

GASCOYNE

REGIONAL ARTS PLAN





We acknowledge the custodians of this land, the Yinggarda, Baiyungu, Malgana, Thudgari, Thalanyji and Wajarri ancestors and their elders past, present and emerging.

We acknowledge and respect their enduring culture and contribution to the life of this region.

Drapers Gorge, Shire of Upper Gascoyne

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ON THE COVER

The cover artwork draws together the land, sea and sky of the Gascoyne, reflecting the deep connection between culture, Country and community. Native animals, marine life and plant forms move across the composition, symbolising the region's rich biodiversity and the stories that flow between inland, coastline and people.

The colour palette echoes the contrast of the Gascoyne landscape; red earth, turquoise waters and expansive skies, highlighting the region as a place of both ancient culture and contemporary creativity.

Handprints and pathways speak to collaboration, collective responsibility and the many voices that shape the region's creative future. Together, the artwork reflects connection across communities and local governments, celebrating the Gascoyne as a place where culture, creativity and collaboration are deeply embedded and continue to grow.

GASCOYNE REGIONAL ARTS PLAN FOREWORD

The Gascoyne region is one of Western Australia's most unique and inspiring places, defined by its rich Aboriginal heritage, proud communities, outstanding produce, globally recognised natural landscapes and deep connections between people and place.

At the heart of this identity is a vibrant and resilient arts and cultural sector. From community-led festivals and exhibitions to intergenerational storytelling and creative collaborations, arts and culture plays a central role in fostering connection, building pride, attracting visitors and supporting local economies.

The arts and culture industry also plays a key role in regional economic development and diversification, through employment, entertainment and tourism. Just as importantly, it enhances liveability by making the Gascoyne a more dynamic, connected, and welcoming place to call home, helping to attract and retain residents, workers, and families.

The Gascoyne Regional Arts Plan represents a shared commitment by the Shires of Carnarvon, Exmouth, Shark Bay and Upper Gascoyne, in collaboration with the Gascoyne Development Commission, to build a stronger, more connected and sustainable creative future for the region.

While challenges remain - including geographic isolation, limited infrastructure and reliance on volunteers - the Plan outlines practical, place-based strategies to grow the sector and unlock new opportunities, choosing to see these challenges as expressions of uniqueness and therefore opportunities for artistic celebration. Realising this potential will require ongoing collaboration and support from all levels of government, community and industry.

We are proud to present this Plan as a foundation for action and a celebration of the region's creativity, resilience and cultural depth. We look forward to working together to bring it to life, now and into the future.

Matthew Niikkula

Shire of Exmouth President

Eddie Smith

Shire of Carnarvon President

Pietr Stubberfield

Shire of Shark Bay President

Jim Caunt

Shire of Upper Gascoyne President

Burke Maslen

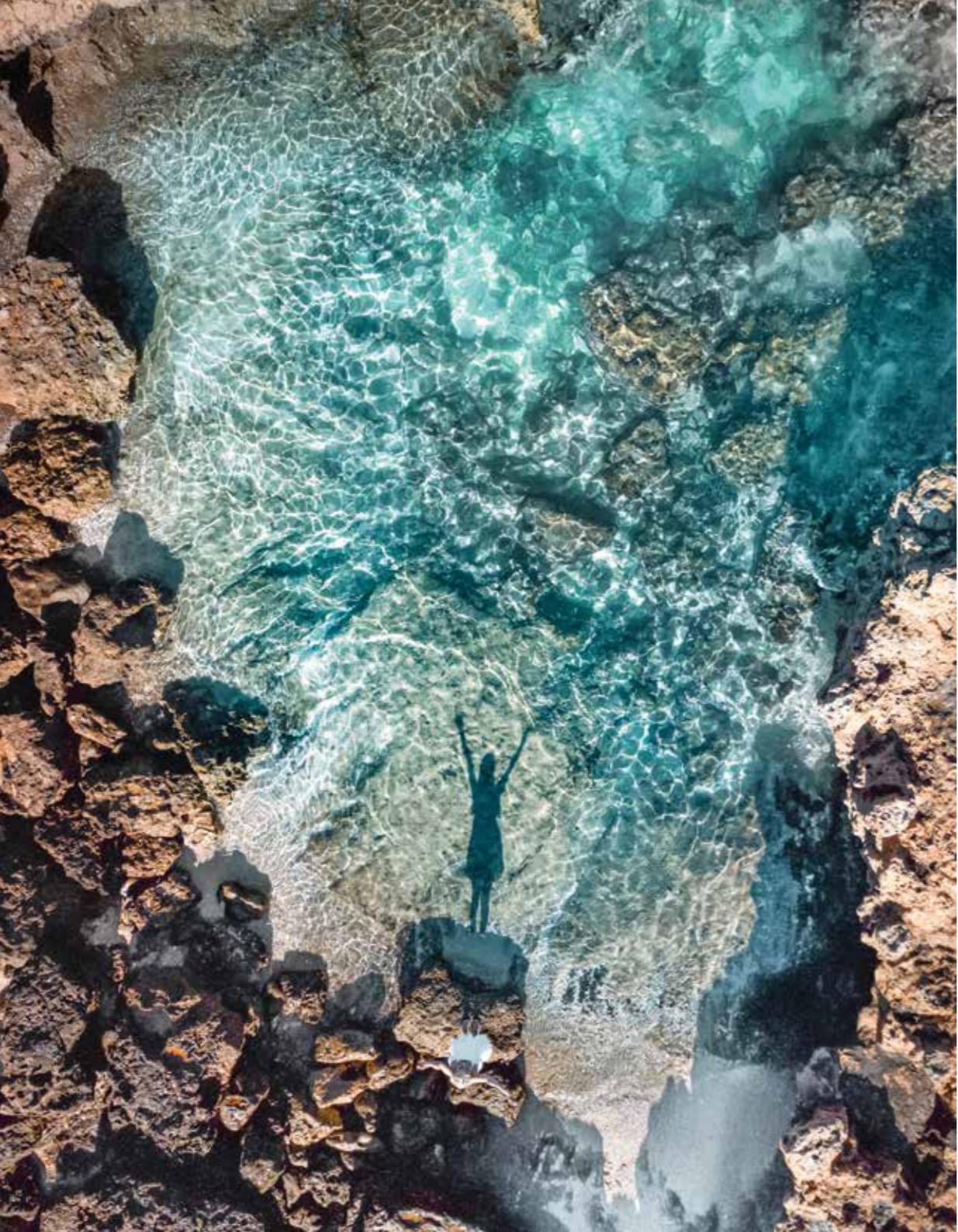
Gascoyne Development Commission Chair



MEET THE ARTIST

Sadie James is an award-winning artist, author, and illustrator based on Western Australia's Ningaloo Coast. As a Fine Art graduate, she holds a Master of Arts from Central St. Martins, London, and has taught art in the UK and Australia. Inspired by the reef and ranges of the North West Cape, she maintains a diverse arts practice including running a partnered gallery, creating large-scale murals, short film projects and has contributed to community arts events, supporting regional creative opportunities. Most recent work explores the healing properties of the Ocean and life lessons translated into visual metaphors.

@sadiejamesbubble



EXECUTIVE SUMMARY

The Gascoyne Regional Arts Plan (the Plan) provides a long-term framework to elevate the role of arts and culture – strengthening identity, inclusion, economic diversification and community wellbeing.

Developed in partnership with the region’s four local governments of Carnarvon, Exmouth, Shark Bay and Upper Gascoyne, and supported by the State Government and the Gascoyne Development Commission, it reflects a region-wide commitment to build a more visible, connected and sustainable arts and culture sector.

Spanning more than 135,000 square kilometres, the Gascoyne is defined by its iconic landscapes, deep Aboriginal cultural knowledge and proud communities. Yet structural challenges including geographic isolation, limited infrastructure, funding constraints and volunteer fatigue contribute to fragmentation in arts delivery and uneven access across the region. Despite this, there is clear creative energy and community appetite.

Over a nine-month period, the Plan was shaped through desktop research benchmarking and engagement involving more than 300 arts and cultural practitioners, community members, industry leaders, government and industry stakeholders. The result is a Plan grounded in local priorities and shared regional ambitions.

It is built around three interconnected strategic pillars – Identity, Capacity and Investment, and Experience – that together form a framework to strengthen creative infrastructure, participation, partnerships and storytelling across the region.

Identity: While the Gascoyne is well known for its natural environment, World Heritage status and tourism appeal, its arts and cultural identity remains under-recognised and is not represented in a consistent way. There is an opportunity to bring greater cohesion, visibility and momentum to arts and culture across the Gascoyne by strengthening shared identity and creative voice and highlighting each Shire’s unique, complementary attributes. Priorities include amplifying First Nations leadership and stories, embedding arts and culture in destination marketing and positioning arts and culture as relevant and accessible to locals and visitors alike.

Capacity and Investment: This is the highest priority area of focus, as regional arts delivery currently relies on project-based funding and a small number of overstretched individuals and organisations. Strengthening the Gascoyne region’s creative infrastructure, programs, networks and coordination is essential to unlocking new opportunities and enabling sustainable sector growth. Priorities include establishing networks of local cultural officers, developing skills in technical production and business development, and improving access to grants, partnerships and state-level programs.

Experience: Participation in and engagement with arts and culture across the Gascoyne is influenced by practical and structural challenges. Variations in quality and breadth of activities and limited year-round programming impact engagement. There is a gap in activities and initiatives targeted towards young people. The Plan identifies opportunities to strengthen coordination and delivery of new and existing region-wide attractions, programs and experiences to engage new audiences and attract visitors. The region’s natural and cultural diversity is a strong base for growth, along with signature events including the Jamba Nyinayi Festival, the Ningaloo Sky Festival, and previous initiatives including Gascoyne in May. Venues of state and regional significance include Gwoonwardu Mia, the Shark Bay World Heritage Discovery and Visitor Information Centre and Camel Lane Theatre.

Shire priorities to support regional goals

Part B of the Plan includes tailored Shire-level priorities, informed by place-based engagement.

- Shire of Upper Gascoyne has a unique opportunity to strengthen arts and culture by showcasing its environment and pastoral heritage, sustaining signature events and growing cultural tourism – leveraging regional partnerships and collaborations.
- Shire of Shark Bay has strategic assets and a reputation for visual arts and can use these as a foundation to develop a more connected approach to arts and culture – reflecting the region’s World Heritage values, marine science focus and deep sense of place.
- Shire of Exmouth is positioned to grow arts and culture by connecting creativity with its world-class natural environment and international destination appeal, with a focus on live performance, festivals and experiences for local community and visitors.
- Shire of Carnarvon is uniquely positioned to lead as a cultural and creative anchor for the Gascoyne, continuing to serve as a vital link in the state touring circuit from Geraldton and Karratha, particularly for visual and performing arts.

Throughout, opportunities to develop, strengthen and integrate Aboriginal-led programming, cultural tourism and intergenerational participation is key.

The Plan provides a guiding framework to be adapted and implemented over time. Achieving regional goals and delivering Shire-level priorities will require a shared commitment from federal, state and local governments, industry stakeholders, funding agencies, industry and community stakeholders. While local governments play a critical role delivering community outcomes, ultimate success is dependent on collective effort, coordinated action and sustained investment across the region.

GASCOYNE

REGIONAL ARTS PLAN

PART ONE

INTRODUCTION & APPROACH

Charles Knife Canyon, Exmouth

ARTS AND CULTURE ARE CENTRAL TO COMMUNITY VITALITY — SPARKING CREATIVITY, FOSTERING CONNECTION AND SUPPORTING A SHARED SENSE OF IDENTITY AND BELONGING.

Western Australia's (WA) vast geography, diverse population and natural landscapes influence creative expression, storytelling and cultural exchange.

In the regions, the availability of and engagement with arts and culture contributes directly to liveability and to building inclusive, innovative and connected communities.

Arts and culture also plays a key role in regional economic development and diversification, as a unique value proposition supporting regional competitiveness and investment and as a driver for prospective residents, workers and visitors.

Realising the benefits of arts and culture requires shared commitment from federal, state and local government, industry stakeholders, local stakeholders and communities.

As a mechanism to strengthen community identity, resilience, prosperity and wellbeing, its growth requires coordinated planning, investment and partnerships.

Strong foundations, through cultural infrastructure, strategic grant funding, strong local networks and targeted programs are essential to develop and sustain talent, experiences and assets into the future.

IMAGE CREDITS (L-R):
EXMOUTH DISTRICT HIGH SCHOOL, NAIDOC WEEK 2023
BY THE BAY EXHIBITION, ROSE DE FREYCINET GALLERY – ASH CRAMMOND STUDIO

This Gascoyne Regional Arts Plan (the Plan) has been developed in partnership with the region's four local governments of Carnarvon, Exmouth, Shark Bay and Upper Gascoyne, supported by the State Government and the Gascoyne Development Commission.

It reflects a shared commitment to recognise and strengthen arts and culture across the region and was developed over a nine-month period in 2025, comprising:

1. A review of federal, state and local government policy.
2. A regional arts and culture audit – desktop mapping of facilities and spaces, creative and cultural organisations, festivals, events and programs, infrastructure and experiences.
3. Stakeholder and community engagement – held in-region and virtually through a range of channels.
4. Development of a Strategy Framework – detailing opportunities and challenges, a regional vision, strategic priorities, recommendations and outcomes for ratification by the project's Working Group.
5. Benchmarking and best practice research.
6. Development of the draft Strategy for stakeholder comment.

The Plan is structured in two sections.

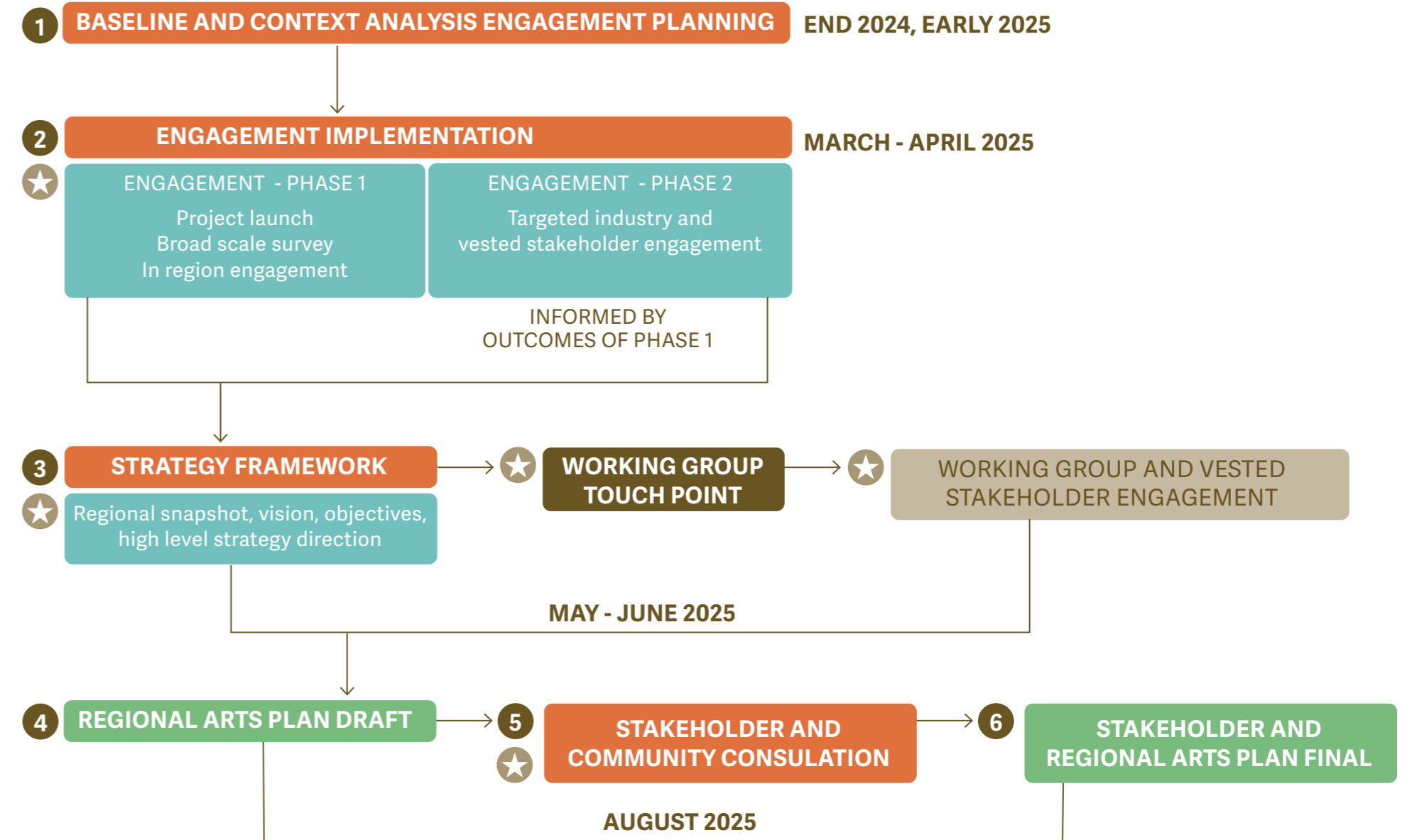
Section 1: Parts 1 – 4 outlines the shared regional vision, goals and strategies that apply across the Gascoyne, shaped by community and stakeholder input. It sets the overall direction for strengthening arts and culture through regional collaboration and investment.

Section 2: Part 5 presents individual Shire-level priorities, reflecting local identity, opportunities and needs, highlighting how each Shire can contribute to and benefit from the regional vision.

A note on reading the draft Plan:

Where specific initiatives, events, infrastructure and partnerships are referenced, these are key opportunities, however, they are not exhaustive, and others may exist or arise during the life of the Plan.

The Plan identifies projects and priorities at regional and individual Shire-level, and these should not be interpreted as having funded committed, but can support future priority setting, budgeting and grant / funding submissions.



METHODOLOGY – THREE LENSES

The Plan centres on three important and inter-connected 'lenses', working together to celebrate identity, deepen and diversify experiences and strengthen industry and economic capacity.



CAPACITY & INVESTMENT

Defining the infrastructure, resources and skills needed to stimulate cultural and creative communities and economies and build capacity.

Considerations:

- Cultural and heritage infrastructure, hubs and spaces
- Skills and capacity
- Educational and vocational training
- Networks, resources and skills share
- Partnerships
- Grants and sustainable funding



IDENTITY

Defining the region's qualities, characteristics and narratives and considering how this is expressed through arts and culture.

Considerations:

- Regional qualities, characteristics, narratives and themes
- Visibility and value of arts and culture within the region
- Aboriginal cultural heritage
- Multicultural communities
- Arts and culture resident, business and tourism proposition



EXPERIENCE

Sustaining and maintaining the arts and cultural experiences within the region and ensuring they are delivered equitably – for all people of all ages and interests.

Considerations:

- Visitor / audience profile
- Access and participation
- Depth and diversity of activities
- Artistic and cultural development – product, programs, attractions and events
- Multi-sector, multi-use attractions
- Networking experiences across the region

GASCOYNE

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PART TWO

REGIONAL CONTEXT

THE GASCOYNE REGION AT A GLANCE

The Gascoyne is one of Western Australia's most geographically expansive and sparsely populated regions, spanning over 135,000 square kilometres along the state's northwest coast.

First Nations peoples - including the Yinggarda, Baiyungu, Malgana, Thudgari, Thalanyji and Wajarri - have cared for the region's lands and waters for more than 50,000 years and their cultural traditions remain central to environmental management, knowledge sharing and regional identity.

With the lowest population density of any WA region, there are 10,530 people¹ across four local government areas of Gwoonwardu / Carnarvon, Warnangura / Exmouth, Gathaagudu / Shark Bay / Upper Gascoyne.

The region is defined by its striking natural features, from globally recognised World Heritage listed Nyinggulu / Ningaloo Reef & Shark Bay Stromatolites to the Gascoyne River delta, inland ranges and spectacular coastlines. These support a mix of industries including mining, tourism, construction and primary industry (horticulture, agriculture and fishing) as well as emerging renewable energy projects.

Despite significant distance between towns and communities, and the challenges that come with its geographic diversity, local communities are innovative, adaptive and resilient. The Gascoyne's towns and settlements contribute to a diverse social and economic landscape.

The region plays a distinct role in Western Australia's future - as a place for tropical food produce, a custodian of globally significant marine and land-based ecosystems, and as a location with increasing relevance in climate resilience and low-emissions industries.

Tourism is a significant contributor to the Gascoyne's economy, underpinned by its extraordinary natural and cultural assets - including two UNESCO World Heritage-listed areas: Nyinggulu / Ningaloo Reef and Gathaagudu / Shark Bay. These attract visitors for their marine biodiversity and cultural value and support local tourism employment and enterprise - accommodation, tours, retail and hospitality. As tourism visitation grows, particularly in peak seasons, the region is balancing opportunity with long-term sustainability.

Like other regions, the Gascoyne is experiencing challenges in ensuring housing, infrastructure and workforce planning keeps pace with demand and supports both liveability for residents and quality experiences for visitors.

The region's uniqueness lies in its scale, cultures, marine life and landscapes and the enduring relationship between people and place.

¹REMPPLAN, 2024

Home to two UNESCO World Heritage areas - the Gascoyne is globally recognised for its natural and cultural significance.

Strategic investment, strong partnerships and local leadership are needed to unlock a thriving creative future.



IMAGE CREDIT: CJ MADDOCK
DIRK HARTOG ISLAND

DRIVING REGIONAL VITALITY THROUGH ARTS AND CULTURE

In 2022-23, cultural and creative activity contributed \$63.7 billion to Australia's GDP, representing 2.5% of total economic output, supporting approximately 282,000 jobs across a wide range of industries and businesses¹ in metropolitan and regional centres.

In Western Australia, the community recognises the value of arts and culture.

The Department of Local Government, Sport and Cultural Industries (DLGSC, now Department of Creative Industries, Tourism and Sport) 2024 Arts and Culture Monitor Survey shows that 83 percent of Western Australians believe the State Government should continue to invest in arts and culture to ensure activities remain accessible for all. Nearly three-quarters of respondents were willing to pay more to support better access and quality².

The connection to community wellbeing is also evident with more than 80 percent of respondents agreeing that engaging in arts and culture makes them feel good and supports their mental health, while 73 percent say it helps build a stronger sense of belonging and social connection².

These sentiments are even more critical for regional Western Australia, where geographic, cost and other challenges create barriers to access and engagement. Here, opportunities to showcase culture and community, participate in festivals, performances, exhibitions and creative programs are essential to overall wellbeing.

Across the state, the appetite for arts and culture is strong. Local participation rates reflect broader trends: 69 percent of Western Australians attended or participated in arts and cultural activities in the past year and almost nine in ten would like to do so more often if given the chance².

Local cultural infrastructure, community events and creative programs have a broad impact. They bring people together, create local pride and foster community resilience and support and create opportunities for creative businesses and cultural practitioners. However, despite these benefits, overall investment in art and culture remains modest. On average, WA invests about \$2.44 per person per week in arts and culture – an amount considered too low by more than half of the community².

Increasing targeted and sustained funding to meet local, place-based needs is essential to ensure communities in the Gascoyne have equitable and ongoing access to arts and culture and its benefits.

¹ Bureau of Communications, Arts and Regional Research (2024). Analysis of the Cultural and Creative Sector — Revive: Sectoral Analysis — December 2024. Commonwealth of Australia.
² Catalyse® Pty Ltd (2024). 2024 Arts & Culture Monitor Survey Report. Prepared for the Department of Local Government, Sport and Cultural Industries, Government of Western Australia.

The strategic and policy context informing the Plan includes:

Federal government:

Creative Australia – [National Cultural Policy: Revive, a place for every story, a story for every place](#)

State government:

Department of Creative Industries, Tourism and Sport – [Creative WA: A 10 year vision to grow and sustain our creative ecosystem](#)

Department of Creative Industries, Tourism and Sport – [WA Screen Industry Strategy](#)

Department of Energy and Economic Diversification – [Diversify WA](#)

Department of Primary Industries and Regional Development - [WA Regional Development Framework](#)

Gascoyne Development Commission – [Strategic Plan 2022-2026](#)

TourismWA / Australia's Coral Coast - [Gascoyne Regional Tourism Development Strategy](#)

Local government:

Shire of Carnarvon – [Strategic Community Plan 2022 - 2032](#), Corporate Business Plan and Strategic Resource Plan, [Economic Development Strategy 2023-2028](#)

Shire of Exmouth – [Strategic Community Plan 2023-2033](#), Infrastructure Project Priorities

Shire of Shark Bay – [Strategic Community Plan 2020-2030](#), Corporate Business Plan, Strategic Resource Plan, Economic Prospectus

Shire of Upper Gascoyne – [Strategic Community Plan 2022 – 2032](#), Strategic Resource Plan.

Industry stakeholders:

Regional Arts WA - [Thrive! Regional Arts, Culture and Creativity Investment Framework 2025-2029](#)

Art on the Move – [Get it out There! Regional Visual Arts Touring Strategy for Western Australia 2024-2028](#)

TRENDS INFLUENCING THE SECTOR

1. RISING COSTS MAKE VALUE FOR MONEY ESSENTIAL

Australians are more cautious about discretionary spending as cost-of-living pressures continue. In WA, 31 percent of people say financial barriers prevent them from attending arts and cultural events more often (Catalyse, 2024).

Nationally, the demand for experiences that feel “worth the spend” is rising - audiences want affordability without compromising on quality.

Pricing strategies, subsidies and outreach programs that reduce access costs are becoming essential to sustain equitable participation.

2. ONLINE AND LIVE EXPERIENCES GO HAND IN HAND

Digital delivery is now an expected part of the arts and cultural landscape.

According to Creative Australia, 47 percent of Australians engaged with arts and culture online in the past year, with higher rates among younger and regional audiences.

Many now seek hybrid models: live-streamed events, digital access to exhibitions and on-demand recordings with reach beyond physical venues. This allows organisations to build broader audiences and respond to challenges such as geographic isolation and transport barriers.

3. FIRST NATIONS ARTS AND CULTURAL TOURISM ON THE RISE

There is strong and growing demand for Aboriginal and Torres Strait Islander-led cultural experiences.

Visitors seek authentic opportunities to learn through storytelling, performance, art and guided cultural tours. Tourism Research Australia reports that nearly one in five international tourists to Australia now participates in a First Nations cultural activity. In WA, regions with strong Aboriginal cultural offerings are seeing increased interest from both domestic and global travellers — supporting economic development and social enterprise growth.

4. LOCAL, AUTHENTIC EXPERIENCES WIN HEARTS

People are increasingly drawn to experiences that reflect local identity and cultural authenticity. In the 2023 National Arts Participation Survey, 75 percent of Australians said they are more likely to engage with arts that connect to their community or place (Creative Australia, 2023). This includes community-led festivals, hyper-local productions and First Nations-led storytelling.

Events that celebrate real voices grounded in regional identity continue to attract strong engagement and foster social cohesion.

5. CREATIVITY FOR WELLBEING AND INCLUSION

Participation in arts and culture is increasingly recognised for its role in supporting mental health and wellbeing. In WA, 80 percent of people say that engaging with the arts makes them feel good, and 73 per cent say it helps them feel more connected to others (Catalyse, 2024).

Creative programs that invite active involvement, such as community choirs and visual art workshops, are highly valued for building resilience, addressing social isolation and supporting intergenerational connection, particularly important in regional and remote communities.

6. BUILDING A SKILLED AND SUSTAINABLE CREATIVE WORKFORCE

Creative workers face persistent challenges. According to the 2024 Revive Sectoral Analysis, cultural and creative industries have slower employment growth than the broader economy, and artists and creatives rely on multiple work streams to sustain careers.

In regional Australia, access to training, mentoring and stable employment is limited, creating further pressure. Targeted investment in skills development, paid placements and regional career pathways are critical to building a resilient, future-ready creative sector.

ARTS AND CULTURE IN THE GASCOYNE – WHERE ARE WE NOW?

In the Gascoyne, arts and culture is developing from a modest but promising base, and the region has significant potential to position it as a central pillar of identity, liveability, community wellbeing and economy.

While there are current challenges in accessing arts and culture - along with significant funding, infrastructure and capacity limitations - there is strong and growing community and stakeholder appetite to spotlight the region’s creative potential and signal the need for renewed investment and focus at federal, state and local levels.

While not always visible, creative activity is taking place - and in many respects, the region performs beyond its capacity. From local artists and dedicated volunteers to place-based festivals and community programs, there are signs of creative energy and cultural value, however, the sector is fragmented, with no cohesive leadership and direction to grow its potential in a coordinated and impactful way.

In-region stakeholder and community engagement, along with the Department of Local Government, Sport and Cultural Industries (DLGSC, now Department of Creative Industries, Tourism and Sport) 2024 Arts and Culture Monitor Survey demonstrates that community access to arts and culture in the Gascoyne is a recurrent challenge.


Practical barriers including geographic isolation, limited infrastructure and inconsistent programming make it difficult for communities to participate, and for practitioners to deliver and sustain. The cost and complexity of activating programs in the region further restricts what is possible without recurrent support and funding certainty.

Community-based organisations such as Creality Arts, Exmouth Community Arts Centre, Shark Bay Arts Council and Gascoyne Arts Centre, as well as individual volunteers play a vital role in the delivery of arts and culture programs and initiatives, but experience burnout and fatigue. Without a sustainable delivery model and regional-level funding, delivery relies on individual capacity, resulting in stretched resources, inconsistent momentum, and increased risk to valued initiatives such as festivals and cross-regional programs, particularly when key individuals move on.

At federal and state level, arts and cultural development in the Gascoyne is not a priority focus, likely due to its small scale and limited capacity to advocate strategically and leverage current policy and programs. Representation in state-level strategic planning, funding and cultural forums is limited. Assets of state-level significance are not performing as they should, due to high operating costs and a lack of recurrent investment, shouldered by local governments with limited financial means.

Local government and industry stakeholders approach arts and cultural program delivery differently – responding to local priorities, and in doing so, also contribute to gaps and duplication. Improved alignment is needed to ensure a shared regional direction and more efficient use of resources. Strong partnerships with state agencies and industry stakeholders will be critical to bridge gaps and drive impact.

Despite challenges, there are strong foundations for growth. The region is home to remarkable natural and cultural assets — from World Heritage-listed areas and Aboriginal cultural knowledge to vibrant festivals, fresh produce, dark skies, marine life and pastoral heritage. Each Shire has distinct cultural attributes that form a strong collective. With the right leadership, advocacy and regional coordination, the Gascoyne has the potential to build a resilient, inclusive and thriving arts and culture sector in the future.



There is a clear and growing desire to better connect arts and culture with tourism, wellbeing, community life and economic diversification.

• Creative Australia (2023). National Arts Participation Survey. Creative Australia, Sydney.
• Australia Council for the Arts (2021). Creating Our Future: Results of the National Arts Participation Survey. Australia Council, Sydney.
• Bureau of Communications, Arts and Regional Research (2024). Analysis of the Cultural and Creative Sector — Revive: Sectoral Analysis — December 2024. Commonwealth of Australia.

• Catalyse® Pty Ltd (2024). 2024 Arts & Culture Monitor Survey Report. Prepared for the Department of Local Government, Sport and Cultural Industries, Government of Western Australia.
• Tourism Research Australia (2024). National Visitor Survey Results: Arts and Cultural Tourism Trends.



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PART THREE

STAKEHOLDER & COMMUNITY ENGAGEMENT

IMAGE CREDIT: 2024 GASCOYNE FOOD FESTIVAL, CATCH A TASTE

STAKEHOLDER AND COMMUNITY ENGAGEMENT

More than 300 stakeholders were engaged to inform the Plan.

Recognising the depth and diversity of regional arts and culture stakeholders, as well as business, tourism and related sectors, engagement targeted a broad cross section of community and industry – aiming to build ownership and equity at regional and local levels. Working to an approved Stakeholder Engagement and Communications Plan, the two-phase engagement strategy centred on a campaign style approach and online tools to maximise reach and access. This was complemented by in-person Think Tank workshops and targeted stakeholder and industry roundtables.

Phase 1: Broad community and stakeholder engagement (March 2025)

A brand identity was used to position the project, raise awareness and visually unify engagement activities across the region. It was supported by regional promotion coordinated through each Shire including social media, database distribution and direct promotion via posters and other display material. During this phase, Shires and project partners also promoted the project to community and interest representatives (youth, seniors, CALD communities and others) through existing meetings and touchpoints. A broad survey and series of Think Tank workshops were conducted.

Phase 2: Targeted stakeholder and industry engagement (April - May 2025)

Informed by the findings from Phase 1, Phase 2 engagement consisted of virtual 'round tables' held with representatives from federal, state and local government, industry stakeholders, venues and attractions, event organisers and business and tourism stakeholders.



The Gascoyne Regional Arts Plan brand identity was used to position and raise awareness of the project and visually unify engagement activities across the region.



ENGAGEMENT REACH



164
PEOPLE SURVEYED

- Majority 35-54 years
- 79% female
- 37% work in the sector
- 1 in 5 belong to sector organisations or groups



60 THINK TANK PAX

Approximately 60 people attended one of 9 creative think tanks held in Denham, Carnarvon, Exmouth and Gascoyne Junction.



>25

INDUSTRY STAKEHOLDERS

5 virtual roundtables held with state and local government, peak industry bodies, venues and attractions, event organisers and business and tourism stakeholders.



~75

PRIMARY & HIGH SCHOOL STUDENTS

8 schools across the region participated in creative visioning exercises about the future of arts and culture in the Gascoyne.

ENGAGEMENT WITH TRADITIONAL CUSTODIANS

Engagement with representatives from the region's Traditional Custodians and Prescribed Body Corporates. Key outcomes of this ongoing engagement are highlighted in the draft Strategy Framework, particularly the requirement for on going comprehensive consultation.

Key findings from the survey, in region engagement and stakeholder round tables.

IDENTITY

Gascoyne Cultural identity is best described as:

Some unique attractions reflecting it's identity include:

- Climate and natural environment
- Diverse, resilient and welcoming
- A conservative mindset
- The region's cultural identity is not associated with being progressive, innovative or entrepreneurial

- Natural attractions - such as Ningaloo Reef, Cape Range National Park, Gascoyne River, Francois Peron National Park, Carnarvon Blowholes & Hamelin Pool Stromatolites.
- Cultural facilities such as Gwoonwardu Mia, Ningaloo Discovery Centre, Shark Bay Discovery Centre & Rose De Freycinet Gallery as well as Exmouth Community Arts Centre.
- Programming initiatives — Exibald, Gascoyne in May, Ningaloo Sky Festival, Carnarvon Windfest
- Creative communities and artisans established and emerging artists, people and their stories

70% of people agree that arts and culture is an importance part of community life

54% of people agree that it is an important driver of the economy

EXPERIENCE

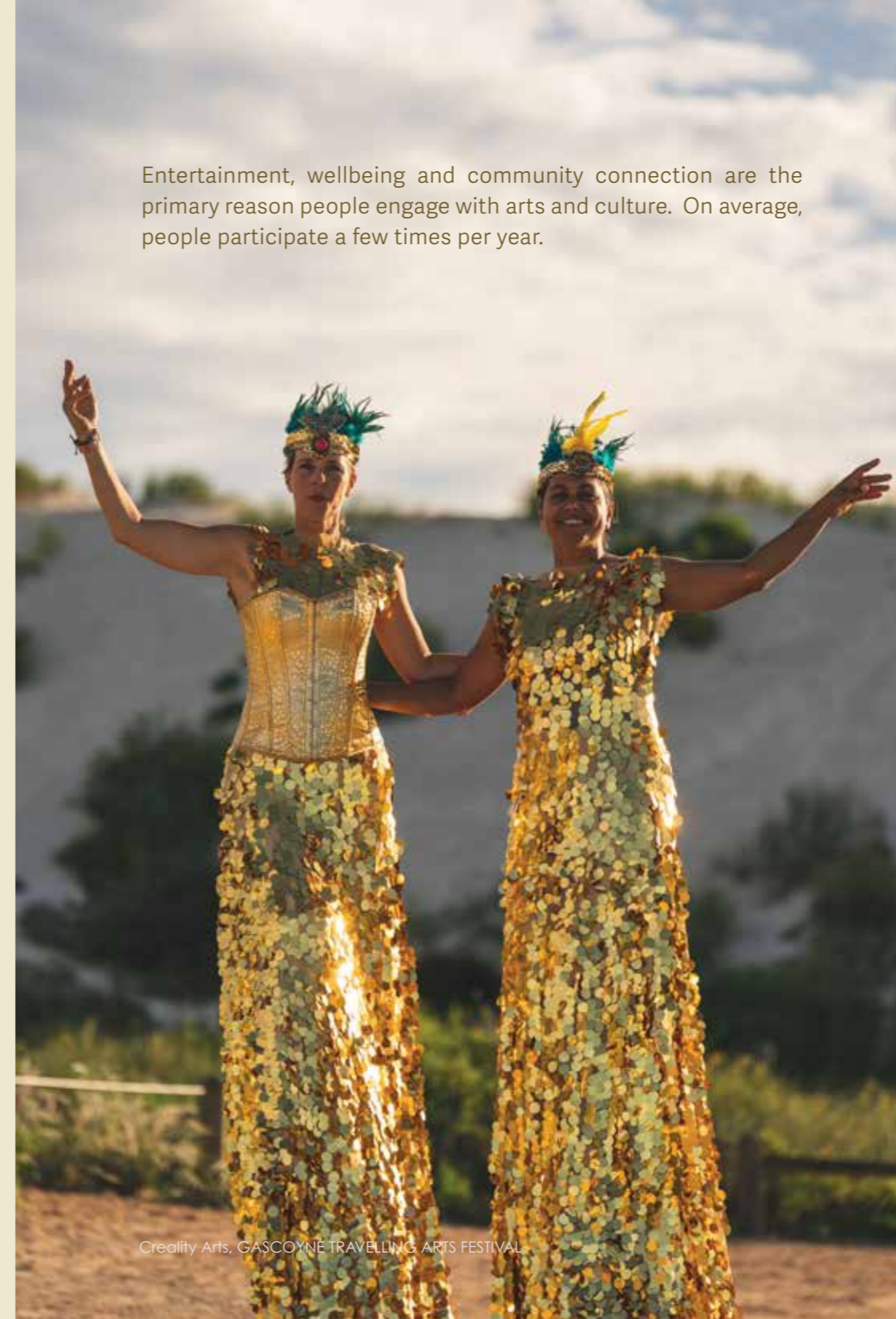
- On average, people are engaging in arts and cultural experiences a few times per year, for community connection, happiness and wellbeing, to support the economy and for entertainment
- Barriers to engaging more frequently include short notice for upcoming activities, being too busy, distance to travel, lack of information and activities not aligned to their interests
- The top 5 opportunities for enhancing arts and cultural experiences are:
 1. Natural landscapes for inspiration
 2. Festivals and community events
 3. Aboriginal-led cultural experiences
 4. Live music and performing arts scene
 5. Rich history and heritage

Today, accessibility of arts and culture in the Gascoyne is considered below average

CAPACITY

Top five priorities to build capacity over the next five years were:

- Improving business and commercial opportunities for creatives
- Stronger partnerships across sectors including health, education, tourism, and agriculture
- Sustainable funding arrangements
- Bridging technical skill gaps in sound and lighting to support performing arts
- Better pathways for youth and emerging artists



Entertainment, wellbeing and community connection are the primary reason people engage with arts and culture. On average, people participate a few times per year.

Credlity Arts, GASCOYNE TRAVELLING ARTS FESTIVAL

STAKEHOLDER AND COMMUNITY ENGAGEMENT

A tailored survey for each Shire provided unique insights about the current state and future priorities for arts and culture, unique to each community. Further Shire-level insights and outcomes are summarised in Part 5: Shire Priorities.

PARTICIPATION IN ARTS AND CULTURE VARIES BY SHIRE

SHIRE OF CARNARVON

- Most people participate a few times a year mainly through galleries, festivals and markets.
- People get involved for community connection well-being and local economic benefits.
- Barriers are poor communication inconvenient timing and not enough activities that match interests.

SHIRE OF EXMOUTH

- Most people take in arts and cultural activities only a few times a year.
- Main reasons for participating are entertainment well-being and community connection.
- Biggest barriers are poor promotion not enough relevant activities and people being too busy.

SHIRE OF SHARK BAY.

- Most people join in a few times a year, with some attending monthly.
- Entertainment, community connection and well-being a key motivators.
- Barriers are late promotion, busy schedules and distance or access issues.

SHIRE OF UPPER GASCOYNE

- Many people get engaged in arts and cultural activities only once a year.
- Community connection, well-being and local economic support drive participation.
- Barriers include lack of activities that match people's interest short, notice and long distance to attend.

INDUSTRY AND GOVERNMENT

- Talent development is a priority with demand for regional training and mentoring and pathways for young people.
- Cross sector partnerships with tourism, health, education and sport are seen as vital.
- Volunteer burnout, ageing infrastructure and limited coordination are impacting growth.
- There is support for small flexible grant programs and shared services to lighten administrative responsibilities.
- There is strong momentum for a regional touring circuit to improve access, reduce costs and build audiences.
- Events that blend art, food, environment and Aboriginal culture are seen as key to the regions identity.
- A digital platform to connect creatives, events and funding opportunities is seen as a critical enabler.

The Gascoyne arts ecosystem is dynamic but under-resourced, driven by local volunteers and influenced by seasonality



GASCOYNE FOOD FESTIVAL, BULLARA STATION LONG TABLE DINNER

Young people are seeking more opportunity to participate in creative endeavors that connect them to their peers and community identity

TRADITIONAL CUSTODIANS

- Preserving Aboriginal languages is urgent and essential. With only a few fluent speakers remaining in some groups., stakeholders supported urgent investment in language recording, revitalisation and intergenerational learning. The lack of a dedicated language centre in the Gascoyne is seen as a key gap.
- Cultural tourism must be community-led, respectful and grounded in land and story. There is strong interest in experiences that share station histories, burial places and family narratives, but more training and infrastructure are needed. Elders and knowledge holders are vital, but few are active; support is needed to engage and train the next generation.
- Creative industries are viewed as vital for healing, identity and connection to Country, but are often overlooked in economic development planning. Stakeholders see this as a missed opportunity for both cultural and regional growth.
- Gwoonwardu Mia is a cornerstone of cultural identity, but past closures and underfunding have limited its role. There is a strong opportunity to reactivate and invest in it as a thriving cultural hub.
- Festivals Like the Jamba Nyinayi Festival are highly valued as inclusive, cross-cultural experiences that support reconciliation. Stakeholders called for increased resourcing to sustain and grow these events.
- Young people are disengaged from cultural projects, with barriers including limited mentoring, lack of visible pathways, and few champions. Stakeholders highlighted the need for leadership development and targeted youth programs.
- Childcare and family responsibilities limit participation, especially for women and young mothers. Flexible options (e.g. take-home art kits) and integrated childcare in art spaces could improve access. Art centres are seen as essential community platforms.
- Long-term relationships with local Shires are valued. but require ongoing, respectful engagement.

Sustained collaboration between Aboriginal organisations, arts groups and government are critical for meaningful cultural initiatives

SPOTLIGHT CASE STUDY: FLEURIEU PENINSULA ARTS AND CULTURE PROGRAMMING

The Fleurieu Peninsula in South Australia is known for its vibrant arts and cultural landscape.

It comprises Alexandrina Council, City of Victor Harbor and Yankalilla District Council. While it differs from the Gascoyne in terms of population size, proximity to metropolitan centres and a mature tourism economy, it offers transferrable insights in regional alignment and relationships, while operating independent arts and culture programs.

Led by the larger Alexandrina Council, Alexandrina Arts, Culture and Events (AACE) offers curated quarterly programming including exhibitions, performances, First Nations projects, youth arts and workshops. AACE initiatives such as Drawing on Country, youth theatre, intergenerational workshops and First Nations-led programs promote cultural identity, social connection and creative capacity while supporting community wellbeing and cultural tourism.

The City of Victor Harbor facilitates cultural activity through its arts and culture and major events grants, funding murals, residencies, markets and festivals. Yankalilla District Council provides smaller-scale community grants, public art and placemaking initiatives, and participates in regional partnerships. The councils coordinate informally on touring exhibitions and artist programming, often providing logistical support. Cross-council initiatives include the Mayors' Short Story Challenge, which engages young people up to year 10, across the three local governments.



Image Credit: City of Victor Harbor,

GASCOYNE REGIONAL ARTS PLAN

GASCOYNE

REGIONAL ARTS PLAN

PART FOUR

REGIONAL VISION, GOALS & PRIORITIES



IMAGE CREDIT: GWOONWARDU MIA CULTURAL CENTRE, CARNARVON

GASCOYNE REGIONAL ARTS PLAN VISION

A bold and creative Gascoyne - where arts and culture shapes identity, inspires connection and drives a vibrant, resilient future.

- Community experiences the value of arts and culture through inclusive programs and places that foster connection, pride and participation.
- Artists, creatives and performers are recognised, supported and connected, with opportunities to develop, collaborate and share work within the region and beyond.
- Local arts organisations are resourced and respected as community connectors, facilitating grassroots cultural development.
- Local governments are champions of arts and culture, shaping places, programs and partnerships that reflect community priorities and contribute to regional vitality.
- State and federal government invest strategically, strengthen regional equity and unlock the cultural and economic potential of the Gascoyne.
- Industry stakeholders are active partners and enablers, facilitating investment, building capacity and connecting the region to broader networks and opportunities.

STRATEGIC ENABLERS

A range of strategic enablers are critical to realising the vision, which are reflected in regional priorities and strategies:



STRENGTHENED NETWORKS



COORDINATED PROGRAMMING



SUSTAINABLE GOVERNANCE, FUNDING AND RESOURCING



DIVERSIFIED PARTNERSHIPS



FIT FOR PURPOSE INFRASTRUCTURE



A FRESH NARRATIVE

REGIONAL GOALS AND OUTCOMES SNAPSHOT

Regional-level goals and priorities for the Plan are outlined below. Each Shire is delivering impactful arts and culture initiatives in local communities, with limited resources. Given resource and capacity challenges, the recommended immediate focus is to strengthen and grow regional **Capacity and Investment** and **Identity** and to strengthen and sustain **Experiences**.

PILLAR 1: CAPACITY AND INVESTMENT
Strengthen and grow

Capacity is the most important immediate focus. Regional-level efforts should focus on building advocacy, understanding and forming strategic relationships, capacity-building programs, overcoming barriers to access grants and funding and resourcing and networking practitioners.

GOALS AND OUTCOMES

1. Strong, sustainable regional networks, coordination and resource sharing
2. Workforce development targets skills and capacity gaps, and services emerging sectors
3. Strategic investment supports sector growth

PILLAR 2: IDENTITY
Strengthen and grow

The focus for identity is telling the story and lifting the profile of arts and culture in the Gascoyne, and consistently embedding this in strategy, policy, narrative and communication touchpoints. The Gascoyne has a compelling arts and culture offering, the task is to bring this to life as a core component of regional development.

GOALS AND OUTCOMES

1. Arts and culture is synonymous with the Gascoyne's reputation and brand
2. The Gascoyne is recognised and valued for its diverse cultural heritage, experiences and talent
3. Strategic communication facilitates awareness and understanding across audiences

PILLAR 3: EXPERIENCE
Strengthen and sustain

Given resource and capacity limitations, a focus on strengthening and sustaining existing activities is recommended. Many strong initiatives are underway however lack profile, promotion and audience engagement. Networking and optimising existing venues of state and regional significance should also be a focus.

GOALS AND OUTCOMES

1. Growth in audience participation and engagement
2. Regional programs deliver sustained and inclusive arts and culture experiences
3. Arts and culture venues, precincts and attractions are fit for purpose and well utilised

MACRO ISSUES AND DRIVERS INFLUENCING REGIONAL ARTS AND CULTURE ACROSS AUSTRALIA

1. Workforce and housing pressures
2. Cost of living impacting audience engagement
3. Underrepresentation in policy and decision making
4. Funding inequity and sustainability
5. Infrastructure and access gaps
6. First nations leadership and self determination



**CAPACITY AND INVESTMENT
REGIONAL GOALS**

1. Strong, sustainable regional networks, coordination and resource sharing
2. Workforce development targets skills and capacity gaps, and services emerging sectors
3. Strategic investment supports sector growth

Strengthening the region’s creative infrastructure, programs, networks and coordination is essential to unlocking new opportunities and enabling sustainable sector growth.

A clearer investment case is needed, that positions arts and culture as core to regional economic development, tourism appeal, liveability and community wellbeing. Cross-shire coordination, through shared roles, aligned touring schedules and joint planning, can reduce duplication and ensure effective use of limited resources. There is strong local energy and commitment across the region, but it needs practical backing — including funding certainty, skills development and systems that reduce volunteer burnout. Emerging sectors such as screen and digital production offer new pathways for local employment and innovation, but require investment in technical infrastructure, training and logistics. Ongoing state government resourcing is critical to progress strategic initiatives and grassroots activity.

Regional stakeholders consistently highlight the need for improved cross-region communication, shared learning opportunities and support to grow creative and business capabilities. Meeting these needs will help position the region as a recognised cultural destination and creative industries hub.

CHALLENGES

- Arts and culture value is not articulated in region specific policy or investment priorities
- Access to grants and funding can be limited depending on organisation or individual capacity and capability
- Cross-regional collaboration and programming is limited
- Underutilised venues and assets – high access cost, reinvestment required
- Reliance on volunteers leads to fatigue and burn out
- Local employment pathways are limited, gaps in training and professional development
- Difficulty engaging and retaining young people in creative programs.

OPPORTUNITIES

- Align cultural investment to tourism, wellbeing and economic development to broaden funding access and delivery
- Strategic enhancement of select venues for multi-purpose, cross-sectoral use
- Support emerging screen and digital production with logistics and creative workforce access
- Improve regional coordination through shared roles, touring and exhibition circuits and cultural planning
- Harness strong networks of local creatives and community-driven energy
- Build on cross-sector collaboration to expand arts and culture outcomes.

REGIONAL PRIORITIES

- 1.1 **Resource** arts and cultural development functions to coordinate regional outcomes
- 1.2 **Upskill and build capacity** within the region’s sector
- 1.3 **Grow commercial capacity** and opportunity for emerging and established artists
- 1.4 Formalise **shared networks, infrastructure and resources** across regional shires
- 1.5 Establish **strategic relationships** with federal and state agencies and industry stakeholders
- 1.6 Explore regional **corporate and industry partnerships** and sponsorships
- 1.7 **Support emerging industries** such as film and digital production
- 1.8 Strengthen **education and vocational training** pathways.

PILLAR ONE: CAPACITY AND INVESTMENT

REGIONAL PRIORITIES	STRATEGIES	STAKEHOLDERS	TIMING (YEARS)					
			1	2	3	4	5	5*
1.1 Resource arts and cultural development functions to coordinate regional outcomes	1.1.1 Formalise responsibilities for regional arts development and coordination through state government agencies such as Gascoyne Development Commission and Department of Creative Industries, Tourism and Sport (CITS).	State government	X	[Progress bar]				
	1.1.2 Strengthen arts and culture policy and planning at Shire level to support implementation of shire-identified priorities.	Local government		X	[Progress bar]			
	1.1.3 Establish and formalise a network of shire arts and cultural development officers (or related fields) to improve cross-region communication, programming and resourcing: • Include expertise such as community and economic development, arts, culture, heritage, youth, marketing, visitor servicing, recreation and events.	Local government	X	[Progress bar]				
1.2 Upskill and build capacity within the region’s sector	1.2.1 Strengthen the capacity of local arts organisations – Creality Arts, Exmouth Community Arts Centre, Shark Bay Arts Council, Gascoyne Arts Society through governance, funding-readiness, workforce support, shared services, evaluation tools and networking opportunities.	Local government In-region arts organisations	X	[Progress bar]				
	1.2.2 Via state agencies and industry stakeholders, prioritise: • Funding pathways such as Creative WA Fellowships and Internships and Regional Performing Arts grants. • Through CircuitWest - regional residencies, training and mentorships that embed technical specialists and mentor local talent. • Through Art on the Move – region-wide capacity building and residency programs, building from Shark Bay pilot project.	State and local government Industry stakeholders In-region arts organisations		X	[Progress bar]			
	1.2.3 Partner with Screenwest to explore regional opportunities via its Targeted Industry Capacity Building Program.	State and local government		X	[Progress bar]			
	1.2.4 Membership and strategic partnering with CircuitWest to grow capacity and capability in venue management and technical production capacity via established resources and toolkits.	Local government Industry stakeholders		X	[Progress bar]			
	1.2.5 Identify and develop transferrable technical skills in fields adjacent to arts and culture, for example event organisers, sport and recreation, youth development, volunteer groups.	State and local government		X	[Progress bar]			
	1.2.6 Develop a register of current in-region technical skills and capacity and formalise skill sharing and ‘ways of working’ across Shires.	Local government In-region arts organisations	X	[Progress bar]				

PILLAR ONE: CAPACITY AND INVESTMENT continued.

1.3 Grow commercial capacity and opportunity for emerging and established artists	1.3.1 Profile professional and emerging artists by linking their work to tourism, branding and trade initiatives: • Promote regional talent through familiarisation tours, cultural tourism and trade content that positions arts and culture as central to the region's investment and lifestyle offer.	State government RTOs	X						
	1.3.2 Support local arts organisations to secure CITS funding through the Creative WA Internships and Fellowships, and other funding pathways.	State government Industry stakeholders In-region arts organisations	X						
	1.3.3 Partner with Art on the Move to access foundational skills training in gallery management, and future traineeship programs.	Industry stakeholders	X						
	1.3.4 Scope, secure funding and deliver a professional development program for professional artists focussed on identified gaps: • Business development, personal branding and marketing. • Commercial operations. • Grant writing and funding support.	State and local government Industry stakeholders	X						
1.4 Formalise shared networks, infrastructure and resources across regional Shires	1.4.1 Fund shared kit(s) of event production equipment that can be accessed by each shire.	State and local government	X						
	1.4.2 Prioritise delivery of practitioner and industry networking and skill sharing programs and events across the region.	State government Industry stakeholders In-region arts organisations	X						
	1.4.3 Create a regional skills and supplier register to connect artists, cultural workers, event organisers and relevant organisations and service providers.	State and local government In-region arts organisations	X						
	1.4.4 Standardise touring arrangements for artists and production teams, including accommodation, transport and technical support.	State and local government Industry stakeholders	X						
	1.4.5 Deliver an annual regional networking forum that rotates between Shires and brings together practitioners, industry and local government to build relationships and share knowledge.	State government Industry stakeholders In-region arts organisations	X						
	1.4.6 Include the region's arts and cultural attractions in the State Cultural Infrastructure Map to maximise use as a 'go to' resource for stakeholders.	State government	X						

PILLAR ONE: CAPACITY AND INVESTMENT continued.

1.5 Establish strategic relationships with federal and state agencies and industry stakeholders	1.5.1 Work with state and federal agencies to improve regional access to cultural funding and build relationships that strengthen local representation and equity in grant programs: • Participate in regional engagement forums and policy roundtables. • Engage metropolitan-based staff in On Country initiatives. • Nominate local practitioners for advisory roles, award panels, or consultative committees.	Federal government State and local government	X						
	1.5.2 Develop a fit for purpose approach to access opportunities through: • Regional Arts WA – the Creative Collaboration Fund (via Thrive! Regional Arts, Culture & Creativity Investment Framework 2025-2029). • CITS – Regional Arts and Cultural Investment Program, Arts Projects rounds, Regional Exhibition Touring Boost.	State and local government Industry stakeholders	X						
1.6 Regional corporate and industry partnerships and sponsorships to raise the profile of arts and culture	1.6.1 Advocate for arts and culture as an essential driver of regional liveability and corporate social responsibility. Highlight benefits to government, businesses and philanthropists to build a culture of private sector support.	State Government	X						
	1.6.2. Scope and secure strategic funding and partnerships with commercial, industry and philanthropic sectors in the region, such as renewable energy, agribusiness, tourism and infrastructure.	State and local government	X						
1.7 Support emerging industries such as film and digital production	1.7.1 Partner with Screenwest to build local industry capacity, participate in initiatives such as the Crew Directory.	State Government	X						
	1.7.2 Achieve Film Friendly status for the region (all shires).	State Government	X						
1.8 Strengthen education and vocational training pathways	1.8.1 Strengthen partnerships / networks with Department of Education, Central Regional TAFE, Real Futures, regional and remote schools: • Support schools to apply for CITS Creative Learning program. • Delivery of arts curricula and resources in local schools. • Facilitate excursions and incursions for primary and secondary students. • Promote and strengthen uptake of creative industries courses at Central Regional TAFE. • Advocate for regional participation in the Certificate II Live Events Pilot with North Metropolitan TAFE.	State and local government	X						

GOVERNANCE AND IMPLEMENTATION

Clear roles and responsibilities for the Plan's governance and implementation will be critical to its success, aligning the focus and energy of state government agencies, local governments, industry stakeholders and local arts stakeholders and practitioners.

To realise the Gascoyne's potential, a structural shift is required, moving from reliance on goodwill and informal arrangements, to structured support that strengthens the Plan's delivery and reduces pressure on individuals and volunteer organisations.

Gascoyne Arts Plan Steering Committee

The Steering Committee provides overarching leadership and accountability. It brings together state government agencies, the Gascoyne Development Commission, the WA Museum (as custodians of significant regional infrastructure), Traditional Custodians and Shire of Carnarvon as the local government with a key leadership and development role. Its function is to align policy and investment and oversee the delivery of the Plan. It also ensures that funding streams from state and federal programs can be strategically coordinated, and opportunities available through industry stakeholders can be leveraged at both regional and shire levels, avoiding duplication and directing resources.

Local Government Coordination Group

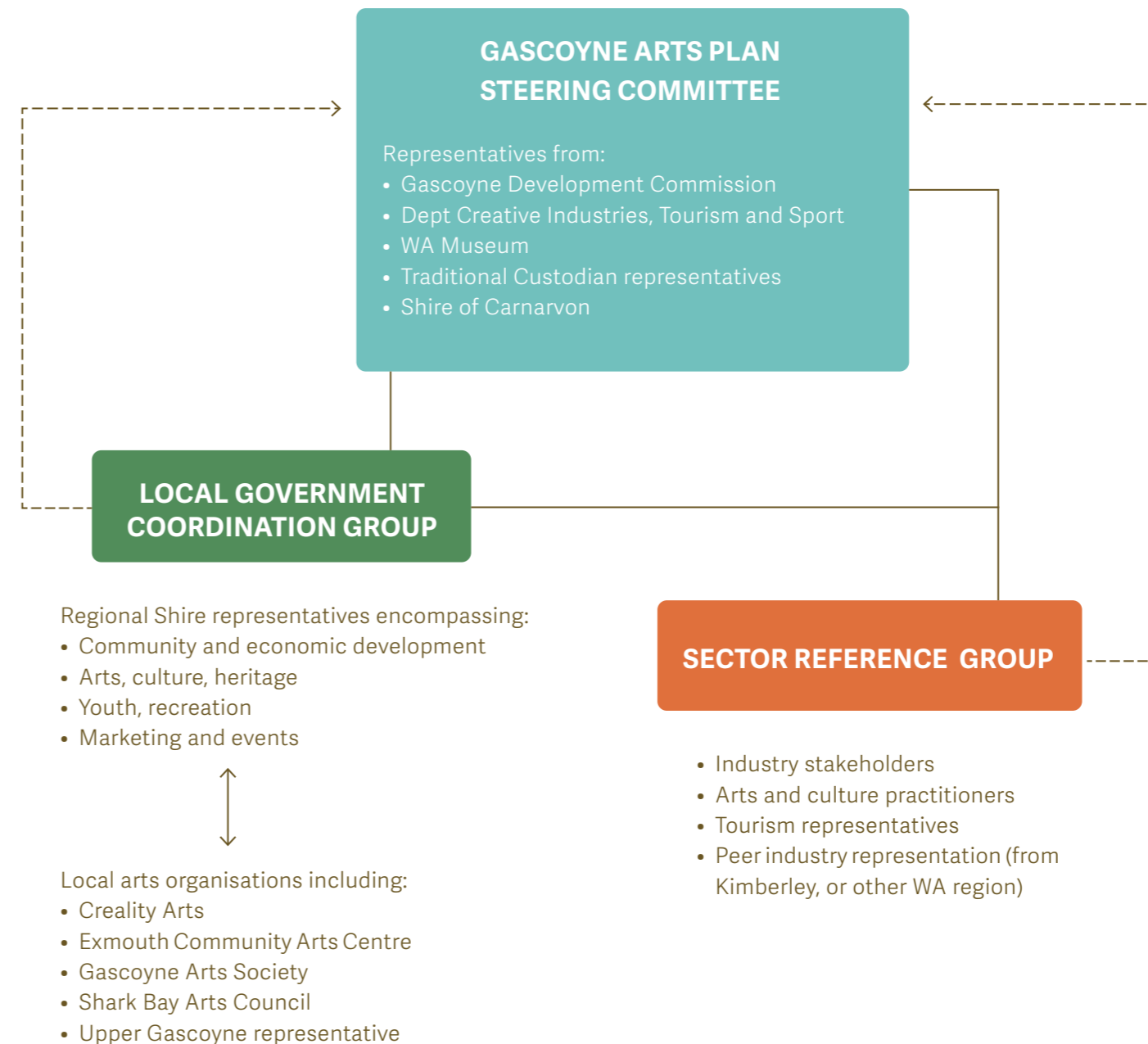
The LGA Coordination Group represents the four regional shires and sits at the centre of delivery. Local governments are recognised as the primary funding partners and administrators of arts and culture at community level, through direct investment, grant programs, infrastructure provision and staff support. This group coordinates arts and culture alongside broader portfolios such as economic development, youth, recreation, tourism and events. Its role is to integrate arts priorities into community development initiatives, leverage funding and strengthen cross-shire collaboration and networks.

Sector Reference Group

The Sector Reference Group connects the Plan to the arts and culture industry stakeholders, practitioners and related sectors such as tourism. Its role is advisory, providing practical insight, responding to skills and development gaps and informing program design and delivery, including leveraging available funding.



IMAGE CREDIT: BY THE BAY EXHIBITION, ROSE DE FREYCINET GALLERY – ASH CRAMMOND STUDIO



Building the capacity of the Gascoyne's local arts organisations – in conjunction with industry stakeholders – is key to unlocking funding opportunities and improving the sustainability of arts and culture programs and initiatives. Support should focus on providing access to training and mentoring in areas such as grant writing and strategic planning, strengthening governance and compliance processes and the provision of shared coordination or administrative support resources to reduce reliance on volunteers.

SPOTLIGHT CASE STUDY: CREALITY ARTS

Creality Arts exemplifies how 'community-owned' regional arts organisations can transform communities through culturally rich, inclusive, and high-impact programming.

Creality Arts, formerly Gascoyne in May Inc, was piloted in 2011 to support community festivals and became a not-for-profit incorporated organisation in 2012. Founded by Creative Producer and cultural leader, Theaker Von Ziarno, it has been producing in-situ cultural events in the Gascoyne region for more than a decade. It has a volunteer Board, a network of advisors and active members, and is the Gascoyne representative for Regional Arts WA's Regional Arts Network.

It nurtures local talent and creates programs that support belonging and connection in regional and culturally diverse contexts. Some signature initiatives have included:

- Gascoyne Travelling Arts Festival – a six week touring festival across Carnarvon, Exmouth, Shark Bay, Coral Bay, Gascoyne Junction and Burringurrah Remote Aboriginal Community, showcasing diverse art forms such as theatre, dance, circus, comedy, cabaret and digital projections
- Artery creative learning in schools – delivering artist residencies to seven schools across the Gascoyne and offering professional development and online learning tutorials
- The CRE8 initiative – including eight long-term programs with a 12-year project cycle to build regional arts capacity and community engagement:
 - Blood Beats – Indigenous Hip Hop/Music
 - Faerial – circus training
 - Festival Machines – sculpture and installation arts
 - Architects of Spectacle – event development
 - Gascoyne Pub Choir
 - Tag-a-long cultural/art tours

These programs feed into Situation Based Training to empower local creatives and support development of a sustainable regional arts industry.



SUSTAINING CREALITY ARTS'S IMPACT

The organisation generates some earned income through its activities however, like many arts organisations, remains primarily reliant on project-based grants to deliver programs and operations. This reliance creates challenges for certainty, continuity and long-term impact in the Gascoyne.

Creality Arts has historically operated with a lean staffing structure of an Executive Producer, Strategy and Communications Director and bookkeeper, supplemented by contracted roles in areas such as event production and marketing when funding allows. As at 2025, it is sustained by significant unpaid contributions from its core team - an unsustainable model that limits energy, capacity and growth.

Its Strategic and Business Plan 2023–2026 sets out a clear goal: to secure stable funding and resourcing pathways that enable Creality Arts to strengthen and expand activities, audiences and impact. The organisation is deeply embedded in the Gascoyne's cultural landscape, with strong networks across government, industry and community, a proven track record of high-quality and locally relevant programming, and a demonstrated ability to build industry capacity and deliver strong community outcomes.

To ensure this work continues and grows, Creality Arts requires the backing of government, industry and community through an operations model that is appropriately resourced and remunerated.



IDENTITY REGIONAL GOALS

1. Arts and culture is synonymous with the Gascoyne's reputation and brand
2. The Gascoyne is recognised and valued for its diverse cultural heritage, experiences and talent
3. Strategic communication facilitates awareness and understanding across audiences

CHALLENGES

- A lack of shared vision to unify and promote creative and cultural stories
- Aboriginal culture inconsistently represented across shires and events, limiting its central role in regional identity
- 'Arts' experiences perceived as niche or exclusive, limiting appeal to broader community
- External perceptions of towns like Carnarvon limit awareness of true cultural activity and investment
- Tension between aspirations for cultural innovation and maintaining established practices
- Geographic diversity and contexts make cohesive regional planning and delivery complex

OPPORTUNITIES

- Leverage the Gascoyne's iconic natural and cultural assets (reefs, dark skies, marine life, food and Aboriginal heritage) to shape a strong regional identity
- Increase visibility and recognition of Aboriginal culture in context of regional storytelling, leadership and cultural connection
- Leverage the Gascoyne's seasonal visitation and visiting artists presence for creative development and exchange
- Strengthen cultural identity and pride through storytelling, place-based festivals and Traditional Custodian leadership

There is an opportunity to bring greater cohesion, visibility and momentum to arts and culture across the Gascoyne by strengthening the region's shared identity and creative voice.

While the region is well known for its natural environment, World Heritage status and tourism appeal, its arts and cultural depth – spanning First Nations heritage, diverse communities and vibrant local talent – is not represented and understood in a consistent way.

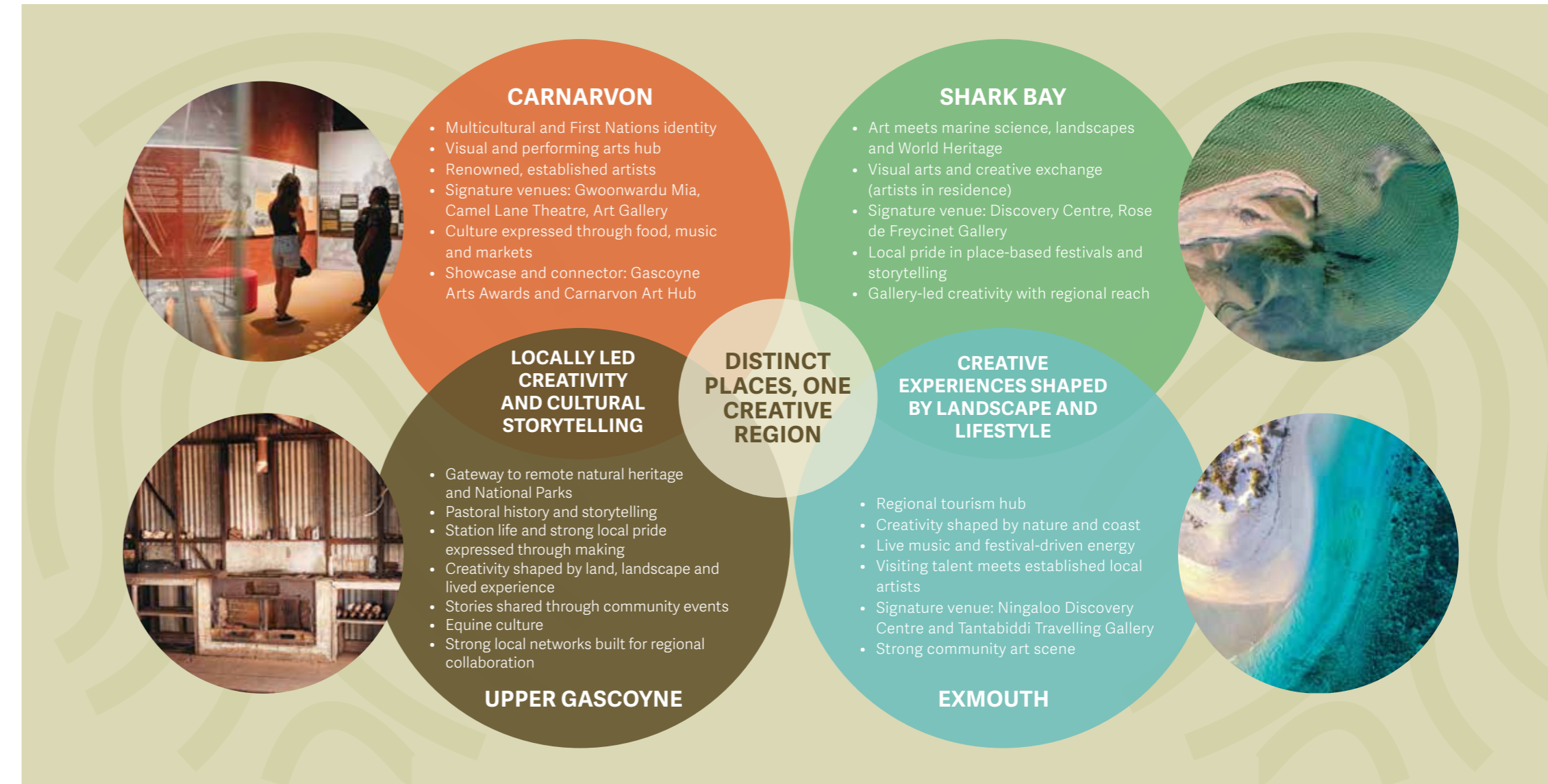
Currently, there is no unified vision for arts and culture across the region. Aboriginal culture is not always embedded in events and programs, and external perceptions, particularly of Carnarvon, can obscure the reality of a thriving and growing local arts scene.

Building a stronger cultural narrative can help shift these perceptions and articulate the contribution arts and culture makes to regional liveability and economic development. Differences in geography and local context do present challenges, but shared assets provide a strong platform for a stronger creative and cultural identity.

REGIONAL PRIORITIES

- 2.1 Raise the profile of **arts and culture** as a core component of the Gascoyne's **tourism and regional development** agenda
- 2.2 **Amplify First Nations** leadership, storytelling and cultural identity
- 2.3 Incorporate **arts and culture in regional economic tourism and community wellbeing** programs and initiatives
- 2.4 Communicate and **demonstrate the value of arts and culture** as an intrinsic part of each shire's community life
- 2.5 Develop and promote a **creative and cultural 'brand'** to unify the region's arts and culture offer.

The Gascoyne's arts and cultural identity reflects the diversity of its towns. The Shires of Carnarvon, Exmouth, Shark Bay and Upper Gascoyne each bring unique attributes that together form a creative region with strong local character and growing regional impact. In strengthening the identity of the region, each shire's unique but complementary identity should be highlighted through a more strategic and cohesive narrative.



SPOTLIGHT CASE STUDY: A REGIONAL ARTS AND CULTURE IDENTITY LINKED TO LANDSCAPE

The Scenic Rim, located an hour from Brisbane and the Gold Coast, presents a consistent cultural identity based on creativity, resilience and a strong sense of place.

The identity is demonstrated in the Creative Scenic Rim website which also packages and promotes information on arts and cultural activities and provides a directory of practitioners.

Surrounded by six national parks and part of the Gondwana Rainforests of Australia World Heritage Area, the region supports community-led arts and storytelling grounded in landscape and local history. Arts and culture are positioned as important to community wellbeing and regional tourism.

Through the Creative Scenic Rim program, the Scenic Rim Regional Council delivers exhibitions, performances, workshops and events across the year with cultural venues such as The Centre Beaudesert and Boonah Cultural Centre hosting touring and local work. Galleries and studios in towns like Kalbar and Tamborine Mountain offer hands-on experiences.

Public art trails like the Scenic Rim Story Markers share local and First Nations stories through artwork placed across towns. Visitors can explore galleries, markets, heritage museums and cultural trails that connect arts with natural landscapes. Arts programs are supported through the Regional Arts Development Fund, which continues in 2024–25 with grants for creative professionals, youth and community groups.



PILLAR TWO: IDENTITY

REGIONAL PRIORITIES	STRATEGIES	STAKEHOLDERS	TIMING (YEARS)					
			1	2	3	4	5	5*
2.1 Raise the profile of arts and culture as a core component of the Gascoyne's tourism and regional development agenda	2.1.1 Develop key messages on the value of arts and culture to the Gascoyne region and embed these in strategy, policy, narrative and communications	State and local government	X	[Progress bar]				
	2.1.2 Collaborate with Regional Tourism Organisations (RTOs) and economic development agencies to feature local arts and culture in destination marketing, visitor itineraries and regional events	State and local government RTOs Practitioners and producers		X	[Progress bar]			
	2.1.3 Include arts and culture in familiarisation tours, trade visits and promotional content for the tourism and investment sectors	State and local government RTOs Practitioners and producers	X	[Progress bar]				
	2.1.4 Showcase regional creative talent and events in flagship tourism campaigns, investment attraction and government promotions	State government RTOs Practitioners and producers		X	[Progress bar]			
2.2 Amplify First Nations leadership, storytelling and cultural identity	2.2.1 Strengthen investment in Gwoonwardu Mia as a regional Aboriginal arts, cultural and tourism hub, connector and leader	State government		X	[Progress bar]			
	2.2.2 With Aboriginal Corporations and Prescribed Body Corporates, state government and relevant stakeholders, facilitate an Aboriginal-led region-wide framework for arts and culture engagement, to: <ul style="list-style-type: none"> • Ensure appropriate cultural authority • Represent the region's diversity • Identify and agree cultural narratives • Inform and guide arts and culture projects that facilitate collaboration and creative expression • Develop product, programs, experiences and enterprise 	State and local government Aboriginal Corporations PBCs			X	[Progress bar]		
	2.2.3 Support and fund language preservation projects for the Gascoyne's language groups: Yinggarda, Baiyungu, Malgana, Thudgari, Thalanyji and Wajarri with a focus on: <ul style="list-style-type: none"> • Language preservation, continuation and fluency • Reconciliation, healing and wellbeing • Education, storytelling and celebration 	Federal government State and local government Aboriginal Corporations PBCs		X	[Progress bar]			
	2.2.4 Fund Aboriginal cultural interpretation and storytelling projects. Opportunities may include: <ul style="list-style-type: none"> • Record and share oral histories, support Aboriginal artists to develop podcasts and stories documenting contemporary life • Use signage, digital storytelling to bring stories to life • Connect students with culture through school-based programs • Regional gallery exhibitions to showcase traditional knowledge and songlines 	Federal government State and local government Aboriginal Corporations PBCs		X	[Progress bar]			

PILLAR TWO: IDENTITY continued.

	2.2.5 Support Aboriginal artists and organisations to apply for CITS Regional Aboriginal Arts Development and Connecting to Country Grants to support the above.	State and local government Aboriginal Corporations PBCs	X						
2.3 Incorporate arts and culture in regional economic, tourism and community wellbeing programs and initiatives	2.3.1 Embed arts and culture outcomes in regional growth plans and strategic documents such as health strategies, place-based strategies and programs and liveability frameworks including: • GDC Strategic Plan • Regional development strategies and investment frameworks • Tourism and destination management plans • Gascoyne Aboriginal Health Strategy	State government		X					
	2.3.2 Partner with health, education and community services to deliver creative programs that support mental health, youth engagement and social connection. Explore opportunities through CITS Creativity and Wellbeing Program	State and local government NGOs		X					
	2.3.3 Grow creative industries and cultural tourism through cross-sector initiatives that align arts and culture, food, environment and destination development	State government Gascoyne Food Council Practitioners and producers		X					
	2.3.4 Fund arts-based pilots and projects that demonstrate impact in economic diversification, skills development or community resilience. For example, creative industries incubation programs and regional skills intensives	State government			X				
	2.3.5 Work with regional program leads including GDC, local government, DPIRD and WA Country Health, to embed culture and arts outcomes in program and funding design	State government			X				
2.4 Communicate and demonstrate the value of arts and culture as an intrinsic part of each Shire's community life	2.4.1 Shire of Exmouth: Position arts and culture as a unifying force that connects locals and visitors through coastal festivals, live music and nature-inspired experiences	Local government	X						
	2.4.2 Shire of Carnarvon: Position arts and culture as a cornerstone of community life and identity — led by a strong First Nations presence and a dynamic visual and performing arts scene that fosters inclusion, pride and connection	Local government	X						
	2.4.3 Shire of Shark Bay: Position arts and culture as a lens to experience Shark Bay's World Heritage – where exhibitions, storytelling and visiting artists bring marine science, landscape and history to life	Local government	X						
	2.4.4: Shire of Upper Gascoyne: Position arts and culture as deeply rooted in land, lifestyle and community – where cultural expression thrives through local making, station life, equine culture and shared events	Local government	X						
	2.5.1 Co-design and embed a shared Gascoyne identity, supported by a region-wide toolkit, to drive consistent promotion, strengthen tourism campaigns and leverage funding, media and partnerships.	State and local government RTOs	X						

SPOTLIGHT CASE STUDY: REVITALISING CULTURE THROUGH LANGUAGE THE NYIYAPARLI LIVING LANGUAGE PROJECT

The Niyaparli Living Language Project (NLLP) is based in Western Australia's Pilbara region, primarily around the traditional lands of the Niyaparli people, which includes areas around Newman, Marble Bar and the Fortescue River. Run by the Karlka Niyaparli Aboriginal Corporation RNTBC (KNAC), it is a leading example of cultural revitalisation and community-led innovation.

The Niyaparli language is one of the oldest in Australia, spoken on Country for over 41,000 years. Today, with only a small number of fluent speakers (less than 10), the project responds to a shared community priority: to keep the Niyaparli language strong and ensure it is spoken for generations to come.

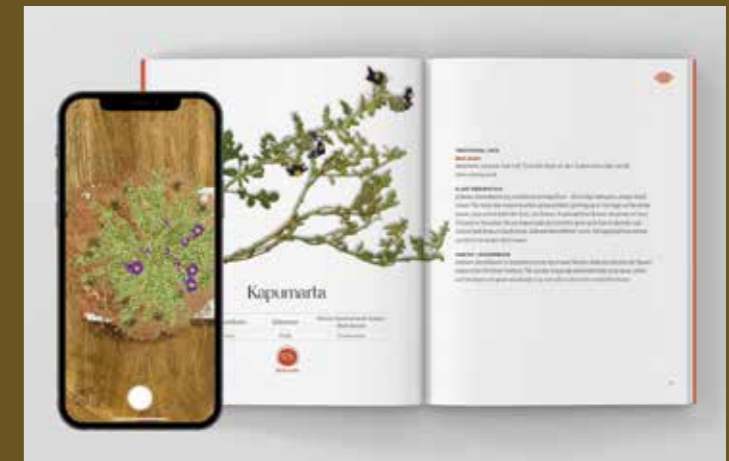
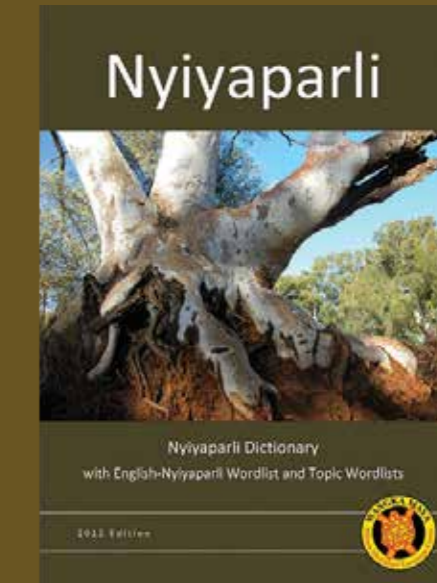
Stage one began in 2022, laying strong foundations through workshops, interviews, and community-led planning. With full support from the KNAC Board and funding from the Niyaparli Native Title Charitable Trust (AET Trustee), the project is now entering Stage two, a three-year program with 26 tailored initiatives.

These include a digital language centre, word-of-the-day SMS alerts, educational posters and a smartphone game, designed to make learning and using Niyaparli language part of everyday life. The approach combines traditional knowledge with digital tools to strengthen connection to language and culture across age groups.

The NLLP is overseen by a Cultural Working Group of senior language speakers and community leaders, and delivered by a dedicated team within KNAC, including an Executive Producer. This governance structure ensures cultural authority, continuity and accountability.

More than a language project, the NLLP is about strengthening cultural identity and capability of the Niyaparli community. Through this work, KNAC is creating a platform for intergenerational learning, cultural pride and long-term self-determination.

www.karlka.com.au | www.niyaparli.live





EXPERIENCE REGIONAL GOALS

1. Growth in audience participation and engagement
2. Regional programs deliver sustained and inclusive arts and culture experiences
3. Arts and culture venues, precincts and attractions are fit for purpose and well utilised

The Plan identifies opportunities to strengthen coordination and delivery of new and existing region-wide attractions, programs and experiences to engage new audiences and attract visitors.

Participation in arts and cultural experiences is influenced by practical and structural challenges. Variations in quality, high delivery costs, and limited year-round programming impact sustainability and access, particularly outside peak seasons. Local expectations and regulatory requirements, such as Exmouth’s live music curfew, can limit event scope, while inconsistent promotion and scheduling impact visibility. The region’s natural and cultural diversity provides a strong base for growth. Signature events like the Jamba Nyinayi Festival (Coral Bay) and the Ningaloo Sky Festival are elevating regional identity.

Venues such as Gwoonwardu Mia, Carnarvon Civic Centre and Shark Bay and Ningaloo Discovery Centres have regional coordination potential, and station networks and venues can support artist residencies and events.

With targeted investment and improved alignment, the Gascoyne can offer more inclusive and connected cultural experiences.

CHALLENGES

- Arts experiences vary significantly, with inconsistent quality
- Touring and visiting artists face challenges due to high travel, accommodation and freight costs
- Limited year-round, accessible programming for youth and local communities beyond peak visitor seasons
- Cost, inconsistent timing and lack of coordinated promotion impact access and participation
- Community expectations and regulatory curfews (e.g., 10pm limits on live music in Exmouth) can limit potential

OPPORTUNITIES

- Cultural and environmental diversity offers strong positioning through environmental, station and Aboriginal cultural tourism
- Emerging regional and intra-region touring models for improved programming
- Existing cultural anchors (e.g. Gwoonwardu Mia, Carnarvon Civic Centre, Shark Bay and Ningaloo Discovery Centres) could lead regional coordination
- Leverage station networks and infrastructure as venues to support cultural residencies and events
- Signature events like the Jamba Nyinayi Festival, Ningaloo Sky Festival and Under the Gascoyne Skies Festival are showcasing cultural strengths and positioning place-based festivals and dark sky assets as tourism and cultural drawcards

REGIONAL PRIORITIES

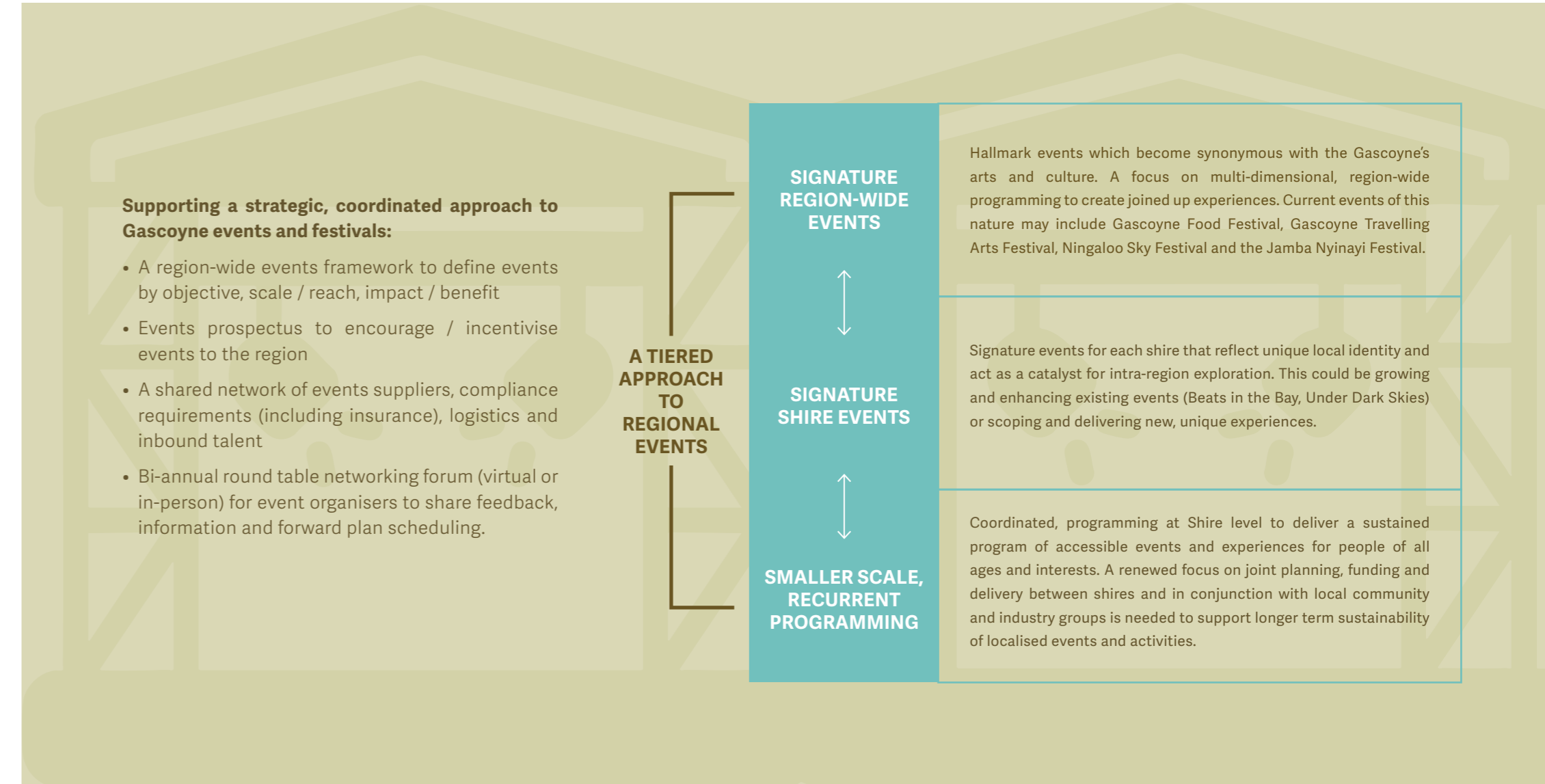
- 3.1 Develop a **regional programming and events strategy** for both local communities and visitors
- 3.2 Continue to **grow cultural tourism** attractions and experiences that showcases cultural identity and heritage (e.g. Station Stays, Dark Sky tourism, On Country experiences)
- 3.3 Increase arts and culture programs that **engage young people**
- 3.4 Deliver **arts and culture** outcomes in **precinct, public realm** and capital projects
- 3.5 Deliver **creative placemaking programs** at individual Shire level
- 3.6 **Optimise venues of state significance** – programming, community access, asset management.

PILLAR THREE: EXPERIENCE

REGIONAL PRIORITIES	STRATEGIES	STAKEHOLDERS	TIMING (YEARS)					
			1	2	3	4	5	5*
3.1 Develop a coordinated, regional approach to events and festivals for local communities and visitors	3.1.1 Develop a regional Events Strategy in collaboration with state and local government and event stakeholders, to consider: <ul style="list-style-type: none"> • Funding, operational sustainability and growth of established regional festivals and events – for example, Ningaloo Sky Festival, Gascoyne Food Festival, Under Gascoyne Skies Festival, Beats in the Bay, Jamba Nyinayi Festival, Landor and Junction races, gymkhanas and campdrafts • Cross-sector resourcing - across arts, tourism and food organisations, to potentially streamline project delivery • A ‘local talent’ policy or provisions to ensure local artists’ inclusion in major events 	State and local government		X				
	3.1.2 Through regional Shires, establish a shared network of events suppliers, compliance requirements (including insurance), transport and logistics and inbound talent; cross-promote, cross-program and extend regional touring circuits where practical	Local government Industry stakeholders Suppliers	X					
	3.1.3 Establish a regular networking forum (virtual or in-person) for event organisers to share feedback, information and forward plan scheduling	Local government Practitioners and producers	X					
3.2 Continue to grow cultural tourism attractions and experiences that showcase cultural identity and heritage	3.2.1 Leverage state government investment in nature-based tourism (through CITS, DBCA) to deliver arts and cultural experiences and infrastructure that optimise usage and attract new audiences. For example: <ul style="list-style-type: none"> • Outdoor amphitheatres and multi-purpose spaces • Interpretation and wayfinding, public art trails • On Country guided tours and experiences 	State and local government	X					
	3.2.2 Work in partnership with Traditional Custodians, WAITOC, Aboriginal Corporations and communities to co-design and deliver Aboriginal-led, on Country cultural experiences	State and local government Tour operators		X				
	3.2.3 Embed arts and culture within the region’s niche tourism experiences – including Dark Sky tourism, Ningaloo reef tours and national parks	State and local government Tour operators	X					
3.3 Increase arts and culture programs that engage young people	3.3.1 Ensure major events and festivals include dedicated programming for younger audiences and emerging talent	State and local government Event producers	X					
	3.3.2 Explore funding and program opportunities with CITS and Healthway for young people to engage with digital media, music, gaming and creative technologies	State and local government Event producers		X				
	3.3.3 Introduce a youth category in the region’s major art awards – Gascoyne Art Awards, with mentoring opportunities for young and emerging artists	State and local government Event producers		X				
	3.3.4 Establish partnerships between local schools and regional arts organisations such as ECAC, Gascoyne Art Society, Shark Bay Arts Council, and Gwoonwardu Mia’s educational loan box initiative to deliver curriculum-integrated learning and special projects deliver curriculum-integrated learning and special projects	State government In-region arts organisations			X			

PILLAR THREE: EXPERIENCE continued.

3.4 Deliver arts and culture outcomes through precinct and public realm projects and creative placemaking	3.4.1 Leverage upgrades to infrastructure and civic spaces and integrate public art, performance infrastructure and storytelling such as: • Carnarvon Town Centre Activation Plan including Foreshore and Carnarvon Civic Centre • Exmouth Federation Park and Town Centre revitalisation • Denham Foreshore Masterplan implementation	State and local government	X	█				
	3.4.2 Engage artists and cultural practitioners in precinct planning and capital works projects to shape urban design, public art and interpretation urban design, public art and interpretation	State and local government		X	█			
	3.4.3 At a shire level, develop and deliver community-led creative placemaking initiatives that reflect local identity and activate public spaces. For example: • Street furniture or planters • Murals, paving art • Pop up performances • Empty shopfront installations etc	Local government In-region arts organisations Practitioners and producers	X	█				
	3.4.4 Develop a Gascoyne regional public art blueprint to provide direction on: • A regional public art trail for large scale, notable works • Theming and narratives – to reflect cultural identity • Site selection • Artist procurement and selection • Investment guidance – as a prospectus to attract funding • Collection governance and management	Local government In-region arts organisations Practitioners and producers			X	█		
3.5 Optimise flagship cultural venues – programming, community access, asset management	3.5.1 Prioritise investment in assets that are under-utilised or at capacity: • Gwoonwardu Mia Carnarvon – requires outdoor performance infrastructure, toilets, back of house facilities to support effective use of this space, along with development of a women’s and men’s cultural art space and accommodation for artists in residence • Tantabiddi Travelling Gallery Exmouth – operational and programming strategy and business case (resourcing) to provide management direction • Shark Bay Museum – programming strategy and business case, management plan (funded and resourced) to provide management direction • Gascoyne Junction Historical Museum – refurbishment and / or business case for larger facility • Rose de Freycinet Gallery – operational and curatorial plan (funded and resourced) to provide management direction • Camel Lane Theatre – programming strategy and technical production resourcing	Federal government State and local government			X	█		
	3.5.2 Partner with Art on the Move learning and engagement teams on touring exhibitions and programming advice	Industry stakeholders	X	█				
3.6 Coordinated promotion of existing arts and cultural experiences	3.6.1 Utilising existing communications channels: • Strengthen arts and culture presence across Shire websites and social media. • Create a shared regional events calendar and ‘what’s on’ guide embedded on key platforms. • Work with regional and state media to spotlight local arts and culture • Support cross-promotion between venues, festivals and artists using shared tools	Local government	X	█				



SUCCESS FACTORS

Success factors align with the staged implementation of identified strategies, providing time bound milestones across two years, three to four years and five years plus to track progress and outcomes.

WITHIN 2 YEARS



1. **Arts and culture elevated as a driver of regional development**, embedded in policy, planning and investment frameworks
2. **Regional governance** framework in place, with a **funded resource** driving regional coordination and growing capacity of local arts organisations
3. **Shared touring and events calendar** delivers coordinated programs across the region
4. Sustained programs enable **commercial artists to grow their practice** and build export pathways for state, national and international markets
5. **Arts and cultural infrastructure is embedded** into capital and public realm projects across the region

WITHIN 3 – 4 YEARS



1. **Gwoonwardu Mia operating as a flagship cultural institution**, driving Aboriginal cultural exchange, community engagement and regional tourism growth
2. Sustainable **operational funding** enables **regional galleries to function as a coordinated network**, delivering shared exhibitions and programs
3. Regional delivery of **accredited training in technical production gallery and event management**, strengthening local capability
4. **Growth in grants and funding partnerships broaden the reach and impact** of arts and culture across the region

5 YEARS +

1. **Gascoyne is recognised as an arts and culture destination**, with an increase in audience participation across programs
2. **Aboriginal cultural heritage is embedded** as a foundation for arts and cultural planning and delivery
3. **Emerging industries such as film and digital production** are established, creating pathways for local employment and skills development
4. **A new generation of arts and culture leaders drive** talent development and foster creative entrepreneurship

GASCOYNE

REGIONAL ARTS PLAN

PART FIVE

SHIRE INSIGHTS AND PRIORITIES

SHIRE INSIGHTS AND PRIORITIES

This part of the Plan has been developed in consultation with the Shires of Carnarvon, Exmouth, Shark Bay and Upper Gascoyne.

It provides more detail on shire-level stakeholder engagement insights including availability of arts and culture experiences, drivers and barriers to local participation, and most visited venues. It reflects key arts and culture priorities for each local community, in context of identified regional goals and strategies.

The unique arts and culture opportunities of each shire, and their role within the Gascoyne region, are described, with priorities for identity, experience, capacity, investment in infrastructure and the public realm aligned to these.

These priorities can inform development of future actions or implementation plans, concept and program development and grant funding applications.

As with the regional goals and strategies, delivery of shire level priorities will be the shared responsibility of federal, state and local government, industry stakeholders and funding entities and not the sole responsibility of the relevant local government - noting each has capacity and resource limitations.



IMAGE CREDIT: SPACE MUSIC SHARK BAY, AUSTRALIAN BAROQUE'S 2024 WA REGIONAL TOUR



SHIRE OF CARNARVON / GWOONWARDU PRIORITIES

IMAGE CREDIT: JAMBA NYINAYI FESTIVAL – SHIRE OF CARNARVON

SPOTLIGHT CASE STUDY: GWOONWARDU MIA TRAINING PROGRAM

A unique collaboration in Carnarvon is transforming futures, with Aboriginal participants gaining new skills, confidence and career pathways through hospitality and tourism training at Gwoonwardu Mia.

This partnership between Tourism WA, the Gwoonwardu Mia Culture Centre, Real Futures, TAFE and WA Museum Boola Bardip empowered Aboriginal participants to engage in a hospitality and tourism training program in Carnarvon. Students acquired skills and qualifications, with some securing employment at the Jardiluni Mia Café based at the centre.

Run each year from 2022 to 2024, the program included a range of immersive training activities, such as workshops from visiting chefs, on-Country time with Elders and remote TAFE certifications. The training initiatives led up to events hosted by the chefs and students, some connecting to regional event programs such as the Gascoyne Food Festival.

Tourism WA also supported the Gwoonwardu Mia Culture Centre to engage local Aboriginal people to host regular Yarning Circles, which continue to engage visitors and the community. The Gwoonwardu Mia training program has recently expanded into astro-tourism training, with workshops delivered to centre staff so they can host astro-tourism nights.

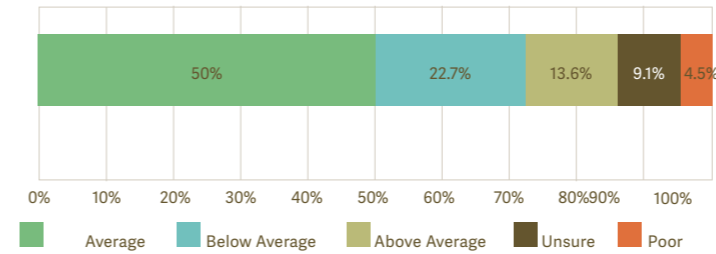
One local Yingarrda woman described her experience in the Gwoonwardu Mia program as a “a good way to do something good for your life, a reset, and a new start”. Another said: “I am a young mother of two boys; being able to get out and do this course has made me more confident in myself. This course has also been a big achievement for me.”



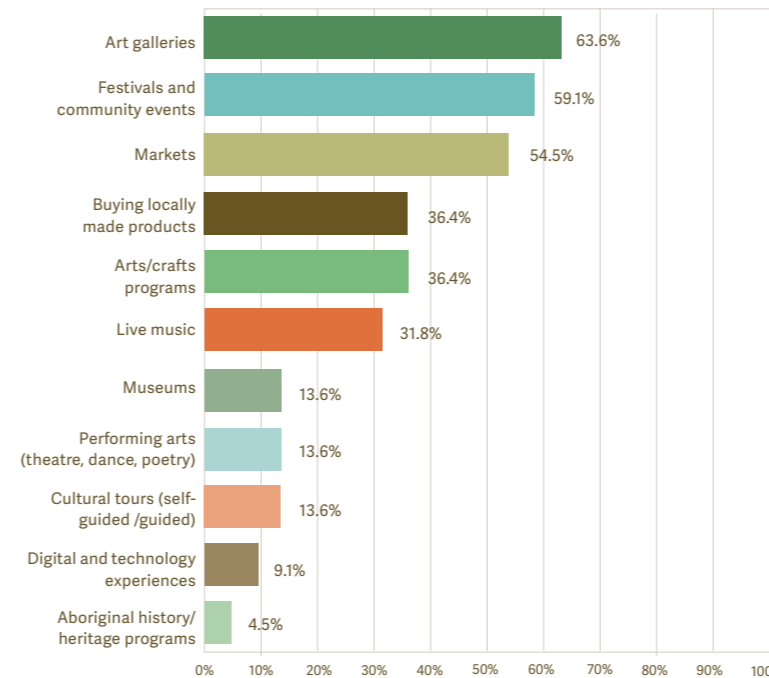
STAKEHOLDERS TOLD US:

- There is a need for more funding, grants and investment to grow cultural activity and support local artists and cultural groups
- More communication and promotion is needed to support participation and awareness
- Large-scale events, Aboriginal-led experiences and inclusive community festivals are critical for community connection and cohesion, identity and tourism development
- There is an opportunity to better integrate and ‘package’ arts, culture and tourism experiences, to unlock local economic potential and reposition Carnarvon’s reputation and profile
- Safe, welcoming and connected spaces like the Arts Hub and Gwoonwardu Mia are highly valued; venue accessibility and future flexibility are important
- Volunteer fatigue, limitations on skills and technical support are holding back delivery of cultural programs and events
- Arts and culture is often not prioritised or recognised for its value and contribution to community identity and wellbeing, particularly for young people. Strong, consistent and committed leadership is needed

Availability of arts and cultural experiences in Carnarvon are deemed average or below, with most people engaging in activities a few times a year.



Most people participate through art gallery visits, festivals and community events, markets, arts and craft programs and live music.



Major drivers of participation are community connection, for happiness and well-being, to be entertained and to support the local economy.

The main barriers to participation are lack of timely promotion/ finding out too late, being too busy, activities scheduled at inconvenient times and lack of activities aligned to personal interests.

“The costs and lack of skilled technicians in regional areas makes [arts and culture] even harder.”

TOP 5 MOST VISITED VENUES FOR ARTS AND CULTURAL EXPERIENCES

1. Library
2. Art Gallery
3. Civic Centre
4. Art Hub
5. Gwoonwardu Mia Cultural Centre

“In our co-working hubs, we feel connected to others, we collaborate and create ways to make things better. The hub becomes a safe place — this is where true community begins.”

THE OPPORTUNITY

Carnarvon is uniquely positioned to lead as a cultural and creative anchor for the Gascoyne region – serving as a vital link in the state touring circuit between Geraldton and Karratha, particularly for the performing arts and Aboriginal-led experiences.

Carnarvon is home to significant cultural infrastructure, including the Civic Centre precinct, Gwoonwardu Mia, the Space and Technology Museum, and the Library and Art Gallery. The future of arts and culture lies in its power to foster community cohesion, intergenerational connection, cultural healing and economic revitalisation.

There is strong appetite for inclusive events, Aboriginal-led experiences, and cultural spaces that build pride and connection. Building on the shire's existing commitments and current initiatives, sustainable investment in funding, promotion, skills development and cross-sector partnerships will strengthen its place in Western Australia's creative economy and support Carnarvon's repositioning as a vibrant, creative and culturally confident community.



SHIRE PRIORITIES TO SUPPORT REGIONAL GOALS

1. Highlighting Carnarvon's unique role in regional arts positioning

- Multicultural and First Nations identity
- Visual and performing arts, touring hub
- Renowned, established artists
- Signature venues: Gwoonwardu Mia, Camel Lane Theatre, Art Gallery
- Culture expressed through food, music and markets
- Showcase and connector: Gascoyne Arts Awards and Carnarvon Art Hub

2. Arts and culture elevated in Carnarvon's place and destination brand: Position arts and culture alongside heritage, environment, food, resilience, pride and diversity to strengthen Carnarvon's identity and contribute to the shire's social connection, vibrancy and wellbeing.

3. Packaging and promotion of existing shire-led activities as part of a cohesive arts and culture offering: Bring together arts and cultural activities under a clear, year-round program to improve visibility and participation. Opportunities to support consistency include streamlining 'what's on' content across the shire, state government, tourism and other websites, unifying tone and branding across communications touchpoints, and dedicated content profiling Carnarvon's cultural life – including events and artist call outs.

IDENTITY

SHIRE PRIORITIES TO SUPPORT REGIONAL GOALS

1. Strengthened reputation as north west events and touring hub:

Activate Camel Lane Theatre as a regional venue and connector through high-quality programs and partnerships with CircuitWest and commercial touring entities. Grow signature regional events such as the Gascoyne Food Festival and the Jamba Nyinayi Festival, expanding their cultural reach and regional appeal. Maintain support for community-led programming and special events that reflect local identity and encourage grassroots participation.

2. Public art as a distinct attraction and showcase of community identity: Promote Carnarvon's public art and mural trail as a distinct cultural attraction. Develop a public art masterplan to guide future commissions, enhance visibility and support storytelling, wayfinding, and tourism through curated trails and interpretive signage.

3. Creative programs for children and young people that build skills, wellbeing and future cultural participation: Support youth-focused creative programs that build skills, confidence and cultural connection. Foster cultural mediums such as dance (including existing initiatives for women and young boys) as an intergenerational connector for creative innovation and tradition.

4. Aboriginal participation and engagement in cultural activities: Support and grow Aboriginal-led cultural expression through dance, language, visual art and On-Country experiences. Build on momentum of emerging woman's groups, youth performance and Carnarvon Art Hub to celebrate culture, foster participation and support emerging artists.

EXPERIENCE

SHIRE PRIORITIES TO SUPPORT REGIONAL GOALS	
CAPACITY AND INVESTMENT	<p>1. The Arts Hub as a sustained, inclusive community space: Continued support for the Arts Hub as a space fostering creativity, inclusion and wellbeing. Ongoing programs, workshops and creative resources should strengthen community connection, support emerging talent and be a platform for cultural participation across all ages.</p>
	<p>2. Local capability in performing arts, technical production and event delivery: Technical skill development in performance and production to improve utilisation of Camel Lane Theatre via partnership with CircuitWest, and access to tertiary and vocational training, mentoring and hands-on learning.</p>
	<p>3. Commercial and marketing support for established visual artists: Strengthen visibility, market reach and commercial opportunities for established artists by supporting promotion, distribution, strategic partnerships and platforms for showcasing and selling work across the region and more broadly.</p>
	<p>4. Sustainably resourced arts and culture programs and services to support regional leadership role: With state government, secure core operational funding to maintain dedicated arts and culture roles within the shire. Ensure roles are clearly defined with responsibility for program development and coordination, partnerships and community engagement, funding development and cultural planning.</p>

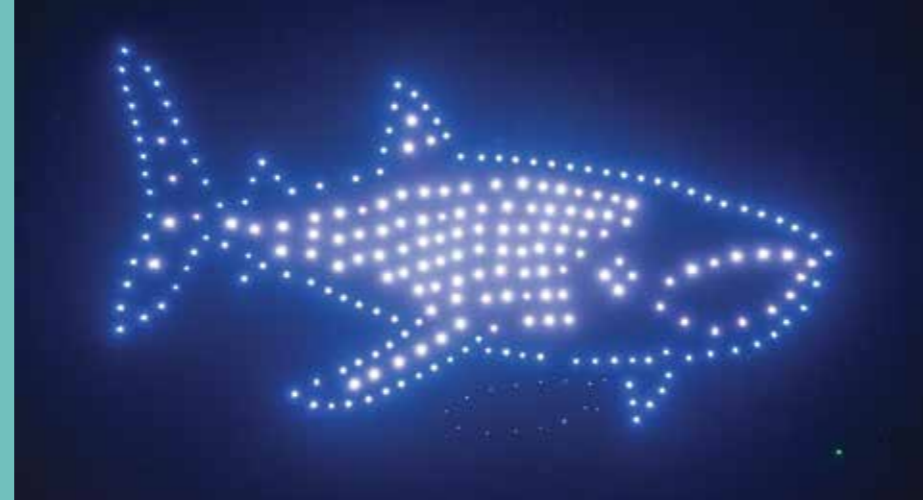
SHIRE PRIORITIES TO SUPPORT REGIONAL GOALS	
INFRASTRUCTURE AND PUBLIC REALM	<p>1. Gwoonwardu Mia strengthened as a leading regional hub for Aboriginal arts, culture, tourism and creative experiences: Support governance, programming and operations in partnership with Traditional Owners, local Aboriginal organisations and the WA Museum. Enhancements to outdoor performance spaces and back of house facilities and development of men's and women's arts and cultural spaces, will help diversify and extend use of the Centre.</p>
	<p>2. Investment in key cultural infrastructure — including Camel Lane Theatre, Art Gallery and the Foreshore — as vibrant creative precincts: Undertake staged upgrades to facilities, amenities and technical equipment to support cultural programming and community use. Align shire infrastructure planning with arts, tourism and urban development strategies.</p>
	<p>3. Delivery of outdoor event space in line with Carnarvon Activation Plan: Progress design, approvals and funding for outdoor event infrastructure in key locations where identified. Integrate site planning with event delivery needs including power, shade, lighting and vehicle / patron accessibility to ensure flexibility for diverse cultural and community uses.</p>
	<p>4. Place-based public art integrated into revitalisation and capital works: Develop a public art masterplan to ensure existing and proposed works' cohesion, quality and relevance to place and cultural identity, as an integrated collection. Embed public art commissioning into town centre upgrades, new builds and capital works. Engage local and visiting artists and community in concept development and enable mentoring and skills development opportunities.</p>



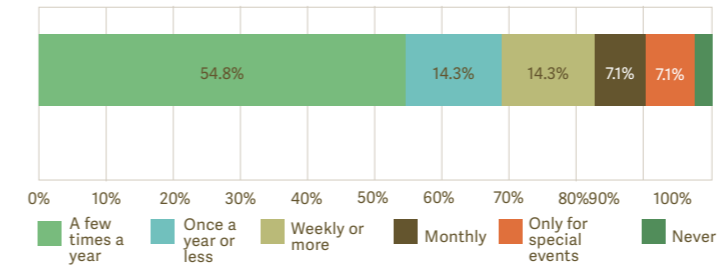
IMAGE CREDIT: NINGALOO SKY FESTIVAL 2025, EXMOUTH

STAKEHOLDERS TOLD US:

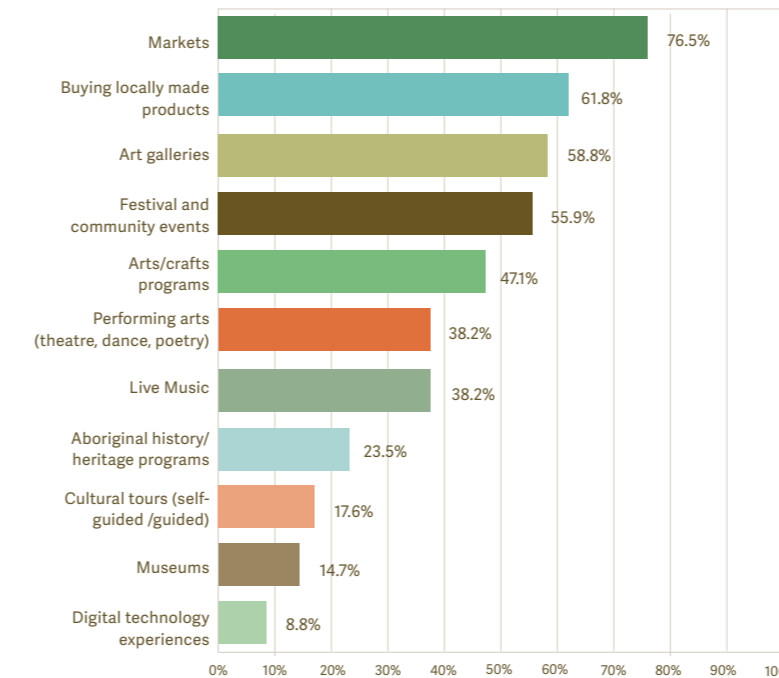
- Arts and culture are seen as part of what makes Exmouth a special place to live, not just something for the high season
- Community, especially young people, want more ways to get involved — but locals find it difficult to find out what’s on and how to get involved in activities aligned to their interests
- Local artists are asking for more backing — funding, space, and chances to grow their work and share it beyond the region
- Exmouth attracts visiting creative talent from across the world, but there’s no clear pathway to connect them with local events or the community resulting in missed opportunity
- Stakeholders see real potential to use Exmouth’s landscape and visitor appeal to host unique cultural events and boost the shire’s creative profile
- Groups like ECAC are doing a lot with limited resources, but they need support and a new strategic focus to diversify and grow
- High costs associated with geographic isolation and small population, limited paid opportunities for professional artists and volunteer burnout are challenging the sector in the absence of a coordinated plan and approach by the shire.



Availability of arts and cultural experiences in Exmouth are deemed average or below, with most people engaging in activities a few times a year.



Most people participate in community based cultural experiences – markets, locally made products, visiting galleries and attending festivals and events.



Major drivers of participation are entertainment, for happiness and well-being, community connection and to support local artisans and tourism.

The main barriers to participation are lack of timely promotion/ finding out too late, general lack of information, lack of activities aligned to personal interests and being too busy.

“It’s hard to find qualified artists in town, and there’s no incentive for them to include exmouth in their tour plans — [we need more] festivals or events to draw them here.”

TOP 5 MOST VISITED VENUES FOR ARTS AND CULTURAL EXPERIENCES

1. Ningaloo Centre
2. Exmouth Cultural Arts Centre / ECAC
3. Hospitality venues – Whalebone and Froth Brewery
4. Markets (Town Beach and town centre)
5. Federation Park

“Exmouth is unique — we have a gorgeous landscape and many food and beverage options and opportunities for live music. A great place to have festivals suitable to all ages and abilities.”

THE OPPORTUNITY

Exmouth is positioned to grow arts and culture by connecting creativity with its world-class natural environment and international destination appeal with a focus on live performance, festivals and cultural tourism.

There's high demand for live music, festivals and Aboriginal cultural experiences that complement nature-based tourism and bring the community together. The town's mix of established artisans, markers and artists, local community, tourists and visiting creatives creates a unique advantage — with opportunity to harness this through better pathways, programming and creative spaces.

With the Ningaloo Centre as a foundation and a growing creative sector, Exmouth can make arts and culture a stronger part of everyday life and a valued feature of the visitor experience.



SHIRE PRIORITIES TO SUPPORT REGIONAL GOALS	
IDENTITY	<p>1. Highlighting Exmouth's unique role in regional arts positioning:</p> <ul style="list-style-type: none"> • Regional tourism hub • Creativity shaped by nature and coast • Live music and festival-driven energy and reputation • Visiting talent meets established local artists • Signature venues: Ningaloo Discovery Centre and Tantabiddi Travelling Gallery • Strong community art scene
	<p>2. Position arts and culture as a key driver of the shire's lifestyle and visitor experience: Make arts and culture part of the everyday by embedding it in the shire's social life – through events, places and experiences that feel welcoming, familiar and fun. Focus on creativity, connection and local identity rather than formality or niche appeal, so that arts and culture is seen as something for everyone to enjoy and be part of.</p>
	<p>3. Promote and package existing shire-led activities as part of a cohesive arts and culture offering: Bring together existing shire-run arts and cultural events under a clear, year-round program to improve visibility and community engagement. Use consistent branding, promotion and scheduling to create a stronger presence, with a focus on simple, cost-effective and local collaboration.</p>

SHIRE PRIORITIES TO SUPPORT REGIONAL GOALS	
EXPERIENCE	<p>1. Arts and cultural experiences targeted to the local community: In 'shoulder seasons,' deliver a program of arts and culture events targeted at local community and welcoming to visitors, with a focus on music, festivals, performing arts and outdoor film.</p>
	<p>2. Arts and culture programs that engage young people: In partnership with local schools and community, develop youth-focussed programs / projects to nurture and inspire creative talent.</p>
	<p>3. Ningaloo Sky Festival developed as Exmouth's signature event: Establish the bi-annual Festival as a sustained and recurrent flagship event, with strong representation of local talent and programming for local community and visitors.</p>
	<p>4. Nature-based tourism as a platform for arts and culture: Leverage established nature-based tourism experiences such as hiking trails, marine tours and Dark Sky tourism as mediums for cultural storytelling and local art. Partner with tourism operators, Traditional Owners, and creatives to integrate cultural narratives, performances, installations or interpretation into existing visitor experiences.</p>
	<p>5. Aboriginal-led cultural experiences developed in partnership with Traditional Custodians: Through partnerships with Traditional Custodians, DBCA, WAITOC and other stakeholders, support continued development of Aboriginal-led culture and arts experiences.</p>

SHIRE PRIORITIES TO SUPPORT REGIONAL GOALS	
CAPACITY AND INVESTMENT	<p>1. Improved coordination of arts and culture planning and resourcing: Consolidate planning and delivery of arts and cultural activity through a shire-wide approach that encompasses gallery programming and management, special events, community engagement and capacity building to strengthen arts and culture delivery and opportunity development.</p> <p>2. Expand the shire's grant program to explicitly include arts and culture: The current community grants program is focussed on supporting self-sustaining community groups and clubs and promoting local economic development across three categories – Major Events, Community and Sporting, and Donations.</p> <p>3. Continued development as a film-friendly destination: Leverage the success of locally-filmed productions such as Whale Shark Jack.</p> <p>4. Develop a pathway for visiting creatives to contribute to local cultural life: Consider a seasonal 'call out' for visiting artists to contribute to local arts and cultural programs and events including with schools and community groups.</p> <p>5. Support ECAC to diversify its showcase of local talent: Strengthen and broaden ECAC's role in the community beyond its current demographic, to include young people and travelling creatives.</p>

SHIRE PRIORITIES TO SUPPORT REGIONAL GOALS	
INFRASTRUCTURE AND PUBLIC REALM	<p>1. Business case and operational plan for Tantabiddi Travelling Gallery: Development of a business case and operational plan is required to support forward planning, proactive programming and optimise use of the space for local community, visitors and as part of the region's gallery network.</p> <p>2. A public art framework: The framework should incorporate a simple masterplan, policy and initiatives including public art trails, providing curatorial direction that strengthens cultural identity.</p> <p>3. Flexible, multi-purpose public performance spaces: Equip existing and future public spaces with infrastructure to support outdoor performances, music, movies (power, lighting, loading, access). Ensure Federation Park improvements support arts and culture activities. Continue to optimise use of Ningaloo Function Centre.</p>



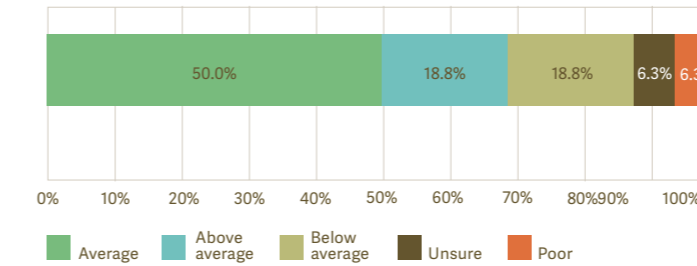
STAKEHOLDERS TOLD US:

- Arts and culture should reflect Shark Bay’s unique environment and World Heritage identity, with more visible experiences that connect creativity, place and storytelling
- Local and visiting artists need more support, creative spaces and funding to share work, grow their practice and connect with audiences
- The Rose de Freycinet Gallery is a regional asset with potential for greater community use, but needs ongoing investment in programming, infrastructure and promotion
- Residents want more inclusive events and hands-on creative opportunities — especially for young people, families and visitors
- Stronger coordination is needed to connect groups like the Arts Council and Men’s Shed to support community-led activity
- Beats in the Bay and other festivals are valued, but rely on a small group of volunteers with limited capacity
- There’s growing recognition of the value of arts and culture, and a desire for stronger support, shared responsibility and long-term investment

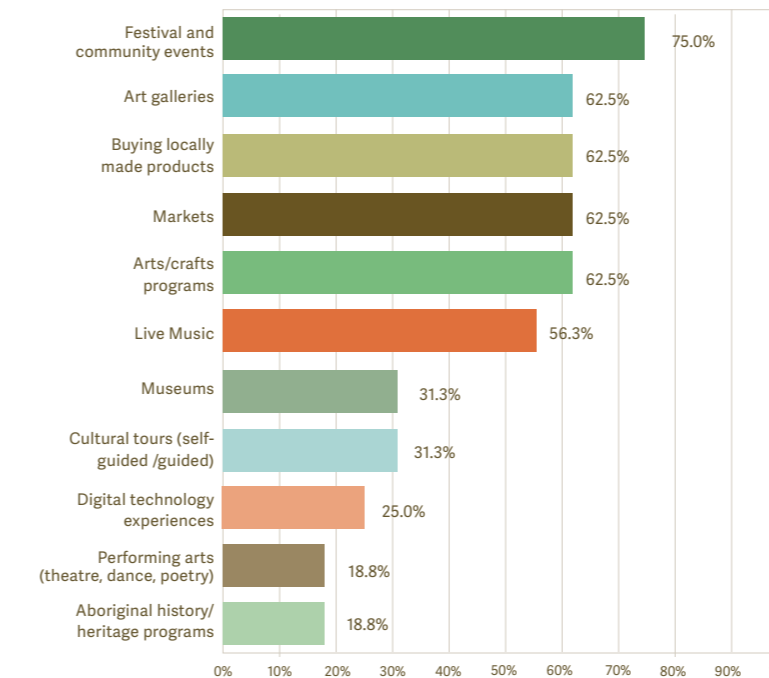


IMAGE CREDIT: BY THE BAY EXHIBITION, ROSE DE FREYCINET GALLERY – ASH CRAMMOND STUDIO

Availability of arts and cultural experiences in Shark Bay are deemed average, with most people engaging in activities a few times a year, 20% of people participate monthly.



Most people participate through festivals and community events, visiting galleries, buying locally made products, attending markets and live music.



Major drivers of participation are entertainment, community connection and for happiness and wellbeing.

The main barriers to participation are lack of timely promotion / finding out too late, being too busy, accessibility / distance to participate and lack of information on what’s available.

“The natural landscape is Shark Bay’s greatest strength and is largely under-utilised – there is so much potential there”.

TOP 5 MOST VISITED VENUES FOR ARTS AND CULTURAL EXPERIENCES

1. Shark Bay Discovery & Visitor Centre
2. Shark Bay Arts Council HQ
3. Rose de Freycinet Gallery
4. Denham Town Hall
5. Outdoor venues and events

“All of the community groups in Shark Bay experience volunteer fatigue — it’s always the same people and then it’s not fun anymore.”

THE OPPORTUNITY

The opportunity for the Shire of Shark Bay is to leverage its strategic assets and reputation for visual arts to develop a more connected approach to arts and culture – one that reflects the region’s World Heritage values, marine science focus and deep sense of place.

Shark Bay has a strong foundation to develop a more unified and intentional approach to arts and culture. With assets like the Shark Bay Discovery Centre including the Rose de Freycinet Gallery and Shark Bay Museum, a vibrant local arts community and events such as Beats in the Bay, the building blocks are already in place. Opportunities across the Shire including Denham, Monkey Mia, Dirk Hartog Island & Useless Loop, offer potential to activate visual arts, festivals and celebrations that reflect local stories and connection to landscape. Sustained partnerships with industry stakeholders such as Art On The Move can continue to bring high-quality residencies and exhibitions to the Shire and region. There is a clear opportunity to connect these efforts and position the Shire as a conduit for visual arts and gallery exhibition across the region.

IMAGE CREDIT: BY THE BAY EXHIBITION, ROSE DE FREYCINET GALLERY – ASH CRAMMOND STUDIO



SHIRE PRIORITIES TO SUPPORT REGIONAL GOALS

IDENTITY

- 1. Highlighting Shark Bay’s unique role in regional arts positioning:**
 - Art meets marine science, landscapes and world heritage
 - Visual arts and creative exchange (artist in residence)
 - Signature venue: Discovery Centre, Rose de Freycinet Gallery
 - Local pride in place-based festivals and storytelling
 - Gallery-led creativity with regional reach
- 2. Stronger integration of arts and culture in destination marketing:** Elevate the visibility of local arts and culture within tourism and destination marketing to position it as part of the Shark Bay experience. Use creative content, imagery and storytelling to reflect the region’s identity and attract visitors interested in culture, heritage and place.
- 3. Coordinated promotion of arts-related events, activities and opportunities across platforms:** Establish a more consistent and visible approach to promoting arts activity. Centralise promotion including event listings, residencies, workshops, Arts Council updates and gallery programming. Strengthen use of Shire communication channels, social media, visitor centre and regional networks to build engagement and improve reach.

SHIRE PRIORITIES TO SUPPORT REGIONAL GOALS

EXPERIENCE

- 1. Fresh, collaborative programming for the Rose de Freycinet Gallery and Shark Bay Museum:** Position the Gallery and Museum as part of a broader regional network by driving content-sharing arrangements and rotating exhibitions with venues such as Tantabiddi Travelling Gallery and Carnarvon Art Gallery. Work with neighbouring shires, industry stakeholders and regional artists to keep programming active, relevant and connected across the region.
- 2. Youth participation in cultural and creative programs:** Package arts and culture with sport, movement and local storytelling to create engaging opportunities for young people. Support informal, hands-on activities that build cultural connection and link programs with school engagement and broader community development goals.
- 3. Community events that showcase local talent and build identity:** Support the continued growth of key local events including Beats in the Bay and Shark Bay Fiesta. Fund event coordination resourcing including programming and promotion. Build event partnerships that strengthen long-term sustainability.
- 4. A resourced and funded Shark Bay Art Award:** Establish a funded standalone award that celebrates and elevates local and visiting visual artists. Building on momentum of the inaugural By the Bay exhibition, use Rose de Freycinet Gallery as the exhibition base, with potential to connect selected works into regional venues such as Tantabiddi Travelling Gallery and Carnarvon Art Gallery

	SHIRE PRIORITIES TO SUPPORT REGIONAL GOALS
CAPACITY AND INVESTMENT	<p>1. Operational and strategic support to strengthen the Shark Bay Arts Council: To support continuity and improve resilience, define a clear framework to guide the Arts Council's future direction and strengthen its capacity to deliver community initiatives.</p> <p>2. Funding that strengthens arts delivery and operational capacity: Prioritise recurrent funding that supports' coordination.</p> <p>3. Regional collaboration that extends the impact of the Shire's 'Artist in Residence' program: Build on partnerships with industry stakeholders, such as 'Art on the Move' to strengthen the reach and legacy of the 'Artist in Residence' program.</p>

	SHIRE PRIORITIES TO SUPPORT REGIONAL GOALS
INFRASTRUCTURE AND PUBLIC REALM	<p>1. Sustainable investment to activate and maintain the Rose de Freycinet Gallery: Support the ongoing use of the Gallery through an operational plan and business case that identifies funding, staffing and programming needs. Focus investment in maintenance and activation to ensure the Gallery remains a well-utilised regional asset linked to broader arts and tourism initiatives.</p> <p>2. Sustained activation of the Shark Bay Museum: Work with WA Museum to establish a renewed agreement that clearly defines roles, responsibilities and funding arrangements. Ensure it includes commitments to regular curation, infrastructure and exhibit updates so the Museum remains active, engaging and well-maintained.</p> <p>3. Revitalisation of the Shark Bay Discovery Trail: Engage DBCA, the Shark Bay World Heritage Advisory Committee and other partners to understand scope and priorities of signage, infrastructure and interpretation upgrades that will enhance the Discovery Trail experience. Prioritize aligning investments & collaboration with conservation, heritage and visitor objectives.</p>

SHIRE OF UPPER GASCOYNE PRIORITIES

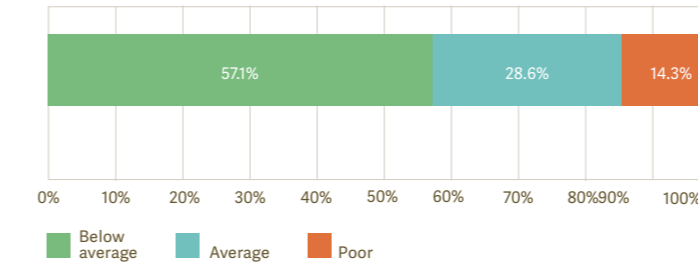


STAKEHOLDERS TOLD US:

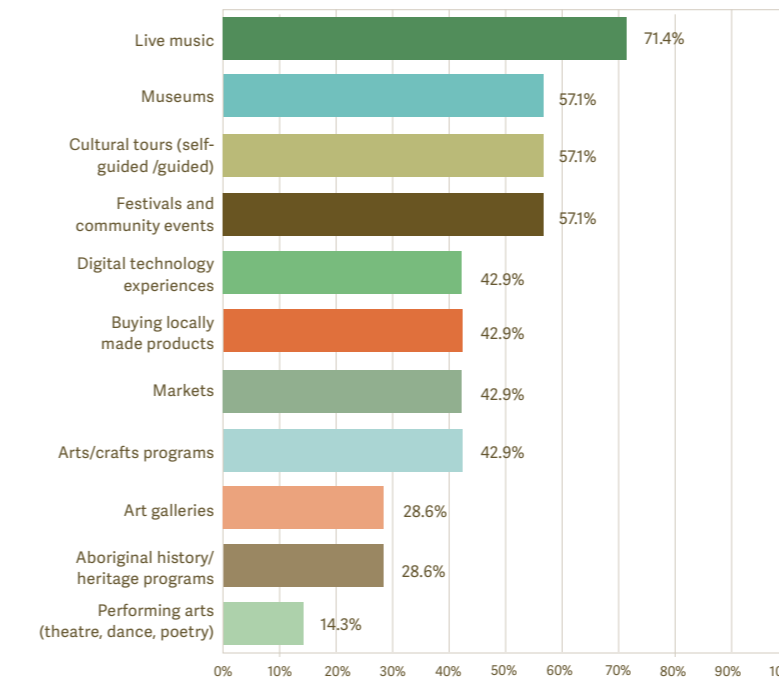
- Arts and culture could play a vital role in community connection, wellbeing and identity, particularly in the Shire’s remote regional context
- There is a strong desire to preserve, share and showcase the shire’s strong pastoral history and heritage, with many historical artefacts sitting dormant
- Celebrating local identity is important, through artisan products, signage and storytelling
- Improved, flexible infrastructure is a priority, such as mobile / pop-up facilities, potentially shared with other Shires
- Communication and promotion can be strengthened with longer lead time, to support participation
- There is strong support for Aboriginal-led and place-based programming, including on-Country experiences and initiatives that support / showcase the shire’s unique lifestyle
- Barriers such as high costs, geographic isolation and volunteer fatigue are impacting the sustainability and reach of arts and culture initiatives
- Regional collaboration is valuable, particularly with Carnarvon, to enable touring opportunities, shared infrastructure and capacity-building.



Availability of arts and cultural experiences in Upper Gascoyne are deemed below average, Almost a third of survey respondents only engage once per year.



Most people participate in live music, visiting museums, through cultural tours, festivals and community events.



Major drivers of participation are community connection, for happiness and wellbeing, to support the local economy and for entertainment.

The main barriers to participation are lack of activities aligned to personal interests, lack of timely promotion / short notice, accessibility / distance to participate and lack of information on what’s available.

“Incredible natural locations as a backdrop for events — the potential for unique experiences is limitless.”

- TOP 5 MOST VISITED VENUES FOR ARTS AND CULTURAL EXPERIENCES**
1. Gascoyne Junction Pub & Tourist Park
 2. Gascoyne Junction Historical Museum
 3. Two Rivers Memorial Park incorporating War Memorial and Town Amphitheatre
 4. Mt Augustus and Kennedy Range National Parks
 5. Gascoyne Junction Town Pavilion

“High costs of bringing artists and performers to the region are big roadblocks.”

THE OPPORTUNITY

With a small but proud population and strong sense of place, the shire has a unique opportunity to strengthen arts and culture by showcasing its environment and rich pastoral history, sustaining signature events and growing cultural tourism - leveraging regional partnerships and collaborations

The shire's identity is shaped by Aboriginal heritage, pastoral history and connection to Country. Iconic landscapes like Mt Augustus, Kennedy Range, the Gascoyne River, station country and star-filled skies hold deep cultural meaning and inspire creativity. Gascoyne Junction is a welcoming hub with potential to grow arts and cultural experiences, especially through events and storytelling that celebrate local history and way of life. Station stays, live music, artisan products and Aboriginal-led programs provide a strong base. Racing is central to community identity, with signature events to maintain. The Gascoyne Junction History Museum has an untapped opportunity to showcase pastoral heritage. Working with Carnarvon could support touring, skills exchange and shared infrastructure.



SHIRE PRIORITIES TO SUPPORT REGIONAL GOALS

IDENTITY

1. Highlighting Upper Gascoyne's unique role in regional arts positioning

- Gateway to remote natural heritage and National Parks
- Pastoral history and storytelling
- Station life and strong local pride expressed through making
- Creativity shaped by land, landscape and lived experience
- Stories shared through community events
- Equine culture
- Strong local networks built for regional collaboration

2. Cataloguing and digitisation of local stories and artefacts to preserve and share the shire's heritage:

Identify existing materials held by the shire and community groups and engage a consultant to support cataloguing and digitisation. Seek funding or partnerships for equipment and technical support and explore ways to share content through local displays, digital platforms or school programs. Develop a special project around station life storytelling that highlights diverse voices and lived experience through station owners, workers and families.

3. Celebration and promotion of locally made artisan products and produce:

Map local makers and producers across the shire and support opportunities to showcase their work at events, markets and visitor centres. Support awareness raising through branding and promotion and connect with regional festivals or tourism activities to lift the profile of locally made products.

SHIRE PRIORITIES TO SUPPORT REGIONAL GOALS

EXPERIENCE

1. Stargazing experiences celebrating Gascoyne Junction's Dark Sky tourism Town status:

Promote the shire's night sky assets through guided stargazing events, astro-themed content and partnerships with astronomy groups. Explore links with tourism operators and develop low-cost infrastructure to support regular viewing experiences.

2. Growth of shire signature events such as Under Gascoyne Skies and Music In The Park:

Strengthen planning and promotion of key events with a focus on sustainable funding and regional partnerships. Use events as platforms to feature local artists, culture and produce and attract new audiences.

3. Sustained support for Junction Races, Kennedy Range Campdraft, Landor Races and gymkhana events expanding into broader cultural experiences:

Maintain core support for these iconic meets while working with organisers to integrate music, art or storytelling elements. Look for ways to broaden appeal and strengthen connections with local heritage and identity.

4. Arts and culture as an intrinsic part of station stay experience:

Explore opportunities to develop arts residencies, cultural workshops or storytelling sessions as part of the visitor experience.

5. Aboriginal-led arts and cultural activities developed with Traditional Custodians:

Work with DBCA, Traditional Custodians and local creatives to support interpretation of key natural and cultural sites. Contribute to development of trails and visitor experiences using art, storytelling and signage that connect people to landscape, flora and history.

SHIRE PRIORITIES TO SUPPORT REGIONAL GOALS

- 1. Sustainable event delivery supported by shared tools and volunteer-friendly resources:** Work with local groups and regional partners to strengthen event delivery through shared equipment, event planning templates and processes that make it easier for a small pool of volunteers to stay involved over time.
- 2. Regional partnerships that support skills development, touring circuits and creative collaboration:** Work with the Shire of Carnarvon, CircuitWest, Art on the Move, Regional Arts WA and other partners to access existing touring shows, artist residencies and training programs. Host local stops to build community skills, showcase local talent and connect with broader professional networks.

SHIRE PRIORITIES TO SUPPORT REGIONAL GOALS

- 1. Gascoyne Junction History Museum refurbishment as a signature attraction and, longer term, a new, larger, fit-for-purpose venue:** Develop a project to transform the existing museum space into a functioning visitor attraction showcasing local heritage. Scope and plan priority refurbishments to enable displays, improve accessibility and support small-scale programming. Longer term, explore options for a new venue that can support expanded cultural use and act as a regional heritage anchor.
- 2. Visitor amenity and infrastructure enhancements at Junction and East Gascoyne Race Clubs to facilitate more diverse event offerings:** Support clubs to scope and plan upgrades to food and beverage, toilets, back-of-house areas and infrastructure that enable broader community and cultural use. Assist with funding applications and project coordination as needed. Position these upgrades within broader regional priorities to attract state and other external investment.
- 3. Shared event infrastructure solutions for lower cost events:** Explore opportunities to co-invest in shared infrastructure such as portable staging, lighting or audio equipment to reduce delivery costs for regional events. Partner with the Shire of Carnarvon to trial shared use, storage and management arrangements that benefit multiple communities.

GASCOYNE

REGIONAL ARTS PLAN

APPENDIX

PRELIMINARY ARTS AND CULTURE AUDITS

PRELIMINARY REGIONAL AUDIT – SHIRE OF EXMOUTH

Arts organisations	Events organiser	Creality Arts
Arts organisations	Arts Society	Gascoyne Arts Society
Arts organisations	Choir group	Carnarvon Community Choir
Cultural tourism	Interpretive Centre	Pioneer Cemetery
Cultural tourism	Cultural tours and experiences	Astrotourism Tours
Cultural tourism	Visitor Centre	Carnarvon Visitor Centre
Cultural tourism	Interpretive Centre	HMAS Sydney Memorial and Trail
Cultural tourism	Cultural tours and experiences	Aboriginal Cultural Tourism - tours
Events and programs	Public art trails	Public Art Trail
Events and programs	Library and archives	Digital collection
Events and programs	Library and archives	Local history collection
Events and programs	Cultural festivals	Carnarvon Festival
Events and programs	Cultural festivals	Gascoyne Food Festival
Events and programs	Cultural festivals	Jamba Nyinayi Festival
Events and programs	Public art trails	Carnarvon Mural and Art Trail
Venues and spaces	Interpretive Centre	Gwoonwardu Mia - gallery shop, training café, conference room, gardens
Venues and spaces	Interpretive Centre	Gwoonwardu Mia - permanent exhibition Buriganiya Wanggaya
Venues and spaces	Community Centre / Hall (multipurpose)	Civic Centre (incl woolsheds and surrounds)
Venues and spaces	Theatre	Camel Lane Theatre and Cinema
Venues and spaces	Art Gallery	Carnarvon Art Gallery
Venues and spaces	Library and archives	Carnarvon Library
Venues and spaces	Museum	Carnarvon Space and Technology Museum
Venues and spaces	Cultural heritage precinct	Carnarvon Heritage Precinct
Venues and spaces	Museum	Railway Station Museum
Venues and spaces	Museum	Shearing Hall of Fame
Venues and spaces	Interpretive Centre	One Mile Jetty Centre
Venues and spaces	Community Centre / Hall (multipurpose)	Jubilee Hall
Venues and spaces	Recreation and sporting	Carnarvon Yacht Club
Venues and spaces	Recreation and sporting	Carnarvon Bowls Club
Venues and spaces	Recreation and sporting	Carnarvon Race Course
Venues and spaces	Recreation and sporting	Shire buildings at sporting grounds
Venues and spaces	Visual artists	Carnarvon Community Arts Hub

PRELIMINARY REGIONAL AUDIT – SHIRE OF EXMOUTH

Cultural tourism	Interpretive Centre	Ningaloo Centre - Aquarium and Discovery Centre
Cultural tourism	Cultural heritage precinct	Vlamingh Head Lighthouse
Cultural tourism	Interpretive Centre	Norwegian Bay Whaling Station
Cultural tourism	Cultural heritage precinct	Potshot Memorial
Cultural tourism	Cultural tours and experiences	Ningaloo Reef Tours - various
Events and programs	Community events	Artquest annual arts event
Events and programs	Community events	Exibald arts exhibition
Events and programs	Public art trails	Ningaloo Trails
Events and programs	Community events	Ningaloo Sky Festival
Natural heritage	Natural Parks and Reserves	Ningaloo Coast World Heritage Area
Natural heritage	Natural Parks and Reserves	Cape Range National Park
Venues and spaces	Interpretive Centre	Ningaloo Centre
Venues and spaces	Visitor Centre	Ningaloo Centre - Visitor Centre
Venues and spaces	Art Gallery	Ningaloo Centre - Tantabiddi Travelling Gallery
Venues and spaces	Art Gallery	Exmouth Cultural Arts Centre
Venues and spaces	Library and archives	Exmouth Public Library
Venues and spaces	Community Centre / Hall (multipurpose)	Exmouth Town Hall
Venues and spaces	Outdoor venue	Federation Park
Venues and spaces	Outdoor venue	Town Beach

PRELIMINARY REGIONAL AUDIT – SHIRE OF SHARK BAY

Arts organisations	Arts Society	Shark Bay Arts Council
Arts organisations	Crafts and makers	Denham Crafters
Arts organisations	Performing arts group	Shark Bay Entertainers (former group)
Cultural tourism	Visitor Centre	Monkey Mia Conservation Park Dolphin Information Centre
Events and programs	Community events	Beats in the Bay
Events and programs	Community events	Shark Bay Fiesta
Events and programs	Artists in residence	Artist residencies - various
Events and programs	Performing artists	Under 18s Musician Discovery
Events and programs	Events management	Gascoyne Food Festival
Events and programs	Public art	Youth Week Aboriginal Art Mural
Events and programs	Community events	Mental Health 'Arts in April' month
Events and programs	Artists in residence	By the Bay
Events and programs	Community events	Dark Sky Astronomy - Where science meets culture
Events and programs	Crafts and makers	War on waste - creating with pre-loved items
Events and programs	Performing artists	Comedy road trips
Events and programs	Crafts and makers	Winter Festival Markets
Events and programs	Community events	Generative AI Workshops
Events and programs	Community events	Bloodbeats music for life tour
Events and programs	Community events	School holiday programs
Natural heritage	Natural Parks and Reserves	Shark Bay World Heritage Area
Natural heritage	Natural Parks and Reserves	Monkey Mia Conservation Park
Venues and spaces	Interpretive Centre	Shark Bay World Heritage Discovery Centre
Venues and spaces	Art Gallery	Rose de Freycinet Gallery
Venues and spaces	Library and archives	Community Resource Centre
Venues and spaces	Outdoor venue	Shark Bay Foreshore

PRELIMINARY REGIONAL AUDIT – SHIRE OF UPPER GASCOYNE

Arts organisations	Crafts and makers	Junction Craft Group
Cultural tourism	Hospitality venue	Gascoyne Junction Pub & Tourist Park
Cultural tourism	Hospitality venue	Mount Augustus Tourist Park
Events and programs	Community events	Stories of the Gascoyne
Events and programs	Community events	ANZAC Day
Events and programs	Community events	Music in the Park
Events and programs	Community events	Junction Gymkhana
Events and programs	Cultural tours and experiences	Stargazing in Gascoyne Junction
Events and programs	Regional events	Gascoyne Food Festival - Flavours of the Gascoyne
Events and programs	Regional events	Gascoyne Food Festival - Biggest BBQ
Events and programs	Community events	Junction Races & Gymkhana
Events and programs	Community events	Kennedy Range Camp Draft
Events and programs	Community events	Landor Races & Gymkhana
Natural heritage	Natural Parks and Reserves	Kennedy Range National Park
Natural heritage	Natural Parks and Reserves	Mount Augustus National Park
Venues and spaces	Community Centre / Hall (multipurpose)	Gascoyne Junction Town Pavillion
Venues and spaces	Community Centre / Hall (multipurpose)	Shire of Upper Gascoyne Council Chambers
Venues and spaces	Museum	Gascoyne Junction Historical Museum
Venues and spaces	Community Centre / Hall (multipurpose)	Gascoyne Junction CRC
Venues and spaces	Community Centre / Hall (multipurpose)	Gascoyne Junction Town Amphitheatre
Venues and spaces	Outdoor venue	Gascoyne Junction Town Oval
Venues and spaces	Outdoor venue	Two Rivers Memorial Park and amphitheatre
Venues and spaces	Outdoor venue	Junction Race Course
Venues and spaces	Outdoor venue	Landor Race Course
Venues and spaces	Outdoor venue	Waterhole
Venues and spaces	Outdoor venue	Hackers Hectare



GASCOYNE
REGIONAL ARTS PLAN

