

National Cultural Policy

Acknowledgement

Ngala kaaditj Whadjuk Noongar moort keyen kaadak nidja boodja

We acknowledge the Whadjuk Noongar people as the original custodians of the land on which our office sits.

The Chamber of Arts and Culture Western Australia acknowledges Traditional Owners of Country throughout Western Australia and recognises the continuing connection to lands, waters and communities. We pay our respect to Aboriginal and Torres Strait Islander cultures; and to Elders past and present.

Introduction

The Chamber of Arts and Culture WA's response to the National Cultural Policy is built on feedback from its membership of over 600 organisations and individuals. Various research, engagement and consultative methodologies were adopted to ensure membership voices were heard.

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“As the ED (Executive Director) of a non-profit arts organisation right now, I can confidently say this has been the toughest gig I’ve had in my 25 year careers”

– Respondent
Finance and Wellbeing Study, March 2022,
Chamber of Arts and Culture WA

Response

The Chamber welcomes the new tone for arts and culture and the direct action to activate a renewed cultural plan. Western Australia (WA) needs a strong voice in Canberra; a renewed cultural policy and plan is an opportunity to activate positive change. The five pillars' language has been changed in this response to reflect contemporary Australia.

First Nations

Pillar One:

First Nations arts, culture and knowledge as a foundation for Australian arts and creativity to build and flourish from.

Equity, Social Justice and Empowerment

Pillar Two:

Activate and encourage participation across diverse creative, cultural and digital platforms that give voice to the many, rather than the few.

Nurture, Invest and Conserve

Pillar Three:

Develop and sustain a prosperous and active industry that is fit for purpose to meet the needs of creative, diverse, contemporary Australia.

Impact, Value and Quality

Pillar Four:

Developing a shared language and shared approach to measuring impact and value and assessing quality that will encourage innovation, experimentation, and activation.

Whole Ecology Approach

Pillar Five:

Articulating the connectivity of culture with environment, society and economy.

The Chamber has assumed that the National Cultural Policy will be followed by a National Cultural Plan. **Appendix A** outlines the translation of the policy into a series of actions.

Creative Industries in WA

- The WA creative industries contributed an estimated \$3.3 billion in Industry Value Add (IVA) to the WA economy in 2018-19 and generated an estimated \$175.9 million in service exports.
- The WA creative industries employ approximately 10,000 creative businesses in WA, of which 60% are sole traders.
- The WA First Nation Arts sector generates 61% of Aboriginal sales nationally.
- WA's recognition of the value of arts and culture was recorded at its highest level in 2019, particularly around its role in the community.
- International arts tourist numbers to Australia grew by 47% between 2013 and 2017, a higher growth rate than for international tourist numbers overall (37%)
- The number of Australians engaging with the arts while exploring their own country is growing.
- Since 2014, there have been increases in the total number of tourists engaging with arts activities on both daytrips (+14%) and overnight trips (+20%).

Review, Align, Recalibrate

The Chamber recognises and respect that we work and act on unceded land and advocates for Aboriginal communities to lead with their distinct voices and direct how their stories are told, and culture is shared. Self-determination is key. There is opportunity to learn from the oldest living culture in the world and overlay contemporary cultural practice through a series of value principles to support sector learning, engagement and activation.

The Whole-of-Government approach referenced in the 2013 Creative Australia policy is critical to the renewed policy¹. The importance of harnessing the power of arts and culture in achieving other objectives across government, including education, innovation, digital communication, closing the gap in Indigenous disadvantage, social inclusion, diplomacy, diversity and health, is still prevalent in contemporary Australia.

Across the Organisation for Economic Co-operation and Development (OECD), the average expenditure is 1.23% of total GDP while the Australian figure is only 0.95%². Australia is currently ranked 23 out of 34 countries for expenditure on culture, recreation and religion. Government investment in arts and culture is not keeping pace with population growth. There has been a 7% decrease in per capita cultural funding by governments leading to Australia falling behind its OECD peers.

Adding to this, WA does not fare well in the allocation of federal funding for arts and culture, receiving only 7% of investment from Australia Council in 2020-21³. The national cultural policy needs to be more responsive to regional and state differences. Specifically considering the vast distances between regions in WA that create ongoing challenges in achieving equity of investment and access to arts and culture. This will be further impacted by inflationary increases and workforce shortage.

The geographical size of WA with a relatively low-density population is a defining characteristic of the creative industries in the State. The differences between the metropolitan, regional and remote populations is significant and makes the equitable delivery of and access to cultural activity a challenge.

WA is more vulnerable to economic volatility with boom bust cycles impacting on the creative industries and their access to resources from both the State government and corporate partnerships.

WA's orientation within the region and time zones of major cities within Asia uniquely position Western Australia to drive cultural and diplomatic ties with Asia (and beyond) and export our outstanding arts and culture.

A recent Finance and Wellbeing survey conducted by the Chamber reflects the impact of COVID on our sector. It outlines the cumulative impact of stagnant funding levels for major organisations and reduced core funding options for smaller companies and independent artists.

Worrying trends relating to mental health and well-being of the arts and culture workforce and a marked decline in the ability to invest in strategic initiatives, longer-term outcomes and innovative practice underscore the need for change.

There is a ceiling for emerging and mid-career sector works, and leaders move infrequently. We are in danger of being left with a hollow infrastructure in the form of organisations that are unable to support creative development and the production of content. Uncertainty surrounding both career prospects and the ability to make work is suffocating innovation. The Chamber recommends a focus on the retention of expertise and circulation of talent by activating strategic leadership opportunities, mentoring and succession planning across all sectors.

Human Infrastructure is critical to the arts and culture industry. The chamber calls for the recognition and support of the true costs associated with operating a social business/enterprise. Recent research of the Not-for-Profit sector (including arts and culture) indicates that core costs represent 33% of an organisations' total expenditure. Funding agreements generally include core costs of between 10-20%. This under-reporting is due to a belief that funders are unwilling to support more than 20% of core costs. Power dynamics reinforce and perpetuate the cycle of investment 'starvation' in which actual costs are not met⁴.

This is further compounded in WA as there are minimal opportunities for arts and culture organisations to seek long-term and ongoing funding to support core costs. This impacts the ability to enter into leasing arrangements, employment and staff retention.

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The Chamber calls for new partnership and investment models to support the not-for-profit arts and culture industry. Current transactional investment structures are no longer aligned with the values-based approaches that the arts and culture industry apply to its work practices. We are calling for a broader approach that focuses on outcomes. Aligning organisational and project investment against a set of values or principles and outcomes facilitates and activates a more agile, responsive and results-driven industry.

Cross Pillars Policy Issues to Address

The way that artists and creative workers produce work is changing as is the way in which they engage with audiences. Critically there is a need to directly support the creative process – something that has been eroded over the last decade. Whilst we have maintained a network of cultural organisations, the ability of artists and creative workers to develop new content, to explore new techniques and to refine their practice has been severely hampered by lack of funding, or by burdensome criteria around funding.

The importance of culture and cultural programs that support well-being outcomes for Aboriginal and Torres Strait Islanders have been well made but yet to be actioned. There is a need for clear commissioning pathways for cultural healing programs that operate in the social and cultural determinants of health.

- *First Nations Elders-led National Aboriginal Heritage and Culture Policy* that articulates and redefines engagement models to grow Aboriginal cultural leadership and establish best practices.
- *Connected Local, State and Federal strategic cultural planning framework* that will create natural efficiencies through joined up approach to investment, reduce duplication and encourage partnerships/collaborations.
- *Use common application, contracting and acquittal processes and systems* to create efficiencies in administrative and governance tasks.
- *Support an arts and culture disaster and pandemic recovery plan* so that the industry is part of and puts plans in place to manage, mitigate and plan for unforeseen issues. The plans need to be resourced accordingly. Further, there is an opportunity for artists and the arts sector to be considered as integral to plans for rebuilding disaster affected communities, as well demonstrated by small to medium, community-based arts organisations and national leaders such as [Creative Recovery Network](#).

- *Innovation and Experimentation* that enhances the sector's capabilities in relation to innovation and new technologies - critical to remaining competitive in a national, global market. This will retain talent whilst attracting international talent to diversify the creative environment. Be brave and dare to fail.
- *Drive cultural and diplomatic ties* with Asia (and beyond) and export our outstanding art and culture (i.e., visual, film, dance, theatre, creative product), talent and development skills.
- *Support an arts education system* that encourages divergent thinking, promotes cultural tolerance and reflects the make-up of Australia's community.
- *Reverse the new points-based system for jobseekers* that detracts artists from establishing their careers as professional artists and diverts them into doing work that has little or no relevance to their artistic careers.
- Address the question of *funding indexation* by the Government. We want to see an improvement in stagnant funding levels of major organisations and increase funding options for smaller companies and independent artists.
- *Use strong and clear language* that identifies goals and measures for small to medium organisations, new organisations and independent artists. This is not to overburden the sector but to create clear pathways to support this often-underrepresented sector.
- *Set clear and legible targets* and outcomes that sustain the whole ecology and secure a future for all. This will need to be both dynamic in approach and diverse in application.
- *Address climate change through climate action* including considering the investment in arts and culture, identifying new and growth areas, and challenging current corporate and philanthropic investment status quo.
- *Place investment value* on an organisation's core operations. Underfunding of core costs is underfunding good practice and skilled staff. Time to future-proof and value the workforce and industry as a whole.

1. [Creative Australia](#), National Cultural Policy, 2013
2. [A New Approach Big Picture 2](#): Public Expenditure on Artistic, Cultural and Creative activity in Australia in 2007-08 to 2019-20
3. [Connected by Creativity](#), Australia Council for the Arts Annual Report 2020-2021
4. [Paying What It Takes](#): Funding indirect costs to create long-term impact. Centre for Social Impact, Social Ventures Australia and Philanthropy Australia (2022)

Appendix A. Considerations

The Why

The arts, culture and creative industries are significant contributors to the national economy and social fabric and meet broad sustainable outcomes.

Five Pillars

The Chamber has realigned the five pillars to reflect contemporary needs. The pillars also recognise the changed landscape of the last two years managing a pandemic and living with natural disasters.

First People First

Pillar One:

First Nations arts, culture and knowledge as a foundation for Australian arts and creativity to build and flourish from.

The objectives and outcomes of the National Partnership Agreement on Closing the Gap should be woven within this and across all pillars. Important when talking about a whole-of-government approach to address the inequality faced by Aboriginal and Torres Strait Islander People across Australia.

This first pillar is fundamental and requires First Nation leadership to determine approaches that reflect and build on the stories they want to tell. Important aspects to consider include:

- *Investments that recognise co-designed approaches to programming and creative developments and facilitate relationship-first approaches. This means giving time for engagement, discussion and development.*
- *Creative processes that support language preservation, intergenerational transmission of cultural knowledge and cultural practices, which underpin economic and social wellbeing.*
- *Investment in Aboriginal art centres (capital and soft costs) to support local cultural arts leadership, provide pathways for emerging, mid-career and advanced career artists to thrive, and contribute to local workforce training and economic development.*
- *Support capacity-building programs for Aboriginal communities to work across a broad spectrum of artistic practices through organisations that are respectful of culture, allow growth at a pace appropriate for the individual and that utilise a 360-degree approach to learning.*

The Chamber is working in partnership with Reconciliation WA, local cultural advisors Carol Innes and Barry McGuire, and its members to develop an action-based reconciliation framework. Carol has said, *“It’s a process where we walk together in a way that recognises each and every one of what we bring, whether it’s our experiences, our generosity, our skills, experience, and our minds and our hearts to develop something, create something, and present something that changes people’s minds.”*

Appendix A. Considerations

Equity, Social Justice and Empowerment

Pillar Two:

Activate and encourage participation across diverse creative, cultural and digital platforms that give voice to the many, rather than the few.

The diverse stories of Australia and shared in a way that is appropriate to the place, space and environment. This retains the unique aspect of each region to ensure authenticity that leads to a sense of place and identity, resulting in increased connection between individuals and communities, reduced social isolation, and better physical and mental health through whole ecology wellbeing.

The Chamber's Finance and Wellbeing study indicated that over 50% of organisations provide creative programs for culturally and linguistically diverse communities; socially, geographically and financially isolated people; and those in need and/or disadvantaged. In short, the WA arts industry works across the spectrum of communities offering diverse creative opportunities to share voices, celebrate diversity, activate positive pathways to the future, and generate resilient, socially cohesive, economically robust, and tolerant communities.

Opportunities to tell these unique stories include:

- *Creative partnerships* that activate multi-artform storytelling approaches presented through all platforms whilst engaging the disengaged and harnessing creativity of the engaged.
- *Fellowship* schemes that further the professional development of artists and support innovative practices when creating new work.
- *Creative access* that generates arts and culture programs to remote areas, regions, and towns. This is an essential part of a whole-ecology approach to sustaining communities, increasing competencies, diversifying voice, creating pathways into education and learning, creating a sense of place, reducing crime, and increasing wellness.
- *City-centric programs* that build long-term engagement leading up to events and festivals that ensure our cities are thriving year-round and communities are healthy through engaged activity leading to sustainable social and economic growth.
- *Touring infrastructure* for all art forms that is rebuilt and refreshed to through climate-responsible approaches and activates pathways to broad audiences in remote and regional settings.
- *Invest in Digital infrastructure* – access to high-speed broadband, recording and broadcast capacity, and distribution platforms including the national broadcaster.

Appendix A. Considerations

Nurture, Invest and Conserve Pillar Three:

Develop and sustain a prosperous and active industry that is fit for purpose to meet the needs of creative, diverse, contemporary Australia.

Innovation, creativity and exploration require organisations that have the capacity and capabilities to foster such qualities, a skilled workforce and recognition and respect for their achievements in these areas.

Cultural institutions are centres for knowledge, leadership, engagement, participation and activation. They play a significant role in truth-telling, offering accessible spaces/environments to meet, make, be alone, be together, learn, activate potential, look and engage meaningfully and have fun.

A creative workforce brings new ideas, ways of thinking, languages, innovation and creative approaches to new and old challenges. The Chamber's Finance and Wellbeing survey indicated that with the onset of COVID and the cancellation of events and contracts, independent artists were the first to lose their incomes. Further, they faced limited ability to challenge and seek compensation for their loss of earnings, forcing some to seek employment in other sectors. An ongoing loss of artists will result in a creative deficit and reduce Australia's position as an important part of an international creative community.

The arts and culture industry are a workforce that is highly trained, well educated, sophisticated and a vital part of activating sustained outcomes of local ecology. If we ignore our creative spaces, places, and people by under-investing in organisational core operations and support for individual artists we miss a significant value proposition.

The call to action includes:

- *Living wage for artists* and a government-backed insurance policy that supports the industry. This will enable arts orgs and artists to plan their careers over the long term and it contributes to sustainable outcomes.
- *Creative Recovery framework* that facilitates artists development as pathways to creative outputs.
- *Equitable recovery plan* that takes the sector from surviving to thriving despite the fact that we are still in a pandemic and national disasters are unpredictable.
- *Capacity Building* that strengthens strategic planning, governance, risk management, business development, digital capability, and market development.
- Reduce linear approach to career development by introducing an intergenerational mentoring scheme, or *Circular Creative Scheme*, for the creative industries. Many senior career artists can bring a wealth of experience to an emerging artist's skill set. Nurturing through shared learning will generate sustainable outcomes and reinvest the expertise of experienced senior artists, like a circular economy.
- *Workforce Development Policy* that future-proofs the industry and creates clear and transparent pathways to a career in the arts, identifying skills gaps in order to invest in appropriate training and skills development (i.e., creative apprenticeships).
- *Health and well-being framework* for the workforce that is part of a human capital invested plan for a workforce at risk.

Appendix A. Considerations

Impact, Value and Quality

Pillar Four:

Developing a shared language and shared approach to measuring impact and value and assessing quality that will encourage innovation, experimentation and activation.

Articulating a case for culture is an ongoing challenge and one that is important to ensure value for money for investment of any resource and to generate a shared understanding of outputs and outcomes that meet a broad range of objectives. To achieve this, we need to come together as industry and investment partners to create genuine and respectful relationships with a shared language that is understood by the many, not the few.

This is highly ambitious and will require contemporary leadership at all levels of the industry and can be achieved by:

- *A collective approach* through which Government, grant bodies and investment partners working with the sector articulate the delivery models, identify their true costs and shape investment to meet the need.
- *Outcomes based measurements*, that enable flexible, responsive, creative and innovative approaches to program planning.
- *Harmonised investment frameworks* that bring together shared objectives and outcomes of government agencies. This will reduce red tape and support efficiencies, enabling organisations to maintain and adhere to governance responsibilities.
- *Mandated local government arts and culture plans* that create efficiencies and can be activated through a connected Local, State and Federal strategic cultural planning framework. This will reduce duplication, clarify priorities and generate programs that meet need, support local groups, organisations, and artists not eligible for State and Federal investment leading to sustainable outcomes.

Appendix A. Considerations

Whole Ecology Approach

Pillar Five:

Articulating the connectivity of culture with environment, society and economy.

Investment in the arts and culture sector returns strong dividends both in economic and social measures. Future trends show that creativity, innovation, and resilience are interlinked factors in productive workforces and healthier communities. The practice of arts and culture connects across many issues ranging from technology, health and wellbeing, education, and global competitiveness.

Notwithstanding global survival pandemics, floods, fires and other unforeseen situations are no longer rare. They are becoming part of everyday life, and these events will increasingly impact arts/culture.

- *Practice/artist-led research projects and residency* programs that link into sciences, technology, education. Activate innovation, encourage creative pathways for learning and diversify a future workforce.
- *Develop plans to activate the industry* to reduce and measure environmental impact, offering investment tools to facilitate this initiative.
- *Create national philanthropic policy* that articulates investment potential and value of investing in arts and culture.
- *Activate a creative engagement arts/tourism campaign* that brings the local to global theme to life, broadening the artistic offer from events-based proposition to include local experiences.
- *Utilise existing audience research* that outlines current engagement in arts and culture, barriers to participating and actions to reduce the obstacles and create equitable pathways to all artforms.

Appendix A. Considerations

A National Cultural Plan for the Arts will...

- Connect Federal, State and local priorities for arts and culture.
- Generate stronger collaboration between vital economic drivers to maximise impact – (tourism/art/culture)
- Secure job opportunities for creative sector workers through consistent annual and innovative innovation funding.
- Foster creativity to support the nurturing of talent and innovation.
- Secure and sustain a skilled workforce with access to training and professional development.
- Create opportunities for participation at every level of the community that is meaningful and appropriate for a diverse range of people and communities.
- Continue to deliver on a long-term strategy that sees the cultural industries contribute towards a more diverse and resilient economy.
- Ensure WA remains competitive into the future through skills development, innovation and cultural infrastructure supporting best practices.
- Support a living wage for independent artists.
- Mitigate and share risk through a government-backed insurance policy for arts and culture events.

What will success look like...

- First Nations arts and culture will be valued and led by their communities.
- Resources are managed sustainably.
- Australian identity is augmented, celebrated, reflects its diversity, and is connected to its history.
- Strong national sharing of the diverse and distinct cultural offerings from a geographically diverse continent.
- Economic diversity and social connectedness will thrive through creative engagement.
- Good practice and participation are entwined.
- Liveability of remote areas, regions, towns and cities will thrive, with healthy communities and sustainable social and economic growth.
- The impact and value of arts and culture are understood and respected.
- Australia is a cultural destination for visitors to do business, live and study.

About The Chamber of Arts and Culture WA:

The Chamber of Arts and Culture WA Inc. (the Chamber) is the State's representative arts body, providing an independent, cohesive voice for the sector in Western Australia. We research, advocate, support, develop and activate to ensure the value and impact of the industry are articulated within and across other industry platforms.

It has a high-profile Board of Management comprising Western Australian business leaders, cultural policymakers and arts practitioners.

With a membership of over 260 arts organisations, individuals and businesses, we represent a broad spectrum of the arts, individual members and associate members.

The Chamber advocates to the government regarding policies and funding for the arts and culture sector. We believe that to be internationally significant, we need to be locally relevant. As such, our ambitions for the Western Australian arts and culture sector are:

1. The arts and culture sector are a growing, healthy, and vital part of WA's diversified economy and a pivotal contributor to the State's aspirations and societal well-being.
2. Arts and culture inspire, connects, and attracts people in our capital city and regional centres.
3. Our arts and culture infrastructure signals our global sophistication and community spirit.
4. WA artists are showcased and celebrated locally, nationally, and worldwide as critical contributors to WA's sense of place and identity.

Source Materials:

- [Aboriginal empowerment Strategy](#)
- [Towards a national cultural policy 2022](#) Australia Council for the Arts
- [Imagining 2030](#), an analysis paper from the independent think tank, A New Approach
- [The Big Picture 2: Public Expenditure on Artistic, Cultural and Creative activity in Australia in 2007-08 to 2019-20 - A New Approach](#)
- [Paying What It Takes](#), research into Centre for Social Impact, Social Ventures Australia and Philanthropy Australia
- [Finance and Wellbeing Study](#), March 2022, Chamber of Arts and Culture WA
- Cultural Connections Audit Report, Chamber of Arts and Culture WA
- [Western Australia Independent Art Sector Research](#), June 2021, Chamber of Arts and Culture WA
- [Parliamentary Inquiry into the Arts and Culture](#), October 2020, Chamber of Arts and Culture WA
- General feedback from Chamber members through our various meetings such as the Chamber Executive Group and Chamber events.
- [Solutions that Work: Aboriginal and Torres Strait Islander Suicide Prevention Evaluation Project](#) (ATSISPEP) Report, 2016 UWA.
- [My Life My Lead Report on national consultations](#), 2017, Commonwealth of Australia as represented by the Department of Health
- [Country Can't Hear English](#) - A guide to implementing cultural determinants, 2020 Karabena Consultancy.
- [National Agreement on Closing the Gap](#), 2022
- [Culture is Key: Towards cultural determinants-driven health policy](#), 2021 Lowitja Institute

Appendix B. Membership

Aboriginal Art Centre Hub WA
Adrenaline Theatre Association
Áine Whelan
Alan Dodge AM CitWA
Alex Desebrock
Alison Gaines
Ali Martin
Amy Welsh
Andrew Lu AM
Andy Farrant
APPARATUS
Art Gallery of Western Australia
ART ON THE MOVE
Artgold
Artist Relief Fund WA
Artitja Fine Art
ARTRAGE Inc / FRINGE WORLD Festival
Arts Margaret River Inc
Artsource
Ashely Yihsin Chang
AUSTA WA
Australian Baroque
Australian Museum and Galleries
Association Western Australia
Awesome Arts Australia Ltd
Barking Gecko Theatre
Barrie Le Pley
Black Swan State Theatre Company
Bunbury Regional Entertainment Centre
Carmen Lawrence AO
Cassandra Lake
Centre for Stories
Ceramic Arts Association of WA
Christopher Young
CinefestOZ
CircuitWest Inc
CircusWA
City of Albany (Vancouver Arts Centre & Town Hall)
City of Bunbury
City of Cockburn
City of Fremantle
City of Greater Geraldton
City of Joondalup
City of Mandurah
City of Perth
City of Rockingham
City of Stirling
Clare Travis
ClayMake Studio
Community Arts Network (CAN)
Contemporary Dance Company of WA
Copyright Agency
Craig Dalton
DaisySanders
David Downie
Deena Appleby
Denmark Arts
Di Ingelse
Dominique Monteleone
Ellis House Arts Centre
Embroiderer's Guild of WA
Encounter Theatre Inc
Esperance Community Arts
Fliptease Pty Ltd
FORM building a state of creativity Inc.
Freeze Frame Opera
Fremantle Press
Fremantle Theatre Company
FutureNow
Gary Mack
Gene Tilbrook
Geoffrey Lancaster AO
Goolugatup Heathcote (City of Melville)
Grace Crogan
Graham Hay
Half The Sky Limited
Helen Carroll
Helen Cook
Henry Boston OAM
Hesperia
History Council of Western Australia
Ingrid Puzey
Isaak Karagoglou
James Boyd
Jan Stewart PSM
Jane King
Janet Carter
Janet Holmes à Court, AC, HonFAHA, HonFAIB
JCG (John Curtin Gallery)
Jessica Machin
Jim Cathcart
John Barrington AM
Jude van der Merwe OAM
Juliana Areias Vasconcellos Mendes
June Moorhouse
Kate Parker
Kathryn Preston
Kim Jameson
Kimberley Aboriginal Law and Culture Centre
Koorliny Arts Centre
Libby Klysz
Library Board of Western Australia
Liesbeth Goedhart
Localise Pty Ltd
Mandorla Art Award
Mandurah Performing Arts Inc.
Margaret Seares AO
Margrete Helgeby Chaney
Mark Clapham
Mary-Ellen King
Matthew Blampey
Max Hipkins
Media Entertainment Arts Alliance
Melville Community Arts Assoc
Michelle Hall
Minderoo Foundation
Mollie Hewitt
Monique Beaudoire
Morgan Solomon
Moria Nigam
Mundaring Arts Centre Inc
Musica Viva
North Metropolitan TAFE
North Midlands Project
Paula Silbert
Performing Arts Connections Australia
Performing Lines WA
Perth Festival
Perth International Jazz Festival
Perth Symphonic Chorus
Perth Symphony Orchestra
Perth Theatre Trust
Peter Kift
Phil Thick
PICA
Pippa Davis
Poolman Taxation Management
Professional Film Crew of Western Australia
Professional Historians Association (WA)
Propel Youth Arts WA
Randal Humich
Rania Ghandour
Rebecca Bencivenni
Regal Theatre Foundation Limited
Regional Arts WA
Revelation Perth Film Festival
RTRFM 92.1
Ryan Marano
Sally Richardson
Sam Nerida
Sam Walsh AO
Screenwest Australia Limited
Seesaw Magazine
Shane Colquhoun AM
Shire of Broome
Sophie Curtis
Southern Forest Arts
Spare Parts Puppet Theatre Inc
Stephen Bevis
Stephen Dawson MLC
Steve Berrick
Strut Dance
sweet pea
Tabitha McMullan
Tease Industries Pty Ltd
Tegan Patrucco
Tempo Tax and Accounting
Terri-ann White
Terry Grose
The Blue Room Theatre
The Choral Collective
The Farm Margaret River
The Junction Co.
The Last Great Hunt
The Lester Prize
The Literature Centre Inc.
The West Australian Music Industry Association Inc.
THEATRE 180
Theatre Kimberley Incorporated
Town of Bassendean
Tracie Walsh
Tura New Music
Vanessa Woolley
Vivienne Glance
Vivienne Robertson
WA Youth Jazz Orchestra Assoc.inc
WA Youth Theatre Company (WAYTCo)
Warwick Hemsley AO
WASO
West Australian Ballet Company Inc
West Australian Opera
Western Australian Academy of Performing Arts
Western Australian Museum
Wicked Strategies
Yirra Yaakin Theatre Company