

GOLDFIELDS-ESPERANCE ARTS & CULTURE
STRATEGIC FRAMEWORK 2017-2022



We respectfully acknowledge the Noongar, Ngadju, Wongutha, Ngaanyatjarra, Anagu, Spinifex and all other peoples associated to this land as First Nations Peoples who have been living in the Goldfields-Esperance region since time immemorial.

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Zack Inglis performs atop the Museum of the Goldfields head frame at E13 Sessions, photo by Billy-Ray Stokes



Aerial shot above the Western Australian Goldfields salt lakes by Martine Perret



Section 1
Overview

Acknowledgment of Country

From Kepa Kurl, where the water lies like a boomerang, to the Mirlirrjarra Ranges in soft desert sands, east to Pila Grasses spearing out of the red earth and to all the country in between.

We respectfully acknowledge that the Noongar, Ngadju, Wongutha, Ngaanyatjarra, Anagu, Spinifex and all other peoples associated to this land are First Nations Peoples who have been living in the Goldfields-Esperance region since time immemorial.

Where the sun, the giver of life shone forth on First Nations Peoples and the red earth – the red ochre - used in ceremonies, signified spiritual connection to land.

We acknowledge that First Nations Peoples are culturally diverse and speak languages as governed by *Tjukurrpa*.

Tjukurrpa is the past, but timeless.

Tjukurrpa is the present. Certain repeated actions, such as ceremonies, songs or use of ritual objects, affirm a connection to the past. In the Tjukurrpa, the Dreaming, the ancestors created the world and laid down the laws for people's behaviour.

Tjukurrpa is the future. It continues to provide substance and meaning to people's lives.

First Nations Peoples developed an eco-environmental lifestyle and live in harmony with the land, through the Laws handed down based on cooperating and coexisting with the forces of nature and fellow human beings.

Land is the central part of the connection to country and identity. Many significant sites, landscapes, customs and stories focus on connection to land, which links and weaves First Nations Peoples together as Sovereign Caretakers. Land is, therefore, very important to culture, history and the future of the Goldfields-Esperance community.

Debbie Carmody
Artistic Director
Tjuma Pulka Original Nations Media Corporation





"Where the sun, the giver of life shone forth on First Nations Peoples and the red earth – the red ochre - used in ceremonies, signified spiritual connection to land"

Preamble

Following the success of the national Regional Arts Australia (RAA) Summit and Arts & Edges Festival, held in Kalgoorlie in October 2014, Country Arts WA and Regional Development Australia Goldfields-Esperance (RDAGE) collaborated to support the development of the first arts and culture framework created for the Goldfields-Esperance region.

The first edition of this Framework, published in August 2015, contained seven priority areas. Key within these priorities was the focus on leadership development, skills training, and capacity building for the arts and culture sector in the Goldfields-Esperance region.

In this second edition, the Framework's Vision and Values have been revised and the seven priorities have been reshaped as five 'Strategic Areas of Focus'.

The vision articulated in this document, and the accompanying Strategic Areas of Focus are informed by, and support, broader strategic policy directions at the state and regional levels, related to both the arts and culture sector in Western Australia, and to the Goldfields-Esperance region itself. Leadership development, skills training and capacity building remain an important strategic focus and across the region people are committed to increasing their level of efficiency and effectiveness in creating teams and teamwork and causing the leadership of others.

To develop the second iteration of this Framework, we took the time to reflect on our achievements so far and compile case studies to share. What has become clear in the process is the lack of rigorous baseline data against which we can measure our progress. Anecdotally, we know we have made significant inroads toward achieving what we set out to when we developed our initial seven priority areas. One clear quantitative metric is fifteen people from across the region elevated their performance through their participation in the Artful Leadership for Community Building Program and, in turn, we believe they have impacted the performance of the teams of people they work with because of the increased quantity and improved quality of events that have been developed and the increased level of funding attracted into the region. According to Country Arts WA, in the first round of the inaugural Regional Arts Legacy Fund, organisations from the Goldfields-Esperance region were successful in securing one third of the funding pool or $230,000 for new arts and culture projects. This level of performance in an arts funding grant round is without precedent for our region.

A further metric is more than 1200 people attended 2016 NAIDOC arts and culture events in Kalgoorlie-Boulder between 4-8 July 2016 to see performances that were created by the team from Tjuma Pulka and over 100 young people from across the northern part of the region and Kalgoorlie-Boulder. Our NAIDOC program of events in Kalgoorlie-Boulder is the single largest celebration of First Nations arts and culture in Western Australia and is set to grow to be the largest arts and culture celebration in Australia.

While we know how much we are doing, what we are achieving and the difference we are making, we want to measure our progress against qualitative and quantitative data sets to demonstrate our contribution to regional arts and culture in Western Australia. To achieve this goal, we intend to implement Culture Counts as part of the Goldfields-Esperance Arts and Culture Trail project.



Singer-songwriter, Tiahn Dillion performing at the opening of the 2016 Heart of Gold Festival in Kalgoorlie



Message from the Chair

It is a big step to create a document that has so much aspiration for a region that covers one third of our state.

Despite the challenges, the invaluable contribution of many active communities will enable a new era of connection, shared vision and resourcefulness to emerge.

Our region has seen times when arts and culture was far from the forefront of the minds of decision makers as other sectors led the way, generating income and opportunities.

Fortunately, a natural desire for creativity and collectiveness has endured and a new vision of economic diversity and quality of life has inspired investment for a better future for all of us.

In my arts career, I have been fortunate to experience several milestones in our region including an unearthing of local narratives in the 1980s & 1990s, a regional arts parliamentary inquiry in 2003, the introduction of Royalties for Regions funding in 2008, the presentation of the National Regional Arts Summit in Kalgoorlie-Boulder in 2014 and the launch of the first iteration of the Goldfields-Esperance Arts and Culture Framework 2015-2020 in August 2015.

At each stage, there was advancement in communication and new opportunities were created that left an enduring legacy. Many new projects have recently emerged such as public art projects in Ravensthorpe and Kalgoorlie-Boulder, festivals such as Jungkajungka Woodlands Festival in Norseman and Karlkurla Festival near Kalgoorlie planned for 2018. New music, film, fashion and art is being created in the Ngaanyatjarra Lands and Spinifex country and a centre for excellence for the performing arts is on the horizon in the Goldfields. Esperance continues to inspire and expand its artistic endeavours, and will shine with many other communities when the Goldfields-Esperance Arts and Culture Trail gets underway in 2017.

My own aspirations for our future is that we continue to grow the creative industries as a viable economic driver in our unique region and strategic bodies such as Department of Culture and the Arts, Country Arts WA, Community Arts Network, Western Australia Music Industry Association, Regional Development Australia Goldfields-Esperance, Goldfields-Esperance Development Commission, local, state and federal governments funding bodies, mining and other industries continue to support the creative momentum that has impacted the vitality of our communities.

I am delighted to launch the second arts and culture strategic document renamed Goldfields-Esperance Arts and Culture: Strategic Framework 2017-2022, which is aligned with the Department of Culture and the Arts Strategic Framework 2016-2031. Like its predecessor, it will be a great source document for resources and investment so that arts and culture may enrich every person's lived experience in the Goldfields-Esperance region.

Monika Dvorak
Chair, Artgold



"...a great source document for resources and investment so that arts and culture may enrich every person's lived experience in the Goldfields-Esperance region"

Introduction

This Framework is designed to invigorate and inspire the sustained development of your flourishing arts, culture and creative industry sector in the Goldfields-Esperance region, enlivening your region's communities and stimulating your economy.

The Framework represents local perspectives and needs and supports a unified and focused effort from government, business, NGOs, grass roots community arts groups, artists and musicians to create real and felt differences in people's lives.

The Framework documents your community-inspired vision and the supporting values you developed for working effectively together. You have aligned on Five 'Strategic Areas of Focus' to achieve your vision and what you have already achieved is documented in the "Our Stories" section.

Three board members from Artgold participated in the Artful Leadership for Community Building Program, including two people from the Executive team, so the organisation is well placed to take over stewardship of the Framework from Country Arts WA. Artgold agrees to keep you on course on behalf of the artists, arts workers and arts and culture organisations who have contributed to its development and who are committed to the realisation of your vision.

The next big opportunity for focused leadership development is your young people. You know your young people want to powerfully speak out about their future, and empowering your young people to contribute to the future of arts and culture in your region in a way that has meaning for them is essential.

Enjoy this Framework to both reflect on what you have already achieved and what you are out to create in the future – it is a very valuable resource to draw from when you are writing your grant application for your next big project!

Barb Howard
Focus Region Manager, Country Arts WA



"Enjoy the Framework to both reflect on the past and to create the future"

Our Vision, Our Values

The Vision we commit to creating is...

"Arts and culture enriches every person's lived experience in the Goldfields-Esperance region."

As we go about making our vision a reality it is important that we work together proudly, passionately and collaboratively and commit to:

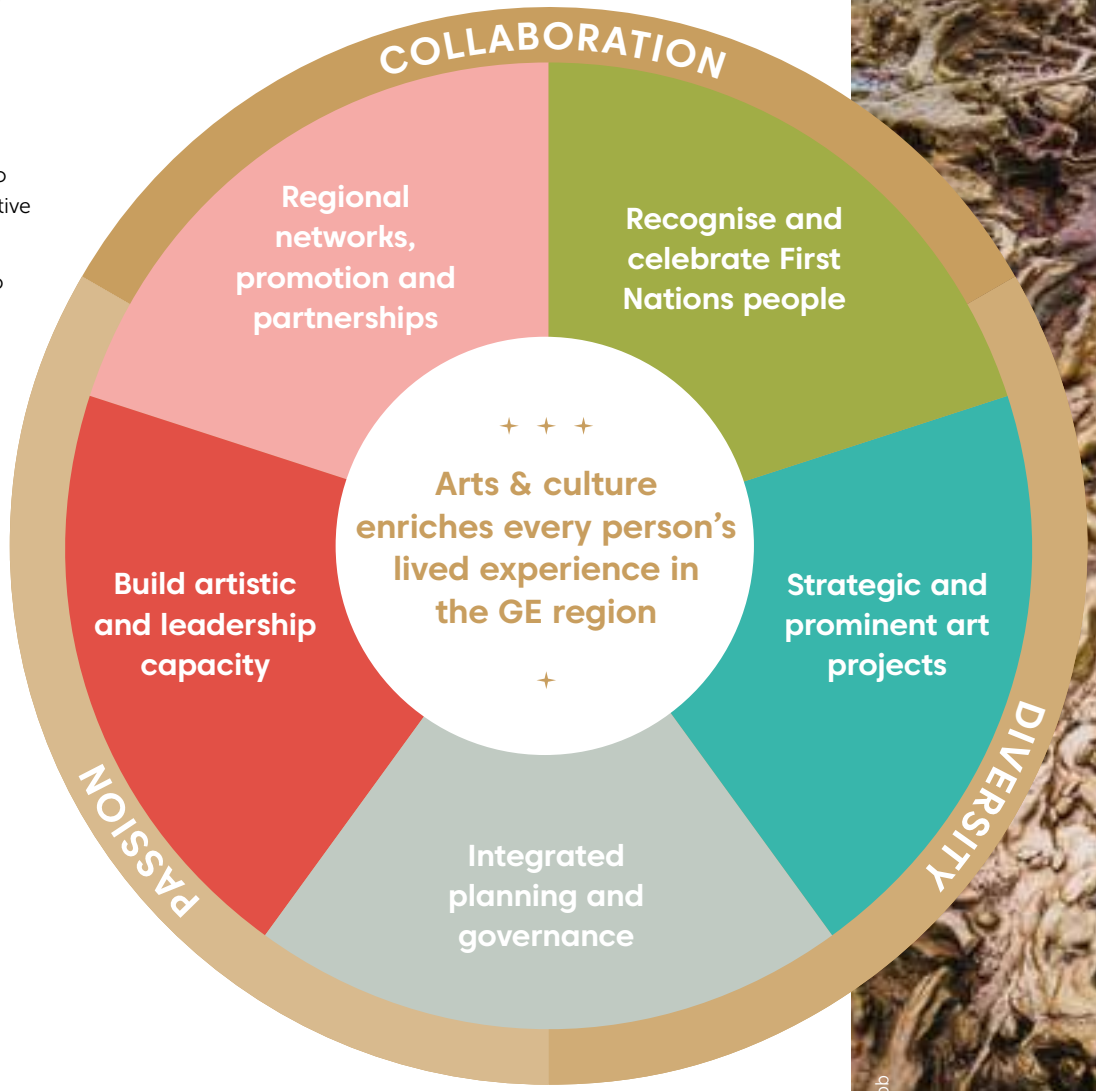


Our ‘Strategic Areas of Focus’

We recognise that it is vital to keep a focus on ‘what matters most’ to achieve our vision.

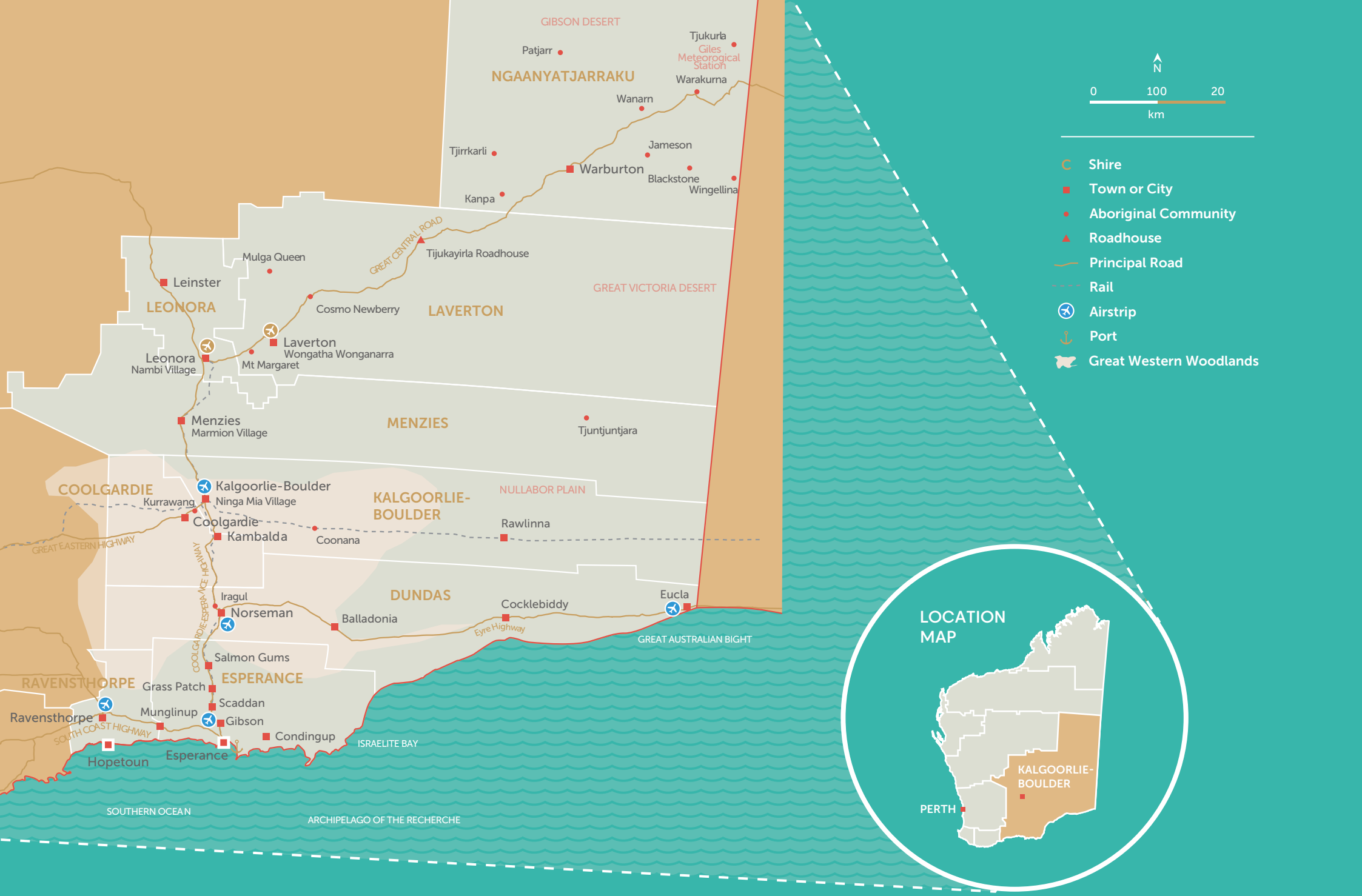
At this point in our history and development we have identified the following five ‘Strategic Areas of Focus’ to guide our decision-making, concentrate our collaborative efforts and prioritise the use of our resources.

No one area of focus is more important; each is vital to the achievement of the overall vision, captured in the middle circle.





“Neurons” by Lynn Webb


GIBSON DESERT
Patjarr
Tjukurla
Giles Meteorological Station
NGAANYATJARRAKU
Warakurna
Wanarn
Tjirrkarli
Jameson
Warburton
Blackstone
Wingellina
Kanpa
GREAT CENTRAL ROAD
Tjukayirla Roadhouse
Mulga Queen
Leinster
LEONORA
GREAT VICTORIA DESERT
Cosmo Newberry
LAVERTON
Laverton
Wongatha Wonganarra
Leonora
Nambi Village
Mt Margaret
Menzies
Marmion Village
MENZIES
Tjuntjuntjara
COOLGARDIE
Kalgoorlie-Boulder
Kurrawang
Ninga Mia Village
NULLABOR PLAIN
KALGOORLIE-BOULDER
Coolgardie
Kambalda
Coonana
Rawlinna
GREAT EASTERN HIGHWAY
COOLGARDIE ESPERANCE HIGHWAY
Iragul
DUNDAS
Norseman
Balladonia
Cocklebiddy
Eucla
Eyre Highway
GREAT AUSTRALIAN BIGHT
Salmon Gums
RAVENSTHORPE
ESPERANCE
Grass Patch
Scaddan
Ravensthorpe
Munglinup
Gibson
SOUTH COAST HIGHWAY
Condingup
ISRAELITE BAY
Hopetoun
Esperance
SOUTHERN OCEAN
ARCHIPELAGO OF THE RECHERCHE
N
0
100
20
km
Shire
Town or City
Aboriginal Community
Roadhouse
Principal Road
Rail
Airstrip
Port
Great Western Woodlands
LOCATION MAP
KALGOORLIE-BOULDER
PERTH

Goldfields-Esperance Arts and Culture in 2017

The Goldfields-Esperance region is located in the south-eastern corner of Western Australia and comprises of nine local government areas.

The City of Kalgoorlie-Boulder is home to 54% of the region's population. The eight other shires include Coolgardie, Dundas, Esperance, Laverton, Leonora, Menzies, Ngaanyatjarra and Ravensthorpe. The region covers an area of more than three-quarters of a million square kilometres – almost one-third of the area of Western Australia – and contains an extraordinary diversity of landscapes, people, histories and creative expression.



Polly Randall showing off a completed Maori feather cloak called the korowai at a local weaving workshop in Kalgoorlie

Across the region we have numerous arts and culture organisations creating inspiring, innovative work and significant cultural assets of international standard.

In the northern Goldfields, the Antony Gormley sculptures at Lake Ballard form Australia's largest world-class art site and are a must-see attraction for visitors to Western Australia's Golden Outback. The world renowned British artist, Antony Gormley, has fused nature and art in a striking display of 51 stark black steel sculptures scattered across seven square kilometres of the vast, flat salt lake.

Centrally situated in Kalgoorlie-Boulder, the Goldfields Arts Centre, the only multifunctional arts venue in the Goldfields region features a 700-seat theatre, function room, ensemble room, dance studio and an art gallery. The WA Museum of the Goldfields showcases the rich Eastern Goldfields history.

In the southern part of the region, which includes the Shires of Esperance and Ravensthorpe, Esperance Community Arts is a peak arts body that supports, promotes and advocates on behalf of its members. Esperance also has two theatre spaces: the Esperance Civic Centre which has a 200-seat reception room and a 500-seat auditorium for concerts, theatre, and civic functions; and, the Bijou Theatre, which is Western Australia's oldest purpose built theatre and home to the Esperance Theatre Guild.

In 2016, Artgold, which has an office based in the heart of Boulder, took stewardship of the Strategic Framework, including representing and developing the arts and culture sector across the Goldfields-Esperance region. Standing in this regional responsibility, Artgold has recently secured funding to develop the Goldfields-Esperance Arts and Culture Trail, showcasing numerous important



Local musician, Lynn Hazelton performing at the RAA Summit 2014



Some of the members of the Golden Mile Art Exhibition Group at their annual Art Prize Exhibition in Boulder Town Hall

and significant arts and cultural assets. We intend that the trail, set to be the longest arts and culture trail in Australia, will elevate cultural tourism and the creative industries sectors to be major contributors to our local economy over the next few years.

The first iteration of this document has inspired the creation of two new festivals for the region that celebrate First Nations cultures and the extraordinary natural environment of our region. These festivals complement the reinvigorated Festival of the Wind, a celebration of the very best of Esperance that stretches back 20 years. Over Easter 2017, the Jungkajungka Woodlands Festival will be held in Norseman - the heart of the Great Western Woodlands and the largest and healthiest temperate (Mediterranean climate) woodland remaining on Earth - and the Karlkurla (Silky Pear) Festival, which is set to be a fusion of local and international First Nations cultural expression will be performed near Kalgoorlie-Boulder in 2018.

The case studies documented later in this publication outline many other events and activities that have emerged since the initial Framework was published less than two years ago. The quantity and quality of the new activity in the region is extraordinary and testament to the commitment we all have to realising our vision. The future of arts and culture in our region is in the most exciting phase of development in our recent history.

Arts, Culture and Creative Industries

Creative Industries, like retail, are considered significant for quality of life experiences and important for the economy and culture.

Typically, a collection of industries including music, performing arts, film, television and radio, advertising and marketing, writing, publishing and print media, architectural and visual design comprise this sector. In the Goldfields-Esperance region, creative industries is considered emerging, in line with national interest in exploiting new digital infrastructure and developing human capabilities to think and innovate through education, training and creativity. Currently, industries comprising this sector in the Goldfields-Esperance region earn altogether almost $90M per year and employ almost 200 people in paid employment. NG Media in the Ngaanyatjarra Lands and Tjuma Pulka Original Nations Media Corporation are examples of contemporary organisations in the sector (*Goldfields-Esperance Regional Investment Blueprint: A Plan for 2050*, page 86).

Numerous people from the Goldfields-Esperance region have created a stellar career out of their participation in the creative industries including pianist Eileen Joyce, artist Dr Pantjiti Mary Mclean and writer and historian Norma King OAM, and more recently singer/songwriter and actor Tim Rogers from You Am I fame. There are plenty of young people from the region heading off to Western Australia Academy of Performing Arts and other institutions in Perth and further afield to develop their career aspirations in the creative industries. Locally, more people than might be expected work in the creative industries and the sector is growing through increased funding support and audience participation.



"Springtime" by Pantjiti Mary Mclean





Nullabor Beads workshop at Chunky Timber Co.



Industries comprising this sector in the Goldfields-Esperance region

EARN ALMOST

$90M
PER YEAR

EMPLOY ALMOST

200
PEOPLE



'My own Private Planet' by Lynn Webb



Section 2

Strategic Areas of Focus

Recognise & Celebrate First Nations People

The unique and sovereign place of First Nations People is reflected in their contributions to, and economic returns from, arts and culture

Outcomes

The results we are committed to causing

1

First Nations arts, culture and music is visible in our communities

2

First Nations social, cultural, political, religious and environmental stories and practices are widely known and appreciated

3

First Nations people participate in, and make valued contributions to, the arts, culture and music of our region

Strategic Actions

How we will achieve these results

Create an annual First Nations festival that showcases First Nations arts and culture and involves broader community participation

Ensure public art and tourist trails incorporate First Nations art and cultural stories

Facilitate funding, investment and entrepreneurial opportunities for First Nations artists, musicians and arts workers

Establish a regional First Nations Cultural Centre by 2020



Experiencing the Karlkurla Dreaming Trail at the Karlkurla Bushland Park, Kalgoorlie with local Indigenous & Kalgoorlie-Boulder Urban Landcare Group guides

What we look like in 2022

Arts, culture and music events, programs and activities recognise, incorporate and celebrate First Nations Peoples

First Nations Peoples create opportunities to build successful careers in the arts, culture and music sector

First Nations Peoples are applying to funding bodies to contribute to Goldfields-Esperance arts, culture and music as equal and integral to the region

People acknowledge and respect the sovereign place that First Nations People hold in our region and this is demonstrated in public arts and cultural celebrations

Strategic & Prominent Art Projects

A thriving arts and culture community is in the public domain, enriches residential liveability and entices new business and tourism to the region

Outcomes

The results we are committed to causing

1

Arts and culture is visible, projects have momentum and the impact is obvious

2

Arts and culture is a key attractor for regional tourism

3

Local artists, creative workers and arts and culture enterprises are creating business opportunities

Strategic Actions

How we will achieve these results

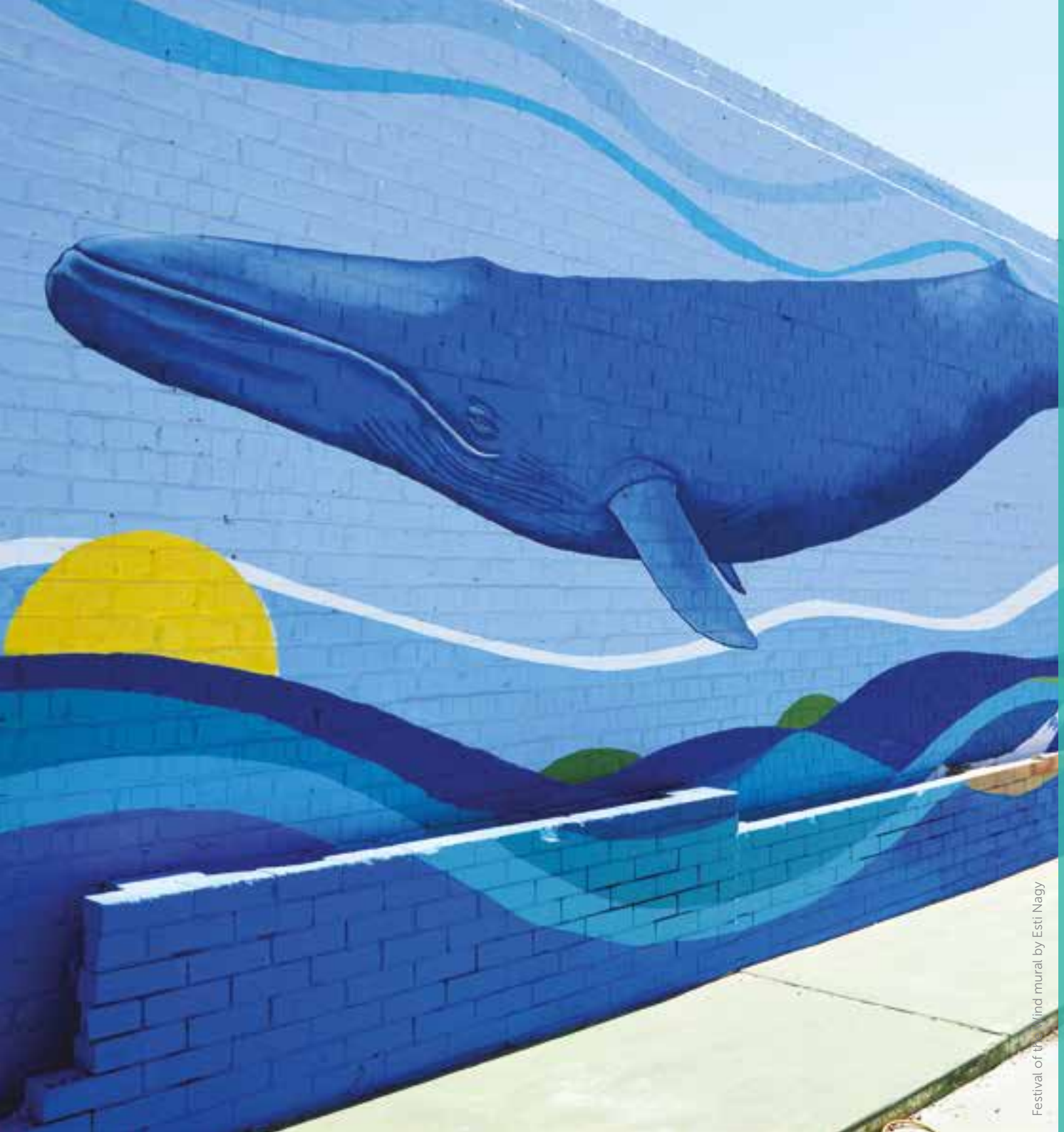
Develop and promote prominent public art displays that capture and promote our unique regional identity for residents and visitors

Develop and promote regional musicians and create opportunities for live performance and recordings both in this region and beyond

Support new and existing key arts festivals that showcase regional character and promote tourism opportunities

Develop arts and culture walks and trails, incorporating First Nations arts and cultural stories that foster education, cultural appreciation and tourism opportunities

Secure and utilise physical spaces to showcase arts, culture and music, including revitalising and repurposing existing buildings



Festival of the Wind mural by Esti Nagy

What we look like in 2022

Local artists and creative workers have opportunities to contribute to local culture, well-being and regional tourism

Arts and culture is accepted as a key indicator of community liveability

The Goldfields-Esperance region is nationally renowned as a creative region. Public art is a feature of our regional communities, reflecting local culture, creativity and professionalism

Arts, culture and music activity, attendances, employment and participation is among the highest nationally reported levels

Arts, culture and unique original music is a shared commitment and investment between industry and government

Integrated Planning & Governance

Arts and culture priorities and policies are integrated into, and influence, strategic plans at local, regional, state and national level to foster creative communities.

Governance structures and processes support sustainable resourcing, coordination of information and activities, and strategic decision making.

Outcomes

The results we are committed to causing

1

Arts and culture policy has a prominent place in local government's strategic plans and community engagement and planning processes

2

Artgold is an effective and well resourced regional representative body that supports and engages local artists, cultural and music organisations and community groups and creates opportunities for young people to develop skills and leadership capacity

3

Tjuma Pulka Original Nations Media Corporation is an effective and well resourced regional organisation that plays a central role in planning, developing and producing regional arts and culture projects of excellence that create opportunities for young people to develop skills and leadership capacity

Strategic Actions

How we will achieve these results

Develop local, community-based arts, culture and music policies and plans through collaboration between arts and culture organisations, artists, arts workers and local governments

Build Artgold's organisational capacity to perform a central coordinating role for arts and culture in the region, on behalf of local artists and arts workers and in cooperation with other key regional arts organisations and stakeholders

Build Tjuma Pulka Original Nations Media Corporation's organisational capacity to perform a central role in creating and producing economically sustainable arts, culture and music projects

Review, monitor and update the Strategic Directions Framework in consultation with key regional arts organisations and stakeholders every 12 months

Gather solid, reliable data that demonstrates the positive contribution arts and culture makes to the economy and to community well-being



What we look like in 2022

The arts, culture and music community is flourishing with collaborative, well-governed and well-resourced stewardship

Collective ownership and governance of arts and culture strategic planning processes

Local government plans, planning processes and resource commitments reflect the priority and importance of arts, culture and music in community life

Build Artistic & Leadership Capacity

Ensuring artists, business and organisations have the skills, knowledge, resources and opportunities to:
(i) create, deliver and share arts and cultural expression
(ii) influence and engage others in realising the vision

Outcomes

The results we are committed to causing

1. Increased number of skilled artists and high quality local artistic product
2. Increased local capacity for creating and managing creative events of regional significance
3. Increased number of arts and culture related business start-ups and viable commercial enterprises
4. Increased personal and organisational leadership effectiveness in support of regional arts and culture and creative communities

Strategic Actions

How we will achieve these results

- Establish regional learning, mentoring and exchange programs for local artists, musicians and arts workers
- Tour state, national and international artists to build the capacity of artists, musicians and arts workers, including of young artists, musicians and arts workers
- Invest in leadership development that facilitates management and entrepreneurial capacity building and fosters collaboration
- Invest in programs to build capacity to create and manage arts and culture initiatives and secure (public) funding
- Arts and culture leaders create and engage in existing learning opportunities, including publicly available courses



What we look like in 2022

Regional artists, arts workers and arts organisations regularly learn with and from each other to build their individual and collective capacity

Broad and deep leadership and management capability exists within the arts and culture community

Touring artists willingly contribute to the capacity building of the community by actively sharing knowledge, experience and skill

Arts and culture in the region has a ‘learning culture’ evidenced by participation in formal educational programs

The success of grant applications is maximised because of the deep knowledge and understanding of funding opportunities available, the application process followed and the criteria applied

Regional Networks, Promotion and Partnerships

Bringing together artists, arts & culture groups and partners to build resilience, sustain passion, collaborate creatively and strengthen diversity

Outcomes

The results we are committed to causing

1. Artists and arts and culture groups are flourishing
2. Increased opportunities for developing arts and culture projects through effective promotion and marketing
3. Increased opportunities for developing arts and culture projects through collaboration and strategic partnerships
4. A network across the region to develop shared projects
5. Increased diversity of thought and perspective through inclusion of a wide range of stakeholders

Strategic Actions

How we will achieve these results

- Encourage and support regional community arts and culture networks and networking activities
- Build and maintain a complete, current source of arts and culture information, including regional events and organisations that is widely available to the public
- Deliver exciting arts, culture and music events in collaboration with other sectors (such as eco-tourism) and other regions, states and internationally
- Ensure disability access is a key consideration when developing project plans, events, government committees
- Develop regular communication forums between organisations and individuals across the region to encourage collaboration and sharing of resources



Darren Forster of the China Blue Experiment, E13 Sessions Wongutha Birni

What we look like in 2022

Broader group meetings held biennially

An accessible, accurate directory of artists, arts & culture events and activities

Goldfields-Esperance arts and culture events are actively promoting and celebrating artistic, cultural and music diversity

Goldfields-Esperance arts and culture is seen as an integrated and highly valued part of the broader community





Section 3

Our Stories

Our Stories

Artful Leadership for Community Building Program

"The learning process took participants well out of their comfort zone and expanded what had previously been possible for them operating as highly effective individuals."

Barb Howard - Focus Region Manager



Artful Leadership for Community Building Program

Presented by
Country Arts WA in partnership with Karrak Consulting

Location
Morapoi Station - Menzies, Kalgoorlie, Esperance

1 **4-6 September 2015**
Workshop One, Morapoi Station, Menzies

2 **16-18 October 2015**
Workshop Two, Kalgoorlie

3 **27-29 November 2015**
Workshop Three, Esperance



The *Artful Leadership for Community Building Program* was created by Country Arts WA in partnership with Karrak Consulting, a Denmark based consultancy organisation to develop resilience in people and productive relationships across the Goldfields-Esperance region.

The program was designed to build the networks of local leaders and their capacity and knowledge in the following areas:

- Self-awareness, confidence and strengthen sense of purpose
- Develop ability to positively influence outcomes through enhanced communication and relationship building skills
- Awareness of opportunities and challenges and how they can be innovatively addressed





Developing good relationships enables individuals and organisations to attract funding to produce the arts and culture priority projects identified in the Goldfields-Esperance Arts and Culture Framework 2015-2020. The program included the following:

- Three workshops of three-days, spaced approximately six weeks apart
- Self directed individual or group leadership project
- One-on-one professional leadership coaching
- Small 'action learning group' project discussions with coaching support

Participants expanded beyond working by themselves and developed their capacity as a team player. They put the learning from the workshops into practice between the workshops and create something bigger than they could do by themselves. They came back to each subsequent workshop to share what worked and what didn't work, what practices they were putting in and what practices they were taking out to cause the results they were committed to achieving. The learning process took participants well out of their comfort zone and expanded what had previously been possible for them operating as highly effective individuals.

Our Stories

Culture Camp 2017

"The young people developed a canvas montage to incorporate their creative inspiration."

Stephani Beck - Creative Producer



Culture Camp 2017

Presented by
Tjuma Pulka Original Nations Media Corporation

Location
Esperance

24-27 February 2017
July 3 2017
Performance to be held at NAIDOC Opening Ceremony 2017, Goldfields Arts Centre



Tjuma Pulka co-ordinated a Culture Camp for 18 young people from Kalgoorlie-Boulder in response to a conversation with Elders held in December 2016 at a site along Gribble Creek near Boulder.

Country Arts WA provided Creative Recoveries funding for the camp to begin the development process for a production to open the 2017 NAIDOC Festival. Tjuma Pulka worked with the parents to engage them with our vision and they invested time and energy into the project to support their children.


Renea Beck and Talvin Stubbs


Talvin Stubbs

Producing a large scale project requires community engagement and a commitment to developing local capacity. Three full day workshops were facilitated by senior WA artist Karen Hethey and involved Illuminart, photographer Lynn Webb and Wongutha Elder Josie Wowolla Boyle to incorporate puppetry, story development, projection, digital animation, photography, digital editing, cultural storytelling and story boarding into a stage production about the importance of our language.

The young people developed a canvas montage to incorporate their creative inspiration. The canvas that lies at the heart of the project and serves as a script for our stage production will assist the creative team to share ideas and collaborate and work with the young people and each other to move forward to the next stage of production to be performed at the Goldfields Arts Centre in July 2017.


Aaliyah Forrest learning the basics in puppetry construction from WA artist Karen Hethey

Our Stories

E13 Sessions

"We organise casual gigs to connect music lovers with local musicians in intimate pop-up settings, appealing to people who enjoy alternative environments to where live music is currently offered. "

Ruben Wills - Director, Eleven13 Records



Zack Inglis performs atop the Museum of the Goldfields head frame

E13 Sessions

Presented by
Eleven13 Records

Location
WA Museum of the Goldfields, Wongutha Birni Aboriginal Corporation, Hope Cafe, WA School of Mines, GMF Courtyard, Lake Gidji

Ongoing
The first E13 Sessions gig was held as part of the 2015 Heart of Gold Festival



E13 Sessions is an initiative that fulfils Eleven13 Records' goal of creating opportunities to champion Goldfields music.

We organise casual gigs to connect music lovers with local musicians in intimate pop-up settings, appealing to people who enjoy alternative environments to where live music is currently offered. E13 Sessions provide a vehicle for meaningful collaboration with the host spaces, and create live performance opportunities for musicians seeking to share their original work with an engaged and supportive audience.


Ruben Wills and EM Vlatko collaborate at GMF Courtyard


Sullie plays to a crowd at the WA School of Mines


Marcus McGuire and Ashley Gibb collaborate at Wongutha Birni


Michelle Meehan performs to an intimate audience at Hope Cafe

Our Stories

Festival of the Wind

"The networking and collaboration strengthened the Festival of the Wind and opportunities abound"

Katie Witt - Festival Committee



Festival of the Wind

Presented by
Festival of the Wind Inc

Location
Esperance

1. 2-4 October 2015
2. 16-19 March 2017



Festival of the Wind celebrates Esperance's unique lifestyle through live entertainment, art, music, food, sport and culture. It has been a part of Esperance's social calendar for two decades and it is run entirely by a volunteer committee.

The Festival program encompasses a myriad of events including the opening Art to Wear event, where artists model outfits they have created from recycled materials.



Over the three days families explore the town as a part of the Esperance Odyssey, following a map highlighting activities such as fishing on Tanker Jetty or Bijou Theatre tours. They collect stamps along the way to go into a draw for a prize. The Esperance Odyssey encompasses markets, kites, performances at the Soundshell, children's art and more. On the Saturday night, local musicians and groovy bands entertain the community with some rocking sounds. The finale of the Festival is the Taste of Esperance, a sell-out event that showcases Esperance produce in a market style tasting feast. Festival of the Wind is a spectacular arts and culture festival.

In the lead up to the 2015 Festival of the Wind, committee member Katie Witt participated in the Artful Leadership for Community Building program. Katie developed a festival evaluation process that has been critical to creating a sustainable festival out of her participation in the program.



The 2015 committee actively sought out new members and a larger reinvigorated committee was formed to create the 2017 Festival of the Wind. The election of passionate, organised, entrepreneurial chairperson, Samara Clark was key to the festival's success. The Chairperson and other committee members were involved in the Artful Leadership Open Space meeting held in late 2015 and the Esperance Arts Review in 2016. The networking and collaboration strengthened the Festival of the Wind and opportunities abound boding well for a positive future for the Festival of the Wind Inc and for arts and culture events in Esperance and surrounds.



Our Stories

Heartwalk

"Heartwalk is a hugely courageous project, helping our community find new ways to combine together, and to strive to enhance our region"

Kate Fielding - Chair, Goldfields-Esperance Development Commission



Artist Emily Anders paints a mural in a vacant shop window on Hannan Street, photo by Georgia Foulkes-Taylor

Heartwalk

Presented by

Artgold & Calypso Creative
Made possible with support from the Government of Western Australia Department of Regional Development, Royalties for Regions, Goldfields-Esperance Development Commission and the City of Kalgoorlie-Boulder

Location

Kalgoorlie Central Business District

1 30 April - 6 May 2017

Heartwalk 2017

2 29 April - 5 May 2018

Heartwalk 2018



Heartwalk seeks to revitalise the Kalgoorlie CBD through the installation of over 40 professionally curated, high quality painted murals in strategic locations in May 2017 and 2018.

Local, indigenous and visiting artists will be employed to create murals in empty shop windows and blank walls within the Kalgoorlie CBD, with the aim to revitalise the town centre and increase foot traffic. The week-long festival periods will culminate in a free community walking tour and wrap party.

The fast paced installation of murals will give the Kalgoorlie CBD an instant facelift, changing the way the town feels about itself and generating a sense of excitement, hope and empowerment.

With little precedent for public art in Kalgoorlie Boulder, the city is a blank canvas, ready to be transformed by contemporary works of art. In a time of increased tension and antisocial behaviour, activating a public arts culture will do so much to bring a real sense of connectedness, purpose and vitality to the community.



Heartwalk Creative Director Paula Fletcher (R) and artist Ash Sharp at the collaborative E13 Sessions gig, GMF Courtyard Kalgoorlie February 2017



Heartwalk Launch Party at Black Crow Studios, 29 December 2016

Heartwalk wishes to create a powerful acknowledgment and connectedness to our first nations culture by employing Indigenous artists from the Goldfields-Esperance region to paint murals in highly visible locations.

Local artists will have the opportunity to learn from, network with and work alongside world-class muralists. Knowledge and inspiration will remain in the community, and local artists can share their new skills with others.

This curated display of high calibre art will create an incredible tourist attraction, a reason for locals to spend leisure time in the CBD again, and very importantly, create a market and demand for mural art in Kalgoorlie Boulder. It is fully expected that private mural commissions will start to pop up all over town in response to the project.

The dream is that Heartwalk will activate an urban arts scene in Kalgoorlie Boulder and act as a catalyst for more community driven ideas to blossom, expanding ideas of what is possible for our younger generations.

Our Stories

Highlights of Kalgoorlie-Boulder 2016 NAIDOC Festival

"Producing the Gulliah Tjookorr Performance has inspired Creative Director Gary Cooper to establish a performing arts centre of excellence in the Goldfields for young people to explore and expand their creativity to a high level and remain in their community, supported by their family and friends.

Barb Howard - Focus Region Manager



Highlights of Kalgoorlie-Boulder 2016 NAIDOC Festival

Presented by
Tjuma Pulka Original Nations Media Corporation

Location
Kalgoorlie-Boulder

July 2016



For the first time in a number of years, Kalgoorlie-Boulder's NAIDOC festival that celebrates the contribution of Aboriginal and Torres Strait Islander Peoples to our country, coincides with the National celebrations.

Country Arts WA Focus Region Manager, Barb Howard guided media organisation Tjuma Pulka's Creative Producer, Gary Cooper and Manager, Debbie Carmody and their team through the process to create an innovative arts and culture program that encouraged, showcased and honoured the region's young talent. On a cold and wet Monday morning in July, the stage at the Goldfields Arts Centre was set, ready for the large audience getting seated in eager anticipation of the opening performance given by a group of inspiring young people from the region.





The performance, a stunning contemporary dance piece inspired by an ancient dance only ever performed for corrobboree in the central desert of Australia was developed by Gary Cooper under the guidance of Laverton elders Janice Scott and Bruce Smith. Gary engaged internationally renowned choreographer Michael Leslie to work with children from Laverton and Kalgoorlie-Boulder over a three week period to create *Gulliah Tjookorr* or the Emu Dreaming dance, a project funded by Country Arts WA, CAN and the Australia Council for the Arts. For the 30 young people involved, it was the first time they had performed on a professional stage and in front of an audience who were left mesmerised by the thoughtful crafting of the dance's message – the crucial role of a father growing up healthy children using the father Emu's relationship with his chicks as a metaphor. Stunning backdrop imagery provided by documentary maker, Ashley Gibb supported the dance, which was exquisite in its simplicity and sophistication. At the completion of the performance, the audience was invited to enjoy the art exhibition *Songlines: The Living Narrative of our Nation* upstairs in the Goldfields Arts Centre A class gallery. The showcase of some of the best local First Nations art was complemented with tastings of beautifully prepared and presented native foods by Fervor's chef Paul 'Yoda' Iskov and served by young First Nations people from the local high school.



The Goldfields Arts Centre came to life again on Tuesday morning with makers market stallholders presenting a vast array of high quality arts and crafts in preparation for a visit from Governor General Sir Peter Cosgrove.

The excitement was palpable when the work of 15 year old talented artist, Winston Stokes Junior caught the attention of the dignitary as he stopped to speak with each stallholder. Winston was equally impressed with the Governor General and he made an impromptu presentation of a Wardi – a hitting stick used in battle and ceremony that he had crafted out of local timber - to the former senior Australian Army Officer. The young artist's beautiful artefact is now on display in the study of Government House in Canberra.

The closing ceremony of the 2016 NAIDOC Festival was a concert headlined by one of Australia's most respected, beloved and admired singer/songwriters, Archie Roach at the Goldfields Arts Centre. Northern Goldfields act Picture Gardens (now touring Nationally with Art on the Move) played first on the bill and quickly got the audience energised. Picture Gardens was followed by a group of hip hop artists from Leonora who are using music to tackle a range of social issues facing their northern Goldfields community. Local elder, Kado Muir and Hip Hop artist KJ worked tirelessly with the young people over many months to get them stage ready to deliver an energised performance drawn from a creation story about chasing away our 'monsters'. Kado lead with a beautiful song he sang in language and handed over to Pilbara based First Nations rapper KJ who upped the tempo. KJ was supported by four young Leonora rappers who are no strangers to fame, appearing on WAM's Sounds of the Goldfields album released earlier in the year. A stunning monster puppet was manoeuvred around the stage by four young Leonora women conveying the message,





'It is your choice – you can be free from the issues the plague you'. A humorous performance by Norseman comedic talent and internationally acclaimed didgeridoo player James Schultz lead into a stunning performance by Archie Roach powerfully supported by Nancy Bates and Craig Pilkington. The trio all played guitar and sang songs of inspiration to give the lively audience an emotionally charged experience, including a taste of what's to come when Roach releases his upcoming album, *Let Love Rule*. Roach closed the evening to a standing ovation and completed the week-long celebration of exceptional First Nations talent from around the Goldfields-Esperance region and nationally, on a high and wanting more.



Kado Muir & LYC Crew feat. K J performing *I Choose To Be Free (The Mamu Tjiitjii Song)*

Our Stories

LA Unplugged Meets Tjuma Pulka

"The stories and songs are meaningful for the musicians and it is important that they have the opportunity to professionally record their music and to be recognised by their peers."

Ange Leech - Creative Producer



Musicians involved the LA Unplugged program open Laverfest weekend performing at the Laverton Leonora Cross Cultural Association in October 2016. Bruce Smith, Cesley Knapp, Kaylo Spratt, Roma Knapp, Ange Leech, Roslyn Sullivan and Clinton Munmurrie.

LA Unplugged Meets Tjuma Pulka

Presented by
Laverton Leonora Cross Cultural Association
Funding provided by Country Arts WA

Location
Laverton

July 2016 - July 2017



LA Unplugged is a music project that provides the Laverton community with an opportunity to explore, practice and pursue musical aspirations through access to equipment and technical support.

Budding musicians get to practice and develop new skills to record original music by spending one week per month at Tjuma Pulka's Gravel Road Studios in Kalgoorlie-Boulder. Wongatha, Ngaanyatjarra and Pitjantjara are the main languages spoken in Laverton. The project facilitates the celebration of Indigenous culture and language and many musicians perform songs in multiple dialects.

The stories and songs are meaningful for the musicians and it is important that they have the opportunity to professionally record their music and to be recognised by their peers.

In February 2017, one of the men who initiated the program in October 2015 travelled to Tjuma Pulka and recorded his song "Straight from Graylands". This recording process took two days involving family members and guest musicians and it will be distributed to other national and international radio stations.


Janice Scott & Roslyn Sullivan, performing at Laverton Leonora Cross Cultural Association in October 2016, LA Unplugged


Trenton Giles


Multi-instrumentalist Sheridan Jackman

Our Stories

Ngala Wongga: Cultural significance of languages in the Goldfields

"'Ngala Wongga' contributes to the awareness of the cultural significance of languages and endangered languages in the Goldfields."

Martine Perret - Photographer



Portrait of elder Laurel Cooper 'Ngunu" by Martine Perret

Ngala Wongga: Cultural significance of languages in the Goldfields

Presented by
Martine Perret, Project Producer, Photographer, multimedia and Jonathan Mustard, Digital production technician, video and sound designer

Location
Goldfields

20 September 2016
Inaugural opening Goldfields Arts Centre



The aim of the Ngala Wongga project and exhibition is to inform and shape how people think about the retention and documentation of Australian Indigenous languages.

The installation includes framed art works of aerial landscape of Goldfields salt lakes and portraits of Elders alongside a multi-media projection featuring images and audio recordings of the speakers projected through seven layers of tulle fabric. I have used my artform to create a body of work that demonstrates artistic merit in its own right to show the importance of Indigenous languages.



This is a collaborative effort with sound/video designer and composer Jonathan Mustard.

Ngala Wongga is a conceptual body of work designed to reach beyond the pure documentary style typical of modern photojournalism allowing me to explore my own creative aesthetics while drawing attention to the need to preserve at risk Indigenous languages in the Goldfields of Western Australia by photographing the few remaining speakers and their physical and cultural connection to their lands.

The project explores the complexity of expression and diversity of knowledge through a multiplatform approach, providing different entry points and diverse channels of communications, which build on each-other to form a rich and connected narrative, evanescent and precarious.



Aerial shot above Goldfields salt lake by Martine Perret

This installation provides a platform for viewers to participate in what is an immersive and multi-sensorial experience through art to reveal some of the world's oldest and most endangered languages.

'Ngala Wongga' contributes to the awareness of the cultural significance of languages and endangered languages in the Goldfields. Using my artistic expression through photography and recording to illustrate and document the speakers and their connection to the land, I highlight why endangered languages are culturally significant.



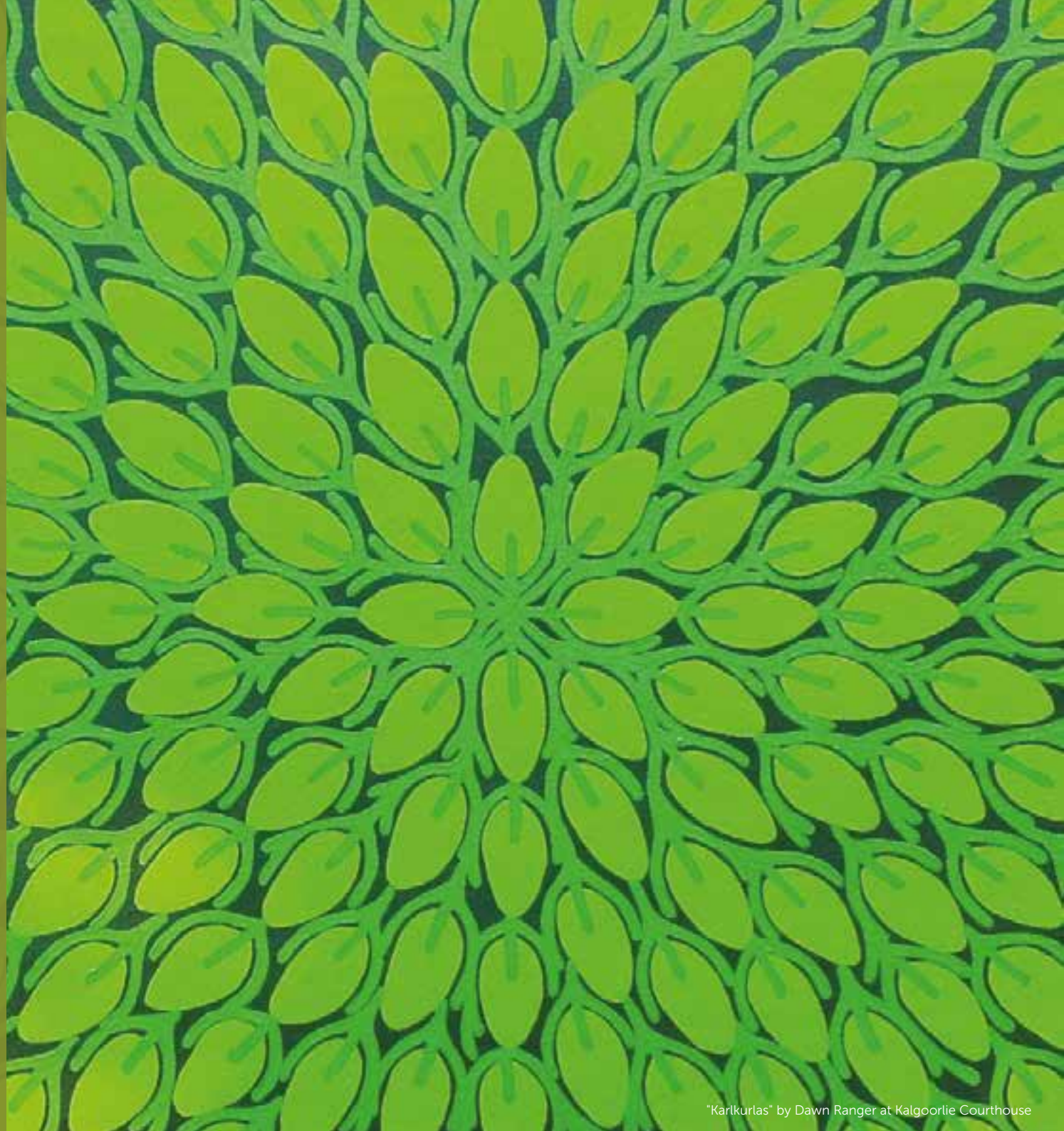
Portrait of Keneisha in the Wiluna claypan by Martine Perret

Our Stories

Percent for Art Scheme (Government of Western Australia)

"All three projects featured locally created & inspired innovative artworks that represent the people, industry, architecture, culture, flora, fauna and environment of the Goldfields-Esperance region."

Monika Dvorak - Local Art Coordinator



"Karlkurlas" by Dawn Ranger at Kalgoorlie Courthouse

Percent for Art Scheme (Government of Western Australia)

Presented by

A collaboration of BMW Art Coordinators (Tony Pankiw & Malcolm McGregor), Local Art Coordinator Monika Dvorak and Local artists

Locations

1 Kalgoorlie Health Campus

- **$55.8m** Redevelopment
- **1 Stage One** - 2012
- **2 Stage Two** - 2016-2017
- **Officially opened** in 2016 by Premier Colin Barnett with Health Minister Kim Hames

2 Kalgoorlie Courthouse

- **$41.7m** Redevelopment
- **Officially opened** by Premier Colin Barnett and Attorney General Michael Minchin Nov 2015

3 Eastern Goldfields Regional Prison

- **$232m** Construction of new maximum security facility with a focus on education, training and transitional accommodation opened in 2016

The Percent for Art Scheme is a State Government initiative involving the Department of Culture and the Arts. The aim of the scheme is to employ WA artists to deliver exciting artwork for major new public buildings throughout Western Australia.

The State Government Percent for Art policy requires up to one percent of the construction budget for new works over $2 million to be expended on artwork.

The Kalgoorlie-Boulder Percent for Art projects has enabled a significant amount of local employment in the creative industries including architects, art coordinators, local artists, stone masons, framers, art suppliers, photographers, sign makers, delivery, installers, security and others.

We used various mediums at each site including original art on canvas, digital prints, vitra panels, perforated metal panels, glass film, metal illuminated sculptures, marble inlays, vinyl floor art and ceiling art panels.





The circular shape of the spinifex plant indigenous to the Goldfields is also reflective of other symbols of the region such as salt lakes, waterholes and mining pits.

All three projects featured locally created and inspired innovative artworks that represent the people, industry, architecture, culture, flora, fauna and environment of the Goldfields–Esperance region.



Commissioned through the WA government Percent for Art Scheme

Our Stories

PUBLIC Art in Ravensthorpe

"Banksia baxteri is only found between Esperance and Albany, an area falling into the Fitzgerald Biosphere of internationally significant biodiversity."

Rhianna Pezzaniti- Project Manager



"Six Stages of Banksia baxteri" by Amok Island for PUBLIC Art in Ravensthorpe, 2016
Photographs by Bewley Shaylor, courtesy of FORM

PUBLIC Art in Ravensthorpe

Presented by
FORM Building a State of Creativity

Location
Ravensthorpe

25 August to 25 September 2016
For installation (artwork is permanently on show)



In August-September 2016, Ravensthorpe became home to a new artistic landmark, thanks to an ongoing partnership between FORM and Cooperative Bulk Handling (CBH) Group. Three massive grain silos, chosen for their size, quality surface, and prominent South Coast Highway position now boast Six Stages of Banksia baxteri: a 162m long, 25m high mural across created by Fremantle-based artist Amok Island.

Banksia baxteri is only found between Esperance and Albany, an area falling into the Fitzgerald Biosphere of internationally significant biodiversity. The silos show different stages in the species' flowering cycle, alongside its main pollinators, the Honey Possum and New Holland Honeyeater.





Amok Island's labours attracted widespread media and social media coverage and attention and provided a fitting backdrop to the annual Ravensthorpe Wildflower Festival. While the silo mural is the largest he has ever painted, Amok Island also produced a related series of exquisitely detailed exhibition pieces and FORM Gallery exhibited these botanical studies in a sell-out solo exhibition, Fitzgerald Biosphere, in October 2016.

The FORM and CBH Group partnership along with the support of other partners like the Goldfields-Esperance Development Commission, aims to develop a whole trail of silo art in Western Australia, to encourage tourism, build capacity, celebrate the State's agricultural economy, and draw attention to communities that are sometimes overlooked in preference for their larger neighbours.

At the same time as the silo project was delivered, FORM commissioned Western Australian born, Sydney based photographic artist David Charles Collins to create a new body of botanically-themed photographic work, as well as delivering a workshop for local residents to develop their skills in botanical photography.

Through this project, FORM worked in collaboration with the Ravensthorpe Regional Art Council who provided on the ground support, facilitated an artist's talk, the photography workshop and helped to host both visiting artists.

Our Stories

Silent Volumes

"How do we transform a new country from the unfamiliar into a place we 'belong' to? And how do we carry our heritage with us as we come to call this new place 'home'."

Pare Randall - Maori Dance Artist



Silent Volumes

Presented by
Ausdance, co-presented by Artgold

Location
Kalgoorlie-Boulder

November 2015
Performance at Goldfields Arts Centre



Silent Volumes was a 2015 dance production created to entice audiences into a sensory exploration of the physical and metaphysical experience of existence. It tackled the complex question of 'belonging': How do we transform a new country from the unfamiliar into a place we 'belong' to? And how do we carry our heritage with us as we come to call this new place 'home'.



Silent Volumes was Maori dance artist Pare Randall's first full-length production using untrained bodies. Kalgoorlie-Boulder boasts a large population of mobile workers arriving from all corners of the world. With the support of Wangatha elders Gary Cooper and Josie Wowolla Boyle, Pare was keen to take her community on a shared journey into a deeper understanding of this land.

Through a workshop series, Pare created processes for people to listen in to the land and buildings around them, as well as their own internal and cultural landscapes. Working with sound-artist Jonathan Mustard, these sounds were drawn out of the participants, recorded and woven to become not only a riveting sound score but also the base from which the choreography and the story of Silent Volumes grew.



The work was, at once, both intensely personal and globally relevant.

Floating paper bark, red dirt and the haunting sound of didgeridoo brought the audience immediately to know the production as the Goldfields. In this landscape, the seven dancers struggle to breathe, to stand, to balance in this unfamiliar place. Following a poetic response to silence and listening, written and read by elder Aunty Josie Wowolla Boyle, the dancers found their way into the red dirt, to dance new stories through the floating dust.

'Belonging' is a global question for us all to grapple with as our populations shift and move to new places seeking new experiences, or wealth, or happiness. This work encouraged the audience to stop and listen with respect when arriving in new communities, to find a way to 'know' and thereby 'respect' a place and a people and through this find a sense of 'belonging'.

Silent Volumes tackled these complex concepts with beauty, honesty and depth, delivering to the people of Kalgoorlie-Boulder a mirror from which to see themselves anew and find peace.

Our Stories

Sounds of the Goldfields

"As part of my "2016 wrap" on our 'New Grooves' program this week, I've scheduled 5 tracks from the wonderful "Sounds Of The Goldfields" project LP, which was kinda my Album Of The Year."

Adrian Hook - Inner FM, Melbourne



Sounds of the Goldfields

Presented by

West Australian Music, with support from Celebrate WA, Brookfield Rail, Regional Development Australia Goldfields-Esperance, City of Kalgoorlie-Boulder and Soundtown

Location

Recorded at Wongutha Birni Aboriginal Corporation in Kalgoorlie, launched at the Goldfields Arts Centre

Recording March 8-April 2, 2016

Launch date May 28, 2016



Sounds of the Goldfields was a song production and recording project that offered Goldfields based artists and those interested in skills development in audio recording and informal audio engineering mentoring opportunities.

The digital and physical CD compilation was released locally at a launch held at the Goldfields Arts Centre in May 2016 to a capacity audience. 2500 compilation CDs were distributed for free to the Goldfields community.





The compilation CD was provided to local, state-wide and national radio and music media garnering a high acclaim for the production quality of the songs. All tracks received airplay on ABC Radio and community radio nationally and there were over 10 000 individual plays on WAM's Soundcloud account. The project was heralded by participants and partners as one of the most successful and significant arts projects held in the Goldfields region in recent years.

The project has been a catalyst for reigniting of the Goldfields original music community. There is a greater awareness of Goldfields based songwriters and artists are performing original material at local venues and Indigenous artists and non-indigenous artists are performing together at multiple local events. Multiple new community relationships between artists and local engineers have been developed.

The profile of Goldfields artists has been elevated on a state-wide and national basis, through the associated publicity and airplay. This has led to opportunities for artists on the compilation to perform at festivals outside of the Goldfields region. The Picture Gardens were also included on WAM's Kiss My WAMi 2016 compilation; Australia's highest played new music compilation on community radio nationally.

Our Stories

Wilurarra Creative present at 2016 NAIDOC Festival

"The festival was a great opportunity to showcase our artistic talent and connect with the wider audience."

Silvano Giordano - Director Wilurarra Creative



Wilurarra Creative present at 2016 NAIDOC Festival

Presented by

Wilurarra Creative and Country Arts WA
Made possible by sponsorship through the Healthway Drug Aware YCulture Regional program

Location

Warburton Community (Ngaanyatjarra Lands) to Kalgoorlie-Boulder

July 2016

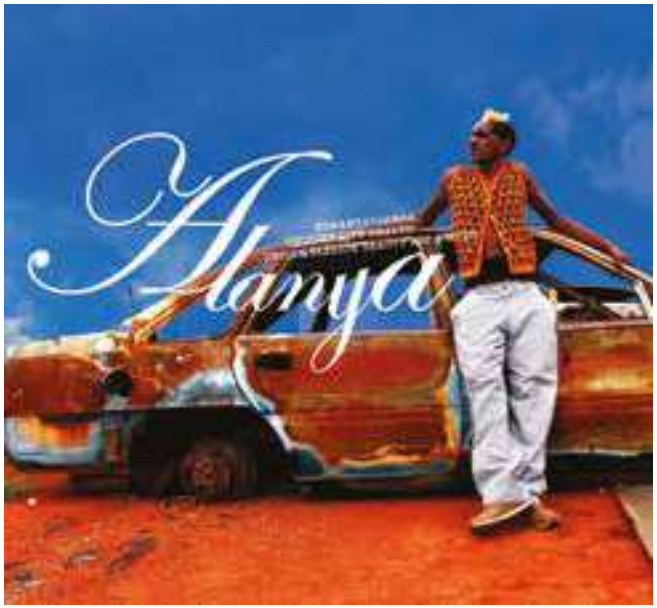
Culminating in presentation at 2016 NAIDOC Festival, Kalgoorlie 4-9 July







This project supported sixteen younger Ngaanyatjarra people and community members to travel 1000km from our remote community to present work for the 2016 NAIDOC Festival in Kalgoorlie-Boulder.



The Red Sand Beat Band is a Warburton-based band of talented young musicians who compose, play and produce original songs in Ngaanyatjarra and English out of the Wilurarra Creative Studio. Amongst other performances, the band performed a lunchtime concert in Kalgoorlie-Boulder to an enthusiastic audience of over 200 people.

Participating in the 2016 NAIDOC Festival program enabled young people to participate in a professional arts environment, gaining skills in networking, interviews, performing, and speaking about their work to the public. The festival was a great opportunity to showcase our artistic talent and connect with a wider audience.

This tour also enabled the preview launch of *Alanya: Ngaanyatjarra Culture, Life, Health, Design, Fashion, Beauty, Art and Music* at a pop-up studio space in central Kalgoorlie to an inspired audience.

Funded through the Department of Local Government and Communities' Beyond Gambling Grant, Alanya showcases contemporary Ngaanyatjarra culture. Alanya was made by younger Ngaanyatjarra people and is the result of two years of fashion, hairdressing, styling, arts and design workshops at Wilurarra Creative.

Wilurarra Creative acknowledges Country Arts WA for making this tour, the Alanya launch and future arts projects and publications possible. To order a copy of Alanya visit *www.alanya.com.au* or follow the links on the website *www.wilurarra.com*.

Acknowledgements

About Artgold

Artgold (Arts & Culture Goldfields Association Inc) was formed to support the arts community in Kalgoorlie-Boulder and was incorporated in 2007. In 2008, Artgold entered into a three-year funding agreement with the City of Kalgoorlie-Boulder. The City has provided strong support ever since, enabling the organisation to expand the contribution it makes to the whole community with a high level of confidence about the future.

Artgold is made up of a committee of passionate volunteers and a coordinator who is employed for 25 hours a week. Artgold's coordinator supports local artists and art groups, craftspeople and artisans and is a central point of contact for information about the arts and cultural community. The coordinator promotes public interest and fosters participation and enjoyment of arts and culture across Kalgoorlie-Boulder.

Once a year, in May when the weather is at its best, Artgold presents the Heart of Gold Festival in Kalgoorlie-Boulder, collaborating with local artists and arts organisations to showcase the vast array of locally inspired arts and cultural activities in a week-long celebration. Heart of Gold offers a distinct program of quality performing and visual arts, workshops, exhibitions, theatre and entertainment, bringing people from diverse cultures to interact and create together in a supportive environment.

Artgold was a key player in securing the National Regional Arts Australia Summit to Kalgoorlie-Boulder in 2014 and hosted 550 people from all over the country to enjoy everything the city has to offer. Country Arts WA funded Artgold to present the Hyper Local Showcase, enabling the organisation to present four locally inspired and created performances and activities at this highly anticipated world class event.

The Hyperlocal Showcase was such a success; Country Arts WA has continued to work with Artgold to develop the capacity of the organisation to take on the stewardship of this document on behalf of the Goldfields-Esperance region. Artgold is excited about the next stage of development and the future of the whole sector in our region. The next big adventure is implementing the Goldfields-Esperance Arts and Culture Trail, which is set to be the longest arts and culture trail in Australia and will connect the whole region!

Donna Malec, Artgold Executive
www.artgold.net.au

Photography

Warm thanks to the talented photographers who contributed to this document and captured the spirit of our region so beautifully.

Martine Perret
Billy-Ray Stokes
Jayde Guest
Bewley Shaylor
Lynn Webb
Dan Paris
Travis Anderson
Luke 'Zero' Shaw
Georgia Foulkes-Taylor
Clair Stanton
Melissa Drummond

Cover Artwork

The front cover image is a composite of two breathtaking images by photographer Martine Perret. The figures portrayed are two young dancers who starred in the *Gulliah Tjookorr* performance during the 2016 NAIDOC Festival in Kalgoorlie. The aerial shot above the Western Australian Goldfields salt lakes was taken as part of an on-going project documenting both the landscape and the regions inhabitants.

Ngala Wongga examines the interconnectedness of people with the land, the culture and identity expressed with languages that today are considered endangered (see page 46). *Ngala Wongga* was first exhibited in Kalgoorlie and Perth is touring June 2017 - December 2018 with *Art on the Move*.

Martine began her career in Sydney 1999 and has travelled the world extensively whilst working for the United Nations, documenting life in conflict zones as a peacekeeping mission photographer. Martine lives in Margaret River, WA.



"Logic Lines" by Lynn Webb

www.artgold.net.au