

# The Shire of Busselton **Cultural Plan**

## **Arts, Culture, Community Spirit, Sense of Place**

Prepared in collaboration with Shire of Busselton communities  
by Cultural Planning and Development

September 2005



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The Appendix Volume (a separate volume) includes related information:  
Submissions (Aboriginal history)  
Visit 1,2,3,4,5. Notes/reports from Wardan Cultural Centre workshop

Other related minutes/information  
Tourism: Arts and Culture meeting minutes  
Embers Trust minutes

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## EXECUTIVE SUMMARY

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In May 2004, the Shire of Busselton contracted Cultural Planning and Development to undertake an assessment and analysis of arts and culture in the Shire. A two-part cultural planning process was used. The analysis and assessment were integrated into the first part, also called the 'cultural mapping' part, of the process. In that first part, over 25 workshops and meetings were conducted in Busselton. Two workshops and a few meetings were conducted in Dunsborough. Invitations to attend workshops were extended Shire-wide and attracted participants even from neighbouring shires. The Cultural Mapping Report was finalised in October 2004 and adopted by Council at their 8 December 2004 meeting.

Funding was achieved from the State of Western Australia through Community Arts Network WA's Community Culture Regional Investment Fund, making it possible to undertake the second part of the cultural planning process. The second part comprised over 20 workshops and meetings occurring over five visits.

The emphasis in this cultural planning project was for local organisations and community leaders to realise the potential of collective planning and the important role they play in this.

The Cultural Planning Reference Group has been established with representative organisations covering

- Arts business development
- Community arts
- Community development
- Community visioning
- History
- Indigenous communities
- Multimedia
- Multicultural communities
- People with disabilities
- Performances
- Potters
- Servicing local visual artists
- Theatre
- Visual art and craft exhibitions
- Woodturners
- Writers
- Youth
- Tourism
- Education

The two sectors with representative practitioner body not confirmed are music and dance, although these are reasonably represented in the above list. The partnership with business needs further work.

Aboriginal and youth representation and involvement in stage two has been very encouraging.

Through working on a collective vision, partnerships have been forged and resource-sharing between the above sectors, largely missing in the cultural mapping stage, has commenced. The cultural planning stage attracted more than 50% new participants.

Community members have made a commitment to take on the coordination of project ideas tabled in stages one and two. This includes finding funding for the various projects.

A three-year calendar of arts and cultural events has been planned covering 2006, 2007 and 2008.

Through the cultural partners it is now possible to start to track the arts and cultural income into the Shire and the expenditure of the sector collectively. These statistics will be very helpful in determining the capacity to sustain current and future cultural facilities and activities and will provide a basis for attracting new investors.

The importance of long-term planning, including business planning, has been reinforced but there is a lot more work to be done in these areas.

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Of course, communities will need the support of the Shire of Busselton when it comes to facility development, planning of cultural precincts and other such matters. Community views on these matters are made known through this report. The Shire of Busselton has the very important task of facilitating and being a catalyst for continuing what has been achieved already in cultural planning. An important aspect of this, which has been prioritised as very important by the community, is the integration of cultural planning with the Shire of Busselton's strategic planning process.

This process has provided firsthand experience in cultural planning and therefore it can be easily duplicated. Participating leaders can use these processes and ideas within their organisations and sectors, introduce and invent their own activities and systems can be reviewed and revised continually just as we have done through this process.

This process, however, should be seen as the first step in a long journey. When resources become available it is important to undertake cultural mapping and planning with Dunsborough and perhaps, in time, even with other major towns in the Shire.

Cultural plans need to be evaluated, the same as for any other plan. This document is now an historical cultural benchmark.

The Shire of Busselton is to be congratulated on taking the initiative to progress cultural planning. Communities are to be congratulated on their spirit, capacity, commitment and vision.

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## SUMMARY OF RECOMMENDATIONS

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### Shire of Busselton

These recommendations are a collection of the recommendations that occur throughout the body of the report.

They are the cultural planner's recommendations based on project findings and are in addition to community-recommended actions that have been proposed as actions for the Shire of Busselton under the Action Plan section of this report.

#### **Recommendation SB 1**

That developers are included in the next stage of cultural planning.  
That developers are briefed on the cultural mapping and cultural planning reports

#### **Recommendation SB 2**

That the Shire of Busselton establish an internal Cultural Planning Working Group or allot cultural planning as an agenda item to an established cross-council integrated planning group. This group would identify current and projected projects that relate to the furthering of the cultural plan's vision, mission and goals; providing a different lens to track progress and outcomes and to value-add to service delivery.

#### **Recommendation SB 3**

That cultural planning be established as a six-monthly agenda item for Council.

#### **Recommendation SB 4**

That Council's business units study the ideas/visions tabled in this cultural plan and consider ways to provide communities with up-to-date information that could support the plan.

#### **Recommendation SB 5**

That Cultural Partners and the Shire of Busselton update the Cultural Calendar on a six-monthly basis and that planning occurs to maintain a minimum of three-years' planning in advance.

#### **Recommendation SB 6**

That the Shire of Busselton compile information relating to their cultural assets and the annual investment in arts and cultural development and planning.

#### **Recommendation SB 7**

That an amount of up to \$10,000 be allocated in the annual budget under Cultural Development Officer for implementation of the cultural plan.

#### **Recommendation SB 8**

That a Percent for Art Policy be developed to include public and community art in the Shire of Busselton's Capital Works Program.

#### **Recommendation SB 9**

That a cluster approach be adopted for the provision of arts and cultural facilities, involving partnerships with education, business, tourism and the arts community.

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## CULTURAL PARTNERS

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The following are the cultural planner's recommendations based on project findings and are in addition to community actions recommended for cultural partners listed under the Action Plan section of this Cultural Plan.

### **Recommendation CP 1**

That the cultural partners develop their terms of reference. These terms will need to consider membership to this group to ensure openness but also collaborative and development values. It will need to factor in succession to ensure that new blood is continually introduced, welcomed and supported.

### **Recommendation CP 2**

That the cultural partners and Shire of Busselton update the Cultural Calendar on a six-monthly basis and that the planning occurs to maintain a minimum of three-years planning in advance.

### **Recommendation CP 3**

That the cultural partners devise a strategy to collect information relating to the income that the collective arts and culture sector generates each year.

### **Recommendation CP 4**

That the cultural partners compile a statement of financial projections for arts and cultural activities for 2006, 2007, 2008.

### **Recommendation CP 5**

That the cultural partners and project drivers should meet to discuss funding opportunities, share their knowledge and networks and develop strategies to enhance their chances of obtaining funding.

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## BACKGROUND

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### What is Cultural Planning?

Cultural planning is a relatively new area in Australia. People have only started to talk about it and get involved in it in the last 12-to-15 years. Cultural planning is about collectively planning for arts and culture but, more importantly, it is about collectively planning our way of life, the quality of life we strive for and what we would like future generations to enjoy.

We hope that everyone who needs to work with our communities in the Shire will refer to the information in the Cultural Mapping Report and this cultural plan.

The information in these documents provides a snapshot about the spirit of the people and their vision for this region.

### What is Culture?

**This is UNESCO's definition of culture.**

It is culture that connects people with one another and makes the development of the individual possible. It is culture that defines how people relate to nature and their physical environment, to the earth and to the cosmos and through which we express our attitudes to the beliefs in other forms of life both plant and animal. It is in this sense that all forms of development including human development, ultimately are determined by cultural factors... It is meaningless to talk about the relationship between culture and development as if they are two separate concepts, since development and the economy are part of, or an aspect of, a people's culture.<sup>1</sup>

### Cultural Amenities

There is a focus on cultural amenities in this cultural plan because it was in the original brief to the consultant and has been tabled very consistently at all the workshops.

The planning of cultural amenities in town planning is an involved issue. Communities of every town and city, regardless of their size, often dream of having at least one of each of the following:

- A cultural centre
- A performing arts centre
- A community centre
- A youth centre
- An amphitheatre
- A cinema
- An Indigenous cultural centre
- An art gallery
- A community gallery
- A museum
- A community museum
- A library
- Public art
- Recording studios ...and the list goes on ...

These amenities can represent a symbol of maturity and the credibility of a place and its people.

Investment in these assets is usually considerable and the amenities themselves are not usually economically viable if considered as stand-alone assets justified by their own capacity to generate income, but the multiplier effect on business, employment and community-capacity building cannot be underestimated.

These symbols don't always have to be permanent physical places, some could be places that come alive at specific times of the year through an event or series of events that bring people together – returning back to nature the rest of the time. – it depends on the spirit, values and creativity of the community.

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<sup>1</sup> 1995 UNESCO Report, Creative Diversity as quoted in the State Sustainability Strategy (2003)



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## Interesting economic information related to the arts and culture

In 1998 an overview of economic impacts of the United Kingdom's creative industries was commissioned.

The report estimated that the creative industries generated £60 billion in revenues and an estimated £7.5 billion exports per year, accounted for over 1.4 million jobs, *and had a growth rate of 5%, faster than any other sector in the economy.* The authors suggested that if the sector grew by only 4% a year to 2007, it would generate £81 billion in revenues and account for 1.5 million jobs (Creative Industries Task Force, 1998). The report showed that over the period 1995–1999 cultural sector employment grew much faster than in the economy as a whole.

More recently, the Creative Industries Mapping Document 2001 (DMCS, 2001) suggested that the revenues generated by UK creative industries has grown to around £112.5 billion and that exports contribute some £10.3 billion to the balance of trade. Further, creative industries now account for over 5% of the Gross Domestic Product and employ around 1.3 million people.<sup>2</sup>

The European Task Force on Culture and Development and the World Bank have similar case studies in their most recent reports. Internationally renowned urbanists and local authorities hold similar views.

However the arts cannot be seen in its economic value alone

Mozart is Mozart because of his music and not because he created a tourist industry in Salzburg or gave his name to decadent chocolate and marzipan. Picasso is important because he taught a century new ways of looking at objects and not because his paintings in the Bilbao Guggenheim Museum are regenerating an otherwise derelict northern Spanish port. Van Gogh is valued because of the pain or intensity of his images and colours, and not because he made sunflowers and wooden chairs popular. Absolute quality is paramount in attempting a valuation of the arts; all other factors are interesting, useful but secondary. (Tusa, 1999, reproduced in Kelly and Kelly, 2000)

## The Australian Bureau of Statistics on culture

The Australian Bureau of Statistics (ABS), as quoted by the Department for Culture and the Arts in Vital Statistics,<sup>3</sup> states that attendances at museums, performing arts, art galleries, libraries and cinemas have increased significantly between 1999 and 2002. The Western Australian attendance at cultural venues is higher than the Australia-wide percentage figure.

The ABS lists the following areas under cultural industries. (There are many sub-categories which are not included).

Printing	Newspaper printing and publishing	Other periodical publishing
Books and other publishing	Recorded media, manufacturing and publishing	Book and magazine wholesaling
Recorded media manufacturing and publishing	Book and magazine wholesaling	Recorded music retailing
Newspaper, book and stationery retailing	Architectural services	Advertising services
Commercial art and display services	Other education	Film and video production
Film and video distribution	Motion picture exhibition	Radio services
Television services	Libraries	Museums
Parks and Gardens	Music Theatre production	Creative arts
Sound Recording studios	Performing arts venues	Services to the arts
Video hire outlets	Photographic studios	

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<sup>2</sup> Michelle Reeves (2002) **Measuring the economic and social impact of the arts: a review.** Arts Council of England

<sup>3</sup> Australian Bureau of Statistics and Department of Culture and the Arts (2003) **Vital Statistics. Western Australian Arts and Culture Statistics Summary Report.** Commonwealth of Australia

But cultural planning extends into other sectors

The ACT Planning and Land Authority defines cultural planning as follows:

Cultural planning aims to ensure that the values people hold for the place where they live are protected and reflected in the way Government plans, approve and provides infrastructure and services.

The cultural identity of a community comprises who the people are; and their backgrounds, tastes, rituals, experiences, diversity, talents and aspirations for the future. The cultural richness of a place is also governed by local heritage attributes and the natural and built qualities that attracted residents to the area.

Cultural planning seeks to identify and confirm such values with the aid of the local community and provide information to the Government for planning and land management purposes.<sup>4</sup>

One theory is that cultural planning has grown out of town planning. Documentation on the beginnings of town planning from the late 1800s cite the different schools of thought with artists like Wordsworth contributing strongly to the debate (Sandercock, 1995). Another is that cultural planning has grown out of community cultural development. This is especially true when cultural planning has grown through its focus on specific socio-cultural areas, like disability services, seniors, youth or community wellbeing. The recently launched Wellbeing Manifesto (2005), published by the Australian National University's Australian Institute, states that whilst Australians are three times richer than their parents and grandparents were 50 years ago, they are no happier.<sup>5</sup> It also lists that economic wellbeing on its own doesn't generate a better quality of life. It is a balance between our physical, mental, spiritual and economic wellbeing that is needed. The Harvard Research papers on understanding and developing effective community governance, cite many examples where economic outcomes on their own are less important than community leadership, governance and integration to mainstream business in achieving the overall success of a place and people. Places are driven by strong, cohesive community sectors.<sup>6</sup> Richard Florida's work, *The Rise of the Creative Class (2002)*, was discussed in the Shire of Busselton's Cultural Mapping Report (2004). The ancient Greeks and Romans engaged in cultural planning in response to economic and social change. So the concept of cultural planning is not exactly new but the new term has sparked a revival.

There is a resurgence of culture and therefore a resurgence of community spirit. The words 'culture' and 'community' can be seen to be interchangeable, making cultural planning an essential investment for local governments and communities.

How is a cultural plan different from a strategic or business plan?

Using the methodology that has been applied to the development of this Shire of Busselton cultural plan, the following is offered as a guide to indicate the differences. Note that this applies to this cultural planning methodology and not necessarily to other cultural planning methods and approaches.

<b>The Plan (variations)</b>	
<b>Cultural Plan</b> (plans to grow community spirit)	<b>Strategic or Business Plan</b> (plans the corporate systems)
Future-based vision as a creative writing piece	Corporate vision statement
The creation of settings, practices and processes to feed into, inspire and enable a community to work together	Establishment of targets in corporate terms. Whilst this is now extending beyond economics, it is still outcome-focused.
A community and corporate partnership plan facilitated by one organisation	The perspective and plan of and for one organisation
<b>Supporting elements</b>	
Principles	Policy
Protocols	Procedures
Story	Laws

4 [http://www.actpla.act.gov.au/plandev/cultural\\_planning/](http://www.actpla.act.gov.au/plandev/cultural_planning/)

5 The Australian Institute, Australian National University [www.wellbeingmanifesto.net](http://www.wellbeingmanifesto.net).

6 The Saguaro Seminars: **Civic Engagement in America and the Arts** – Harvard University.

<http://www.ksg.harvard.edu/saguaro/mtg7.html>

UNDP, (1998) **Human Rights, Governance and Sustainable Human Development** - Governance Experiences and Lessons Learned

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## The Project

In May 2004, The Shire of Busselton contracted Cultural Planning and Development to conduct an assessment and analysis of the arts and culture in the Shire of Busselton.

Cultural Planning and Development (CPAD) proposed an eight-stage cultural planning process in two parts. The assessment and analysis would be Part One: Cultural Mapping. CPAD suggested that the Shire of Busselton could apply to Community Arts Network WA's Community Culture, Regional Cultural Planning Investment Fund to assist with Part Two – cultural planning funding program. This proposal was accepted. Part One commenced and in due course the Shire was advised that their application to Community Arts Network WA's Community Culture Regional Cultural Planning Investment Fund was successful.

The aims of this project (parts one and two) are

- 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.
- To develop a collective community cultural vision and plan

This project uses cultural mapping and cultural planning methodologies based on balancing First and Third Person approach<sup>7</sup>. This balance makes the process more accessible to communities because it is a more personal rather than a bureaucratic approach. At the same time it works to deliver a final framework that is recognised by government, funding bodies, sponsors and business. These methodologies ensure that the aims of the project are met using an approach that is community informed and driven.

## The Report

This report documents part two of the two-part process as outlined below. (Part one is documented in the 2004 Shire of Busselton Cultural Mapping Report). This report begins by outlining the process of cultural planning and discussing the methodology and level of involvement of the community. The report then tables the plan that has been generated by the community through community meetings and workshops. Proposed actions are divided into two sections: actions for the Shire of Busselton and actions to be driven by community. Both sections work together to plan for culture in the shire.

## 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 subset 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 mediums                      |
| 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  |

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<sup>7</sup> Further information on the First and Third Person Systems can be found in Krempf, S (2003) **The Five Dimensions of Community**. Community Arts Network WA.

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- 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. In this instance, the formation of the steering committee did not occur until the end of the cultural planning stage. This is further explained under Cultural Partners.

**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. This report is on stages 4 and 5 and recommends a process for evaluation (stage 8). Stages 6 and 7 will be carried out by the Shire of Busselton and the cultural partners identified in this plan.

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## METHODOLOGY

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### The Aim of This Methodology

- To inspire communities about the potential of a collective vision by providing them with the experience of developing this for themselves
- To provide opportunities for learning in the real situation and, in so doing, supporting a culture of sharing
- To collectively develop a cultural plan that will provide the milestones and guiding information to assist communities turn their collective vision into a reality
- To create an environment where key players lead by example, step up and take on responsibilities for the betterment of the spirit of the community, according to their skills, experience and vision

This has been a two-part process

#### **Part one: cultural mapping**

Details on the methodology used in stage one and the findings can be found in the 2004 Cultural Mapping Report

#### **Part two: cultural planning.**

There were 16 recommendations from stage one. Stage two would investigate just who and how these recommendations would be progressed using a developmental, collaborative approach.

#### **Summary of recommendations (taken from the 2004 Cultural Mapping Report)**

Recommendations are in four categories

- A cultural mix
- A culture of creative thinkers
- Buildings
- Arts and culture infrastructure

### 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.

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### **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 database of arts and culture buildings and their specifications should be prepared. This 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 powerpoints
- Electricity supply specification (e.g. 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
- Number of regular clients
- Promotions facilities for users of the venue
- Level of disabled access: codes
- Parking
- Access to public transport
- Other things 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.

### **Recommendation 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.

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### 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 allow 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 with the library. Some organisations are already doing so. Perhaps the library can have an exhibition of local arts and cultural history to encourage organisations to make deposits of information and to launch this process.

### Recommendation 15

Database: that the Shire maintain a database 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 database.

That the Shire's database be available online and through an economical print form updated annually.

### Recommendation 16

Policy: That dialogue commences towards developing art and cultural policies including public art, percent for arts, art acquisition, Music on hold: encouraging local music.

## Specific Considerations for Stage Two

There was possibility in stage two to include some networking with different sectors. The three sectors identified in stage one as potential cultural partners were

- Education
- Tourism
- Business

Indigenous and youth were visible by their little or nil involvement in stage one. This needed to be rectified.

It was also realised that the not-for-profit arts and cultural sector could be supported with some professional development opportunities by way of basic business planning in order for them to participate more fully in a collaborative process.

### Stage Two Process

Stage Two was broken up into five phases.

*Phase 1 (24 and 25 January 2005)*

#### Meetings/Workshops

General Manager Cape Naturaliste Tourism Association

Embers Trust

Chamber of Commerce

Southern Rip

Council staff/Councillors

#### Purpose

Developing a tourism link

Potential link

Developing a business link

Young people's involvement with process

Planning

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*Phase 2 ( 23 and 24 February 2005)*

**Meetings/Workshops**

**Purpose**

Southern Rip	Establishing stronger youth involvement in cultural planning
Councillors	Presentation on international exchange potential
Arts and Culture sector	Community visioning workshop (1 of 3)
ArtGeo	ArtGeo's role in cultural planning Cultural planning workshop
Cross-Council staff	Cultural planning workshop

*Phase 3 (27 and 28 April 2005)*

**Meetings/Workshops**

**Purpose**

Bus trip from Busselton and Dunsborough to Warden Cultural Centre	Aboriginal protocols
Education principals and arts teachers breakfast forum	Community visioning workshop (2 of 3) Education sector link with cultural planning

*Phase 4 (15, 16 and 17 June 2005)*

**Meetings/Workshops**

**Purpose**

Schools workshop	Seek school children's input into cultural planning
Arts and culture sector Community	Basic business planning workshop Final visioning workshop: prioritising (3 of 3)

*Phase 5 (11 and 12 August 2005)*

**Meetings/Workshops**

**Purpose**

South West Development Commission	Informing of cultural planning progress and direction
Community	
Council managers/CEO meeting	Establishing drivers/calendar: workshop Informing of cultural planning progress and direction

Further details of each phase can be found in the appendix volume of this cultural plan.



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## COMMUNITY PARTICIPATION

### **Growth of participation**

Through this process the community was advised by way of advertisements placed in local newspapers, through radio opportunities and flyers sent out to those who were already on the Busselton Shire Council's databases. There was little or no additional effort to rustle up numbers. This provided an indication of the involvement, interest and existing strong networks. The process also relied on its ability to inspire those who attended to bring others along.

Participation was grown through word of mouth. This way, the communities themselves were responsible for the success and the process had to work or it would not have inspired participation over the long term.

A core of regulars became apparent. These regulars have come to be viewed as the community leaders as they have made a commitment through their time investment and in other ways.

Names of participants who have put their hands up to coordinate specific actions have been listed in this report to acknowledge and appreciate their contribution and also to facilitate coordination of the progress of this plan.

### **Shire of Busselton's role**

Edward Arrowsmith initiated this process, when he was the Cultural Development Officer for the Shire of Busselton.

Lorna Secrett replaced Edward Arrowsmith as the Cultural Development Officer early in stage one and has been central to the project's success. This success has been largely due to her ability to relate with people, to inspire, to learn, to share. Her diligence in planning and overseeing the administrative end of this process in circulating the flyers, reports and arranging the venues and resources has been exemplary, as has the administration support for this project.

Various Councillors have been involved since the initial planning and undertaken cultural planning. Councillors have attended workshops. There would be very few workshops where at least one Councillor has not been in attendance.

Shelley Pike, Director Corporate and Community Development, and Allan Whitfield, Manager Corporate and Community Development, have made significant contributions to this process. Other Shire of Busselton senior managers and staff have attended workshops and contributed in different ways.

### **Working with community leaders**

Cultural planning methods use a variety of approaches. Community surveys are very popular and have been very successful. This process has been to work with community leaders and to develop a plan. These community leaders then will be responsible to cause a ripple effect through their membership, interest groups or communities that they access.

The approach has been to provide developmental opportunities as relevant and for a natural learning to occur through networking, sharing of local knowledge, ideas and skills.

### **Targeting new sectors**

#### *Youth/Indigenous*

During stage two, a special effort was made to involve young people and Indigenous communities. It must be mentioned that many more established groups that were not successful in being contacted during stage one were reached through these young people and through the activities with Indigenous communities.

#### *Education, Tourism, Business*

Only initial meetings were conducted with the tourism and business sectors. The tourism sector progressed their own arts and culture development plan. Their findings have been included in this planning process. Because of time and resource constraints it was decided to focus this time on forging links with the education sector.

#### *Town planning*

Town planning and cultural planning can, and have in other locations, worked very strongly together. As mentioned in the Background, cultural planning has grown out of town planning. However, initiating the links requires a time and resource commitment. Because the focus of the original brief had an arts sector leaning, the town planning linkage did not become a specific focus although references are made through the cultural mapping report and through this report.

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Developers, architects etc were not consulted as part of this process but it is recommended that further cultural planning work brings these professionals into the picture. This is especially important given the growth indicators for the region.

**Recommendation SB 1**

That developers are included in the next stage of cultural planning.

That developers be briefed on the cultural mapping and cultural planning reports.

*Training and Development*

Investment in training and development is seen as key. This process has been an educative process, as relevant, providing information on local, national and international trends and concepts relating to arts and culture. Every workshop provided the communities with different ways to collect information, to plan, network and report.

*Business planning*

A basic business planning workshop was conducted. Opportunities to learn more about governance, management, networking and even grant applications would be beneficial for communities.

*Networking*

This process included a specially planned bus tour to Wardan Aboriginal Cultural Centre where one arts and culture workshop was held. Many long-time residents had never been to this centre before and were very impressed.

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# THE SHIRE OF BUSSELTON CULTURAL PLAN

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## Our Purpose

In harmony with community spirit and the natural environment, the cultural partners work to foster local identity through creative innovation, to facilitate sustainable and meaningful local employment, education opportunities and quality of life.

## Our Vision

It is the year 2015 and the Shire of Busselton is one of very few places in the State where the community have successfully protected that which they hold important – the relaxed, easy going way of life – giving themselves time and space to enjoy the sea, the biodiversity, the sky, community and their heritage. In fact, the communities of the Shire of Busselton lead the way in models on how to achieve this balance between rapid progress, population growth and community happiness. Creativity, collaboration and relevant education continue to be catalysts in this process.

The population now stands at 42,000. There are three major townships – Busselton Dunsborough and Vasse – and a number of villages including Yallingup and Eagle Bay. Each township participated in separate cultural planning processes and each has established its own distinct identity, character, natural attributes and role. This has been supported through innovative urban planning, public art and percent-for-art policies and initiatives and strong collaborative community networks.

These towns and villages are known for their roles in the unique, big collaborative festivals and expos but also for their local culture which is expressed in activities, places, spaces and public art in the parks, along main streets and at historical sites.

The Courthouse Cultural Precinct, with its historical interpretive collections, re-enactments, workshops, cosy performances and exhibitions has become a national icon. This was the first such local cultural location to take off but now visitors and locals alike draw inspiration from these local niches in each town. Primarily for the locals, these locations have been the platform for many of the old and new generations' creative industries. The low-cost artists-in-residence accommodation provided the idea from which other such affordable places grew, making it possible for local young people to continue to live in the region. The former Agriculture Bank Building has a new name and contributes to the precinct's vibrancy and diversity. What was once an abandoned, old police station is now workshop and office spaces for arts and culture.

Summer or winter you will find activities that nurture and inform change, balance and growth. The 'six seasons', as they are known in Indigenous cultures, have influenced the region's cultural development. The Tribal Mix concerts have become a destination for global Indigenous get-togethers.

The Shire of Busselton's communities play a role in international matters, too. A strong cluster effect has occurred between Indigenous and youth facilities, the arts education facility and the Vasse Performing Arts and Exhibition Centre. Not only are there international performances and exhibitions but these networks have opened the international roads for local talents in music, art, ceramics, pottery, woodwork and fashion, to name a few.

Young people can now come home to Busselton, Dunsborough, Vasse, Yallingup and surrounding villages because there is a sustainable future here based on the culture: the creative, environmental, social and innovative economic features and the community values that this region has been built on.

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## Our Guiding Principles

Our plans and actions are based on:

- The spirit of sustainability for future generations
- Creativity (imagination) and innovation (solutions)
- A holistic, collaborative approach
- Our roles and responsibilities as custodians of the natural environment
- Our roles and responsibilities as custodians of our heritage

## Our Goals

Our guiding principles underpin our overarching goals.

1. *To create sustainable local cultures*
  - through partnerships with business, tourism and education to create local employment and educational opportunities
2. *To constantly improve communications*
  - through listening and collaborating, sharing resources, increasing networks, developing promotion and marketing skills and through appropriate use of technology
3. *To develop and maintain cultural infrastructure*
  - through effective management and policy development
  - through planning and establishing facilities to complement cultural growth trends
  - through including public art in public facilities and spaces to enhance a sense of identity and place
  - through technology

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## THE ACTION PLAN

### Cultural Planning Reference Group

#### 1. Cultural Partners: The Cultural Planning Reference Group

Through the cultural planning process a network of individuals and organisations has emerged. These are participating representatives who have offered to be a liaison point for arts and cultural practitioners in their particular field. This group will be called the cultural partners and will form the Cultural Planning Reference Group. The Cultural Planning Reference Group will be facilitated by the Shire of Busselton.

#### **Recommendation CP 1**

That the cultural partners develop their terms of reference. These terms should consider membership to this group to ensure openness but also collaborative and development values. It will need to factor in succession to ensure that new blood is continually introduced, welcomed and supported.

The following have been identified as representative bodies/individuals who will comprise the cultural partners. Some areas remain vacant. It will be the responsibility of the cultural partners to identify strategies to ensure that vacancies are filled.

<b>Cultural Partner</b>	<b>Field</b>
<b>ArtGeo</b> Pres. Member: Ray Macmillan Exec. Mgr: Helena Sahm	Exhibitions/performances in all artforms
<b>Embers Trust</b> Chair: Cr Triplett Project Officer: Lesley Jackes	Community visioning
<b>Busselton Arts Society</b> Pres: Isobel Sparrow Sec: Daphne Preston	Servicing local visual artists
<b>Southern Rip</b> Coordinator: Rance Driscoll Chair: Rob Dickason Sec: Tiffany Leake	Youth Community development
<b>Artatac: Busselton Beach Festival Inc</b> Pres: Andy Dykstra Artistic Director: Carley O'Neil	Multicultural
<b>Wardan Cultural Centre</b> Bill Webb <b>Koorlangka Centre</b> Barbara Corbett Councillor Stammer Delys Forrest	Indigenous Historical
<b>MR Artisans</b> Pres: Michelle Miller	Arts business development
<b>None confirmed</b>	Dance
<b>None confirmed</b>	Music

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<b>Down South Writers Dunsborough Writers Group</b>	Writers
<b>Busselton Repertory Club</b> Janet Dickinson Dianne Hamilton	Theatre
Andrew Lavorgna (to be confirmed)	Multimedia
<b>ArtGeo</b>	Community arts
<b>LAMP Active Industries</b>	People with disabilities
<b>Busselton Woodturners Association</b> Coordinator: Dennis Haddon Sec: Clifford Hart	Woodturners
<b>Busselton Pottery Club</b> Pres: Carol Lewsley Sec: Carol Brewer	Potters
<b>The Shire of Busselton</b> Cultural Development Officer	Arts and Culture sector development

*Note*

During the cultural planning process, some of the arts community shared a view that an overarching arts body was needed to participate in ongoing cultural planning. To this end, a steering committee was formed to revitalise an organisation in hibernation, which was formerly known as the Busselton Arts Council Inc and then Arts & Artists Alliance of Busselton and Dunsborough Inc. Thirty people attended the annual general meeting in August 2005 and voted in the new name of SWArts Inc. Although SWArts was not reconvened in time to nominate as a representative body, the group has been invited to attend the first review process as a cultural partner and to join the Cultural Planning Reference Group.

Representative bodies/individuals, as identified above, commit to undertake the following actions.

1. Updating of information, relevant to their sector, and providing these to the Shire for the arts and culture database
2. Networking with funding bodies
3. Developing a three-year business plan
4. Networking with relevant State-wide arts and culture organisations
5. Including young people in the organisation
6. Broaden community participation in arts and culture
7. Deposit a copy of promotional material and annual reports with the library for inclusion in the local history section

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## 2. The Shire of Busselton's Cultural Planning Working Group

The section prior refers to the community contribution to overseeing the implementation of the cultural plan. Of equal importance is Council's role in this process. Council has numerous initiatives, programs and projects that are of cultural significance. Anything that is to do with community is culturally significant and the words 'community' and 'culture' are interchangeable.

- The 2004 Cultural Mapping Report identified a number of recommendations that potentially impact across Council and are best suited to a collaborative action process. These included a database of venues and networks,
- Library services, especially concerning collection, promotions and exhibitions of local history and culture,
- Percent for art, public art and the development of other such art and cultural policies.

### **Recommendation SB 2**

That the Shire of Busselton establish an internal Cultural Planning Working Group or allot cultural planning as an agenda item to an established cross-council integrated planning group. This group would identify current and projected projects that relate to the furthering of the cultural plan's vision, mission and goals; providing a different lens to track progress and outcomes and to value-add to service delivery.

### **Recommendation SB 3**

That cultural planning be established as a six-monthly agenda item for Council.

## Actions

Actions are based on ideas that have been gathered through the mapping and planning processes. They have been divided into

- Shire's responsibility, and
- Community's responsibility

## Shire of Busselton's responsibility

The following areas have been identified as the Shire of Busselton's role in the cultural planning process.

- To facilitate the development of arts and culture in the Shire
- To maintain a database of arts and culture practitioners and organisations
- To coordinate key events
- To include public art in urban development and as interpretive signage as an expression of the identity and a record of the history
- To plan, develop and maintain quality community arts and cultural facilities to support touring and local performances, exhibitions and conventions
- To develop arts and culture policy

The above areas have been categorised under

- A. Activities/events
- B. Public art
- C. Arts and culture facilities
- D. Cultural precinct
- E. Policy development

Communities have voted on the ideas presented in the four categories. These are presented below according to how the community have ranked them.

<b>A. Activities/Events</b>	<b>Ranked</b>
■ Facilitate the implementation of the cultural plan through six-monthly meetings of a steering committee comprising cultural plan partners	1
■ Link cultural plan with strategic plan	2
■ To foster a cluster approach to developing arts and culture.	3
■ Annual arts and culture function to recognise diversity, scope, initiatives and achievements of individuals and organizations in the Shire of Busselton developed in partnership with business sponsorship	4
■ Foster state, national and international linkages in arts and culture	5
■ Maintain an arts and culture database	6
■ Annual visit to Indigenous cultural centres and communities to foster engagement with Indigenous cultures.	Equal 7
■ As part of a networking strategy, to invite different State-wide arts and cultural organisations to meet with local arts and cultural communities	Equal 7

<b>B. Public Art</b>	<b>Ranked</b>
■ More public art	1
■ Old jetty returned	2
■ Youth-designed public art piece	3
■ 'Ballarat' steam train in Victoria Square was the first steam train in WA and was the first steam train ever to be built in Australia of all-Australian materials at the Victoria Foundry in Ballarat, Victoria. Links to Ballarat with tourism	4
■ Set up old railway station with railway history along Causeway	
■ A large sign for arts and culture	5
■ There were about 200 convicts sent to work in the Vasse district. They built Bussell Highway and the Causeway into Busselton from Bunbury. To commemorate all the convicts' names on plaques along the Causeway in between the poplar trees would draw people's interest and lead to links with Fremantle Prison and bus tours. Invite people to register their convict ancestry and involve them in the project.	6
■ Sculpture garden	7
■ Dunsborough: more public art	8
■ (Bessie) Elizabeth Capel Bussell (sister of John Bussell) married in 1839 to Henry Mortlock Ommaney, who surveyed Busselton and other areas, as Assistant Surveyor and later on became the Surveyor. There is no recognition for him anywhere around Busselton, yet he drew up the design of Busselton CBD streets.	9

<b>C. Arts and Culture Facilities</b>	<b>Ranked</b>
■ Plan and develop a state-of-the-art, purpose-built cultural centre. <i>(Tick what you would like to see included in this Centre. Tick as many as you would like) (Options listed in order of preferred ranking)</i>	1
<input type="checkbox"/> Theatre/ entertainment facilities - most preferred	
<input type="checkbox"/> Gallery space, Rehearsal Rooms, Workshop space - equal ranking	
<input type="checkbox"/> Ample parking	
<input type="checkbox"/> Office spaces for arts /culture organisations, Ample storage area - equal ranking	
<input type="checkbox"/> Amphitheatre, Heritage displays - equal ranking	
<input type="checkbox"/> Café	
<input type="checkbox"/> Visitors centre	
<input type="checkbox"/> Retail	



<ul style="list-style-type: none"> <li>■ Develop an arts education facility <span style="float: right;">2</span>  <i>(Please tick what you would like included)</i>  <i>(Options listed in order of preferred ranking)</i> <ul style="list-style-type: none"> <li><input type="checkbox"/> Learning centre: fashion, art, woodwork, ceramics, pottery (most preferred)</li> <li><input type="checkbox"/> Music conservatory</li> <li><input type="checkbox"/> Workshop area</li> <li><input type="checkbox"/> Artists in residence</li> <li><input type="checkbox"/> Café/restaurant</li> <li><input type="checkbox"/> Specialist college for industrial design</li> </ul> </li> </ul>
<ul style="list-style-type: none"> <li>■ Where would you like this cultural centre to be located? <span style="float: right;">3</span>  <i>(Options listed in order of preferred ranking)</i> <ul style="list-style-type: none"> <li><input type="checkbox"/> Signal Park</li> <li><input type="checkbox"/> Queens Street and By Pass Roundabout intersection (as it gathers all cultures and history together): equal rank</li> <li><input type="checkbox"/> Near jetty</li> <li><input type="checkbox"/> Current Shire Building</li> <li><input type="checkbox"/> Vasse</li> <li><input type="checkbox"/> Kookaburra Caravan Park</li> </ul> </li> </ul>
<ul style="list-style-type: none"> <li>■ Performance venues are badly needed. <span style="float: right;">4</span>  <i>(Please circle preferred one) Suggestions are</i> <ul style="list-style-type: none"> <li>• Busselton Agricultural Department Building (most preferred)</li> <li>• Yallingup Hall</li> </ul> </li> </ul>
<ul style="list-style-type: none"> <li>■ Obtain Crown buildings between Agriculture Building and Weld Theatre and develop <span style="float: right;">5</span>  for arts and culture use</li> </ul>
<ul style="list-style-type: none"> <li>■ Set up <b>an interpretive centre at Vasse Floodgates</b>, re Water Corporation <span style="float: right;">6</span> <ul style="list-style-type: none"> <li><input type="checkbox"/> Displays of Aboriginal history</li> <li><input type="checkbox"/> French landing and expedition</li> <li><input type="checkbox"/> First timber mill</li> <li><input type="checkbox"/> Wonnerup Jetty</li> <li><input type="checkbox"/> The Ballarat engine's landing place from Victoria. Also links up to Busselton Jetty with tourism</li> </ul> </li> </ul>
<ul style="list-style-type: none"> <li>■ Development of Court House into an interpretive centre incorporating the spaces <span style="float: right;">7</span>  known as the Day Room, Cells, Native Cell and Exercise Yard. The aim is to have  interpretive displays to educate, inspire and enact change in community as they  experience the centre. This will be done through a combination of input from local  community, local history groups, Indigenous community and artists.</li> </ul>
<ul style="list-style-type: none"> <li>■ Upgrade local history service in library <span style="float: right;">8</span></li> </ul>
<ul style="list-style-type: none"> <li>■ Suggested name for the cultural centre at the By Pass Intersection: <span style="float: right;">9</span> <ul style="list-style-type: none"> <li>• The Windal Centre (Permanent Creek)</li> <li>• The Beelagur Centre (Rivers People)</li> </ul> </li> </ul>
<ul style="list-style-type: none"> <li>1. Develop an artists' village <span style="float: right;">10</span></li> </ul>
<ul style="list-style-type: none"> <li>2. Dunsborough: more cultural facilities <span style="float: right;">11</span></li> </ul>
<ul style="list-style-type: none"> <li>3. A sound shell <span style="float: right;">12</span></li> </ul>

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#### **D. Cultural Precinct**

#### **Ranked**

- |     |  |   |
|-----|--|---|
| 4.  | One precinct from jetty to Court House area link with Signal Park      | 1 |
| 5.  | One precinct from jetty to Shire Offices with art linkages all the way | 2 |
| 6.  | One precinct in Court House area                                       | 3 |
| 7.  | One precinct: Jetty to Court House area                                | 4 |
| 8.  | Two or more precincts  | 5 |
| 9.  | Other (land near Causeway or Vasse)                                    | 6 |
| 10. | Dunsborough – cultural precinct  | 7 |

The above provides Council with a good indication of community visions for the future. Communities are making their decisions based on information that they have available to them. Ongoing community information sessions are advised to provide communities with knowledge on potential implications that could impact on their choices and visions.

#### **Recommendation SB 4**

That Shire of Busselton business units study the ideas and consider ongoing ways to provide communities with up-to-date information that could support or impact on these visions.

#### **E. Policy**

#### **Ranked**

- |    |  |   |
|----|--|---|
| 1. | Develop a policy to include a public art component on all civic projects | 1 |
| 2. | Develop a percent for art policy to support the public art policy        | 2 |
| 3. | Develop an arts and culture facility code                                | 3 |
| 4. | Develop an arts acquisition policy that covers all art forms             | 4 |

#### **Community Responsibility**

Communities were identified as the best drivers for some ideas. Community members were invited to put up their hands as a sign of their commitment to furthering these ideas. If ideas did not have anyone offering to take responsibility it would go back into an ideas bank for the cultural partners to review at a later date.

The ideas have been categorised into 6 areas.

- A. Arts and culture activities
- B. Youth
- C. Indigenous
- D. Multicultural
- E. Tourism
- F. Education

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## A. Arts and Culture Activities

### Action

### Driver

- |  |  |
|--|--|
| 1. Develop a signature festival eg Tamworth – country music            | Thumbtronic, Rance Driscoll, Rob Dickason, Art Geo Management Committee (Art Geo), Yvonne Ellis, Cr Triplett |
| 2. Jazz in the Gaol in July  | Art Geo  |
| 3. Music Festival for 1 month in December                              | Yvonne Ellis   |
| 4. Art Mall in the main street (broaden to Shire)                      | Michael Cassanet   |
| 5. Old Courthouse re-enactments  | June Anderson (tentative)  |
| 6. Wetlands concert  | David Barton commented that this could be linked with proposed Wetlands Interpretative Centre                |
| 7. Free music performances   | Rance Driscoll, Yvonne Ellis, Rob Dickason   |
| 8. Cross-cultural indigenous art links                                 | Jane Holland, Barbara Councillor Corbett Stammer, Ron Burke, Antony Olsen, Yvonne Ellis,                     |
| 9. More visiting theatre   | Michael Cassanet, Rob Dickason   |
| 10. More concerts / activities through the year not just during summer | Rance Driscoll, Rob Dickason, Jim Plamondon, Yvonne Ellis  |
| 11. Reconciliation concerts  | Barbara Councillor Corbett Stammer, Antony Olsen, Cr John Triplett, Jim Plamondon, Yvonne Ellis              |
| 12. Schoolies Week Interactive Entertainment                           | Rance Driscoll, Yvonne Ellis, David Binks, Busselton Repertory Club, Alison Brown                            |

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## B. Youth

### Action

1. Young People better integrated with arts and culture programs and organizations
2. Provide ongoing support to the Busselton Youth Events Management Project

### Driver

Rance Driscoll, David Binks, Anne Gardiner, Art Geo, Busselton Repertory Club, Yvonne Ellis, Antony Olsen, Busselton Woodturners, Lions, Busselton Art Society, Lesley Jackes, Barbara Councillor Corbett Stammer

Art Geo, Scott Robinson, Yvonne Ellis, Lions, Anne Gardiner, Barbara Councillor Corbett Stammer, David Binks, Robert Antionolli

## C. Indigenous

Develop occasions for the coming-together of Indigenous and migrant histories and cultures and for these to become regular customs.

### Action

1. **Festivals:** Continue to develop the Busselton Beach Festival's TRIBAL MIX program which focuses on engaging global indigenous cultures
2. **Public Art:** A coming together of Indigenous and migrant cultures
3. **Educational opportunities:** The Indigenous 6 seasons could be theme for occasions.
4. **A cross cultural conference:** with representatives from around the world could be planned for the local situation

### Driver

Rance Driscoll, Busselton Beach Festival

Shire

Barbara Councillor Corbett Stammer, Jane Holland, Art Geo, Yvonne Ellis

Rance Driscoll, Barbara Councillor Corbett Stammer

## D. Multicultural

### Action

(To be developed)

### Driver

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## E. Tourism

### Competitive Advantage

We have a concentration of very talented artists who choose to live here because they appreciate the environment and lifestyle. We offer an arts and craft trail unsurpassed in Australia in terms of the quality and variety of art.

Minutes of Arts and Cultural Tourism Forum. 30 May 2005

#### Action

1. An arts and craft Expo is proposed
2. Signage needs to be unique and readily identifiable as arts/culture destination. Customer feedback is that galleries are hard to find, customers are getting lost and are frustrated
3. Regional identification of Arts Precinct is poor – improvements to be planned.

#### Driver

David Binks, Jane Holland, Art Geo

Comment that Arts & Cultural Tourism Group could meet with Director. Lifestyle Development to discuss signage issues

Arts & Cultural Tourism Group

## F. Education

The following ideas came from the breakfast workshop with school principals and specialist art teachers.

#### Action

1. Schools willing to share costs of bringing out artists but planning needs to be 6 – 12 months in advance (Eg artists in residence or one off workshops).
2. Schools would like lists of artists who are willing to come out to schools
3. Schools would benefit from a shared bus to use
4. Schools wish to link young people into planning. This way they will own what comes out
5. Schools look to improve links with arts and culture communities

#### Driver

Alison Brown, Southern Rip, Art Geo

Busselton Art Society

ASWA

Embers Trust

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It now becomes the job of the relevant cultural partner/representative group to follow-up the progress of these initiatives or to ask other partners for assistance and advice as necessary.

Further development of these initiatives has already taken place with identifying the producer (the one who finds the funds, venues and takes care of the administration) and artistic director (who looks after the artistic process and quality) for events and activities. These are available in the appendix volume that accompanies this cultural plan. Some very valuable collaborations have been established through this process; a very good sign for the future.

Furthermore, a calendar of events has been planned for the next three years. Following is the first draft of it. It is intended to be a living document, with the cultural partners and Shire of Busselton updating it on a regular basis.

**Recommendation SB 5, CP 2**

That the cultural partners and Shire of Busselton update the Cultural Calendar on a six-monthly basis and that planning occurs to maintain a minimum of three-years planning in advance.

**CALENDAR 2006 (January-July)**

<b>Jan</b>	<b>Feb</b>	<b>Mar</b>	<b>Apr</b>	<b>May</b>	<b>Jun</b>
<p>January 1 - ? Busselton Repertory Pantomime Weld Theatre</p> <p>5 Days per week Woodturning Demonstrations Studio 1 Courthouse Arts Centre (October 2005 onwards)</p> <p>Noongar Six Seasons (Dates TBC)</p> <p>January 8 - 14 Big Mix (Youth) Busselton Beach Festival</p> <p>January 14 - 28 Pottery Exhibition @ Old Butter Factory</p> <p>January 16 - 21 Tribal Mix (Multicultural) Busselton Beach Festival</p> <p>January 23 - 28 Queen's Crowning Festival of Busselton</p> <p>27 - 29 Art in the Park @ Mitchell Park Art Society &amp; Pottery Club</p>	<p>Jazz in the Gaol Old Courthouse Complex</p> <p>Woody's Demo</p> <p>Art Geo Exhibition</p>	<p>March 1 Crank It Up 3 bands 6 weekly Southern Rip</p> <p>Woody's Demo</p> <p>Courthouse Re-enactment Easter?</p>	<p>Reconciliation Week (Date TBC)</p> <p>Woody's Demo</p> <p>Busselton Repertory Club Season 1</p> <p>Art Geo Exhibition</p> <p>April 15 Crank It Up (3)</p>	<p>Launch of SW Women's Art Sales</p> <p>Woody's Demo</p>	<p>June 1 Crank It Up (5)</p> <p>Woody's Demo</p> <p>Art Geo Exhibition</p>

**CALENDAR 2006 (July–December)**

<b>Jul</b>	<b>Aug</b>	<b>Sept</b>	<b>Oct</b>	<b>Nov</b>	<b>Dec</b>
NAIDOC Week	Art Geo Exhibition	Senior Learning Week Woodturning Lessons	29 & 30 October Woodturning demos & sales @ Bsn Show	West Australian Woodturners Assoc Weekend Workshop	Koorlangka Christmas
Woody's Demo	Woody's Demo	Woody's Demo	Woody's Demo	Woody's Demo	Woody's Demo
Busselton Repertory Club Season 2		September 1 Crank It Up (3)	Busselton Show	Leaver's Week	Art Geo Exhibition
Crank It Up (3) July 15		Wildflower Exhibition @ Youth Centre	Art Geo Exhibition		
		Busselton Art Society Spring Exhibition @ Weld Hall & Art Geo Gallery 16/9 - 9/10	Busselton Art Society Spring Exhibition @ Weld Hall & Art Geo Gallery 16/9 - 9/10		
			15 October Crank It Up (5)		
			Busselton Repertory Club Season 3		



**CALENDAR 2007 (January-June)**

<b>Jan</b>	<b>Feb</b>	<b>Mar</b>	<b>Apr</b>	<b>May</b>	<b>Jun</b>
January 1 - ? Busselton Repertory Pantomime Weld Theatre	Jazz in the Gaol Old Courthouse Complex	March 1 Crank It Up	Reconciliation Week (Date TBC)	Public Art project Dunsborough Townscape	June 1 Crank It Up (5)
5 Days per week Woodturning Demonstrations Studio 1 Courthouse Arts Centre	Woody's Demo	Woody's Demo	Woody's Demo	Woody's Demo	Woody's Demo
Noongar Six Seasons (Dates TBC)	Art Geo Exhibition		Busselton Repertory Club Season 1		
Big Mix (Youth) Busselton Beach Festival			Art Geo Exhibition		Art Geo Exhibition
Pottery Exhibition @ Old Butter Factory			April 15 Crank It Up (3)		
Tribal Mix (Multicultural) Busselton Beach Festival					
Queen's Crowning Festival of Busselton					
Art in the Park @ Mitchell Park Art Society & Pottery Club					
Suggestion: Summer Art School					

**CALENDAR 2007 (July–December)**

<b>Jul</b>	<b>Aug</b>	<b>Sept</b>	<b>Oct</b>	<b>Nov</b>	<b>Dec</b>
NAIDOC Week	Art Geo Exhibition	September 1 Crank It Up (3)	Busselton Show - Art Society		
Woody's Demo	Woody's Demo	Woody's Demo	Woody's Demo	Woody's Demo	Woody's Demo
Busselton Repertory Club Season 2		Busselton Art Society Spring Exhibition	Busselton Art Society Spring Exhibition	Leaver's Week	Art Geo Exhibition
July 15 Crank It Up (3)		Wildflower Exhibition @ Youth Centre	Art Geo Exhibition		
		Annual Arts & Culture Event	(Party!)		
		Cultural Planning Expo	15 October Crank It Up (5)		
			Busselton Repertory Club Season 3		

**CALENDAR 2008 (January-June)**

<b>Jan</b>	<b>Feb</b>	<b>Mar</b>	<b>Apr</b>	<b>May</b>	<b>Jun</b>
January 1 - ? Busselton Repertory Pantomime Weld Theatre	Jazz in the Gaol Old Courthouse Complex	March 1 Crank It Up	Reconciliation Week (Date TBC)	School/s Dunsborough Interactive walk in School Precinct	June 1 Crank It Up (5)
5 Days per week Woodturning Demonstrations Studio 1 Courthouse Arts Centre	Woody's Demo	Woody's Demo	Woody's Demo	Woody's Demo	Woody's Demo
Noongar Six Seasons (Dates TBC)	Art Geo Exhibition		Busselton Repertory Club Season 1		
Big Mix (Youth) Busselton Beach Festival			Art Geo Exhibition		Art Geo Exhibition
Pottery Exhibition @ Old Butter Factory			April 15 Crank It Up (3)		
Tribal Mix (Multicultural) Busselton Beach Festival					
Queen's Crowning Festival of Busselton					
Art in the Park @ Mitchell Park					
Art Society & Pottery Club					

**CALENDAR 2008 (July–December)**

<b>Jul</b>	<b>Aug</b>	<b>Sept</b>	<b>Oct</b>	<b>Nov</b>	<b>Dec</b>
NAIDOC Week	Art Geo Exhibition	September 1 Crank It Up (3)	Busselton Show - Art Society		Art Geo Exhibition
Woody's Demo	Woody's Demo	Woody's Demo	Woody's Demo	Woody's Demo	Woody's Demo
Busselton Repertory Club Season 2		Busselton Art Society Spring Exhibition	Busselton Art Society Spring Exhibition	Leaver's Week	
July 15 Crank It Up (3)		Wildflower Exhibition @ Youth Centre	Art Geo Exhibition		
		Annual Arts & Culture Event (Party!)	15 October Crank It Up (5)		
			Busselton Repertory Club Season 3		

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## FINANCIAL IMPLICATIONS

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This section deals with financial considerations relating to this cultural plan. It does not provide cost estimates but rather factors to consider when developing estimates.

This section also provides advice on the importance of a base that collects the incomes and expenditures of arts and cultural activities and capital works expenditure and gives some starting points for this.

### How Strong is the Shire of Busselton's Arts and Culture Sector?

Think of the old saying that a bank will only lend money to people who can prove that they really don't need it! Apply this to investment in arts and culture. Does the cultural sector know how much it is worth? I am quite sure that the sector will be surprised once these figures are collected and the total arrived at. This then starts to act as a 'credit rating' for the sector. It shows the sector's experience in accessing, delivering on the investment aims and acquitting monies complying with State and federal laws and in accordance with agreed terms of contracts. Potential investors and sponsors will feel that they have a better chance of reaping goodwill and tangible benefits if they invest in a sector with a good financial track record, a sector that is collaborating and already has a long-term plan.

Communities need to measure the income of the arts and cultural sector in terms of sponsorship, donations, grants, earned income and inkind contributions. The annual budgets of organisations would be a good place to start. Individuals who apply for arts and cultural grants can provide information. Private companies can be asked to assist by stating what they spend on the arts and some may even volunteer what income is generated from the arts (if this information can be kept confidential and only reported as a collective total of the commercial sector).

Here is an example of a form that can be used to gather information.

**Name of organisation:**

2004/5	\$
Grant income	
Earned income (through fees, sales, membership, other)	
Sponsorship	
Donations	
TOTAL \$ income:	
Inkind contributions	\$ (estimate value)
Volunteers' time	
Administration (photocopying, telephone costs, use of equipment for administrative purposes)	
Production costs (materials, venue, equipment loan for production purposes)	
TOTAL inkind contributions	

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**Recommendation CP 3**

That the cultural partners devise a strategy to collect information relating to the income that the collective arts and culture sector generates each year.

The Shire of Busselton needs to do this exercise as well through collating the value of venues under their management, annual maintenance and other related costs. Grants and other incomes directed to arts and culture, staff costs and other arts and culture program and projects costs. An indication of the Shire of Busselton's contribution and investment will be required to substantiate and support many community funding applications.

**Recommendation SB 6**

That the Shire of Busselton compiles a statement of information relating to their cultural assets and investment in arts and cultural development and planning.

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## CAPITAL WORKS AND ACTIVITIES: AREAS FOR FINANCIAL CONSIDERATION

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### Community Sector

#### *Activities/events*

Cost estimates for each of the activities listed in the calendar need to be compiled by the project coordinators and provided to the Cultural Partners Reference Group as an indication of projected income for the sector.

#### **Recommendation CP 4**

That the cultural partners compile a statement of financial projections for arts and cultural activities for 2006, 2007, 2008.

#### **Recommendation CP 5**

That the cultural partners and project drivers should meet to discuss funding opportunities, share their knowledge and networks and develop strategies to enhance their chances of obtaining funding.

Some suggested strategies for enhancing chances for obtaining funding are

- Organising forums where local practitioners and managers who have had successes in applying for funding can share their experiences
- Becoming known to funding bodies. Invite funding bodies to meet the arts and cultural community and become familiar with local initiatives
- Becoming panel members of funding bodies at state and federal levels. Call up and ask how to do this and what is involved
- Becoming committee members of State arts and cultural agencies

### Public art

The community has the ability to propose public art developments and even to coordinate these with Shire approval and/or the approval of other stakeholders/owners. There are various State and federal funding opportunities to progress public art projects. ArtSource is the leading State art organisation in this area and they could be contacted to provide more advice.

### Arts and cultural facilities

Whilst it is appropriate that the Shire of Busselton take the responsibility in building, improving and maintaining arts and cultural facilities, communities also have an important role. The sector has grown from being solely a voluntary sector to now taking on commercial and employment roles as well. Those organisations who are striving for bigger and better will need to be competitive and also to pay their own way. They would need to be in a position to pay a reasonable rent and running costs commensurate with the costs to run and maintain the bigger, better facility. These organisations who take this running and succeed with it will bring many benefits for others who are newer or not interested in this competitive market. A balance is important. However, at this time it is important to commit sufficient focus to getting the competitive not-for-profit arts and cultural sector going well. It is this sector that plays an important role in driving the growth of an urban community whilst keeping its character and spirit.

### Cultural precinct

The development and redevelopment of cultural precincts make an interesting and complex study. Just as towns and cities are the places for the meeting of many cultures, old and new economies, old and new technologies, it is the same with cultural precincts. Towns and cities are hubs for employment and trade and all the complexities that go with it, like establishing good will, promotions and marketing. It is the same with cultural precincts.

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## Shire of Busselton

Activities stated under the Shire of Busselton's responsibility will need to be costed.

### Arts/events

In discussion with the Cultural Development Officer it is estimated that \$10,000 per annum would be required to reasonably carry out cultural networking, forums and related activities seen as necessary ongoing activities. (Listed under Activities/Events).

#### **Recommendation SB 7**

That an amount of up to \$10,000 be allocated in the annual budget under Cultural Development Officer for implementation of the cultural plan

### Public art

Funding for public art would need to be sought and determined on a case-by-case basis. The development of a percent-for-art and public art policies could provide some strategies for identifying allocations for this purpose.

Public art projects could be done in partnership with arts and cultural communities and other sectors, contributing to the generation of funds and sharing the responsibility.

#### **Recommendation SB 8**

That a percent-for-art policy be developed to include public and community art in the Shire of Busselton's Capital Works Program.

### Arts and cultural facilities

No specific recommendations are made with regard to financial implications for arts and cultural facilities except to provide community comment on what these facilities should be and what they should include. The highest rankings were for a purpose built cultural centre and an arts education facility.

#### **Recommendation SB 9**

That a cluster approach be adopted for the provision of arts and cultural facilities, involving partnerships with education, business, tourism and the arts community.

### Cultural precinct

Council has demonstrated a strong commitment towards the development of a cultural precinct at the northern end of Queen Street, through the purchase of the former Agricultural Bank Building for cultural uses and the establishment and resourcing of the ArtGeo management committee to oversee the renovation and redevelopment of the Old Courthouse Complex as an arts centre. Related Council Resolutions are attached as appendices.

No specific recommendations are made with regard to financial implications for a cultural precinct except to provide community comment on their preferred sites. The highest ranked site through this consultation process was the Jetty-to-Court House area with links to Signal Park, which indicates that Council's existing commitment is endorsed by the community.



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## CONCLUSION

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### Where to From Here?

The cultural planning process is intended to be ongoing using a continuous improvement cycle. The stages of cultural planning introduced in the Background section, under Process should be used as a guide to further this process. The responsibility to further this cultural plan lies with both the Shire of Busselton and with the cultural partners.

It is important to keep the process as enjoyable, explorative and challenging as possible whilst being able to consider and be inclusive of the diversity within community and the different levels of operation.

A community without informal, emerging interest groups is a community that has signs of stagnation. If community groups are the same ones that have been in existence for 30 years with no newly established groups, it also shows signs of stagnation. If community groups have not fostered new sustainable employment opportunities and businesses it is also a black spot for the future. Hence, all levels of growth and development of groups and businesses are important and must be considered as part of sustainable cultural planning.

### Adoption of This Plan

The adoption of this plan would need to occur in two parts. There are recommendations for Council and there are recommendations for community through the cultural partners. Each could adopt, amend, augment recommendations in this plan as suits their contexts. Any variations by Council or the cultural partners should be advised to the other through the Cultural Development Officer whose responsibility it is to work to maintain the integrity of this partnership. There should be a process for significant variations to be forewarned to both the cultural partners and Council.

### Evaluation

Evaluation is an important part of the process. It is important to bring in external evaluators on a regular basis: perhaps once a year. Once the process is up and running, it would be a good move to bring in different people to evaluate different aspects of the cultural plan as they would see things through different eyes.

Evaluating against the action plans and summary of recommendations following the executive summary would be a good starting point. This project has used the Community Quadrant as an evaluation tool. The Community Quadrant, developed by Sandra Krempf, is presented below.

<b>People</b> (networks/communication)	<b>Inspiration</b> (imagination, creativity, innovation)
<b>Plan</b> (mission, vision, goals)	<b>Trade</b> (income, expenditure, employment, services)

Using the Community Quadrant method each evaluation or planning stage would consider each of the four quadrants. Participants could list what has been achieved and not achieved in each of the quadrants. This process helps to keep a balanced approach which is not only important to this process but to all of life!

**ALL THE BEST AND HERE'S TO COMMUNITY SPIRIT IN THE SHIRE OF BUSSELTON!**

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## CULTURAL PLANNING PARTICIPANTS

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### **24 and 25 January 2005 visit**

#### **Tourism meeting**

Robyn Fenech – CNTA  
Lorna Secrett

#### **Chamber of Commerce 24 January**

Ross Bromell  
Sue Wagner (President)  
Lorna Secrett and Sandra Krempf

#### **Meeting re former Agricultural Bank Building**

Councillors and staff - Approximately 10 persons

#### **Youth**

Rance Driscoll  
Lorna Secrett

#### **Planning Meetings**

Shelley Pike  
Allan Whitfield  
Lorna Secrett

### **23 and 24 February 2005 visit**

#### **Southern Rip meeting**

Jade Bear  
Sam Overton  
Cassie Stewart  
Rob Dickason  
Lorna Secrett  
Rance Driscoll

#### **Presentation to Councillors: Arts and Culture in the International context**

Cr David Barton  
Cr. Jane Holland  
Cr Arnold Bogaers  
Cr Frank Elliot  
Cr. Helen Shervington  
Cr Philippa Reid  
Cr Bev Clarke  
Lorna Secrett and Sandra Krempf (facilitators)

#### **Arts and Culture workshop (at Court House) (23 February)**

Daphne Preston	Lesley Jackes
Isobel Sparrow	Robyn Taylor
Jane Hardy Pritchard	Laurie Delahaunty
Robyn French	Jim Plamondon
Lyn Barry	Trish Waters
Deb Delahunty	Rance Driscoll
Michael Cassanet	Jade Bear
Bill Webb	Scott Horsburgh
Rob Dickson	Anne Gardiner
Madeleine Spencer	Delys Forrest
Lynne Batt	Helena Sahm
Scott Robinson	Lorna Secrett
Tania Herbert	Sandra Krempf (facilitator)
Margaret Francis	
George Bazzica	

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## Cross-Council staff workshops

Wayne Whitehouse Horticultural Team Co-ordinator	Community Infrastructure
Justin Smith Design Team Officer	Community Infrastructure
Leo Clifford GIS Manager	C & CD
Grant Boonzaaier GIS Support Officer	C & CD
Cathryn Hutton Project Coordinator	C & CD
Anne Grove Property Manager	Strategic Unit
Nigel Brancroft Senior Land Use Planner	Lifestyle Development
Tim Shingles Manager Strategic planning	Lifestyle Development
Bryanna Park Coordinator Environmental Health Services	Health
Carol Anderson Manager – Busselton Library	C & CD
Angela Satre Planning	Lifestyle Development
Alison Rumley Statutory planning	Lifestyle Development
Helen Buckley planning Officer	Lifestyle Development
Valerie Kaigg Cleaning Supervisor	Community Infrastructure
Will Oldfield Environmental Officer	Lifestyle Development
Colin Campbell Design Technical Officer	Community Infrastructure
Janes Spath Statutory planning Officer	Lifestyle Development
Andrew Macnish Chief Executive Officer	
Shelley Pike Director	C & CD
Lorna Secrett Cultural Development Officer	C & CD
Maureen Dolan Admin Officer Human Resources	C & CD
Joanne Free     Admin Officer / Community & Economic Development Unit	C & CD
Helena Sahm Executive Manager – Courthouse Arts Centre	C & CD
Bruce Lorimer Director	Community Infrastructure
Rob Paull Director	Lifestyle Development
Sandra Krempl (facilitator)	

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## 27 and 28 April 2005 visit

### Wardan Cultural Centre – Arts and Culture workshop – 27 April 2005

Terry Best – Lions  
Rance Driscoll – Artatac - Busselton Beach Festival Inc  
Vanessa White – Wardan Centre  
Laurie Guthridge – interested in arts  
Leise Guthridge – ATAS tutor / Artist  
Jane Hardy Pritchard – Art student  
June Anderson – Artist  
Bill Brett – citizen  
Bev Clarke – Shire of Busselton Councillor  
Shelly Pike – Director Corporate and Community Development, Shire of Busselton  
Nita Pratt – Teacher/Librarian, MacKillop College  
Helen Turner – Journalist, Dunsborough Art Society, History writer, researcher  
Pauline Clay – Carter Bush Cottage Craft  
Marie Kelly – Koorlangka Community Centre  
Diane Marshall – Historian, KCC and Bsn Shire Heritage Committee  
Alison Cassanet – Convenor Bsn Duns Environment Centre, member – Koolangka Community Centre Inc  
Michael Cassanet – Treasurer Koorlangka Community Centre  
Delys Forrest – Coordinator, Oral History  
Laurie Delahunty – Member ArtGeo Committee  
Deb Delahunty  
Daphne Preston – Treasurer Bsn Art Society Inc  
Isobel Sparrow OAM – President Busselton Art Society Inc  
Lorna Secrett – Cultural Development Officer, Shire of Busselton

### Education Principals and Specialist Art Teachers workshop

Ted Kosicki	D/Principal – Georgina Molloy Anglican School
Garry Jones	Principal- Dunsborough Primary
Melanie Smoker	Art Teacher – Dunsborough Primary
Greg Smith	Principal – West Busselton Primary
Greg Watt	Teacher – West Busselton Primary
Raelene Harris	Principal – Busselton Senior High School
Wade Jancey	Art Dept – Busselton Senior High School
Penny Swingler	Art teacher – Vasse Primary
Marking Browning	D/Principal – Mary Mackillop Catholic College
Tim Baker	Principal – Busselton Primary School
Merryl Peet	Teacher – Busselton Primary School
Claire Strong	Administrator/ Secretary – Steiner School
John Shorthill	Principal Geographe Primary School
Ana Nail	Art Teacher – Geographe Primary School
Sr Kathleen Hitchcock	St Joseph's
Allan Whitfield	Shire of Busselton – Manager C & CD
Lorna Secrett	Shire of Busselton – Cultural Development Officer
Sandra Krempf	cultural planning consultant ( facilitator)

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## 15th 16th 17th June 2005 visit

### Busselton High School workshop 15 June 2005

Cassy McDonald  
Dustin Bonfield  
James McMulkin  
Leroy Bouchier  
Maria Luiza Rosato  
Melissa Hogan  
Phillip George  
Raphael Hyde  
Samantha Bagin  
Tash Moore

### Basic Business Planning workshop 16 June 2005 (AM)

June Anderson	Artist
Jane Hardy Pritchard	ArtGEO Management Committee
Ron Burke	BSN Art Society
Jenny Jones	BSN Naturalists Club
George Bazzica	BSN Art Society
Daphne Preston	BSN Art Society
Isobel Sparrow	BSN Art Society
Shelley McAlley	BSN Snr Citizens Centre
George Herring	BSN Wood Turners
Michael Whitehead	BSN Wood Turners
Tom Mazy	BSN Wood Turners
Charlie Broadbent	BSN Wood Turners
Bette Lietz	Artist
Trish Durham	Augusta / Margaret River Shire
Yvonne Ellis	Resident
Tiffany Leake	Southern Rip
Andrew Lavorgna	Southern Rip
Allan Whitfield	BSN Shire
Lorna Secrett	Cultural Development Officer
Sandra Krempf (facilitator)	

### Community Visioning workshop 16 June 2005 (PM)

Lesley Jackes – Embers Trust  
June Anderson - Artist  
Scott Robinson – The Box  
Anne Gardiner – Festival of Busselton Inc  
Jane Hardy Pritchard – ArtGEO Management Committee  
Ron Burke – Busselton Art Society  
Rob Antonolli – interested resident

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George Bazzica – BSN Art Society  
Anne Vaughan – BSN Art Society  
Isobel Sparrow – Bsn Arts Society  
June Price – Bsn Pottery  
Alison Brown – ArtGeo Management Committee  
Jo Taylor – ArtGeo Management Committee  
Helena Sahm – Courthouse Complex Manager  
David Binks – CNTA  
Rance Driscoll – BSN Youth Coordinator  
Jane Holland – Councillor  
Jim Plamondon - CEO, Thumtronics  
Jane Nelemans – John Miller Designs / Purist Gallery  
Lesley – Voices of the Vasse (Director)  
Joan Watson – Voices of the Vasse (Secretary)  
Yvonne Ellis – interested resident  
Rob Malcolm – Yallingup Galleries  
George Herring – BSN Wood Turners  
Michael Whitehead – BSN Wood Turners  
Tom Mazey – BSN Wood Turners  
Charlie Broadbent – BSN Wood Turners  
Colin Campbell – BSN Shire Council staff  
Anne Grove – BSN Shire Council staff  
Jayne King – Thumtronics  
George Franklin – Thumtronics  
Anita Kelleher – Director, Designer  
Ruth Flowers – BSN Art Society  
John Triplett – Shire of Busselton Councillor  
Michael Cassanet  
Gilbert Stockman  
Terry Best  
Barbara Councillor Corbet Stammer – Koolangka  
Andrew Lavorgna  
Tiffany Leake  
David Barton – Shire of Busselton Councillor  
Rob Dickason  
Antony Olson - Chairman, Koolangka  
Tash Moore – Arts Captain, Busselton Senior High School  
Anne Ryan – Councillor  
Bethwyn Hastie – Councillor  
Vanessa – Busselton Dunsborough Mail  
Lorna Secrett – Cultural Development Officer, Shire of BSN  
Sandra Krempl (facilitator)

## **11 and 12 August 2005 visit**

### **South West Development Commission**

Jane Manning – Vasse Regional Coordinator  
Lorna Secrett

### **Council CEO/Managers meetings**

Andrew Macnish  
Shelley Pike  
Allan Whitfield  
Lorna Secrett

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## Establishing Drivers/Calendar of Events workshop

I Sparrow	Busselton Art Society
D Preston	Busselton Art Society
L Batt	
M Cassanet	Arts & Artists Alliance
Laurie Delahunty	Artgeo
Ray Batt	BSN Woodturners
Chris Broadbent	BSN Woodturners
Dennis Haddon	BSN Woodturners
Lesley Jackes	Embers BSN / Duns Volunteers Bsn / Duns Environmental Centre SW Women's Health
Jane Hardy Pritchard	Artgeo Management Committee
Arts & Artists Alliance	Maureen Kieran Busselton Pottery Group
Carol Brewer	Secretary - Busselton Pottery Group
June Anderson	Artist
Rance Driscoll	Southern Rip Youth
Tiffany Leake	Southern Rip Youth
Jane Nelemans	John Miller Design (Artisans)
Betty Setzinger	Arts & Artists Alliance
Allison Brown	
Debbie Abbey/Crozier	Rendezvous of Arts
Diane Hamilton	Busselton Repertory Club Inc
Janet Dickinson	Busselton Repertory Club inc
Tania Herbert	Koorlangka
Antony Olson	Koorlangka
Sandra Krempf (facilitator)	

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## **Other independent meetings/groups that have informed this process**

### **Arts and cultural Tourism Forum participants**

Robyn Fenech – CNTA  
Jodie Anstee – CNTA  
David Binks – CNTA  
Jane Nelemans – John Miller Designs  
Penny Hudson and Max Ball – Purist Gallery  
Nina Jones – Gunyulgup Gallery  
Ashley Jones – Gunyulgup Gallery  
Tonia Ince – Vasse Felix  
Helena Sahm – Art Geo  
Lorna Secrett – Shire of Busselton  
Petti McInnes – Linx  
Myles Happs – Margaret River Artisans Association

### **Embers Trust (current members)**

Cr Helen Shervington  
Cr Anne Ryan  
Cr John Triplett  
Ms Ann Willis  
Mr Myles Happ  
Mr Kerry Clarke  
Mrs Lisa Massey  
Mrs Di Carter  
Mr Rance Driscoll



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