

THE VAST PROJECT

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The City of Karratha, Vast Team and Artists respectfully acknowledge all Aboriginal people of the West Pilbara. Particularly the Ngarluma People and Elders past, present and future, as the true custodians of the land upon which we came to create.



VAST BEGINNINGS

The story begins in the vastness of the Pilbara region of Western Australia.

This corner of the country spans more than half a million square kilometres and is a mineral rich economic powerhouse.

These lands are thought to be around 2.8 billion-years-old and have been occupied by ancestors of the Ngarluma, Yaburara, Mardudhunera, Kuruma, Banyjima, Yindjibarndi and Kariyarra people for tens of thousands of years. The heart of the Pilbara contains treasures beyond measure, with stunning ancient landscapes, big skies and the riches of river and ocean. Within this heart lie jewels like Karijini National Park and Murujuga National Park (Burrup Peninsula), home to the largest collection of rock art on Earth. These rock carvings were made a thousand generations ago and will remain for a thousand more.



Dampier

Point Samson



Karratha

Cossack

Wickham

Roebourne

Into this timeless landscape wander two musicians, Qynn Beardman and Jae Laffer. Qynn is a resident of Dampier and director of a music school in Roebourne; Jae, the lead singer of successful band The Panics, and a frequent visitor to the region.

During a camping trip to the Pilbara in 2015, inspiration struck and an idea is born. Qynn says sometimes simple ideas, like a rock in a pond, can evolve into something with many concentric circles and layers.

“I suppose the lightbulb moment of VAST was chatting with Jae about the feeling that we got when we were here. I found it had a profound effect on me artistically and I turned to Jae and said: ‘are you feeling this as well?’”



From this first drop, ideas started to ripple outwards, at first the concentric rings were small.

“The idea was just: imagine if we could get a couple of our friends here, imagine if we could have them immersed in the area without any agenda or direction, imagine if we could say ‘just do your thing, whatever your things happen to be.’”

Enter Melbourne musician, events and project manager Aimee Chapman, and the VAST leadership trio is complete. The City of Karratha gives the green light with a significant funding package to develop and deliver an open-ended arts project, beginning with an artist residency in Cossack.



It is clear that to thrive, a region needs a broad economic base and social as well as commercial infrastructure. Culture and tourism are vital to making the region more than the sum of its industries.



‘Banjihurrba is the Ngarluma name for what we now know as Cossack. Before settlement it would have been a place where our people lived, hunted and gathered. Up and down the mouth there of the Ngurin River.’

**- TYSON MOWARIN, MUSICIAN/FILMMAKER.
IERAMUGADU (ROEBOURNE), MARCH 2017**

Cossack is located at the mouth of the Harding River. Access is by sea or by a road that follows a causeway across a series of tidal salt flats. The first port in the North West, Cossack was historically vital to opening up the region in the 1860s. A thriving pearling industry was destroyed after cyclones smashed the coastline. The pearling industry moved to Broome, leaving Cossack as a poignant reminder of the ruthlessness of colonial history and of Western Australia’s cycles of boom followed by bust. In historical terms, Cossack was ephemeral indeed, lasting just a few decades; the town was eventually abandoned in the 1940s.

It is clear that to thrive, a region needs a broad economic base and social as well as commercial infrastructure: culture and tourism are vital to making the region more than the sum of its industries.

“There is a lot that sticks with you from a day in the Pilbara,” Jae says

“When you describe this place, the first thing that comes to mind for most people is the boom, the jobs and the mining and all that stuff.

“But of course that stuff comes and goes in waves and wouldn’t it be great to have it more as a creative hub?”



“It is so easy to get behind that idea, because it would work, and the idea that when you mention the Pilbara, people think ‘**oh, that place where all of that music and art and magic comes from**’ that seems very real for me, that people would think that in 50 years.”



VAST TAKES SHAPE

T H E V A S T P R O J E C T

The City of Karratha embraces the VAST concept and envisages the project will span 18 months and bring together a wide range of professional arts practitioners from around Australia.

During the artist residency, an album of songs will be written, recorded and produced on location in Cossack, and a concert is planned as the centrepiece of the official opening of the Red Earth Arts Precinct (REAP) in May 2018.

The dream of having some of the nation's most acclaimed artists creating work in the Pilbara, inspired by its vastness, is ambitious. But a stroke of genius makes the project truly unique and compelling for the City: the creation of a Trust, with proceeds of album sales and concerts to be held for the sole use of delivering future arts opportunities and projects in the City of Karratha. The model will deliver sustainable arts funding and give VAST's invited artists the chance to give back, in turn supporting the artists of the Pilbara with tangible and ongoing benefits.

The Trust will provide grants to assist local artists who may be unable to afford instruments, equipment, supplies, materials, lessons, or any other item that may be required to pursue his or her artistic endeavours.

City of Karratha Mayor Peter Long says that VAST will contribute to Karratha being seen as a desirable and liveable place.

“Getting away from the mining or FIFO mentality is essential, and having such a landmark artistic project such as this here does a great deal to dispel this impression.

“It proves we are interested in the arts and are prepared to do something different and progressive.”



‘That feeling I get from the area is real magic – it should be recognised more for the artists that are here, the magic, the culture that’s here’.

– Jae Laffer



“Many regional councils, even quite small ones, have discovered that ‘doing something artistic’ such as painting images on a wheat silo or old building adds value, both visual and touristic – but it is of far greater value to produce something that is unique, breaks new ground and is cutting edge.”

“If we are artistic leaders, the value obtained is far greater and we will continue to attract more artists and become recognised as a place where artists can come to create something special.”





THE RIPPLES ARE STARTING
TO FORM AROUND THE IDEA

VAST
RESIDENCY:
COSSACK
SEPTEMBER
2017

T H E V A S T P R O J E C T

The group of artists is carefully selected by Qynn, Jae and Aimee, from among Australia's most renowned singers, songwriters, musicians, filmmakers, photographers, luthiers and visual artists.

In September 2017, around 30 creatives converge on Cossack for a week of camping, creation and collaboration.

Qynn says the choice of Cossack was an obvious one once the idea of VAST came about.

"Cossack has a very unique feel and I think if you have been here and you are artistically inclined you will get it straight away," he says.


"You can visualize instantly when you walk around Cossack, imagine someone doing a sculpture in there, imagine someone writing a poem in that jail cell..." Jae says.

The team stood firm on one principle: to set the artists free in the Pilbara vastness without any agenda or direction, saying to them 'just do your thing'.

'I can't imagine how this idea wouldn't just keep growing as a concept, with more artists coming here'.

- Paul McDermott





The artists are welcomed to Country by Ngarluma elders. They are taken on a cultural tour of Murujuga National Park, and receive continuing cultural information and guidance by Tyson Mowarin throughout their stay.

The visual artists arrive first and establish the creative environment. Producing music and art for the future concert, album and exhibition is the key to VAST's success, as these tangible results will provide an opportunity for revenues to be held in Trust for local artists.

However, some of the most powerful artworks to come out of the residency are ephemeral creations by Stormie Mills, Baby Guerrilla and Lis Johnson. Respectively their works are an epic drawing scratched into the surface of Cossack's iconic salt flats; performance and temporary installation works, and hundreds of terracotta turtles in formation on the salt flats.

Baby Guerilla and Stormie Mills also create murals on water tanks at Tien Tsin Lookout, which offers 360° views of Cossack and Butchers Inlet.

Thanks to the skills of the photographic and video team of Russell Ord, Darren McCagh and Mike Fletcher, these works become the visual identity of VAST and will form the backdrop of the live performance to come.

Embedded within the landscape, these works show how incredible high-impact large-scale artworks can be, where their canvas is the land itself.



Over the next few days, some of Australia's most treasured musicians join the creative cohort and the alchemy begins.

Visual artist and designer Thalia Economo says the magic that occurred during the artists' time in Cossack was in no small part due to the mix of artists, brought together "naturally and organically." In spite of having so many artists at the top of their game in one place, there was no room for egos.

"The democratizer was that we all camped," she says. "We all washed up in the morning, everyone was at the same level."

While the prospect of working without direction seemed daunting at first, Aimee says her fellow artists soon set their own course.

"I think it was inspiring to watch people negotiate their strengths, their neuroses, their ability, their passion, within that landscape and that environment, within that short timeframe," she says.

"There was so many things that could have gone wrong or really not worked.

"To see art actually conquer; everybody came back to that north star of their own connection to the creation of art."






The artists had the run of the town for a week. One of the rare outsiders to visit during the creative process was Simon Collins, music editor of The West Australian newspaper, who produced a multi-page spread published immediately after the residency.

"The songs sounded great when I was there," Simon says.

"Everyone was working really flat chat and all the studios were being used and people were tapping each other on the shoulder and saying 'hey, this song needs something, maybe you could help' – the process was incredible to see."

Artists spread throughout Cossack's iconic stone buildings, constructed in the 1880s. The Customs House & Bond Store, the Courthouse, the Post Office, Galbraith's Store, and the Police lockup became recording studios and artist ateliers.

Each artist responded to the environment in their own way, sometimes alone, sometimes collaborating. There was no shortage of artistic inspiration, be it the landscape, the ocean, the native flora and fauna, the history, the people or the act of collaborating.

A photograph of a man with long hair, seen from the side, playing an electric guitar. He is in a dimly lit room, with a bright window in the background creating a strong backlight effect. The text is overlaid on the image in a white, sans-serif font. On the right side, there is vertical text that reads "THE VAST PROJECT".

“IT WAS,
AS JAE
DESCRIBED
IT, LIKE A
SALON IN
THE PINDAN
DIRT.”

THE VAST PROJECT

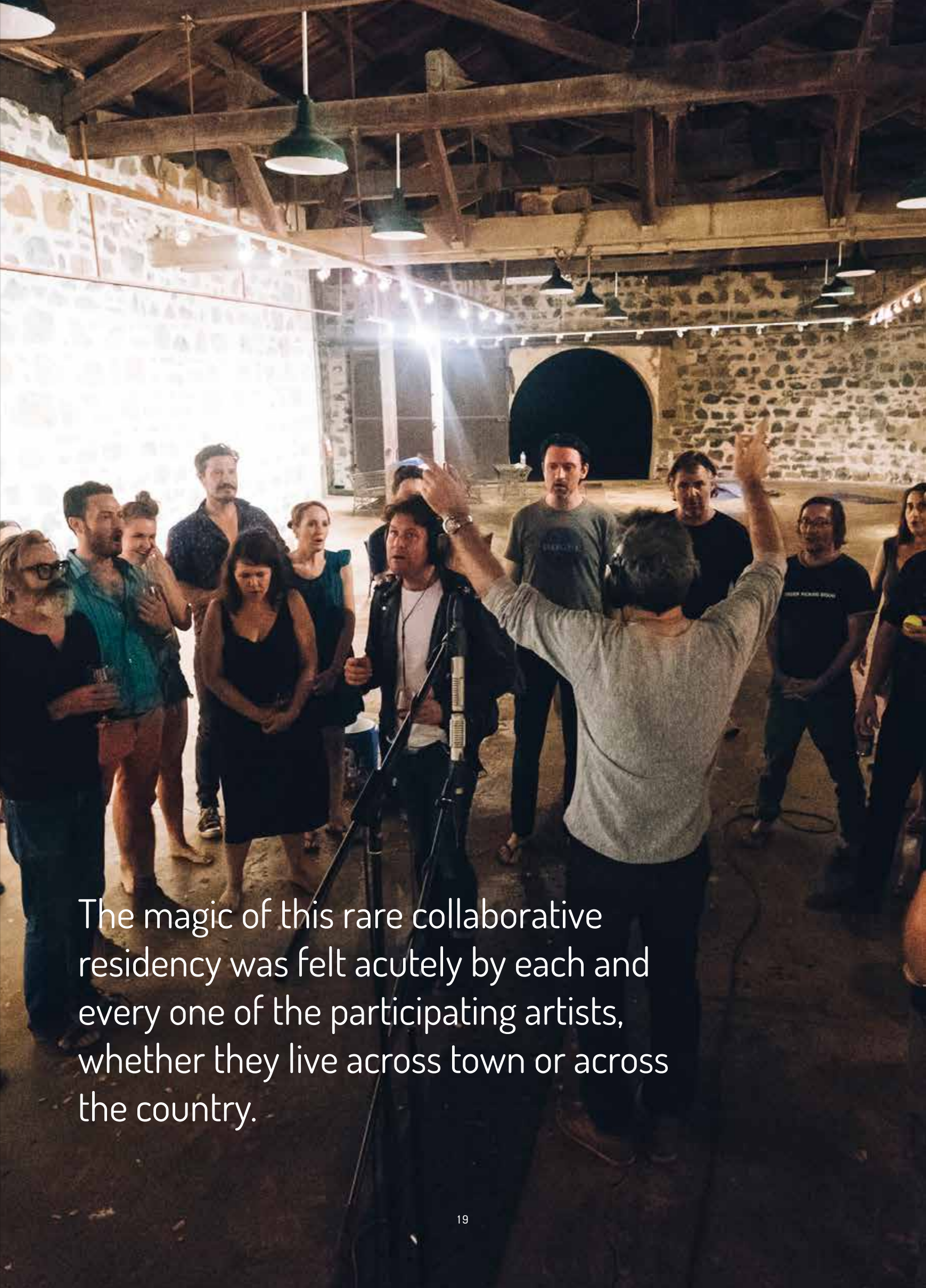


“There are stories everywhere, on every level, that need to be told,” Aimee says.

“And what better way to do it than through painting, music, poems and emotion.”

By the end of the residency, the artists collectively produced an impressive body of work, which they refine over the following months. The inspiration behind the work is one of the intangible outcomes of the residency, articulated best by the artists themselves.





The magic of this rare collaborative residency was felt acutely by each and every one of the participating artists, whether they live across town or across the country.

“The Pilbara is an explosive, amazing place. You can feel it in your feet, it connects the energy right through you, especially when you are an artist.

You see someone or something that sparks a thought. **It sparks not only the thought but it brings an energy into yourself that makes you produce something incredible.** That is the feeling of the Pilbara, and that is the feeling of being on really sacred country and really sacred land. That is the old people’s dreaming. So I am proud and I am really happy to be a part of this and be on a journey with people and be in those peoples’ journey as well, as a traditional owner, while I am standing here. It makes me feel amazing. It was so special. in a place where atrocities happened to our people and that place, it’s a fishing ground, a hunting ground, it’s a very special place, but I think the music changed everything. The songs and the art. **The artists and their spirit, the way that they walk on that country, with such respect and love is what I saw. I learnt how treasured our culture is and how precious people of this calibre think it is.** That has taught me to be proud of what we do.”

- JOSIE ALEC



"Being out here is mindblowing, and I realise that is a word people use often, but I mean it in that **there is almost too much information to process here, too much beauty.** Here feels like a visual example of infinite space, ever expanding colour, just this infinite energy. What I really appreciated in this project is the time to look and hear things. Where usually you are processing information and taking it in, but here it is about space. And it is that same idea as just coming and seeing what happens. **I think it will reverberate into people thinking, as artists, I am going to go out there and work, or even explore different parts around here.**"

- OLYMPIA



"I went and sat down by the river, that is when I started writing that song 'tell me river, river on the wall, is it fair enough to say I could be so much more? **"When I sit beside you on the banks in awe of your beauty, I offer you thanks.'** That is exactly how I felt when I was there, just how beautiful the landscape is. **That is such a huge part of being an Australian and living in Australia.**"

- SALLY SELTMANN

"It's all about a sense of place for me. **It is all about finding my place in the landscape. Land gives us our identity.** I am a landscape painter, and I do that because I can't think of these things in my head – but **if I can see it and sit in the middle of it then I can respond to my feelings of it** and I guess each time I do that I scratch a little bit deeper and I get a little further into understanding what it is to live in this land and I get to feel a little more part of it."

- ROBERT MOORE



"I think the landscape in this part of the world is just extraordinary and it is not something many people get to see. So it was really important to me to actually come to this part of our country and see it with people that are familiar with it, understand it, have respect for it, and are interested in doing something creative and involved with the people here and the landscape here."

- PAUL MCDERMOTT



"Literally within twenty minutes of being here Mahli [Beardman, Qynn's son] came trotting up from the mangroves with a fish in his hand and then the idea of the water tank murals came up, and **I thought if I was to do something then I would want to document that process.** When Nick [Sheppard] got here he said he would come up and play the guitar. He'd been plucking some strings and Josie [Alec] came in and asked 'what's that you are playing?' and she has got the vocals for that. The next thing they had a song. So he comes up and sits on the water tank and plays the same song. With a guitar that a craftsman like Scott [Wise] had brought with him, that's handmade. And there is loads of that stuff going on. **That's what this place has facilitated.**"

- STORMIE MILLS



“Tyson [Mowarin] talked to me about being in a town where all this government money has been put into it to restore it. **Why is it that when something like this is run down, that all this enthusiasm and money can come into something like this? Why is it when it's his sacred sites they get turned into mines and railways and highways?**

It was with Al Pigram that we started putting a few chords together and I was saying **I think the most effective way songs like this work is if they are inclusive rather than a litany of complaints, as justified as that might be.** It's the kind of thing where you have to get people to relate to the idea. We were saying, Australian kids go off to Europe to look at cathedrals and city squares and whatever, so the song we ended up writing together is called Everything. The chorus is **“these are my cathedrals, these are my city squares, these are my places everywhere”.** Then for some reason I was called away to do something, so I was gone for about 15 minutes and when I came back Tyson and Al had written: **“I am mountain, I am river, I am everything. I'm the wind in the leaves, I'm the old man tree.”**

And I was just like, f*** this is awesome.”

- BERNARD FANNING



“It has just been a real, wonderful learning experience and has really opened up my mind in terms of just walking into a situation and offering whatever you can in a creative sense and trying to help something flow.”

- PAUL DEMPSEY

"[After my initial visit] I just had turtles in my head, which sounds like the worst cliché ever. But they were everywhere – on signs and napkins and everywhere, and they're gorgeous. **So there's that little thing of the optimism of hundreds of little turtles and a realisation that only 10 out of 200 will survive and being ok about that.** I'm going to make all these turtles and maybe none of them survive, and that's unusual for me who works in bronze where we make these permanent things that will last 20,000 years. To make something that I'm not even going to keep. So we took 283 turtles out to the tidal flat and I came up with an

infinity love-heart shape, and I just walked away and left them there, and I like to think about the tide coming in – and they would have kept their shape for quite a while – and then there would have been nice terracotta streak as the water's receding. I don't know what happened, so that's a part of that concept: **I don't know what's going to happen and I don't care, I'm really comfortable to make something and not keep it. It was actually a really liberating thing, and different to what I normally do."**

- LIS JOHNSON





"It is very special to get these people all together in one spot and see the **connection and respect** that everyone has shown each other. **It has a beauty and honesty** to it that is what we had hoped for. It has been wonderful."

- QYNN BEARDMAN

"That feeling that I get from the area is real magic; **it should be recognised more for the artists that are here, the magic that's here, the culture that's here**, and imagine us being the people that can give a big push to put the region on the map. It's not impossible if people like ourselves get on with the job of making things here and doing it with people in the area who are already doing it."

- JAE LAFFER





VAST CONNECTS WITH COMMUNITY

T H E V A S T P R O J E C T



The VAST film opens with the project's underpinning idea. During the residency at Cossack, Qynn Beardman reflects on the role of the arts in creating communities: **"I think that art has been at the centre of humanity since the dawn of time,"** he says.

"You only have to look at the people that were here before settlement, and their culture was centred around art. You look overseas, anywhere on the planet where there's people, and they will make art. It will be one of the first things that seems to have happened once people have decided to come together and make communities. They painted stuff, carved stuff into rocks and sang and danced. It's central to what we are as humans.

"Without the sense of art and culture in a community it's not really a community."

"We all do it because we are drawn to it and we love it and believe in it. And it's a really powerful thing when you get together and focus on it."

In the lead up to the residency, the VAST team engaged with more than 600 people through the VAST industry sessions to share their passion for the importance of art to communities. Some of the participating artists led workshops and held talks at five schools and four libraries.

On 10 September during the artist residency at Cossack, the artists opened the town to the public for a Community Access Day, giving locals the chance to meet some of the participating artists and see the project in action. **Five information sessions on topics such as lutherie, songwriting, and careers in the arts were followed by a general meet and greet with VAST artists and crew.**

Aimee Chapman explains how the community engagement took place:

“Some were open to the general public in libraries, where anyone could come. Others were for whole school levels and others were for specific groups within schools – like the filmmakers or the art students or a bunch of musicians. They were tailored differently to each of those groups.

“Alex [Gow] ended up writing songs with the kids, prompting them to choose the key and chose the chord progression and then throwing lyrics at them and doing it on the spot. Lis [Johnson] brought up a whole bunch of materials and stuff, she brought up rocks and tools and talked through the process and got really tactile and got them to imagine the making process through touching the materials, which was inspiring in itself.

The most powerful thing that came out of the workshops was demystifying famous people. They are just a bunch of people who happen to be creative, just like you and me, sitting around and having a chat and making stuff.





For those in the community who were not able to attend any events in person, an online forum was set up on Facebook called the Incubator Group. Live Q&A sessions were held in mid-2017, and featured music producer Anna Laverty, and all members of the project team.

The schools program included workshops for students, excursions to Cossack for Community Access Day, excursions to Red Earth Arts Precinct to attend the concert and to participate in workshops.

Lis Johnson gave a talk to school students with the intention of giving insight into the life of an artist. “We were hoping to show that there are other ways that you can be successful, it’s not all about a secure source of money,” she says.

“The other thing that emerged is that you will have failures and the failures are fantastic because you learn so much, and when you keep going after your first failure, that resilience is another thing that you learn, and then you get better and better at not giving in to it, and doubting yourself.”

Scott Wise believes the school talks might just light the way for artists of the future. “Somebody from the first, second or third visits may get a spark,” he says. “The kids think ‘really? You paint things on the side of 10-storey buildings, something that big? Wow! That’s a job?’”

Teachers say the project extended students’ understanding of the arts and helped their worldview develop beyond Karratha.



VAST CONCERT, EXHIBITION & ALBUM

T H E V A S T P R O J E C T

WITH THE RESIDENCY COMPLETE,
THE WORK OF GETTING THE ALBUM
AND EXHIBITION TOGETHER BEGINS.
IDEAS AND WORKS IN PROGRESS THAT
EMERGED FROM THE RESIDENCY INFORM
THE ARTISTS' WORKS UPON THE RETURN
TO THEIR RESPECTIVE STUDIOS.

Scratch recordings were made in Cossack and artists return to their homes to continue their collaborations electronically. Lyrics and sound files are sent back and forth across the country, and songs are completed. Visual artists put the finishing touches to works begun in Cossack, with paintings, prints, sculptures and video work completed.



The concert, film screening and art exhibition are the first artistic outcomes from the Cossack residency to be presented to the public, on 17 May 2018 as part of the opening celebrations of Karratha's new Red Earth Arts Precinct. **This new precinct takes the form of a striking building at the heart of the City, with a 476-seat theatre, rooftop cinema, outdoor amphitheatre and state-of-the-art library. Innovative and unique, the award-winning precinct is a focal point for the community, a place to share creativity, and showcase the City to a wider audience.**

Artworks are exhibited throughout the brand new venue, curated by Thalia Economo and assisted by Andrew Hustwaite. Josie Alec's painting *Spirits of the Pilbara* stands at the entrance; Thalia Economo's digital textile print *Settlers Beach Finds* and some of Lis Johnson's fired Terracotta Turtles, mementoes of the September 2017 installation, greet visitors in the foyer. Master luthier Scott Wise's guitar, lute and

ukulele, crafted from local woods, are on display and Baby Guerilla's paste-up *Falling Man* hangs near the ceiling.

Sculptural works are displayed on plinths, video works play on screens, and an impressive collection of paintings are hung throughout the venue. Hundreds of school students visit during the rehearsals, participate in a visual arts workshop led by Waldemar Kolbusz and attend soundcheck prior to the live performance.

The concert plays to a packed house and features some 20 songs written during the residency in Cossack. Roebourne students from IF Foundation and Boonderu Music School program open the show, along with young Pilbara singer-songwriter and musician Jazz Van Dongen. Jazz is joined on stage by some of the VAST artists as her backing band to sing her own composition, **an incredible opportunity for this emerging young artist.**





Prior to the musical performances two films are screened; a short film devised and created by Ryley Hinchcliffe and William Graham, Karratha Senior High School Students who were mentored during the Cossack residency week, and a 34-minute feature documenting the project from inception to the residency, created by Darren McCagh, with breathtaking drone footage captured by Mike Fletcher, showing the vastness of the landscape from the air.

The concert captures the magic of the residency and the inspiration felt by artists from across the country,

and shares it with the people of the Pilbara. **Aimee Chapman had a moment standing side of stage during the show. “That was when I stopped and went ‘look at what we have made!’” she says.**

“We have got some of the most amazing musicians and artists in the country to come of their own volition — we really didn’t promise them anything and we didn’t really know what we were asking of them — and everybody has come and brought this and it is happening.

“And to see the electricity coming from the audience, it was full circle because I was seeing a really audacious, creative idea come to full fruition. It was mind-blowing. I have done hundreds, thousands of events, and this was just a gig, one night with a bunch of artists, but this journey, the output, and the way that those songs were written, the collaboration – I have just never done anything that has felt as whole-hearted.”

– Aimee Chapman

Simon Collins from The West Australian says VAST was a fitting way to celebrate the opening of such a significant new development for the City of Karratha.

“It’s a big thing for a town to get a new arts centre and it’s great that Karratha got something bespoke for the opening,” he says.

“Perth Arena got Elton John, Optus Stadium got an Ed Sheeran concert as the first big gig there, but the Red Earth Arts Precinct got something that was of, and by the area, and I was blown away by the calibre of artists that they got along.”



VAST PROJECT TEAM

Aimee Chapman explains the unique alchemy of the VAST project team.

Qynn is the overarching ‘drummer’, the guy who asks the big questions of ‘what if we did this?’ He has no filter to his dreams. We were the sounding board for that.

Jae is a strong artist and has a really successful background in Australian music, so he was able to look at it purely from an artist standpoint and what would that mean, who we would get, and how would they feel.

I come from an artist point of view, but I have a lot of strengths in the project management and events and arts management side of things. Mostly I am good at problem solving and asking questions, looking at what we need to consider and what the reality of these big dreams mean. Being an artist, I can understand where they are coming from, I can buy into the dream; I am a creative practical person.”

Aimee Chapman

Aimee Chapman has spent the better part of 15 years juggling her work as an Event and Project Manager for iconic Melbourne venues such as the Palais Theatre and Margaret Court and Rod Laver Arenas, alongside her passion for alternative electronic music as a producer, musician and songwriter. Aimee fell in love with the red dirt of the West a few years ago whilst overseeing music workshops in the Kimberley region, so the call to the Pilbara from long-time friend and colleague Qynn Beardman for The Vast Project was too magical to resist.



Qynn Beardman

Qynn Beardman's real strength is bringing people and a vision together. During a varied working life as a guitar player, songwriter, artist, promoter and educator - not to mention winemaker, dad of three and keen fisherman - he has constantly evolved and grown as artist and collector of people. VAST sees Qynn joyfully bringing many of these colours together, to collaborate with a city seeking to consolidate an identity, built from the real treasures that lie in the rugged beauty, heat and open expanse of the Pilbara.



Jae Laffer

Jae Laffer is a songwriter and performer. He has recorded seven albums and continues to tour and write both solo and with his group, The Panics. Recent travels to the Pilbara eventuated in multiple writing trips and the birth of new works inspired by the region. Alongside local musician Qynn Beardman the idea to share this experience with other artists became the catalyst for The Vast Project.



THE RIPPLES CONTINUE OUTWARDS

Now that the work created as a result of VAST is out in the world, the impact on the Karratha community, the artists, and the Pilbara begins to be felt.

Aimee Chapman says she and Qynn Beardman were approached by a woman at the airport after the concert. **"She told us that her little kid had said 'I can be someone, I can be someone beyond this place, but still in this place,'"** she says.

"She had tears in her eyes and said 'for him to say that is just extraordinary. It is all because we watched some people sing songs and looked at some art.'"

THIS ECHOES BERNARD FANNING'S OBSERVATION DURING THE RESIDENCY AT COSSACK:

"The way that people look at the world, historically, has so often been through art. It's responsible for so many shifts in thinking. That art is not important

and not one of the pillars in society is absurd. It's probably symptomatic of the way that a lot of people have been thinking in the last 50 years, where money and power have taken over everything and beauty and poetry and the idea of natural divinity and how inspiring that is, that they are not the most important things, because they are the most important things. Because at the heart of it is love, and that is what makes the entire world operate properly."

For the artists, the ongoing benefits are multiple. Aimee Chapman says the effects are reverberating through everything the artists are making.

"It's not just the images and feelings that they have taken, the colour palette and the sounds," she says. "The way that they see the world and the way that they make art has shifted for a lot of people."

FOR JOSIE ALEC, THE PROJECT IS ABOUT CONNECTION AND CULTURE.

"It's about our culture, because our culture is a sharing culture, a loving culture, and a spiritual culture and we often get put down and put inside this box of 'you're just like everybody else' when, you know, we're not.

We have a different thing up here and a different connection to our country. **It's all about connection and sharing that connection. It's a connective culture because as tribal connections, we're all intertwined, through our families, and when we talk about family, we talk about VAST project, these guys are all like my family.**

It's a level playing field, it's a connective exchange, a spiritual connection that you have with people, whether they're white, black or brindle."

Paul McDermott says the project **"is a wonderful concept of getting artists that have all sorts of different disciplines together to just see what comes out, what flourishes, what grows, what continues on after we leave this place."**



VAST JOURNEY

The Vast Project team visit Karratha

This visit enabled a real time rehearsal of the Cossack Residency. This trip was an opportunity to step through what would be the artists experience from flights and accommodation, through to production spaces, site logistics and administrative needs.

A comprehensive list of tasks and actions are finalised including branding, marketing, PR, sponsorship, artist engagement, staffing, risk assessments, production/recording, logistics and equipment, contracting artists, potential community and cultural sensitivity/inclusion.

FEB-17

APR-17

Soft media launch

thevastproject.com launches alongside Facebook and Instagram. First media release is sent out to a full media list covering online/print/tv/radio. Despite this being a soft launch only, The Vast Project is achieving a reach over 1000 on average on Facebook.

The Vast Project Incubator launches as a Facebook group, facilitating Q & A's with industry guests.

Contracting and planning final stages

Artist contracts and FAQ documentation is finalised by the legal team and disseminated to key artists.

The Vast Project team visit Karratha

An extensive site visit is undertaken by key project personnel which includes an overnight stay at Cossack and a number of Vast Industry Q & A Sessions with community members.

MAY-17

Vast Artist visit to Karratha

A large scale artist visit to Karratha is undertaken by Jae Laffer, Tyson Mowarin, Qynn Beardman, Scott Wise, Lis Johnson, Baby Guerilla and Alex Gow. The team visited Baynton West Primary, Karratha Senior High Schools, Dampier Primary School, St Luke's Primary School and Roebourne District High School.

The team stays overnight at Cossack to do some road testing of musical recordings in the Bond Store, stock taking the facilities and reviewing the itinerary for the residency.





Big Media Launch

The response is immediate and significant with a front page article in the Pilbara News and multiple requests for articles/coverage moving forward into the residency.

Social media grows considerably with the first-round artist announcement. July 26-Aug 2 sees a 2369% increase in the reach and 1525% increase in engagement.

The Vast Project Incubator sessions continue with a live chat with record producer Anna Laverty.

Residency logistics finalised

All necessary equipment for the residency is procured; tents, camping equipment, power, musical and recording

equipment, artist supplies, hospitality and furniture. Consideration is given to the use of these items after the week-long residency. The decision is made to purchase higher quality equipment so they can be donated to Pilbara-based community groups.

Final contracting completed

All artists have finalised their contracts and travel itineraries are issued to all participants.

Artists are issued their pre-visit information packs. Logistics for the movement of all the supplies, including consolidation of equipment from the City, at Cossack and other partners is finalised.

Risk assessments completed and action plans drawn up.

JUL-17

SEP-17

The Vast Project residency begins

Artists arrive in Cossack between Friday 8th and Monday 11th September. The creative output is immediate and abundant. There is a tangible balance between creative practise and collaboration alongside discovery of the region.

The Community Access Day on Sunday is well attended with over 100 people visiting Cossack and participating in a range of activities.

The full cohort of artists are onsite at Cossack by Monday 11th. Three working studios with multiple satellite studios are operational. The visual artists have begun to create significant work in earnest.

By the end of the week there are 12 completed songs with many more in development. The visual artists

have also been productive with enough works created to present a showing to the group in the old Post Office building. Large scale works of a more temporary nature are revealed on the water tanks and salt flats, all captured on film and camera by the photographers and videographers.

Friday 15th is fly out day and all the participants head back to their respective homes all over the country. All the camping and event equipment is passed onto local groups as agreed; Act-Belong-Commit, Salvation Army and Roebourne District High School.

The overwhelming feeling of all participants is that the cultural and topographical exploration was key in underpinning their artistic output and their outlook in returning to life 'post-Vast'.

Album master and artwork completed

The artists finalise the recording and mixing of their songs. Additional recording sessions take place in Byron Bay, Sydney, Melbourne, Perth and Dampier. Digital files are shared all over the country with virtual collaboration sessions happening when and how they can. Anna Lavery in Melbourne and Sean Rudd in Sydney mix the final tracks. The result is an exciting collection of 18 songs. A mastering engineer is appointed to shortlist the songs to finalise a master album for digital delivery.

The majority of visual artists produced final artworks during the residency, with a small number producing final works in their own studios. This includes Thalia's large textile piece and Robert Moores finished book which are now ready for exhibition.

Red Earth Arts Precinct live performance design begins

Attention turns to creating an incredible live show to celebrate the opening of Karratha's arts precinct and to represent the stunning composition of work created by

The Vast Project. After considerable consideration and scoping by the Vast Project team regarding a potential outdoor concert, the decision is made and agreed that the performance should be presented within the theatre. This approach allows the team to include an open soundcheck and schools engagement program as part of the final presentation.

The Vast Project documentary and commercial album product is almost finalised

The documentary is currently edited to 26 minutes and Darren McCagh from Farmhouse Films is scheduled to have the final edit ready for viewing and sign off by artists within the next two weeks.

Contracting of artists for their individual songs on the album is underway. Jim Grimwade who developed The Vast Project logo is re appointed to manage the art direction of the album artwork.

JAN-18

APR-18

Vast Concert design is finalised and ratified by all

Preparations and planning for the concert have progressed to an advanced stage, with most artists contracted and performance roles agreed.

Visual artists are engaged to create an exhibition/ installation/workshop element to complement the concert. Thalia Economo is appointed to curate the exhibition. Lis Johnson, Baby Guerilla, Mal Harry, Bob Moore, Josie Alec and Waldemeyer Kolbusz are all confirmed to participate in the workshop component. Tyson Mowarin captures it all on camera.

Professional development sessions confirmed

A professional development session with REAP staff is scheduled to deliver venue management/ ticketing/booking with the Visitor Services team by Aimee Chapman, performance with the technical team by Jae Laffer, promoter arrangements with the Visitor Services team by Qynn Beardman and audio/ lighting presentation with the technical team by CCA contractors.

Schools Engagement activity as part of Vast concert scheduled into concert program

Confirmation that a schools engagement component

can be added into the concert schedule is made. This includes inviting Grade 5 & 6 students to attend the sound check which will be run as an interactive presentation in the theatre for up to 460 students. This is followed up with a series of art workshops delivered in the REAP foyer including painting, paste ups and a cultural-based artistic workshop constructing boat-like objects from natural locally sourced materials. The take-up from schools is immediate and within two days all spots are filled with representation from seven schools. Buses are booked and the logistics of getting 460 schools kids into REAP, running art workshops and getting them back to school within 2 hours is planned.

Pre-production site visit in Karratha ahead of Vast concert and exhibition

Key concert personnel and those involved in the exhibition visit Karratha for a final pre-production site visit. This visit was critical to securing the elements of what is to become the highly successful concert and exhibition on 17 May. This included a last minute, but critical, decision to retrieve the artworks created during the residency, re-mount the exhibition in Cossack as it was during the residency, film and photograph it, to be turned into a beautifully edited piece to form part of the exhibition at the concert.

Preparations to release the Vast album continue in earnest

With the performance now done, attention turns to the commercial release of the Vast album. With the songwriting element of the Vast residency in September so fervent, a significant amount of complete work was created. An standard contemporary album of music would normally feature 9-12 songs, the completed songs for Vast sits at 19 and offers a diverse musical portrayal of the Pilbara experience. The album is fully mixed and has reached final mastering by Adam Dempsey, with album artwork containing liner notes and images for each artist and their song.

The album is received with enthusiasm by international commercial music label EMI and discussions are now in the final stages regarding a national release.

JUN-18

MAY-18

VAST concert and exhibition Thursday 17 May

The Vast Project complete the live performance to a full house of 460 audience members. The Vast documentary opens the show, as well as performances by local girl Jazz Van Dongen, children from IF Foundation and a locally made short film by two school boys. The show was complemented by a schools engagement program, art exhibition, digital exhibition, soundscapes and a live DJ set at intermission. 22 artists participated at the event - 12 more than contractually required.

NOV-18

The VAST album is released nationally

Paul Dempsey's "The Sky is Gone Missing" is released first on 17 October
Bernard Fanning's "Ashes and Dust" is released 31 October
Sally Seltmann's "River, River" is released 7 November
Jae Laffer's "Ruin's of a Nameless Man" is released 14 November
Oh Mercy's "Have a Little Faith" is released 15 November

Full VAST album release 16 November 2018

VAST VITALS

MEDIA COVERAGE
1.5MIL AUDIENCE
\$386K VALUE



ORIGINAL PAINTINGS,
SCULPTURES,
INSTALLATIONS AND
PHOTOGRAPHS
CAPTURING THE
MAGIC
OF THE PILBARA

460
AUDIENCE
MEMBERS
PACKING OUT THE RED
EARTH ARTS PRECINCT
FOR THE LIVE VAST
PERFORMANCE

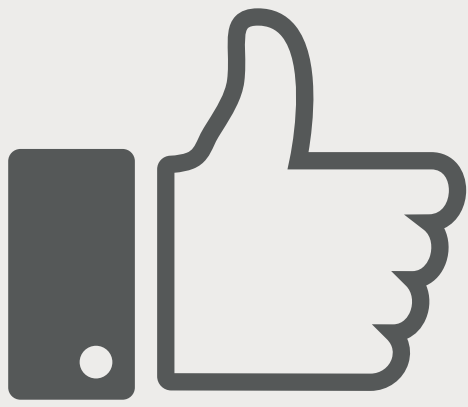


460

PRIMARY AGED
SCHOOL CHILDREN
ATTEND VAST

600
COMMUNITY
MEMBERS
INVOLVED IN THE
PUBLIC
PROGRAM

20
ORIGINAL
SONGS
INSPIRED
BY THE
PILBARA



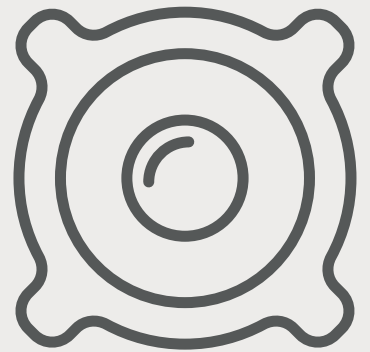
REACH
128860
ENGAGEMENT
10509
COMMUNITY 949

INSTAGRAM



94
POSTS
REACH
37037
IMPRESSIONS 51009
COMMUNITY 706

1



\$10,000.00 \$

ALREADY HELD IN THE VAST TRUST
TO SUPPORT ART AND CREATIVE
EXPLORATION IN THE PILBARA

NEW
ICONIC
AUSTRALIAN
ALBUM

ROI
13:1

35 ARTISTS
FROM ALL
OVER
AUSTRALIA



PERTH, MARGARET RIVER, SYDNEY, BYRON BAY,
MELBOURNE, TASMANIA, ADELAIDE, BROOME, ROEBOURNE

VAST TALENT



Josie Alec

A teacher, artist and singer-songwriter, she has long shared her vibrancy for life and Indigenous culture with the world.

Josie also sells traditional bush remedies as part of her art and culture business, Indiji Arts. Crafting a range of natural creams, washes and oils from Indigenous healing plants that can assist with skin and body ailments, these natural solutions have been used by Josie's ancestors for thousands of years.



Ryan Brennan

Ryan is a singer songwriter from Margaret River. He has been performing and pursuing his own music taste since he was a teenager in a variety of different bands. Heavily influenced by American folk and country music, as a child he created an Australian spin on an old familiar sound. His current band Doug and Cletus is a five-piece folk band who posted a video online that received over one million views through social media of their bluegrass cover of "Africa" by Toto.



Ian Campbell

After winning the 1990 triple j Campus Band comp with Ship Of Fools, Ian Campbell joined Dom Mariani in DM3 and toured Australia, the US and Europe where he played at the legendary Roskilde Festival in 1994. Living in Nashville in 1995 he formed Honey, an acoustic trio doing the songwriter clubs in Nashville and then returning to Perth and releasing three albums between 1998 and 2007. Honey toured all over Australia including support slots with The Indigo Girls, Tori Amos, Suzi Quatro and Joe Walsh to name a few. After settling in Perth and raising a family the touring has stopped, leaving Ian to ply his craft on the local scene in Oatsupply and Deadflowers.



Paul Dempsey

Paul Dempsey is known to most as the singer, guitarist and principal songwriter of highly successful Australian band, Something for Kate. Dempsey has so far released 6 Top 10 platinum and gold records with Something for Kate along with a double album of B-sides and a Greatest Hits collection, selling over half a million records in Australia. During this time Dempsey has also consistently played solo shows and toured in solo mode when not busy with Something for Kate as well as producing records for other artists.



Guy Douglas

Guy owns and runs a law firm in Subiaco. Before this he was a lawyer in an international top tier firm in Melbourne and Perth, and a partner of a medium sized firm in Perth.

Guy toured Australia and recorded albums as a drummer with an independent rock band in the early 90's, and has been regularly involved as a drummer and piano player in musical projects in Melbourne and Perth in the decades that followed.



Thalia Economo

Thalia is a textile artist and contributed to The Vast project with her sculptural, photographic interpretation of the region and its beauty. She has spent over 20 years working in all facets of design from graphics, textiles to exhibition and art direction and design. Thalia now works in fashion retail as an Art Director and even though her work is heavily steeped in ideation of photographic and motion campaigns, she still likes to explore opportunities that lead her back to textile art and hence The Vast project.



Bernard Fanning

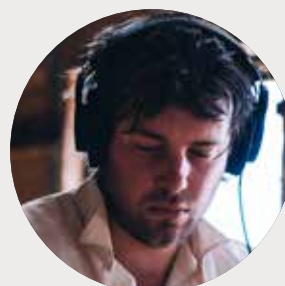
Bernard is perhaps best known as the lead singer and frontman of Queensland alternative rock band Powderfinger. Born and raised in Brisbane, he was taught the piano by his mother at an early age.

While Powderfinger's style focuses on alternative rock, Fanning's solo music is generally described as a mixture of blues and acoustic folk. Fanning plays guitar, piano, keyboards and harmonica. Bernard has donated much of his time to philanthropic causes and is an advocate for Aboriginal justice in Australia.



Mike Fletcher

After a number of years in the photographic industry, Mike embarked on a new creative outlet capturing moving images. In 2007 he purchased his first video camera and plunged head first into the world of film-making. 11 years later and his career sees him filming all over the world. Mike says the opportunity to tell interesting stories, witness some of the greatest spectacles the planet offers, and being able to document these things with the latest technology in the film making industry has been the most rewarding experience.



Alex Gow

He's the Melbournian man behind the ARIA Award winning Oh Mercy and has established the name as an iconic Australian act. He's regarded as one of Australia's most acclaimed singer songwriters. Gow is a willing accomplice to a lyrical curiosity, which sees him combine his love for the existential and absurd with a breadth of literary influences along with a perpetual air of romance. His adoration of pop hooks stems from a teenage love of Bacharach and those melodic sensibilities endure.



Baby Guerrilla

Baby Guerrilla is a Melbourne artist interested in approaching space and perspective in new and innovative ways that engage beyond the parameters of a gallery or traditional art space. Over the past couple of years the artist has sought to create a series of works liberated from the constraints of the standard picture plane. She is best known for large-scale public murals of human figures. Her work is intended to appear to defy gravity and constraint and to evoke a sense of wonder.



Mal Harry

Mal Harry is a Perth based painter who concentrates mainly on portraiture.

He is interested in the layers that make up extreme personalities, especially personalities that are overtly “constructed”. More broadly, he is concerned with the cultural implications of what is considered “manufactured” and what is considered “natural”.

In his practice Mal actively explores the tension between what is “analysed and structured” and what is “felt and fluid”.



Adam Harvey

Adam Harvey is an Australian country music singer. Harvey has sold over half a million records, has been nominated five times for an ARIA Music Award and is has won eight golden guitars at the Country Music Awards of Australia.

Adam Harvey got his start musically learning country classics on the guitar as a small boy. His first gig came at the age of 10, and by his school years, he was performing rock covers at a club when he was discovered and went off on tour as support for Tania Kernaghan.



The Healy's (Allan, Gavin and Nigel Healy)

Irish born and bred, the brothers Healy brought their passion for Irish and folk music to Australia in 1998, where they now reside and have spent many years perfecting their song writing, sound and performance creating a truly authentic but more modern version of what is deemed to be a folk band. The Healy's played the role of house band for the Vast Project, also performing their own songs “Tradition” and “Spectrum” written during the project.



Lis Johnson

Lis Johnson is a visual artist specialising in sculpture, based in Melbourne's inner West.

Lis has developed figurative modelling and carving skills over almost three decades of professional practice: creating monumental memorials for public outdoor display, through to intimate scenes and quirky small-scale objects for exhibition and sale. Five 150 percent life-sized bronze athlete statues on the Avenue of Legends at the Melbourne Cricket Ground, and Rod Laver's new sculpture at Melbourne Park.



Waldemar Kolbusz

Since Waldemar Kolbusz embarked on his journey through the Arizona and Nevada desert in 1997, his first solo exhibition “Freeway” has developed into a vast and developing collection of work – signaling the start of the artist's obsession with expressionism. Before that there was painting in studios in Provence and Portugal, conversations with a sculptor in New York and a lifelong inspired artistic fascination.

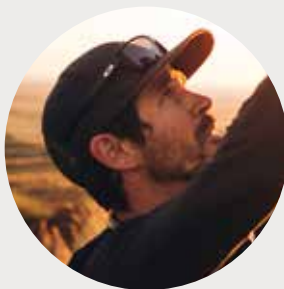
One art critic admires Kolbusz's work for its “intertextuality”, while Belle magazine has used it for rather less conceptual reasons.



Anna Lavery

After a meteoric career trajectory, Anna Lavery has established herself as one of Australia's finest young producers. Relocating to London, Anna secured herself a coveted role at Miloco Studios where she worked as an engineer under the guidance of multi-award winning producers Paul Epworth (Adele, Primal Scream, Foster The People) and Ben Hillier (Blur, Elbow, U2).

After working on albums for Florence and The Machine, Depeche Mode and Bloc Party amongst others, Anna returned to Australia to carve out her own niche as a producer.



Darren McCagh

Darren McCagh is a self taught director, DOP/editor based in Margaret River, Western Australia.

His passion for film-making was realised late in life, beginning with surf contests and eventually leading to a focus on character-driven story-telling and the foundation of his small production company Farmhouse Films. He has an innate ability to connect with the subjects of his films, which is critical in telling emotive stories that resonate with the audience. His recent documentary 'One Shot- An Image And An Attitude', was broadcast by the ABC, and has won multiple awards.



Paul McDermott

Paul has always scribbled and painted and made stuff. In 1981-84 he attended Canberra School of Art under Petr Herel in the graphic investigation department.

Paul's art has been incorporated into many of his performances. He has painted backdrops and constructed video and visual works for most of his live shows and continues his practice almost daily. His short films based on his paintings and books have received numerous awards.



Stormie Mills

Stormie Mills first gave voice to the lost souls of the cityscape back in 1984. In the past three decades, he has created an evocative collection of characters inspired by and deeply connected to the street. His creative journey began in the forgotten corners of our cities, the abandoned buildings and broken back lanes provided a canvas.

As his practice developed, Stormie's iconic characters found their way into the galleries and homes of collectors around Australia and the world.



Tyson Mowarin

Tyson is a musician, digital storyteller, film-maker and proud Ngarluma man from the Pilbara. Tyson was nominated as a 2018 West Australian of the Year in the local hero category for his work in bringing to light the stories for Aboriginal people in the Pilbara through film.



Robert Moore

Robert Moore, is a landscape painter who lives and works in the Clarence Valley in northern NSW. Robert has held solo exhibitions in Brisbane and Sydney. Since the 1980s he has contributed to Mambo graphics, and his work was included in the National Gallery of Victoria's survey of the group in 2014. Moore was a finalist in the 2016 Wynne Prize at the Art Gallery of New South Wales. His work is held in the collections of the National Gallery of Australia, the National Gallery of Victoria, the Queensland Art Gallery and the Australian Catholic University.



Olympia

Olivia Bartley is the creative force behind the music project Olympia.

Olympia's debut album *Self Talk* was critically received in Australia and the UK including nomination for the 2016 ARIA breakthrough artist and shortlisting in the Australian Music Prize.



Russell Ord

From rugby league player and fireman to award-winning ocean and lifestyle photographer, Russell Ord found his passion through adventure and the discovery of the untouched/unseen wilderness.

Russell's photos blend the environment with real life story telling, his work has been published in magazines and books throughout the world.

"It's more than just moments in time, it's about the connection with people and the environment, creating content that reflects this very essence" – Russell Ord



Alan Pigram

Alan Pigram is an Australian musician and songwriter. Along with his brothers Stephen and Phillip.

David, Colin, Gavin and Peter formed The Pigram Brothers. They were nominated for an ARIA Music Award in 2012 for Best World Music Album and have released four albums. In 2006, along with Stephen, he was inducted into the Western Australian Music Hall of Fame.



Glenn Richards

Glenn is an award winning singer songwriter, multi-instrumentalist, producer, engineer and mixer for Melbourne band Augie March and other acts. He has also written, arranged, recorded and mixed three feature film scores, a TV series and several web series and film shorts. He lives and works out of Hobart, Tasmania, from his Dark Satanic Mills Studio.



Sean Rudd

Sydney based producer/musician Sean Rudd is the Director of Peppertone Productions. Established as a leading bass player in the Australian Country Music scene, Sean is a seasoned member of the industry, performing and touring extensively with a multitude of high-profile artists, both internationally and Australia-wide. His diverse experience across a wide selection of musical genres has enabled him to develop a unique, refreshing and world-class approach to his productions.



Sally Seltmann

Sally Seltmann is an Australian singer-songwriter and multi-instrumentalist. She has released four solo albums, and has toured internationally. Sally is the co-writer of the song '1234', performed by Feist, which became a Top 10 hit on the United States Hot 100. Sally previously released her music as New Buffalo and is a member of Seeker Lover Keeper with fellow Australians Sarah Blasko and Holly Throsby.



Nick Sheppard

Bristol-born guitarist Nick Sheppard's career has never lacked for unique situations. He started at 16 with the Cortinas, named after a classic cheap British car. The band shifted its R&B allegiances to covering songs off the Nuggets compilation and punk forerunners like the New York Dolls, and the Stooges. In 1984 Sheppard joined The Clash and toured through America and Europe, playing on their final album Cut the Crap.



Kav Temperley

In the storied career of beloved Fremantle rockers Eskimo Joe, front man, bassist and award-winning songwriter.

2016 not only marked Kav's debut as a solo artist, but also his debut outing as a curator, with the production Songs Of The Suburbs, Songs Of The Sea for the Fremantle Festival: a show which unites some of Perth/Fremantle's finest songwriters (accompanied by spoken word, film and photography) to share in the songs and stories of their city.



Rowena Wise

Rowena grew up in the folk family band called the Wise Family Band. They toured nationally and internationally in the folk festival circuits. Now Rowena plays in the realm of indie folk, with a few quirks thrown in. Her music has pop-infused melodies, and quirky, conversational lyrics on a sparse folk canvas.



Scott Wise

Scott Wise is a West Australian luthier and musician. Since 1970 he has been playing various roots-based genres and performing at folk and blues festivals and clubs around Australia, with a few too many pub gigs as well. He plays guitar, mandolin and harmonica. Now based in Margaret River, Western Australia he plays in several bands, the best known of which is the acoustic blues trio the Ten Cent Shooters.

He has built over six hundred instruments to date. He now divides his time between instrument making, rehearsing and performing. Inspired by West African music and instruments, for the VAST Project Scott has designed some stringed instruments which utilise materials available in the Pilbara.

VAST ARTWORKS

Josie Alec

Spirits of the Pilbra 2017,
acrylic on board, 70x78cm

Thalia Economo

Settlers Beach Finds 2018,
digital textile print on georgette,
150x300mm

Lis Johnson

[7x] Terracotta Turtles 2018,
fired terracotta turtles mementoes of
Sept'17 installations

What Lies Below: Vent 2018,
bronze, 17Hx11x9cm

What Lies Below: Shell 2017,
bronze 14Hx23x118cm

What Lies Below: Turtles Rising 2018,
bronze, 180Hx21x12cm

What Lies Below: Undertow 2018,
17Hx21x12cm bronze, steel, copper, oil
paint

Mal Harry

Oyster Quadrat - Settlers Beach 2018,
oil on aluminium plate, 99.8x99.8cm
(16 individual panels)

Waldemar Kolbusz

Tidal 2018, oil on linen, 100x100cm
Aerial 2018, oil on linen, 100x100cm

Robert Moore

Bajinhurrba No.1 2017,
pigments and acrylic binder on paper,
50x60cm

Bajinhurrba No.2 2018,
pigments and acrylic binder on paper,
50x60cm

Bajinhurrba No.3 2018,
pigments and acrylic binder on paper,
50x60cm

Bajinhurrba No.4 2018,
pigments and acrylic binder on paper,
50x60cm

Bajinhurrba Artist Book 2018, 14
artworks bound artist book, pigments
and acrylic binder on paper, 50x60cm

Chichester Ranges No.1 2017,
pigments and acrylic on canvas,
76x76.5cm

Chichester Ranges No.1 2017,
pigments and acrylic on canvas,
76x76.5cm

Chichester Ranges No.1 2017,
pigments and acrylic on canvas,
76x76.5cm

Paul McDermott

**The Above Ground Coalmine Shits
Itself 2018,** oil on canvas, 76.5x76.5cm

Found Object No.1-4 2018,
oil on canvas, 36x28cm

Red Rocks 2018,
oil on canvas, 76.5x76.5cm

Qynn Beardman

Fish 2017, oil on canvas, 122x122cm

Baby Guerrilla

"Wish you were here", water tank
artwork

Scott Wise

Bush Lap Steel Guitar Snappy gum,
stainless steel, plucked chordophone

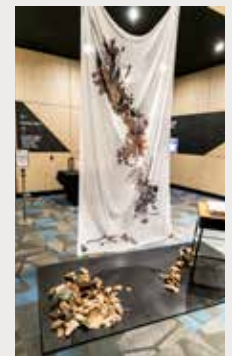
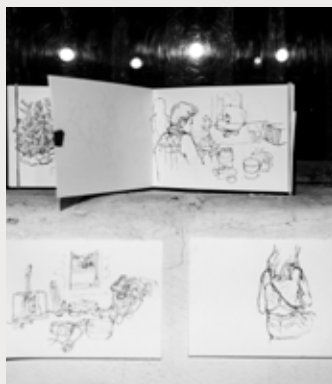
Pilbara Lute Snappy gum, Wandoo,
Mylar, Fishing Line

Tenor Ukulele Tasmanian Blackwood,
Fijian Mahogany, Ebony, Madagascar

Rosewood, Mother of Pearl, Citka
Spruce, Fluoro Carbon Monofilament
L 678mm W243mm D 80mm

Stormie Mills

"Mahli and his queenie", water tank art



THE VAST PROJECT

VAST CONCERT

On Thursday 17 May 2018, with much love and excitement, the Vast artists returned to Karratha to perform a very special one-off concert.

A two-hour concert was produced featuring the full length documentary being screened for the very first time and a live performance of all 18 songs which feature on the album.

Supporting the incredible live performance, curator extraordinaire Thalia Economo (herself a Vast artist), supported by Andrew Husthwaite, curated a beautiful exhibition featuring paintings, sculpture,

instruments, textiles and ephemeral installations created during and following the residency.

The VAST concert celebrated the opening of the Red Earth Arts Precinct and delivered its very first sell-out audience. **VAST set the tone for the kinds of magic this important cultural facility will host throughout its lifetime.**

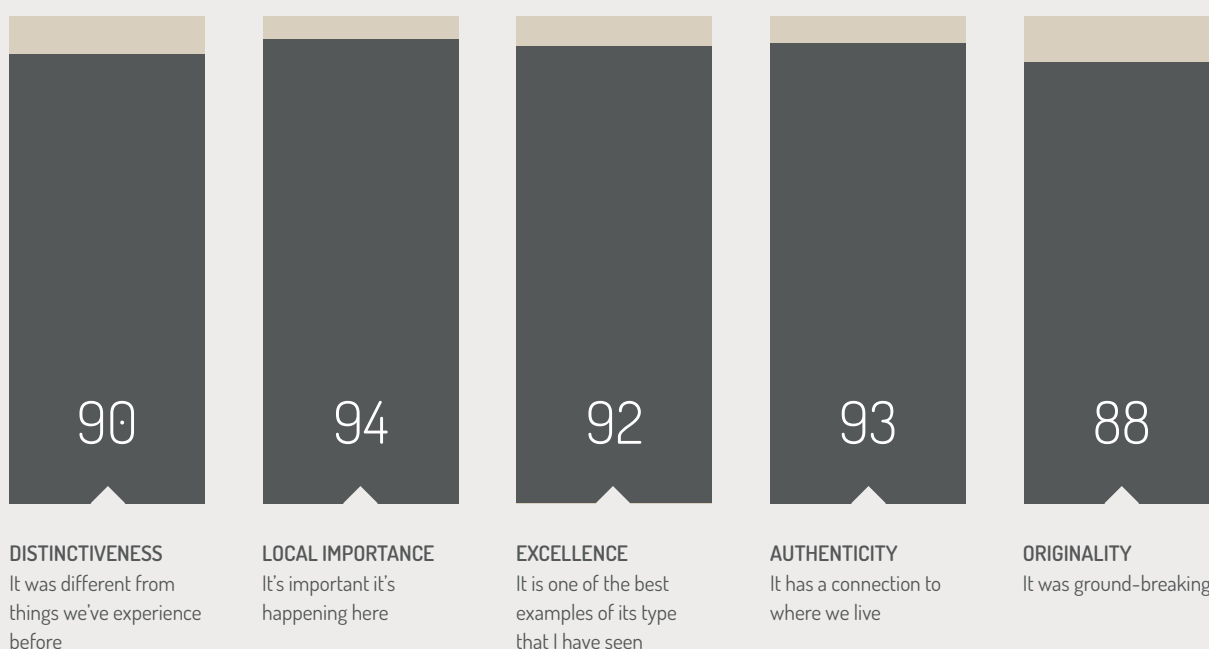


REAP Opening Performance Budget	\$ ex GST
Production	62,400
Flights	15,400
Accommodation	18,360
Catering	6,500
Car Hire	260
Exhibition curation	21,700
Schools engagement cost	142
Artist fees	17,000
Supplies	860
Total Cost	142,622
Commercial Value of Concert	250,000

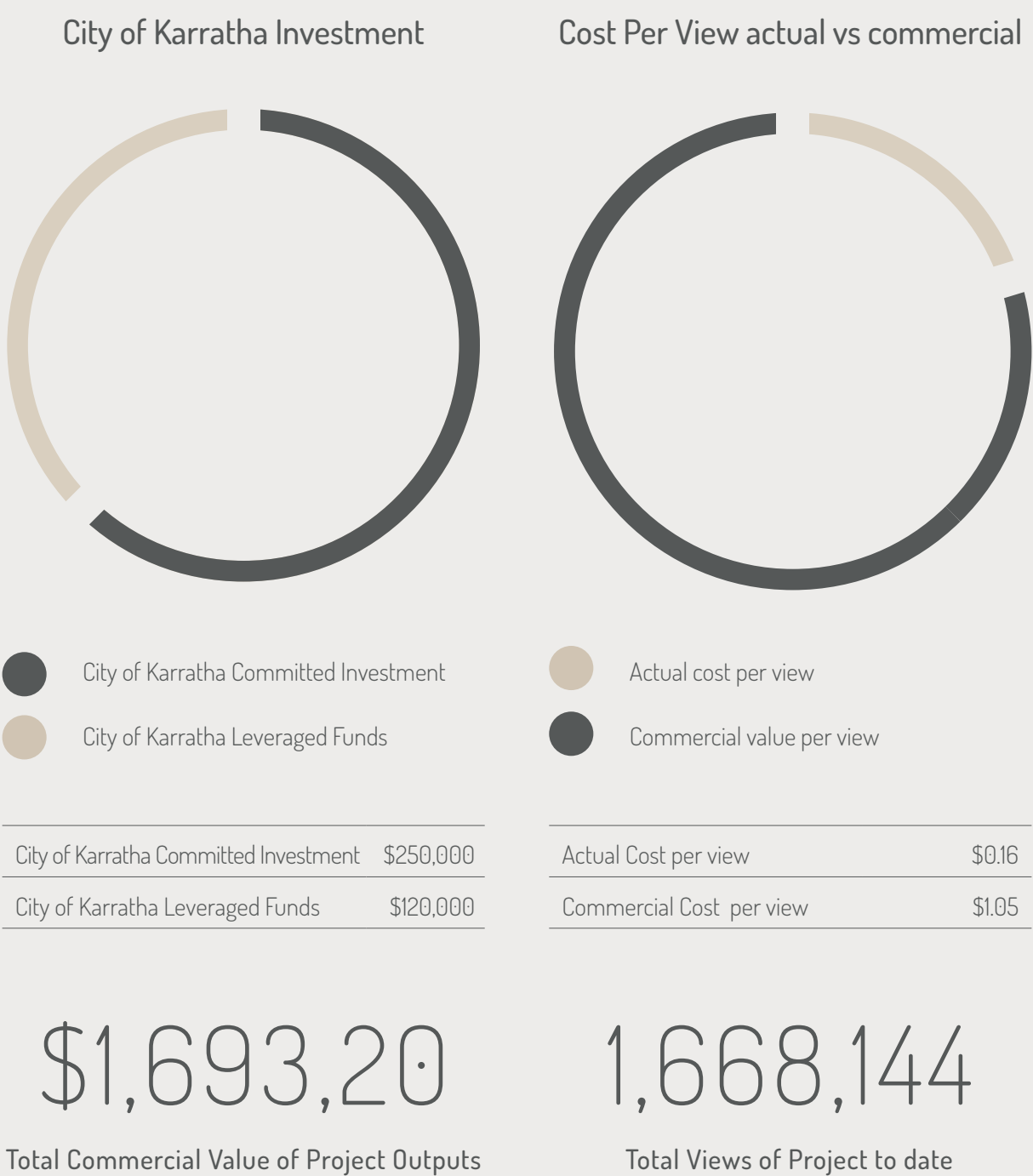
“It reminds me that more needs to be done to promote the unique qualities of this environment (both natural + culture) we live in to the greater world. People of Australia need to know about the Pilbara.”

- Audience Member

What did the audience think?



VAST FINANCIALS



RETURN ON INVESTMENT \$13 : \$1

Milestone Payment	\$ ex GST
A - Jan 2017	30,000
B - Feb 2017	32,500
C - Jun 2017	50,000
D - July 2017	37,500
E - Sept 2017	50,000
F - Jan 2018	25,000
G - Mar 2018	12,500
H - Jun 2018	12,500
Total Contract Value	250,000

Project Expenditure	\$ ex GST
Accommodation	3,700
Administration costs	6,200
Artist supplies	8,700
Artists fees	42,600
Camping equipment	7,700
Catering - residency	7,900
Contractor fees	60,000
Cultural/tours	4,300
Legal & accounting	7,400
Marketing	5,200
Musical equipment	1,200
Production	21,000
Travel	67,500
Vehicle hire	6,700
Total Expenditure	250,100

VAST ALBUM



DOWNLOAD
1,431



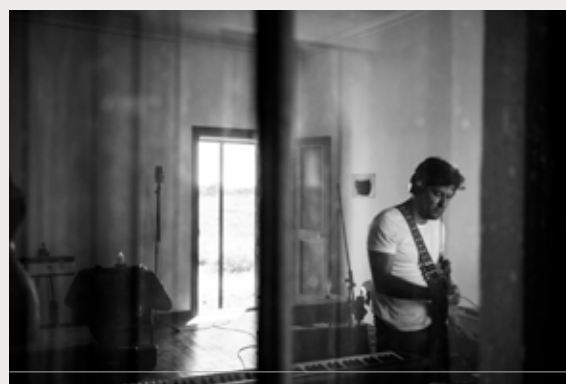
STREAMING
68,742



RADIO PLAYS
2500



'Augie March's Glen Richards is simply haunting on Cossack Tide, a tale about the town's jail'. - Newcastle Herald



'Eskimo Joe's Kav Temperley produces arguably his greatest vocal on the bluesy Sugarstone' - Newcastle Herald

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VAST TRUST

SUPPORTING CREATIVE COMMUNITIES

The VAST Trust has been established with the express purpose of supporting art and creative exploration in the Pilbara.

Revenues for the Trust will be generated by the sale or promotion of any content produced from The Vast Project including, but not limited to, the album, film and sale of artworks.

The Trust will not fund the delivery of arts programming or events delivered by the City of Karratha or on behalf of the City of Karratha.

'...the spirit of making is
really happening here'.

- Scott Wise



Policy Outline

Objective

The City of Karratha seeks to support and encourage the community to pursue a broad range of creative pursuits aimed at nurturing creativity and arts practise; both amateur and professional. The VAST Trust has the stated aim of promoting, encouraging and advancing artistic pursuits in the Pilbara region.

Principles

The Trust is established for the sole purpose of providing financial assistance to Approved Recipients by way of Grants awarded under the provisions of a Council Policy.

In providing an Eligible Grant, the City may:

Provide money directly to the Approved Recipients; or

On behalf of an Approved Recipient, purchase or pay for any instruments, equipment, supplies, materials, lessons, or any other thing that will further the objective of the Trust.

The City will provide Eligible Grants for the purpose of assisting Approved Recipients who may be unable to afford instruments, equipment, supplies, materials, lessons or any other things that may be required by an Approved Recipient to pursue his or her artistic endeavours.

Eligibility

- The applicant/s must reside within the City of Karratha. Applications that are not connected or concerned with the City of Karratha community will not be considered.
- Incorporated entities, Government organisations, businesses, partnership or any other legal entities that is not an individual person is not eligible.

Individual's will be eligible to receive up to \$5000 ex GST per Eligible Grant via the Trust.

Application Process

The applicant must make a written application for a grant, setting out the purpose of the grant, the financial circumstances of the application, and the amount that is requested.

All applications will be considered by a panel of City of Karratha

Officers, in consultation with at least one VAST panel artist. Following this, applicants may be asked to submit further information and/or attend a meeting to support and inform their application.

All applicants will receive a response in writing within 60 days of submitting their application.

Successful applicants will be required to sign a Letter of Acceptance which sets out the obligations and conditions upon the Recipient of any Grant monies.

Conditions upon Eligible Grants

In providing an Eligible Grant, the City will impose at a minimum the following conditions on the Recipient:

Recipients must use the whole of the Eligible Grant exclusively for the purposes set out in the application (Project) and Letter of Acceptance, and not for any other purpose.

Funds which are unspent at the conclusion of the Project are to be returned to the City (Trust) within 60 days. Funds that remain unaccounted for, remain unspent, or are not acquitted within the relevant timeframes will be considered forfeited and shall be treated as for any Council debt.

Funds that remain unaccounted for, remain unspent, or are not acquitted within the relevant timeframes will be considered forfeited and shall be treated as for any Council debt. The Recipient is required to return all funds unless a written request for extended time is received and approved prior to the acquittal date.

The Recipient must promptly advise the City of any material change which may affect the Recipients ability to undertake or complete the Project by the nominated completion date.

The Recipient must keep detailed financial records to enable the use of grant funds to be audited. Specific requirements for each Project will be detailed in Letters of Acceptance.

The Recipient must acknowledge the assistance of the City in any published or displayed material related to the Project.

The Recipient must provide a financial acquittal and report to the City at the conclusion of the Project. A template will be provided and further detail specific to the Project will be included in the Letter of Acceptance.

VAST RESPONSE

Vast Artists

Overwhelmingly positive, about the experience, the region, the concept and the delivery of the project.

"I can't speak highly enough of it, the location and everything (about it) was just phenomenal."

Artists commented that they were motivated to come because of the **calibre and mix of the artists** and the **open ended nature of the invitation** – no pressure to create a specific kind or amount of artistic product. This facilitated creativity in most of the artists, **as artistic outcomes are not easily created in pressured environments.**

*"I think the idea that there was **no expectations is a really attractive part of it.** I think that frees you up to look at things from a different angle"*

Artists appreciated the opportunity to be **taken right out of their comfort zone**, and this **ultimately facilitated meaningful and rich outcomes.**

Artists were significantly **inspired by the landscape**, appreciating the opportunity to **stop and experience a place enough for it to inform their work.**

"My inspiration from this trip will probably go for years, there's lots of things that I thought of making that I didn't make, but I will make one day."

*"I think **the landscape in this part of the world is just extraordinary and it is not something many people get to see.** So it was really important to me to actually come to this part of our country and **see it with people that are familiar with it, understand it, have respect for it, and are interested in doing something creative** and involved with the people here and the landscape here."*

*"I just want to say how grateful I am to the **City of Karratha** and everyone who made this possible, and just to be reassured that only good stuff is going to happen. And, like we were talking about with our careers, it may not immediately pay back in dollars but the long term legacy, it's like being a teacher, you never know when you've changed someone's life or you've helped someone go in a direction they otherwise wouldn't have."*

The Vast Project Team

The journey that VAST facilitated resulted in what was described as **the most 'wholehearted' project that they had worked on.** The key difference being that so many projects in the music industry are **commercially, rather than creatively driven.**

*"I have always worked in commercial enterprises where it is what is going to happen because it is going to save us X amount of money or it is going to get us this kind of audience. Obviously **it was a unique position**, it wasn't solely for commercial success. I have taken that attitude back to commercial projects I am working on and I have been able to apply it. **Having that heart and that dedication to actually doing what is right for the project is so powerful.**"*

Publicity, marketing and communications were not recognised as a priority in the development stages of the project:

*"The way the whole project has unfolded, **we didn't try to over explain what it was, or over promote anything.** All those people were in the Pilbara during that time. **Everything had a time and a place and we just trusted that things would unfold** and people would tap into the journey at whatever point they found themselves doing that and they would get carried along. **The audience members bought tickets probably not having any clue, it probably felt quite cryptic.**"*

However, they commented on the fact that **money was spent on the project's activities and outcomes which in turn will create advocates across the country** to do the advertising for them (City of Karratha).

"There are these key figureheads in the art and music world and popular culture who are willingly doing the marketing for them."

"We have had a big impact on the subject matter of some of the great Australian performers who are going to go out there and cover the rest of the country. I already know from social media and talking to people across the country they are saying 'oh were you part of that VAST project?'"

It is recognised by the project team that there is a general **desire among the national arts community to do work in remote locations like the Pilbara**, and that it will not be difficult to get people to want to participate in projects like VAST in the future.

It was seen that **the value that the project offered the community was the capacity to reflect upon the beauty of their surroundings**, and to get the community to recognise that they are in the centre of an extraordinary place.

It was conveyed that the participating artists have been **significantly inspired by the experience of participating in this project**, through the exposure to landscape and the vulnerability inherent in being taken out of their comfort zone.

"I think it shook everyone up. For Bernard [Fanning], who does not normally songwrite in collaboration, to have written two extraordinary songs totally through collaboration, he will definitely be exploring that so much further with other people now. Everybody will have shaken up the way that they work."

The team reflected on the fact that **the project is unique, and could not be replicated exactly the same again**. It would need to be a new iteration, and done in a different way, answering **"another big wild question"**.

*"I think **community engagement would be the key** [to the next time around], because there wasn't a lot of that there. I think it **sparked the imagination of a lot of people who didn't even realise that they could think like that**. So, I think, that is where you really need to go, where they are the ones driving it. Maybe it is inside looking out this time, rather than outside looking in. Obviously with some sort of framework, like mentoring where you both get as much out of it. I think that might be a much better and more fruitful and alive kind of project **rather than let's just get famous people and put them somewhere**. We have actually just **opened up a whole other level of experience and art with people who are already there**."*

*"So my perception of this whole project is really resting on **seeing how the country reacts and how people react to the music**, hopefully our documentary is played a lot around the place. **My opinion of this whole project is not in stone yet because I am looking forward to seeing the reaction from people**, and then using the power of that and what it gives us in that moment, to see what we can do with that, with the attention. **And that is still to come, which is so great**."*

*"That attention is rare and in those [music] circles as well, the listening and buying community. That is just a really rare focus on any region at all, it just doesn't pop up very often. **This is the moment to pounce on and it is up to them [the City] of course. It will have some longevity to it.**"*

The team are particularly excited about the potential of the project Trust and how this will be able to create great opportunities for local people in the future. There are thoughts about **creating a residency on the East Coast for artists from the Pilbara**. In terms of capitalising on the project for the future, it is recommended to the City from the project team that they should **think laterally and 'outside the box'** when it comes to looking at how best to leverage the project.

*"They have already **done something really brave for a Council and they need to trust that that works, and that it paid off**. They could not have got that kind of leverage from money spent in any other way."*

*"From the **City of Karratha's** standpoint, it is extraordinary, having worked with Councils all over Australia, even though Nancy had the foresight to see what we could see. I am sure for the majority they could not see what we were doing, they had no idea. But they trusted Nancy, and by extension trusted that we were going to do something special. You can't talk to Qynn and not see the **integrity and the passion that that man carries for what he is doing**. I am sure there were so many junctions where they would have been 'what is going on?' and would have tried to rein it in because that is their job. **I think they should be proud**, Councils don't usually take risks, they are usually very calculated, very precise. It is very bureaucratic and this was completely against the grain. **I think that they should take a bow for that one.**"*

Local arts community

The few independent artists that responded to the call for feedback were aware of the project but had **no direct engagement** with it apart from attending the concert on 17 May 2018.

All were impressed with the concert as an artistic outcome, and **appreciated seeing outsiders being exposed to and inspired by the region.**

There was a strong perception from one of the respondents that the project was **non-inclusive of the broader local arts community.** It was remarked that there was **not a strong awareness of the project in the arts community** – what it was

doing, what its objectives were, and how they could be involved – and the website was found not to be informative.

However, all participants **wanted to see a project like VAST happen again** as they felt it had artistic merit.

There was comment that they **valued the experience of “working with other highly motivated like minded people to give something back to the community.”**

It was noted that through their involvement with the project they **learnt new skills, showcased their own skills, were part of a community of artists, and felt inspired and supported to pursue their own creativity.**

Schools

Schools that responded to the call for feedback were **overwhelmingly positive about their engagement with the project.**

Their classes participated in the concert, the art exhibition, painting and visual arts activities, and incursions and excursion to Cossack and Red Earth Arts Precinct to participate in workshops.

The schools noted that the **involvement in VAST contributed to their students’ understanding of the arts, exposure to high quality artists, installation and community art, collaboration, Aboriginal arts and culture, local history, and thus added depth to the curriculum for students.**

All schools would like to have their students **participate in similar projects in future.** This was specifically because of the **high quality hands-on experience** that it offered the students, as well as the **ease of participation** due to the facilitation and

organisation by the City of Karratha.

It was specifically noted that there is **a lack of artistic opportunities for students at the primary school level in Karratha, and therefore this project meets significant a demand for the community.**

“As a teacher I would encourage VAST to keep on working and sharing their work with the community. It was a fantastic event for all of our students and I hope this is the start of this type of activity. Being up here we are limited to excursions and it was great for our Pilbara kids to experience this.”

Industry

There was some critique over the model of the project, in which **talent was brought in and the community was engaged only superficially** in artist talks, with limited investment in the development of locally based creative product and skills.

It was suggested that **more skills development workshops to a wider group of community members** would have assisted in the project's contributions to local capacity building.

Limited contributions to the community might be excusable in the first year of a project, in order for it to become established, but that **community engagement and development should 'lay the foundation'** in future iterations.

There was recognition and positive comment made about the **strength of the collaborative process**, in which **visiting artists were enabled and empowered to create work through an open and relatively free creative process**.

The lack of a **significant marketing and public relations campaign around the residency and concert was perceived as a missed opportunity** for the project to gain momentum within the region, and to **build the region's reputation and anticipation of the album nationally**.

The concert was **exceptionally well received by all who attended**, and this is where the success and value of the project was recognised by industry stakeholders.

"It turns the microscope on ourselves and showed US what is amazing about the place where we live – reminding us why we are here. It made me think I should never leave."

There was a desire to see more than one concert in one location, and to be able to purchase the album at the concert.

It was recognised that as a **one-off project, VAST will have limited capacity to significantly change or benefit perceptions of the region or its economic growth**. However, if a project like this was to continue it is recognised that it could well have **ongoing benefits for promoting the region as a worthwhile place to visit due to its amazing landscape, culture and history, and potentially, as a result, attract people to live**.

The album is also recognised as a **great opportunity to promote the region and to influence its reputation nationally**.

*"Hopefully there's a lot of potential for the album to come out as the **postcard of the experience and a postcard for the town**. On one hand it was great that they [the artists] opened the doors, but it was kind of like, the pleasure is a mutually beneficial relationship between the artist and the town."*

City of Karratha

Organisational feedback came from Council, Executives and Officers.

Vast is *“a body of work that profiles the Pilbara in a unique way, with a unique voice and showcases the creative spirit of the region.”*

Many expressed pride in having invested in and been the catalyst for such a significant creative process, especially with artists of a high calibre.

The collaborative, open process was seen as **high risk but with potentially very high return**. It was noted that the project demonstrated that **an open-ended philosophy surrounding creative projects can deliver a better outcome than that which is over-regulated and controlled**.

One of the **biggest returns** for this kind of project was recognised as the **capacity to build the brand and reputation of the City**.

*“As part of our desire to have the world see Karratha as a liveable City, getting away from the mining/FIFO mentality is essential, and having such a landmark artistic project such as this here **does a great deal to dispel this impression**. However, we need to follow it up to ensure both the community and the outside world sees this.”*

The profile of this project is recognised to contribute to the City of Karratha's strategy of **increasing the livability of the City**, through sharing the assets of Karratha and the Pilbara with the wider community through building its reputation.

Current residents of Karratha are looking to live in a **culturally mature and vibrant city**, which is what makes other regional cities desirable. Therefore it was thought that **VAST has the capacity to change the perception of Karratha not only by those outside of the region, but also those currently living within the City**.

It was recognised that there is **merit and benefit to bringing artists from other places to offer new perspectives** and to challenge the existing views of those living in the City of Karratha. Specifically:

*“I am all for **fostering local artists** and see this as a major priority. However, on the other side of this I **also believe when artists from other places come and visit their experience of our place offers a completely different view to our own**. This new perspective challenges our own views and also offers new insights into our people and place.”*

The project has created a number of 'legacy' outcomes – an album, a documentary, and over 100 photographs – all of which **have the capacity to deliver ongoing benefits to the City of Karratha**. There are recognisable and **tangible benefits of the project for the artists, for the City, and for the project itself**.

It is noted that **all contractual obligations have been met and in many cases exceeded**. Specifically, there were **more and higher quality artistic outcomes created than was expected**.

The structure of the project, contacting an external company (Traffic Agency), **simultaneously ensured the project's success while also hindered the City's access to the artists and therefore their ability to fully capitalise on the project**.

It was recognised that the **community engagement of the project could have been stronger**, and that **more opportunities for mentorship could have been made available**, though it was separately noted that **this was not the primary purpose of the project**.

Further engagement with schools and local artists were suggested in order to provide **more benefit and long lasting outcomes for the City**.

While the concert and the project is incredible, **the City should not rely on external, famous talent** in the long term.

“We need to ingrain a deeper artistic culture.”

It was recognised that **communications around the project, its purpose, and its social value could have been better and more regular.**

It was noted that media and marketing, social media and online presence could have been **more extensive and better planned.**

The big question is ‘**where to from here?**’ How can this project be leveraged, how can it **inform the future arts and culture projects for the city**, what are the **long-term outcomes beyond hosting an event that builds pride in the community?**

*“It should **form the basis of arts and culture moving forward** – how do we take what we **learned and achieved from VAST and make it the building block of all that we do?**”*

*“If leveraged well, **VAST will directly improve our liveability, create new industries and economic stimulus, spark tourism and interest from potential visitors.**”*

There is value yet to be realised through **capitalising on the artists as ambassadors for Karratha as a creative cultural hub**, which was recognised by a number of respondents.

The album obviously remains a pivotal key moment for leveraging for the City – through **returns visits with the artists or tours**. This is a **key moment for capitalising on the project’s investment**, through taking advantage of and **driving the national conversation** that may occur around the album’s release.

A key future opportunity was recognised in establishing a **direct relationship with some of the artists to deliver further community focused projects**, aligned to the strategic outcomes for the region.

The project could also be **presented as a case study for regional arts projects nationally**, and be used an example project in order to secure and leverage future funding for similar projects.

It was recognised that **the concert was a great ‘community pride event’** but has the potential, if expanded in time, scope and location, to become a major tourist event. The **tourism potential of this project**, and its outcomes were recognised as a key opportunity for the region.

There is a **genuine desire for the project, or a similar kind of project to continue into the future**, to continue to **offer substantial and ongoing arts and cultural benefits** for the community.

*“VAST somehow needs to become a permanent project – something regular which **continues to press the artistic boundaries**. How this should be done requires consideration, but if we could continue to bring well known, A-class artists to our City and encourage them to get inspiration from our landscape – and perhaps foster a permanent local artistic culture – it would be a fantastic outcome.”*

VAST project demonstrates the **capacity for the City of Karratha to be artistic leaders**, which seems to be an important outcome for the City’s internal stakeholders.

*“VAST also provides a formula to possibly do it again with different artists in order to really **establish the City of Karratha as a creative arts hub**. That is, a unique, remote and beautiful City where artists can come and collaborate with local, national and international artists.”*

VAST LEARNINGS

Creative projects can deliver a better outcome when they are not over-regulated or controlled.

However, this can be difficult to reconcile with local government processes and expectations.

“Questions were raised over the open-ended nature of the contractual arrangement in the project. While there was a great artistic outcome, the City would have had no recourse had there not been”.

In order to fulfil “the capacity to change the perception of Karratha not only by those outside of the region, but also those currently living within the City”, it is recommended a different administrative structure be considered which allows the City some measure of control over the project.

The collaborative nature of the artistic element of the project should extend to its administration.

More articulate liaison and clarification of desired objectives at the outset will lead to better outcomes for the community.

While it is acknowledged that The Vast Project represented several unknown factors and risks for the City, these are now better understood and this clarity will enable more rigorous administration of future projects.

Community engagement and co-creation

Artists participating in The Vast Project indicated a willingness to do more community engagement and it is highly recommended that activities such as workshops, masterclasses, education programs, and collaborations between visiting and local artists be incorporated into programs more fully. This is done by asking visiting artists at the outset what they can offer to the community and building activities around their suggestions and availability.

Projects should include a foundation of community development, engagement and collaboration. This needs to be integral to the culture of the project – just as The Vast Project prioritised a relaxed culture for the visiting artists, the projects could consciously cultivate a welcoming environment in which

the local community feel included and valued. This will include early negotiations with local artists and arts organisations to ascertain what role they can play in the project’s development and delivery, and the ways in which the project can deliver mutually beneficial outcomes.

It needs to be recognised that not all local artists will be at the stage in their creative practice where they would be able to co-create works with leading national artists, however this should not exclude them from being meaningfully engaged in a project of this sort.

Inviting high profile and high quality artists will set an ambitious standard for local arts practice, and this is to be supported by practical, ongoing and deep artistic development for local practitioners. **A well considered community engagement plan which includes clear objectives will be a key point of discussion with project managers well before commencing the project. The community engagement objectives should match the artistic objectives in their ambition.**

Project Impact Assessment

Future projects should aim to be very clear about objectives and consider implementing impact assessment reviews in order to ensure that the community engagement in projects is not simply checking off KPIs but is contributing to broader objectives around upskilling and building the capacity of the local community.

One local participating artist talked about the incredible opportunity of participating in the project, also recognising that this kind of project paves the way and sets the example for local people to step up and take on future iterations of major arts and cultural projects.

Local artists, arts leaders and administrators are ideally closely involved in the planning, administration and delivery of projects in order to foster this skill set within the community. This enables projects to be conceived, administered and delivered from within the region in future.

Drive Social Change

Many artists today are deeply committed to creating work that addresses pressing social issues and changes the way we perceive the world. While some artists use traditional forms of art to make work that comments on, responds to, or advocates for the need for change, others are exploring new forms of “social practice” that engages communities in an interactive exchange.

For example, an artwork might take the form of a building, a garden, a meal, a website, a street performance, a story exchange, or an urban planning project. **Socially engaged art can ignite outrage and demands for change, and/or provide a platform for reflection, collaboration, and building community.**

The challenge is to develop an innovative project that **meaningfully engages with issues of advocacy, justice and community-building**. The project may use many art forms – visual/conceptual art, photography, new media, dance, video, theatre, music, creative writing, or other forms. However, art is central to the project.

With a current focus on youth justice and the complex issues facing our local Indigenous community consideration should be given to the role that projects like The Vast Project can play in giving a voice, bringing people together and driving reputational change.

Local artists Josie Alec and Tyson Mowarin who were participating artists through the whole Vast Project are well equipped to be advocates for these kinds of projects within the local community.

FUNDING

Community- based outcome projects

Arts and cultural projects that deliver strong community based outcomes, including professional development, capacity building, and exposure can gain funding through Lotterywest, Department of Education, Department of Local Government Sport and Cultural Industries. There are also project-based funds available through Country Arts WA. Community development arts projects are also well received by corporate and industry partners as they are seen to contribute to their corporate social responsibility within the communities in which they operate.

Projects delivered for and with Aboriginal communities

Projects with a particular focus on outcomes for Aboriginal communities can access all the usual funding opportunities, and additionally there are a number of State and Federal grants specifically related to strengthening and advancing the development of WA's aboriginal art sector and that supports the long-term growth and sustainability of Aboriginal arts and culture.

High quality artistic outcomes

Arts projects with high-quality artistic outcomes as their core objective (as opposed to community engagement projects) funding is more limited. However, if the artistic merit and imperative is strong enough projects like this can be funded under the Australia Council for the Arts and Department of Local Government, Sport and Cultural Industries (Culture and the Arts WA) project funding. Touring funds for national arts projects can be attained through the Australia Council as well as through Festivals Australia and Visions of Australia. There is also a Regional Arts Fund that could be accessed in support of sustainable cultural development projects.

Cultural tourism

Tourism and cultural tourism are a priority of the current State Government; increasingly there will be more funding available for projects that align arts and culture with tourism and jobs creation in Western Australia. For example, the Department of Local Government, Sports and Cultural Industries 2019 arts funding will consider the capacity of projects to contribute to these State Government priorities. Therefore, projects like The Vast Project that have the capacity to contribute to tourism outcomes in the region will be well placed for future State funding.

BEYOND VAST

The following recommendations are largely inspired by the incredibly positive feedback received from so many different people touched in one way or another by VAST the project and VAST the experience.

“VAST has created creative and artistic advocates for the region, they know us and what WE have to offer, they will talk about VAST and the process and the richness and experience/energy of Cossack for a long time”

“The Vast Project has been completely authentic in terms of allowing an organic creative process to unfold and I think has been the underlying success of the project and its outputs.”

“I am all for fostering local artists and see this as a major priority. However, on the other side of this I also believe when artists from other places come and visit their experience of our place offers a completely different view to our own. This new perspective challenges our own views and also offers new insights into our people and place.”

The ripple effect of The Vast Project will continue to be felt in the City of Karratha and the Pilbara region. Through this exploratory review of the project a wealth of valuable feedback was obtained from a wide variety of stakeholders. This feedback clearly communicated the value of VAST to the community and its potential to **positively impact the reputation and cultural life of the City of Karratha**. It also communicated the potential of projects like VAST to have a **broad benefit to the community beyond their artistic outcomes, including, cultural tourism, economic diversification, and capacity building**.

All recommendations detailed in the following section are to be considered concept only and will need further investigation regarding purpose, outcome, format and other factors. Consideration should also be given to how these

recommendations will be integrated into an Arts & Culture Strategic Plan, yet to be developed.

The areas of focus for any of the actions pursued following The Vast Project should be:

- City of Karratha as a regional arts leader – the capacity of the City to be a place that is known for the creation of high-quality, high-impact artistic projects and outcomes.
- City of Karratha as an attractive, diverse, exciting and inspiring place to visit and live as showcased through artistic outcomes.
- The buy-in from local people and the celebration and development of local artistic talent.

How does VAST align with and deliver outcomes for the current City of Karratha Strategic Community Plan 2016-2026?

Our Community – Diverse and Balanced		
OUR GOAL: To create safe, healthy and liveable communities		
VAST FOCUS: The buy-in from local people and the celebration and development of local artistic talent.		
Our Outcomes	Our Response	Operational Plan
Heathy Residents	Residents are empowered to enhance their health and wellbeing Programs and services that improve community wellbeing are developed and promoted	VAST Outreach (retitled Arts & Culture Program) <ul style="list-style-type: none"> VAST Immersion VAST Incubator Series (online) VAST Schools Engagement
Recognition of Diversity	Diversity in the region is highlighted and celebrated The City is recognised as a leader in engaging with and supporting cultural diverse groups	
Connected Communities	Social interaction is fostered across the community	

Our Leadership – Responsive and Accountable		
OUR GOAL: To provide accessible, transparent and responsive leadership		
VAST FOCUS: City of Karratha as a regional arts leader – the capacity of the City to be a place that is known for the creation of high-quality, high-impact artistic projects and outcomes.		
Our Outcomes	Our Response	Operational Plan
Raised profile of the City	A strong position and identity in national and state wide media is achieved	VAST Industry Session (Perth) VAST Documentary – distribution plan

Our Economy – Well Managed and Diversified		
OUR GOAL: To attract diverse and sustainable business and employment opportunities		
VAST FOCUS: City of Karratha as an attractive, diverse, exciting and inspiring place to visit and live as showcased through artistic outcomes.		
Our Outcomes	Our Response	Operational Plan
Diverse Industry	Business opportunities are highlighted and promoted.	VAST Cultural Tourism <ul style="list-style-type: none"> Recognise creative industries as an economic driver and support and encourage arts and cultural activities. VAST Live Performance

*Our Environment is not addressed as there are no current alignments to the Arts & Culture Operational Plan

VAST OUTREACH

Budget \$300,000

(existing Arts & Culture program budget)

OBJECTIVE: To enhance buy-in to the arts from local people and to celebrate and develop local artistic talent.

RECOMMENDATION: Rename and rebrand Arts & Culture Program VAST Outreach, creating a transition pathway to a new Arts & Culture Strategy.

OUTREACH: Defined as an activity of providing services to any populations who might not otherwise have access to those services. A key element is that the groups providing the outreach are not stationary, but mobile; in other words they are meeting those in need of outreach services at the locations where those in need are. Those delivering outreach may be less qualified, but are highly motivated.

With the opening of the Red Earth Arts Precinct, the City of Karratha's mode of delivering arts & culture to its five towns changes. The Vast Project provides a new platform from which arts & culture can be curated and delivered across the region – to not only impact local residents, but to play a role in how the region is seen outside itself.

The concept of VAST Outreach is to neatly package up what has to date been referred to as the 'Arts & Culture Program' – that is content delivered outside out REAP. Vast provides a unique brand, a new vernacular, an established reputation and most importantly an aspirational concept of how arts & culture is delivered across all towns by the City.

VAST Outreach is a transition strategy for Arts and Culture development, and should complement and support planned programming into FY 2019/20.

Other elements of VAST Outreach are determined year to year based on community need and current strategic focus.

VAST IMMERSION

Budget \$150,000

OBJECTIVE: To enhance buy-in to the arts from local people and to celebrate and develop local artistic talent.

RECOMMENDATION: Develop and implement VAST Immersion as foundation event for VAST Outreach from 2020.

Beginning with VAST Immersion to be presented in early May from Cossack. VAST Immersion is a week-long opportunity of Outreach that presents exhibitions, installations, commissions, thought residencies, community activities; and artists sharing, collaborating and exchanging. Where Cossack Art Award is primarily about exhibiting artworks, VAST Immersion is about exchange, collaboration, creating. VAST Immersion will be the springboard for the Cossack Art Award Public Program and Artist in Residence, extending the profile, reach and longevity of CAA and providing a stronger link between CofK arts programming.

Critically it picks up a key time of year when visitation to the region begins to peak, providing a valuable way to activate Cossack and leave a lasting impression for those travelling through.

Work produced and inspired by VAST Immersion becomes a valuable contributor to CAA, REAF and REAP by way of linking workshops, content creation and exhibition/installation concept development.

VAST Immersion is ideally curated by an invited guest curator(s) each year, offering a new theme and ideas on what is presented – offering a fresh take on what they see when they take in the Pilbara; building up a vast array of experiences and perceptions of the Pilbara.

A relevant example of a similar concept is The Goods Shed project delivered by FORM in partnership with the City of Claremont.

VAST INCUBATOR

Budget \$15,000

OBJECTIVE: To enhance buy-in to the arts from local people and to celebrate and develop local artistic talent.

RECOMMENDATION: Establish VAST Incubator as part of the VAST Outreach program from 2019/20 to provide a low cost, accessible opportunity for professional arts development to be delivered to the community via this online forum style learning.

The VAST Incubator was introduced during The Vast Project and delivered a range of industry specific online forum style 'events' via Facebook. Audience members registered for the forum and had the opportunity to speak directly with the guest, asking questions, sharing ideas and receiving current and practical advice from industry professionals. The forum spoken content was supported with helpful links, resources to download and the opportunity to follow up with questions via the forum portal for a set period of time.

Continuing with the success of the VAST Incubator introduced during The Vast Project, the City has the opportunity to continue with this high impact, low cost way of providing considerable professional development/capacity building for the local community.

Developing a series of online forums allows the City to deliver targeted development content to a highly engaged audience who are required to subscribe to the sessions. These can be provided by professionals based anywhere in the world making it both economical and easy to provide.

Topics for the VAST Incubator are developed as part of the annual planning process and should complement other programming and on the ground content. The format can be done either as standalone forums or as mini-series style forums. Given the low cost of delivering this, subscriber numbers can be low, and in fact, it is anticipated this type of forum will cater to a niche audience rather than large numbers.

The VAST Incubator will be particularly accessible for youth participants who are familiar with interacting via a digital platform. Potential for new mutually beneficial partnerships to be established with other organisations already working in this space.

VAST Incubator can be delivered through Facebook and can be supported with resources, links, ideas sharing, conversations and outcome tracking. Inbuilt analytics provide a robust ability to monitor the level of engagement.

VAST SCHOOLS ENGAGEMENT

Budget \$30,000

OBJECTIVE: To enhance buy-in to the arts from local people and to celebrate and develop local artistic talent.

RECOMMENDATION: Develop an overarching VAST Outreach schools engagement project that will align with curriculum, focus on primary aged students and facilitate a holistic schools engagement strategy for all CofK arts program ie REAP, REAF, CAA and VAST Outreach.

The uptake from schools, their enthusiastic response, and their call for further activities highlights the appetite for arts and cultural projects (within and outside of the regular school system) for children at both primary and secondary levels.

There is an immediate opportunity here to engage with an important part of the community through delivering arts and cultural projects with and for schools. School-based arts and cultural activities present a meaningful opportunity for students to express their identity, gain new skills, and learn about local history and culture. However, it is difficult for teachers to present varied and engaging arts programs for students throughout the year due to limited financial and human resources.

It is anticipated that implementing a dedicated program in which artists (both local and visiting) are invited to engage with schools would result in significant uptake and would have strong, positive impacts for the students and teachers involved. This would be an affordable arts program that could be delivered for an already engaged and eager stakeholder group, and thus would be a considered a good use of funds. Further funding could be sought from the Department of Education to fund an education Officer focused on arts and culture within the City or arts project teams, ensuring that activities delivered align to the curriculum.

For future major arts projects like VAST early consultation with teaching staff to align activities with the curriculum and learning outcomes would also aid in the design of a meaningful education program to sit alongside the artistic outcomes of all future projects and ensure maximum participation rates.

VAST INDUSTRY SESSION (PERTH)

Budget \$60,000

OBJECTIVE: To position the City of Karratha as a regional arts leader and promote the capacity of the City to be a place that is known for the creation of high-quality, high-impact artistic projects and outcomes.

RECOMMENDATION: Develop and deliver VAST Industry Session in Perth first quarter 2019 to drive development of VAST Outreach launch in 2020 ie funding partners, programming, facilitator engagement commences via VAST Industry Session.

With The VAST Project as the catalyst for conversation, the City is to host an industry session. The key purpose of this session is to present the West Pilbara as a cultural and creative leader in regional Australia.

The VAST Industry Session allows the City to engage directly with key arts stakeholders while managing the narrative. The event will include a remount of the Vast Exhibition & Auction, live musical performance, film presentation and a number of keynote addresses aimed at changing some of the perceptions about presenting and delivering arts projects in the Pilbara.

The recently established West End Arts Precinct in West Perth is the recommended location for the event, with existing relationships with The Backlot (to present the film) and Janet Holmes a Court for exhibition space. This Precinct is the epicenter for the Town Team Movement – a concept championed by the City of Vincent and Town of Victoria Park as leaders in (re)connecting communities, place leadership and activation.

Guests will include arts organisations, funding bodies, State Government representatives, peak arts advocacy bodies, producers, artist, facilitators, media and leading LGA's in regards to arts, culture and place making.

Guests will leave with a deep understanding about who the City of Karratha is in relation to creativity, place making and the arts and a clear pathway for collaboration, partnership and engagement with the City.

The City will gain new and renewed relationships, a handful of new opportunities to explore and a redefined reputation in the minds of its metropolitan counterparts.

The VAST Industry Session should be co-presented by Arts & Culture and Partnerships, in the first quarter of 2019 to be capitalized on through strategic planning and budget setting for 2019/20.

VAST DOCUMENTARY

Budget \$5,000

OBJECTIVE: To position the City of Karratha as a regional arts leader and promote the capacity of the City to be a place that is known for the creation of high-quality, high-impact artistic projects and outcomes.

RECOMMENDATION: Run a series of screenings of the documentary in regional cinemas throughout WA in 2019, including REAP. Place documentary in arts festivals throughout 2019, including REAF. Place documentary in national and international film festivals throughout 2019.

Broadcast of the VAST Documentary is currently under consideration by SBS. While this opportunity is being pursued, Qantas have confirmed the documentary will be added to their international in-flight entertainment catalogue from January 2019. This provides a global audience for the Project and the region.

The documentary can be entered into film festivals held all over the world and provides a cost effective way of broadening the audience internationally and securing critical acclaim for the film. Initial investigations have identified twelve key festivals into which the film should be submitted for 2019/2020 screening. Key festivals have been selected in Sydney, Melbourne, Canada, England and Hong Kong. Entry is generally around \$50 AUD and if the film is selected to screen, can receive an average payment of \$200AUD into the VAST Trust. Timing is critical and this opportunity would need to be pursued as a priority in Jan 2019.

Once the broadcast is resolved and the film festival schedule is confirmed, consideration should be given to a broad online release with a specific marketing and communications campaign to drive the viewership of the documentary.

VAST CULTURAL TOURISM

Budget \$30,000

OBJECTIVE: To position the City of Karratha as an attractive, diverse, exciting and inspiring place to visit and live as showcased through artistic outcomes.

RECOMMENDATION: Develop a merchandise line featuring VAST imagery to be released for sale 2019/20. Embed imagery, footage and music throughout corporate and promotional material where appropriate.

Projects like VAST should be appreciated for the significant potential to contribute to tourism and regional profiling for Karratha and the broader Pilbara region. Cultural tourism can be a catalyst to re-imagine spaces, with the proper investment and resources, will bring culturally significant places alive through place-making and cultural programming.

The VAST Project has produced the assets that can focus attention on the Pilbara and the City as a cultural tourism hot-spot and a creative hub. This can be leveraged in a number of ways.

- Develop a merchandising line with the objective of creating a unique, high quality line of products that can be sold through the local Visitor Centers, online and other avenues as appropriate.
- Using the striking imagery, footage and music throughout the design and production of City corporate and promotional material across key business units: destination management, arts & culture, visitor services, corporate, and community services. It should also be used to supplement the content produced as part of the "Karratha is Calling" campaign. VAST should be maintained as a signature project of the City and embedded in its visual identity. i.e. On hold music for phone network, annual reports, prospectus documents and arts and culture lead documentation.

VAST LIVE PERFORMANCE

Budget \$250,000

OBJECTIVE: To position the City of Karratha as an attractive, diverse, exciting and inspiring place to visit and live as showcased through artistic outcomes.

RECOMMENDATION: Stage a live performance of the Vast concert and other elements as appropriate, with a simulcast component to extend audience to wider markets in either Melbourne, Sydney or Perth, with a simulcast component.

With the album release came considerable national media exposure, with a focus on Cossack and the Pilbara as the heart of The VAST Project. As the album, a key artistic output of the Project, starts to reach into the wider national community, appetite for a concert tour will grow.

This should be actively pursued by the City and the VAST artists, as ticket sales would represent an important income stream for the VAST Trust, as well as a unique and significant opportunity to leverage the Project by reaching a new national audience – connecting back and acting as a driver for visitation.

Touring represents not only a ticket and album sales income opportunity, but also the opportunity to sell merchandise based on the Project imagery, artwork and iconography. Based on the concert in Karratha, and the Project's reception by the audience, it is anticipated that there will be a market for the sale of merchandise as a souvenir of the concert experience, especially given the rising sale of albums digitally. More than just another income stream, this merchandise presents an opportunity to connect the Project with the City of Karratha's brand, and clearly identify the project as from the Pilbara region.

The location, style, size and format considerations will be required based on articulating a more detailed objective of this recommendation. There are many ways this event could be staged to deliver different outcomes – including a revenue opportunity for the VAST Trust.

Consideration should also be given to a performance designed as a simulcast into international markets on a pay-per-view basis – in particular connecting to Asian markets.

VAST SUPPORTERS

The making of The Vast Project has meant taking some pretty big ideas, doing a lot of hard work and connecting a like-minded collection of individuals and groups together to make it a reality.

We are endlessly grateful for the generosity of services and support afforded to the project by the following partners and supporters.



Department of
**Local Government, Sport
and Cultural Industries**



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