

**FORM.**  
building a state of creativity

# Strategic Plan

JULY 2022 - JUNE 2026

*Yaburgurt Cirkelstone* by Thomas  
Dambo, *Giants of Mandurah*, 2022.  
Photograph by Dan Macbride.

Version 2.0 December 2023

FORM has offices in Perth  
and the Pilbara, and  
projects across the State.

We acknowledge and pay respect to the Traditional Owners and Custodians of these lands: particularly the Whadjuk Noongar people of Boorloo (Perth), and the Kariyarra people of Marapikurrinya (Port Hedland). We also acknowledge the Traditional Owners and Custodians throughout Western Australia, whose enduring connection to Country and ongoing contributions to our communities we respect and honour. We appreciate and are deeply grateful for the privilege of working on these lands.



# Our Mission

## Our Mission

To be a leader in developing a vibrant creative economy for the benefit and wellbeing of all Western Australian communities.



Yindjibarndi artist Lorraine Coppin from Juluwarlu Art Group talking at the Ngardamarrri exhibition, FORM Gallery, 2021. Photograph by Sundae Studio.

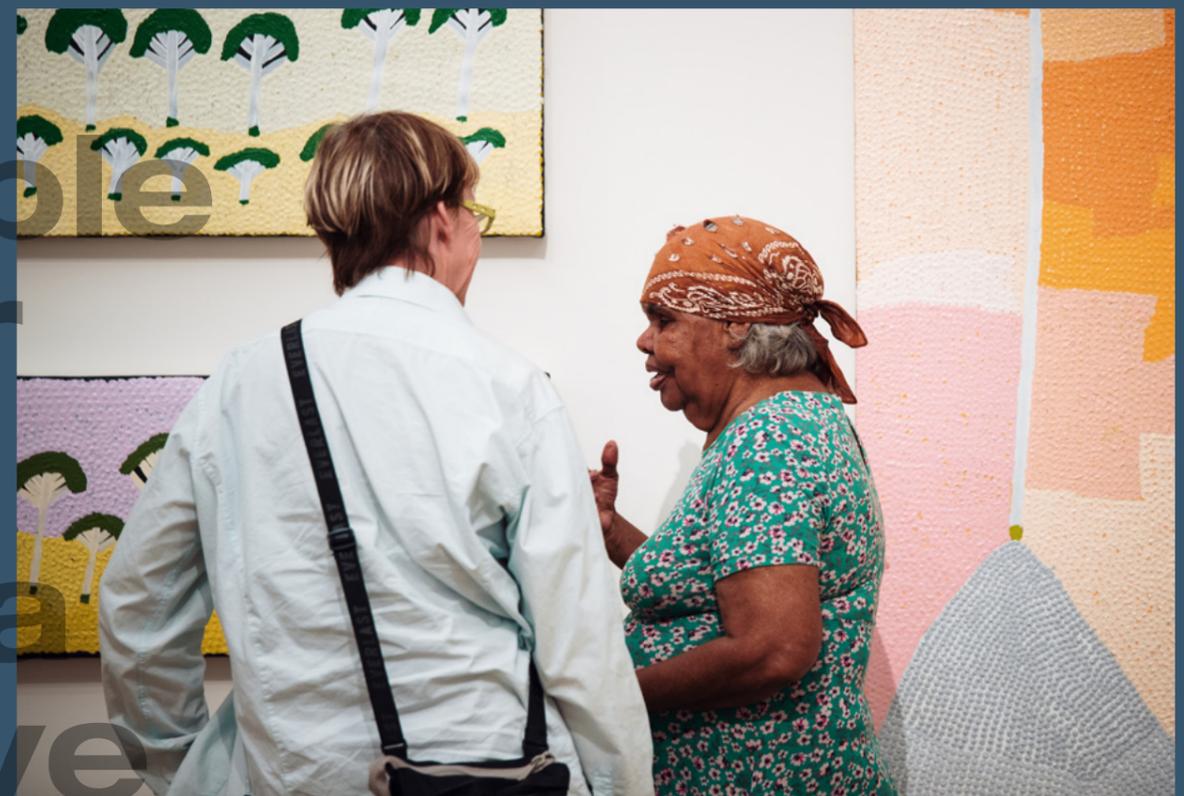


## Our Vision

The diversity and ambition of Western Australian cultural expression is expanded. We increase opportunities for artists (particularly regional and First Nations artists) to create new works; we broaden the scope of our international markets and our connections to a global creative economy; we reach diverse audiences at home and abroad. Our work is world-renowned for its ability to catalyse unique cultural expression, arising from our State's healthy and prosperous communities.

NOW / OWN Exhibition, Creative Schools, 2021. Photograph by Sundae Studio.

A future where the hard work and determination of FORM's cultural efforts and projects translates into tangible economic impact for Western Australian communities and in a strengthened creative economy for the State.



Mangala artist Maggie Gree (right) and a visitor at the *Three Or Us* exhibition opening, Spinifex Hill Project Space, 2021. Photograph by AB Videography.

# Strategic Context

Scribblers on the Road, 2023.  
Yandeyarra Remote Community School,  
WA. Photograph by AB Videography.

## Strategic Context

Being part of a dynamic creative sector in the current era of significant technological, social, and economic change means that, more than ever, arts and cultural organisations around the world are grappling with the demands of continuity, efficiency, solvency and innovation.

In these volatile times, in order to evolve and thrive, it's been critical to review and learn from past successes, methodologies, connections and experiences. FORM Building a State of Creativity is no exception. A major leadership change mid-2021 has offered an ideal opportunity for us to reset and evaluate. How far we've come, with whom we've worked, and how we've evolved: all of these factors influence FORM's future direction, growth, and strategy.

Over the past two decades, with Lynda Dorrington as Executive Director and, since 2014, Paul Chamberlain as Chair, FORM has evolved from a small membership organisation for Western Australia's craft community into an award-winning, multidisciplinary cultural enterprise, whose reputation, sphere of influence, and creative networks are nationally and internationally recognised.

Under this leadership, FORM has been responsible for creative and cultural gamechangers like *Ngurra Kuju Walyja: The Canning Stock Route Project* (2006-12); the PUBLIC festival of urban art (2014-16); the Spinifex Hill Studio and Creative Project Space (2008-ongoing); and the cultural tourism phenomenon that was Albany's *Bruce Munro's Field of Light: Avenue of Honour* installation (2018-19).

In 2021 Ms Dorrington retired from FORM, and Mr Chamberlain completed his term of office. Tabitha McMullan now heads up our organisation as CEO, with Tim Shanahan as our Chair. This change, coupled with current changes to the whole world's creative, economic, political and social environments, presents FORM with both imperative and opportunity to embark on a vital new stage of strategic development and regeneration.

We have done significant work since the beginning of 2022 to future-proof the organisation and enable it to continue its good work for the sector and Western Australian communities, acknowledging the new operating environment we face. We have focused on developing strategies to diversify income, address business continuity, ICIP protocols, digital security, HR practices and staff wellbeing, and environmental sustainability.



Student at Yandeyarra Remote Community School, Scribblers on the Road, Pilbara region, Western Australia, 2023. Photograph by AB Videography.

We have also established two Aboriginal and Islander Advisory Committees, one to provide guidance across all of FORM's activities and programming, and the other to focus on guiding the team at Spinifex Hill Studio.

Accordingly, we have taken the opportunity to update this Strategic Plan to a 2.0 version to reflect some of these key organisational changes.

This plan clarifies FORM's organisational values, strategies and aspirations, and sets our agenda from through to June 2026, whereby we build on FORM's past achievements and programming strengths and work towards an ambitious yet realistic future.

A future in which we expand our networks of philanthropists, supporters and clients, and become even more responsive and valuable to the communities we serve. A future where the value we bring to Western Australia's communities and creative sector can be translated into funding we will channel directly back into creative programming and innovation.

A future where the hard work and determination of FORM's cultural efforts and projects translate into tangible economic impacts for Western Australian communities and in a strengthened creative economy for the State.



Ngardamarrri opening  
night, FORM Gallery,  
2021. Photograph by  
Sundae Studio.

# Our Values

## **CREATIVITY**

We embrace change with a sense of possibility and positivity, using the creative process to generate new ideas, re-imagine old ideas, and express those ideas to inspire others.

## **EXCELLENCE**

We take pride in making the time to ensure our work is of great quality and value to its beneficiaries; in each endeavour, we understand the definition and measure of its success.

## **INTEGRITY**

We are honest and true to our values. With the benefit of guidance from Elders and community across the State, we do what we say we are going to do, learning from our mistakes and making amends.

## **COMMUNITY EMPOWERMENT**

We aim to embed self-determination, grounded in cultural awareness and respect, as the basis of our work in all communities. We recognise that, in all respects, the Aboriginal peoples of Western Australia are the Custodians of their Country, their culture and their communities.

## **COLLABORATION**

We can accomplish greater things together than any of us can alone. We embrace the power of diverse perspectives in achieving shared goals.

# Our Strategies

FORM has five strategies that govern and guide our programs and services:

## **ABORIGINAL AND ISLANDER PARTNERSHIP**

Cultural practice started and continues with Aboriginal and Islander peoples. We aim to ensure First Peoples' perspectives, cultural authority, and right to self-determination, come first.

## **CREATIVE LEARNING**

We empower young people to develop their creativity, sense of agency and wellbeing. We do this by designing and delivering programs that foster curiosity, a love of learning and young people's ability to make sense of the world around and within them.

## **CULTURAL DEVELOPMENT**

We connect communities with artistic collaborations and experiences of quality and excellence to achieve increased community wellbeing and cultural vibrancy.

## **CULTURAL TOURISM**

We foster local and global exchange through world-class cultural tourism experiences at scale, while also helping to establish the building blocks of a Western Australian cultural tourism economy.

## **SECTOR AND COMMUNITY BUILDING**

We build creative sector knowledge, capacity, and infrastructure (hard and soft), to enrich communities and their places and spaces.



Mangala artist Maggie Green talking about her work at the *Three of Us* exhibition opening, Spinifex Hill Project Space, 2021. Photograph by Sundae Studio.

# Our Approach

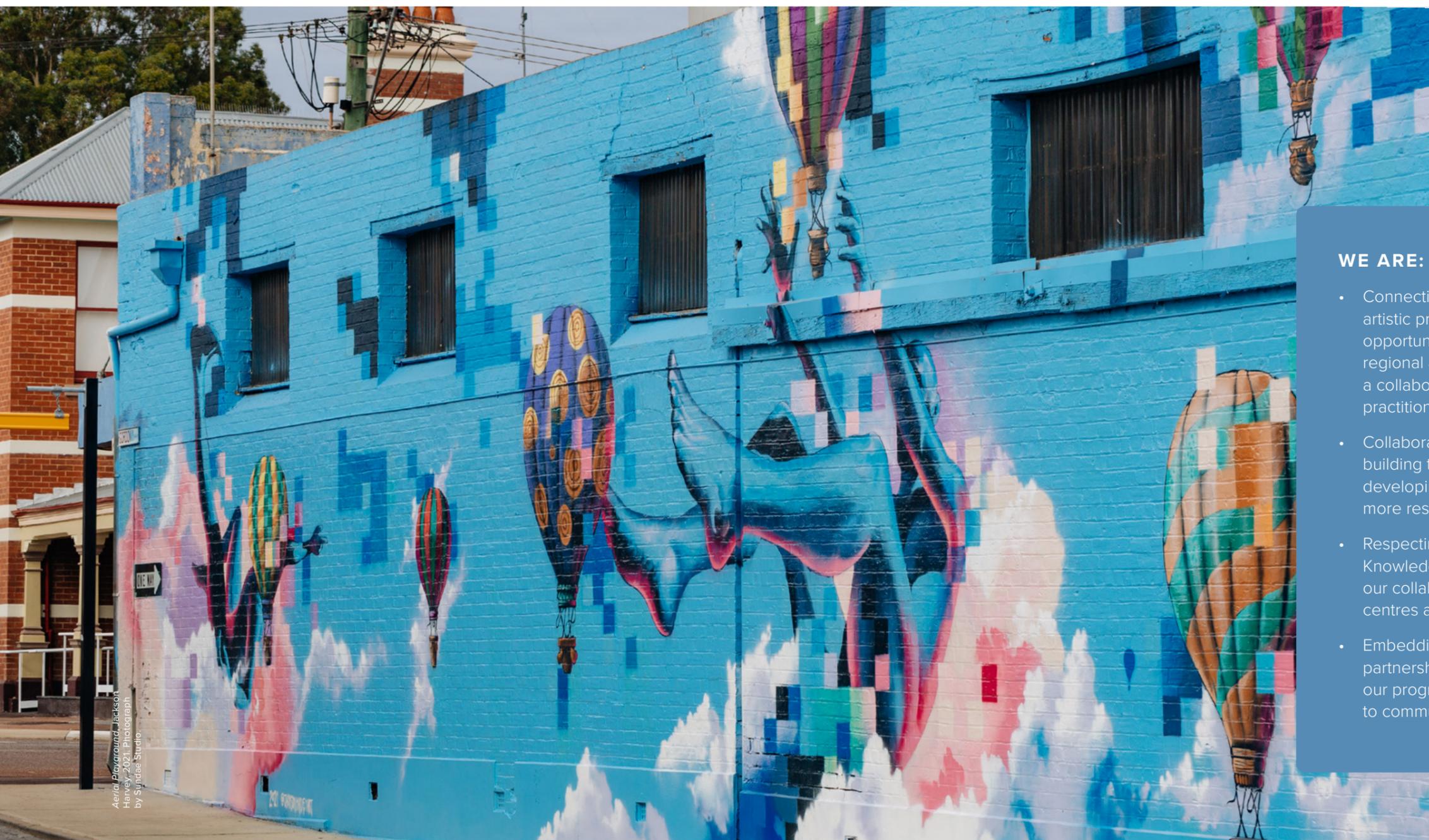
As an organisation working to develop and support the strengths of the whole creative sector across a geographic third of Australia, FORM's key role is to foster the development of great art, artists and arts workers; to create engaging arts experiences and activities that connect and express the distinctiveness of our urban, regional and remote artists and their communities; and to enable greater access for new and existing audiences to arts and culture in creative work that reflects contemporary Australia.

## Our industry influence and authority

FORM is a central part of a vital network of creative professionals and organisations. Our versatile and cross-sector partnerships are critical to increasing awareness of the value of investment in arts and creativity. We engage proactively with our industry peers and colleagues to build sector relationships and, through resource and knowledge sharing, to identify strategic collaborative opportunities. Our aspiration is to model and establish a supportive, cooperative approach that encourages sector resilience and sustainability, and drives a thriving arts environment through innovative and efficient organisations that can better seek out, provide, and support quality opportunities for artists.

### WE ARE:

- Connecting artists of varied identities and artistic practices with income-earning opportunities in urban, and especially regional and remote communities, acting as a collaborative enabler to a network of arts practitioners across our sector.
- Collaborating with other arts organisations in building thriving artistic support networks and developing innovative business models for a more resilient sector
- Respecting First Nations peoples' Indigenous Knowledge (IK) intellectual property rights in all our collaborations with First Nations artists, art centres and communities
- Embedding community consultation, partnerships and cultural protocols across all our programming, so that our work is of value to communities and audiences



Aerial Playground - Jackson Harvey, 2021. Photograph by Sunda Studio

## Our Audiences

Through our research and development activities, we are progressing towards a better and deeper understanding of our existing and potential audiences, and of the opportunities we can create for a wider and more impactful interface between the public and artists, creativity and the cultural sector. Particularly, to encourage emerging generations of First Nations and non-First Nations audiences, innovators and creatives on whom Australia's future creative economy depends.

### WE ARE:

- Cultivating children's and young people's enjoyment of and participation in the arts
- Maximising cross-pollination of metropolitan, regional and remote audiences
- Exploring synergies between cultural experiences/ tourism and community sport
- Encouraging young people, parents, and educators to recognise and experience the value of art and creativity in personal and social development
- Opening pathways to wellbeing and self-expression and removing barriers to participation



Martumili Artists presenting Politics of Canvases at Tracks We Share: Contemporary Art of the Pilbara Weekend Celebration, 2022. Photograph by Jason Haji/Alti, courtesy of AGWA.

## Effective and efficient operations

We want to achieve the greatest possible impact with our resources and set ourselves high standards for how we operate. We seek to balance creativity and simplicity in the way we do things. We look to ensure processes are efficient and repeatable, while remaining open to innovation and new ways of working to help us achieve this. We aim for a straightforward, transparent process for our funding partners and supporters, and to manage relationships with suppliers and contractors with respect.

### MEASURES OF SUCCESS:

1. Process documentation, automation and repeatability wherever possible
2. Business continuity planning and implementation
3. Data-driven decision-making based on effective and timely information gathering

## Financial sustainability

FORM has a strong track record of fundraising and securing major investment for our activities. We will continue to review our current and future financial needs against a clearly articulated strategic plan, determining how we will meet the demands of anticipated future outcomes, inflation, and growth. We aim to establish and maintain a diverse range of major funding sources, growing philanthropic and profit-for-purpose income streams, in line with a realistic and achievable long-term financial plan.

### MEASURES OF SUCCESS:

1. Fundraising and Development Strategy developed, implemented and KPIs met
2. Commercial activities create valuable products and services, meeting financial KPIs to support FORM's activities
3. Existing government sponsorships and corporate partnerships are maintained, nurtured and developed

The Honey Eaters, Amok Island, Ravensthorpe, 2021. Commissioned by FGM and FORM.



## Communication

An important part of our work is communicating and demonstrating the value of the creative industries. Intrinsic to this communication is also the promotion of our own work to realise the benefits of a thriving creative economy for Western Australian communities.



FORM Board Member Nicolette Casella (right) at the *He is Myself - The Art of Nyaparau William Gardiner* exhibition opening, Spinifex Hill Project Space, 2022. Photograph by Joseph Penipe Photography and Videography.

### MEASURES OF SUCCESS:

1. Number of subscribers/web engagements
2. Media coverage
3. Brand awareness/sentiment

## A risk appetite and mitigation framework that matches our ambition

As an independent, creative organisation, the ability to take calculated risks (particularly well-informed financial risks) is key to FORM's success. We must ensure that our risk appetite is defined and contextualised within a broader risk environment. We must protect the organisation and our stakeholders by ensuring we avoid unnecessary risk and that there is a clear plan for managing and mitigating risk should something go wrong. We must strike the balance between responsible risk management, innovation, and ambition.

### MEASURES OF SUCCESS:

1. Risk appetite is clear, transparent and linked to strategic objectives and the broader risk environment
2. Risk Framework is documented, implemented and followed
3. We continue to secure and deliver cultural projects and programs of significant scale and impact, supported by intelligent and effective risk mitigation

## Curatorial Development

Creative and cultural practice becomes more accessible and meaningful to audiences through the process of curation. We embrace innovative curatorial principles and methodologies in presenting and interpreting cultural and artistic material. Demonstrating excellence in curatorial practice is a hallmark of our work.

### MEASURES OF SUCCESS:

1. Diversity and innovation of curatorial methodologies employed
2. Recognition for artistic and curatorial excellence in our work
3. Number of curatorial training courses delivered

*Atlas (still)*, Susan Flavell with composer Moses Kington-Walberg, dramaturge Sian Murphy, performers Leah Sellwood and Haylee Whisson, percussionist Declan Ryan, and the DEWE Quartet. 13:31 min. 2023.  
Performed as part of the exhibition *Storm: The Gods and Shake The Universe*, FORM Gallery, 2023.

## Cross-disciplinary and cross-sector approach

A healthy creative economy requires a diversity of activities to encourage resilience and sustainable growth. Innovation and excellence are driven from a cross-pollination of ideas and a diversity of perspectives. Sustainable audience development requires multiple entry points into cultural content through a wide range of stories and experiences. We will aim to introduce a broad and varied range of audiences, stakeholders, partners and supporters to our work and to creativity in Western Australia.



### MEASURES OF SUCCESS:

1. Number of cross-sector partnerships managed
2. Diversity of art forms engaged/deployed
3. Fair and competitive remuneration for artists and arts workers FORM engages

## A grounding in research, discourse and thought-leadership

We value discourse and thought leadership in sparking innovation, critical thinking and problem-solving skills within the communities and sectors where we work. We embrace debate, diversity of ideas, and differing cultural and ideological viewpoints, because these give rise to initiatives with greater strategic impact, and create positive, long-lasting legacies for Western Australian communities.

- MEASURES OF SUCCESS:**
1. Number of artists talks/workshops per year
  2. Number of conferences participated in and/or embedded into major projects
  3. Number and distribution of publications produced



Author Cristy Burne at Scribblers Festival, 2021. Photograph by Sundae Studio.

## Strong partners and supporters with shared values

To achieve our ambitious and sweeping mission, we need to work with partners, supporters and other groups and organisations who share our values and our belief in the power of creativity to change lives. Accordingly, we actively welcome partnerships and build networks and creative collaboration in the communities and industries relevant to and interested in our work.

- MEASURES OF SUCCESS:**
1. Cultural sector collaboration
  2. Culture of collaboration and stewardship
  3. Clearly articulated values and objectives

## The right people, skills and talent to do our work

Staff and stakeholder surveys tell us how important it is to have skilled and knowledgeable staff and board members who relate well to each other. A strong organisational culture embodied by engaged and fulfilled employees is critical to our success, so we are committed to investing in the professional development of our people and fostering authentic interpersonal relationships in our team. Diversity in our organisation is a cultural and business imperative.

- MEASURES OF SUCCESS:**
1. 25% or less annual staff turnover
  2. A Net Promoter Score of at least +20
  3. Introduction of at least one diversity initiative per year

## Community engagement

We believe in the power of the creative industries to deliver positive dividends for Western Australian communities. We acknowledge that public participation in the development of our initiatives is the most effective way to ensure the maximum benefit for the communities they aim to enrich. Through community engagement we seek to achieve sustainable outcomes that leave a long-lasting legacy and that deepen relationships and trust between FORM, our partners and communities.

- MEASURES OF SUCCESS:<sup>1</sup>**
1. IAP2 accreditation for all project and program managers
  2. A minimum of the IAP2 “involve” level achieved for all projects and programs engaging the community
  3. A Net Promoter Score of at least +30 on community impact surveys for FORM initiatives

<sup>1</sup>Note: For detailed information on FORM's adopted Community Engagement approach, including definitions of the measures of success, visit the International Association for Public Participation – IAP2 International website at [www.iap2.org.au](http://www.iap2.org.au)

## Respectful and best practice Aboriginal and Islander partnerships

We employ contemporary and best practice methods when partnering with Aboriginal and Islander peoples. First Nations wisdom is embedded in FORM's governance structures, which support Aboriginal and Islander leadership, promote agency, continuously observe cultural protocol and reinforce self-determination.

- MEASURES OF SUCCESS:**
1. Reconciliation Action Plan implemented and embedded in daily work
  2. Aboriginal and Islander Advisory Committee established and embedded in FORM's governance
  3. Spinifex Hill Aboriginal and Islander Advisory Committee established and embedded in FORM's governance

# Objectives and Outcomes

Spinifex Hill Project Space, 2021.  
Photograph by Sundae Studio.



# Aboriginal and Islander Partnership

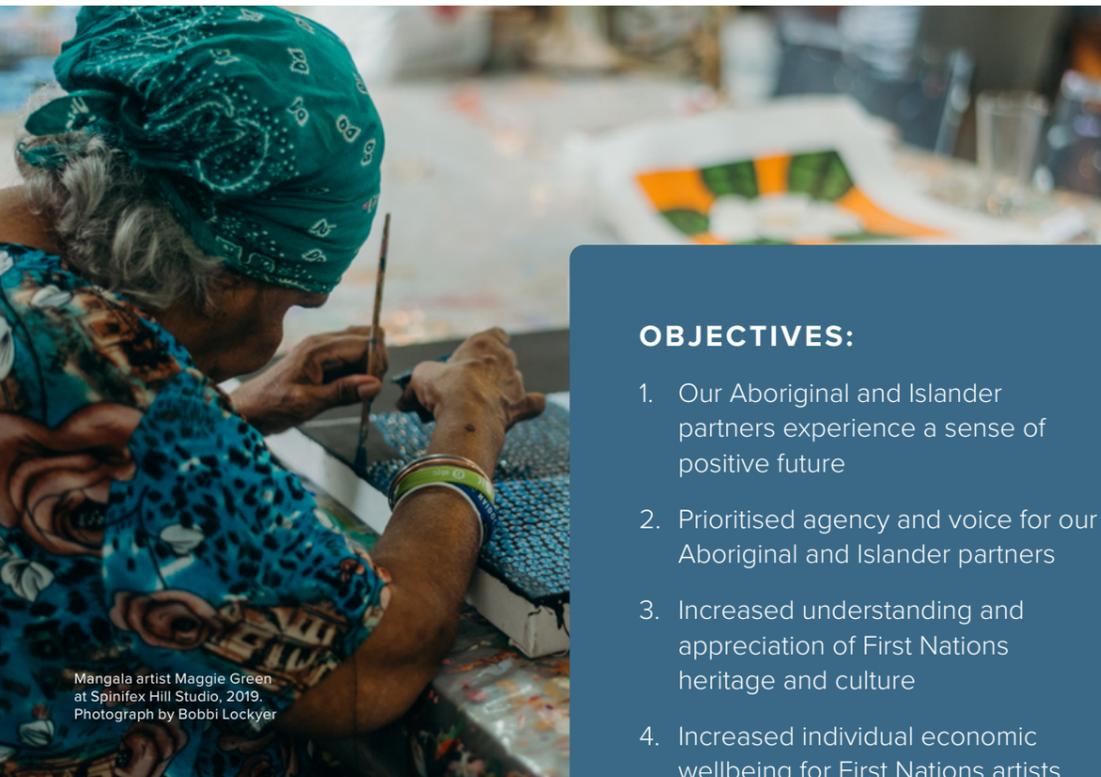
Cultural practice started and continues with Aboriginal and Torres Strait Islander peoples. First Peoples’ perspectives, cultural authority, and right to self-determination, come first.

### CURRENT STATE

We collaborate with First Nations artists and communities to create legacy projects and exhibitions, and support the participation of Aboriginal and Islander artists in major competitive public art opportunities and commissions. We acknowledge the Traditional Owners and Custodians throughout Western Australia, whose living and continuing cultural heritage demands the utmost respect and protection.

### VISION FOR 2026

The voices of First Nations Peoples are the driving force behind cultural projects that ensure living and continuing Aboriginal and Islander cultural heritage is respected and protected. First Nations wisdom is embedded in FORM’s governance structures, which support Aboriginal and Islander leadership, promote agency, continuously observe cultural protocol and reinforce self-determination.



Mangala artist Maggie Green at Spinifex Hill Studio, 2019. Photograph by Bobbi Lockyer

### OBJECTIVES:

1. Our Aboriginal and Islander partners experience a sense of positive future
2. Prioritised agency and voice for our Aboriginal and Islander partners
3. Increased understanding and appreciation of First Nations heritage and culture
4. Increased individual economic wellbeing for First Nations artists

For further detail on how FORM’s work towards ensuring self-determination for First Nations communities underpins all our projects and governance structures, refer to the Reconciliation Action Plan (currently under development) and ICIP Protocols.

FOCUS AREA	OUTPUTS	TIMING	METRICS
Spinifex Hill Studio	<ul style="list-style-type: none"> <li>• Artwork sales and promotion (refer to Empower section of Spinifex Hill Strategy)</li> <li>• Increase in First Nations team members</li> <li>• Establish Spinifex Hill Aboriginal Council (Refer to Governance Section of Spinifex Hill Strategy)</li> </ul>	<p>Year 2</p> <p>Year 3</p> <p>Year 1</p>	<p>Increase in individual income earned through artwork sales</p> <p># of activities targeting CALD communities</p> <p># of activities targeting people of Aboriginal and/or Torres Strait Islander origin</p> <p># of First Nations team members</p> <p># of Council meetings and % of members in attendance</p>
Creative Learning	<ul style="list-style-type: none"> <li>• Increase in First Nations creatives participating in Scribblers in a meaningful way</li> <li>• Increase in Aboriginal and Islander children participating and benefitting from the Scribblers Festival program</li> <li>• Increase in Aboriginal and Islander children participating in and benefitting from the Creative Schools program</li> </ul> <ul style="list-style-type: none"> <li>• Increase Aboriginal and Islander consultation in Creative Schools, also as cultural mentors to schools and in co-designing cultural engagement and enrichment opportunities</li> </ul> <ul style="list-style-type: none"> <li>• Develop a regional Creative Learning program specifically designed for the Pilbara</li> </ul> <ul style="list-style-type: none"> <li>• Provide training for Aboriginal and Islander Creative Practitioners to support and encourage greater access to the program as an aligned framework to support cultural perspectives in learning</li> </ul>	<p>Ongoing</p> <p>Ongoing</p> <p>Ongoing</p> <p>Year 1-4</p> <p>Year 2-4</p> <p>Year 4</p>	<p># of First Nations creatives participating at Scribblers</p> <p># of Aboriginal and Islander children benefitting from the program</p> <p># of regional creative developments targeting people of Aboriginal and/or Torres Strait Islander origin</p> <p># metro creative developments targeting people of Aboriginal and/or Torres Strait Islander origin</p> <p># of Aboriginal and Islander children benefitting from the program</p> <p># of activities targeting CALD communities</p> <p># of activities targeting people of Aboriginal and/or Torres Strait Islander origin</p> <p># of cultural mentors and/or engagement opportunities</p> <p>Metrics for Creative Learning Academy - Pilbara are detailed in the program plan</p> <p># of Aboriginal and Islander Creative Practitioners participated in training</p> <p># of Aboriginal and Islander Creative Practitioners participating in the program</p>
Cultural & Artistic Programs	<ul style="list-style-type: none"> <li>• Curatorial training and development for Aboriginal and Islander arts workers</li> </ul> <ul style="list-style-type: none"> <li>• Roebourne Art Development Program ongoing delivery</li> </ul> <ul style="list-style-type: none"> <li>• Scope and initiate major collaborative cultural project with Pilbara First Nations communities and organisations and the Western Australian Museum</li> </ul> <ul style="list-style-type: none"> <li>• Development of Reconciliation Action Plan – Year 1 – Reflect RAP</li> <li>• Delivery of Reconciliation Action Plan – Year 3 – Innovate RAP complete</li> </ul>	<p>Ongoing</p> <p>Year 1 to 5</p> <p>Year 3</p> <p>Year 1</p> <p>Year 3</p>	<p># of participants in training</p> <p># of activities targeting CALD communities</p> <p># of activities targeting people of Aboriginal and/or Torres Strait Islander origin</p> <p># of workshops delivered to # of First Nations artists</p> <p>Completion of initial consultation and feasibility phase of major collaborative cultural project with Pilbara communities and Western Australian Museum</p> <p>Reflect RAP completed</p> <p>Innovate RAP completed</p>
Arts & Cultural Consultancy	<ul style="list-style-type: none"> <li>• Revitalising the Land.Mark.Art program for First Nations designers of public art (e.g. Kariyarra artists involved in Hedland Spoilbank)</li> </ul>	<p>Ongoing</p>	<p># of Aboriginal and Islander artists engaged in Land.Mark.Art opportunities</p> <p># of activities targeting CALD communities</p> <p># of activities targeting people of Aboriginal and/or Torres Strait Islander origin</p> <p># of Land.Mark.Art training sessions/ successful commissions.</p>
Creative Services	<ul style="list-style-type: none"> <li>• Integrate acknowledgement of Country into FORM websites</li> <li>• Ensure best practice ICIP protocols are adhered to across all FORM projects</li> </ul> <ul style="list-style-type: none"> <li>• Ongoing research, review and analysis of our Aboriginal and Islander Partnership progress and goals</li> </ul>	<p>Year 1</p> <p>Year 3</p> <p>Year 4</p>	<p>Integration completed</p> <p>ICIP protocols developed for 100% of FORM Critical-and-High-Risk projects involving Aboriginal and/or Torres Strait Islander engagement</p> <p>ICIP protocols developed for 100% of FORM projects involving Aboriginal and/or Torres Strait Islander engagement</p>

# Creative Learning

We empower young people to develop their creativity, sense of agency and wellbeing. We do this by designing and delivering programs that foster curiosity, a love of learning and young people's ability to make sense of the world around and within them.

## CURRENT STATE

We provide both in-classroom (through Creative Schools) and public programming opportunities (through Scribblers) State-wide for children, teachers and families to access the power of creativity. We collaborate with a range of stakeholders to reimagine learning, and make it relevant, engaging, and joyful for young Western Australians.

## VISION FOR 2026

We collaborate with a greater number and diversity of sectors to deliver an integrated strategy of creative learning programs State-wide so more young people, educators, practitioners and communities can access the power of creativity. Our creative learning programs demonstrate the importance of creativity for wellbeing, the future of work, and meaningful participation in socio-economic life.

## OBJECTIVES:

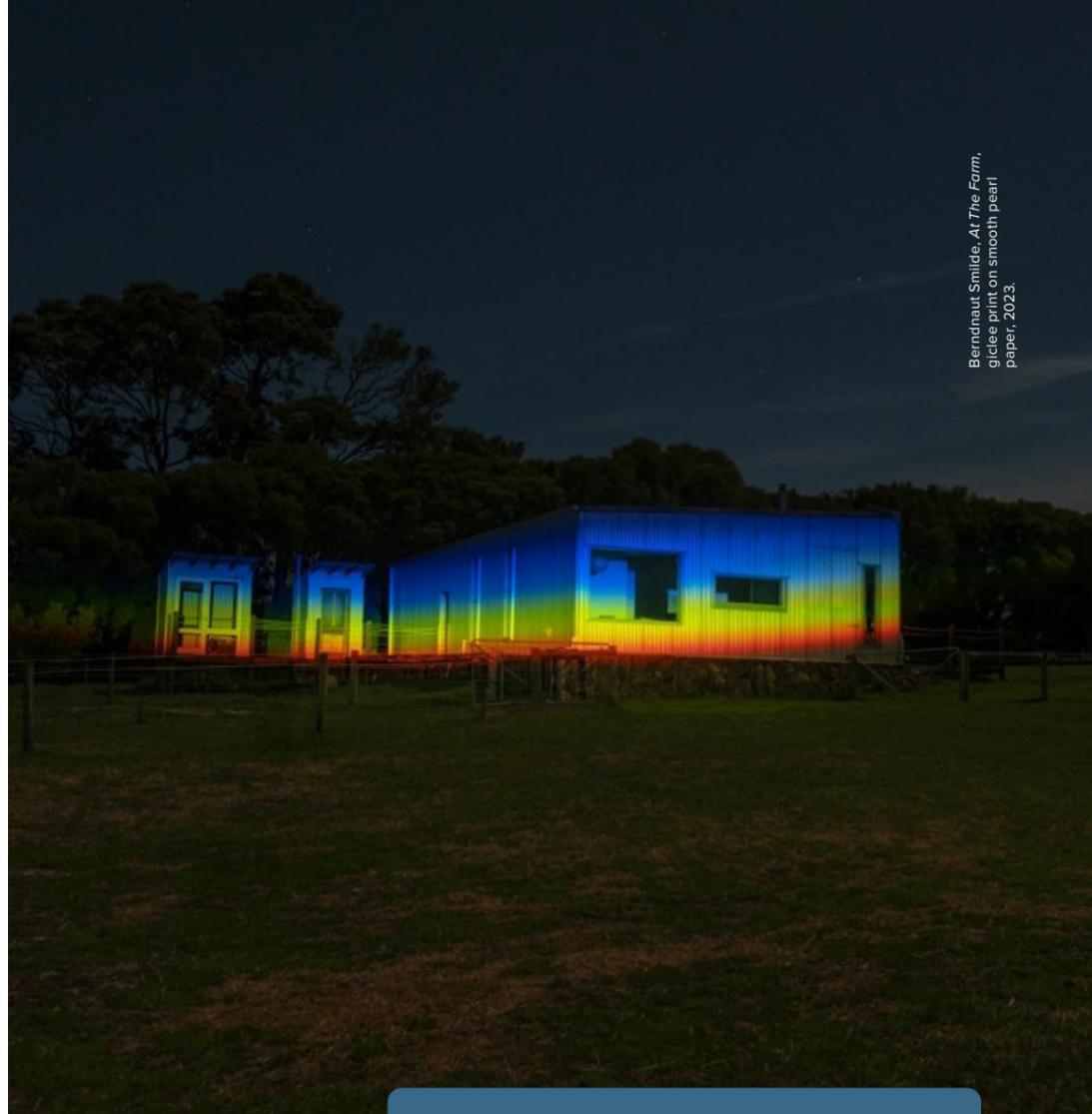
1. Positive impact on learning; knowledge, ideas or insights gained
2. Positive impact on perspectives of education, learning and development
3. Increased creativity through acquiring Creative Habits of Learning (collaboration, inquisitiveness, persistence, imagination, discipline)
4. Positive impact on wellbeing, including improved mental health and/or positive sense of self



Scribblers Festival, 2021. Photograph by Sundae Studio.

FOCUS AREA	OUTPUTS	TIMING	METRICS
Spinifex Hill Studio	<ul style="list-style-type: none"> <li>Integration of Creative Learning model/ principles for learning and public engagement opportunities in at least one relevant Spinifex Hill Studio program</li> <li>Support Creative Learning initiatives in the Pilbara, including any regional Creative Schools programming.</li> </ul>	<p>Annually</p> <p>Year 3</p>	<p># of Learning Resources delivered as part of learning and public engagement opportunities</p> <p># of new partnerships formed</p> <p># of activities targeting CALD communities</p> <p># of activities targeting people of Aboriginal and/or Torres Strait Islander origin</p>
Creative Learning	<ul style="list-style-type: none"> <li>Create a Creative Learning Business Development plan, including product development, subscription and licensing framework</li> <li>Create a wellbeing outcomes framework, incorporated into other Creative Learning outcomes frameworks</li> <li>Develop a sustainable delivery model for Scribblers on the Road and hold in:               <ul style="list-style-type: none"> <li>- Pilbara</li> <li>- Goldfields</li> <li>- Great Southern</li> </ul> </li> <li>Develop a sustainable delivery model for Our City, Our People, Our Stories: Scribblers Community Library initiative and deliver in &gt; 5 libraries/year</li> <li>Deliver Golden Pen and Golden Feather initiatives State-wide</li> <li>Deliver Scribblers Metro</li> <li>Deliver I Have More to Say podcasting &amp; conversation caravan</li> <li>Deliver Creative Schools program in public, private and independent schools, growing the number of participating schools in line with the Creative Learning Business Development Plan</li> <li>Establish and support Creative Schools Regional Coordinators for:               <ul style="list-style-type: none"> <li>- Pilbara</li> <li>- South West</li> <li>- Goldfields</li> <li>- Great Southern</li> </ul> </li> <li>Conduct a review of the Reflective Journaling Program</li> </ul>	<p>Year 2</p> <p>Year 2</p> <p>Year 2</p> <p>Year 3</p> <p>Year 4</p> <p>Annually</p> <p>Annually</p> <p>Annually</p> <p>Annually</p> <p>Year 2</p> <p>Year 3</p> <p>Year 4</p> <p>Year 2</p>	<p># of activities targeting young people 0-26</p> <p># of Scribblers regional creative developments</p> <p># of fee-paying participants metropolitan</p> <p># of fee-paying participants regional</p> <p># of unpaid attendance metropolitan</p> <p># of skills development workshops for young people through Scribblers</p> <p># of schools participating in Scribblers programming</p> <p># of students benefitting from Scribblers programming</p> <p># of Scribblers activities delivered through a distributed Festival model (this can relate to online, printed etc)</p> <p># of professional development opportunities as part of the Scribblers program</p> <p># of /increase in mainstream schools participating in Creative Schools per year</p> <p># of CARE schools participating in Creative Schools</p> <p># of teachers trained in Creative Schools delivery</p> <p># of creative practitioners trained in Creative Schools delivery</p> <p># of contracts to First Nations creative practitioners</p> <p># of students to benefit from Creative Schools model</p> <p># of school program activities metro</p> <p># of special/ showcase events</p> <p># school program activities regional</p>
Cultural and Artistic Programs	<ul style="list-style-type: none"> <li>Integration of Creative Learning model/ principles for learning and public engagement opportunities in at least one relevant Cultural and Artistic Programs initiative</li> </ul>	<p>Annually</p>	<p># of Learning Resources delivered as part of learning and public engagement opportunities</p> <p># of new partnerships formed</p>
Arts & Cultural Consultancy	<ul style="list-style-type: none"> <li>Support for Creative Schools fee for service and licensing</li> </ul>	<p>Year 2-3</p>	<p>% scale-up of Creative Learning programs</p> <p>% increase in Creative Learning product sales</p> <p># of licensed Creative Practitioners</p>
Creative Services	<ul style="list-style-type: none"> <li>Ongoing research, review and analysis of our Creative Learning progress and goals</li> </ul>	<p>Ongoing</p>	<p>Delivery of Creative Schools research and advocacy program: # of events/surveys/reports</p>

# Cultural Development



Berndnau Smilde, *At The Form*, giclee print on smooth pearl paper, 2023.

We connect communities with artistic collaborations and experiences of quality and excellence to achieve increased community wellbeing and cultural vibrancy.

### CURRENT STATE

We deliver programming primarily in Perth and Port Hedland that develops and exhibits Western Australia’s creative talent, and supports professional development and community engagement through connection with artists, multidisciplinary practitioners, and thought leaders.

### VISION FOR 2026

We deliver programming in Perth, the Pilbara and across Western Australia that develops and exhibits Western Australia’s creative talent, and supports professional development and community engagement through connection with local, national and international artists, multidisciplinary practitioners, and thought leaders.

### OBJECTIVES:

1. Increased appreciation of diversity of cultural expression
2. Increased feelings of connection to a shared cultural heritage
3. Aesthetic enrichment engendered; feelings of joy, curiosity, beauty and wonder
4. Creativity stimulated

FOCUS AREA	OUTPUTS	TIMING	METRICS
Spinifex Hill Studio	<ul style="list-style-type: none"> <li>Exhibitions and public programming (refer to “engage” section of Spinifex Hill Strategy)</li> <li>Design and deliver creative development opportunities in arts participation for people who would not necessarily consider themselves artists or artists-in-development</li> </ul>	Ongoing	<ul style="list-style-type: none"> <li># of activities targeting CALD communities</li> <li># of activities targeting people of Aboriginal and/or Torres Strait Islander origin</li> <li># of exhibitions (Indigenous artists)</li> <li># of public programs</li> <li># of creative development opportunities</li> </ul>
Creative Learning	<ul style="list-style-type: none"> <li>Deliver NOW I OWN: A Celebration of Creative Bravery</li> </ul>	Year 1-3	<ul style="list-style-type: none"> <li># of activities targeting CALD communities</li> <li># of activities targeting people of Aboriginal and/or Torres Strait Islander origin</li> </ul>
	<ul style="list-style-type: none"> <li>Development and delivery of one exhibition-relevant public program</li> </ul>	Annually	<ul style="list-style-type: none"> <li># of activities targeting young people 0-26</li> <li># of public programming participants</li> </ul>
	<ul style="list-style-type: none"> <li>Development and delivery of one exhibition-relevant learning resource</li> </ul>	Annually	<ul style="list-style-type: none"> <li># of public programs</li> <li># of learning programs &amp; resources</li> </ul>
Cultural and Artistic Programs	<ul style="list-style-type: none"> <li>Ongoing exhibition development and delivery at FORM Gallery (four exhibitions per year)</li> <li>At least one “blockbuster” exhibition aimed at a non-traditional arts audience per year</li> <li>Ongoing artist residency program in metro and regional Western Australia</li> <li>Broadening curatorial focus across regional Western Australia (<i>Southern Exposure exhibitions</i> and public programming)</li> <li>Ongoing development of touring product, in collaboration with Art on the Move</li> <li>Development and delivery of exhibition-relevant public programming</li> </ul>	Ongoing	<ul style="list-style-type: none"> <li># of activities targeting CALD communities</li> <li># of activities targeting young people 0-26</li> <li># of exhibitions</li> <li># of artist talks</li> <li># of curatorial talks</li> <li># residencies metro</li> <li># residencies regional</li> <li># of workshops (including creative development opportunities)</li> <li># of public programming participants</li> </ul>
Creative Services	<ul style="list-style-type: none"> <li>Explore digital and streaming options for wider audience participation</li> <li>Upgrade and refine audience and participant survey data collection</li> <li>Ongoing research, review and analysis of our Cultural Programming and Production progress and goals</li> </ul>	Year 2	<ul style="list-style-type: none"> <li>Audience development: # of audiences and analysis of reach</li> <li>Development of online/streaming capabilities</li> </ul>
		Year 1	
		Ongoing	

# Cultural Tourism

We foster local and global artistic exchange through large-scale, world-class cultural tourism experiences, establishing the building blocks of a cultural tourism economy in our State that supports the wider Australian tourism economy, and helps create new, non-traditional visual arts audiences.

## CURRENT STATE

We commission and support creative talent in developing and delivering authentic, meaningful and enduring cultural experiences at some of Western Australia's most prominent and historically sensitive locations.

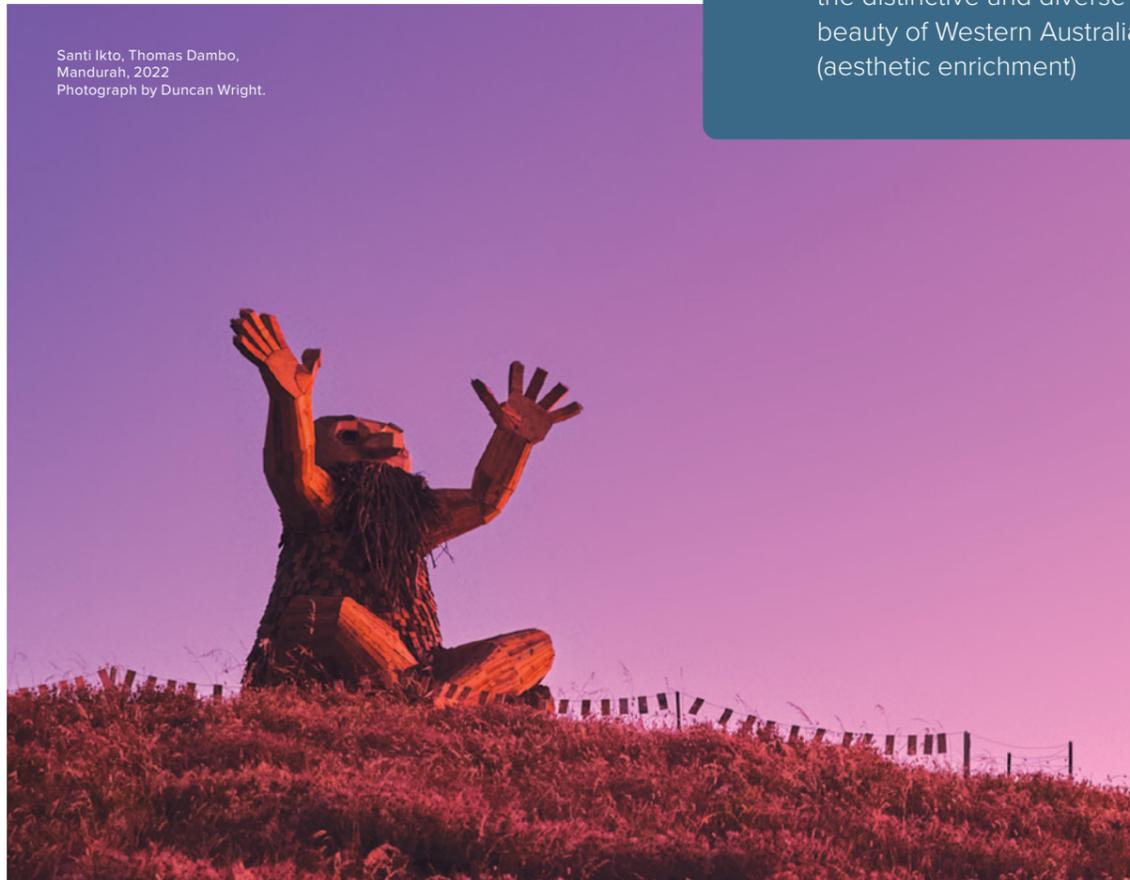
## VISION FOR 2026

We collaborate with and empower a wide range of cultural tourism operators and organisations to develop and showcase Western Australia's unique cultural tourism offerings, complemented by delivering major cultural tourism events, contributing to a thriving cultural tourism ecology.

## OBJECTIVES:

1. Increased diversity and impact of the cultural tourism economy
2. Increased feelings of pride in the local environment and stories
3. Increased appreciation of the distinctive and diverse beauty of Western Australia (aesthetic enrichment)

Santi Ikto, Thomas Dambo, Mandurah, 2022  
Photograph by Duncan Wright.



FOCUS AREA	OUTPUTS	TIMING	METRICS
Spinifex Hill Studio	<ul style="list-style-type: none"> <li>Cultural products development</li> <li>Cultural experiences development</li> </ul>	Year 2 Year 1	# of cultural products %ROI
Creative Learning	<ul style="list-style-type: none"> <li>National and international artist participation in Scribblers programming where possible</li> <li>Ongoing relationship building with international and national agencies</li> <li>Development and delivery of engaging and relevant public programming materials and events to support cultural tourism projects</li> <li>Engaging school participation and meaningful engagement in cultural tourism projects</li> </ul>	Ongoing  As required  As required	# of participating national and international artists # of industry collaborations and partnerships # of public programming materials and events # of schools participating in cultural tourism projects
Cultural and Artistic Programs	<ul style="list-style-type: none"> <li>Ongoing development of cultural tourism strategy, partnerships and product, including festival programming, art trails, site-specific work and open air gallery initiatives</li> <li>Ongoing relationship-building with State and local government to collaborate on cultural tourism, place activation and cultural strategy outcomes</li> <li>Identify and develop new major cultural tourism collaboration for regional Western Australia, initiate consultation phase</li> <li>Thomas Dambo's Giants in Western Australia, with learning and public programs</li> <li>Evaluation and analysis of Thomas Dambo's Giants to inform future activities</li> </ul>	Ongoing  Ongoing  Year 2  Year 1  Year 1	# of cultural tourism strategies, products and/or experiences # of participants/people engaged # of partnerships/collaborations initiated  Project identified and scoped  Refer to project KPIs
Arts & Cultural Consultancy	<ul style="list-style-type: none"> <li>Develop a valuable cultural tourism consultancy offering</li> </ul>	Year 2	% ROI
Creative Services	<ul style="list-style-type: none"> <li>Exploration of innovative online and public interface community engagement strategies</li> <li>Ongoing research, review and analysis of our Cultural Tourism progress and goals</li> </ul>	Year 1  Ongoing	Analysis report/business case

## Sector and Community Building

We build artistic knowledge, capacity, and infrastructure (hard and soft), to strengthen the creative sector and enrich communities and their places and spaces.

### CURRENT STATE

We collaborate with individual practitioners and creative organisations in Western Australia, across the nation, and worldwide, to deliver meaningful outcomes connected to cultural maintenance, creative learning, cultural strategy, public art strategy and installation and creative place making.

### VISION FOR 2026

We collaborate with individual practitioners and creative organisations in Western Australia, and create connections across the nation and worldwide, to deliver meaningful outcomes through cultural strategy, creative learning, public art, and creative place making which contribute to a thriving creative sector and strong communities.

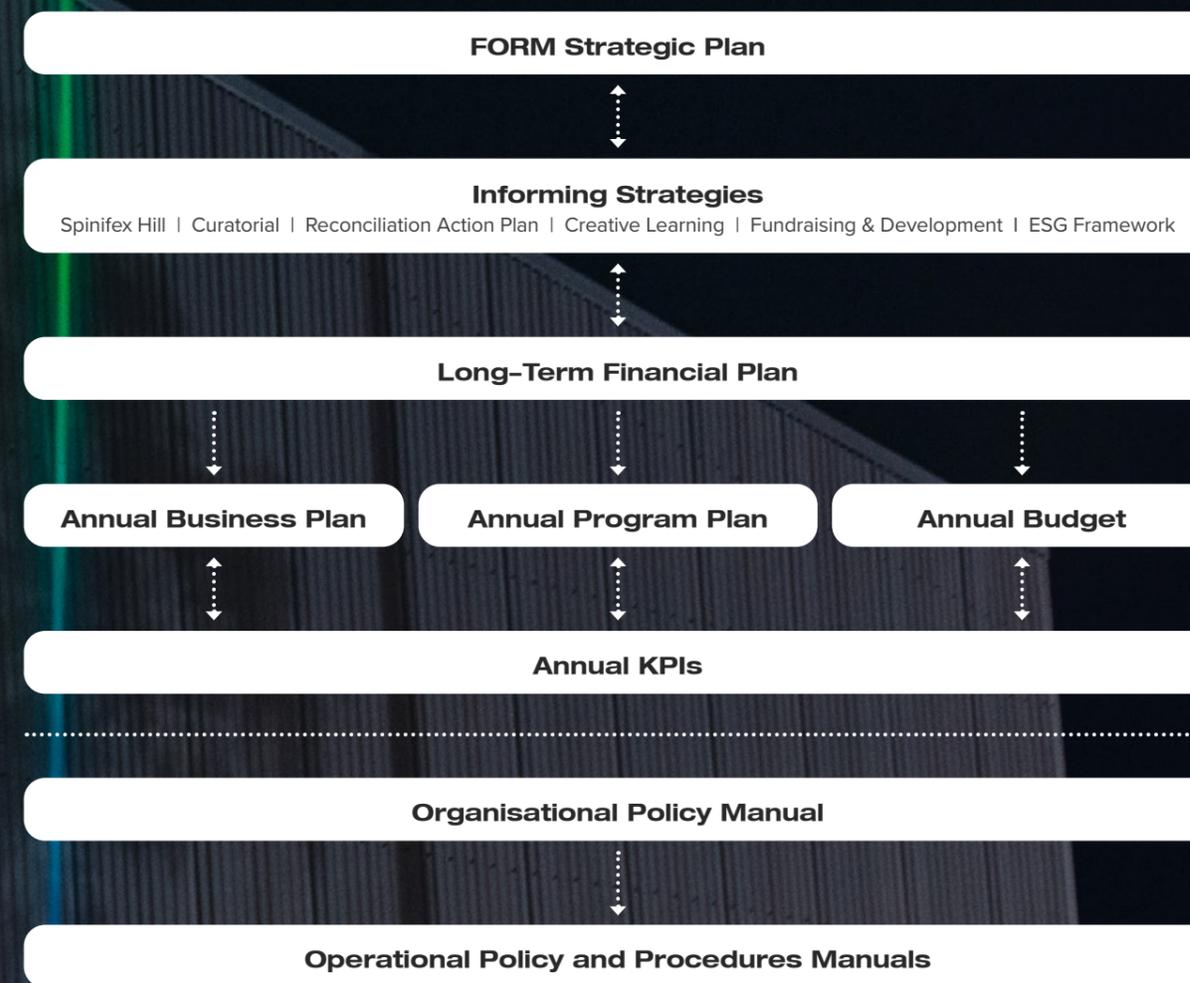
### OBJECTIVES:

1. Our creative sector has gained new knowledge, insight, ideas and/or skills
2. Local economy positively impacted
3. Creative industries strengthened
4. Connection with natural heritage and the environment increased
5. Positive sense of place in the local built environment experienced
6. Contribution made to neighbourhood character and regeneration

Waabiny Mia Play House,  
Sharyn Egan, 2019

FOCUS AREA	OUTPUTS	TIMING	METRICS
Spinifex Hill Studio	<ul style="list-style-type: none"> <li>Expansion and consolidation of artwork sales, artist numbers, and awareness among general public and collecting institutions for Spinifex Hill Studio</li> </ul>	Ongoing	<ul style="list-style-type: none"> <li># of artwork sales, commissions, collector/institution acquisitions</li> <li># of Western Australian new works</li> <li># of self-curated exhibitions</li> <li># of self-curated exhibition days regional</li> <li># of self-curated exhibition days metro</li> </ul>
Creative Learning	<ul style="list-style-type: none"> <li>Increase in CALD students participating in and benefitting from the Creative Learning program</li> <li>Increase in students from areas of economic and social disadvantage participating in and benefitting from the Creative Learning program</li> <li>Ongoing engagement of creative writers and practitioners</li> <li>Ongoing industry professional development for creatives, teachers and librarians</li> </ul>	Year 1 & Ongoing	% increase in CALD students
		Year 1 & Ongoing	% increase in students from areas of disadvantage
Cultural and Artistic Programs	<ul style="list-style-type: none"> <li>Increase in students from areas of economic and social disadvantage participating in and benefitting from the Creative Schools program</li> <li>Ongoing training and professional development for creative practitioners, teachers and school leaders within the Creative Schools model</li> <li>Investigate the feasibility of becoming a creative learning delivery partner with a university or other tertiary institution</li> <li>Drive international thought leadership by delivering a signature event/conference focused on future of work and creativity</li> <li>Investigate the feasibility of delivering Creative Learning programming into other contexts, such as the justice and/or healthcare systems</li> </ul>	Ongoing	<ul style="list-style-type: none"> <li># of creative practitioner contracts (international, national and local)</li> <li># of industry collaborations and partnerships</li> <li># of participants in youth engagement programs</li> <li># of participants in Scribblers professional learning programming</li> </ul>
		Year 1 & Ongoing	% increase in students from areas of disadvantage
		Ongoing	<ul style="list-style-type: none"> <li># of creative practitioner contracts</li> <li># of schools/participants</li> </ul>
		Year 2	Feasibility completed
Arts & Cultural Consultancy	<ul style="list-style-type: none"> <li>Facilitate commissioning of public artwork and cultural infrastructure</li> <li>Facilitate development of emerging public artists</li> </ul>	Year 3	# of conference participants and delegates
		Year 4	Feasibility completed
Creative Services	<ul style="list-style-type: none"> <li>Ongoing research, review and analysis of our Sector and Community Development progress and goals</li> </ul>	Ongoing	Sector development data

## FORM Strategic Structure



# Appendix: Measureable Outcomes Definitions

For further information, full description and underpinning theory on each measure, please visit the Cultural Development Network's website at: [www.culturaldevelopment.net.au](http://www.culturaldevelopment.net.au)

## ABORIGINAL AND ISLANDER PARTNERSHIP

### 1. Our Aboriginal partners experience a sense of positive future

By positive future we mean the feeling that you have when you need from your community to be hopeful and confident about your future, and that the future of cultural life of the community is inclusive of your needs and aspirations.

### 2. Agency and voice for our Aboriginal partners is prioritised

By agency and voice enabled we mean the freedom to express one's opinions publicly and they are welcomed, respected and valued.

### 3. Our programming increases understanding and appreciation of Aboriginal heritage and culture

By an appreciation and understanding of Aboriginal heritage and culture, we mean valuing the different ways Aboriginal people express themselves through diverse cultural forms, reflecting their life experience and interests. Appreciation is defined here as the recognition or understanding of the worth, value or quality of form/s of cultural expression, including new forms of cultural expression generated when diverse cultures come together.

### 4. Our work increases individual economic wellbeing for Aboriginal artists

This outcome is about increasing the economic wellbeing of individuals. By 'economic wellbeing', we mean that an individual has the economic resources they need to meet their living costs, maintain an acceptable standard of living and manage in times of financial difficulty.

## CREATIVE LEARNING

### 1. Our work has a positive impact on learning; providing knowledge, ideas or insights

By knowledge, ideas or insight we mean intellectual stimulation, critical reflection, creative thinking and deeper understanding.

### 2. Our work has a positive impact on perspectives of education, learning and development

By perspectives of education, learning and development, we mean educators and children's attitudes towards learning, including their willingness to engage in education and the approach to education. This could be in the students' sense of belonging to their school and enthusiasm to go to school, changes in methodologies for teaching, learning or evaluation, or changes in the emphasis placed on creativity as a learning tool.

### 3. Increased creativity through acquiring Creative Habits of Learning

The Creative Habits of Learning, and how to measure them are defined extensively in FORM's Creative Schools literature

### 4. Positive impact on wellbeing

By wellbeing we mean one's mental health and the state of being comfortable, healthy and coping with life events and challenges. This outcome is about how engagement in cultural activity can impact on a person's mental wellbeing. This could include greater mental wellbeing arising from expressing oneself or engaging in creative activities either alone or with others, through employing the Creative Habits of Learning and reflective practice. It is about demonstrated increases in resilience and agency.

## CULTURAL PROGRAMMING

### 1. Our programming increases appreciation of diversity of cultural expression

By an appreciation of the diversity of cultural expression, we mean valuing the different ways people express themselves through diverse cultural forms, reflecting their life experience and interests.

### 2. Our programming increases feelings of connection to a shared cultural heritage

By a sense of belonging to a shared cultural heritage, we mean how one's identity and values are rooted within a history and heritage that is shared with others.

### 3. Our programming engenders aesthetic enrichment; feelings of joy, curiosity, beauty and wonder

By aesthetic enrichment, we mean an experience that comes through the senses that is special and outside the everyday. This might include being moved or challenged through feelings such as beauty, awe, discomfort, joy or wonder.

## CULTURAL TOURISM

### 1. Increased diversity and impact of the cultural tourism economy.

This outcome relates to the number of different cultural tourism experiences on offer and the impact in the local economy of these cultural tourism activities. A resilient economy is one which has the ability to resist, absorb and recover from shocks such as economic recession, natural disaster or political instability. Characteristics of a resilient economy are economic diversity, complexity and participation.

### 2. Increased feelings of pride in the local environment and stories

This outcome is about the deep sense of pleasure or satisfaction that is felt for the people/environment of a location that is based on civil interaction between individuals, communities and their environment.

### 3. Increased appreciation of the distinctive and diverse beauty of Western Australia

By appreciation of the distinctive and diverse beauty we mean that the natural world, stories, and people and their connection to us is recognised, understood and appreciated.

## SECTOR AND COMMUNITY BUILDING

### 1. Our creative sector has gained new knowledge, insight, ideas and/or skills

By knowledge, ideas or insight we mean intellectual stimulation, critical reflection, creative thinking and deeper understanding, specifically gained by creative practitioners and cultural workers.

### 2. Our work contributes to positively impacting the local economy

This outcome is about the local economy and its goods and services that benefit financially directly or indirectly by cultural activities, either through increased visitation and associate local spend, cultural projects that use local services and suppliers, or other ways that our activities cause local businesses and services to be patronised.

### 3. Our work contributes to strengthened creative industries

This outcome relates to the number of different creative enterprises operating and the impact in the local economy of these activities. A resilient economy is one which has the ability to resist, absorb and recover from shocks such as economic recession, natural disaster or political instability. Characteristics of a resilient economy are economic diversity, complexity and participation.

### 4. Our community has an increased connection with natural heritage and the environment

This outcome is about how cultural engagement can facilitate a valuing of the natural world. By natural world we mean the plants, animals, and ecosystems that exist and are not created as a result of human action. An appreciation of the natural world is important as experiences with nature are beneficial for human wellbeing both physical and mental. A healthy and sustainable natural world is essential to support human existence and a valuing of the natural world may result in positive action to preserve the environment.

### 5. Our community experiences a positive sense of place in the local built and natural environment

By positive sense of place, we mean how we experience and make meaning of our environment and how we describe, interact and value it. It is about how cultural activities can make a positive contribution to sense of place in the environment in which we live. Activities include neighbourhood and environmental regeneration, place-making, local festivals and other initiatives.

### 6. Our work contributes to neighbourhood character, including regeneration

This outcome is about how cultural activities can make permanent and visible contributions to an authentic feeling and understanding of place. Activities include public art, interpretive architecture, heritage conservation, landscape design and others that make cultural heritage and cultural identity visible in the public realm.

If you have any questions or  
would like to make a gift to  
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