

Pilbara Creative & Cultural Strategy

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GOVERNMENT OF
WESTERN AUSTRALIA



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Contact Details:

Tim Acker
Tracker Development
tim@tracker.net.au
0410 038 226

Associate Professor Tod Jones
School of Design and Built Environment
Faculty of Humanities
Curtin University
T.Jones@curtin.edu.au
M. 0449 155 101

A c k n o w l e d g e m e n t s

The Pilbara Creative and Cultural Strategy began at the Pilbara Creative and Cultural Forum in Newman on 21 and 22 September 2018. This inspiring event delivered by the Pilbara Development Commission in partnership with FORM had a coalition of supporters. Major partners were the Department of Primary Industries and Regional Development and Lotterywest. Supporting partners were the Department of Local Government, Sport and Cultural Industries and Screenwest. The Principal industry partner was BHP. The hosting partner was the Shire of East Pilbara. Major industry partners were Roy Hill, YARA, Newcrest Mining Ltd. and Woodside. The supporting industry partner were FMG and Rio Tinto. Community partners were the Newman Visitors Centre, the Newman Hotel, Thrifty, Robbers Dog, GWN7, Ausco, Lee's Transport and Onsite Rental Group.

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1 Executive Summary

The Pilbara is a dynamic and diverse arts region. Despite its profile as a resources sector powerhouse, the Pilbara has made an extraordinary contribution to both WA and Australia's creative and cultural landscapes. The creative and cultural energy of the Pilbara is generated by individuals and organisations, encompasses both Aboriginal and non-Aboriginal practitioners and plays out along a very broad spectrum, from the visual arts, new media and performance, through to exciting innovations in cultural land management. The unique factors at play in the Pilbara have created some sector-leading outcomes, evidenced by, for example the partnerships between corporate and creative groups or the development of new Aboriginal arts enterprises.

These creative and cultural practices are offset by the challenges the sector faces in operating in the Pilbara. These include factors such as isolation, climate, cross-cultural complexities and the social and financial distortions triggered by the scale of industry. These factors can at times also be a strength; for example, the corollary of isolation is the extraordinary Pilbara landscape, which opens opportunities for land-based creativity and cultural expression.

It is these opportunities and challenges that this Strategy is addressing. This Strategy is underpinned by the belief that collaboration, shared programming and a strong voice for the sector will both reinforce the essential work of individual arts and cultural practitioners and generate better outcomes for all stakeholders – participants, audiences, funders, advocates – and the communities they represent.

To develop the Pilbara Creative and Cultural Strategy, 45 groups with a stake in the arts and cultural sector were consulted over three rounds of conversations and feedback. Discussions focussed on finding practical pathways to enhance and add to the work of practitioners. The results, set out in section three, have three strategy tiers. Tier one advocates for two cross-regional opportunities, which will boost commercialisation activities. Tier two strategies support five Pilbara-wide initiatives, linking and building on the creative and cultural practices that, while geographically dispersed, will benefit from a common approach and shared programming. Tier three has a wide range of strategies, arranged by town and/or sector; these will boost the capacity of arts/cultural groups or activities through better coordination and prioritising future investment opportunities.

The Strategy also includes a range of supporting material, giving context and background to the Pilbara's creative and cultural environment and related strategic and policy settings.

The Pilbara Creative and Cultural Strategy was commissioned by the Pilbara Development Commission in recognition of the diversity, energy and achievements of arts and cultural practitioners and organisations. This Strategy builds on these foundations, setting out actions and strategies to ensure that the creative and cultural sector grows into a prominent, valued and valuable part of the Pilbara.

2 Introduction

2.1 Purpose

The purpose of the Pilbara Creative and Cultural Strategy is to enrich the Pilbara's creative and cultural activity, develop the full range of the Pilbara's creative practitioners and support the diversity of its cultural organisations. It seeks to do this through strengthening arts and cultural groups and finding ways to increase the capacity, coordination, and confidence of the sector. A more detailed explanation of the creative and cultural industries is provided in Appendix 4.1.

2.1.1 Economics of the Creative and Cultural Industries

Creative and cultural industries generate employment and income. A 2015 report¹ found that creative and cultural industries generate US\$2.250b in revenues and 29.5 million jobs worldwide. Within Australia, a 2013 report² found that the creative industries provided 3.5 percent of Australia's jobs and \$3.2 billion dollars of exports annually.³

A goal of the Strategy is to bring more creative and cultural revenue and jobs to the Pilbara. However, it is important to understand the range of employment types generated, and why it is important to the Pilbara. A strong creative economy generates employment and a more engaged, diverse workforce, as well as income through sales and other opportunities, and through micro and small businesses and self-employment.⁴

Investment is common in the creative economy, where the returns generated justify public funds or private support. There is also considerable competition across the creative industries as skills and knowledge are developed; subsidy helps groups or regions retain talent and remain competitive. State funding is best leveraged with private funding for maximum impact. Revenue and employment are generated through engagement with the public, private and community sectors.

2.1.2 Building on the Pilbara's Strengths

The cross-cultural skillsets of the Pilbara's non-Aboriginal and Aboriginal practitioners is generating national and international recognition. While this Strategy advocates for initiatives that build the practices of all creatives, the greatest chance of achieving national and international prominence for the Pilbara is generated from Aboriginal peoples' knowledge, culture and creativity, and through collaboration with skilled facilitators and practitioners.

¹ By EY for the International Confederation of Authors and Composers Societies (CISAC).

² By SGS Economics and Planning.

³ This is based on data up to 2012/2013 and using 2008-09 ABS national input output tables.

⁴ The opportunities for part time and cultural work is important to creative workers in the Pilbara. It provides the flexibility to meet their other obligations while earning an income. Often this is due to family and cultural obligations. Aboriginal people in the Pilbara engage with a hybrid economy (Altman, 2000) that consists of the private sector, payments from the state, and from traditional exchange. Income from art sales supports cultural work, and benefits extended family members due to the strength of family relationships. Investment in Aboriginal art centres generates broader returns due to sales and income from arts activities.

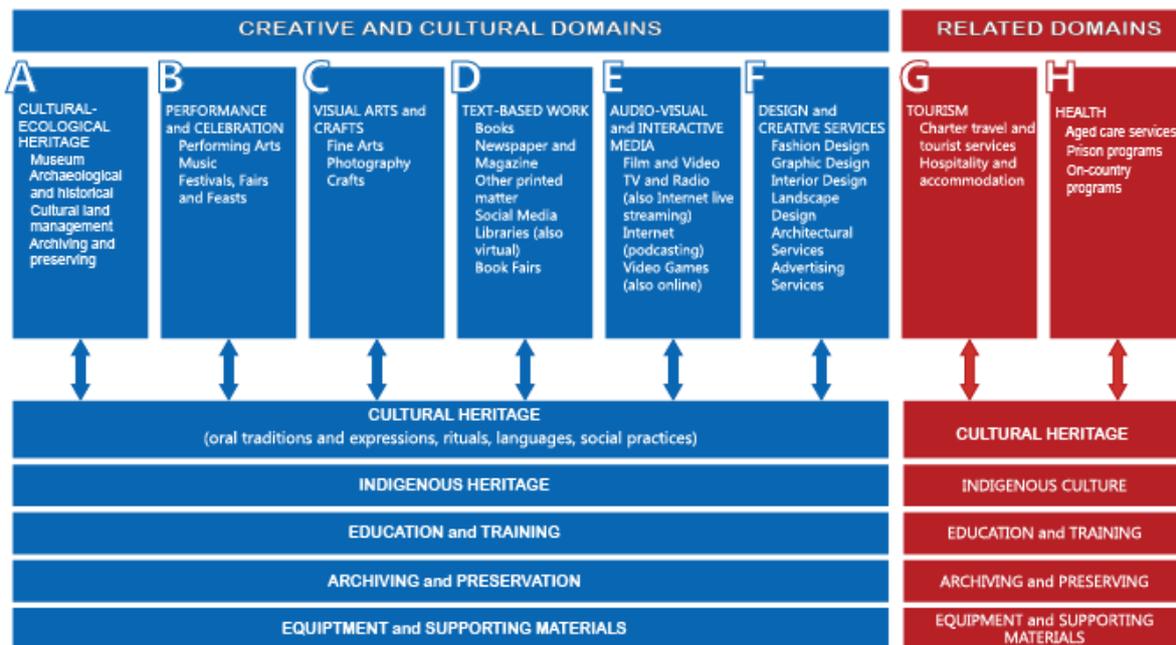
These collaborations often draw from another strength of the Pilbara: its dramatic landforms and landscapes.

2.1.3 Scope

The creative and cultural industries are a set of interconnected activities, value chains and production systems that link creative and cultural practices with commercial markets. They provide goods and services to residents and visitors and draw from and support rich and complex place-identities. They are centred on the practice of creating, which is characterised by originality of thought and inventiveness.

The creative and cultural sector the Strategy addresses is summarised in Figure 1 and includes both non-Aboriginal and Aboriginal organisations and creatives.

Figure 1: Domains within the Pilbara’s Creative and Cultural Sector



Derived from UNESCO Framework for cultural statistic domains

A point of difference for the Pilbara’s creative and cultural sector is cultural land management, as facilitated by a range of land management and native title groups. These cultural practices are crucial to caring for country programs, but also overlap and inform a range of other creative and cultural activities, including language maintenance, visual arts, performance and cultural tourism.

2.1.4 Funding and Implementation

The Strategy is an initiative of the Pilbara Development Commission (the Commission). It began with the Pilbara Creative and Cultural Forum, an event that was delivered by the Commission in partnership with FORM, with support from a range of partners (listed on page 2 in the Acknowledgements).

2.1.5 Resources Sector

While the resources sector is a prominent and valued contributor to the Pilbara's creative and cultural sector, their input to the Strategy (with a small number of exceptions) was limited. Many of the strategies proposed below involve collaboration, partnership or communication with corporate groups. In implementing these strategies, it is likely that more detailed engagement with relevant companies will be required and, as such, should be built into any project plans.

2.1.6 Policy Environment

A number of policies, plans and strategies were considered in the preparation of the Pilbara Creative and Cultural Strategy. This included plans from the Commission (in particular the *Pilbara Regional Investment Blueprint*), the Department of Local Government, Sport and Cultural Industries (in particular the *Regional Arts and Cultural Action Plan 2014–2018*) and the new Building Local Industry Policy (from Department of Jobs, Science, Tourism and Innovation), which pushes for the creation of more higher-quality employment opportunities in the State.

Existing plans from all four Pilbara local governments, the Department of Primary Industries and Regional Development, the Department of Planning Lands and Heritage, Country Arts, and Tourism WA (see Appendix 4.5) were also considered.

All four local governments in the Pilbara are in the process of writing or commissioning culture and arts strategies in order to support and grow creative practices in their region. The local governments are invited to draw from the Pilbara Creative and Cultural Strategy to coordinate their planning and investment strategies. Further, the WA Integrated Planning and Reporting Framework (from the Department of Local Government, Sport and Cultural Industries) offers the opportunity to embed cultural planning within each local government's strategic settings and priorities.

Of some relevance to developing the creative and cultural sector is the renewal of the National Arts and Disability Strategy. The current Strategy was published in 2008; the first round of consultations for an updated Strategy commenced in late 2018, with a second round due in late 2019 in advance of a 2020 release.

The Department of Local Government, Sport and Cultural Industries is currently developing a Cultural Infrastructure Strategy for Western Australia that should coordinate with the priorities identified through the extensive consultation for the Strategy.

2.2 Pilbara Context

2.2.1 Location and Demographics

The Pilbara is a region of 507,896 sq/km, approximately 20% of Western Australia. A rich geological history underpins stunning land forms and valuable minerals. There is evidence that Aboriginal people have inhabited the Pilbara for 40,000 years. European settlement began in the 1860s.

The Pilbara has a population of 59,559 (see Appendix 6.1 for detailed information). The Pilbara consists of four local government areas: Shire of Ashburton, Shire of East Pilbara, City of Karratha, and the Town of Port Hedland. Karratha is the largest urban centre (15,828) followed by Port Hedland (13,828). The age profile of the Pilbara indicates that families move away when their children are between the ages of 10 and 20, and 25-34-year olds move to the region in large numbers, most likely for work. This differs to the Aboriginal population of the Pilbara, which has a higher proportion of people under 20 (39% compared to 24% for the Pilbara's general population).

The Pilbara has a diverse population. First Nations people are 14% of the Pilbara population, and there are 31 First Nations cultural groups in the Pilbara.⁵ Non-Aboriginal cultures are also diverse. 22% of residents in the Pilbara were born overseas. In addition to the long pastoral history, newer arrivals have brought their own cultural traditions, expressed in events like the annual Outback Fusion Festival in Newman.

2.2.2 Events

The Pilbara now has a strong calendar of recurring events of different scales. Thirty-one recurring events ran in the Pilbara in 2018 (see Appendix 6.4). This includes long-term events such as FeNaCING Festival (1960) and the Nameless Jarndunmunha Festival (1971). Arts festivals include the Karijini Experience in Ashburton, the Outback Fusion Festival in Newman, the Red Earth Arts Festival in Karratha, Songs for Peace in Roebourne, and the North West Festival in Hedland. The Pilbara has important visual arts awards (Cossack Art Awards and Hedland Art Awards) and residencies including Art at the Heart in Newman, in Cossack, and residencies run by FORM, based from Port Hedland and extending across the Pilbara and beyond.

2.2.3 Tourism

Tourism is an important opportunity for economic diversification in the Pilbara. The creative and cultural industries provide products, services, and content for tourism activities. While detailed information is provided in Appendix 4.7, visitor numbers have been increasing since 2014, and in 2017 there were 174,000 leisure visitors in the Pilbara, and 650,000 work-related visitors. They are an important market for the Pilbara's creative and cultural industries.

2.3 Organisation of the Pilbara Creative and Cultural Strategy

The next section (Section 3) sets out detailed strategies for the Pilbara in three tiers:

- > Cross-regional strategies.
- > Pilbara-wide strategies.
- > Local strategies.

⁵ Information taken from the Wangka Maya Pilbara Aboriginal Language Centre (<http://www.wangkamaya.org.au/pilbara-history-and-culture/02-introduction>).

Appendices in Section 4 provide contextual and background information including:

- > Details of the creative and cultural industries and the purpose of strategies to support them.
- > Details of the Strategy's methodology including a list of people consulted.
- > Demographic information for the Pilbara.
- > Background information on tourism to the Pilbara.
- > Desktop research on Pilbara events.

3 Strategies

This Strategy is built on the long-term commitment and achievements of the Pilbara's dynamic creative and cultural sector. The Strategy recognises the importance of these practitioners and groups operating throughout the region; as such, the strategies set out here are based on these contributors continuing to deliver, working to their strengths and pursuing their aspirations. The following strategies seek to build the capacity and collective impact of the sector and increase the confidence of participants, audiences and supporters.

3.1 Cross-regional Strategies

Two projects with links out of the Pilbara and across regional WA are being proposed:

3.1.1 Product Development and Licensing

The Commission is coordinating a multi-agency, multi-disciplinary team to investigate and develop licensed product from Aboriginal art centres.

- > This is a three-year project that is currently in the design and partnership development stage.
- > Six art centres – two from each of the Pilbara, Kimberley and Goldfields Esperance regions are involved.
- > Three development commissions, led by the Pilbara, are collaborating and partnering with a range of WA and national agencies.
- > This project capitalises on a national focus on the ethical production, promotion and sale of Aboriginal and Torres Strait Islander art, craft and design.
- > The project is focussing on the opportunity to develop new business and income streams for artists and their communities through the development of merchandise and souvenir product, primarily aimed at the tourism market.
- > Currently, an estimated 80% of products in this market are fake⁶; displacing these questionable products is a significant new commercial opportunity for Aboriginal art centres and commercial partners.
 - ▶ This opportunity can be realised through the development of ethical supply chains, as promoted by Australia's Indigenous Art Code.

3.1.2 Regional Arts Commercialisation

The Spoilbank project provides for the potential development of a visual arts hub for the northwest, with a focus on commercialisation and marketing visual arts locally, nationally and internationally, due to the Pilbara's proximity to Asia. Key elements of this propose project are:

- > There is a growing demand for Aboriginal art; this visual arts hub would assist artists and art organisations in marketing and commercialising of artwork and identifying and fostering connections with new markets.
- > The project can be an incubator for artists and artisans, linked to public art opportunities (e.g., through the Percent for Art scheme at the Spoilbank and

⁶ See: <https://www.artslaw.com.au/news/entry/fake-art-harms-culture-campaign/> accessed 6 February 2019

elsewhere), identifying new marketing and sales opportunities or brokering commercial relationships between artists and businesses.

- > The visual arts hub would be multipurpose and contribute toward land activation of the Spoilbank project. See the Port Hedland section for more detail.
- > As evidenced by achievements in other regions, focussing on creative and artistic excellence drives commercial success. To develop the Pilbara's reputation as a place of artistic innovation and originality and to nurture new markets, linking creative skills and confidence with sensitive marketing will, over time, generate the attention of collectors and new markets, both national and international.

3.2 Pilbara-wide Strategies

3.2.1 Cultural Land Management

While land tenure and land management present significant opportunities and challenges, there are now sophisticated and successful programs that can, if properly calibrated, build a long-term future for Aboriginal land owners (and, by extension their communities).

This Strategy prioritises the development of capable, stable and independent land management groups in the Pilbara. Though it is a long-term undertaking, the benefits of quality cultural land management are numerous. There is significant economic and enterprise opportunity, alongside the cultural and creative practices that can drive art, language, education and employment. Simultaneously, these programs build genuine, locally-relevant capacity alongside better management of country itself, including iconic national parks.

Central to successful land management is a long-term commitment to funding and programming delivery. Project partners need to acknowledge the scale of the undertaking and, wherever possible, collaboration and shared approaches should be utilised.

In order to support the confident engagement of land management groups in cultural land management practices and opportunities, and to achieve high quality, connected Pilbara landscapes, the following strategic actions and goals are proposed:

- > Work with Pilbara Aboriginal Corporations to design terms of reference and secure funding for the engagement of an experienced service provider (e.g. Desert Support Services) who can provide 'backbone' program development support to the organisations for the medium term (3-5 years). The terms of reference would include working with the organisations to:
 - ▶ Scope and plan an Indigenous Protected Area (IPA) style consultation and planning process.
 - ▶ Seek funding for the consultation and planning process.
 - ▶ Prepare a five-year capacity-building plan, coordinating the development of core functions, including governance, leadership, human resources, programming and enterprise development.
 - ▶ Implement the capacity-building plan.

- ▶ Preparing the groups for opportunities such as full Indigenous Protected Area (IPA) status and using this process to create a pathway to access the:
 - Federal Government’s long-term On Country Ranger funding.
 - The WA Government’s Aboriginal Ranger Program.
- ▶ Progress partnerships between the cultural land management groups and the Pilbara Environmental Offset Fund.

Other cultural land management opportunities are:

- > Forging closer relationships between cultural land management groups and artists/art centres. The Pilbara has seen these relationships produce industry-leading outcomes, such as the pioneering touring exhibition, *We Don’t Need a Map*, a collaboration between Martumili Artists and Kanyirninpa Jukurrpa. Closer links will add capacity to both the arts agencies and the land management groups, while fully demonstrating the connections between land, heritage, culture and native title.
- > Linking cultural land management practices and programs to schools, through a junior ranger program and as an educational pathway for vocational training and TAFE qualifications.
- > Despite the Pilbara having several world-class national parks (Karijini, Millstream-Chichester, Karlamilyi and Murujuga), the limited cultural branding within them is notable. A significant opportunity exists to address this deficit through consultations and a co-design process leading to local cultural and language information being embedded in signage and all park collateral.
 - ▶ The Traditional Owners and Pilbara-based creatives to work with the Department of Biodiversity, Conservation and Attractions to overhaul and update the Karijini and Millstream-Chichester visitor centres’ content as a priority.

3.2.2 Makers Spaces

This Strategy prioritises the development of a network of makers spaces across the Pilbara. Existing spaces are found in Port Hedland (HARTZ) and Dampier (temporary), while new spaces are opening in Newman (SoEP), Tom Price (Nintirri) and Karratha (The Hub). These current and pending makers spaces are important in creating access and diversification for their communities and contributing to liveability, and enterprise development in the creative industries.

In creating a pathway for a community of linked practitioners to develop and make a significant contribution to a vibrant and diversified creative economy, the following strategic actions and goals are proposed:

- > Develop makers spaces in Karratha (downstairs at The Hub – Business Centre Pilbara) and Port Hedland (on the site next to The WEB Business Hub).
- > Establish partnerships and links to enterprise development (through services and networks provided by The WEB Business Hub etc.) and skills development (through programs such as those delivered by FORM and The Junction). This should extend to

performing arts organisations and address the opportunities and constraints of running a creative business in different Pilbara localities.

- > Foster collaboration and shared programming between the centres to find efficiencies and maximise benefits.
- > Explore opportunities for development of mixed-media and technology-based practice and commercial opportunities in Port Hedland and Karratha.
- > Explore the potential for communication and any shared programming to be coordinated by The WEB Business Hub in Port Hedland. This service would support intra-region activities.
- > Consider links to residencies and events for sales and training.

3.2.3 Regional Touring Boost

The six-year Art on the Move/Art Gallery of WA (AGWA) regional touring proposal is an opportunity to strengthen local arts practices and continue to generate national and international attention for Pilbara artists. This proposal should be leveraged further by using the tour of AGWA works to:

- > Include statement about Aboriginal Exhibition Development – Pilbara Survey.
- > Generate a new body of work by Pilbara artists in response to State collection.
- > Travel and tour these new works through the Pilbara.
- > Create new content and educational material as part of this tour and body of work.
- > Establish a program of artistic and professional development exchanges, workshops and programming, including in areas such as gallery/museum practices, art history and creative practice.
- > Utilise the State collection through its RETB capsule exhibition program. This program can create an empathetic learning environment bringing together State curators and Pilbara artists to learn how to curate Pilbara stories, ensure cultural safety and meet the artists' priorities and expectations. This is particularly important to the Pilbara's Aboriginal artists and their communities.
- > Explore the potential for a relevant internship/s to be offered to Pilbara artists/arts workers as part of the program.
- > Link with makers spaces and/or art studios/centres as:
 - ▶ A base for consultations and exchange in each location.
 - ▶ Locations for art-making and creative processes in response to the AGWA works.
 - ▶ Venues for AGWA to share their collection in those locations without a gallery, to present original works and foster Pilbara artist responses.

3.2.4 Residencies

Artistic and creative residencies are an important and effective way of boosting local capacity and practices as well as repositioning public perceptions of the Pilbara. Significant opportunities exist for residencies in the Pilbara, reflecting the diversity of landscape, the cultural complexity and the facilities for hosting creatives in a globally-unique setting. Existing residency opportunities exist in Port Hedland, Newman and Cossack.

The benefits of residencies are a mix of skills development, the exchange of ideas and creative excellence. As such, the following strategic actions and considerations are proposed:

- > Establish new residencies in the Pilbara, including performance-based residencies in Karratha and Roebourne and general land-based residencies in Tom Price.
- > Residencies to consider using, or linking with, the maker's spaces in each location, and facilitating connections between visiting and local artists.
- > Other cultural facilities should also be considered or incorporated into the residency program, such as the Tom Price Arts and Cultural Centre, Cossack and the Victoria Hotel.
- > Highlight the strengths of land-based arts and programming.
- > Ensure local engagement is included wherever possible, including:
 - ▶ Creative learning residencies targeted at secondary schools.
 - ▶ Formal skills or professional development workshop/s.
 - ▶ Creative programming, such as artist talks and presentations.
 - ▶ Open days or similar ways to invite the community in.
 - ▶ Encourage use of social media to record and circulate these engagements.
- > Have national and international ambitions. This applies to both artists coming to the residencies as well as to travelling any of the works created.

3.2.5 Events and Art-based Tourism

The content that is created and presented as part of the Pilbara's extensive network of festivals can be further developed, providing a richer experience (and opportunity to participate) for residents and increasing the reasons for visitors/tourists to come and stay. These events include:

The Songs for Peace Concert

- > Supported to grow into a nationally-significant event over the next five years.
- > Explore the potential for expanded programming.

Karijini Experience

- > Evaluation of Karijini Experience to identify strengths, weaknesses and opportunities.
- > Consider pathways to expand and amplify the ambitions of Karijini Experience to develop into an event recognised across WA.
 - ▶ These pathways should include the creation of land-based events and experiences that maximise the Pilbara's unique selling points, such as creating cultural, creative and food-inspired events in key locations, including Karijini, Millstream and the Burrup.

Fusion Festival, Red Earth Arts Festival and North West Fest

- > Ongoing programming for Pilbara community celebration.

Art-based tourism

- > Several regional/remote art events have triggered significant tourism boosts for their community or region⁷.
- > The landscapes of the Pilbara – and the lack of cultural experiences and content within the national parks – provide an exceptional opportunity for art-based, experiential tourism.
- > Creating a major drawcard event or activity will require considerable planning and likely require an experienced proponent, underpinned by partnerships with corporate, government and community groups.
- > Large scale, land-based art can drive cultural tourism and simultaneously change the perception and reputation of the region.
- > Art installations, whether ephemeral or permanent, attract a diversity of visitors. These installations can be geographically dispersed, to generate benefits for multiple locations. Investment in building local capacity and realistic timelines (five-to-ten years) will be required to capitalise on this opportunity.
- > These opportunities will need to be developed in partnership with the Department of Biodiversity, Conservation and Attractions, and should explore the opportunities provided through their programs (such as Culture in the Parks).

New opportunities

- > Encourage planning and consultations in the lead up to the 80th anniversary of the 1942/1946 pastoral strike. Explore the potential for an event, exhibition, oral history project or other way to re-tell the story of this nationally significant milestone.
- > In our consultations for the Strategy, key people in the West Pilbara mentioned their ambition to create a 'Garma-like' festival in the Pilbara, most likely in the Roebourne area. This is a long-term opportunity that would take four-to-five years to develop. It is consistent with developing a performing-arts focus in the City of Karratha. It would be possible to develop this festival along a Dampier-Port Hedland access that made use of the significant cultural connections and sites along this route.

All festivals to include in their design and programming opportunities for:

- > Arts/cultural residencies.
- > Skills development, training and knowledge transfer.
- > Developing, presenting and selling local content.
- > Engagement of young adults and youth.
- > Explore opportunities to take this work throughout the Pilbara.

⁷ See for example the *Field of Light: Avenue of Honour* in Albany (with more than 70,000 visitors), Garma Festival in north-east Arnhem Land or the Laura Dance Festival on Cape York Peninsula.

3.2.6 Regional Exhibitions

There are opportunities for curating and touring exhibitions that present works that are regional in scope. These exhibitions would assemble works from multiple artists and/or art centres and that represent the Pilbara's cultural and creative diversity. FORM has delivered such exhibitions before and is developing new proposals, including *Pilbara Survey*, an exhibition that explores the region's immense cultural, stylistic and artistic diversity, reflecting artists' personal, social and historical milieu. This project will explore shared experiences, histories and custodianship for lands and waters.

3.3 Local Strategies

3.3.1 Newman

3.3.1.1 Arts and Cultural Groups

Martumili Artists (MMA), Shire of East Pilbara (SoEP), Kanyirninpa Jukurrpa (KJ).

3.3.1.2 Strategies

The following strategic actions and goals are proposed:

- > That Newman has the potential to develop as the region's arts training and education hub. To realise this:
 - ▶ Utilise the facilities of the East Pilbara Arts Centre (EPAC) for training, forums and other types of professional development.
 - This includes hosting workshops and engaging artists-in-residence from other Pilbara locations (e.g. Cossack, Port Hedland) and from outside the region.
 - ▶ Build the links between MMA, the SoEP's makers space and educational agencies and schools. Scope possible education and training pathways for arts workers etc.
 - ▶ Support and leverage MMA's activities to build Newman's profile and brand.
 - ▶ Develop a maintenance program that ensures the EPAC retains its status as an iconic Pilbara building and attraction.
 - ▶ Investigate options for future exhibitions and public programming at EPAC.
 - ▶ Collaboration between MMA and AGWA in developing a management plan and relevant policies/procedures for the MMA Gallery.
- > Support *Art at the Heart* as a significant opportunity for Newman and the Pilbara to create public art of national significance through leveraging funding and enhancing community participation (discussed in the Pilbara-wide strategies section).
- > The SoEP will open a Makers Space in Newman in 2019. Programming for the space should:
 - ▶ Engage with the *Art at the Heart* resident artists and potentially visiting artists in residence from Cossack and Port Hedland.
 - ▶ Engage with other makers spaces and related groups in Port Hedland, Karratha, and Tom Price to develop creative and business development programs appropriate for Newman-based creative workers and community members.

- ▶ Explore collaboration with MMA for the development of new products, such as ceramics.
- > Become a hub for the regional touring boost as the location of the AGWA touring collection.
 - ▶ Work with Art on the Move to facilitate the movement of creative workers and art across the Pilbara to engage with the touring AGWA collection in order for communities of practitioners to respond to the collection with their own works. This body of work can constitute a regional response to the AGWA collection and can form the basis of an exhibition.
 - ▶ Work with Art on the Move to facilitate workshops in Newman for training, and for engaging with and responding to the AGWA collection.
 - ▶ Explore ways with Art on the Move to maintain a connection with AGWA for touring collections and training.
- > The SoEP arts and cultural plan is currently in development; potential overlaps with the Strategy and any new initiatives should be assessed and supported as appropriate.

3.3.2 Tom Price

3.3.2.1 Arts and Cultural Groups

Nintirri, Banjima Country Management, Tom Price Arts and Cultural Centre (TPACC), Shire of Ashburton (SoA).

3.3.2.2 Strategies

The following strategic actions and goals are proposed:

- > The TPACC Board to locate and work with local and State government partners to develop, enhance and activate the TPACC by:
 - ▶ Commissioning a strategic plan with the aim of becoming a hub for performance-based arts.
 - ▶ Building improvements and site works.
 - ▶ Partnering with Aboriginal Biodiversity Conservation to develop bush food and bush medicine educational walks that start and end at the Arts and Cultural Centre.
 - ▶ Provide better (dedicated) access from the road, with improved screening and signage.
- > Support the development of the Tom Price maker's space and encourage shared or collaborative programming with related spaces across the Pilbara.
 - ▶ Identify an individual within Nintirri to develop programming.
 - ▶ Engage with other makers spaces and related groups in Port Hedland, Karratha, and Newman to develop creative and business development programs appropriate for Tom Price-based creative workers and community members.
- > Redirect Country Arts WA/Nintirri's Arts Hub project to an organisation that can create, maintain and promote the arts database as a significant regional resource.

- > Support the proposed 'water tank' project being undertaken by the SoA.
 - Explore potential for regional impact through residencies or collaborative programming.
- > The SoA should develop a coherent and ambitious arts and cultural plan.

3.3.3 Paraburdoo

3.3.3.1 Arts and Cultural Groups

Yinhawangka Aboriginal Corporation (YAC).

3.3.3.2 Strategic Recommendations

The following strategic actions and goals are proposed:

- > Communication with and support for YAC in accessing high quality planning and operational expertise during the design and development of the new arts and cultural facilities.
- > As facilities and programming are developing in Paraburdoo, explore ways to share or participate in regional initiatives and programs. For example, artistic exchanges, training opportunities (particularly in Tom Price and Newman), return-to-country activities, etc.

3.3.4 Karratha/Dampier

3.3.4.1 Arts and Cultural Groups

Dampier Arts Group (DAG), Murujuga Aboriginal Corporation (MAC), Red Earth Arts Precinct (REAP), Karratha Arts and Learning Centre (KALC), City of Karratha (CoK).

3.3.4.2 Strategic Recommendations

The following strategic actions and goals are proposed:

- That Karratha continue to develop as a performing arts hub for the Pilbara region. To realise this potential a series of sub-strategies are recommended:
 - > Using the facilities of REAP, expand and enhance community-focussed programming to encourage greater local-generated content and participation through engagement with local performing arts organisations (such as IF Foundation).
 - > Collaborations and shared programming with Roebourne to bring local productions to Karratha audiences, as well as taking REAP programming to Roebourne.
 - > Providing the necessary equipment and training at REAP for it to function as a performance venue without requiring travel to other localities to pick up or hire equipment.
- Refresh of the Cossack Art Awards, pending the review findings, to ensure its place as a preeminent art award for the Pilbara.

- ▶ The Karratha Enterprise Hub to:
 - > Provide downstairs space to the DAG and/or KALC as a studio, gallery and training base.
 - > Allocate program funding to support skills development and training/commercialisation of Arts Group and other interested creative industries practitioners' activities or products.
 - > Work with the DAG and KALC to develop a 24-month program of professional development. As much as possible, this should be coordinated with the three other makers spaces identified in the Strategy and take advantage of the other Pilbara-wide initiatives.
 - > Provide information on arts practice training and events to Karratha Senior High School for dissemination to senior students who would like to pursue opportunities in the creative industries.
- ▶ Red Earth Arts Festival (REAF) to continue programming at the Ngurin Cultural Centre for residents in Roebourne, Wickham and Point Samson. CoK is currently reviewing and refining REAF to meet community needs.
- ▶ Pending the outcomes of the CoK's current feasibility study into possible cultural infrastructure on Lot 7020 (opposite REAP), identify opportunities for content development and relevant cultural activities.
- ▶ Seek opportunities to activate and work with the Murujuga Living Knowledge Centre through creative programming, and engage with MAC to explore how the new centre could be used to display and sell Pilbara art.
 - ▶ Explore potential collaborations and shared programming between the Murujuga Living Knowledge Centre, REAP and the Ngurin Centre.

3.3.5 Roebourne and Cossack

3.3.5.1 Arts and Cultural Groups

Big hART, Yinjaa Barni Art (YBA), Yindjibarndi Aboriginal Corporation (YAC) and Juluwarlu Group Aboriginal Corporation, Cheeditha Art Group, Ngarluma Aboriginal Corporation (NAC), Ngarluma Yindjibarndi Foundation (NYFL), Ngarliyarndu Bindirri Aboriginal Corporation and independent artists.

3.3.5.2 Strategic Recommendations

The following strategic actions and goals are proposed:

That Roebourne continue to grow as a digital arts and performance hub and, following new industry development initiatives build the capacity and profile of visual artists. To realise this a series of sub-strategies are recommended:

- > The Songs for Peace Concert to be resourced and supported to grow into a nationally-significant event over the next five years.
 - ▶ Work with Roebourne community and organisers to identify development options.
 - ▶ Explore and scope the potential for a Pilbara arts forum to be attached to the Concert.

- > Evaluate and, where appropriate, support the development of film and digital media as a new stream of content production for local, national and international audiences and festivals. The recent success of NEOMAD, which was created as a live-action series in a virtual Pilbara for the ABC and then distributed nationally and internationally as a comic, indicates the scale of what is achievable.
- > Identify partnerships and resources that can support the distribution and promotion of Pilbara (and particularly Roebourne) digital and performing arts to reach national and international audiences.
- > Pending the results of leasing arrangements for Cossack, commit to a comprehensive activation program for the settlement:
 - ▶ Use the mid-2019 review (between NYFL and CoK) to overhaul the programming in Cossack.
 - ▶ Resources for a planning and project design component will be required.
 - ▶ Commission a best-practice activation plan for Cossack.
 - ▶ Identify potential/new partnerships.
 - ▶ Design and deliver a pilot program for 2020, with full activation from 2021. A three-to-five-year partnership will be required to underpin this programming; a condition of this partnership is that high-quality, professional expertise be secured.
- > Establishment of men's programming particularly linked to the Roebourne Prison as an economic pathway beyond prison. This is currently lacking and should be a programming priority in both Roebourne and Cossack. Current opportunities are through the Songs for Peace concert, and the activation of Cossack.
- > To better support visual artists (both in art centres and working independently), a new coordinated (centralised) arts development service be established. This service will:
 - ▶ Appoint one fulltime Arts Development Officer (working title), employed through AACHWA.
 - ▶ Be rostered to provide hands-on, practical operational and studio-based assistance, advice and professional/commercial development.
 - ▶ Require a collaborative, partnership-based approach to secure support for wages, accommodation and programming.
 - ▶ A more detailed consultation and planning process should be undertaken as soon as possible.
 - ▶ Commence negotiations with the CoK on potential access to the old library building in Roebourne. This building is ideal as a base for the Arts Development Officer.
 - ▶ Explore the potential for art centres in Roebourne to host Certificate II and III training through the Warrgamugardi Yirdiyabura (WY) Program managed by NYFL.
- > IF Foundation to explore their potential to host Certificate II and III training in performing arts administration and management through the Warrgamugardi Yirdiyabura (WY) Program managed by NYFL.
- > Activation of Ngurin Cultural Centre through a comprehensive cultural events/program, provision of appropriate equipment for the Ngurin Cultural Centre amphitheatre to function regularly as a performance space, and in concert with training and education programs for youth and young adults.

- > Readying for opening of Victoria Hotel.
 - ▶ Develop a gallery space where Roebourne art can be displayed and sold.
 - ▶ Links with visitor's centre and Ngurin Cultural Centre to create a content-driven art, cultural and commercial precinct.
- > Advocate for improved infrastructure or facilities upgrade for YBA at Dalgety House and the completion of the Ngurin Cultural Centre.

3.3.6 Port Hedland

3.3.6.1 Arts and Cultural Groups

FORM, Courthouse Gallery, Spinifex Hill Artists, HARTZ (Hedland Arts Council), The Junction, The WEB Business Hub, Wangka Maya Language Centre, Kariyarra Traditional Owners, IBN, Karlka Nyiyaparli Aboriginal Corporation, Town of Port Hedland (ToPH).

3.3.6.2 Strategic Recommendations

The following strategic actions and goals are proposed:

- > That Port Hedland continue to develop as a visual arts hub for the Pilbara region. To realise this potential a series of sub-strategies are recommended:
 - ▶ The Spoilbank site be the base for presentation, promotion and sales of visual arts and products.
 - A new arts and cultural facility be developed as part of the Spoilbank project. This facility to be multi-purpose and flexible in its configuration but be focussed on the commercialisation of arts and crafts, including sales, audience development, exhibitions and related programming.
 - The significant Percent for Art opportunities of the Spoilbank project be realised by commissioning a high-level creative arts organisation to design, manage and deliver a high-quality, ambitious public art program. This program can provide the foundation for long-term activation of, and engagement with the site.
 - ▶ The Courthouse Gallery precinct be converted and developed into the base for visual arts, creative industries and product development, including a new maker's space. This strategy is dependent on the timing of the Spoilbank development and the outcome of the ToPH's tendering process for management of the Courthouse Gallery.
 - ▶ The Junction, in partnership with The WEB Business Hub, expand its activities to identify, support and facilitate micro-businesses in the creative industries across the Pilbara using the emerging makers spaces. This builds on the long-term work delivered by FORM.
 - ▶ FORM to collaborate with IBN to assist in activating and programming its maker's space, located within the IBN facility in South Hedland. Potential link to services and activities offered by The WEB Business Hub for access to particular expertise, training and/or marketing.

- ▶ Capitalise on FORM's record of arts, cultural and commercial development and support further initiatives, including:
 - Growing its role in the region, enabling further regional programming and commercialisation.
 - Run artistic residencies.
 - Provide multi-disciplinary arts and cultural programming in Port/South Hedland (and potentially further afield).
 - Provide services and expertise along the visual arts supply chain, from makers to consumers (skills and professional development, marketing, education, audience development etc).
- ▶ Secure better facilities and ensure stable operations at Spinifex Hill Artists.
- ▶ Increase capacity of Spinifex Hill through the establishment of a gallery/expanded studio to:
 - Implement a dedicated Aboriginal Art Award.
 - To increase the effectiveness of Spinifex Hill Artists as a leadership organisation.
 - Spinifex Hill Artists to become a driver of cultural/Aboriginal programming in South Hedland.
- > Wangka Maya Language Centre be recognised as a significant community asset that can contribute more fully to the cultural life of Port Hedland (and the wider Pilbara). Identify and engage in new collaborative opportunities and increase access to, and use of, language records and archives.
- > Advocate for the expansion of Pundulmurra TAFE's curriculum to include creative industries activities.
 - ▶ Explore the potential for this facility to be a creative industries training hub for the region.
 - This could include collaborations with organisations such as The WEB Business Hub and FORM to provide training and skills/knowledge development, as well as accreditation through TAFE.

4 Appendices

4.1 What is a Creative and Cultural Strategy?

Creative and cultural practices achieve outcomes for regions and communities that are essential for their economies, health and liveability. Many regions have developed creative and cultural strategies, within Western Australia, in other Australian states and internationally⁸. The multidisciplinary nature of the creative and cultural sector has made it appealing for both public and private sector support while the creative industries have been a growth area for jobs as well as commercial and social innovations.

The Pilbara Development Commission has recognised the benefits of a coordinated approach to the Pilbara's diverse and dynamic creative and cultural sector. At its core, this coordination is about strengthening arts and cultural groups and finding ways to build links between, and increasing the capacity and confidence of, the sector. The Pilbara Creative and Cultural Strategy is focussed on assisting arts and cultural practitioners and highlighting the region's creative qualities, while generating benefits for Pilbara communities and organisations and Western Australia.

4.1.1 Defining the creative economy

The creative economy is a set of interconnected activities, value chains and production systems that link creative and cultural practices with commercial markets. The creative economy includes audiences and consumers of cultural goods, training institutions, cultural infrastructure, people who are part-time producers as well as full-time workers. To maximise arts, cultural and business outcomes, the creative industries require a diverse social and knowledge setting. The strongest creative industries therefore draw from and support rich and complex place-identities.

Creativity is the practice of creating and is characterised by originality of thought and inventiveness. It stimulates ideas, insights, and enriches experience. At its best, creativity helps us see and engage with the world in new ways. It is a skill desired by employers, and places that foster creativity are attractive to both residents and visitors. Creative practice supports culture through renewing interest and retaining skillsets.

The definition of the Pilbara's creative economy needs to both respond to international definitions and address the specific scope and character of creative and cultural practices in the Pilbara. The Strategy makes use of the Northern Territory's (2015, p. 9) revision of UNESCO's cultural domains that gives due attention to First Nations cultural practices:

⁸ In WA, creative and cultural strategies have been developed for the Goldfields-Esperance region (Artgold, 2017) and Bunbury (City of Bunbury, c.2016). National examples include the City of Melbourne (2018), Tasmania (Department of State Growth, 2016), Northern Territory (2015), Cairns Regional Council (2017), and numerous local governments. While some larger Australian cities developed creative industries strategies in the mid-2000s, creative and cultural strategies have become more widespread in the last two years. Examples of the smaller plans include Corangamite Shire (2016). International examples include Ireland in 2017, and the City of Kingston, Jamaica in 2018.

Culture is the characteristics and knowledge of a particular group of people, defined by everything from language, kinship, religion, cuisine, social habits to music and arts. It can be seen as the growth of group identity fostered by social patterns unique to the group. Culture, therefore, also embraces heritage and – for the purposes of policy development – heritage-related assets and activity.

Culture is the basis for the arts (2015, p. 9):

The arts represent an outlet of expression that is influenced by culture and which in turn helps to change culture. The arts are a physical manifestation of the internal creative impulse.

This definition captures the full range of cultures present in the Pilbara.

4.1.2 Goals for a strong Pilbara creative and cultural sector

The Pilbara's creative economy generates a range of economic, social, environmental and cultural benefits. This section articulates the benefits that implementing the Strategy will have for the Pilbara.

4.1.2.1 Liveability and access to culture and the arts

Liveability is the capacity of a region to provide choice and opportunity for people to live their lives and raise their families to their fullest potential.⁹ A strong cultural economy intersects with liveability in four important ways.

- > Access to and enjoyment of culture and the arts, an essential characteristic of a liveable region.
- > Contributes to attractive built and natural environments for residents and tourists.
- > Supports the Pilbara's capacity to compete for a skilled workforce and retention of residents. A strong cultural economy is a pull-factor for people considering moving to or from the Pilbara.
- > The cultural expression of Aboriginal people creates a distinctive identify for the Pilbara and builds opportunity for marginalised communities.

4.1.2.2 Addressing and expressing cultural diversity

The creative economy provides opportunities for sustaining and expressing the character of cultural groups, celebrating the Pilbara's cultural diversity, and contributes to the Pilbara's collective identity.

⁹ Adapted from a definition by the Major Cities Unit (2010).

4.1.2.3 Changing perceptions of the Pilbara

According to a recent Tourism WA report, there is little understanding of the Pilbara, and barriers to travel are perceptions that it is remote, expensive, hot, and dusty.¹⁰ Creative products can change these perceptions, as well as the notion that it is dominated by resource extraction.

Influential works of art have been created in the Pilbara, including Pilar Mata Dupont's video installation *Undesirable Bodies*¹¹ which emphasises cultural connections and their environment in a video shot in Millstream Chichester National Park. *Undesirable bodies* featured at the Perth International Arts Festival and the TENT international arts festival in Rotterdam.

Cultural institutions, public art, creative products, exhibition and arts experiences provide the content and networks to drive new perceptions and expand the possibilities of Pilbara branding.

4.1.2.4 Economic diversification and development

As mentioned in the introduction, the creative economy generates substantial returns globally. There are opportunities for the Pilbara to diversify its economy through building economic activities around its substantial cultural and landscape assets.

4.1.2.5 Healthy country, healthy people

Creativity and culture in the Pilbara are connected to its landscapes. As such, their management and care reflect the extent of resident's engagement with the Pilbara's history and identity. Indirect effects are demonstrated through research findings that Aboriginal people who engage with country have better health outcomes (Burgess et al., 2009), and those who engage with culture have better health and social outcomes (Dockery, 2010).

4.1.2.6 Related domains

Cultural tourism is a domain related to creative and cultural industries. As such, this Strategy focusses on developing content for, and some of the capacities to engage in, cultural tourism. But cultural tourism also has a distinct set of drivers and requirements (Jacobsen, 2016). Training, capacity and infrastructure development are needed for organisations to engage with cultural tourism through tour operations, shop fronts or direct on-country experiences. We provide visitation statistics that indicate the potential for cultural tourism in Appendix 4.7.

Other related domains are education, health, and equipment and supporting materials. Education is an important part of the creative and cultural ecosystem. TAFE closures in Port Hedland have limited opportunities for teenagers and young adults to receive training and develop their creative practices. While education facilities are important, some vocational

¹⁰ The tourism perceptions survey for the Pilbara was based on 400 respondents, and undertaken in 2017 (<https://www.tourism.wa.gov.au/Research-Reports/Specialised-Research-Reports/Pages/Destination-perceptions-research.aspx#/>).

¹¹ A summary of Mata Dupont's *Undesirable Bodies* can be viewed on the FORM website (<https://www.form.net.au/2018/02/undesirable-bodies-pilar-mata-dupont/>).

training is provided by creative and cultural organisations and can generate formal qualifications by partnering with a registered training organisation. This is an opportunity that requires further conversations between interested organisations.

Health services benefit from creative activities like art therapy. There are already alignments between organisations (such as between Martumili and EPIS [the leading provider of Aged Care in the inland Pilbara] in Newman) that benefit all organisations. These are not examined in detail in the Strategy. Companies providing equipment and supporting materials will develop in tandem with the scale of the creative and cultural industries.

4.2 Methodology

Central to creation of a clear, coherent and relevant Pilbara Creative and Cultural Strategy is the input, ideas and aspirations of practitioners and organisations from the region. To maximise community input and build a viable Strategy, the following methodology was used:

- > Project initiation at the Pilbara Creative and Cultural Forum in Newman in September 2018. The Strategy was formally introduced to a diverse Pilbara audience and wide-ranging, informal conversations commenced.
- > Desktop research and literature review: existing and new material was reviewed to identify relevant policy or strategic overlaps, case studies and supporting material.
- > Consultation planning: information and an invitation to participate were sent out to a comprehensive database of individuals, groups and stakeholders. This correspondence included an:
 - ▶ Information sheet (see Appendix 4.3)
 - ▶ Invitation to meet the consultants during a round of consultations.
- > Community consultations: there were three stages of community consultations:
 - ▶ More than 30 groups and individuals were consulted during a round of fieldwork in November 2018, at locations throughout the Pilbara.
 - ▶ Another 11 groups and individuals located in Perth were consulted.
 - ▶ Numerous phone interviews were undertaken with people/agencies unavailable in either Perth or the Pilbara.
- > A total of 73 people, representing 47 organisations/agencies (and a number of independent artists) contributed to the content through consultations.
- > Draft strategies #1: developed by the consultants, with support from the PDC in November and December 2018.
- > Community feedback #1: in mid-December, all contributors received an extract from the strategies, relevant to their region or sector. Feedback was invited on all aspects of this draft. This feedback phase was closed off on 8 Feb 2019.
- > Draft strategies #2: feedback and new information was added into the Strategy.
- > Community feedback #2: in early February, all contributors received a full copy of the draft Strategy. They were given two weeks to provide comments and feedback.
- > Final Strategy: feedback was incorporated, and the document finalised, before delivery/presentation to the Pilbara Development Commission.

4.3 Information Sheet



The Pilbara Creative and Cultural Strategy

The Pilbara Creative and Cultural Strategy (the Strategy) is an initiative of the Pilbara Development Commission (the Commission), announced by the Minister for Regional Development in May 2018.

The Strategy is aimed at strengthening the Pilbara economy and supporting diverse and liveable communities by providing a foundation document to guide the future growth of an already thriving creative and cultural industry in the region.

Tracker Development has been engaged to develop the Strategy which is funded by the Commission in partnership with the Department of Primary Industries and Regional Development and Lotterywest.

Context

The Pilbara is rich in arts and cultural activity, with a strong focus in recent years on the development and broadening of the sector. Against a backdrop of government and industry investment, the region has experienced considerable growth in creative and cultural development, production, infrastructure and programming.

Strong, vibrant, and diverse cultural communities contribute to both social and economic vitality. As a remote region with a keen sense of place, robust links between culture and landscape, active arts networks and an engaged private and public sector, the Pilbara is well-placed to benefit from a coordinated approach to developing its creative and cultural activities.

Purpose and Focus

The purpose of the Strategy is to strengthen the creative and cultural activities that contribute to all Pilbara communities. The Strategy will consider what a coordinated approach across sectors and regions would look like for:

- Community infrastructure for creative and cultural activities (cultural and art centres, innovation and co-working spaces, event spaces, etc);
- Access to, and education and training in, the creative and cultural industries for Pilbara practitioners and communities, including children, youth and young adults (events, training opportunities, arts education, digital connectivity, etc);
- Ways to support and reinforce the Pilbara's creative and cultural organisations (shared infrastructure or administration, collaborations, co-investment, etc);
- Developing products, exports and networks (tourism opportunities, new practices and products, new market opportunities, governance, certification, etc);
- Caring for iconic Pilbara landscapes (country-culture nexus, place identity, etc);

Activities and Timelines

Consultation for the Strategy commenced as part of the recent Pilbara Creative and Cultural Forum held in Newman. In collating the ideas, conversations and opportunities discussed at the Forum, Tim Acker and Tod Jones from Tracker Development will return to the region in November 2018 for further consultation in Newman, Tom Price, Karratha, Roebourne and Port Hedland.

Supported by the Department of Primary Industries and Regional Development



In between regional visits Tracker Development will also be contacting individuals and organisations via phone for further consultation if required with the aim of finalising the Strategy in March 2019.

Contacts

If you have any questions or comments for the Commission, please contact

Jenna Dodge

jenna.dodge@pdc.wa.gov.au

08 9173 8415.

Please use the following contacts if you would like to meet with Tim or Tod or to send them any relevant information.

Tim Acker

tim@tracker.net.au

0410 038 226

Tod Jones

T.Jones@curtin.edu.au

08 9266 4709



Remote livelihoods
Creative industries
Enterprise development
Research and evaluation

The Commission looks forward to your participation in the development of this important document for the region.

Supported by the Department of Primary Industries and Regional Development

4.4 People/organisations Consulted

The following table sets out all the individuals and organisations that were consulted in the development of the Strategy.

Table 1: People/organisations consulted for the Pilbara Creative and Cultural Strategy

Chad Creighton	Aboriginal Art Centre Hub of WA
Kim Jameson	Art on the Move
Rebekah Revesz	Banjima Country Management AC
Adrian Brahim	BHP
Angela Prior	Big Hart
Scott Rankin	Big Hart
Gen Dugard	Big Hart
Paul Jagger	Business Centre Pilbara
Carrie McDowell	Cheeditha Group AC
Mark Casserly	City of Karratha
Pippa Davis	City of Karratha/Red Earth Arts Precinct
Brittany Cover	City of Karratha/Red Earth Arts Precinct
Paul McPhail	Country Arts WA
Caroline O'Neill	Department of Local Government, Sport and Cultural Industries
Paul Caulfield	Department of Local Government, Sport and Cultural Industries
Tina Askam	Department of Local Government, Sport and Cultural Industries
Linda Leonard	Department of Primary Industries and Regional Development
Nolan Stephenson	Department of Primary Industries and Regional Development
Chelsea Miles	Department of Education
Pat Key	Department of Education
Sue Buck	Department of Primary Industries and Regional Development
Jaylan Smith	Fortescue Metals Group
Sophia Constantine	FORM/Courthouse Gallery
Greg Taylor	FORM/Spinifex Hill Artists
Lynda Dorrington	FORM
Andrew Nicholls	FORM
Brendon Grylls	Gumala
Chris Duirs	IBN Group
Lorraine Injie	IBN Group
Bigali Hanson	Independent artist
Jill Churnside	Independent artist
Larissa Brown	Independent artist
Sue Philpott	Independent artist
Peter Johnson	Kanyirninpa Jukurrpa (KJ)
Sue Davenport	Kanyirninpa Jukurrpa (KJ)
Nick Preece	Karlka Nyiyaparli AC
Kylah Morrison	Karratha and Districts Chamber of Commerce and Industry
Gina Hipworth	Karratha Arts and Learning Centre

Amy Mukherjee	Martumili Artists
Carly Day	Martumili Artists
Peter Jefferies	Murujuga AC
Ben Bryant	Newcrest Mining
Susan Shirliff	Ngarliyarndu Bindirri AC
Abby Phillis	Ngarluma AC
Bruce Jorgenson	Ngarluma Yindjibarndi Foundation
Brie Healy	Nintirri
James Jarvis	Nintirri
Clare Meredith	Pilbara Environmental Offsets Fund
Josie Samson	Roebourne Art Group
Lesley Murray	Roebourne Art Group
Jeanette Hasleby	Roy Hill
Julian Hill	Roy Hill
Emma Grantham	Rio Tinto
Shontay Cardew	Rio Tinto
Sarah Johnstone	Shire of Ashburton
Anna Del Rio	Shire of Ashburton
Danielle Airton	Shire of East Pilbara
Simmons Van Buerle	Shire of East Pilbara
Mike Reid	Synergies Economic Consulting
Katie Evans	The Junction
Nicole Leuchter	The Junction
Laura Hawes	Town of Port Hedland
Caroline Vincin	Tourism WA
Renata Lowe	Tourism WA
Kate Gauntlett	Woodside
Shanine Ryan	Woodside
Gemma Rapson	Woodside
Ryan Felton	Woodside
Luke Blackburn	Yara Australia
Michael Woodley	Yindjibarndi AC
Lorraine Coppin	Yindjibarndi AC/Juluwarlu
Paul Newnham	Yinhawangka AC
Patricia Floyd	Yinja Barni Artists AC

4.5 Policy Environment

Table 2: Existing and upcoming policies, strategies and plans considered in the preparation of the Pilbara Creative and Cultural Strategy or aligned to Strategy recommendations.

Organisation	Strategy/Plans
Pilbara Development Commission	Pilbara Regional Investment Blueprint—Technical Report
City of Karratha	Strategic Community Plan 2016 – 2026 Roebourne Structure Plan
Shire of Ashburton	Strategic Community Plan 2017 – 2027
Shire of East Pilbara	Strategic Community Plan 2013 – 2022
Town of Port Hedland	Strategic Community Plan 2018 – 2028 Pilbara Port City Growth Plan
Roebourne 6718	6718 Advantage Framework
Department of Jobs, Science, Tourism and Innovation	WA Plan for Jobs – the Building Local Industry Policy
Department of Primary Industries and Regional Development	Living in the Regions 2016
Department of Biodiversity, Conservation and Attractions	Aboriginal Ranger Program 2018 – 2019 Plan for our Parks 2019
Department of Local Government, Sport and Cultural Industries	Regional Arts and Cultural Action Plan 2014 – 2018 Draft WA Cultural Infrastructure Strategy Strategic Directions Framework 2015 – 2030 for arts and culture in WA
Department of Planning and the Western Australian Planning Commission	Pilbara Planning and Infrastructure Framework
Tourism WA	Two Year Action Plan for Tourism Western Australia - 2018 and 2019
Country Arts	Scheme Four program Connecting Communities through the power of the Regional Arts Sector
Department of Communication and the Arts	National Arts and Disability Strategy – consultation report 2018

4.6 Demographics

Table 3: Demographic summary of the Pilbara

Regions	Pilbara	Shire of Ashburton	Shire of East Pilbara	City of Karratha	Town of Port Hedland
Population	59,559	13,026	10,591	21,473	14,469
Men	36,157	9,427	7,060	11,943	7,727
%	61%	72%	67%	56%	53%
Women	23,404	3,600	3,527	9,533	6,744
%	39%	28%	33%	44%	47%
Under 20	12,309	1,962	1,608	5,310	3,429
%	21%	15%	15%	25%	24%
20-34	9,020	4,015	1,002	2,420	1,583
%	15%	31%	9%	11%	11%
Over 65	5,239	236	1,168	2,147	1,688
%	9%	2%	11%	10%	12%
First Nations	8,308	1,023	2,073	2,801	2,411
%	14%	8%	20%	13%	17%
Born Overseas	12,958	3,462	2,117	4,429	2,950
%	22%	27%	20%	21%	20%
Employed	31,910	8,305	5,853	10,701	7,051
%	54%	64%	55%	50%	49%
Unemployed	1,494	168	256	681	389
%	3%	1%	2%	3%	3%
Households	13,905	1,909	1,579	6,178	4,239
Avg. people per household		2.7	3	2.8	2.7

Figure 2: Population pyramid of the Pilbara

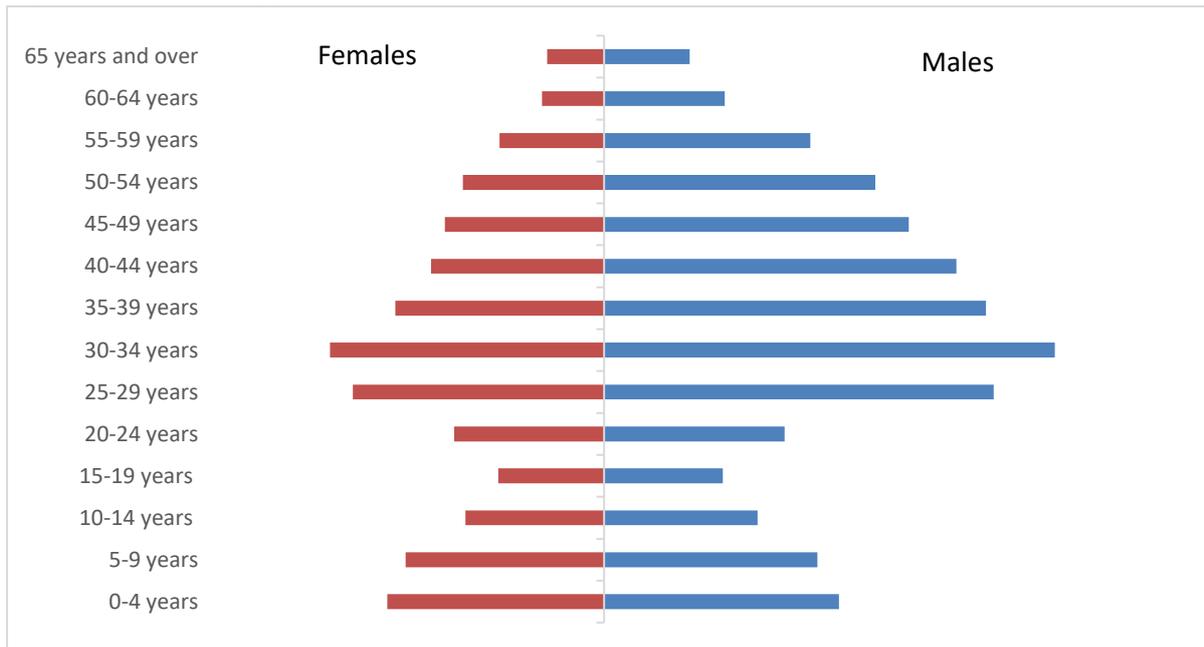
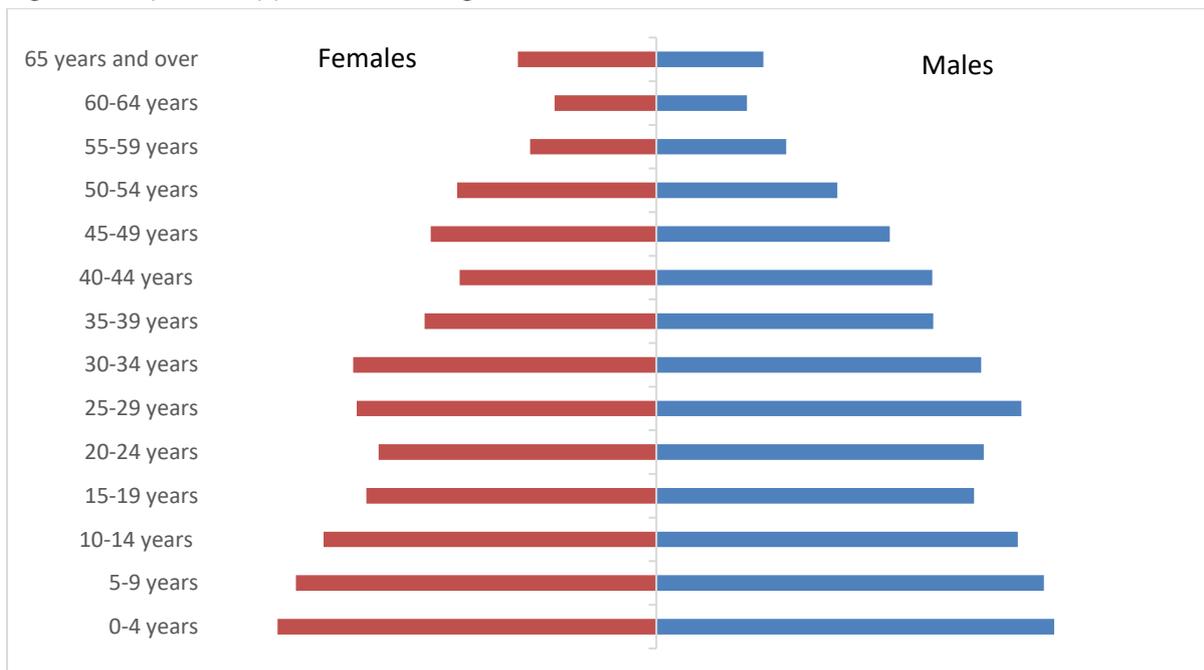


Figure 3: Population pyramid of Aboriginal and Torres Strait Islander residents in the Pilbara



4.7 Tourism

4.7.1 Visitor types

Most visitors to the Pilbara are travelling for work. As demonstrated in Table 4, many more Australians travel to the Pilbara for work than travel there as tourists, while international visitors are more likely to be tourists, but travel in smaller numbers. It is important when providing tourism statistics that only tourists are counted. We define visitors as people who are visiting the Pilbara for a holiday or to visit friends and relatives.

This data is drawn from Tourism Research Australia's National Visitor Survey (NVS) and International Visitor Survey (IVS). This is an excellent survey that provides detailed and reliable statistics for large areas (such as the Pilbara). While it is possible to use NVS and IVS data for smaller areas, it is important to use rolling averages to address small sample sizes.

We only present a short snapshot of tourism to the Pilbara here to provide some context for discussing the market opportunities for services and products from the creative economy. While the Pilbara has great potential as a tourism region, this potential is yet to be realised.

Table 4: Overnight visitors to the Pilbara in 2017 by trip purpose

Trip Purpose	Domestic	International	Total
Work related	635,000	15,000	650,000
VFR and Holidays	151,000	23,000	174,000
Total	794,000	39,000	833,000

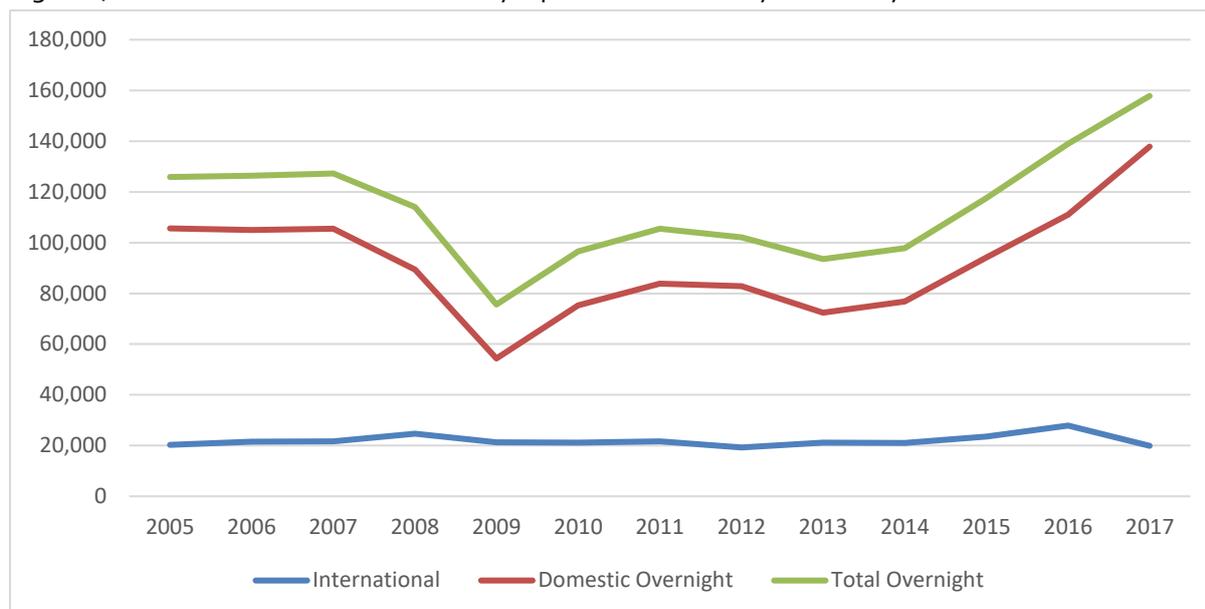
Source: Tourism Research Australia NVS and IVS (online).

Table 4 demonstrates that while over 800,000 people come on overnight trips to the Pilbara, approximately a fifth are leisure visitors. Over 600,000 work-related trips occur that could include a leisure component. Furthermore, each year, over 100,000 Australians take a daytrip to or within the Pilbara (which does not include travelling through the region, or daytrips that start and end in the Pilbara). This presents another opportunity to grow tourism as tourists who stay overnight will do other activities and have higher expenditure than tourists on daytrips

4.7.2 Tourism trends

Long term trends in the Pilbara reflect the influence of the resources sector and the overall economic circumstances. While international visitor numbers have remained steady (with a peak of 30,000 in 2016), domestic visitor numbers have fluctuated. There was a downturn beginning in 2008 when resources prices declined, and visitor numbers only began increasing from 2014 as the resources sector began to pick up again. The Pilbara now is experiencing steady growth in visitor numbers. However, competition for accommodation and other resources could soon begin to impact this growth as the resources sector is beginning to move on new projects and increase production in the region.

Figure 4: Leisure visitor numbers and daytrips to the Pilbara by calendar year



Source: Tourism Research Australia NVS (online).

4.7.3 Seasonality

Due to its hot summers and mild winters, the Pilbara is a seasonal tourism destination. The most popular time of the year to visit is between April and September, with most visitors travelling after July. Due to low numbers of visitors for half the year, tourism operations will need to address staffing and income differences between peak and off-peak seasons. Please also note the differences between regions, with the size of Karratha having an impact on its seasonality in comparison to other areas, and the importance of Karijini to Ashburton, which attracts visitors all year round. It should be noted that sub-regions with small numbers of visitors may not register any respondents in quiet times of the year due to the sample sizes, and the orientation of NVS and IVS towards larger regions.

Table 5: Five-year average (ending 2017) for Domestic Leisure Visitors by quarter.

Region	Jan-Mar	Apr-Jun	Jul-Sep	Oct-Dec
East Pilbara	1,300	2,700	8,200	2,900
Newman	500	2,200	8,800	3,700
Port Hedland	1,100	7,100	16,500	2,900
South Hedland	-	-	1,000	200
Ashburton	6,200	8,800	20,900	5,100
Karratha	5,100	5,600	15,100	7,800
Roebourne	-	2,400	6,100	4,600
Pilbara	14,200	24,300	48,300	21,300

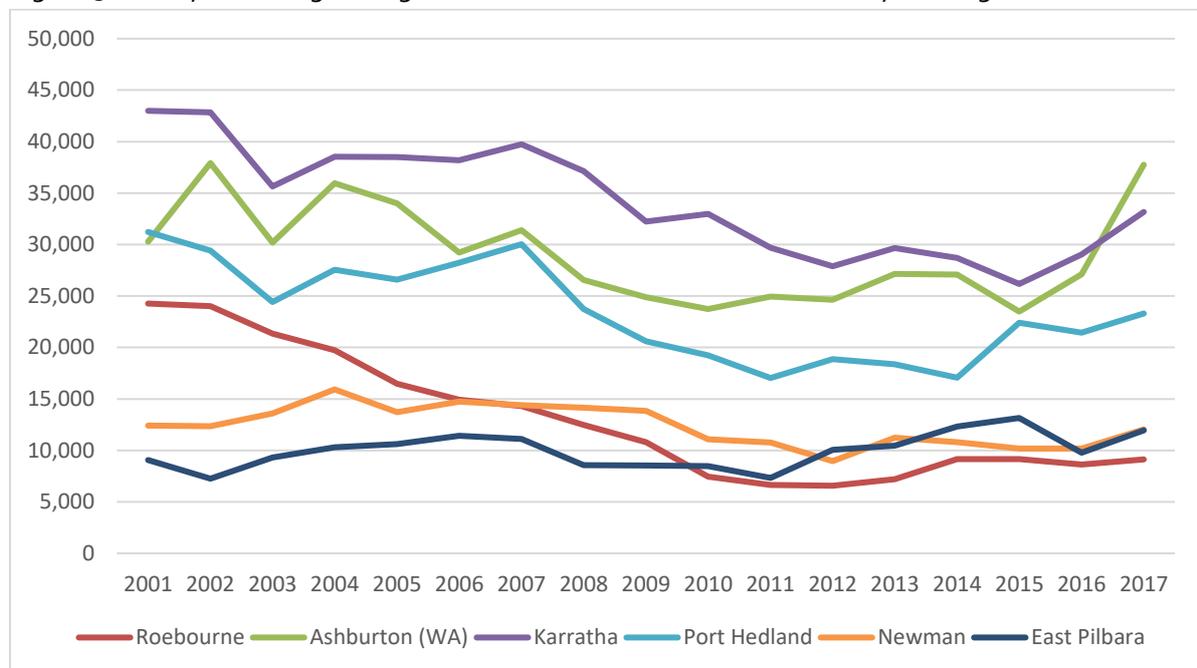
Source: Tourism Research Australia NVS (online).

4.7.4 Individual areas

Figure 5 provides an overview of the domestic visitor numbers for different sub-regions in the Pilbara (see also Table 7 at the end of this Appendix). The sub-regions with the largest numbers of visitors are Karratha and Ashburton, followed by Port Hedland. Ashburton's visitors are most likely due to Karijini National Park, while Karratha is due to its size and amenities. South Hedland has little tourist accommodation, and there is the potential for confusion between Port and South Hedland in survey responses.

Each of the regions is strongly influenced by both contractions in the resources sector (when tourists tend not to travel) and strong growth (when competition for accommodation and employees limits numbers). The last three years appear to be a time of growth, particularly in Ashburton, Karratha, and Port Hedland, due to the steady growth of the resources sector that allows for tourism growth without out-competing it.

Figure 5: Four year rolling average of domestic tourist visitor numbers by sub-region*



Source: Tourism Research Australia NVS (online).

* Caution should be used for the figures for East Pilbara, Newman, and Roebourne due to small sample sizes.

Table 6: Leisure visitor numbers and daytrips to the Pilbara by calendar year (for Figure 5)

	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017
International	21,000	23,000	23,000	25,000	22,000	23,000	24,000	20,000	24,000	22,000	25,000	30,000	23,000
Domestic Overnight	117,000	112,000	111,000	99,000	60,000	78,000	96,000	96,000	78,000	86,000	107,000	118,000	151,000
Total Overnight	138,000	135,000	134,000	124,000	82,000	101,000	120,000	116,000	102,000	108,000	132,000	148,000	174,000
Domestic Day Trips	209,000	134,000	103,000	97,000	94,000	138,000	92,000	82,000	92,000	151,000	234,000	154,000	253,000

Source: Tourism Research Australia NVS and IVS (online).

Table 7: Four year rolling average of domestic overnight leisure visitor numbers (statistics with small sample sizes are bold)

	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017
East Pilbara	12,500	9,600	11,900	12,600	14,500	15,800	15,100	11,000	10,200	9,600	8,600	11,900	11,700	14,200	16,400	13,300	1
Newman	15,700	15,400	16,500	19,600	15,900	16,100	15,500	14,800	14,400	11,500	11,300	9,800	12,700	12,300	12,700	12,000	1
Port Hedland	46,800	41,400	36,100	40,400	35,100	34,500	34,500	26,700	24,200	22,300	21,400	23,600	23,500	22,700	27,900	26,100	2
Ashburton	45,400	50,000	42,700	48,800	42,000	36,500	36,000	30,800	29,200	27,400	29,700	30,400	33,200	33,600	29,800	31,200	4
Karratha	53,500	52,300	43,400	48,300	47,200	45,200	46,600	40,300	34,800	34,800	32,200	31,300	32,400	32,600	29,400	31,100	3
Roebourne	26,500	26,200	24,300	22,600	19,600	18,000	16,600	14,200	11,700	7,700	7,400	8,000	8,800	11,900	13,100	12,300	1

Source: Tourism Research Australia NVS (online).

4.8 Events

Table 8: Events in the Pilbara collected through desktop research and stakeholder information.

Name	Year started	Last start date	Duration (days)	Location	Local government area
Nameless Jarndunmunha Festival	1971	10/08/2018	2	Tom Price	Ashburton
NAIDOC Week (Tom Price)		24/06/2018	1	Tom Price	Ashburton
Passion of the Pilbara	2015	08/09/2018	2	Onslow	Ashburton
Karijini Experience	2013	17/03/2018	5	Karijini	Ashburton
Newman Arts and Crafts Expo				Newman	East Pilbara
Christmas Art Sale	2007	28/11/2018	10	Newman	East Pilbara
NAIDOC Week (Newman)	1972	15/07/2018	1	Newman	East Pilbara
Outback Fusion Festival	2013	8/27/2018	3	Newman	East Pilbara
Newman Squared Film Festival	2018	21/09/2018	2	Newman	East Pilbara
Fortescue Festival	c.f.1990	18/08/2018	1	Newman	East Pilbara
Bloody-Slow Cup	2001	19/10/2018	4	Newman	East Pilbara
FeNaCING Festival	1960	04/08/2018	2	Karratha	Karratha
Brew and the Moo	2016	12/11/2018	1	Dampier	Karratha
PAC Australia Performing Arts Exchange	2018	31/08/2018	2	Karratha	Karratha
Cossack Art Awards	1998	22/07/2018	21	Cossack	Karratha
Red Earth Arts Festival	2009	31/08/2018	10	Karratha	Karratha
Pilbara Endeavour	2012	08/12/2012	1	Karratha	Karratha
Artist Camp		20/10/2018	3	Dampier	Karratha
Sensory Cinema	2018	07/04/2018	1	South Hedland	Port Hedland
Tropfest (Screening)		17/02/2018	1	Port Hedland	Port Hedland
Salsa Suelta Sunday	2010	10/07/2018	1	Port Hedland	Port Hedland
West End Markets	2010	18/08/2018	1	Port Hedland	Port Hedland
The Hedland Living Library	2016	18/05/2018	9	South Hedland	Port Hedland
Colour Dash	2017	14/10/2018	1	South Hedland	Port Hedland
Get Crafty		09/06/2018	1	South Hedland	Port Hedland
North West Festival	2012	25/08/2018	2	Port Hedland	Port Hedland
Hedland Art Awards		12/10/2018	1	Port Hedland	Port Hedland
Red Country Music Festival		7/13/2018	2	Port Hedland	Port Hedland
Port Hedland Youth Week	2016	13/04/2018	10	Port Hedland	Port Hedland
Art After Dark		22/02/2018	1	Port Hedland	Port Hedland
Melbourne Comedy Festival Roadshow		09/06/2018	1	Karratha and Port Hedland	Karratha and Port Hedland

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Tel: 1800 THE PILBARA (+61) 1800 843 745 | fdc@fdc.wa.gov.au | www.fdc.wa.gov.au

KARRATHA | Level 2, The Quarter 20 Sharpe Avenue Karratha, WA 6714
PORT HEDLAND | Shop 2, 6 Wedge Street Port Hedland, WA 6721
PERTH | Level 12, 140 William Street Perth, WA 6000

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