



ARTICULATE
WESTERN AUSTRALIA



THE CHAMBER OF ARTS AND CULTURE WA

The Chamber of Arts and Culture is the state's representative arts body, providing an independent, unified voice for the arts sector in Western Australia.

The Chamber was formed in October 2010 and boasts a high-profile Board of Management consisting of key business and arts leaders.

The Chamber is a not-for-profit organisation that brings the Western Australian arts sector together to debate and to address the major issues that impact on the promotion and development of arts and culture in Western Australia. Core activities include research, sector development and advocating the value of arts and culture for individual and community well-being.

The Chamber has a membership of 250 arts organisations, individuals, and businesses representing the broad spectrum of the arts sector and its key supporters.

The Chamber believes a vibrant and diverse arts and cultural scene is essential for economic, social, and personal well-being.

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ARTICULATE WESTERN AUSTRALIA

How the arts speak to our communities



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Quality Press

Project Partner

The Chamber of Arts and Culture WA acknowledges and thanks our project funding partner Lotterywest.

The Chamber of Arts and Culture WA 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 both past and present.



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FOREWORD

The genesis of this project was a conversation about how people viewed the phrase ‘arts and culture’ so differently and, in some cases, so narrowly. Often people will say ‘I don’t have much to do with the arts’ but on further discussion you find that they read books, listen to music, watch films, have paintings or photographs on their walls and choose furniture because they like the look of it. All of these activities and outputs have elements of arts and culture in them.

The challenge for the Chamber of Arts and Culture WA (the Chamber) is to reveal the many ways in which arts and culture touch the lives of people in our community. The stories contained in this compendium capture the diverse impact of the cultural experiences on a range of individuals. We hope that you will recognise yourself, your family and friends as sharing similar experiences.

The arts and culture sector in Western Australia employs over 42,000 people and generates more than \$10.6 billion for the State economy. These figures are just the tip of the iceberg when it comes to understanding the broader benefits the sector brings to Western Australians. The contribution to cultural identity, social cohesion and a sense of place is less easily gauged.

Previous research by the Chamber has explored the role of arts in health and healing as well as the part that the arts play in helping local government to build stronger communities. The research highlighted the importance of community access to and participation in arts and culture. The Chamber hopes the stories in these pages help people to have a clearer understanding of why this need is so important.

This project would not have been possible without the involvement of the numerous Chamber member organisations that provided insights into their work, gtmedia, Shane Colquhoun and Kelly Reid.

The Chamber is very grateful for the support of the State Government through Lotterywest for this project. As a State, we are fortunate to have an organisation like Lotterywest as a major supporter of projects and organisations that enhance the wellbeing of Western Australians.

Please share this publication, both hard copy and online, as widely as possible. The community’s better understanding of the breadth of arts and culture and its impact on people’s lives will help make the sector’s value more central to societal thinking.

Helen Cook, Chair, Chamber of Arts and Culture WA

INTRODUCTION

PURPOSE AND SCOPE

Community engagement in arts and culture continues to be measured by various surveys and attendance data. However, research such as the Australia Council for the Arts' *Connecting Australians* report¹ shows that many Australians maintain a narrow ingrained view of what the arts include.

The benefits received by the community from arts engagement have not previously been collated in a way that captures the diversity of these benefits. The Chamber has set out to do this by researching stories across different communities and art forms and capturing the impact of arts and culture on the community's wellbeing in Western Australia.

The majority of the stories have come from the activities of the Chamber's own substantial membership and reflect activities that have taken place across the state and encompass all art forms.

The purpose of the project has been to provide the community and decision-makers in the public and private arena with a more informed view as to why and how people value the contribution of arts and culture. Its intention is to celebrate the impact of arts and culture in Western Australia, to ignite greater public conversation and interest in the arts, to instil passion and pride in Western Australians for the creative talent in our community and to encourage a greater collaborative approach to community engagement between arts and cultural organisations in Western Australia.

This compendium forms part of a broader communication strategy that will share these stories more widely through social media and other online channels.

¹ Australia Council for the Arts (2017), *Connecting Australians: Results of the National Arts Participation Survey*





DEFINITIONS

It is notoriously difficult to define ‘arts and culture’ since everyone has a different concept of what arts and culture are. Hence one of the reasons for this project; to try to highlight the breadth of arts activity and its impact on people in our community. Inevitably definitions end up being very dry and impersonal for an area of activity that can contain the deeply personal and creative.

For the purpose of this exercise, the arts and culture sector is understood to produce work that is unique, has symbolic meaning, and the production of which is controlled, at least in part, by those who have generated the creative ideas at its foundation.

The ‘breadth’ of the material elements of arts and culture, as a set of aesthetic forms and practices, are defined in the United Nations Educational, Scientific and Cultural Organisation (UNESCO)’s *Framework for Cultural Statistics* (2009).¹

The Framework suggests a distinction of six cultural domains, which “represent a common set of culturally productive industries, activities and practices”.

These are:

1. Cultural and Natural Heritage
2. Performance and Celebration
3. Visual Arts and Crafts
4. Books and Press
5. Audio Visual and Interactive Media
6. Design and Creative Services

¹ UNESCO Institute for Statistics (2009), UNESCO Framework for Cultural Statistics



ARTICULATE WESTERN AUSTRALIA

How the arts speak to our communities

Rafeif Ismail

Rafeif Ismail is a Sudanese refugee who found writing helped her to understand and reconcile different aspects of her identity.

My family arrived in Australia in December 2003, when I was eight years old, after fleeing persecution in Sudan.

Having a creative outlet helped me deal with the massive change of coming here and growing up different. Someone who is visibly different on this continent. Someone who is automatically othered.

In the midst of such life altering change, having an artistic outlet was not just life changing. It was lifesaving.

I learned about the Centre for Stories in early 2016. It was a fantastic place to meet other writers and its ethos seemed really lovely. That kind of community was something I hadn't found before.

Through the Centre, I heard about the 'Ways of Being Here' competition, which I entered. I definitely didn't expect to be one of the winners.

Through it, I met my amazing mentor, Ken Spillman. He helped me trust my work. I not only found my voice, but found a voice that I'm comfortable sharing with other people. My story was published by Margaret River Press in *The Ways of Being Here* anthology.

I write in a mixture of Arabic and English. None of my stories are told entirely in English. They have words and concepts and sentences in Arabic and Sudanese.

This continent is full of rich diverse stories from many cultures and told in many languages. The diversity of these stories complement each other and tell our story .

It is important for us to be confronted by art sometimes.

Art is a way for us to see the world, and our world is not just an English speaking world.

My goal while I'm developing my writing career is to help other emerging writers from cultural and linguistically diverse backgrounds because it is essential for us to have our voices heard.



The Centre for Stories was founded in 2015 by Caroline and John Wood with the mission to create a vibrant, inclusive arts and cultural organisation that uses storytelling to inspire cohesion and understanding through rich and diverse programs.

Lost and Found is an opera company with a mission to present unusual operas in found spaces that speak to the resonance of the work. For the company's revived production of Georges Bizet's "lost" opera 'Don Procopio' the "found" space was the Vasto Club, a suburban Italian community hall in Balcatta. In partnership with MYVISTA, an aged care facility next door to the club, residents, volunteers and staff were invited to join the chorus of the show as support to the UWA Choral Society.



Filomena Giannasi

92 year old Filomena Giannasi (left) and 94 year old Gioia Di Lello joined the backdrop of Italian nonnas dressed in black, knitting and gossiping.

I enjoyed the opera very much. The music was beautiful.

It was nice because we were all together in a big group. We had to dress up in black and wear scarves on our heads. We looked funny but we enjoyed it. It was very nice.

My family came to see me perform too. They took lots of photos of me and sent it to family in London. My grandson was impressed because I was 90 and singing opera.

Gioia Di Lello

The last time I did anything like this, I was nine years old, so it had been a while. I've always loved to sing and dance, especially with my dad when I was little. That's why I wasn't scared to perform again.

We all had four pages of lines to learn and normally I would forget, but I remembered it all. I learnt everything! We had four performances, and every night was full. My son couldn't even find parking!

It was really a fantastic experience, I will never forget it.

AWESOME Arts Australia (AWESOME) is a contemporary arts organisation for young people and their families with a mission to provide ever-expanding opportunities for children to actively engage with the arts across Western Australia, intensifying their connectivity with the broader world in which they live.

AWESOME runs the State's only curated Arts Festival just for children and their families.

DADAA Inc. is a leading arts and health organisation that creates access to cultural activities for people with disability or a mental illness.

Since 2014, AWESOME has partnered with DADAA to develop an Autism Spectrum Disorder (ASD) friendly Festival Guide, a navigational tool that has been specifically designed to empower parents with children on the autism spectrum, allowing them to make positive program choices about the Festival's events.

AWESOME has worked with artists and venues to gather information about access, content and positive/negative triggers for each performance, workshop or activity it presents. The information is collated into a downloadable guide for parents, complete with a 'degree of difficulty' rating system on each page. AWESOME has also engaged in training staff and volunteers to welcome parents and children with ASD to the Festival.

Jeremy, Lucas and Deacon at AWESOME Festival



Kelly Ibbitson

Kelly Ibbitson is a primary school teacher and the mother of three boys, one of whom is diagnosed with ASD.

We had three children in just over three years. Our eldest son, Jeremy, who's seven, has some learning difficulties. Then came Deacon who was diagnosed at two with ASD. He's now five. And our youngest, Lucas, is four.

I love to take my children out. I want them to see different things and experience different aspects of being part of the community. But it can be very daunting for us.

I used to be terrified to take Deacon to events. Just not knowing what could happen. Things like where the nearest toilets were; or knowing that, if a meltdown happens, it could impact on other people.

I still remember receiving an email from the Autism Association, letting me know about the ASD Guide and I was just blown away. So much work and detail went into it.

The AWESOME ASD Guide is awesome! It's something that you just don't get anywhere else.

I was astounded by how much information it included: like the types of sensory stimuli we may encounter, such as lighting and effects, through to how close the seating was to the stage and what types of noises to expect. Knowing those little things has made such a big difference.

Having this guide meant knowing I could spend money on kid's shows, events and activities and be confident that it would be a successful experience for my boys. Made aware of the details of each event, I could 'prep' Deacon for what was to come and make it a positive interaction for him.

Deacon has to learn how to be able to deal with these experiences as he gets older. The more I can do that with him as a child, by exposing him to different experiences and making it comfortable for him, the more I'm giving him the opportunity to succeed.

As he grows older, I want him to feel like he belongs. Just like AWESOME has made us feel with its ASD Guide.

Peter Aspinall AM

Peter Aspinall AM is the Returned & Services League of Australia (RSL) Western Australia Branch President and an Albany resident. Peter previously headed up the Albany branch of the RSL and was integral to the establishment of the National Anzac Centre.

I believe the museum here is deeply emotional. In many ways, the National ANZAC Centre personalises the war.

The technology incorporated into the experience allows you to actually pin point on the water of King George Sound where a particular ship was. Technology itself doesn't necessarily make an experience, and while it certainly aids it, it's the very artefacts themselves and the stories behind it.

It doesn't matter if it's about military history, civilian history, community history, social history, whatever you want to call it, it's understanding what human beings were doing and experiencing. It's realising that back in 1914 the experience for those families who saw off their young men and women to the war is no different to the experience today. Families go through the same emotions when our contemporary Australian service men and women are deployed overseas. The feelings are exactly the same, the emotional involvement is exactly the same.

A key element to the National ANZAC Centre experience is that amongst the 32 individuals, whose journey you track electronically through your visit, there are Turkish individuals, and even a German soldier. You're being forced to think outside of the normal way of thinking about conflict, and realise that yes, there are political issues that drive conflicts, but for the people who are actually engaged in it, and do the actual fighting, they're no different to us.

When I look back at the stories of these young men and women from the First World War and reflect on my service in Vietnam as a 24 year old I see little difference between our experiences. There was significant separation from family and friends, and feelings of loneliness, emptiness and concern.

I don't think we should ever forget about the wars because they took such a terrible toll.



The Western Australian Museum is the State's premier cultural organisation, housing WA's scientific and cultural collection. For over 120 years the Museum has been making the State's natural and social heritage accessible and engaging through research, exhibitions and public programs. The Museum has maintained relevance by incorporating the latest technologies into each new exhibition.

In 2014, the National ANZAC Centre opened in Albany overlooking King George Sound, where 100 years earlier the first convoy of Australian and New Zealand troops – the original ANZACS – departed for the First World War. The Museum has integrated interactive media and cutting-edge digital technology to provide each visitor with a personalised experience and explore the war through the eyes of a real person.

Sculpture by the Sea transforms Cottesloe Beach each March into a free public sculpture park with more than 70 pieces of art. Over three weeks the exhibition is enjoyed by around 220,000 visitors making it one of Western Australia's largest community events.

Sculpture by the Sea introduced free Tactile Tours in 2009 for people with disabilities and their carers. With experienced DADAA guides, the tours are designed to introduce participants to new ways of experiencing and enjoying contemporary sculpture through informed discussion and touch.

Verbal descriptions of the sculptures visited during the tours are offered to participants who are blind or vision impaired.

Special beach matting is installed during the event so visitors with limited mobility and those using wheelchairs can access the sand.



Pam Barrass

With her guide dog Whisper, Pam Barrass, who is legally blind, is a valued member of the Sculpture by the Sea community and an annual participant at Cottesloe Beach.

I first visited Sculpture by the Sea in 2008. I went with my husband and my seeing eye dog. It was a fabulous experience.

The following year, the first tactile tours started. It was the first time that a large community event had this sort of access for people who are blind.

The tours have been going ever since and have been extended to reach a much wider audience. People in wheelchairs are now able to get onto the sand and experience Sculpture by the Sea up close, with special beach matting being placed on the beach for the wheelchairs to roll.

Hundreds of people now participate in these tours every year.

The guides carefully select the pieces included in the tour, and are able to explain who the artist is and the materials used, before getting you to touch and feel the artwork. I guess I get to know more about some of the sculptures than the most of the public.

There's a lot of interaction. We have a great time. It's fantastic, because you know, you've got all the sounds of the waves and the people around them. It's just a wonderful sensory experience. The whole thing. It's amazing!

FORM see creativity as a catalyst for positive change.

They believe that the best, most vibrant places to live are the ones that nurture dynamic creativity, showcase cultural diversity, insist on quality, and are shaped with people in mind.

In November 2017, FORM arrived in Katanning in Western Australia's Wheatbelt as part of its PUBLIC Silo Trail. The project was a partnership with Western Power and the Shire of Katanning to enhance cultural tourism across regional WA.

Four Western Australian street artists were brought to Katanning to paint the town in every colour. They were accompanied by visiting international light calligrapher Karim Jabbari, in a nod to the multicultural community's Muslim population which has steadily grown since the 1970s.

Over five days the artists completed five wall murals, and seven Western Power transformer box murals at each of Katanning's schools.

Community volunteers were enlisted to paint two of the murals, while nearly 50 school students took part in light painting workshops with Karim.





Alep Mydie

Alep Mydie relocated to Katanning with his family in 1974 amidst a recruitment drive by the local abattoir for Muslim-Australian workers. Today, Alep is the community's Islamic leader, a local business owner and a Shire Councillor.

I was about 13 years old when I came to Western Australia from Christmas Island. When my family arrived here, there was limited time for us to integrate. Mums and Dads went to work, the kids went to school and that's how we started to become part of the community.

People were initially cautious. They would wonder 'Who are these people? What do they want? What would they represent?'

It wasn't easy but we turned it around. We were known as hard workers and we wanted to integrate. We wanted to learn. We wanted to participate. Today about 10 per cent of the population of Katanning is Muslim, and come from many parts of the world, as well as Christmas and Cocos Islands.

I think it's the willingness to open your heart and to want to be part of the community and the murals reflect Katanning's sense of unity. They signify our diversity. That we are one, regardless of what nationality we are, where we come from, what colour our skin is, the religion we believe in. At the end of the day, the murals say everything.

The PUBLIC mural project has also given Katanning life. The town has become a focal point for tourism.

People come from all walks of life because of the murals. Without that concept, I think, Katanning wouldn't be like it is now. When you look at Katanning now, people ask if we won the Lotto!



Community Arts Network (CAN) is Australia's longest running and leading community arts and cultural development organisation.

CAN's vision is for a just, diverse and resilient society fuelled by imagination and creativity. Its purpose is to grow resilient communities. It brings artists and creatives together with diverse communities to share stories, learn from each other and make inspiring art.

'Lullabies' is a music and art program designed for Noongar parents, babies and grandparents to encourage them to reflect on their culture, family and community as the starting point for writing and singing lullabies in Noongar language.

CAN envisions a future where the next generations of Noongar children are lulled to sleep with songs sung in their traditional language.

Just like the 'Lullabies' program, the making of Noongar dolls has a history that goes back to the times of living on reserves and on country. Both programs use art to support Noongar families preserve and promote their traditional language and culture.

CAN was invited to work in Narrogin to deliver a project for women and, at the community's request, the art of doll making was revived.



Marcelle Riley

Marcelle Riley is a past participant in the doll making program, and is now an independent artist and facilitator.

A lot of our young people, they don't know where they come from, or how big their family is. They only know as far as their grandparents.

Because we travel a lot, I find pride in saying who I am, who my family is and my language group.

Having a connection to our culture through both the doll making and the lullabies, written in our language, gives a sense of connection to our culture and our land.

Elders are involved as well, so their stories get passed down to our next generations. I think it's important. It's powerful to give back our Elders the respect and the importance of the younger generation listening to them.

I was born Moora. I grew up on a government mission once known as the Moore River Settlement. We call it Yued Boodjar where I was born.

As part of a CAN project, I went back to teach doll making and eco-dying.

While I was there I made a connection back to my country of birth. I made a doll from up that way, where I dyed paperbark onto fabric, because on the mission where I grew up we played amongst the paperbark trees.

I named her Bibool Yok which in our language means Paperbark Girl. That was a part of my journey too, learning my language.

To sit there in the 'Lullabies' program and see these young mums, young grandchildren and the great-grandchildren of those Elders who wrote the songs with us, tell their stories and what it meant to be able to write a song with their grandparents, was amazing.

Andrew Symington

Narrogin Senior High School Deputy Principal Andrew Symington said the project had an astounding impact on the whole school community. Shakira is a student at the school and one of the 'Burdiya Mob'.

About 25 to 30 kids were involved in the project and they all worked so hard.

They had a sense of pride and accomplishment in what they were able to create and also in their culture.

Without connection to culture, they will lose perspective of where they have come from and where they are going. So it's important that they get that continual input from the Elders, from their parents, nans, pops, and cousins.

We had a big launch of the video in town that also included a traditional dance from the students and was attended by over 200 people. Everyone broke into a big round of applause and cheered. Our students were so overwhelmed by it and they thought the whole thing was fantastic. They got a huge buzz out of it.

I felt quite emotional, I was very proud of everything they achieved.

Shakira

The project was really good and I was excited to be involved. We created the song and video and it took many weeks of planning.

We all got together and went to different places to do workshops in photography and song writing. It was my first time writing lyrics to a song.

This was the first time that I took part in an arts project and it felt good to connect with my traditional culture.

In 2016 CAN delivered a five month multifaceted arts project for students at Narrogin Senior High School. The program was designed to engage the students in cultural activities such as tanning kangaroo skins and creating tools from bush materials, as well as Noongar song writing, hip hop dance, photography, filming and traditional performance.

Called the 'Burdiya Mob', the group of students created a music video celebrating contemporary and traditional Noongar culture and promoting language revival, cultural pride and creative skills development. The video was accompanied by an original song written and recorded by the 'Burdiya Mob' with Noongar singer/songwriter Gina Williams and acclaimed hip hop artist/music producer, Scott 'Optamus' Griffiths. The track titled 'Djarliny' ('listen' in Noongar) won the WAM Song of the Year in the high school category. It was entered in the Triple J Unearthed high school competition and received national airplay.



Black Swan is a theatre company of national significance, creating exceptional theatre to nurture Western Australian audiences and artists. As our State Theatre Company, Black Swan firmly believes in cultivating a rich future for WA theatre, not limiting its vision simply to Perth. The Company has earned both critical and popular acclaim for its world première productions and highly distinctive reinterpretations of international theatre classics – all infused with the unique culture of Western Australia.

To this end, it has developed a comprehensive education and regional engagement program, amongst other reasons to help Western Australians no matter where they live to discover the joys of theatre.

With the support of Lotterywest, Black Swan State Theatre Company presents live broadcasts of performances to audiences across regional and remote Western Australia, as well as metropolitan Perth. These broadcasts aim to provide access to a high quality live theatre performance for all Western Australian audiences, no matter where they live, share a large-scale production that could never be toured to regional Western Australia due to cost, physical capabilities and technical facilities of regional venues, generate a sense of community among audiences across the state, and engage audiences that may not traditionally attend live theatre.

On Friday 1 September 2017, Black Swan State Theatre Company presented a live broadcast performance of *Switzerland* by Joanna Murray-Smith from the State Theatre Centre of WA to at least 1,057 audience members in 20 major venues and 33 Community Resource Centres.

These broadcasts would not be possible without regional ambassadors.



Derek Weston

Derek Weston is a Black Swan State Theatre Company regional ambassador for Denham, in Shark Bay

In 2014, together with another gentleman, I founded a little group called 'The Shark Bay Entertainers'. We put on a variety show and invited locals to take part. There were beautiful singers and budding actors. It was so good we had an encore performance the following evening.

However trying to get people in this community to continue to commit to rehearsals proved to be a bit harder because the weather's so nice, the water's so flat so people often prefer to go fishing.

I've lived in Denham for probably 11 years now. The first time Black Swan State Theatre Company came here was in 2015 when they performed a live show called *Shadow Boxing* and there was a remarkable response from the community. The cast even visited the school one afternoon to speak with students.

I thought it was amazing.

Then last year, they tried something new. We were given the opportunity to screen a live broadcast of the show, *Switzerland*. It was on at the State Theatre Centre in Perth, and was transmitted live to us.

It's a new concept for people here, to watch something on the screen as it's being performed in Perth.

Whilst it doesn't have the same effect as a live theatre, it does get people out and it does get people into the art world again. They are able to see some theatre that they would not usually have the chance to see.

It's quite amazing to think our community can see a live show going on in Perth in our hall 850 kilometres north of Perth!

Pride Western Australia (Pride WA) is the State's largest community group, representing the lesbian, gay, bisexual, trans and intersex community.

Pride WA originated from a political movement in 1989 to protest laws that actively discriminated against members of its community.

That march evolved into the Pride Parade, one of Western Australia's core annual cultural events celebrating the Pride community's diversity, while continuing to campaign for change, such as marriage equality. Each year, the event receives increased public support and community participation.

Pride Fest, including the annual Parade is organised by Pride WA, which is dedicated to providing a platform to support its community to showcase their talents and continue to champion their rights and freedoms.



Tim Brown

Tim Brown is the owner of Northbridge's Connections Nightclub and a proud member of the Pride community in WA.

When Connections opened in 1975 the first advertisement was six lines in the personals column of The Sunday Times. That's how underground it was.

Our community's journey has been a long one and we have come so far.

Pride Fest has been a really important part of that journey.

It has gone from being a political parade to a celebration. There is still an element of politics in there, but today, it's more about visibility.

I have always described it as a process of a culture integrating.

I think *Pride Fest* should be seen from a broader perspective. It should be an important event on the cultural calendar. It shows the diversity and richness of the whole community.

It's called Pride! It's about being proud of who you are, whoever you may be.

Pride Fest has been important to me and to my community, but I would like to think that it has been important to all of us.

It is more than just a parade down the street. It is a cultural festival that runs for longer than just one night. I would like to see that part developed and brought into the public's eye.

The story needs to be told in ways other than just parties. It is richer and broader than that.



Performing Lines WA produces new and transformative performance, creating pathways for innovative artists whose work pushes boundaries and sparks new conversations. They partner with independent artists and small-to-medium companies to get their projects off the ground.

Sensorium Theatre is Australia's only company creating multi-sensory theatre for young audiences with disabilities, including children on the Autism Spectrum and those with profound and multiple learning disabilities. Performing Lines WA has been working with the Fremantle based company for several years to produce its shows and support its development.

Sensorium Theatre is a passionate agitator for accessibility. Performing Lines WA is providing a benchmark for the arts industry around accessibility and performance.



Leticia and Allara

17 year old Allara was born with a rare chromosome difference and is unable to speak. According to her mum Leticia, the first time Allara saw Sensorium Theatre's production of 'The Jub Jub Tree' - she was hooked.

Allara was absolutely entranced by the actors, the sensory input, the colour, the movement, the music. She really took to the music. You could see her happiness and connection with the music.

She is still very communicative, using an iPad to give her a voice and an outlet to express her opinions. She might have an intellectual disability, but she is very bright, she's very engaging and she likes a laugh.

She genuinely liked the actors, she felt she had a real connection with Frankie especially.

When she had the opportunity for work placement through her high school, I emailed Sensorium Theatre asking if they could offer a volunteering opportunity with someone to support Allara so she understood the job requirements. They came back to me, and we made it work.

It was absolutely joyous for Allara.

She helped as a stage hand at presentations for a couple of weeks. You could tell she felt it was a job well done. It was something fulfilling. She would help set up and take down the staging and props, then help carry them to the truck. At the end of it, you could tell that she knew it was worthwhile.

That's exactly what you want for your children. If they're not in a position where it would be easy for them to find paid employment, what you do want is an opportunity where they can find fulfilling, volunteering work, and that certainly was the case here.



Since 2004 when it first piloted the *Better Beginnings* program, the State Library of Western Australia has grown the initiative to now reach 60,000 families each year in both metropolitan and regional areas.

Better Beginnings was developed to grow awareness of the value of reading and sharing stories with young children from birth. The program also provides encouragement and practical support to new parents to help foster language and a love of reading with their little ones.

Today every new baby in Western Australia receives a free *Better Beginnings* reading pack with a specially designed board book, *Baby Ways*.



Anna

Anna received a Better Beginnings reading pack when her son Michael was born eight years ago.

Better Beginnings has helped me do my job as a parent. It's easier for me by having access to these resources. Having gone to the library regularly since Michael was a baby, it has always been part of his environment. It is something we share, which has been great for us as a family.

One of the things I loved about the library group sessions was being able to take home a song sheet each week. We used those song sheets for years.

It was really fun because we would sing daily, pretty much after every meal, so that was a fun time for us. I guess it nurtured our relationship.

It took the pressure off me as a parent, because I didn't have to organise anything.

I have seen a lot of benefits for him: he is a star at reading. His reading level is almost a year ahead of his chronological age.

I agree 200 per cent that reading daily, singing daily, talking daily, all from the day a child is born, has a huge impact.

Peter Elsegood

Peter Elsegood is Principal at North Parmelia Primary School. Peter has overseen the introduction of the Crescendo program at the school.

Unless you're given an opportunity, you never know what your potential is.

Who knows where our students will go in the future, but they may not have been looking at the same opportunities without *Crescendo*.

The school was approached by WASO in 2013 seeking to introduce a new music education program inspired by the internationally renowned *El Sistema* program, which was founded in Venezuela in the 1970s.

WASO runs a thoroughly comprehensive program, encompassing storytelling, which in turn stimulates imagination. It also builds teamwork and cooperation. Students learn respect for their teachers, other students, and the instruments. The program also develops an extensive knowledge of music, instruments, voice and so forth.

Crescendo is opening a whole new spectrum of experiences and opportunities for the children.

Students' results have improved, as has the tone of the school. I'm not saying that this is solely because of *Crescendo*, but it is certainly one of the cogs making the school a more effective place to be.

The children are experiencing success, which is what it's all about. *Crescendo* is awesome!



The West Australian Symphony Orchestra's (WASO) mission is to touch souls and enrich lives through music.

Each year the Orchestra entertains and inspires the people of Western Australia through its concert performances, regional tours, innovative and award-winning education and community engagement programs.

WASO delivers *Crescendo*, the free *El Sistema*-inspired music education program to 350 students from Pre-Primary to Year 4 at Kwinana's Medina and North Parmelia Primary Schools. By 2020, the program will reach students in every year at both schools.

The program provides free weekly vocal based music and instrumental lessons, as well as opportunities to attend WASO performances.

Crescendo aspires to use the orchestra as a model of community to help build resilience, and emotional and social wellbeing amongst participants.

The City of Fremantle has long established a reputation as a creative city and one which values the arts and the important role it plays in a diverse and thriving community.

Fremantle's Public Art Program recognises that public art plays a significant role in the cultural, economic, social and artistic vitality of the city.

'Containbow', a 66-tonne rainbow constructed from nine brightly coloured shipping containers, is the creation of Perth artist Marcus Canning. It was commissioned by the City for its public art collection.



Claire Eardley

For Fremantle resident Claire Eardley the 'Containbow' carries a far deeper significance than the City could have ever anticipated.

Rainbows mean so much to me. Especially the rainbow containers. For me, it reminds me of my son.

Work began on the rainbow containers the week my son died.

On the day of his funeral, it was a very wet day and there is a beautiful photo of my house that has the most magnificent rainbow over the top of it. It actually kind of looks like the end of the rainbow is finishing at my house.

Everyone knew I was a little bit blown away by this image of the rainbow, and then a week later the rainbow containers were completed at the bottom of the road and it just seemed quite coincidental.

I am that crazy lady that has a belief in rainbows. I see a rainbow and I see my son, and I see a memory of the time that I had with him, whether that be in the sky or in the containers.

I never thought a piece of art would have such a profound effect.

Obviously it's personal to me, and may not have that amount of depth to others, but it is a symbol of Fremantle. It's fabulous, people come from far and wide to have their photo taken underneath it. I drive past all the time.

I want to remember him every day. I think that he is with me still. It is happy but it is sad at the same time.

Out of tragedy, comes an opportunity for change. We started The Kai Eardley Fund in February last year with the aim to improve and create positive change for the mental health of youth in our community.

Beverly McGrath

Beverly McGrath is a regular participant in the 'Revelator' classes. She believes that through dance she has been able to remain positive, social and physical despite her condition.

When I was diagnosed with Parkinson's, I was absolutely devastated.

I had heard of the condition, but nobody I knew had ever had it. I got quite depressed, and was just really unhappy, until one day I said to myself 'Well, ok you've got it, you can't do anything about it, so you might as well learn how to cope with it'.

I started taking part in 'Revelator' when it first began.

We have about 20-25 people that come every week. Class starts with a cup of tea and a chat, then we start the physical work. We do warm up exercises then focus on a particular style of dance.

None of it is beyond our ability, and we are encouraged not to do more than we can cope with.

I was surprised by the impact of the dance classes, not only physically but socially. I have met other people with the same condition and we have created a very strong friendship group. We really support each other.

When I am in class, I am in a little world of my own. I can do things to my ability. I'm not facing a mirror or watching how I do it.

It gives me a lot of self-satisfaction and pleasure.



Ausdance WA is the state branch of a national network. It is a not for profit, membership organisation providing support and advocacy for all forms of dance.

Ausdance WA is sponsored by Healthway to promote the Act-Belong-Commit health message. Their annual schedule of projects presents an array of free opportunities to get involved and make dance part of your life every day. Ausdance WA, in partnership with Parkinson's WA, first started the 'Revelator' program, presented by Act-Belong-Commit, three years ago.

The program runs weekly dance classes at the West Australian Ballet Centre in Maylands and in Mandurah for people living with Parkinson's disease and their carers.

The Art Gallery of Western Australia (AGWA) believes art is an expression of what it is to be human, a universal language that brings us together. It exists for us to experience wonder, share happiness and sorrow, question ideas and beliefs, capture the essence of life.

The *ArtBubs* program is an art outing for parents and children to tour the Gallery with one of AGWA's Guru Guides and then enjoy coffee, cake and conversation in the Imagination Room.

In 2017 the AGWA launched *See things differently*, a public engagement program that included a robot guide 'Aggie' the world's first art gallery engagement robot.



Victoria

Seven year old Siobhan from Highgate and her mum Victoria visited the Gallery taking part in the ArtsBubs program whilst 'Aggie' was briefly interned as a tour guide.

I was quite surprised at how much the children really enjoyed it. I thought maybe it wasn't going to be that exciting. But I think for them it was something fun and I think they learnt more from it too.

I think it's great for kids to be engaged in arts at a young age, through programs such as *ArtBubs*. It increases their visual literacy in the arts and gives them confidence in doing art themselves. Siobhan can take you around and tell you about some of her favourite pieces in the gallery. She doesn't see it as something removed from her, she sees it as somewhere she can go and enjoy.

I would like to encourage more community projects in the arts, especially involving children. If they get involved early they feel more comfortable. They can enjoy that creativity and the places that it may take them later on in life.

Siobhan

There should be robots here because it makes a taste of the future in here. It's mostly just people and art and its mostly just history, so there should be more of the future here.

Kya Graves

Kya Graves was the Principal of Warnbro Community High School when it was approached by PICA to introduce the Spark_Lab program.

It was important for me that our students saw a world outside of Warnbro. There were students who had never travelled up to the city and didn't know the freeway had three lanes either side of the train line.

As an outer-metro school we were looking to work with external agencies to provide credible, high-calibre experiences for our students. We were seeking to widen the scope and provide opportunities that our students potentially had not had before.

I'm very much a STEAM person - Science, Technology, Engineering, Arts and Mathematics. I believe the creativity component of arts should not be dismissed in education.

Through *Spark_Lab*, our students had opportunities to meet and workshop with so many different artists. Certainly the writing workshops that we did were amazing and the kids took a lot out of that.

The students who took part in the different *Spark_Lab* activities were able to pass on that knowledge and love of arts to the whole school.

Our participation in *Spark_Lab* came at a time when we were looking to significantly influence the school's culture and create a better sense of identity and community. This partnership with PICA was the way to do it.



Perth Institute of Contemporary Art (PICA) is an icon of contemporary thinking. It is a catalyst for innovative and ground breaking art and culture. PICA gives artists and audiences a glimpse of what is possible.

With the aim to connect an outer-metropolitan school with Perth's Cultural Centre where PICA is located, it entered into a two year partnership with Warnbro Community High School to run *Spark_Lab*. The program was designed to enhance young people's innovation skills and capabilities by educating through creativity.

More than 700 students, 50 teachers and 48 artists took part in the program which spanned multiple art forms and curriculum areas to foster creativity, resilience, innovation, communication, academic achievement and cultural awareness.

West Australian Ballet (WAB) is the State ballet company for Western Australia. The company's mission is to enrich people's lives through dance.

WAB has a history of providing access to the arts for people who, due to a variety of different points of disadvantage, are not normally able to do so.

Over 6,000 people participate in WAB's Community Programs annually, from school children, teachers, fellow artists, volunteers and the general public. These programs provide the opportunity for anyone to learn from and be touched by the magic of dance.

When the curtain rises on the final dress rehearsal of each new production, seated in the audience are people from all walks of life, many experiencing different types of disadvantage, who have been invited to enjoy a night at the ballet as part of the *JumpStart Dress Rehearsal* program.



Sarah Buchanan

Sarah Buchanan is a participant in the JumpStart Dress Rehearsal program.

I have always loved ballet. I have been dancing twice a week since I was three years old. It makes me feel very happy and confident.

I'm lucky. I've been to watch the WA Ballet many times. Watching *The Nutcracker* was my favourite. It was amazing!

The stage, the dresses and the makeup – it was all beautiful. I even got to go backstage and talk to the dancers after the performance. It was so stunning and has inspired me to keep dancing and try other styles, even hip hop.

I can't wait to go back again.

Abel Taubas

Abel Taubas and Allison Côté own Flora & Fauna café in Northbridge and have watched the changing dynamic in the area.

Horrible! When we first arrived here it was full of junkies. Used needles everywhere. I think by activating this whole area, the improvement has been amazing compared to what it used to be.

There's still a lot of problems around but, yeah, it's a lot better than what it used to be.

We find that the more that is going on, the less antisocial behaviour there is. For example, when we started having more outdoor seating and the neighbouring venue opened as well, it got better. When the mural got done by the City of Perth, it got better again.

Allison Côté

It's a lot safer – that's the key thing. It may not be perfect, but the safety risk has gone away. I think that's the biggest thing.

We used to deal with a lot of dangerous people. When we would arrive in the morning there would still be people drunk from the night before. We have had people come up and throw plants and cups everywhere.

The mural went up quite quickly. And the artist had a community event when she invited people to help finish the mural. It was almost like a colouring book. She seemed to do little brushes of paint in certain spots and then she gave everybody a brush and got them to finish it.

To be honest, there are still some antisocial behaviour problems, but we have noticed a lot less people are dumping the bins. That was a huge problem before!



Perth City is home to more than 24,000 residents, and more than 14,000 registered businesses.

Every day more than 205,000 people visit or work within the Perth City area.

As well as managing the complex requirements of a capital city, the City of Perth also looks after the day-to-day needs of its ratepayers, from local libraries to rubbish collection. And, just like other local governments, it has to deal with complex social issues too.

When it came to tackling an antisocial hot spot in Northbridge, the City of Perth got creative.

The *Errichetti Place Mural Project* evolved from a collaboration between the City's Arts, Culture and Heritage Unit and Waste & Cleansing Unit.

Prior to this project, the area was unsightly and felt unsafe to local residents, business owners, staff and visitors due to antisocial behaviour and vandalism.

WA artist Mel McVee was commissioned to create the mural, and a community painting day was held where community members and local residents helped complete the street art project. The event and the completed mural had the added benefit of raising community awareness around environmental issues related to waste management.

Antisocial behaviour has decreased and local residents and businesses say it's improved the sense of place.

Cartwheels is an arts program delivered to the bedside or in group workshops at St John of God Mt Lawley Hospital.

With a mobile trolley filled with art materials, volunteers visit wards and units throughout the hospital, creating a welcoming, healing and stimulating environment by actively engaging patients in fine art and hands-on craft activities.

Cartwheels is delivered at the request of the Nurse Unit Managers, making it an integral part of patient care.



Irma

Irma is a patient at St John of God Mt Lawley Hospital and regular participant in the weekly Cartwheels program. Frankie is a Nurse Unit Manager at the hospital's Ursula Frayne Unit where the Cartwheels workshops are a part of its care and rehabilitation program.

When I joined the *Cartwheels* program, it was the first time I had picked up a paint brush since my days at school. I've always hated art, so when they told me about the program, I didn't want to do it. It's quite funny actually because now I love it. I haven't stopped laughing. I'm laughing because it has taken me all these years to sit down and give it a go. I wish I discovered it sooner!

I find art, painting especially, very calming and soothing to the mind. I didn't realise how peaceful art was until I started. When I first came here there was quite a lot of anger in me, and now that's changed.

The hospital has a wonderful team here, they do so much for me and for all of the patients. Because of them and the opportunity to do things like this, my recovery has sky-rocketed immensely.

Frankie

By focusing on creating and making, we found it provides a distraction and relief from pain and often gives our patients the opportunity to interact with others in a relaxed social environment.

It has enabled our patients to enjoy the therapeutic effect of art, and through this space of mental health and art, they have been able to find themselves. Many of them didn't even know that they could do art. They didn't know they had these talents or gifts and it's amazing that they have been able to find this.

The artists themselves are able to reach through to the patients and connect with them on different levels. It's not just about making a piece of art. It's about the textures, the designs, the smells and the artists use that to create a storyboard to engage with our patients and share their stories.

It's a way of expressing themselves through a different medium, resulting in positive outcomes for the patients.

RTRFM is a not for profit radio station - the name a play on "aRTy Radio". RTRFM prides itself on promoting local music, culture and arts and giving a voice to those who have no voice in mainstream media.

RTRFM currently has over 350 volunteers which expands to over 550 during the annual pledge drive.

RTRFM relies on volunteers for presenting, administration, governance, performance and general tasks. Lorraine Clifford is one of the longest serving members and presenters on Perth's original FM radio station, volunteering countless hours over the past 35 years, contributing both on-air and behind the scenes.



Lorraine Clifford

Lorraine Clifford is an original member of RTRFM's long-running show Drastic on Plastic. She also presents Sunday Morning Coming Down.

I'm one of 350 volunteers at RTRFM. If you ask me - volunteers make the world go round. I can't say enough for them really. To give something without financial reward is a wonderful thing. And just look at all the different ways people can volunteer!

Having the opportunity to volunteer allows you to do things that maybe you wouldn't have been able to.

I was pregnant with my daughter when I did my first radio program. She turned 35 recently which means she's as old as my commitment to RTRFM.

I had friends who were involved with the radio station and I was approached to get involved. Around this time, a new manager began and wanted to start a 'Women in Music' program. I formed a collective with a few other women, which I'm still in to this day. It's called the Drastic on Plastic collective.

When we started out, there were no recordings of local female artists in any form. Can you believe it? It's true! We double checked recently when we celebrated 35 years of *Drastic on Plastic*, and there's nothing.

Amazing isn't it? To think that it's come so far. We had young women, particularly female musicians, who came up to us at our recent birthday party to say they had been following the show for so many years and it's so inspirational. It's very humbling, it really is.



Screenwest is Western Australia's premier screen organisation, supporting film, television and digital production. Screenwest advances culture by bringing Western Australian stories and identity to the screen for the benefit of the community. It enables screen content that is as diverse as its audience.

The WA feature film Jasper Jones was shot in and around the South West town of Pemberton.



Ashley Lewkewski

Ashley Lewkewski, and his children Isabelle and Isaac, literally had front row seats to Jasper Jones as long before 'Action!' was hollered on set. The family's Lost Lake winery was chosen by the producers as the base for many of their production meetings, and eventually, the wrap-up party. Props from the film set now sit proudly amongst other antique memorabilia throughout the winery, including the beer bottle and other props being held by the Lewkewski family in this photo.

It's definitely had a huge impact on Pemberton. There was a buzz and an energy that arrived with the making of Jasper Jones. It definitely lifted spirits around town.

It was a fairly quiet time of year when filming started, so as the production crew came through, accommodation filled up fast. In just over six weeks some places that had been sitting empty were completely booked out. This obviously had a flow on effect through the town's economy from the cafés or restaurants, the hotels and the local IGA. All of those businesses, without a doubt benefited hugely from it.

We were lucky to hear about it while the team was still settling on the location. The director and producers visited the winery during a site visit to Pemberton. We found out what they were doing and I guess a link then a friendship was formed.

Once production began on the film, we saw much more of the production team. They continued to come out to the winery and brought many of the cast and crew with them. The wrap up party was held here too.

Many people in town had the chance to be involved as extras in Jasper Jones. My daughter, Isabelle, who was already interested in acting, was taken under the wing of director, Rachel Perkins. Issy was cast as a stand-in for actor, Angourie Rice.

The Last Great Hunt is a collective of six Perth-based theatre makers. The company strive to give audiences an engaging, challenging and moving night out at the theatre.

Their production, 'All That Glitters' examines the plight of refugees in Australia.



Saoirse

A passionate advocate for refugees since primary school, 15 year old Saoirse felt challenged to increase her activism after she and her mum saw the production 'All That Glitters'. After seeing the show, she wrote to the artists seeking their suggestions for other ways to make a difference.

I am passionate about this cause because the treatment of refugees and asylum seekers is the worst mistake made by successive Australian governments.

Their apathy in the face of distress is appalling.

There was a really moving moment in the play where one of the characters expected that by doing very little he could save refugees.

There was a counter above his head that indicated how many refugees he had helped and he was confused as to why it was stuck on zero.

This was a profound moment for me because I felt as if I was the one in the spotlight thinking they were helping but doing nothing direct.





Yirra Yaakin is Australia's largest Aboriginal-led theatre company and has been producing and presenting an annual program of quality contemporary Aboriginal theatre since 1993. Yirra Yaakin has a mission to maintain a strong Aboriginal voice telling Aboriginal stories through live performance; to contribute to the development of a strong Aboriginal arts industry; and to ensure that its artistic program will enhance the cultural health and wellbeing of all.

Each year across Western Australia, Yirra Yaakin Theatre Company visits primary schools, introducing students, both Indigenous and Non-Indigenous alike, to important themes of cultural respect, pride and sustainability through its incursion performances. The idea is to encourage students and educators to consider their own perceptions as well as expanding their knowledge of contemporary and traditional Aboriginal culture.

In 2017, Yirra Yaakin unveiled 'Boodjar Kaatijin' ('to understand land' in Noongar) with the support of the Western Australian Museum. The production incorporated puppetry and masks with storytelling to share Noongar understanding of the Earth and country.

Amongst the stops on the 'Boodjar Kaatijin' tour was Hillcrest Primary School in Perth's eastern suburbs.

This production continues Yirra Yaakin's involvement in connecting the very young with important cultural knowledge and stories about our region. Sharing important messages of caring for country, environmental sustainability and cultural awareness.

Charmaine Thomas

Hillcrest Primary School's Aboriginal and Islander Education Officer, Charmaine Thomas said the production of 'Boodjar Kaatijin' engaged the students and enriched their learning.

Yirra Yaakin has come to our school for a number of years now, each year bringing something different, which I then follow up with the students.

The kids love it because it's so interactive and it teaches the students about Noongar culture.

I think it's a great thing for the whole school to see as Aboriginal people have something special, the oldest living culture in the world.

The Aboriginal kids need it especially so they know they can learn more about their culture. It really gives them the opportunity to seek their own identity.

They hear so much of the negative side of being an Aboriginal person and this is a positive side. It's a way to say, look, this is how it used to be and let's try and get back there.

Those kids feel a sense of pride. It makes them feel a bit special.



FRINGE WORLD is Western Australia's most popular festival and the third largest Fringe in the world. Over four weeks each summer FRINGE WORLD brings Perth to life with hundreds of ticketed and free events.

FRINGE WORLD was launched in 2011 by not-for-profit organisation, Artrage which has been at the forefront of enriching and evolving the creative arts and culture of Western Australia since 1983.



Trish and Dave

Trish & Dave venture into Northbridge every year for FRINGE WORLD to make a night of it and lap up the atmosphere in Perth's Cultural Centre.

We come to Fringe every year. We try and get a range. We come to Northbridge anyway because we like the vibe. In summer, it's just beautiful and warm in the evening. There's lots of people, there's variety. We just enjoy the atmosphere. The hardest part is out of the hundreds of shows, choosing which ones to see.



Grace

Grace and Madeline are cousins, both are in primary school and live in Perth.

It's so good, and the food is amazing. I can't wait until we go and see the circus. The mermaids were really fun too. When they said it was a circus, I thought it would be like usual with animals. Now I know it's not just boring stuff where you sit and watch people do average things. It's amazing!

Madeline

I have been before - lots of times! I liked sitting on the bicycles and having Dutch pancakes.

Sally

Sally is a drama teacher and attends FRINGE WORLD every year, seeing several shows throughout each season.

This is the quintessential West Australian atmosphere. You've got summer, you've got these amazing artists that are spruiking their shows. I just think it's one of the wonderful things about Western Australia and being in Perth this time of the year.





Dorothy

Neville is a Circus WA scholarship recipient. Since joining the program Neville has auditioned for several ads and even appeared in an ABC TV program. Neville's mum, Dorothy used to joke about him running away to join the circus before he caught the attention of Circus WA.

He is very active all the time. He clowns around a lot too.

But there is a lot more to it than that. Circus provides somewhere where it can be structured for play and as far as I know he has been enjoying it. He comes home and talks about the circus.

I have been quite surprised with what he has accomplished lately.

I used to be quite nervous with him getting on the stilts and the trapeze - I don't like watching that. But, I have found he has gotten a lot better at it.

He wouldn't have been able to get into acting, and get a few auditions, without Circus WA.

Neville even reckoned at one stage that he would join Cirque Du Soleil.

Neville

It was the holidays and me and my cousin went to PCYC. They were doing a workshop at the Circus and they thought I was good so they gave me a scholarship.



From underneath the Big Top in historic Fremantle, Circus WA runs classes for all ages and abilities from little kids to professional performers.

Circus WA is dedicated to skill exploration, circus arts development, community engagement and having fun.

It teaches circus skills as both a means to improve health and a form of artistic expression.

Students are encouraged to be self-motivated and flourish at their own pace.

Circus WA is committed to ensuring circus is available to all through funded outreach programs working with at risk youths. Scholarships and bursaries are provided so no child misses out.

Heritage Perth is a not-for-profit organisation which runs a variety of innovative programs to engage the public and raise awareness of Perth's historic sites. In an initiative to connect with a new, younger audience, Heritage Perth partnered with Guru Dudu to present a FRINGE WORLD first with a Silent Disco Walking Tour. For the 2018 festival, participants donned headphones and were taken on a musical journey through Northbridge and its historic buildings and cultural heritage. Described as a conceptual merger of 'silent disco' and 'flash mob', the Silent Disco Walking Tours were a standout sight during the FRINGE WORLD festivities, with the glowing headphones and participants jiving to the music.



Cheryl Taveira

Cheryl volunteered on the Silent Disco Walking Tours, with the experience leaving a lasting impact on her.

It was great because the tour showcased Northbridge and its unique heritage. I think it really made people aware of the history of Northbridge itself. It was a fun way to learn.

I found it interesting, especially the Italian influence. The Guru got the group to stop in the middle of little Italy and pretend to speak Italian.

We did something similar near the Chung Wah Association to acknowledge the area's Chinese heritage. It kept everyone engaged and it was a bit of fun as well.

What was interesting is you put those headphones on and it was almost like you had an out-of-body experience. It's like people forget where they are and become absorbed in the experience. It's a great thing.

I learnt so many different things about Perth. It made me appreciate our city a lot more.

Ana Nail

Ana Nail is a teacher at Geographe Primary School, from Western Australia's South West.

Our students were lucky enough to be invited to participate in a workshop, helping to create the book for *The Giants* to read as part of the performance. We had artists come down to the school to work with the students in the creation of a big piece of artwork.

Our Year Five students were then also invited to participate in *The Giants'* performance.

We took a small group to Perth and it was just really enjoyable to watch the kids take in an urban environment, because we are a regional school. I imagine all of the students have been to Perth, but whether they have actually been to the city or not I don't know.

Watching each kid just standing there in awe, looking at the tall buildings, traffic lights, people in suits, all of the cars, absorbing what was around them. That was just exciting to see. You can't put a price on that.

It is so important to children's learning. The Perth Festival related to the kids world and gave them a chance to be involved with contemporary arts practice.

As a teacher, one of the things that was really important is that we wanted the students to connect and engage. To create an unforgettable experience for them, so when they are eighty years old they can go 'Oh I remember when'



Perth Festival exists to enrich life through art. Founded in 1953 by the University of Western Australia, Perth Festival has grown in size and popularity to now be one of the world's greatest arts festivals. Perth Festival believes all Western Australian students should have access to remarkable arts experiences.

The Incredible and Phenomenal Journey of The Giants to the Streets of Perth (The Giants), opened the 2015 season of the Perth International Arts Festival (as it was then known). *The Giants* was the largest family event to be staged in WA, with Royal de Luxe's two gigantic marionettes – a Maritime Diver and a Young Girl - almost bringing the WA capital to a stand-still, attracting an attendance of 1.4 million over three days.

This grand-scale production created unique opportunities for community groups and schools to be involved.

Wesfarmers Arts is an initiative of Wesfarmers, one of Australia's largest listed companies.

Wesfarmers is dedicated to making a positive contribution to the communities in which it operates by recognising the importance of community engagement at a local level and investing in areas which contribute to meaningful change in society.

Arts is one of four key areas in which Wesfarmers invests. Wesfarmers Arts is committed to bringing the arts to the people.

In Western Australia, this is achieved through partnerships a number of the state's arts organisations and providing regular opportunities for its management, staff and often their families to participate in arts events and experiences.



James Kimberley

James Kimberley is a manager at Kleenheat, part of the Wesfarmers Energy division. James is a regular patron of Wesfarmers Arts events.

I'm not an 'arty' sort of person but I have really come to enjoy the variety of arts events that we get to experience through Wesfarmers Arts.

I've worked for Kleenheat for the last 14 years and several times a year we get an opportunity to put our names in a hat to win tickets to different Wesfarmers Arts events.

I have gone almost since day one. We probably go to three or four events each year. The first one I attended was a WASO concert.

It's great to be able to go out and see things that you wouldn't normally be exposed to, or you may not generally attend yourself.

What I enjoy most is that we can actually share the experience with our families. I often get to bring my wife and children.

My youngest daughter is very sporty and active. We had the opportunity to take her to the West Australian Ballet about a year ago and she sat on the edge of her seat the entire performance. She was enthralled and asked if she could start lessons. I would never have expected that from her.

Wesfarmers are big supporters of the arts. It's really a unique program and something different to offer employees. It's great to see an organisation as successful as Wesfarmers contributing to the arts.

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Page 56: Drastic on Plastic team at 35 Year Celebration. Photograph by Marnie Richardson. Courtesy of RTRFM. Lorraine Clifford. Courtesy of RTRFM.
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Page 58: The Lewkewski family. Photograph by Emma-Jane Morcombe.
Page 60: Saoirse. Image courtesy of Saoirse.
Page 61: All That Glitters, Photograph by Jamie Breen, Very Serious. Courtesy of The Last Great Hunt.
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Page 66 – 67: FRINGE WORLD. Images by Simon Akkerman ACS.
Page 68 – 69: Neville at Circus WA. Photographs by Emma-Jane Morcombe.
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Page 73: The Giants. Photograph by Jessica Wyld. Courtesy of Perth Festival.
Page 74: Kimberley Family. Photograph by Acorn Photograph. Courtesy of Wesfarmers.
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Page 78 – 79: WAYJO Jazz for Juniors. 2017 AWESOME Festival. Photography by James Campbell. Courtesy of AWESOME Arts Inc.
Page 80: Better Beginnings Rhyme Time at the State Library of Western Australia. Image by Stefani Ferrante.



ACKNOWLEDGEMENTS

The Chamber thanks our project funding partner Lotterywest for their support of this project.



The Chamber thanks all the organisations and community champions who shared their stories as part of this project:

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| ART ON THE MOVE | FORM | State Library of Western Australia |
| Art Gallery of Western Australia | FRINGE WORLD | Telstra Perth Fashion Festival |
| Ausdance WA | Hawaiian | The Hothouse Company |
| AWESOME ARTS | Heritage Perth | The Last Great Hunt |
| Barking Gecko Theatre Company | Lost and Found Opera | UWA Publishing |
| Beeliar Wetlands | Mundaring Arts Centre | WA Youth Jazz Orchestra |
| Black Swan State Theatre Company | Musica Viva | Wesfarmers |
| Cinefest Oz | Performing Lines WA | West Australian Ballet |
| Community Arts Network (CAN) | Perth Festival | West Australian Music (WAM) |
| Country Arts WA | Perth Symphony Orchestra | West Australian Symphony Orchestra (WASO) |
| Centre for Stories | PICA | Western Australian Museum |
| Circus WA | Pride WA | Yirra Yaakin Theatre Company |
| City of Fremantle | RTRFM | |
| City of Joondalup | Screenwest | |
| City of Melville | Sculpture by the Sea | |
| City of Perth | Sensorium Theatre | |
| DADAA Inc | Spare Parts Puppet Theatre | |
| Fremantle Arts Centre | St John of God Health Care | |

The Chamber acknowledges and thanks gmedia, in particular Emma-Jane Morcombe and Stefani Ferrante, and Chamber Board member Shane Colquhoun for their work on this project. The Chamber also acknowledges and thanks the Chamber's Communications and Membership Manager, Kelly Reid for her work editing and designing this book.

Finally, the Chamber acknowledges all our members, partners and stakeholders for their ongoing support of our work.





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