



# Audit of capacity building needs and initiatives across the WA Arts and Culture sector

AUGUST

2022



THE CHAMBER  
OF ARTS AND CULTURE  
WESTERN AUSTRALIA

Cultural  
Connections

The Chamber of Arts and Culture Western Australia acknowledges Traditional Owners of Country throughout Australia. We pay our respects to Aboriginal and Torres Strait Islander Elders past and present. We also accept the invitation in the Uluru Statement from the Heart to walk together with Aboriginal and Torres Strait Islander peoples in a movement of the Australian people for a better future.



Noongar Wonderland, Perth Festival | Photo: Court McAllister  
Cover: *The Ninth Wave*, Perth Festival | Photo: Jess Wylde

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## SUGGESTED CITATION FOR THIS REPORT

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# executive summary



Theatre Kimberley | Photo: Sarah Duguid Photography

For the past five years, the Chamber of Arts and Culture WA has maintained a strategic focus on capacity building across the WA arts and culture sector. While delivery of these services has been highly responsive to member consultation, the subject matter has primarily drawn on pro bono corporate support of the Chamber. The in-person nature of these events has also led to regular feedback that regional members are disadvantaged in accessing these opportunities.

The Chamber acknowledges that various arts organisations, peak bodies and service organisations deliver capacity building to the sector, but there has been little collaboration between organisations to share resources, benchmark best practices and develop new resources. The impacts of COVID-19 have highlighted the need for a more coherent approach and alignment between capacity building programs and services, as provided by the Chamber and key service organisations.

Funded by Lotterywest, the Cultural Connections project commenced in 2021 with the development of a comprehensive overview of recent capacity building across the sector. Based on capacity building theories from community development and organisational capacity building disciplines, the research methodology focuses on gathering data from stakeholders across

the sector. Further, the establishment of the Cultural Connections Working Group (CCWG) seeks to involve sectoral leadership and community members in defining the problems and designing solutions.

The research provides insight into the needs of individuals and organisations and how service organisations work to meet these needs. It reveals that certain types of services are duplicated in some instances. However, it is also clear that delivery methods are diverse and often tailored to the perceived needs of their members. Some of these services are delivered on a regular or semi-regular basis to provide new information and address the ongoing need to train new personnel filling roles in a high turnover sector.

Despite this, needs are identified at the individual, organisational and sector levels that remain relatively unfulfilled. Identification of these led to the development of a thematic framework that articulates six areas of need (see Figure 01).

The framework graphic shows thematic areas as overlapping bands as the themes share potential impacts and related topics. The topics are presented in a circular arrangement to indicate that there is no hierarchy among the themes.

Based on the research, the following recommendations will guide the design of the Cultural Connections capacity building services.

- Focus on benefiting individuals working with and within small to medium sized organisations, thus maximising impact through the intersection of organisational and community capacity building.
- Strategically focus on the framework, which reflects the current areas of capacity building needs of arts and culture organisations and individuals in Western Australia.
- Work collaboratively to develop networks for peer-to-peer learning and break down silos of practice.
- Provide high-level information that advances sectoral thinking, especially in relation to the resilience, responsiveness and sustainability of the sector.
- Deliver through multi-modal methods to support the widest possible access.

The Chamber and the CCWG will use the framework and recommendations to guide the design of services to be delivered under the Cultural Connections banner. Importantly, they will identify where existing sectoral services and knowledge could be shared more broadly through resource sharing and allocation. The full program of services to be delivered has not been developed at the time of writing and, therefore, is not included in this paper.

FIG. 01

### THEMATIC FRAMEWORK

*six areas of need for capacity building*



# background

The Chamber of Arts and Culture WA's Strategic Plan 2020–2022 includes delivering sector capacity building as one of its strategic priorities. Over the past five years, sector capacity building has occurred via information sessions, workshops, roundtables, collaborative working groups and conferences. The Chamber has identified sectoral needs through regular surveys of members; however, this process has primarily been ad hoc, with the Chamber drawing on corporate support and facilitators on a pro bono basis. Further, the Chamber has regularly received feedback that regional members are disadvantaged in accessing these opportunities.

In addition to the Chamber's offerings, various arts organisations, peak bodies and service organisations deliver capacity building to the sector. However, no comprehensive overview of what is on offer has ever been developed, and there has been little collaboration between organisations to share resources, benchmark best practices and develop new resources.

This feedback, lack of overview and collaboration, and the impacts of COVID-19 have highlighted the need for a more coherent approach and alignment between capacity building programs and services, as provided by the Chamber and key service organisations. To address this, in 2020 the Chamber successfully secured funding from Lotterywest to design and deliver a strategic capacity building project over an 18-month period. The intended outcomes of this program are:

- Western Australia has a more sustainable arts and cultural sector into the future
- arts and cultural organisations are better placed to develop resilience and responsiveness
- arts and cultural organisations are better placed to be responsive to community needs
- more diverse organisations and communities benefit from capacity building within the sector.

The Cultural Connections sector capacity building project primarily looks to the improved sustainability, resilience, responsiveness and diversity of arts organisations. Over the past seven years, the Chamber has been collecting and analysing data on the professional development needs of its organisational members, so it is aware of the impact that capacity building directed towards arts organisations—especially in the small to medium sector—can have on sector sustainability, resilience and responsiveness. Therefore, Cultural Connections is likely to focus primarily on organisational development. However, it may also include some business development courses targeting artists and arts workers who operate as sole traders or contractors.

The Cultural Connections project commenced in 2021 by developing a comprehensive overview of recent capacity building across the sector. This research aimed to:

- examine professional development services and support on offer
- survey artists, artworkers and arts producing and presenting organisations about their needs
- identify any gaps between these
- inform streamlined, future support for service provision to the arts and cultural sector across WA.



## WHAT IS CAPACITY BUILDING?

The WA arts and cultural sector is a complex ecology of organisations, individuals, agencies and institutions with shared needs, tasks, occupations, struggles, interests and aspirations. It consists of organisations, the people who work within them, their audiences and other stakeholders, such as funders, donors and partners. This study begins with the assumption that, among these groups, there is a shared interest in the future sustainability, resilience and responsiveness of the WA arts and cultural sector. Based on this assumption of shared interests, the WA arts and culture sector can be considered a community. However, there are differing views on what constitutes capacity building depending on whether the aim is to maintain a broad focus, emphasise progress, promote a purpose or link to social capital.

Within the discipline(s) of community development and community capacity building, there are debates over the definition and interchangeability of these terms based on practices, agendas, outcomes and nuanced associations with each term.<sup>1</sup> However, Human Resources and Skills Development Canada provides a useful definition:

*Community capacity building is the continuous process required to foster the pride and appropriate local leadership that allows communities, through their members, to take responsibility for their own development.<sup>2</sup>*

Similarly, the Australian Institute of Family Studies posits the following characteristics of community development:

- Power relations between agency and community members are constantly negotiated.
- The problem or issue is first named by the community, then defined in a way that advances the shared interests of the community and the agency.
- Work is longer term in duration.
- The desired outcome is an increase in the community members' capacities.
- The desired long-term outcomes usually include change at the neighbourhood or community level.<sup>3</sup>

These definitions share three important characteristics:

1. ongoing or long-term commitment to processes
2. local leadership and community involvement in defining the problems
3. a community-led, bottom-up approach that requires communities to take responsibility for their own development.

<sup>1</sup> To further examine these debates, see Craig, G. (2007). Community capacity-building: Something old, something new...? *Critical Social Policy*, 27, 335–359; and Verity, F. (2007). Community capacity building: A review of the literature. South Australian Department of Health.

<sup>2</sup> As cited in Verity, F. (2007). *Community capacity building: A review of the literature*. South Australia Department of Health [https://www.researchgate.net/publication/36722639\\_Community\\_capacity\\_building\\_-\\_a\\_review\\_of\\_the\\_literature](https://www.researchgate.net/publication/36722639_Community_capacity_building_-_a_review_of_the_literature)

<sup>3</sup> Smart, J. (2017). *What is community development?* Australian Institute of Family Studies. <https://aifs.gov.au/cfca/expert-panel-project/what-community-development>

In addition to community capacity building, capacity building can also refer to the action of building organisations' competencies and capabilities. From an organisational perspective, non-profit capacity building refers to many different types of activities that are all designed to improve and enhance a non-profit's ability to achieve its mission and sustain itself over time. From this perspective, capacity building can be defined as:

*A measurable improvement in an organization's ability to fulfill its mission through a blend of sound management, strong governance, and dedication to assessing and achieving results.<sup>4</sup>*

Within the context of non-profit capacity building, typical target areas include:

#### **Mission, vision and strategy**

Strategic planning  
Organisational planning  
Accountability  
Systems

#### **Governance and leadership**

Leadership development  
Board development  
Succession planning

#### **Service delivery and impact**

Program design and development  
Outcomes measurement  
Program analysis and evaluation

#### **Internal operations and management**

Human resources management  
Financial management  
Operations  
Technology and information systems  
Facility planning  
Legal and risk assessment  
Volunteer development

#### **Strategic relationships**

Collaboration and strategic restructuring  
Marketing and communications

#### **Resource development**

Fund development  
Business planning for revenue generation

Non-profits that disproportionately focus resources on service delivery at the expense of building organisational processes and foundations expose themselves to risks and missed opportunities for more effective service and project delivery. One of the biggest risks is 'mission drift' — a loss of focus on the organisation's founding principles and 'reason for being'.

Based on the ecology of individuals and organisations that make up the WA arts and culture sector, defining capacity building requires a mixed approach that includes both organisational capacity building and community capacity building. The diagram in Figure 02 shows how the intersection of these might be represented.

<sup>4</sup> Monson-Rosen, M. (2021). *Capacity building: Why it matters*. MissionBox. <https://www.missionbox.com/article/51/capacity-building-what-it-is-and-why-it-matters>



FIG 02.

## ORGANISATIONAL CAPACITY BUILDING



## COMMUNITY CAPACITY BUILDING

Using these definitions, capacity building activities, resources and initiatives might be targeted in three areas:

### **Organisations across arts and culture sector**

This includes those that create arts and culture productions, those that present arts and culture, and those that provide services to other arts and culture organisations. These can be major companies, small to medium enterprises, community groups, or government bodies.

### **Individuals who engage with arts and culture through organisations**

This includes those individuals who are employed by organisations (full-time, part-time, casual, and contract), those who volunteer (including on arts organisation boards), those who sponsor organisations through membership or other forms of support, and audiences who attend venues and exhibition and productions.

### **Individuals and communities outside arts and culture organisations**

These include independent artists and producers, who may or may not wish to be more engaged with art organisations, as well potential audiences, potential sponsors, and the public who may or may not have a perceived value of arts and culture or who do not engage with it through the arts and culture organisations for other reasons.

Therefore, capacity building for the WA arts and culture sector can be seen as activities, resources and initiatives that:

- strengthen organisational infrastructure for arts organisations
- provide education and professional development for people already engaged with organisations in the arts and culture sector
- strengthen the skills and abilities of those who do not intersect with arts and culture organisations.

To be effective, it requires ongoing or long-term commitment to the processes of change, the sector's involvement in defining the problems, and commitment to participate, champion and lead the changes needed to develop strength, resilience and responsiveness.

# research methodology

The Cultural Connections sector audit employed three research methods to gain insight into service provision for the WA arts and culture sector:

1. Desktop research, including analysis of previous reports and research by the Chamber, the Australia Council, and the 2021 Kolyang sector conversation report; and a scan of arts sector capacity building service provision across WA
2. An online Sector Capacity Building Needs Provisions Survey, open for responses from artists, people within arts organisations and people within arts service organisations from 26 July–20 August 2021
3. Individual, semi-structured interviews with leaders and representatives of peak bodies and service organisations (20–30 minutes each).

The methodology strongly focuses on gathering data from stakeholders across the sector. It seeks to involve sectoral leadership and community members in defining the problems and designing solutions.

The findings of this research led to the development of a thematic framework that identified and classified areas of need. The Chamber and the Cultural Connections Working Group (CCWG) will use this framework to guide the design of services to meet identified needs and determine where existing sectoral services and knowledge could be better utilised through resource sharing and allocation.



Girls School, Fringe World | Photo: Miles Noel Photography

# desktop research into previous reviews, reports and surveys

## A REPORT ON DESKTOP RESEARCH UNDERTAKEN INTO WESTERN AUSTRALIA'S SMALL-TO-MEDIUM ARTS SECTOR, 2014

This desktop research into the small to medium (S2M) arts sector was undertaken by Barry Strickland on behalf of the Chamber in August–September 2014. The primary objectives of the research were to 'inform a business case for a budget submission to State Treasury, and to provide information to WA's S2M sector around the issue of building resilience'. The report characterises the S2M sector as:

*Generally, it [the WA S2M arts sector] can be viewed as the primary 'public activator' of Australia's arts and cultural life. It embraces and engages local artists, and markets and celebrates their work. Without the sector, there would be no significant bridge between individual artists and the 'high end' of the arts and cultural spectrum.*

*The S2M arts sector is, essentially, the all-important occupier of the middle ground where most of the action (including innovation and experimentation) happens.<sup>5</sup>*

The report further highlights the status of WA's S2M arts sector as having the nation's lowest percentage of multi-year funding agreements with the Australia Council. It points out that the state government, through the Department of Culture and the Arts (now amalgamated into the Department of Local Government, Sport and Cultural Industries [DLGSCI]), was Australia's most generous funder of the S2M arts sector. The report posits that the WA government invests more highly in its S2M art sector due to the demonstrable lack of support for the sector from the Australia Council. However, no policy statements suggest this is the case.

The report identifies the key challenges facing the S2M arts sector, including:

- financial stability
- an inability to attract and retain skilled and experienced personnel

- reaching and engaging with audiences across the vast size and geographic isolation of the state in a cost-effective manner
- the perception that WA lacks leaders and vision when it comes to the arts and cultural sector and is therefore under-recognised and under-valued
- competition with major performing arts organisations for corporate and philanthropic support.

The report strongly recommends that WA's S2M arts sector work together to encourage the WA government to create:

- a professional development fund specifically designed to enhance the skill sets of the sector's managers, administrators and management board members
- a 'partnerships and collaborations' fund to support special initiatives, either intra- or inter-sector.

<sup>5</sup> Strickland, B. (2014). *A report on desktop research undertaken into Western Australia's small-to-medium arts sector (S2M)*. Chamber of Arts and Culture WA. <https://www.cacwa.org.au/documents/item/340>

## AUSTRALIA COUNCIL ARTS SECTOR SERVICES ORGANISATION SCAN, 2017

In 2017, the Australia Council undertook a scan of 111 arts organisations across all states, territories and artistic disciplines to gain insights into the provision of services in their respective jurisdictions.

The specific aims of the scan were to:

- Explore the definition of a service organisation in the arts sector
- Create a methodology for identifying and classifying service organisations and their activities
- Discuss alternative formal and informal mechanisms for service delivery beyond that of service organisations (e.g., arts centres, artist networks)
- Discuss the Australia Council's programs that provide support to service organisations
- Provide an analysis of the ecology of service organisations in the arts sector: who they are, their business models, who their general target audiences are, and what activities they undertake
- Provide an analysis of international models for service organisation support.<sup>6</sup>

The methodological approach combined desk research to gather information about the organisations providing services to the arts sector in Australia and surveys to canvas the views of art sector experts at the Australia Council and state government arts and cultural agencies.

One key finding that is particularly relevant to this research is the scan found no clear definitions of 'service organisations'. The Australia Council report identified blurred distinctions between organisations that traditionally acted as producers and presenters of artistic content and have extended their remit to

support artists by providing services. Conversely, organisations traditionally associated with providing services have recognised opportunities to leverage the talents of their members by directly presenting and even supporting the production of artistic work.

The scan examines seven service delivery mechanisms found across the sector, including dedicated arts service organisations; hybrid models that provide services to stakeholders and also produce or present artistic content; and informal networks and artist-run initiatives.

The scan further identifies 10 service categories to use as a framework for understanding the overall service organisation landscape. Each activity undertaken by a service organisation was allocated to one of these categories to develop a view of the prevalence of activities across arts practice areas and regions. Any service activity that did not 'fit' one of these service categories was allocated to the additional category, 'other'. Member communications, capacity building, member promotion and sector leadership top the activities delivered, with over 65% of service organisations providing services within these categories.

Complementary services analysis determined the likely pairing of services across organisations, which identified pairings displaying a high degree of complementarity. Arguably, the most relevant finding for this project involves the complementarity of capacity building and advocacy activities. The research identified that 48% of organisations in the scan undertaking capacity building activities also undertake advocacy activities, a figure deemed higher than expected. Yet, the drivers of this increased complementarity are not indicated.

The scan sought to place the analysis in a broader context by surveying the service organisation landscape and operations in New Zealand, Canada, England, the USA and Scotland to better understand how the Australian model compares to these international markets.

<sup>6</sup> Australia Council for the Arts. (2017). *Arts sector service organisations scan*.

<https://australiacouncil.gov.au/wp-content/uploads/2021/07/service-organisations-scan-rep-5949e8136ae6f.pdf>



Briefs Bite Club, Fringe World 2022 | Photo: Matt Gedling

## CHAMBER MEMBER SURVEYS, 2019, 2017, 2015

The Chamber conducts biennial online surveys with its members to identify topics of professional development events they are interested in attending. The following table identifies the percentages of members who responded favourably to named skill development topics.

Named skill development topic	2019	2017	2015
Leadership	54.10	53.16	45.71
Fundraising and philanthropy	50.82		
Audience development	49.18		
Harnessing technology	44.26	36.71	42.86
Business skills	37.70	26.58	8.57
Governance	34.43	32.91	28.57
Funding and grant applications	32.79	39.24	28.57
Research	31.15	35.44	34.29
Social media	31.15	34.18	31.43
Marketing	27.87	25.32	25.71
Networking	26.23	30.38	34.29
People management	24.59	16.46	8.57
Customer relations management	22.95	20.25	14.29
Public speaking	22.95	12.66	14.29
Don't know	13.11	6.33	11.43
Customer services / Front of house	8.20	3.8	2.86
Computer literacy	6.56	8.86	5.71

In this table, the topics have been ranked based on the percentage of positive responses given in the most recent year (2019) and do not reflect the order in which they appeared in the original surveys. The surveys did not provide any detail about the named skill development topics and, therefore, assume a shared understanding of what each topic entails.

## CHAMBER MEMBERS SURVEY, MARCH 2020

In March 2020, in response to the onset of COVID-19 and the lockdown of WA, the Chamber initiated a special online member survey. The survey asked only one question and provided open-ended text spaces for up to five answers from a respondent. The survey asked:

**What topics/issues would you like the Chamber to offer workshops/training in over the next 3 months (i.e., as a matter of urgency)?**



Due to the open-ended nature of the survey, the responses were highly varied. However, a summary of the highest priority responses (those listed first) is shown below, with an approximate ranking based on the number of times an item or related item was mentioned:

1. Access and inclusion—including gender bias, supporting diversity, reconciliation
2. Fundraising—Grant writing, philanthropy, annual giving programs
3. COVID—managing risks, planning in uncertain times, working with boards, managing staff wellness
4. Sharing audience information and audience development
5. Arts contract laws—especially human resources awards, contracting, key documents needed
6. Marketing and social media (including leveraging of TikTok and WeChat)
7. Governance for artists
8. Social impact evaluation
9. How to write/create business strategies
10. Finance basics for artists and arts organisations
11. Mentoring and building networks of support
12. Effective use of Zoom for multiple users
13. Working with emerging (young) artists.

## KOLYANG SECTOR CONVERSATION REPORT, 2021

The Kolyang Sector Conversation report resulted from conversations that occurred during the Performing Lines WA (PLWA) 2021 Kolyang Hub. Kolyang Hub is a three-week program of events that focuses on conversations and practices pertinent to artists and producers. The Hub is preceded by the Kolyang Lab in which a cohort of diverse artists engage in an intensive and mentored interrogation of artistic practice. This report provides useful insight into the needs identified by emerging artists and presenters in attendance at the Hub.

The report uses Wheatley's six-circle model of data analysis to develop four key recommendations:

1. PLWA Kolyang Hub to be fully supported in 2022.
2. PLWA to facilitate conversations with arts organisations aimed at reaching agreement on greater levels of independent artist and producer participation in organisations, establishment of artistic residencies, and more general resourcing and knowledge sharing between artists and organisations.
3. PLWA to advocate to DLGSC for resources and infrastructure for artistic practice, specifically through investment in the King Street Arts Hub as a pilot for incubating work, skill-sharing and connection.
4. All initiatives and decisions from the report are to be undertaken ensuring diversity and equality to support transformative outcomes. This importantly included Indigenous artists, CALD artists, regional artists and artists with disability.<sup>7</sup>

<sup>7</sup> Erskine, S. (2021). *Kolyang sector conversation report*. Performing Lines WA.

<https://www.performinglines.org.au/wp-content/uploads/2021/03/Kolyang-Sector-conversation-REPORT-FINAL.pdf>

# desktop audit of arts service organisations

The Australia Council's 2017 *Arts Sector Service Organisations Scan* highlighted the lack of consistent terminology across the sector for 'service organisations'. This is largely attributed to the wide range of activities being provided to the arts sector, to a broad range of target stakeholders, by a broad range of organisations. The scan further articulated the difficulty in defining what a service organisation is, stating:

*The distinction between a service organisation and an artistic organisation has become increasingly blurred over time. Organisations that traditionally acted as producers and presenters of artistic content have extended their remit to support artists through service activities. Conversely, organisations that have traditionally limited themselves to service provision have recognised the opportunities to leverage the talents of their members through directly presenting and even supporting the production of artistic work.<sup>8</sup>*

Similar characteristics exist among organisations identified in WA. Therefore, this research adopts the definition of service organisations as organisations whose core purpose is to provide programs and activities that support artists and art producers/presenters. Service organisations within this definition range from WA offices of peak national bodies providing services across Australia to smaller organisations concentrating specifically on WA arts development and support.

As a starting point, the following organisations were identified from the DLGSC list of service organisations funded through the Organisational Investment Program:<sup>9</sup>

- Aboriginal Art Centre Hub WA (AACHWA)
- Artsource
- CircuitWest
- Community Arts Network
- Kimberley Aboriginal Law and Culture Centre (KALACC)
- Performing Lines WA
- Propel Youth Arts WA
- Regional Arts WA (formerly Country Arts WA)
- STRUT Dance

- West Australian Music Industry Association Incorporated (WAM)
- Writing WA

The following arts service organisations were also identified through the Chamber's current sectoral knowledge and membership:

- Australian Museums and Galleries Association (AMaGA) Western Australia
- Ausdance
- Screenwest
- Australian Performing Arts Centres Association (PAC Australia)

By examining each of these organisation's websites, we developed the following snapshot summary of capacity building activities.

<sup>8</sup> Australia Council (2017, p. 2).

<sup>9</sup> Department of Local Government, Sport and Cultural Industries. (2019, 24 October). *Significant investment into WA arts organisations* [Press release]

<https://www.dlgsc.wa.gov.au/department/news/news-article/2019/10/24/significant-investment-into-wa-arts-orgs>

## ABORIGINAL ART CENTRE HUB WA (AACHWA)

AACHWA's professional development is designed around the needs of Aboriginal artists and the diverse and dispersed organisations that support them, commonly referred to as Aboriginal Art Centres.

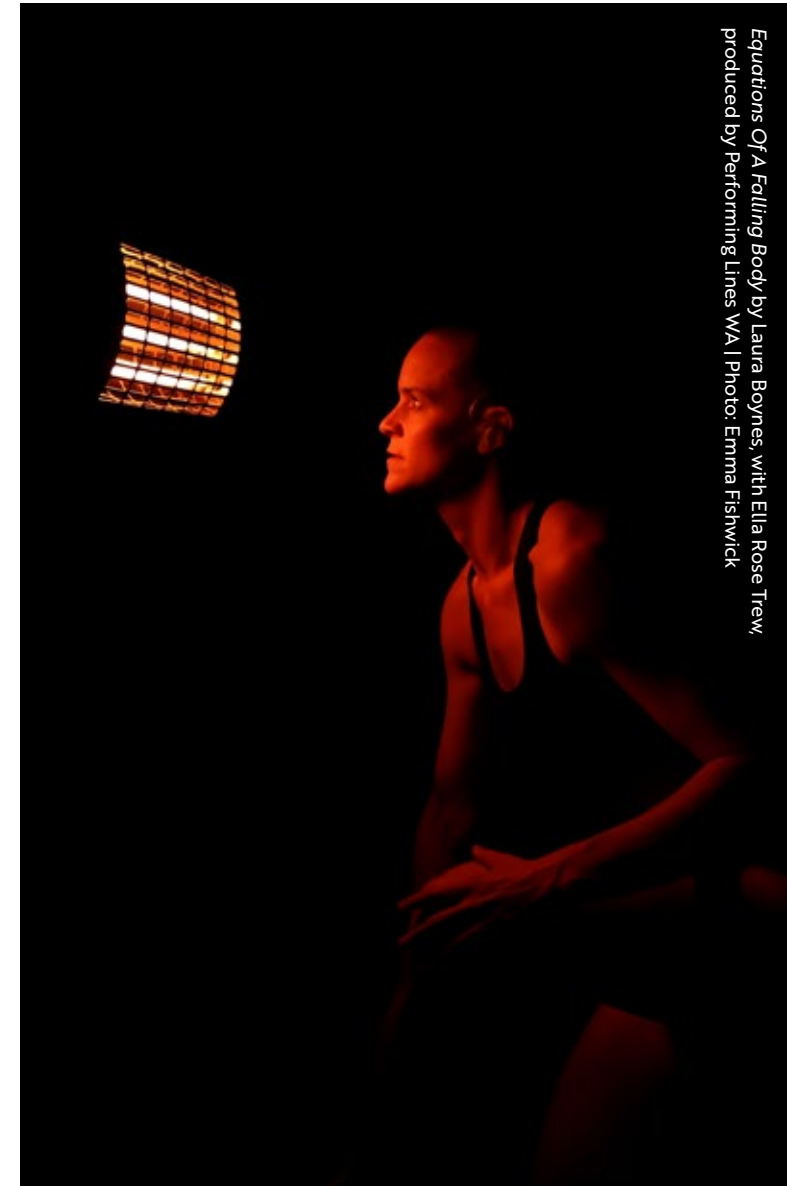
Project Name	Dates	Description
Aboriginal and Torres Strait Islander Product Development Project (ATSI PDP)	4 stages, commenced in July 2020	Building on the 2016 'Fake Art Harms Culture' campaign launched collaboratively by Indigenous Art Code, Arts Law, and Copyright Agency, the ATSI PDP's objective is to provide greater opportunities for ATSI artists within the industry to have a greater claim in the market financially while reclaiming ownership and authority over the products entering the market, ultimately ensuring the market values and respects ATSI culture.
Indigenous Languages and Arts Project	2019 (Phase 1)	<p>Pilot project to enable language capture, skills exchange and artmaking for a small group of WA art centres. The intention of Phase 1 of the project was not to present or exhibit work. Rather, the emphasis was on skill development and the identification of stories and practices that could be adopted by the art centres to foster and encourage intergenerational knowledge exchange.</p> <p>The next phase of this project may involve further guided creative development to work with the footage/language/ audio and visual elements towards creating new contemporary film art works for a public exhibition and/or presentation.</p>
Aboriginal Arts Worker Internship Program	Feb 2019	Designed, developed, and delivered in partnership with the Art Gallery of WA (AGWA) this was an eight-day hands-on experience which included installing works for <i>the Desert River Sea: Portraits of the Kimberley</i> exhibition at the Art Gallery of WA, as well as time at the art handling and touring organisation Art on the Move in Fremantle and touring other significant art and museum sites around Perth.
Art Centre Managers' Forum	Oct 2019 (first since 2016)	Discussion of arts worker training, CDP and funding opportunities. Focus on shared learning between art centre managers with presentations by managers of their own successes and challenges.



## ARTSOURCE

Artsource has a professional development statement from December 2019 that focuses on issues of collective importance to artists and working to constructively influence and achieve positive change.

Project Name	Dates	Description
Artist Talks	Ongoing	6 x 6 – For six minutes each, six #artsourceartists share rapid-fire presentations of their unique, collaborative, and innovative art practices.
Sundowners	Ongoing	Opportunity to meet and mingle with other artists, hear informative artist talks and expand your networks.
Creative-Connected (RISE funding)	2021 and beyond	Program of exhibitions, workshops, arts events and a live-streamed festival that responds to connecting in the new normal and how Artsource and its members will embrace the future.



*Equations Of A Falling Body* by Laura Boynes, with Ella Rose Trew, produced by Performing Lines WA | Photo: Emma Fishwick

## CIRCUITWEST

CircuitWest moved into more professional development targeted at meeting the needs of presenters, producers and artists in response to COVID-19 impacts on the arts sector. They have partnered with the Small Business Development Corporation to deliver some of their programs.

Project Name	Dates	Description
For everyone	Ongoing	<ul style="list-style-type: none"> <li>• Grant Writing</li> <li>• Community Engagement</li> <li>• Mental Health and Wellbeing</li> <li>• On The Road: A handy guide to all things touring</li> <li>• Budgeting</li> </ul>
For presenters	Ongoing	<ul style="list-style-type: none"> <li>• Strategic/Business Planning</li> <li>• Setting up Fundraising</li> <li>• Growing Your Email Data to Improve Your Ticket Sales</li> <li>• Review Your Tech Specs</li> <li>• Zooming Into The Future: A series of one-off catchups on topics of interest by Zoom meeting</li> <li>• Programming Planning</li> <li>• Marketing Plan</li> <li>• Mentor/Support Program</li> <li>• How Good Is Your Brand?</li> <li>• Meet the Neighbours</li> <li>• Diversity and Inclusion Planning</li> <li>• Sourcing Touring Work</li> <li>• Human Resources</li> </ul>
For artists and producers	Ongoing	<ul style="list-style-type: none"> <li>• Supercharge Your Pitching</li> <li>• Festivals: The Hidden Presenter</li> <li>• Budgeting for Producers and Artists</li> <li>• What do presenters (venues) want?</li> </ul>
Showcase WA	1–4 Nov 2012	<ul style="list-style-type: none"> <li>• Arts market and professional development conference</li> </ul>



## COMMUNITY ARTS NETWORK (CAN)

As a leading community arts organisation working to achieve a just and inclusive Australia, CAN has a history of over 35 years contributing to building sector knowledge, capacity and influence in WA and nationally.

CAN's capacity building focus primarily occurs on an individual and community-based level. Most of their projects focus on making art with communities that tells their stories and shares their lived experiences. From a community development perspective, the process of making and presenting this art builds people's capacity and strengthens communities. At the time of writing, CAN's website did not list any specific capacity building events apart from the community-based projects that they have supported. However, the website alluded to member benefits, which include professional development events, informal networking events, free publications, online promotion of member events and activities, and advocacy.

## KIMBERLEY ABORIGINAL LAW AND CULTURE CENTRE (KALACC)

KALACC is the Kimberley region's peak Indigenous law and culture centre. Based in Fitzroy Crossing, KALACC supports the traditional cultural practices of the 30 language groups of the Kimberley region. KALACC encourages the participation of these groups in song, story and dance, as they keep their culture strong by sharing their knowledge with people through performance and cultural practices.

At the time of writing, KALACC's website did not list any specific sector capacity building events apart from the community-based projects they have supported.

## PERFORMING LINES WA (PLWA)

PLWA produces provocative contemporary performances by Australian independent artists. They have teams in Sydney, Perth and Hobart, with a network of producers and presenters around the country and the world. PLWA provides advice and support through regular opportunities and updates and offers in-depth support on a fee-for-service basis, including all aspects of producing, marketing and production planning, and mentoring. At the time of writing, their website did not list specific capacity building initiatives; however, the site includes links to their range of research publications and a list of opportunities, including performing sector employment, residences, commissions, awards and grants.

At the time of writing, PLWA had recently completed the second of three annual Kolyang Creative Hub programs. Born in 2020 as a response to COVID-19 lockdowns, the 4-week program became an annual event to facilitate interdisciplinary artistic practice sharing, creative developments, panels and conversations. The Kolyang Creative Hub brought artists and sectoral leadership together, providing time and space to reflect, question, learn and share. It was designed to be a 'future-focused site for breaking down silos and knowledge sharing within the sector: fostering critical thinking and developing innovative new ways of working. It included a public program of showings, industry discussions and provocations from arts leaders, curated each year to encourage open access to the artistic community.



## PROPEL YOUTH ARTS WA

Propel Youth Arts WA is the peak body for youth arts in WA, providing young people aged 12–26 with access and opportunities to engage with arts and culture on their own terms. Providing services and programs across all art forms, Propel aims to strengthen future creative communities by providing access to information, networks, mentoring, skills development and employment in the arts and creative industries to young people and those who work with them. Propel is focused on arts advocacy, skills development and access to opportunities for those already engaged in the arts and those who would like to be.

Propel runs arts projects, workshops and events throughout the year, including some as part of the annual Youth Week WA KickstART Festival. These have a wide range of focus, including health and wellbeing, building new skills, networking and discovering creative potential.

In 2021, Propel introduced a new program, Pivot: arts administration for sustainable careers. Pivot aims to build capacity among young and emerging artists and arts workers in WA to make their careers sustainable and commercially viable. The program was designed based on Propel's view that young people in the arts are often intimidated by work that falls outside of their creative practice, such as networking, administration, money and sustainability. Thus, the program aims to provide an easier pathway for young people who want to have sustainable careers in the arts.

The first Pivot took place on Saturday and Sunday, 2–3 October 2021, at the State Library of WA and the Art Gallery of WA. It offered a range of in-person and online workshops, panel discussions, forums and opportunities to network with the local arts community and leaders at a casual sundowner. The program is outlined as follows:

Session Name	Description
Look After Yourself with Shona Erskine	<p>A workshop led by Dr Shona Erskine that focuses on the functionality of stress, mental health and wellbeing, with an emphasis on how we can support ourselves to integrate self-care skills into our lives with flexibility and compassion.</p> <p>Topics covered include:</p> <ul style="list-style-type: none"> <li>• the functionality of stress and how particular stressors are present in your life</li> <li>• how you respond to stress and how to manage stress</li> <li>• how mindfulness, grounding and compassion align with self-care</li> <li>• physical, psychological, professional and spiritual self-care</li> <li>• what self-care looks like for you.</li> </ul>
An Introduction to Arts Law with Michael Tucak	<p>Building understanding of legal rights and responsibilities with Michael Tucak. Information about copyright, moral rights, contracts and negotiating a good deal, and the opportunities and risks associated with working in an online environment.</p> <p>Topics covered include:</p> <ul style="list-style-type: none"> <li>• common misconceptions about the law in the arts</li> <li>• how awareness of the law can help you</li> <li>• contracting as a creative freelancer</li> <li>• intellectual property and copyright</li> <li>• issues to watch in working online.</li> </ul>
Free Headshots	Two photographers to update or provide headshots.
Know Your Worth, Know Your Rights with MEAA and Media Super	<p>Based on the premise that often, creatives get seller's guilt, under-price their time or work and therefore undervalue themselves. This session focuses on creatives knowing their worth and their rights. Tiffany Venning (MEAA) and Patrick Horneman (Media Super) host the discussion about self-advocacy for independent artists and arts workers.</p> <p>Topics covered include:</p> <ul style="list-style-type: none"> <li>• finding minimum conditions and pay rates across all art forms</li> <li>• legislative protections and responsibilities for creatives</li> <li>• distinguishing between employees and contractors</li> <li>• responsibility for superannuation, tax and insurance</li> <li>• unfair contracts and how to avoid them</li> <li>• what to do when things go wrong.</li> </ul>



Koolbaradi wer Wardang, West Australian Opera 2021  
| Photo: James Rogers

Session Name	Description
Makeover your resume	Tips and tricks to making a well-read resume for future employers.
All Things Finance with Bob Poolman	<p>Money is often an unfamiliar and intimidating bridge for young creatives to cross, but this does not need to be the case for you! With over 30 years of experience helping artists and arts workers navigate their taxation obligations, Bob Poolman addresses the common misconceptions many early-career creatives have about ABNs, GST, invoicing and what makes a business a business.</p> <p>Topics covered include:</p> <ul style="list-style-type: none"> <li>• differences between taxable income and assessable income</li> <li>• deductions you may be able to claim at tax time</li> <li>• best practices for financial record keeping</li> <li>• special taxes and tips for artists</li> <li>• grants that may be available to you.</li> </ul>
Grant Writing 101 with Emma Davis	<p>Presented by Emma Davis, this hands-on workshop lets participants learn the basics of effective grant writing and develop their skills to successfully apply, manage and acquit funding with confidence!</p> <p>Using real-world examples and simple effective techniques for writing grant applications, this workshop aims to clarify the grant writing process in a fun and informative way. Participants will also receive access to simple grant writing templates for budgets, letters of support and artist confirmation contracts.</p>
Cringe-Free Arts Marketing with Mel Anastas	<p>Mel Anastas from DoReMedia leads an interactive two-hour workshop on art marketing with tips on how to:</p> <ul style="list-style-type: none"> <li>• develop an authentic and future-proofed brand (one #futureyou can live with)</li> <li>• choose appropriate platforms</li> <li>• attract media attention</li> <li>• create content</li> <li>• benefit from algorithms and using paid promotion.</li> </ul>



### Session Name

### Description

#### The Freelance Five with Creative Plus Business

The Freelance Five is a fast, funny and practical presentation specifically designed for creative practitioners with absolutely no business skills to help them get the five most important elements of creative freelancing just right. This workshop is ideal for creative practitioners at every level, from students to professionals.

Participants will learn more about:

- setting goals and planning the self-employment journey
- understanding and handling money matters
- the key to managing time better
- the basic beginnings of marketing
- fostering a cheer squad and juggling the realities of combining art and business.

All participants of this workshop also receive:

- lifetime access to a dedicated Dropbox folder full of additional resources and workbooks to help continue the learning after the workshop is over.
- access to additional free webinars to supplement the material covered in the workshop.

#### Time Management for Creative with Creative Plus Business


This workshop is for recent graduates, freelancers and anyone struggling with time, work and creativity. It is also relevant no matter what your profession—filmmakers, writers, designers, visual artists, musicians, composers, dancers, performers—everyone can benefit from a quick introduction or refresher to the basics of time management and setting goals.

Participants will also discuss the larger issues of:

- setting and keeping goals
- staying motivated and understanding procrastination
- recognising self-sabotage
- finding the balance between being creative and making money.

All participants of this workshop also receive:

- lifetime access to a dedicated Dropbox folder full of additional resources and workbooks to help continue the learning after the workshop is over
- access to additional free webinars to supplement the material covered in the workshop.



Noongar Wonderland, Perth Festival | Photo: Court McAllister

Session Name	Description
Make Your Own Work with Creative Plus Business	<p>Suitable for all practitioners, regardless of experience or creative practice. Participants will learn the steps to getting self-devised work into the world.</p> <p>The steps outlined and discussed include:</p> <ul style="list-style-type: none"><li>• ensuring the idea for self-devised work is feasible and achievable</li><li>• the magic of cost-benefit and risk analysis</li><li>• finding helpers, funding and resources to get the project started</li><li>• managing the legal aspects of producing</li><li>• structures, budgets and the basics of business.</li></ul> <p>All participants of this workshop also receive:</p> <ul style="list-style-type: none"><li>• lifetime access to a dedicated Dropbox folder full of additional resources and workbooks to help continue the learning after the workshop is over</li><li>• access to additional free webinars to supplement the material covered in the workshop.</li></ul>

## REGIONAL ARTS WA (RAWA)

RAWA is the state's only service organisation delivering a multi-arts program to strengthen and celebrate WA's regional arts sector. Their service delivery includes a range of programs, such as funding for arts projects; capacity building support for key regional arts organisations and artists; coordination of an emerging regional arts network to connect the state; specific youth, CALD and First Nations projects; and opportunities to profile and showcase the regional arts sector's work.

Project Name	Dates	Description
Creative Leadership Program	Various dates in regional locations	<p>The Creative Leadership Program has its foundations in the neuropsychology and neuroscience literature on creativity. This body of research provides a framework for enacting creative practice, facilitating creative enterprise and embodying leadership in the creative industries.</p> <p>The Creative Leadership Program seeks to:</p> <ul style="list-style-type: none"> <li>• identify and develop leaders in the regions</li> <li>• connect the knowledge of artists and arts organisations to invigorate creative communities</li> <li>• build regional collaboration through shared learnings</li> <li>• create feedback mechanisms to further promote community-driven arts activities and feed into relevant local and state government policy.</li> </ul>

## STRUT DANCE

STRUT Dance offers choreographers and dance practitioners the opportunity to engage with national and international masters, work with collaborative partners in the making of their own performance and put their work in front of a willing and informed audience. As a national organisation, STRUT operates on five levels: body, collaboration, presentation, mentorship and exchange.

Theme	Description
Body	The body program offers the independent sector exposure to dance techniques and choreographic methodology that is usually only available to major dance organisations.
Collaboration	STRUT provide the resources, space and leadership to coach aspiring choreographers to work collaboratively with artists in readiness for the stage. In partnership with the State Theatre Centre of WA, STRUT continues to provide pathways to encourage future collaboration across all stage art forms.
Presentation	Throughout the year, artists are offered the opportunity to develop and present work with production values at all levels. From studio showings to full evening presentations at the State Theatre Centre of WA, all manner of platforms, sites and festivals are available for expression.
Mentorship	STRUT Dance's new mentorship opportunity enables dance artists to intimately engage with established choreographers from across Australia and the world. The mentorship program provides bespoke access to a leading choreographer's creative process and presentation as part of a local artist's own artistic and career development.
Exchange	STRUT Dance aligns programs that build capacity with world-class local, interstate and international organisations. These provide international residencies/exchange opportunities for local artists to focus on choreographic research in new contexts. STRUT Dance's SEED residency grants, which kick start the development of new works from independent choreographers and physical theatre practitioners, are available for artist members to broker with these organisations.

## WEST AUSTRALIAN MUSIC INDUSTRY ASSOCIATION INCORPORATED (WAM)

WAM runs industry development workshops throughout the year, often taking advantage of opportunities that arise and can be used to benefit the music industry.

Theme	Description
Higher Note Program	<p>Aimed at self-managed musicians and emerging managers serious about kicking their careers up a level, Higher Note is a bespoke two-day workshop program. Facilitated by Scott Adam (North Metropolitan TAFE, ex-manager of WAMi award winner Ruby Boots), the two-day intensive features 10+ learning sessions presented by industry experts on everything from strategy, publicity and social media, business management, touring and more.</p> <p>The program provides access to some of Australia's most experienced industry representatives in an intimate boardroom setting, allowing attendees to easily ask questions, seek personal career advice and build valuable connections.</p>
Sound Check Webinars	<p>Established to provide support for the music community during the COVID-19 crisis, Sound Check is a series of free webinars to provide practical support for members of the WA music community.</p> <p>Webinars are designed to provide a free, safe and interactive way for the community to voice their questions and receive informed advice from an industry expert while also engaging with one another. The series will cover a range of topics from business accounting to mental health, with additional topics introduced as the webinar series continues.</p> <p>In each session, participants will join a one-hour discussion with a guest expert or panel. Each webinar includes the opportunity to ask questions and 'check in' with others who may be experiencing similar struggles at this time. The Sound Check series is free for all to join, and participants can elect to take part in one or all webinars, depending on their interest and availability.</p>
Specialty Workshops	<p>WAM works alongside national and local industry organisations, including APRA AMCOS, PPCA and Spotify, to deliver specialty workshops addressing the needs of the WA music industry. A grant writing workshop was being offered at the time of writing.</p>

## WRITING WA

Writing WA provides information on its website to help writers find resources to support their writing goals, better understand the publishing environment, and connect with peers. There is information about writing groups, publishing, writing and editing services, key organisations, and recommended rates of pay published by the Australian Society of Authors. They also offer book clubs and book reviews to promote the works of WA writers.

## AUSTRALIAN MUSEUMS AND GALLERIES ASSOCIATION (AMAGA) WA

AMaGA WA is the state chapter of AMaGA. In 2021, the national association offered an extensive national webinar program with topics such as:

- marketing
- exhibition labels
- succession planning for volunteers
- audience research 101
- giving strategies (philanthropic, corporate, individual)
- conservation of paper materials
- interpretation approaches
- retail success
- deaccessioning
- visitor experience
- community engagement
- art handling
- scriptwriting for museums
- Indigenous roadmap
- oral history collecting
- exhibition development
- seniors in the museum.

## AUSDANCE

Ausdance is a national peak body that identifies and creates programs and resources to support and sustain professional dance practice in Australia. Their website provides an extensive range of factsheets, guides, reports, research articles, stories and essays.

## SCREENWEST

Screenwest is WA's not-for-profit screen funding organisation, supporting the development and production of film, television and interactive projects in WA. In addition to funding, Screenwest provides a range of resources to support film production in WA. These resources provide WA-specific information about:

- incentives
- crew and services
- locations
- film-friendly WA resources
- working with Indigenous people, content and country
- access and inclusion resources.

## SUMMARY

In our experience, the sector's service organisations are dynamic, proactive and responsive to their members' needs. Therefore, we do not suggest that this desktop survey provides a complete picture of the wide range of services provided across the sector. Further, there are producing and presenting organisations, and others not listed here, that also provide capacity building services. Thus, this information should be viewed within the context of the limited resources available to undertake this review, the difficulty in defining and identifying service organisations, and the rest of the information contained in this report.



# online survey

## SURVEY DESIGN

A comprehensive online survey designed to collect the capacity building needs, past delivery and intended future delivery was developed and distributed via the Survey Monkey platform. The survey design and methodology were informed by the desktop research undertaken as part of the research methodology.

The survey specifically targeted four groups:

1. independent artists and arts workers
2. arts workers working within organisations (including arts and cultural development workers in local government)
3. organisations that primarily produce and present works
4. organisations that primarily provide services to artists and arts organisations.

Data from each of these streams were collected and analysed to create a picture of the needs of artists, arts workers and arts organisations; how those needs are being met through existing support and services; and what gaps exist between current needs and supports. Subsequently, this information was used to identify where greater efficacy can be achieved by supporting, broadening and expanding services already being delivered and how the Chamber could provide new support and services not already being delivered to meet the sector's needs.

The survey design was vetted and tested by Chamber staff and external stakeholders. The final survey was available to complete online from 26 July to 20 August 2021. It was promoted via other peak bodies and networks; the Chamber's Facebook, Instagram and LinkedIn social media channels; and the Chamber members' newsletter.

## SURVEY RESPONDENTS

Over the period of four weeks that the survey was available, we received 374 responses. Based on the Chamber's knowledge of the sector and online survey participation rates, this is a high rate of participation – especially for a complex survey of this length and depth. Importantly, the survey is a sample of the overall arts and culture sector in WA, so it may or may not be a representative sample of the sector as a whole. Therefore, the following statistics are provided to understand who the respondents to the survey are.

**STATISTICAL PROFILE OF THOSE  
WHO RESPONDED AS AN INDEPENDENT  
ARTIST OR ARTS WORKER**

179

RESPONSES  
IN TOTAL FOR  
THIS CATEGORY

58

RESPONDENTS  
PROVIDED  
A REGIONAL  
POSTCODE

3%

IDENTIFY AS AN  
ABORIGINAL OR  
TORRES STRAIT  
ISLANDER PERSON

25%

WERE FROM  
A CALD  
BACKGROUND

19%

IDENTIFIED AS  
LIVING WITH  
A DISABILITY

13%

IDENTIFY  
AS LGBTQI+

Visual arts was identified by 30% of respondents as their primary art form. Of these, 63% have been practising for 15 years or more. Six respondents (13%) stated that they meet all their financial needs through income derived from their practice, while 46% do not earn substantive income from their practice. Half identified that their goal is to solely work as an artist, earning sufficient income from their practice to meet all their financial needs. However, 22% said that earning substantive income from their practice is not a significant goal.

Theatre was identified by 18% of respondents as their primary art form. Of these, 39% have been practising for 15 years or more, and 29% have been practising for five years or less. Only one respondent stated that they meet all their financial needs through income derived from their practice, while 50% do not earn substantive income from their practice. Like visual artists, half identified their goal as solely working as an artist earning sufficient income from their practice to meet all their financial needs. Only 11% said that earning substantive income from their practice is not a significant goal.

When asked how they would describe their access to the skills, support and opportunities they need for a thriving practice, 65% responded positively. A slightly lower percentage (60%) positively described their access to the skills, support and opportunities they need to grow their practice to achieve their goals.

When asked how connected they feel in their current environment, in terms of opportunities to progress their practice, 49% of respondents said they would like to connect more with others, while 18% reported feeling isolated.

By far, the most pressing issue for art and culture in WA for the next 5–10 years was identified by this group as income for artists, with 39 of the 95 responses to this question focused on income, revenue or funding. The next most pressing issue identified was increasing public values for arts and culture.

**STATISTICAL PROFILE OF THOSE WHO RESPONDED AS AN ARTS WORKER EMPLOYED BY AN ARTS AND CULTURE ORGANISATION OR IN AN ARTS AND CULTURAL DEVELOPMENT CAPACITY**

88

RESPONSES  
IN TOTAL FOR  
THIS CATEGORY

22

RESPONDENTS  
PROVIDED  
A REGIONAL  
POSTCODE

3%

IDENTIFY AS AN  
ABORIGINAL OR  
TORRES STRAIT  
ISLANDER PERSON

10%

WERE FROM  
A CALD  
BACKGROUND

6%

IDENTIFIED AS  
LIVING WITH  
A DISABILITY

18%

IDENTIFY  
AS LGBTQI+

Half (50%) of the respondents in this category were aged 41–59 years old. The second-largest age group was 26–40 years old (42%). Only four (5%) respondents in this category were 18–25 years old, and three were over 60 years old.

In this category, 39% of respondents have worked in this field for 15+ years; 26% have been working for 5–10 years. Further, 58% work full-time, 22% work part-time with a satisfactory number of hours, and 15% work part-time and want to work more hours in the arts and culture sector. One respondent added that they work full-time plus an additional 20–30 hours per week to get the job done, while another said they work full-time but want to work fewer hours to allow time to pursue independent projects.

When asked how they would describe their access to the skills, support and opportunities they need to carry out their current role, 82% responded positively. Slightly fewer (72%) positively describe their access to the skills, support and opportunities needed to achieve their career goals. However, only 57% reported knowing where to go and what to do to get advice and guidance to achieve their career goals.

By far, the most pressing issue for art and culture in WA for the next 5–10 years was identified by this group as funding related: 28 out of 53 respondents listed this as the most pressing issue. Increasing public value of the arts and concerns over what has been lost in the sector because of the pandemic were closely tied as the second and third most pressing issues, respectively.

Similarly, the visions for a sustainable, resilient and responsive arts and culture sector in WA focused on reliable funding and increased public value, especially in the form of community engagement. Collaboration was also a key theme across the stated visions. One respondent described their vision as:

*Clear pathways for artists to move through the pipeline from independent to main stages, more presenting houses and commissioning opportunities, confidence in the future of funding, lack of dependence on oil and gas, creating access for diverse artists and audiences to better reflect the communities we work in.*

Another arts worker wrote:

*Arts and culture need to be more highly valued by both the government and corporate sectors. Raising the profile of arts, acknowledging its intrinsic value and its social return on investment will lift its public value and enhance the wider community's respect for it. This will support the industry to thrive, artists can increase employment and for the community can be involved in arts at all levels.*

## STATISTICAL PROFILE OF ARTS AND CULTURE ORGANISATIONS

### (PRODUCER/PRESENTER)

Of the 44 responses we received in this category, 11 (25%) provided a regional postcode. Most of these organisations (75%) reported employing 1–10 FTE staff, while 14% do not employ any staff and are volunteer-run. The responses showed that 66% have operated for more than 15 years, while 21% have existed for five years or less.

The respondent organisations cover a range of art forms, with music (24%), multi-art forms (14%), visual arts (10%) and theatre (10%) the most highly represented. The organisation model was defined as 'small to medium arts organisation' by 34% of respondents and 'festival' by 21%. Almost all the respondents (93%) reported regularly engaging with artists or participants under 25 years old, while 79% regularly engage with people over the age of 60, and 76% with people who identify as Aboriginal or Torres Strait Islander. At the lowest end of the spectrum, 55% said reported regularly engaging with people from CALD backgrounds.

Like independent artists/arts workers and arts workers employed in organisations, this group identified the most pressing issue for art and culture in WA for the next 5–10 years as funding related. Of those who responded to this question, half cited it as the most pressing issue.

The visions of these respondents represented diverse and sometimes divergent views. Many wanted to see less reliance on grant-based funding, which implies greater reliance on commercial revenue, crowdfunding, or philanthropic or corporate support. Others wanted to see a sector with resources available to take artistic risks and support new and emerging artists. Most of the visions indicated an increase in the public's value of the arts. Some examples of respondents' visions are:

*I feel that the sector needs to move away from a model that is so dependent on out-of-sector funding, primarily grants. I feel we also need to move away from out dependency on the business sector for guidance (either actual or implied). The sector needs to be able to operate independently of all the things that are currently keeping the sector alive.*

*[A sector] that responds to audience demand, increases attendance at live performances, raise the profile of the arts across the community, appreciates artists and art workers, stretches the boundaries of what is possible, secures the support of stakeholders including government.*

*A sector whereby artists and orgs are funded/resourced to succeed rather than to survive. Where opportunities can be explored without risk of financial hardship and there is a scope and capacity for all artists be they new/emerging/established to flourish.*

**STATISTICAL PROFILE OF ARTS AND CULTURE ORGANISATIONS (SERVICE PROVIDERS)**

We received 24 substantive responses in this category. Of these, 11 (46%) provided a regional postcode.

For the purposes of this survey, a service organisation was defined as an organisation that primarily provides services to the arts and culture sector, as opposed to an organisation that presents or produces artistic outputs. From the desktop analysis, we identified a list of 11 organisations funded by the DLGSC through the Organisational Investment Program and another four service organisations identified through the Chamber’s current sectoral knowledge and membership. Of the 25 respondents in this category, only four organisations from our identified list of 15 responded in this category.

We note, however, that some of the identified service organisations responded in the presenter/producer category. This echoes the difficulties the Australia Council for the Arts encounters, as already discussed in the desktop research section when defining and identifying service organisation in the arts and culture sector.

Under this category, respondents were presented with a range of capacity building services and asked which services they had provided over the past two years and which they were likely to deliver in the next two years. The results are shown in Figures 03 and 04 respectively.

FIG 03.

**SERVICES DELIVERED**

in PAST two years

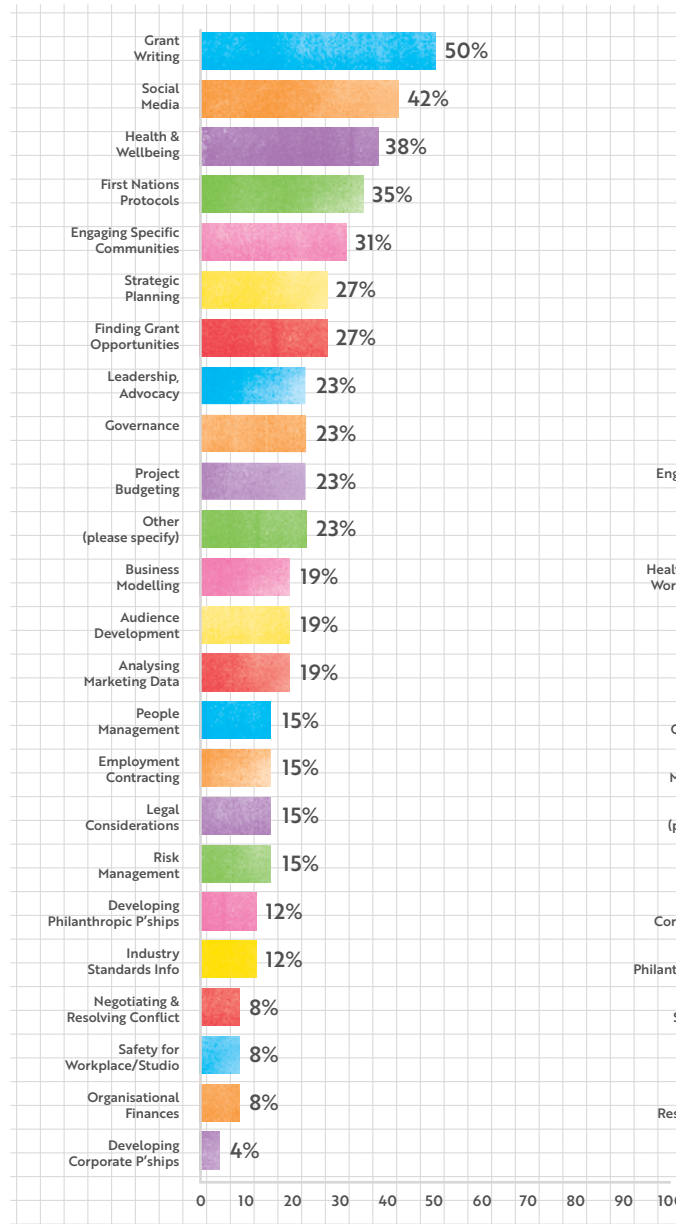
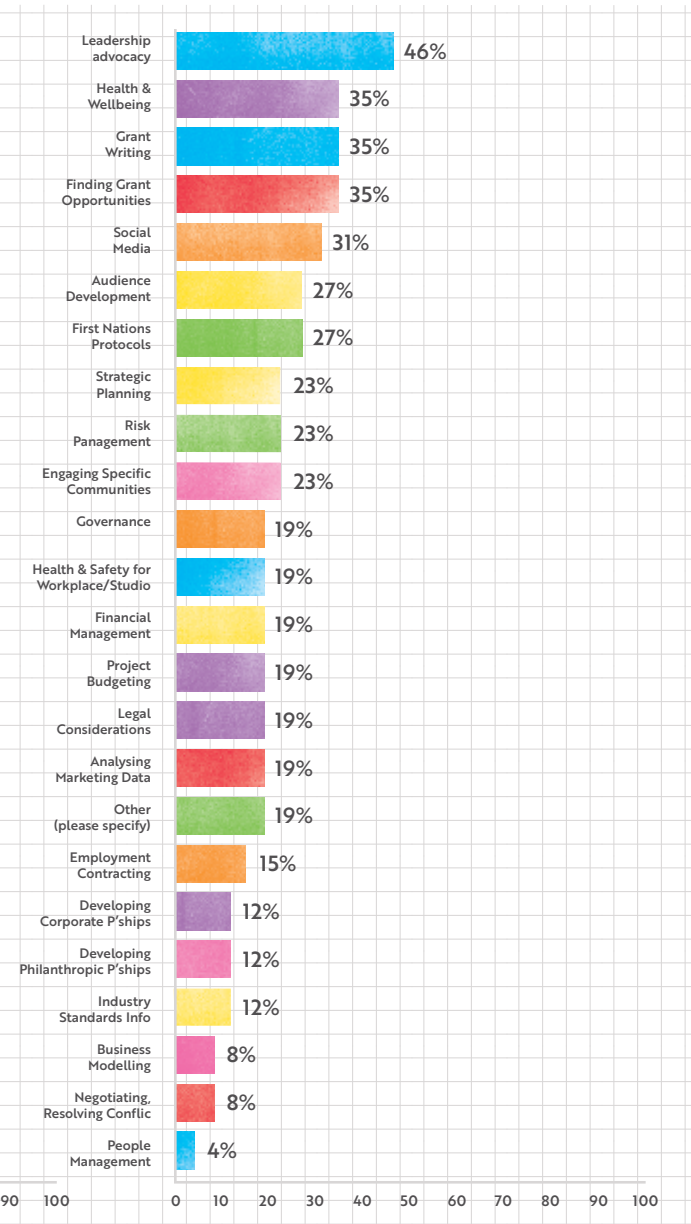


FIG 04.

**SERVICES ANTICIPATED**

in NEXT two years





*From Here Together* by Emma Fishwick, with Michelle Aitken, Francesca Fenton, Zendra Giraud, Bobbi Henry, Crystal Nguyen, Bobby Russell and Ella-Rose Trew, produced by Performing Lines WA | Photo: Chris Symes

The biggest changes from services provided in the past two years to those planned in the next two years are in the following categories:

- leadership and advocacy (moved up from 8th place to 1st place)
- audience development (moved up from 12th place to 6th place)
- risk management (moved up from 15th place to 8th place)
- health and safety practices for workplaces/studios (moved up from 21st place to 11th place)

Priorities for the delivery of capacity building in the areas of grant writing, health and wellbeing of artists, using social media, finding grant opportunities and First Nations' protocols remained relatively stable.

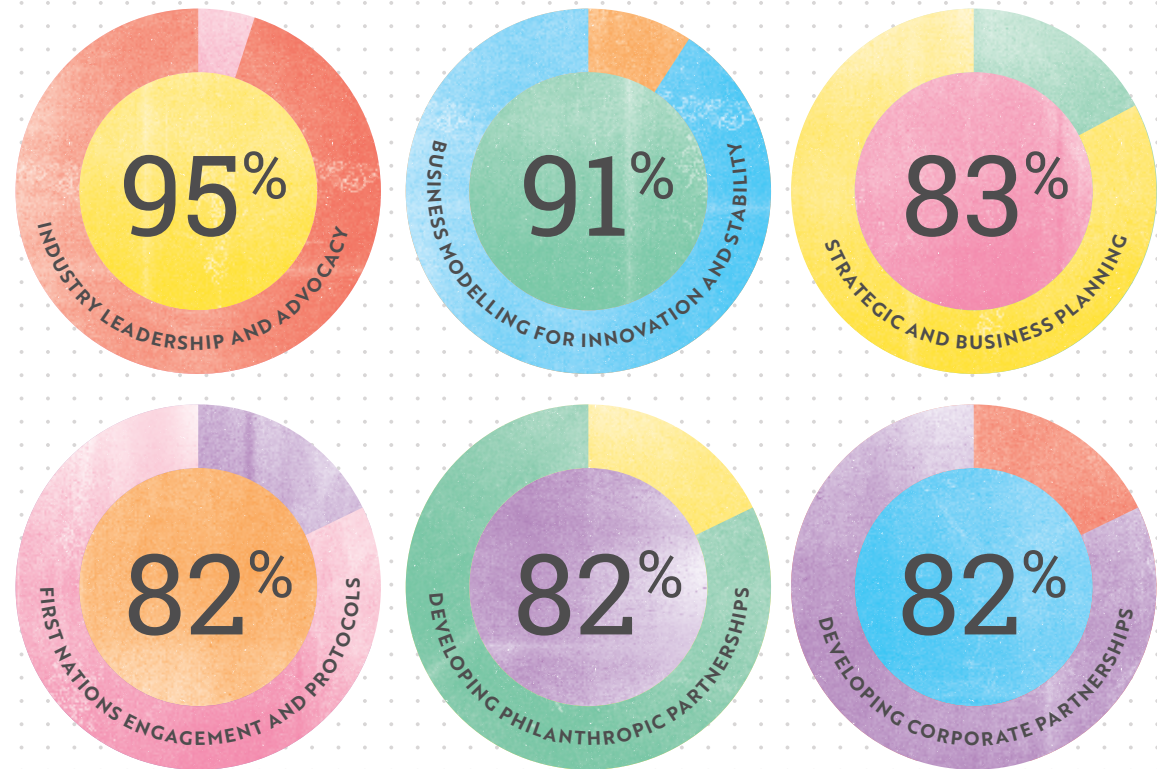
The graphs [Figures 03 and 04] indicate the short-term priorities of responding service organisations (RSOs). Focusing on a 10-year outlook, the RSOs suggested the need for more systemic change, especially regarding how the arts are funded and how artists and art workers are remunerated for their contributions to society. Many stated the need for local communities to acknowledge the value of the arts, emphasising how the arts contribute to social cohesion. With this comes the need to speak to new audiences while not alienating current proponents. Digital communications strategies, information technology and literacy, ways to connect and network, and keeping up with changing technology in the delivery of artistic productions was important. At the same time, some communities in WA struggle with the technical capacity available in their geographic areas. In summary, it was apparent that the RSOs see a future WA arts and culture sector that is:

- skilled in both business management and artistic production
- interdisciplinary, interconnected and collaborative
- digitally competent and networked
- locally grounded and valued, yet innovative and visionary
- financially stable through diverse means of economic support.

# understanding respondents' needs

Based on the analysis of the data collected through the online survey, the needs of artists, arts workers and producing/presenting organisations are primarily focused on leadership, diversifying income streams and engagement with First Nations peoples. According to the sector survey, the combined responses of all respondents rated the areas of sector capacity building shown in Figure 05 as most important for creative and financial health now:<sup>11</sup>

FIG 05.  
PRIORITIES FOR CREATIVE  
AND FINANCIAL HEALTH



<sup>11</sup> Percentages indicate the percentage of respondents who rated this area as 'extremely important' or 'very important'.

It is clear that five<sup>12</sup> of these identified areas of need relate to funding, lack of funding and funding models—the most pressing issues facing artists and arts organisations in WA for the next 5–10 years.

Looking at the capacity building initiatives delivered by RSOs over the past two years, industry leadership and advocacy training has not been a significant focus area. During this time, only six RSOs report having delivered this kind of training, bringing it to equal eighth priority (alongside organisational/project governance and project budgeting) for RSOs overall. However, in terms of training to be delivered over the next two years, industry leadership and advocacy training is the top area identified, with 12 RSOs intending to deliver this type of training. This shows a strong alignment between the needs expressed by the responding artists, arts workers and producing/presenting organisations and the intended capacity building initiatives of the RSOs.

Conversely, responding artists, arts workers and producing/presenting organisations expressed a desire to gain competency over First Nations engagement and protocols, but RSOs have decreased this somewhat as a priority. Over the past two years, capacity building relating to understanding First Nations engagement and protocols was delivered by nine RSOs, while seven RSOs plan to deliver such training in the next two years.

A similar gap exists between the expressed need for strategic and business planning. Capacity building in this area was delivered by seven RSOs over the past two years, while six plan to deliver training in strategic and business planning over the next two years.

The widest gaps exist between capacity building needs identified by responding artists, arts workers and producing/presenting organisations and RSOs in the areas of business modelling for innovation and stability, and developing philanthropic and corporate partnerships. While these are in the top six priority areas

for responding artists, arts workers and producing/presenting organisations, they are in the lowest quartile of capacity building priority areas for RSOs.

Funding, lack of funding and funding models were commonly cited by respondents as the most pressing issues facing artists and arts organisations in WA for the next 5–10 years. Nearly 25% of independent artists referred to funding or financial support as the most pressing issue, while nearly half of the respondent organisations cited this as the most pressing issue for the sector. The data shows that RSOs have previously, and continue to, emphasise grant writing training. It could be interpreted that the repeated delivery of grant writing training is intended to address these concerns. However, it may also be the case that the limited amount of money available, the complicated grant application processes (as cited by respondents), the oversubscription to grant rounds, and the resultant disappointment gives grant writers the impression they are not 'good enough' at writing grant applications.

This further emphasises the need to examine how capacity building can improve the financial sustainability of arts practices and arts organisations through advocacy and promoting public value of the arts; supporting the development of innovative business models; and developing alternate, diverse and sustainable forms of income.

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<sup>12</sup> First Nations engagement and protocols is arguably the only one of the six highest priority needs identified that does not relate to financial stability for organisations.

## ACCESS TO SERVICES

To answer the question, 'What new models and options for future service delivery should the Chamber consider?', the online survey asked respondents a series of questions about their past access to the services they require, how they have accessed these services, and what barriers to access currently exist.

The Chamber has regularly received feedback that regional members are disadvantaged in accessing capacity building opportunities. Regional Arts WA, CircuitWest and Art on the Move are all service providers that work specifically with regional audiences, artists and organisations. Therefore, the Chamber worked closely with these organisations when considering the needs of the arts and culture sector in our vast regions as well as the Perth metropolitan area.

On the question of whether respondents had access to the capacity building services they currently need for creative and financial health, overall, respondents were quite evenly split (51% yes, 49% no). Respondents with regional postcodes reflected a similar split, with 54% of regionally based arts workers responding that they have access to the capacity building services they currently need, and 46% responding negatively.

However, artists and organisations in regional locations painted a different picture of access. Only 37% of regional artists reported having access to capacity building services currently needed, and 33% of regionally based presenter/producer organisations with this access.

Of those who claimed to have access to necessary capacity building services, 73% of all respondents said they access services online, while 51% access services in person and 49% through email platforms such as newsletters. Of those who claimed they do not have access to the capacity building services they need, 47% of all respondents said it was due to the services being too expensive, while 42% reported that the provided services are not tailored to their requirements, practice or situation.

Responses from regionally based respondents were similar. However, the number one barrier to access cited by regionally based artists was that services are provided but not in their regional area. This response is somewhat at odds with the 89% of regionally based artists who said they access services online.

Of all respondents, in-person service delivery was slightly preferred to online delivery, with 72% stating this as their preference. Regionally based artists and presenter/producer organisations held online and in-person delivery with equal regard, but regionally based arts workers preferred in-person service delivery.

The data suggest that both in-person and online service delivery are valuable for respondents, regardless of where they reside. The challenge is to consider how innovative new forms of delivery can be designed to target audiences effectively.



*I and You*, with Sophia Forrest and Darius Williams, produced by Theatre 180 | Photo: Stewart Thorpe Photography

# interviews

The desktop research, online survey and discussions with the CCWG all provided a snapshot of organisation-led capacity building activities that have previously occurred. However, deeper insight into these initiatives was required to understand the aims of these initiatives, how successful they had been, and what each organisation was planning for the future, especially considering COVID-related uncertainties.

One of the indicators of success for the Cultural Connections project was articulated as 'greater collaboration within and across the sector'. Therefore, another important aspect of this research was to understand how each organisation's capacity building initiatives might be delivered to a wider audience to benefit the sector more broadly. Funding associated with the project affords the Chamber the opportunity to partner with other organisations to support peer-to-peer learning by sharing specialist expertise.

**The benefits of this go beyond knowledge sharing—it breaks down silos of practice, building beneficial networks; recognises the valuable knowledge that the sector holds; and provides additional earned income in times of uncertainty.**

Therefore, the three aims of the interviews were to:

1. more clearly identify the capacity building activities offered by each organisation over the past year
2. gain a better understanding of each organisation's anticipated capacity building activities over the next year
3. examine which of these activities, with the allocation of resources, could be shared more broadly across the sector to support the Cultural Connections project outcomes.

## INTERVIEW DESIGN

The initial list of organisations to interview comprised the following:

- organisations identified from the DLGSC list of service organisations funded through the Organisational Investment Program<sup>13</sup>
- arts service organisations identified through the Chamber's current sectoral knowledge and membership
- organisations that self-identified as service organisations in the online survey and provided consent and details for follow-up.

The CCWG was given this list and provided further recommendations and contact information for organisations they thought should be included.

Consequently, in January 2022, 18 organisations were invited by email to schedule time in an online calendar to attend a 20-minute interview. Representatives from 10 organisations responded positively to the interview requests.<sup>14</sup>

Interviews are very time-intensive for both interviewers and respondents. Therefore, the process was designed to respect the respondents' time and only pursue interviews with respondents who chose to participate. However, as the interviews occurred, several respondents referred to the value they witnessed with the creativity and leadership program developed by Dr Shona Erskine. In response to this, an interview with Dr Shona Erskine was also conducted.

<sup>13</sup> Department of Local Government, Sport and Cultural Industries. (2019, 24 October). *Significant investment into WA arts organisations* [Press release]

<https://www.dlgsc.wa.gov.au/department/news/news-article/2019/10/24/significant-investment-into-wa-arts-orgs>

<sup>14</sup> The full list of invited organisations and those who participated in the interviews can be found in Attachment 1, the invitation email can be found in Attachment 2, and the interview framework can be found in Attachment 3.

## INTERVIEW FINDINGS

The records of these interviews substantiate what the online survey data revealed—that many service organisations are duplicating skills development-oriented capacity building.

However, the interview data showed that many of these services are bespoke—designed exclusively to meet the needs of specific organisational members. In some instances, a one-size-fits-all approach would undervalue the corporate knowledge these organisations hold regarding their members' needs. In other cases, innovative learning opportunities provided new perspectives on familiar topics.

For example, grant writing was cited by RSOs as the most delivered capacity building initiative in the past two years, and the third-highest priority for delivery in the next two years. Knowing this, we asked: Why is repeated grant writing training necessary? Are grant application processes so difficult that they require specialised training? Are artists and organisations generally not good at writing grant applications? Or are grant rounds so oversubscribed that there is a perception that grant writers need more training when it is a case that there just isn't enough money to go around?

The answers to all these questions were 'Yes'. Some of the organisations that participated in interviews have extensive experience managing grant processes and regularly assess grant applications. They expressed that there are a few grant writers who are excellent at crafting successful applications, but most are not. They also noted the 'churn rate' of people working in arts organisations—a phenomenon exacerbated by COVID—and the need to regularly deliver training in foundational skills for arts workers.



A Fortunate Life, with Benji D'Addario, Rebecca Davis, and Michael Abercromby, produced by Theatre 180 | Photo: Stewart Thorpe Photography

However, the approaches to grant writing training were highly varied. For example, one organisation holds grant writing workshops for members annually. They are held over a couple of hours, usually early evening, and involve panellists from Creative Partnerships Australia and the DLGSC. These workshops have high attendance and receive positive feedback that identifies things learned in the workshop as making a difference in securing grants.

Another organisation offers one-on-one sessions with a grant writing consultant to support members in crafting successful grant applications. A third organisation used a session at its conference to stage a mock assessment panel composed of experienced grant assessors. In front of the audience, the panel demonstrated how they assess grant applications, consider the responses to questions, evaluate supporting materials, any red flags they perceive, and the indicators of a successful project worthy of funding.

All these approaches indicate significant support for artists, producers and arts organisations to engage with the complex but often necessary processes of

securing government funding. Another way to address the ongoing need for grant writing skill development would be to simplify grant writing processes and align application procedures across different agencies such as Lotterywest, DLGSC, Australia Council for the Arts and philanthropic foundations. This could be a focus for Chamber advocacy but requires significant buy-in from funding bodies.

The grant writing example is provided to elucidate the complexities of only one element of arts production in WA. Many more difficulties exist, and there are limitations to what an 18-month capacity building project can achieve. However, one of the stated aims of the Chamber's Creative Connections project is to foster and support collaborative capacity building across the sector.

With this in mind, a key outcome of the interviews is the development of a list of projects that share organisational knowledge and expertise broadly across the sector or expand on services already being delivered. The table in Figure 06 summarises the types of initiatives identified via the interviews.

FIG 06.

**CAPACITY BUILDING INITIATIVES IDENTIFIED VIA INTERVIEWS**

Description	Developed by	Audience	Framework alignment
<p><b>Kimberley Co-Design Guide:</b> Presentation of Kimberley Co-Design Guide and workshop on using the guide in practice. The Kimberley Co-Design Guide is a practical resource to support the engagement of communities in processes, the co-design of programs, policies and actions in the Kimberley in an authentic and respectful way. It promotes and supports co-design processes that move beyond mere 'consultation' by anticipating and assisting in removing potential barriers to engagement.</p>	KALACC	Artists and organisations who want to engage with First Nations communities, artists and co-producers	Deepening Our Cultural Dialogue
<p><b>FlawTorque (floor talk):</b> Evening gatherings for sector discussions that focus on giving, offering and accepting feedback on works in progress in ways that feel safe and constructive.</p>	Performing Lines with possible input from RAWA and the Blue Room	New and emerging independent artists and producers	Skills development Orienting Towards the Future
<p><b>BBQ afternoons:</b> Networking, soft pitching and relationship building events for independent artists and producers. These would be designed with a sector development activity, conducted within a more social setting than is usually found, like a Saturday BBQ.</p>	Blue Room with possible input from Performing Lines	New and emerging independent artists and producers	Skills development Orienting Towards the Future
<p><b>Public art/First Nations art:</b> Panel event focusing on Indigenous artists and public art brokers. Should include success stories, barriers and how these have been overcome to see if an effective model can be uncovered.</p>	AACHWA with possible input from element FORM Apparatus	Local government, artists, developers, public art brokers	Deepening Our Cultural Dialogue Creating Public Value
<p><b>Building community through arts engagement:</b> Starts with the questions:  Who are the local community artists? What do people in this community like doing?  From these answers, develop local solutions with local organisations and stakeholders. Answers will be different in each location, so a central component is having flexible funding that allows for local conversations, relationship building and brokering relationships between groups to make outcomes happen.</p>	AOTM		Creating Public Value  Developing new audiences

Description	Developed by	Audience	Framework alignment
<b>Demonstrating the impact of arts in communities</b>	AOTM with possible support from local counsellor champions, and WAM's regional outreach program	Local Government WALGA	Creating Public Value  Developing new audiences
<b>RESPECT. RECOGNITION. RESILIENCE. Sharing our learnings from working on Noongar boodja:</b> Panel event that shares the experiences of working across Noongar boodja, navigating the complexities of working with families and communities. Through a series of project examples and sharing personal experiences, the team will showcase stories of success and also share cases of where things went terribly wrong and how they navigated that space.	CAN	Artists and organisations who want to engage with First Nations communities, artists, and co-producers	Deepening Our Cultural Dialogue
<b>3rd Module of Creative Leadership</b>	RAWA with Shona Erskine		Orienting Towards the Future
<b>Tech Degustation Tour:</b> Teaches participants how to assess the size, tech capacity and risks of a venue by carrying out an assisted assessment of a Perth-based venue.	RAWA with possible input from Performing Lines	New and emerging independent artists and producers	Skills development Orienting Towards the Future

This list of projects will be further reviewed by the Chamber and the CCWG to determine their fit within the overall Cultural Connections program.

# recommendations



By examining the information available through the desktop research and the online survey, especially focusing on the gaps between identified needs and services delivered by RSOs, we developed a framework that identified six thematic areas of focus for the Cultural Connections capacity building project. They are:

## **Orienting Towards the Future:**

Considering future social, economic, political and technological trends and how these might shape the future of the WA arts and culture sector, business modelling for innovation and stability.

## **Building Successful Partnerships:**

Diversifying income streams including and beyond philanthropic and corporate partnerships; examining values-based partnership approaches.

## **Creating Public Value:**

Advocating for and educating to raise awareness of the social and economic benefits of the arts; supporting research and cross-sector learning to understand Australian attitudes towards the arts and how these might be favourably shifted; creating definitions around the kinds of arts and culture services and outputs that government grants should support versus those that can be more commercial in nature.

## **Developing New Audiences:**

Identifying potential audiences and how to engage them, while deepening connections with existing audiences; understanding behaviours (psychology), optimising content discovery and promotion (marketing), and converting one-off visitors into loyal followers.

## **Deepening Our cultural Dialogue:**

Acknowledging and understanding the shades and nuances of our ever-shifting cultural landscape; reflecting what people are experiencing in the society around us; creating opportunities for new voices, changing narratives and challenges to existing structures; understanding and adhering to First Nations engagement protocols

## **Improving Organisational Governance:**

Leadership, strategic planning, evaluating board performance, keeping sight of the big picture, asking the right question in the right way at the right time, meeting all legal obligations.

The themes are shown in the framework diagram above.

The framework is presented as a series of overlapping bands for each thematic area. None of the themes are discrete; as capacity building activities, they intersect in multiple ways. For example, improving organisational governance could be an important step for an organisation to remain resilient and sustainable into the future, with leadership and strategic planning important components of success in either area. Similarly, demonstrating public value might assist an artist or an organisation build partnerships with financial supporters who want to be seen to be aligned with these values. The framework is also presented in a circular arrangement to indicate there is no hierarchy among the themes.

Based on the research and analysis of collected data, the following recommendations will guide the design of the Cultural Connections capacity building services. The Chamber's program of sector capacity building should be:

**Primarily focused on benefiting individuals working with and within small to medium sized organisations:**

By developing the capacity of individuals, organisational capacity is also raised. Therefore, capacity building straddles the organisational and community realms. Further, the arts and culture sector in WA is relatively small, with many individuals playing multiple roles across multiple organisations. As a result, their increased capacity can be applied in multiple situations.

**Strategically focused on the framework:**

The framework addresses areas of need identified by research participants and reflects the current state of arts and culture organisations and individuals in WA.

**Collaborative in nature:**

The data obtained from the desktop survey and interviews demonstrate the wealth of knowledge our sector holds. However, forums for sharing this knowledge have been limited. The Cultural Connections project has funding available to support the Chamber to contract subject matter experts (SMEs) to deliver capacity building services. However, working in partnership with SMEs from arts organisations across the sector brings additional benefits, such as:

- the development of networks for peer-to-peer learning and dismantling the silos of practice
- recognition and celebration of the valuable knowledge the sector holds
- providing additional earned income to arts organisations contracted as SMEs.

**Delivering high-level information:**

The interview data revealed that many service organisations are delivering bespoke, skill-building services designed exclusively to meet their organisational members' needs. Therefore, the Chamber's role in capacity building should focus on high-level, cross-sector knowledge that advances sectoral thinking, especially in relation to the resilience, responsiveness and sustainability.

**Multi-modal:**

To date, the WA arts and culture sector has not been as hard hit by lockdown restrictions as other states and territories. However, we may have also missed the impetus to truly innovate our modes of delivery for both arts experiences and service delivery. In some ways, it feels like WA should have been ahead of this curve prior to the pandemic. Our vast geography should have pushed us to consider how organisations and audiences could benefit from innovative thinking aimed at including them in sectoral conversations, capacity building and events. These considerations are only geographic. Increased access to services that do not require travel and face-to-face interaction may help increase access for some people with disability and chronic illnesses. However, a one-size-fits-all approach, no matter how carefully designed, will still leave some with barriers to access. Therefore, for every Cultural Connections initiative, the Chamber should consider how to deliver services through multiple methods to ensure the widest accessibility possible.

# conclusion

Across its 10-year history, the Chamber has delivered a range of capacity building initiatives targeted towards its individual and organisational members. However, the impacts of COVID-19 have highlighted the need for a more coherent approach and alignment between capacity building programs and services, as provided by the Chamber and key service organisations.

Through a two-pronged approach based on theory from community and organisational capacity building perspectives, the Chamber and the CCWG will use the findings of this research to design a program of capacity building initiatives that fill current gaps in sectoral capacity building needs. The program will be far-reaching in its aims to inspire, provoke and encourage sectoral thinking around resilience, responsiveness and sustainability.

Capacity building theory relies on long time frames to achieve results; the Cultural Connections project is a pilot and is only funded for 18 months. This creates some limitations to the kinds of capacity building that can be delivered. For example, most of the research participants identified funding, lack of funding, and project-based, competitive funding models as the most pressing issue facing artists and arts organisations in

WA over the next 5–10 years. Structural reforms are one way to increase the capacity of individuals and organisations. However, these cannot be achieved through a non-ongoing project such as this.

Moving beyond this research, representatives from organisations across the sector have volunteered to participate in the CCWG. This group will share the research outcomes, act as a sounding board for program ideas, provide input into program design, and support collaborative relationships across the sector. The Chamber and the CCWG will use the framework determined in this report to guide the design of services to meet identified needs and identify where existing sectoral services and knowledge could be shared more broadly through resource sharing and allocation. The final program of services will be delivered throughout the remainder of 2022, with some larger, separately funded projects continuing into 2023.



*The Sugar Duchess, Tease Industries, Perth Burlesque Festival*  
| Photo: Jason Matz Photography

# attachment 1

## LIST OF ORGANISATIONS INVITED TO ATTEND AN INTERVIEW:

AACHWA  
Artsource  
CircuitWest  
CAN  
KALACC  
Performing Lines WA  
Propel Youth Arts WA  
Regional Arts WA  
STRUT Dance  
WAM  
Writing WA  
Esperance Community Arts  
The Blue Room Theatre  
The Junction Co.  
WA Museum  
AMAGA  
AGWA  
AOTM

## INTERVIEWEES WHO ACCEPTED AND PARTICIPATED IN INTERVIEWS

Natasha Collier and Livia Carré, WAM  
Wes Morris, KALACC  
Jeremy Smith, Performing Lines WA  
Sam Lynch, CircuitWest  
Kat Osborne, The Blue Room Theatre  
Chad Creighton, Aboriginal Art Centre Hub WA (AACHWA)  
Jamie McGleave, Propel Youth Arts  
Mary Wolfla, Art On The Move  
Wendy Martin, Community Arts Network  
Philippa Maughan, Regional Arts Western Australia

# attachment 2

## EMAIL INTERVIEW INVITATION

Subject: Chamber funding available to support sector knowledge sharing

Hello,

I hope this email finds you happy and rested after the holiday season. I am writing to offer an opportunity for your organisation to access funding to contribute to the Chamber of Arts and Culture's capacity building program—Cultural Connections. This funding is designed to support Chamber member organisations to deliver capacity building and professional development that increases the resilience, responsiveness and sustainability of our sector through peer-to-peer learning and sharing specialist expertise between organisations and individuals within the sector. The benefits of this initiative go beyond knowledge sharing—it breaks down silos of practice, building valuable networks; recognises the valuable knowledge the sector holds; and provides additional earned income in times of uncertainty.

If you or your organisation would like to contribute to this project and be considered for financial or logistical support for your contribution, I would like to have a chat with you about your ideas. Please use this link to schedule a 20-minute interview with me.

<https://docs.google.com/spreadsheets/d/1zGpjFQ7-ONdbR2vXE3hq1pMJzJLcsG/edit?usp=sharing&ouid=117583960517953753495&rtpof=true&sd=true>

The questions we will discuss are shown on the schedule. This is the first step in a very streamlined grant-making process, which, at this stage, will be available only in 2022.

If you think this opportunity should be considered by someone else in your organisation, please feel free to pass this email on to them. If you would like more information about the Cultural Connections project and the framework that we have developed for capacity building, please visit the Chamber website at <https://www.cacwa.org.au/mediacentre/about-cultural-connections-program>.

I look forward to speaking with you and hearing your ideas.

Best regards,

Chris Scoggin

# attachment 3

## INTERVIEW FRAMEWORK

The following questions and prompts were used as a framework for semi-structured interviews. The semi-structured interview process creates consistency across interviews and keeps the focus on collecting information related to the research topic, while also allowing the interviewer to guide the interview in areas where richer data may be found. Therefore, these questions are not be viewed as a rigid structure for the interviews, but rather as a guide.

1. Start with an introduction to the project and a summary of the information gained about the interview respondent's organisation as gained from the desktop and online surveys.
2. What kinds of capacity building or professional development initiatives are you doing now, are planning to do this year, or would like to do? *Prompt: Do you have an outline or an annual program you would like to share?*
3. Who are the target participants for these activities? What are the proposed outcomes? *Prompt: Artists, artworkers, management, leaders? How will they benefit? How will that be delivered? Internal or external SME? How long will they spend?*
4. What is or was the #1 most impactful capacity building or professional development initiative your organisation has ever delivered? *Prompt: When did that happen? Who was there?*
5. Thinking about all these activities, are there any that you could share more broadly to benefit a broader cohort of participants? Who could benefit from this?
6. What would you need to do this?
7. Is there any specialised expertise that you or your organisation holds that would benefit others in the arts and culture sector? If yes, how do you imagine sharing this as part of a capacity building or professional development initiative?

This research report and the Cultural Connections project were made possible by a grant from Lotterywest.

