festival of Busselton Inc.				
Gnuraren Aboriginal Corp.				
Margaret River Artisans PO Box 1570 Margaret River T 9755 3479 myles@happs.com.au www.margaretriverartisnas.com.au Incorporated: 2000	A network of individually owned and managed studios and retail, wholesale outlets.		Promotions of local artists Education of public re making and appreciation of arts Monthly meetings Exhibitions Liaison with Tourism	Collections of art at each studio In private collections internationally and nationally
Naturaliste Community and Cultural Centre Inc.				
Oral History Group (based at Busselton Historical Society) Incorporated: 1975	Open 2-5 Daily		Walks with the heritage group. Sponsored walks. Involved with Beach Festival Carnival.	Blacksmith's shop 10-12 paintings Local History Information Guns Costumes
Surfsiders Square Dance Club				
Tiddly Wink Toy Library				
Toby Inlet Catchment Group				
Tourism South West				

Vasse District Community Centre

Vasse Harmony

Voices of the Vasse

Wardan Aboriginal Cultural Centre

Commercial Organisations

Organisations	Venues / equipment	Achievements	Activities	Collections
Anniebrook Flower Farm				
Amberley Estate				
Arts'cool – Belinda Rogers				
Blue Wren Gallery and Framers				
Bootleg Brewery				
Bunker Bay Resort				
Bunyip Craft Centre and Tearooms				
Bush Cottage Craft				
Busselton Cellars				
Busselton- Dunsborough Mail				
Busselton Margaret Times				
Busselton School of Dance				
Capes Art Market @ Happs				
Cape Lavender				

Caves House				
Christian Fletcher Photo Images				
Days of Grace Gallery				
Designs by Voytek				
Diamond Print				
Down South Scrapbooks				
Driftwood Estate				
Dunsborough Galleries 226 Naturaliste Terrace, Dunsborough T 9755 3455 F 9755 3395 mail@dunsboroughgallery.com.au www.dunsborough gallery.com.au Incorporated:	226 Naturaliste Terrace, Dunsborough	Runner up in 2 divisions of 2003 Furniture Industry Awards	We use traditional skills and manufacturing methods to create contemporary designs, combining modern glues and finishes to ensure the pieces outlast those produced in previous centuries. The materials used have been pried from the saw-millers hands, who search far and wide to find the high grade feature wood required. These saw-millers are a special breed, they possess the life and spirit of the rugged woodland high country they live in.	Timber Furniture
Dunsborough Hotel				
Dunsborough Picture Framers				
Edith's Childhood				
Glass House Design Studio				

Goanna Gallery

Gunyulgup Gallery

Hangups Gallery

Happs Pottery

Harris Fine Furniture

Icon Studio

Innovations Dance Academy

Jack in the Box

Jazz Attack

Jenny Taylor Designs

John Miller Design

John Streater Fine Furniture

Linx Liaison & Event Coordination
PO Box 1240 Busselton
T 9754 7565
F 9752 4679
M 0412 840 512
mcinnes@iinet.net.au

Incorporated

Equipment for hire:
60 Feather banners event signage

Regional Community Arts Officer 4 years, 2 years as community business.

Arts Officer Shire of Busselton – 5 years

Co-Founder Principal Coordinator Yoganup Regional Playground

Busselton Beach Arts Festival – 5 years

Coordinated following projects:

Dunsborough centenary public art, light pole design, Busselton Heritage trail artworks, Olympic

Events coordination, public and community art projects

Aims to assist and liaise to develop arts and cultural projects and festivals

		sculptures, seats, Geo Leisure cnt art works and possum paving. Involved in beach front mosaic and flag pole, (Heritage tile project still stored in shire 2004) Coordinated shire: Queens visit cultural tour, Olympic torch relay, Wheelie bin art competition, SW Games. Other projects local: Forest Rally, Jetty Swim. Current – Margaret River Wine Festival, Crayfish Festival.		
Maiolo Wines and Gallery				
Margaret River Wine Region Festival				
Marybrook Gallery				
Music is Art				
Newberry Gallery 6-8 Newberry Rd Dunsborough T 97553994 F 9756 8004 LSa@westnet.com.au Incorporated: 1999	Gallery, Arts Events and workshop venue Newberry Gallery has been going for 25 years.	Newberry Gallery has been going for 25 years.	Gallery, Arts Bookshop, Arts Events venue, exhibitions, music, poetry reading classes (language, design, drawing)	Yes
Newberry Pottery				
Planet Graphics				
Precision Print				

Purist Gallery PO Box 180 Yallingup WA 6282 (08) 9755 2582 art@puristgallery.com www.puristgallery.com Incorporated: 2002	Lot 4 Blue Orchid Court, Yallingup - Gallery	Penny Hudson paints here in her studio and exhibits her work here. She is a well known mid career West Australian Artist. Max Ball is an Architect and Jewellery and Fine Art Object Designer and Maker	Specialist contemporary painting, jewellery making, woodworking and metalwork to produce fine art objects. Exhibitions twice yearly	Extensive display of Art books Continually updated collection of Art and Design magazines and journals
Rivendell Winery				
Skender Wrought Iron				
South West Dance Academey				
Speck's General Store and Newsagency				
Summerville Art Studio				
The House of Dance				
The Rendezvous Of Arts Rsm 235 Rendezvous Rd Busselton T 9755 4228 M 0407 144 228 swmusos@netserv.net.au Incorporated: 2003	Rsm 235 Rendezvous Rd Busselton (*historic location). Covered area accommodates 120 people with stage. Set up with selection of instruments ready for recording /rehearsals with PA Establishing outdoor venue to cater for arts, music, dance, theatre, festivals, rodeo,camp drafting		Youth training courses in Music Recording. Set, lighting and sound design for theatre, event and film. Theatre and film management. Post production for video and film artists in residence. Hire venue and PA for recordings, functions and workshops.	Recordings, CD cover and label designs of local, national and international artists from production to cd. Demo recordings of local artists, charcoal drawings of Perth artist. History: The land that The Rendezvous of Arts is situated on is the first block that great grandfather took up for farming. He was one of twin sons of Thomas and Maryanne Abbey who migrated from Ireland and established Newtown House as pick up point for the Aboriginal people of stores, blankets and a place for women to have their children. Thomas learnt the Aboriginal lingo so he could speak for them in Court attendances. Thomas and Maryanne had four sons

Sharri's Ballroom Dancing School @Snr citz Centre – Peel Tce Bsn. 36 Greyteal Pl Bsn 6280 T 9754 1537 sharilee@wn.com.au Incorporated:	Classes take place at the Senior Citizen Centre - BSN		Ballroom Dancing (Latin, Modern, New Vogue) To teach Ballroom Dancing to people of all ages – to keep the skills and joy of dancing alive	
Warpspeed – Mike Thomas				
Wildwood Pottery				
Wood be Good				
Yahoo Surfboards – Mark Ogram				
Yallingup Galleries				
Zestful Re-Creations				

Individuals

Organisations	Venues / equipment	Achievements	Activities	Collections
Alan Rogers – Events Coordinator				
Annette Coleman – Artist				
Annie Driscol – Artist and Arts Project coordinator				

Ben Allerton

Bette Lietz – Artists

Bill Meildejohn – Willyabup
Dreaming

Carol Kemp- Artist / Landscape
artist

Chris and Annie Heyring –
sculpture

Chubby Button - Artist

David Thomson – Artist

Helen Harbeck –Piano
Teacher

Ian Beniston – artitst

Jacqui Happs – Events
Coordinator

Julie Birch – Artist

June Anderson – Artist
341 Marine Terrace,
Geographe 6280
T 97 523 751

Designer Book of visual record / seniors

Sponsored CAN 1998

BA Visual Arts ECU 2000

Student of Year SW College TAFE 1996

Solo Exhibitions Annually 2000 – 2004. Several Awards.

Seeking means of promoting the importance and value of artistic expression to community

Kate Morrison - Artist

Kim Potter – Artist

Laurie Guthridge –
Artsits/Designer

Mandy Evans - artist

Maureen Horrocks – music
teacher

Paul Hole – Artist

Paul Richardson –
events coordinator

Ray Batt – Wood Turner

Robyn Ramsden – artist

Ross Happ – Piano, Choral
conductor

Scott Richardson

Educational

Organisations	Venues / equipment	Spaces (natural)	Activities	Collections
Busselton Primary School				
Busselton Senior High School				
Cornerstone Christian Community School				
Dunsborough Primary				
Geographe Primary School				
Georgina Molloy Anglican School				
MacKillop Catholic College				
Our Lady of the Cape				
Sharri's Ballroom Dancing School @Snr citz Centre – Peel Tce Bsn. 36 Greyteal Pl Bsn 6280 T 9754 1537 sharilee@wn.com.au Incorporated:	Classes take place at the Senior Citizen Centre - BSN		Ballroom Dancing (Latin, Modern, New Vogue) To teach Ballroom Dancing to people of all ages – to keep the skills and joy of dancing alive	
South West Regional College of TAFE				
St Joseph's Primary School				
Steiner School				

Vasse Primary				
Yallingup Steiner School Cnr Wildwood and Caves Rd Yallingup C/- PO Yallingup T 08 9755 2230 F 08 97 5525 yss@wn.com.au	Events held at school	Festivals – Spring, Summer, Winter – involve whole community. Plus Spring Fair – arts and craft, handiwork, food etc.	To build up a calendar of the year for children and families to recognise and appreciate the natural rhythm of nature. We celebrate each equinox and solstice by holding small school and family festivals in creative and appropriate ways. We have a Spring Festival / Fair each year which is a fun family day for all.	Specialist Arts – Wet on wet watercolour painting Specialist crafts Teacher – handiwork, weaving, knitting, sculpture etc.
West Busselton				
Arts'cool – Belinda Rogers				

Environmental

Organisations	Venues / equipment	Significant Achievements	Mission / Services	Collections
Busselton Naturalists Club (previously called Busselton Wildlife Club) PO Box 315 Capel 6271 T 97272474 F 97272670 bmasters@iinet.net.au Incorporated: 1987	We own our own overhead and slide projectors and screen and have access to a digital projector. We also own a small portable P/A system	Up to 20 meetings or excursions each year related to protection and enjoyment of the natural environment		
Friends of the Tuart Forest		Ludlow Tuart Forest (only natural tuart forest in the world)		
Busselton Peace and Environment Group				

Friends of Arts and Culture

Organisations	Venues / equipment	Significant Achievements	Mission / Services	Collections
Enid Lowe Community member 33/5 Adelaide St, Busselton 6280		Ex member of Busselton Arts Council and Art Society Currently SOBSCA Gift Collection Curator	Supports arts and culture in Shire of Busselton	Sister City Association: Tomehari collection, silk screen scrolls, Japanese school children's art, local school children's art books, artefacts

Shire of Busselton

Organisations	Venues / equipment	Achievements	Services	Collections
Yoganup Playground	Yoganup Playground Busselton Jetty Interpretive Centre Busselton Underwater Observatory Court House Art Centre and Gallery			
Busselton Jetty Interpretive Centre				
Civic Centre				
Busselton Underwater Observatory				
ArtsGeo				

Busselton Public Library Shire of Busselton Locked Bag 1, Busselton, 6280 T 08 9754 1588 F 08 9754 2201 library@busselton.wa.gov.au www.busselton.wa.gov.au	Busselton Public Library Stanley Street, Busselton	Development of Local Studies Section of the Library.	To collect manage and preserve materials relating to the Shire of Busselton for the benefit of its citizens and the wider community Development of Local Studies section of Library	Local Studies section: Printed material: momgraphs and pamphlets, newspaper, serials, ephemeral, manuscripts, archives, cartographic material Sound material: tapes, video, films Visual material: Photographs, prints, posters, calendars Microformats,` Machine readable materials
Shire of Busselton Sister City Association Inc (SOBSCA) PO Box 883 Busselton WA 6280 T 9754 2060 Sec T 9754 2604 Pres.	Locations of collections: Shire of Busselton	Sister City Agreement on behalf of the people of the Shire of Busselton and the Sugito Town, Saitama Prefecture, Japan was signed on 19 November 1996.	Occasional exchange activities with Sugito: Rotary Clubs, Students. Artists Teachers	SOBSCA collection (available for loans)
Court House Art Centre				
Busselton Cemetery Board				
Dunsborough Cemetery				

FINDINGS

Community workshops, meetings, socio-cultural research, public art research and information gathered through the establishment of the data base have provided the basis for the analysis and assessment of arts and culture in the Shire of Busselton. Various documents, publications and reports, as stated in the bibliography, have informed this project.

The findings and recommendations are grouped in four areas:

Cultural Mix

- Is there sufficient diversity and scope to cater for the interests and potential of all ages?
- Do art and cultural groups collaborate or do they work in isolation?
- Are there opportunities and initiatives to attract and retain the involvement of a range of amateurs and professional in high arts, community arts and culture?

A Culture of Creative Thinkers

- Are there opportunities for arts and cultural practitioners to work creatively (imaginatively) and innovatively (towards finding solutions) with professionals in other disciplines?

Buildings for the arts

- High arts, community arts
- Established and contemporary genres
- Visual arts and craft, music, dance, theatre, literature, new and multi-media
- Mixing commercial and community opportunities – for economic sustainability
- A cultural precinct

Arts and culture infrastructure

- Networking
- Planning and Performance
- Management – Assets & Information

CULTURAL MIX

Is there sufficient diversity and scope to cater for the potential for all ages?

Mature age residents

Mature age residents who are here, have come essentially for the village life style, the close proximity to the sea and the rich bio diversity of the south west region of Western Australia. Within this generation there is a strong arts culture with a number of key individuals who have played prominent roles in establishing arts organisations and activities and are themselves very fine artists. They have led amazing lives and it would be a pity if the younger generations never get to hear these stories. Global change, which is impacting even the most remote of places, is separating generations. Now, more than ever before, there is the need to create times and places to bring the different generations together. These would be valuable new customs for the community.

Recommendation 1:

Recognition of significant achievement for/in the arts of an individual or organisation within the Shire of Busselton.

Criteria needs to be developed to determine what is meant by significant contribution to arts and culture in the Shire. This could include years of service, initiatives, art and or management contribution, achievements for the community.

The Community should contribute to the development of these criteria. Those who achieve this status should be presented with a certificate of acknowledge from the Shire at an annual arts and culture function

Recommendation 2:

That an annual arts and culture function be held to recognise the diversity ` and scope,initiatives and achievements each year.

The recommendation includes initiatives because to foster a creative culture one must encourage trials by applauding initiatives even if they don't work.

Teenagers

The question of – what places the Shire has for young people- emerged a number of times through the cultural mapping process. This is a very serious consideration given the projected growth of the young people population.

Young people under 25 from the "popular and urban art" fields were not a natural part of this process – and they should be. There are most probably many more representations of young people art and culture activities than was made known through these initial mapping workshops. However, from those that were represented, it can be clearly ascertained that young people's art and culture activities are alive and well. These activities are new brands of art not seen before in the Shire, adding to the diversity, scope and choice. In addition to this the young people programs have more recently established networks in Perth and beyond, positioning themselves at a state wide operational level. This has to be a good thing as it has the potential for accessing more funding, knowledge, skills and therefore longer-term creation of lifestyle and employment opportunities.

Recommendation 3:

That young people's arts and culture initiatives be encouraged, acknowledged and supported and that criteria are established to involve young people at all levels of planning and implementation.

Children

Activities for children have not been sufficiently considered in this report and are planned to take place in part two through involvement with schools.

Working age adults

It would seem that the newer incorporated organisations – the environmental, business related organisations and various commercial practices have been developed by this group. They also provide assistance or organise children and youth arts and culture activities and fit in with established groups that fit in with their interests. They are a bridge. A number have indicated that whilst groups exist to suit their interest, because they are new and come with different points of view, there is a lack of compatibility with existing groups.

Recommendation 4:

The more established organisations should encourage people of different ages and cultural groups to start different activities within the organisation.

Increased involvement with the indigenous community is important and it needs to be a two way process. The Wardan Aboriginal Centre is an amazing achievement and shows the strength and cultural richness of that community. Through these workshops what came across often was a willingness to learn more and work closer with indigenous communities but many feel they did not know the protocols and needed guidance.

Recommendation 5:

Times and places for the coming together of Indigenous history and migrant histories and culture need to become regular customs.

Do art and cultural groups collaborate or do they work in isolation?

It is important to find a balance between independence within the arts and cultural sector to allow each to progress its own uniqueness and to draw upon a collective strength.

There seems to be a nervousness and defensiveness in town regarding continued use of currently occupied places. This needs to be resolved. While organisations do need security in order to reach their potential, they also need to recognise the worth of, and be willing to contribute their knowledge and experience to a collective vision. The achievements of each organisation need to be made more visible in the community. The talent within the community is great. It is hoped that arts organisation's leaders will take the time to read the newly established arts and culture data-base. Readers may be pleasantly surprised at how much is going on! There are writers, performers, visual artists and creative people skilled in so many art forms and genres. Imagine the collective potential! Management of such a project could be daunting to start with – but perhaps the time is right?

Training and development needs to occur to assist the process of working together. The community needs to work out what assistance they need and find ways to progress this.

Recommendation 6:

Organisations need to work together to develop plans for continuous improvement which will assist their artistic, social and financial viability

Are there opportunities and initiatives to attract and retain the involvement of a range of amateurs and professional in high arts, community arts and culture?

A great asset of this Shire is its potential growth. Does this shire attract people who have international, national, state and local achievements and networks? It obviously does as can be seen through the successes of commercial galleries. Its community (not for profit) activities are becoming increasingly well known. Already a link between these two worlds (commercial and not for profit) has been created through an incorporated association that has been established so that artists can be supported in their commercial endeavours. Community activities, however, can be better placed through a broadening of the aims and objectives to state and national levels. Many community festivals have become listed on international festival directories attracting interstate and overseas interests in both artists and audiences. There is nothing stopping local festivals in this Shire doing the same. Arts and culture people from this shire should start to seek positions on state and national arts funding panels and boards.

The Shire and community need to consider that well established cultural activities and infrastructure play a role in people's decisions to stay on in the Shire or move to this region. Mature residents have more time to enjoy the arts. The pursuit of the arts can, in many cases, be a dream that they can only now have time to seriously pursue. These mature residents may be professional or amateur artists. They may be skilled in arts and culture development processes or in high arts or they may participate in many different ways.

Arts and culture is strongly linked with recreation and categorised in employment statistics as cultural and recreation services. In Western Australia this sector is experiencing a high growth rate. In 18 sectors listed culture and recreation comes fifth[8].

Industry	% change 1996 to 2001
Agriculture, forestry and fishing	2.0
Mining	-12.7
Manufacturing	4.7
Electricity, gas and water supply	3.4
Construction	15.4
Wholesale trade	-2.1
Retail trade	16.9
Accommodation, cafes and restaurants	15.6
Transport and storage	7.2
Communication services	-1.1
Finance and insurance	5.4
Property and business services	22.7
Government administration and defence	-1.0
Education	10.2
Health and community services	11.2
Cultural and recreation services	13.1
Personal and other services	8.2
Not stated / not classified	-24.5
Total (average)	**8.7**

Some industries which are classified as cultural by the State of Western Australia in their report on Vital Statistics are not recorded under the above cultural and recreational services. Source ABS, 1996 and 2001 Census of Population and Housing.

[8] Department of Culture and the Arts (2003) *Vital Statistics*

A CULTURE OF CREATIVE THINKERS -COMBINING ARTS, CULTURE, BUSINESS AND EDUCATION

Are there opportunities for arts and cultural practitioners to work creatively (imaginatively) and innovatively (towards finding solutions) with professionals in other disciplines?

Leading urbanists list a arts and cultural activities as important ingredients in urban growth. Richard Florida[9] talks about places needing 'people climates', a cultural climate' – as well as a 'business climate'. He also refers to a 'creative class' of people as the newly emerging society. This 'creative class' is to the new world what 'working class' was in the industrial age. Florida sees that the key to our age is that more of us, than ever before, are doing creative work for a living. The creative class is defined as "people in science and engineering, architecture and design, education, arts, music and entertainment, those whose economic functions is to create new ideas, new technology and/or new creative content".

Creativity is once again being heralded as an important asset and creative people are valued higher than patents and products. It is the creative people who will continue to inspire and produce, take risks and lead innovations. But how do you attract and retain creative people? They need an environment and a community that is nurturing, inspiring and supportive in order to trial new ideas – which is in fact risk taking. Research shows that the conditions that encourage a creative and innovative community and economy need diversity and a global face. Walesh, K. and Henton, D make reference to Peter Hall's study of five prominent cities in different eras that attained their zenith. Hall found that these cities were all at the crossroads of culture, had social and values tensions – caused by clashing ideologies but at the same time provided the mixing of people of a variety of backgrounds, skills and ideas.

Arts and culture can be an important catalyst to foster interaction. A friendly and connected lifestyle is an important factor in the charm of a place conducive to creativity and innovation. Landry, C. referred to this as a 'creative milieu' – an inspiring and energising context of tangible and intangible infrastructure. Some cities in Europe have changed their town planning strategies and redesigned their urban and transport strategies so that these people friendly life styles can return. Kenworthy, J, in a 2004 presentation, tells of Moabit, Berlin being the first traffic calmed city in Germany under a "Streets for Living" program". In Helsinki, Finland, urban villages have been created to improve social interaction. Whilst these are transport initiatives – they come from wishes of people to build quality places to live in and to enrich their culture. These places are people focused and value a culture of 1st person connectivity.

Culture is an important bridge between old industrial economies and new knowledge and creative economies. Successful urban centres must be able to apply places for the old, the new and also build in transition processes for communities. Arts and culture are popular mediums to work with change whilst still maintaining a sense of belonging.

[9] Florida, R. (2002) *The Rise of The Creative Class*

Clusters

Recommendation 7:

To foster a Cluster approach to planning and development.

This includes forging partnerships between arts and culture and other sectors; bridging economics, creativity and innovation.

The arts industry is good at the arts but it usually takes someone from the outside to see how the arts can be applied to enhance other situations. This is the basis behind cluster thinking. Piece, N. also emphasises that despite technology, creative work takes place primarily in the first person – face-to-face.

Clusters could be triggered with a think tank of people who have a common interest in creativity and innovation based on common values. Clusters promotes continuous learning and research through concept and product trials. Successful ventures can enhance and deepen local economies. It engages the creative scope that is within the community. Or, the place itself becomes the people hub – attracting people from different places.

Here is an example for progressing a clusters approach involving arts and culture. An annual festival can be themed to be inclusive of, not only the arts, but of initiatives of other sectors. The Festival can expand to hold a seminar series on new ideas or concepts on the theme to attract potential investors, researchers, marketers – as a mini world expo would. This festival / seminar / expo (which would have greater and more diverse ways of attracting dollars) is a way of finding out what is happening around the state, nation and world in the selected theme areas. New collaborations should commence as a result. New ideas most likely will inspire new approaches and provide new challenges for those who seek challenges. It brings opportunities into this Shire rather than a brain drain. It attracts and maintains talented people. It provides opportunities for diverse sectors to market and promote and at the same time learn and trial new concepts.

The 'sea-change' phenomenon in Australia has caused a number of communities to experience rapid population growth. Cluster policy is being embraced in a number of these situations to deepen and revitalise 'shallow' economies in these locations which have traditionally relied on seasonal hospitality employment. A media release states " Australia's barefoot executives ride the Noosa knowledge wave" It goes on to say " Noosa …is emerging as the regional leader in Australian lifestyle locations for the Knowledge Economy". The articles also reports that the Sunshine Coast is the leading "lifestyle region" and first ahead of Northern NSW in the "creativity" index.

Cluster policy is linked with the support and growth of a knowledge based economy linking strongly with the creative arts and e commerce.

Part two of this process - Cultural Planning - aims to start a cluster approach through targeted working with selected sectors outside of the arts for example: education, planning and business.

BUILDINGS – A CULTURAL PRECINCT?

The diversity of arts requires a diversity of places.

For example:

- high arts, community arts
- established and contemporary genres
- Visual arts, performing arts, literature, new and multi-media
- Commercial and community opportunities

There are currently buildings for art and culture which have served the community well for many decades. Of the buildings made known through this project, there are no purpose built arts buildings in the Shire. Most organisations have done exceedingly well converting existing buildings to their needs. A number of organisations do not have permanent places and are auspiced by bigger organisations or hire spaces as required. More information on locations of arts and cultural organisations can be found in the arts and culture data base in the previous section of this report.

A data base of venues:

Recommendation 8:

A data base of arts and culture buildings and their specifications should be prepared.

These to include:

- General plan of building
- Sizes of rooms including wall spaces available,
- Description of acoustics
- Location of permanent fixtures for example: stages, lighting, recording facilities, railings,
- Location of Power points.
- Electricity supply specification (eg 3 phase availability)
- Seating, display cabinets, equipment, art work.
- Other equipment available for use in venue, lighting, sound, musical, costumes, display units, seating, other facilities.
- Maximum audience capacity of rooms/ venues.
- Temperature control
- Security
- Storage facilities
- Is the venue managed: part time/full time
- Numbers regular clients
- Promotions facilities for users of the venue.
- Level of disabled access – codes
- Parking
- Access to Public Transport
- Other areas that local and visiting communities need to know

The community should be aware of national and international standards and requirements for performances and exhibitions. However the community should not be held back by these standards. Measures can be taken to group existing facilities into perhaps a colour code according to what the facility has to offer. The codes would clarify what is available. Outside groups will then know what they have to do to work around, and if it is worth their while or not. This should be done in consultation with peak arts bodies, states and national standards. Codes such as this, together with national standards, could assist both the communities and the Shire to determine what they have and what they would like to achieve.

Recommendation 9:

That the community workshop and develop art and culture facility codes as part of the cultural planning project.

Recommendations 10:

There is a need for purpose built buildings for the arts. However, these need to be parallel processed with a strong arts and culture development program including targeted networking and marketing. Potential key users of the building/s need to be determined along with their services, products and planned forecasts. A mixture of commercial and community organisations (paying a mixture of commercial or community rates) will assist in the viability of the building.

There are examples from around the state that show that if the arts sector is not cohesive and vibrant then the arts buildings become white elephants and a drain on finances. Mandurah's Performing Arts Centre, whilst an icon, stood for years as a drain on finances. It was however correctly forecasted as a need anticipating the growth which has now happened. Mandurah's Centre is now used for multiple purposes and as a regional point for state-wide activities. A key factor in its current success is its governance by a Board with diverse skills – not just the arts - and with state and nation wide connections. If there is a readiness, a demand and a demonstration of positive growth trends, then buildings for the arts are essential in building a vibrant town or city. A mixture of subsidised and commercial organisations within a building can help with making a building financially viable. Arts organisations should be involved in the budgeting of such places so that they may understand the full implications and learn through the process. Art organisations should be ready to take on a commitment towards a percentage of costs. This will require a shift in thinking. Whilst there may be fear associated with this type of commitment, if undertaken as a collective, this approach can be very positive. Busselton has the human resources to do this. In many cases in Western Australia, arts communities have taken on this challenge providing a quantum leap for arts and culture – and the inspirational fodder that will spur the community on for many years to come. One such place is the King Street Arts Centre in Perth. It took many years to negotiate and for the various arts organisations to clarify what they needed in a space and why and how the space should look. Prior to moving into the Centre, these organisations lived in old run down buildings. The move required organisations to step up, take a risk and develop a plan to generate more income. The close proximity to each other in the one building, providing face-to-face contact, has resulted in numerous new initiatives and learnings that would not have occurred otherwise. The arts sector has a new professionalism as a result of this new appearance and responsibility. The Department for Culture and the Arts should be consulted as their support of the local arts industry would be important.

In most instances the growth of the capacity of the arts and cultural organisations can only be achieved with funding support. Not many local art and cultural organisations in this Shire access state and national arts and culture funding programs. Art on the Move (the peak government funded exhibition touring organisation in Western Australia) and Country Arts (the peak government funded performance touring organisation) are not too familiar with the local situation or with local organisations. ArtsWA has very few grant application from the Shire of Busselton. The contact from these organisations has been minimal which means that the Shire of Busselton has not accessed its fair share of what is available within the state. There are many government funded peak bodies that can provide support to artists and organisations.

Recommendation 11:

> As part of a networking strategy, a plan should be developed to invite different organisations in to meet with the local groups.

Local groups need to have an idea of their future directions and be as prepared as possible otherwise these opportunities to meet with state peak bodies could be wasted. This can be easily overcome with improving communication between groups. In many situations around Western Australia and beyond, 'local politics" has been blamed for a lack of communication between groups. However, once a bigger common goal is found collaborations prove very possible and fruitful. It is time for these organisations to pool their resources, their knowledge, wisdom and networks in a far bigger way. Frustrations within groups and local networks are an indication that all are ready for bigger things and the current "space" is too small for all.

A collaborative planning and development approach between arts and cultural organisations and other sectors needs to be fostered. This building of relationships, information and network sharing and growing an understanding of the diverse needs and potential in the community is a critical next step. Part two of this project aims to work on this.

Recommendation 12:

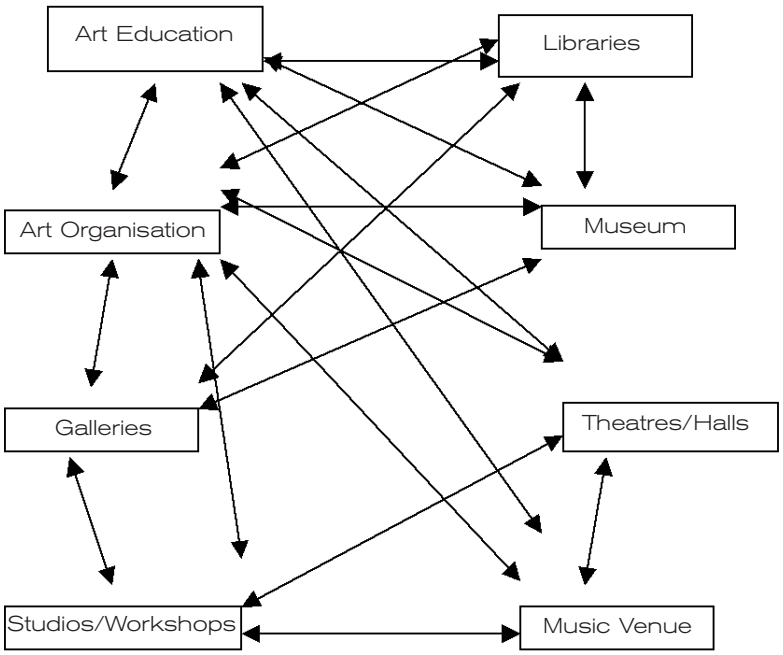
> In developing the Cultural Precinct it is the links with other precincts and sectors that is perhaps more important than the precinct itself. Consider an integrated district approach.

Again in this instance, the cluster approach needs to be investigated. Peter Ciemitis, a well known Western Australian Town Planner, has worked extensively with Community Arts Network WA and the Department for Culture and the Arts in developing links between town and cultural planning in revitalising communities. Peter Ciemitis talks of land use in two ways – that which keeps incompatible uses apart and that which provides complimentary linkages to maximise mutual support and success[10].

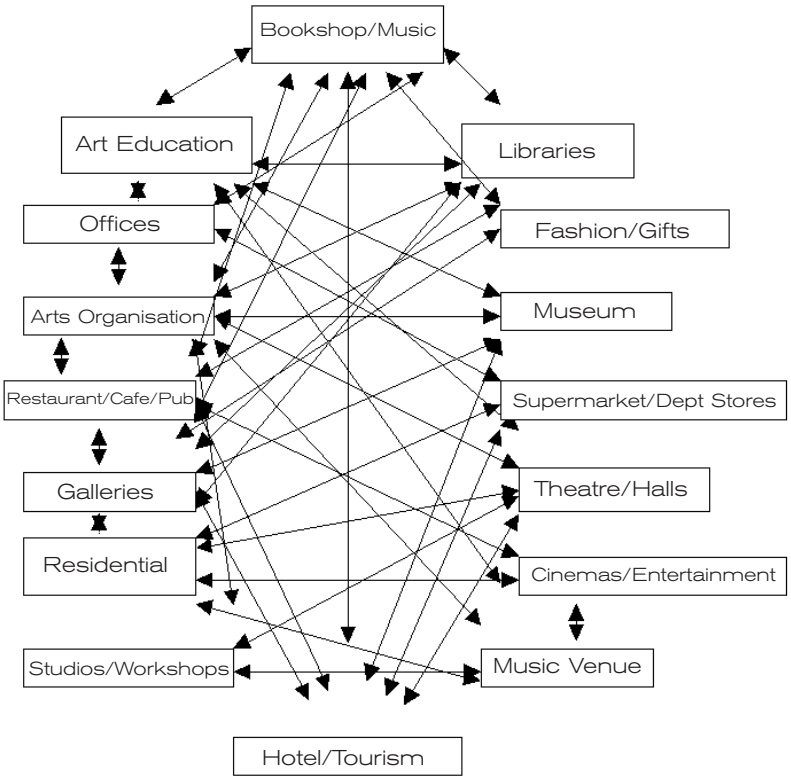
[10] Peter Ciemitis (2003) CAN WA *April bulletin*, Cultural and Urban Planning

Peter Ciemitis provides the following models

Cultural District: some land use linkages



Integrated Art district: some landuse linkages



The above models provided by Peter Ciemitis show the value of an integrated Arts District.

Co-locating arts and culture with other facilities supports the cluster approach and integrates the values of each. It encourages dialogue and cross-pollination of ideas. It makes creativity everybody's business.

Ciemitis argues that integration use helps to increase the attraction of the "whole" well beyond the sum of their parts.

Ciemitis provides the following considerations for inclusion in design and location analyses:

- Continuity of building fronts (for pedestrian flow)
- Transparency of building fronts (i.e. should have windows to the street)
- Permeability of building fronts (i.e. should have doors to the street)
- Weather cover (i.e. awnings)
- Façade detailing (i.e. should be interesting to stroll past)
- Well detailed streets and footpaths (paving, trees, seats etc)
- No "missing teeth" (i.e. no major breaks in the streetscape which causes pedestrians to turn around and go back.)
- Safe environment
- Well lit environment.

Whilst the local community has almost unanimously stated that they would like to see a building for the arts, buildings are not going to be viable if they are to be only for the local community. The local (not for profit) community may not be viable and sustainable in the longer term unless they starts to have a stronger state and national and international presence. This is very possible and achievable through targeted networking. The Shire could help with this and move it at different government and business levels. Planning of cultural places and precincts need to also consider what local businesses are already providing so that there is support of each other in the growth process.

ARTS AND CULTURAL INFRASTRUCTURE

- Planning and Performance
- Networking – Communication, Information and Technology
- Management – Assets, Information

Planning and Performance

There are very good signs that indicate the arts sector is ready to take the next step.

A measure to show development in a community is the tracking of growth from community group to business growth.

Community groups usually start as informal interest groups. Then progress to incorporation. Following this businesses usually start. Government policy and support is required at each stage to support development and networks. The role of local governments as facilitator of the collective approach and inter sector approach is vital.

The first group to incorporate, (according to information currently at hand), was the Busselton Repertory Club in 1956. The next two were the Busselton and Dunsborough Arts Societies in 1959. Since then each decade has seen new incorporated groups increasing the diversity. Towards 2000 the commercial sector has started to blossom with studios, galleries and performance spaces opening up along side a growth of private arts businesses. The community sector is continuing to have the emergence of new activities, the newest being an organisation supporting arts enterprise, environmental and youth initiatives.

Organisations and dates of incorporation

This information is taken from those groups who have responded to the data base development by 15 September 2004.

NOTE: There have been more responses since 15 September and these will be included with the update of this information at the end of the Cultural Planning process.

Not-for Profit community groups	
Busselton Spinners and Weavers	
Busselton Repertory Club	1956
Busselton Arts Society	1959
Dunsborough Arts Society	1959
Busselton Pottery Group	1966
Busselton Collectors Club	1972
Busselton Historical Society	1975
Oral History Group	1975
Woodturners Association of WA – Busselton group.	1976
Busselton Family History Soc Inc	1984
Busselton Naturalists Club	1987
Artatac – Busselton Beach Festival Inc	1993
Cape Naturaliste Historical Society	1995
Margaret River Artisans Cape to Cape	2000
Busselton Youth Events Management Project	2004

Commercial organisations / individuals	
Dunsborough Galleries	
Purist Galleries	2002
Newberry Galleries	1999
The Rendezvous of Arts	2003
Linx Liaison and Event Coordination	
June Anderson	2000

Educational institutions

Shari's Ballroom Dancing School	
Yallingup Steiner School	1991

Local Government

Library
Community Arts Officer
Art Geo
Busselton Jetty Interpretive Centre
Civic Centre
Busselton Underwater Observatory
Shire of Busselton Sister City Association Inc (SOBSCA)

NETWORKING

Local

The data-base of arts and cultural organisations started as part of this process is intended to be a collection of the local network.

Art and cultural network within other sectors: social, environmental, political, spiritual, sports, , commercial, educational, should be established to assist with promotions and marketing and cluster initiatives.

State

Suggestions of state networks to explore are as follows. This information has been taken from Community Arts Network WA's The Purple Pages 2004-5 A Western Australian Arts and Culture Directory which is available through Community Arts Network.

Healthway

LotteryWest

Department of Culture and the Arts

- ArtsWA
- Planning and Policy Division
- State Records Office of Western Australia
- Portfolio Agencies:
  - Arts Gallery of Western Australia
  - Perth Theatre Trust
  - State Library of Western Australia
  - Western Australian Museum
  - Screen West
- Multi-artform Agencies
  - Community Arts Network WA Ltd (community arts and cultural planning)
  - Country Arts WA (regional arts)
  - DADAA WA (Disability in the Arts, Disadvantage in the Arts, Australia)
  - Kulcha (multicultural)
  - Propelarts (youth)

- Performing Arts
  - Ausdance
  - Performing Arts Centre Society Inc
  - WA Music Industry Association
  - Yirra Yaakin Aboriginal Corporation
- Visual arts and Craft
  - Art Source
  - Art on the Move
  - Craftwest
- Writing
  - WA State Literature Officer

The Perth International Arts Festival (PIAF) has regional programs links.

National

Australia Council for the Arts

Department of Communication, Information Technology and the Arts who have funding programs including:

- Visions Australia
- Festivals Australia

The Music Council of Australia

National Association of Visual Arts (NAVA)

International

Many state peak body organisations have international, exchange and residency programs.

Management – Assets, Information

Recommendation 13:

The Shire should adopt the eight staged cultural planning process. These stages will provide the framework for continuous cultural planning and development, increased collection of information and for analysis of situations to inform further planning.

Stages, once started, do not necessarily work in linear order. For example, the climate setting phase will continue to orientate new networks into the process and outward networking will continue in order to stimulate new learning. Cultural mapping information will be collected at various points of the process. New ideas can similarly be collected to inform annual revisions of sections of the plan. New sectors can become the focus in successive years bearing in mind that partnerships require suitable orientation processes and sufficient time and space, sometimes spanning several years, in order to establish understanding of each and a two way relationship beneficial to both parties.

There is no doubt that a number of assets and information management systems will flow on from the cultural mapping and planning process that has commenced through this project.

Following are some recommendations

Recommendation 14:

Library - All organisations should be encouraged to deposit a copy of their posters, information documents, annual reports and even photo albums to the library. Some organisations are already doing so.

Perhaps the Library can have an exhibition of local arts and culture history to encourage organisations to make deposits of information and to launch this process.

Recommendation 15:

Data base - That the Shire maintain a data base of arts and cultural organisations and venues.

Peak Shire of Busselton arts and cultural organisations be identified and these organisations become responsible for encouraging their sectors to provide and update information on the Shire's data base

That the Shire's data base be available on line and through an economical print form – updated annually

Recommendation 16:

Policy - That dialogue commences towards developing Art and Cultural Policies including: Public Art, Per Cent for Arts, Art Acquisition, Music on hold – encouraging local music.

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Department of Culture and the Arts – Policy and Planning

Country Arts

Art on the Move

Art Source

Community Arts Network WA Ltd

Healthway

Office of Multicultural Interests

Department of Planning and Infrastructure

South West Regional Development Commission

Art Gallery of Western Australia

Western Australian Museum - Museum Assistance Program

APPENDIX:

Community meetings and participants list:

25th 26th May 2004

Project Management Meeting

Edward Arrowsmith

Meetings with artists

Felicity Macleay

Marina Troitsky

Bette Lietz

Lorna Secrett

Rance Driscoll

Jenny Taylor

Meeting at Wardan Aboriginal Centre

James Matan

5 Wardandi community members

A resident artist from Papua New Guinea

Jacqui and Miles Happs

Edward Arrowsmith

Meetings with Shire staff

Cultural Development Officer – Edward Arrowsmith

Planning and Environment staff – Tim Shingles, Rob Paul, Tim Koroveshi

Corporate & Community Development Manager – Shelly Pike

Meetings with Councillors

Jane Holland

David Barton

22nd 23rd July

Youth Meeting

Blanch Harris

Arron Baker

Alex Dolan

Mike Lindsay

Rance Driscoll

Community Workshop No 1: 22 June (am), Busselton

Gay Scaddan

Sharon Williams

Daphne Preston

Els Mathews

Lorraine Pearson

Bette Leitz

Leise Gutheridge

Laurie Guthridge

Michael Cassanet

Maureen Kieran

Brigitta Kurmann

Ray Batt

Tim Shingles

Peter Harding

Lorna Secrett

Helen Shervington

Rance Driscoll

Kerry Clarke

Shelley Pike

Edward Arrowsmith

David Barton

Community Workshop No 1: 22 June (pm), Busselton

Jim Stephen

Helena Sahm

Lorelle Sinclaire

Debbie Crozier

Scott Robinson

Jane Holland

Edward Arrowsmith

Greg Smith

Kate Morrison

Maria Bergstrom

Lorna Kaino

Denise McMillan

Ray McMillan

Wardan Aboriginal Centre

Bill Webb

James Matan

Edward Arrowsmith

7th July 2004

Staff change over meeting

Shelley Pike

Lorna Secrett

Edward Arrowsmith

13th, 14th, 15th July 2004

Community Workshop No 1 Dunsborough

Helen Turner

Wyn Baldock

Margaret Sargant

Florence Clements

Phyllis Hall

Presentation to Council – 3.30 – 4pm

No attendance recorded through this process

Approximately 12 attended - Councillors and Shire staff

Community Workshop No 2(am) – Busselton

Bette Leitz

Warren Griffiths

Wendy Donaldson

Laurie Guthridge

June Anderson

Deb Summers

Kate Morrison

Shelley Pike

Lorna Secrett

Community Workshop No2 (pm) – Busselton

Daphnie Preston

Margaret Francis

Jane Holland

Lorna Secrett

Rance Driscoll

Petti McInness

Ray Batt

Helen Shervington

Helena Sahm

Meeting with Library services

Deb Summers

Carol Anderson

25 August 2004

Community Workshop No 2 (am) – Dunsborough

Ethel Bundell

Daphne Preston

Isobel Sparrow O.A.M.

Deb Delahunty

Laurie Delahunty

Chris Williamson

Bruce McCormick

Shari Letchford

Joy Conrad

Peggy Manor

Bev Sawyer

Kim Sawyer

Ross Bromell

Lynne Sheen

Joan Jack

Rita Robertson

Margaret Winchcombe

Kate Reading

Michelle Moss

Allan Whitfield

Ray Batt

Lynne Batt

Lorelle Sinclaire

Helen Sahm

Rance Driscoll

Robin Fenech

Lorna Secrett

Community one to one meetings

Enid Lowe

Michelle Moss

Lorelle Sinclaire

Claire Francis

Project management meeting

Shelley Pike

Lorna Secrett

13th 14th October 2004

Community Findings Workshop – Busselton (pm)

Lynne Richter

Jenny Patton

Isobal Sparrow O.A.M.

Lynne Batt

Ray Batt

Laurie Delahunty

Enid Lowe

June Anderson

Bernie Masters

Alex Roper

Rance Driscol

Jane Hardy Pritchard

Janelle Cugley

David Barton

Elizabeth Stevens

Helen Shervington

Jim Plamondon

Ros Antoniolli

Lorna Secrett

Community Findings Workshop – Dunsborough

Claire Strong

Bev Sawyer

Margaret Rees

Marion Couch

Deb Delahunty

Rita Robertson

Joan Jack

Roben Fenech

Fred Smoker

Shari Letchford

Janelle Cugley

Lorna Secrett

Project Management meeting

Lorna Secrett