Arts Leadership Group

towards a strategic directions framework
2015—2030

discussion paper

for arts and culture in WA
From the **Arts Leadership Group**

The Arts Leadership Group was formed to provide a long-term strategic direction for the arts and cultural sector in Western Australia. The Arts Leadership Group includes chief executives and directors general from key State Government departments, industry and arts organisations. The list of members is shown at the end of this document. The goal is to set a strategic direction for the culture and arts sector for 2015–2030, to bring it within the timing of the recently released State Planning Strategy 2050.

There are many opportunities in the arts sector in Western Australia, with world-class institutions and arts organisations, and where our isolation has bred creativity unencumbered by comparison to other states. However, there are also significant challenges, with such a vast State, where the costs of bringing performances and programs to and within WA is expensive, where technology is changing the delivery of traditional art forms, the population is increasing and becoming more diverse, and at a time when there has been a downturn generally in the economy.

This discussion paper is designed to kick-start discussions on what is required to grow and sustain a vibrant, world-class arts and cultural sector in Western Australia.

The themes outlined include valuing and sustaining Aboriginal arts and cultures, increasing community access and participation, technological innovation, enhancing access to collections, greater internationalisation, infrastructure, education, and arts funding and philanthropy.

A strategic direction for the WA culture and arts sector will help determine infrastructure priorities and set a policy and funding agenda for the next 15 years. Importantly, it will also provide a planning framework that can be revised and updated every five years.

The Arts Leadership Group invites members of the culture and arts sector and the broader community to help set this strategic direction for the sector. The consultation process is outlined under: ‘Where to from here?’ on page 25, and includes details of how to provide input into the process.

Culture and the arts have never been more important to the community, and we look forward to establishing a strategic direction for the sector to secure its long-term growth and development.

**Duncan Ord**  
Chair  
Arts Leadership Group  
March 2015
Introduction

The arts and cultural expression play a central part in our identity. They reflect the way we live, the way we think and how we feel about ourselves.¹ The arts foster creativity, provide an outlet for creativity and self-expression, and build our sense of selves. Culture and the arts also contribute to individual and economic development, social cohesion, sense of place, the environment, and the health and wellbeing of successful communities.²

Australians recognise this, with 85% of us believing that the arts make for a richer and more meaningful life.³ The arts encompass many forms including music, dance, theatre, visual art, craft, performance, creative writing, film, multimedia and scientific output. Increasingly culture and the arts in Australia are informed by the cultural practices reflective of our diverse multicultural population and our engagement with international markets.

Western Australian cultural institutions such as the State Library of WA, WA Museum, Art Gallery of WA and the State Records Office record, preserve and make accessible the history and story of Western Australia. They play a critical role in the State’s education, scientific and legal systems, and enable the community to share ideas and create new knowledge.

Engaging people in culture and the arts is central to a connected, creative and civil society. Children who are involved in the arts are more likely to participate in the arts as adults. Engagement needs to start from a young age and build from there. It needs to address areas of low participation, whether based on gender, geographic location, disability, or cultural, social or economic background.

Despite having such a central role in society, the arts and cultural sector often struggles to articulate its importance against the demands created for health, education and justice by the rapid growth of the State. Public funding for the cultural sector in Western Australia compares favourably to other Australian states on a per capita basis, but much of the resources provided by the State Government are directed towards cultural infrastructure that supports relatively small population centres spread over a vast land area.

With Western Australia’s population growing faster than any other Australian state, there is a gap developing between the size of the population and the capacity of the arts and cultural sector to deliver content and services that meet the demand from the community to participate in cultural activities.

² Open Your Eyes: a regional arts manifesto for Western Australia 2020nine, CountryArtsWA, 2011.
In response to these issues, the Minister for Culture and the Arts, the Hon John Day, has established an Arts Leadership Group tasked with engaging with the culture and arts sector and the wider community on developing a strategic direction to progress the development of arts and culture in Western Australia over the next 15 years. This timeframe sits within and complements the State Planning Strategy 2050 released by the WA Planning Commission in 2014.

The Chamber of Arts and Culture Western Australia (CACWA) represents and advocates on behalf of the sector and its members, and is a key member of the Arts Leadership Group. CACWA was established in 2010 to consolidate the work done by the WA Arts Federation, the Committee for Perth, the Australia Business Arts Foundation and others in advocating on behalf of the arts and cultural sector. CACWA has developed a strong relationship with the WA corporate sector, and this has contributed to a significant growth in corporate sponsorship of the arts and private philanthropy directed towards the arts and cultural institutions. CACWA also provides a valuable research role and will soon be releasing a paper on arts and culture in WA local government which was produced in partnership with the Community Arts Network WA.

The Department of Culture and the Arts has identified the highly successful Strategic Directions Framework approach adopted by the Department of Sport and Recreation and their industry sector as a model for longer term planning. This long-term approach prioritises critical infrastructure needs, encourages innovation and promotes the development of strategic partnerships between Government, industry and not-for-profit organisations in support of achieving meaningful improvements to the lives of the West Australian community.

The Arts and Culture Strategic Directions Framework will take into consideration contemporary trends in culture and arts creation, consumption and participation, the need to diversify and grow revenue sources and the potential for WA to grow its creative industries as a major contributor to the WA economy.

The Strategic Directions Framework will assist with addressing the viability of arts organisations and institutions as they are confronted with ever increasing cost pressures, the need to maintain equity of access to the arts, and the long-term planning required for the development and renewal of cultural infrastructure. It needs to reflect the circumstances of the State, including its vast size, diversity, the cost of supporting arts throughout the State, and the importance of Aboriginal arts and culture in both its traditional and contemporary forms.

This discussion paper is intended to provide a basis for community and sector-wide consultation and input into the Strategic Directions Framework. It outlines some of the challenges and opportunities the Arts Leadership Group has identified when considering the future of arts and culture in WA. These include how WA can continue to foster creativity, build capacity and audiences, provide infrastructure, expand its reach globally and harness the opportunities presented in the early 21st century in a rapidly changing cultural and social landscape.
The culture and arts sector

The arts and cultural sector in Western Australia spans a number of key areas: music, dance, performance, libraries, visual art, craft, photography, filmmaking, multimedia and scientific output. In Australia, there were more than 164,000 entities actively trading as either a business or non-profit institution within the cultural and creative industries at the end of June 2009. As of 2011, the arts employed 3.1% of employed Australians in cultural occupations.4

The State Government cultural and arts institutions are the Art Gallery of Western Australia, Perth Theatre Trust, ScreenWest, State Library of Western Australia and Western Australian Museum. The Department for Culture and the Arts supports these agencies and administers the grant funding programs which support community organisations, festivals, individual WA artists and many not-for-profit arts organisations.

The other larger organisations that play a major role in the WA arts and culture sector include the West Australian Ballet, the West Australian Opera Company, West Australian Symphony Orchestra, Black Swan State Theatre Company, Chamber of Arts and Culture WA, Perth International Arts Festival (PIAF), Fringe Festival, WA Academy of the Performing Arts, WA universities, radio and television stations, cinema chains, Perth Convention and Exhibition Centre, Crown Resort and Casino, and local government entities such as public libraries.

Community or privately run organisations include community museums and galleries, dance studios, music teachers, community theatre companies, art teachers, poetry and writing societies, publishers and independent film makers.

WA creative industries include the design, architecture, advertising and fashion sectors which receive little direct Government support but benefit significantly from their symbiotic relationship with the arts.

Cultural and creative activity is estimated to have contributed $86.0 billion to Australia’s Gross Domestic Product in 2008–09. In addition, volunteer services to arts and heritage organisations are estimated to have been worth a further $756 million. Cultural or creative industries employ over 970,000 people in Australia.5

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WA arts and cultural assets

Western Australia has significant cultural assets derived from its natural environment and the 40,000+ years of Aboriginal history. WA’s rock art galleries represent some of the earliest examples of human artistic expression, and are complemented by languages, music and dances, and an oral tradition of storytelling that support the continued vibrancy of one of the oldest continuous cultures in the world.

The WA Museum demonstrates the unique cultural values of the State through its cultural collections which represent Aboriginal, post colonial and world cultures, natural history collections, internationally renowned scientific and archaeological research, and public programs and exhibitions. The $428 million New Museum project will open in 2020 and will complement the transformation of the city and the Perth Cultural Centre precinct initiated through projects such as the State Theatre Centre, Elizabeth Quay, Yagan Square, the Perth Arena, the new Perth Stadium and Sports Complex, and the activation of places and spaces through cultural and performance programs. It will also, through its public and digital programs, seek to continue to serve and engage all Western Australians.

Growth in the population of regional WA, along with significant investment in cultural infrastructure through the Royalties for Regions program, has fostered the development of the creative industries. The south west of the State – with its economic strength in tourism, food and wine – is home to over 200 visual arts and crafts businesses, major music and performance events and a developing film and animation industry. In addition the Kimberley, Goldfields, Pilbara and Mid-West continue to support world-renowned Aboriginal visual artists and cultural festivals.

The WA landscape has profoundly impacted the development of all art forms and this in turn has attracted passionate benefactors and patrons for WA art, history and heritage. The State is now home to great collections of Australian and international art in the Art Gallery of WA, private collections, corporate collections and those held by our universities. The power of the landscape and its effect on people living in WA is also reflected in our rich literary tradition that has given us writers that include Randolph Stow, Dorothy Hewitt, Robert Drewe, Elizabeth Jolly, John Kinsella and Tim Winton. This rich vein of creativity is also evident in WA contemporary music, theatre and dance and film-making.

The WA environment and our multi-cultural society have combined to support a vibrant festival scene across the State. The emergence of the Fringe Festival as a highlight of the Perth cultural calendar is matched by the many local festivals being supported by local government in the metropolitan area and the regions. Multicultural festivals are also part of the WA tradition with the Shinju Matsuri festival in Broome celebrating the town’s diverse population and history. The Fremantle festival includes the Blessing of the Fleet where art, working life and cultural traditions continue from one generation to the next. More recently the Indian community has created the Festival of Lights and welcomed all of the community to participate in an event which blends art and spirituality.
The Perth International Arts Festival is the longest running annual international multi-arts festival in the southern hemisphere, and is now one of the most significant in the world. Developed by the University of Western Australia, the Festival has connected Perth to the best artists in the world.

The WA Academy of Performing Arts (WAAPA) has established an international reputation for its training of actors, dancers, musicians, managers, designers and technicians. The combined strength of our university arts, heritage and media courses allows WA students to reach their full potential as professional artists. The WA arts and cultural industries provide limited opportunity for emerging artists, and the talent leaving WA for careers in other states and internationally is significant.

The State Library of WA and the network of 232 public libraries throughout the State provide a focal point for literature, research and community.

The WA economy has been transformed through its engagement with the Indian Ocean and Asian regions, and is currently delivering 50% of all Australia’s exports. The ongoing diversification of the State’s economy will see continued growth in resources, agriculture, food production, tourism, education services and professional services. The arts and cultural sector is well placed to take advantage of these WA growth industries through the provision of complementary services, cultural exports and the enrichment of the lifestyle of our residents that can ensure WA is a premier destination for regionally-based companies.

The arts have always relied on private patronage and, in more recent times, the support of Government to ensure access to arts and cultural experiences is not denied to those of limited means. The sustainability of arts practice is increasingly dependent on the diversification of funding sources and the ability to take advantage of technology and other productivity tools. Many contemporary art forms have had the tyranny of isolation removed and can now access markets globally or partner with other arts organisations to create efficiencies of scale.
Snapshot of engagement and participation in WA

Western Australia is growing faster than any other state in Australia, and as at March 2014, there were more than 2.5 million people living in WA.\(^6\)

Australia Council research released in 2014 shows that 95 per cent of Australians had engaged with the arts in the past 12 months.\(^7\) This equates to 2.4 million Western Australians.

Overall, 87% of Australians participated in literature in 2013, with 73% reading at least one novel, and 26% reading poetry.\(^8\)

More than a quarter of the population (26%, or 459,000 people) of Western Australians over 15 years of age had participated in at least one cultural activity in the previous 12 months when surveyed in 2012. This is similar to the national average.\(^9\)

The majority participated in one activity (58%), while 22% participated in two activities and 10% participated in three activities.\(^10\)

In 2012, the most popular arts activity in Western Australia was craft (defined as textile crafts, jewellery making, paper crafts or wood crafts), and had a participation rate of 9%. The next most popular category was sculpting, painting, drawing and cartooning, which had a participation rate of 8%, while a further two categories – singing or playing a musical instrument and photography, film-making or editing (excluding recording personal events) – each had a participation rate of 5%.\(^11\)

People in the youngest surveyed age bracket of 15–24 are more likely to have participated in a cultural activity than people older than them (31% compared to 22–23% for older age brackets). There was no significant difference between participation rates amongst people in the older age brackets.\(^12\)

Women are more likely to participate in cultural activities than men, with a participation rate of 30% compared to 21%.\(^13\)

People from mainly English speaking countries are more likely to participate than people from non-English speaking countries (29% and 20% respectively).\(^14\)

There were only minor differences in the participation rates in cultural activities between people residing in the capital city of Perth and those living in rural or regional areas.\(^15\)

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\(^10\) ibid
\(^11\) ibid
\(^12\) ibid
\(^13\) ibid
\(^14\) ibid
\(^15\) ibid
Participation in cultural activities increases with income, with 28% of people in the highest income quintile more likely to participate than those in the lowest quintile (22%).\textsuperscript{16}

Participation rates also vary according to educational attainments, with a direct relationship between a person’s qualifications and their likelihood of participating in the arts. For example, people holding a postgraduate degree were more likely to participate than those who had attained Year 10 or below (43% compared to 16%).\textsuperscript{17}

There were 1.06 million registered library users in WA (48% of the population) in 2010–11.\textsuperscript{18}

Around 27% of Australians go to the cinema at least once a year. Renting and purchasing videos has fallen over the last 6 years, while online viewing has increased, both on computer and on mobile devices.\textsuperscript{19}

Children’s engagement and participation rates

In the 12 months to April 2012, almost three quarters (74%) of all children in Western Australia aged 5–14 years attended at least one cultural venue or event outside school hours. More than half (59%) of the children had visited a public library, whilst 43% visited a museum or art gallery and 40% attended a performing arts event.\textsuperscript{20}

In the 12 months to April 2012, 34% (100,600) of children aged 5–14 years in Western Australia participated in at least one of five organised cultural activities outside of school hours. With 16% of children playing a musical instrument, music was the most popular organised activity. By comparison, 15% were involved in dancing, 6% in organised art and craft, and 4% in singing and drama. When compared with the national participation rates, children in Western Australia had a similar rate of participation for dancing while all other activities had comparatively lower participation rates than in other states.\textsuperscript{21}

Almost half of all girls (46%) in Western Australia participated in at least one organised cultural activity compared with less than a quarter of boys (23%).\textsuperscript{22}

The most popular activities for girls were dancing and playing a musical instrument with 40,000 (28%) and 26,300 (18%) participants respectively. Almost all children (97%) who participated in dancing took lessons in the 12 months prior to interview.\textsuperscript{23}

For boys the most popular activity was playing a musical instrument, attracting 22,400 (15%) participants with almost three quarters (73%) receiving lessons. A similar proportion (75%) of girls who played a musical instrument received lessons.\textsuperscript{24}

\textsuperscript{16} ibid
\textsuperscript{17} ibid
\textsuperscript{21} ibid
\textsuperscript{22} ibid
\textsuperscript{23} ibid
\textsuperscript{24} ibid
The **strategic landscape**

The period 2015–2030 will provide the WA arts and cultural sector with many opportunities and challenges and most cultural organisations have short, medium and long term strategic plans in place to provide for their continued success. Equally, government institutions plan to deliver services to the community based on forward estimates of budget appropriations.

Examples of strategic plans and policy documents for the arts and cultural sector in Western Australia include:

- The Department of Culture and the Arts, *Strategic Plan: 2015–2017*, published December 2014, which outlines the Department’s strategic priorities for the next three years
- Country Arts WA, *Open Your Eyes: 2020nine Manifesto, a manifesto for regional arts in Western Australia*, 2011
- The Committee for Perth, *A Cultural compact for Western Australia: the 10 year challenge*, November 2008
- Strategic plans for state-government culture and arts organisations.

The CultureCounts app, launched in 2014, was a key strategy of the Department of Culture and the Arts’ (DCA’s) Creating Value policy. In addition, a staged reform process of DCA’s grant funding has been undertaken over the life of the Creating Value policy. This includes the implementation of the Organisation Investment Program (OIP), a new model to fund arts organisations in Western Australia.
On behalf of the arts and culture sector, the Chamber of Arts and Culture Western Australia has prepared a range of discussion papers and submissions that address the aspirations of the sector and seek policy responses to mitigate many of the challenges the sector is currently confronting. These papers include:

- The Chamber of Arts and Culture Western Australia, ‘2015–16 Pre-budget submission to the Government of Western Australia’, November 2014
- The Chamber of Arts and Culture Western Australia, ‘Ticketing and CRM systems for cultural activities report’, September 2014
- The Chamber of Arts and Culture Western Australia, ‘A strategic plan for the Chamber of Arts and Culture WA: Aligned with a sector strategy’, July 2012
- The Chamber of Arts and Culture Western Australia, ‘Imagining Western Australia as a global leader in the Arts: discussion paper’, December 2011
- The Chamber of Arts and Culture Western Australia, ‘Submission to the National Cultural Policy discussion’, October 2011.

Each of these papers outlines various initiatives to support a vibrant and sustainable arts sector throughout the state of Western Australia.

The non-government arts and culture sector in WA receives significant support from the Federal Government and in turn responds to national cultural policies, priorities and initiatives.

The Australia Council for the Arts recently released its strategic plan titled *A culturally ambitious nation: Strategic Plan 2014–2019*. The four goals of the plan are:

- Australian arts are without borders
- Australia is known for its great art and artists
- The arts enrich the daily life for all
- Australians cherish Aboriginal and Torres Strait Islander arts and cultures.

In March 2015, the Australia Council also released *Arts Nation: an overview of Australian Arts*, which provides national indicators to increase understanding of the Australian arts industry and participation in it.

The WA arts and culture sector is strategically important to the Australia Council as it seeks to implement this plan due to the State’s geographic position, diverse Aboriginal cultures, rapidly growing population and artistic talent and capacity.

Emerging themes

The Arts Leadership Group recognises the Australia Council strategic goals also reflect WA priorities and should be incorporated as themes within the WA Strategic Directions Framework. Equally the State has unique obligations, opportunities and challenges that federal culture and arts policies do not address. These include the planning and provision of cultural infrastructure, the collection, preservation and access to the State’s natural, social and documentary history, the increasing role and importance of local government in the provision of cultural services, and the integration of arts and culture as a critical contributor to localised social and economic development.

The Arts Leadership Group has identified ten key themes that represent opportunities for future growth and development and the enablers for ongoing sustainability and equity of access.

The themes for discussion of the strategic framework are:

- Valuing and sustaining Aboriginal arts and cultures
- Increasing community access and participation
- The pursuit of excellence and originality in all art forms
- Technological innovation in culture and the arts
- Enhancing access to well maintained State collections
- Growing creative industries in regional WA
- Greater internationalisation of the culture and arts sector
- Cultural places and spaces for the community
- WA as a leader in culture and arts education
- Arts funding, philanthropy and support for a sustainable sector.
Valuing and sustaining Aboriginal arts and cultures

Why is this important?

Western Australian Aboriginal people are part of the oldest continuous culture on Earth. Aboriginal culture is manifested through heritage, languages, cultural practices and connection to country to inform who we are as Australians and contribute fundamentally to an Australian national identity. Continuously evolving, Aboriginal culture and arts is of social and economic importance to the State and is the foundation upon which the future wellbeing of Aboriginal people relies.

Challenges

- Resourcing traditional cultural practice
- Providing for the growth in Aboriginal arts practice
- Sustainability of remote arts centres
- Providing equity of opportunity in arts education
- Supporting emerging artists
- Meeting the demand for youth and children’s art and culture participation.

Opportunities

- Application of Aboriginal art and design in manufacturing, construction and 3D forms such as fashion, sculpture
- Export opportunities for Aboriginal visual art
- Further development of regional and remote Aboriginal art centres
- National and international interest in Aboriginal theatre and dance
- Aboriginal screen content for film, TV and online
- Native Title agreements inclusive of the Noongar settlement which includes the establishment of a Noongar Cultural Centre
- The growth in Aboriginal contemporary music and recording
- Major international cultural exchanges such as the proposed Nomad Two Worlds Broadway production
- Regional events and cultural infrastructure such as restoring the Stompen Ground Festival and developing the Fitzroy Valley cultural centre
- Aboriginal arts in education, corrective services and mental health
- Connecting Aboriginal people with cultural materials held in State collections.
Increasing community access and participation

Why is this important?
Access to culture and the arts from a young age is a critical component of early childhood development and a contributor to education outcomes, lifestyle choices and general wellbeing. Broad community participation in culture and the arts is an indicator of an engaged and tolerant society and is evident in the most successful towns, cities and communities that attract visitors, new industry and new ideas. Increased participation provides the opportunity for people to define their own identities through cultural expression and sharing personal stories and experiences.

Challenges

Awareness
- Traditional advertising/media channels of the newspaper and television not attracting attention of men, young people, and people from CALD communities
- The limited product offering to attract people from CALD communities
- Lack of understanding of how to transition from awareness to participation with various target markets
- Participators not converting to traditional audience. Children who participate in the arts not necessarily attending performances/events in adulthood.

Accessibility
- Younger audiences looking for a participatory experience in the arts:
  - do we have the right type of venues and products?
- Costs of attending arts events are high for children, youth and people on fixed or low income
- Travel distances, isolation and incidental costs can exclude many people from access to cultural infrastructure and programs
- Audiences looking for experiences in non-traditional spaces and places where people can interact with the performance/medium
- People need to feel comfortable with the protocols of attending events or accessing cultural spaces for example in an art gallery, museum or attending the opera or ballet
- Cost of participating in arts activities and practice is high
- High cost of ticketing services
- Film: how accessible are locally-produced films or digital content
- State collections cannot meet demand for digitised content from their collections due to the high cost of this process
- Different levels of digital literacy across the community impede access to State collections.

Attitude
- Many arts organisations are reliant on traditional models and markets
- Arts’ ability to change is an issue.
Opportunities

- Promote the success of social responsibility initiatives such as those undertaken in the Pilbara to increase the engagement of vulnerable people with the arts
- Utilise unoccupied spaces: take the opportunity of empty office/industrial/retail spaces and other interesting buildings to draw crowds to new venues
- Strengthen local government capacity to foster participation in culture and arts at the local community level and promote the value of community arts programs and strategies
- Seek technology solutions to reduce the impost of ticketing charges and encourage more price sensitive audiences to paid events
- Replicate the success of the disability arts sector model to engage other marginalised groups in arts practice and participation
- Promote volunteering in support of cultural and arts organisations and activities
- Engage with the ageing population and loyal customers, don’t alienate them
- Promote a cultural dimension through Citizen Science programs engaging people to investigate, understand and care for their environment.
The **pursuit of excellence** and originality in all art forms

Why is this important?

The creation of new art by each new generation forms the basis of our ever-evolving culture; it becomes part of our social history and is often the most profound evidence of the distinctiveness of a particular period. Continuing to invest in the creation, collection and preservation of the art and culture of our time is a prime responsibility of Government. Equally, each generation aspires to reach its full potential and this is measured by the comparative quality and inventiveness of creative work. West Australians are major consumers of culture produced outside of the State, and this places locally-produced work in a competitive market against the best in the world. The pursuit of excellence is the basis of the sector’s sustainability.

Challenges

- The retention in Western Australia of the heritage art-forms such as opera, symphony orchestras and ballet (avoiding becoming subsumed by national arts companies based in the eastern states)
- The cost and risk of commissioning original works of scale
- The visual arts market and changing incentives to collect art
- Some art forms have declining audiences or cost increases outstrip revenue growth
- Capacity of the State to maintain real levels of funding support to the arts
- Increased international and national competition
- Ageing or inappropriate infrastructure
- Low remuneration of artists
- Decline in production in related industries such as radio, television and advertising
- Expense of touring nationally to gain visibility
- Increased demand for services.
Opportunities

- Build on WA’s strength in young people’s arts (music, theatre, puppetry, screen and dance)
- The growth in digital screen production
- Greater engagement with Australia Council
- Create incentives for expatriate WA artists to continue to connect to the local industry
- Promote national and international collaborations to develop new markets and raise standards
- Provide benchmarks around excellence that look at both artistic (critical) and financial success. How well do the aspirations of the creators match the aspirations of the viewing public?
- Move argument away from traditional script of why we need to fund the arts to what value the arts create
- Utilise new technologies to create new forms of work and to engage new audiences
- Support the continued development of creative industries where WA has or can create a competitive advantage
- Encourage mentoring programs between large arts companies/organisations and smaller organisations within the arts sector
- Promote participation between artists, cultural organisations and audiences to increase interest and participation in new works and practices.
Technological innovation in culture and the arts

Why is this important?

Technology has allowed all Australians to engage with the arts on a daily basis and participate in cultural activities unconstrained by their relative isolation. Radio, television, portable music devices, phones and tablets have allowed consumption of cultural content to be integrated into our lives from a very young age. No part of culture and arts is untouched by this profound change and its impact on consumption and production of cultural content. Technology has placed the creative industries as a major driver of first world economies but equally empowers rapid development in the developing world. It is the greatest opportunity for WA arts and culture, and its greatest risk.

Challenges

- Meeting community expectations for access to digital content from collecting institutions
- Collecting, preserving and making accessible born digital collections (collections created in digital form)
- Investment in technology platforms and infrastructure
- Engaging the digital savvy audience
- Communicating effectively using digital media
- Protecting intellectual property: current intellectual property frameworks don’t meet the needs of the arts and culture sector
- Competing against the ability to replicate existing great art and craft
- Concentration in the ownership and control of media, communication and entertainment networks
- Developing personal digital experiences through the increased use of personal and mobile technologies, whilst catering for those who have neither the means, nor the inclination to embrace such technologies
- Addressing the intellectual property issues associated with providing digital content online
- Addressing the security issues associated with providing opportunities for online and on-site engagement through digital means (e.g. user generated content, public curation).

Opportunities

- Use technology to bring audiences to arts and the State’s collections in an affordable manner
  - Digitise collections to make them more accessible
  - Curate online exhibitions or allow the public to curate own exhibitions using digital assets
- Use opportunities afforded by digital recording technology
- Build on the State’s animation, gaming and 3D design capabilities
- Use the available data to understand trends of how the audience wants to interact with each other
- Use technology to provide two-way communication. Currently only using technology to send an idea.
Enhancing access to well maintained State collections

Why is this important?

The State collections held by the WA Museum, Art Gallery of WA, State Library of WA, State Records Office and other institutions have a monetary value of approximately $1 billion and a cultural value that is immeasurable. These collections reflect generations of investment by Governments and individuals who have gifted priceless art, objects and documents to the State. These collections hold much of the history of the State and the scientific and cultural understanding of the place in which we live. WA has some of the oldest landscapes on earth, and is host to a great biodiversity, fossil records and evidence of human occupation and the development of art practice from ancient times. These collections are vital to the education of our children, the integrity of our legal system and the attraction of visitors to our State.

Challenges

- The cost of digitisation of collections
- Collecting and preserving collections created in digital form
- Storage (archive and visual arts collections)
- Modernisation of the Art Gallery of WA and State Library buildings
- Providing services to the growing number of regional museums and galleries.

Opportunities

- The new WA Museum project
- Support from industry for natural history research
- Capitalise on the rich maritime archaeology resources in WA
- Developing a WA Heritage Centre around the capacity of the State/National Archive and the State Library of WA
- Supporting the development of publically accessible exhibition spaces for collections held in private hands or by WA corporations
- Promoting access to university collections
- Touring exhibitions and loans from WA State Collections
- Rock art research and interpretation.
Growing creative industries in regional WA

Why is this important?

Regional WA is the economic engine room of the nation, generating nearly 50% of Australia’s export income. It is a vast land area with a relatively small but highly productive population. Attracting and retaining people to visit, live and work in the regions and remote parts of WA requires addressing the impact of isolation on families and the cyclical nature of commodity-based industries. The creative industries provide scope to enhance the wellbeing of people living in the regions as well as contributing to the diversification of the regional economies.

Challenges

- Promoting the profile and value of regional arts and culture within the broader community
- The total proportion of arts funding and support currently directed to regional arts and culture
- Limited cultural infrastructure with communication connectivity
- Cost of living in remote regions
- Attracting private sector investment to support industry growth
- Limited support systems and organisational capacity.

Opportunities

- The cultural distinctiveness of each region
- The tradition of innovation in arts and culture in Western Australia
- Strong local government and regional development support
- Internationally significant cultural assets including the ANZAC Centre, Dutch Ship wrecks, Aboriginal rock art, South West wine and food region
- Aboriginal arts centres and cultural groups and the international market for this content
- The cultural industries incubator approach (South West Development Commission)
- The growth of regional festivals and regional tourism
- Royalties for Regions investment in cultural infrastructure
- Digital arts including design, screen and music.
Greater internationalisation of the culture and arts sector

Why is this important?

The Western Australian economy is export orientated and subsequently Perth has become a major trading city of regional significance. The growth in education, business services and specialised manufacturing for the resources and agri-foods sectors is attracting companies to headquarter offices in WA to service the Indian Ocean and Asian regions. To support other sectors of the WA economy, arts and culture can play an important role in building appreciation and understanding of the diversity of cultures that are in our region and at the same time promote Perth as a sophisticated city worthy of being a cultural capital for the Indian Ocean region.

The limited size of the WA art market is also encouraging local artists and companies to seek to expand into international markets and this has become more critical along with the need to increase self-generated income as funding sources decline.

Challenges

- Lack of international producing services in WA
- No dedicated appropriation for international arts development
- Limited share of national program support
- Underdeveloped relationships with sister cities and sister States
- Lack of capacity to attract major touring exhibitions and performances to Western Australia
- No fit-for-purpose library space to host touring exhibitions
- Tourists not coming specifically to WA to see an exhibition or performance. Lack of other attractions around a major exhibition if they do come
- No active marketing of WA arts internationally
- Cost of initiating and sustaining international relationships.
Opportunities

- Use international partnerships between the State’s cultural institutions to bring major exhibitions and performances to Western Australia
  - Build other performances around major exhibitions to have critical mass to attract national/international visitors
- Build expertise:
  - Production capacity in Perth. Leverage producing experience of PIAF and CHOGM
  - Provide international marketing workshops for arts organisations to build in-house expertise
- Establish a Perth AsiaLink office and utilise the strength of relationships in the region to import and export creative content
- Encourage successful WA or WA trained artists who have achieved international recognition, e.g. Hugh Jackman, Tim Minchin, to create work with local companies and organisations
- Make better use of the capacity of our tertiary institutions, State government agencies and industry and their national/international links
- Use opportunities from free trade agreements to open up the arts sector to international artists and producers and export opportunities
- New museum development as a space for touring exhibitions or performances
- Engage the arts in WA’s tourism strategy
  - Look at timing opportunities when tourists are looking to come to Australia/WA (including major sports events, conferences) and how arts events can be timed around them
  - Define WA’s point of difference in the arts and market it
  - Look for Aboriginal arts experiences
  - Engage tourism operators, for example hotels and taxi drivers, so they are aware of arts opportunities for tourists
  - Leverage the Cultural Centre as a hub for tourists and their engagement with WA culture and the arts.
Cultural places and spaces for the community

Why is this important?

The provision of cultural infrastructure has traditionally been the responsibility of state and local governments. Private sector investment has tended to be limited to specific art forms such as contemporary music venues, art galleries, bookshops and cinemas. Building purpose-built facilities has been complemented by the recycling of old industrial and Government buildings where the use by arts and culture often assists with heritage preservation or provides a temporary use until the market creates a higher value use. This evolution in where cultural practice is undertaken has extended to the use of outdoor spaces, temporary staging and venues, and pop-up exhibitions and events. The growing attraction of arts and cultural activities to the commercial sector is driving greater interest in the provision of cultural spaces within hospitality, office, retail and residential developments. The planning and regulatory systems provide the legislative means for greater flexibility and innovation in the provision of cultural infrastructure. Public private partnerships are likely to be the vehicle to deliver larger capital-intensive cultural buildings into the future.

Challenges

- Limited private sector investment in cultural facilities
- No mandatory provision of cultural spaces within new urban/regional developments
- State Archive and Art Gallery storage facilities are limited
- Access to a dedicated production facility is required for screen industry to be competitive
- The need to review ageing infrastructure that was also built for a population half the size that Perth is today, particularly the Art Gallery of WA and State Library of WA
- Providing a contemporary ballet, opera and musical venue and 1000-person venue for contemporary music, circus and physical theatre
- Regional population growth requires affordable cultural infrastructure to support access and participation
- More efficient use and management of existing infrastructure
- Ensuring infrastructure is energy and water efficient.
Opportunities

- Cultural spaces in Elizabeth Quay and Yagan Square
- The new Museum project with exhibition and performance spaces
- The Bunbury animation and film centre
- Potential for an Aboriginal Culture and Arts Centre or partner with institutions or universities in the development of their centres.
- Proposed Joondalup Performing Arts Centre
- East Perth Power Station and other heritage buildings
- New Perth Stadium and Sports complex for major events
- Goolarri cultural precinct Broome
- Metropolitan Redevelopment Authority space activation
- Development of regional museum and cultural centres through Development commissions, as part of social and economic development programs
- Local government involvement in libraries and other arts and cultural facilities
- Partner with Department of Sport and Recreation for arts and sports to be embedded into infrastructure planning
  - Multiple use spaces more likely to get funding – how can we partner more effectively with Sports and Recreation to provide multiple use spaces e.g. the new Perth Stadium and Sports precinct and get involved at planning stage to ensure new facilities can be utilised
  - Ensure technology infrastructure built into any multiple use spaces
  - Look at partnerships with sport and developers when designing a community or revitalising existing areas to bring the community together
- Be clever about ways to find/share space
  - View spaces for all their potential across multiple art forms e.g. incorporate gallery space in drama or dance space
  - Locate cultural spaces in hubs with multiple arts organisations around it
  - Look for places that are aligned with where people want to consume art
  - Look at opportunity with ABC changes to create a screen hub using the ABC space
  - Distribute more capacity across the metropolitan area rather than try and do it all in Perth inner-city area. Bring activity and value to areas that may not have a lot of creative industries
  - Work with local governments to co-locate arts spaces (performance, writing, library)
  - Look at opportunities from local government reform to utilise offices and halls etc. from amalgamated entities
  - Use infrastructure for other events. e.g. tents for Fringe Festival in outer metropolitan areas.
### WA as a leader in culture and arts education

**Why is this important?**

Education is the key enabler of a vibrant high quality culture and arts sector. WA is recognised for having world-class courses of study in culture, environment and arts related subjects in our school system (public, private and independent), in our universities and in our training institutions. Beyond producing graduates, the education sector plays a vital research and development role that has historically driven innovation and engagement. Maintaining this capacity is critical to future generations of artists and their art forms and the potential of internationalising the sector.

Education is a key employer of WA artists so expanding opportunities in arts education will assist with the sustainability of the arts overall.

**Challenges**

- Difficulty in providing for professional artists’ ongoing development
- Loss of entry level training courses (VET)
- Loss of craft courses at university and TAFE level
- User-pays principles and the de-regulation of university fees acting as a disincentive to pursue arts and culture courses
- Providing pathways from education to employment or paid work opportunities
- Reduction in humanities research funding
- Limited marketing of WA arts education internationally
- Difficulty in getting competing tertiary organisations to collaborate
- Lack of opportunities to nurture talent in film making in WA.

**Opportunities**

- Growth in the delivery and quality of school arts education
- Look for opportunities to provide dedicated, merit-based specialty programs through high schools
- UWA/WASO Graduate Orchestral performance program (one example of postgraduate programs with international potential)
- WAAPA rated in top 25 Performing Arts Schools in the world
- Curtin University strength in Fine Arts
- Guy Grey Smith Institute proposal (Central Institute)
- Murdoch University digital media capacity
- Partnerships with international institutions such as the Jackman Furness foundation for WAAPA/Harvard University exchange
- Proposed Bunbury Animation College
- Introduction of the National Curriculum in Schools
- Increased engagement of Aboriginal students in arts education
- New UWA Master of Heritage Studies course.
Arts funding, philanthropy and support for a sustainable sector

Why is this important?

The Australian model of support for culture and the arts was significantly influenced by developments in Europe post the Second World War. Government support of cultural institutions and the development of a professional arts industry were seen as indicators of a progressive and tolerant society. As demand for arts increased across the community and revenue growth fell behind cost escalation, the sector has continually sought to diversify sources of income. Increased sponsorship of the arts and growth in individual philanthropy has assisted in maintaining and in some areas significantly growing arts and culture programs. Government expenditure has continued to increase over time with periods of contraction and expansion. It is likely that all traditional forms of revenue growth will be constrained over the next decade and this will pose an existential threat to many art forms. While there is a commitment by Government to the funding of core institutions, there will be an increasing need to consider new methods of delivery and new business model involving collaborations between the public, private and voluntary sectors.

Challenges

- Investment from Federal and State Governments not keeping pace with growth
- Limited future growth and possible decline in corporate support of the arts
- Meeting demand for services in the traditional state-run cultural institutions such as libraries, museums and art galleries
- Potential or announced changes to taxation system and superannuation rules impacting the arts market
- Declining affordability of heritage art forms
- Decreased tolerance of risk by government
- Legislative constraints, particularly on public entities
- Affordability issues impacting younger audiences attending arts performances and events.

Opportunities

- Encourage and support cooperation between arts organisations that will deliver increased efficiency in creating art product or extending work to more audiences
- Increase small-scale and large-scale private giving through State Government-backed foundations or endowment programs
- Investigate matching funding programs and other Government incentive schemes
- Encourage private sector investment in arts production and events through access to infrastructure and partnerships with WA arts organisations
- Improve ticketing services to arts events to reduce costs and encourage greater sales where cost is a barrier to participation
- Promote the value of the arts at a community level through wider participation
- Encourage more international investment and philanthropic support for the arts and culture in WA.
Where to from here?

A Strategic Direction for the WA culture and arts sector 2015–2030 will:

- Provide vision and direction for WA’s culture and arts sector
- Increase stakeholder understanding of emerging issues
- Guide strategic planning processes for organisations
- Better inform governments of stakeholder aspirations.

Feedback from the sector, government, broader community and other stakeholders will test the assumptions and ideas in this discussion paper and identify gaps in the strategic approach.

The consultation will be carried out using various methods including:

- Structured meetings with key stakeholders
- An online survey
- Forums on infrastructure and Aboriginal arts.

A webpage has been set up for the Arts Leadership Group, which can be found at www.dca.wa.gov.au/alg. This website contains information on the Arts Leadership Group and links to the Discussion Paper and the online survey to provide feedback.

Organisations who wish to comment on the Discussion Paper via a formal submission are encouraged to do so, using the contact email provided on the Arts leadership webpage.

After consultation, the combined ideas will be incorporated in the planning process that will lead to the development of the Strategic Directions Framework due to be released later in 2015.

dca.wa.gov.au/alg

Arts Leadership Group members

Duncan Ord, Director General, Department of Culture and the Arts (Chair)
Jan Stewart, Chief Executive Officer, Lotterywest (until December 2014)
E/Prof Margaret Seares AO, Chair, Perth International Arts Festival
Ron Alexander, Director General, Department of Sport and Recreation
Stephanie Buckland, Chief Executive Officer, Tourism WA
Henry Boston, Executive Director, Chamber of Arts and Culture WA
Marion Fulker, Chief Executive, Committee for Perth

Ricky Burges, Chief Executive Officer, Western Australian Local Government Association
Deidre Wilmott, Chief Executive Officer, Chamber of Commerce and Industry of WA
Margaret Allen, Chief Executive Officer, State Library of Western Australia
Alec Coles, Chief Executive Officer, Western Australian Museum
Stefano Carboni, Director, Art Gallery of Western Australia
Ian Booth, Chief Executive, ScreenWest
Rudi Gracias, Acting General Manager, Perth Theatre Trust