



The
Literature
Centre

Strategic Plan 2023-2027



Contents

01 Acknowledgment of Country	16 Artistic Program
02 Executive Summary & Our Story	18 Board & Financial Governance
03 Our Vision, Purpose and Values	Strategic Plan Attachements
04 Environmental Scan	19 Our Team
06 Stakeholder Consultation	21 Our Board
07 Redefining our Goals 2023-2027	24 Our Markets
08 Action Plan	25 Marketing Strategy
12 New business and Artistic Model	27 Risk Assessment & Management Plan
15 Financial Forecast	

Acknowledgment of Country

The Literature Centre acknowledges the traditional custodians and owners of the land on which the Centre is located, the Whadjuk people, the original storytellers. We pay respect to Elders past and present.

Our work takes place on Walyalup on Whadjuk Noongar Boodja where our home within the Old Fremantle Prison is a culturally significant site and for many a place with a history of trauma.

Our work also takes us across the traditional lands of many other areas of what we now know as Western Australia.

As we learn and play, we respect the knowledge embedded within the First Nations Custodianship of this land, First Nations writers, illustrators and storytellers, and the stories they share.

We acknowledge that Sovereignty was never ceded because this land always was and always will be Aboriginal land.

Executive Summary

This Strategic Plan is designed to be a working document to steer the direction of The Literature Centre (TLC) from 2023-2027. The current strategic plan goes until the end of 2023 and a final plan will be developed in full for 2024-2027. At the time of writing work has already commenced to begin this process with stakeholder consultation, board and staff discussion and planning. This plan sets out some new directions for the organization but is subject to change and flexibility.

The next five year period from 2023-2027 will be a crucial one for the organisation. We have a strong foundation of quality creative learning for schools and public programs which promote and provide employment opportunities for creators of stories for young people. The last three year period of disruption and challenge with COVID has inspired adaptation to a new online learning environment and a plan to review all operational expenditure to prioritise funds for professional skills and expertise. This cultural change alongside a review of our location and brand will be our key focus. A new openness in our artistic programming to embrace diversity and a process of working with young people to curate their stories and target learning to their needs will steer us through the next five year period and a new Strategic Plan.

Our Story

TLC is a leading Australian organisation for the development, presentation and advocacy of writing, storytelling and illustration for young people. We collaborate with artists, communities and organisations to create opportunities and to produce and present work. We are a gathering place for artists, young people and the broader community alike where collaboration, conversation and creative cultivation takes place.

TLC is nationally unique in the balance of its delivery; a place to nurture young people's interest in reading and writing and a place to nurture and build the skills and profile of Western Australian and Australian artists, strongly built on an alignment with school learning outcomes. We are uniquely located within the world heritage site of the walls of the Old Fremantle Prison. Established in 1992 by our Founder Lesley Reece AM, we offer a diverse range of student and professional learning programs in metropolitan and regional areas of Western Australia. We work with approximately 20,000 students, teachers and teacher librarians every year and contract and promote the work of over 50 Australian artists annually. Our dedicated Education Officers and inspiring Authors and Illustrators conduct interactive workshops, often using a range of original manuscripts, preliminary drawings, and artwork.



Our Vision

We imagine a future where all young people in Western Australia have access to Australian stories created by a thriving, valued and diverse community of artists.

Where young people, teachers and schools have the access, skills and inspiration to write their own stories and are able to find their diverse identities and experiences represented in our programs. And where storytelling is recognised as a critical part of education.

Our Purpose

To achieve this vision, we will:

- Create and present a range of relevant and accessible creative programs, events and opportunities for young people.
- Nurture, profile and provide opportunities to WA writers and illustrators
- Build the capacity of teachers, pre-service teachers, librarians, parents, caregivers and schools.
- Celebrate Australian storytelling and the creativity of WA's young people in their own right.

Our Values

These are the values that underpin all that we do:

- **Nurturing:** We encourage the creativity of young people and build capacity in authors, illustrators and teachers
- **Access and equity:** We bring diverse stories into the lives of young people and actively remove barriers to engagement.
- **Impact:** We create meaningful experiences that have long-term and transformational effects, from increasing confidence to inspiring careers.
- **Collaboration:** We open the door to conversations and collaborations, and work with our partners to extend our learning, impact and reach.
- **Excellence:** We strive for excellence in all of our programs, work practices and partnerships.



Environmental Scan

Our place in the landscape

TLC has been established for thirty years. Its reputation as a Centre for Excellence has been built over time with relationships with schools, libraries and universities. Nationally no other organisation provides on-going arts and literature state-wide programs for 40 weeks of the year and our unique offering of original artwork from Australian authors and illustrators is highly valued by artists who continue to provide their work on loan and by the schools we work with. We are recognized, throughout Australia, as the leading advocate for children's authors and illustrators. We support and promote industry specific peak body activities and provide a venue, professional development, employment and networking to Western Australian artists in particular. There is strong and continued support by The Department of Education to ensure all public schools have the opportunity to take part in our creative learning and from the Department of Local Government, Sport and Cultural Industries to ensure Western Australian artists are employed, nurtured and promoted.

Changing models for creative learning delivery

The *Centre for Excellence* model we have been built upon, continues to influence and benchmark the quality of our programs, but changes to school excursion policy has meant learning has had to travel and be flexible in its format. Over this period many other arts and cultural organisations have provided exposure to writers and writing for young people through festivals such as *Scribblers*, *Perth Writers Festival* and *Awesome* and in Fremantle commercial book sellers such as *Paper Bird* have delivered programs which support authors and illustrators and provide after hours and school holiday offerings. Added to this landscape is the national trend for writing organisations to work more as umbrella structures, hubs for reader engagement and writer development such as *The Wheeler Centre* in Victoria and *The Story Factory* in NSW and huge innovation in the curation and presentation of dynamic exhibition content for children and young people in libraries, museums and galleries. Despite this competitive market our continuous offering in schools and strong alignment with curriculum continues to be a core strength and point of difference and we will continue to partner with other organisations to leverage increased value for WA communities.

A Gap in the market

Our recent consultation with young and emerging writers has indicated a gap in creative development opportunities for 18-25 year olds in WA. Festivals and family events generally cater to those below this age group and connect to schools and families and there is a cohort of university and non university young creatives emerging from our school aged programs, seeking continued skills development and inspiration through exposure to established WA artists. In this next period TLC will rise to the challenge of developing programming for this cohort.

Reach and adaptation

TLC has successfully extended its reach over time to include lower socio economic metropolitan schools and schools in regional areas. Previous funding from BHP enabled us to extend our creative learning into regional and remote areas in the Pilbara and The Kimberley. The current funding environment with a downturn in corporate support for arts and cultural activity has meant this reach has become a challenge. Funding from The Packer Family Foundation secured until end of 2022 has developed strong relationships with low ICSEA* (*Index of Community Socio-educational Advantage*) schools in metropolitan areas and enabled us to deliver targeted picture book workshops including learning for First Nations students. In 2021 we provided free access to creative learning to a total of 2763 metro and regional students. Providing this subsidised access while balancing revenue to cover the costs of delivery continues to be a challenge.

Throughout a changing landscape, TLC has adapted, providing its own festivals and conferences for families, teachers and librarians, partnering with organisations such as Perth Festival to become a venue for festival programming and taking its original artwork on the road to deliver school literature and visual literacy workshops. More adaptation is necessary to be a relevant and sustainable organisation. There are opportunities to take a more contemporary approach to delivery, to be less about a destination and more about being a hub for creative learning that extends outwards and is delivered without cumbersome administrative structures. During the next period TLC will diversify its income stream, work more within the ecology of the arts and cultural sector, embrace new digital platforms for learning and creativity, leverage funding to extend the reach of its programs to regional and remote areas and involve young people in the design and delivery of its programs.

A cultural shift

The work to be done over the next period requires a cultural shift for the organisation. With funding support from DLGSC in 2021 we have done an initial Business review to identify areas for operational efficiency and management and have actioned a strategy for succession planning with the appointment of new leadership. The next four years are a crucial period to further examine and review our operating structure, review location and delivery and rebrand as a more flexible, outward looking contemporary and engaging organisation. Our lease with Fremantle Prison rolls over in 2023 and 2028 and it is timely to get ready to explore re-location options and a more efficient business model. In this process we will continue to build on our strengths and unique value.



Stakeholder Consultation

In July 2022 The Literature Centre conducted an online discussion facilitated by Kate Larsen with key partners including representation from Education, independent artists, arts and cultural organisations and Board members. At the same time we also sent out two surveys to our broader database and to social media platforms, one targeted at adults and one targeted at young people. The survey for young people indicated a real gap in our delivery for skills development in creating stories for young people post our schools programs. A more direct approach to ensuring young voices and perspectives are included in our programming is planned for 2024-2027 alongside some programs targeted at young people who have left school and are keen to develop their creative skills, drawing inspiration from writers, illustrators and storytellers.

Our unique offering

Online participants to the adult survey expressed support for the unique purpose of the organisation to nurture literature and literacy and to engage both students and teachers with a love of reading and writing. Our role in bringing the whole creative process of developing books to life for young people and the unique offering of having original artwork on display and for use in this process of learning was identified as a strength.

Access and inclusion

When asked how inclusive our programming was a number of respondents referenced a reputation for being somewhat elitist and that there was a tendency for a small cohort of “favourite” artists to be employed. Much discussion was had at the online forum on the accessibility of the building itself both culturally in its traumatic history and physically in its geography and systems of managed control as a world heritage site within the Fremantle Prison precinct. This lack of inclusivity it was discussed by online forum participants was reflected in the brand and name of the organisation with “literature” discussed as an elitist and Eurocentric term which by its nature marginalised oral based First Nations storytelling cultures. It was agreed that a re-branding exercise focused on *stories* rather than just the tradition of *literature* was required.

A new way forward

None of this discussion has been a surprise to the organisation as work has already commenced from the appointment of the new Director to work towards more inclusion and accessibility in programming, governance and work practices. In 2022 the Storytellers Festival for example took place at the newly refurbished and fully accessible Fremantle Library, First Nations Board member Stephanie Eades was appointed and programming for both Storytellers and the 2022 Celebrate Reading Conference included more First Nations and culturally diverse voices than previously programmed. In 2022 we took part in the Reconciliation Action Plan Ring alongside other arts and cultural

organisations to build better partnerships with First Nations artists and organisations and at the end of 2022 will deliver a call out to all artists around Australia to increase the diversity of voices and perspectives in our programs and picture book exhibitions. The process of consultation has been a very valuable one and its findings form the basis of a new set of goals for 2023-2027.

Redefining our Goals 2023-2027

In this next iteration of our Strategic Plan we are taking on board what our stakeholders have been telling us. The below goals set a direction for change with an Action Plan to implement over the next five year period in alignment with the AOIP Outcomes Framework. These goals and actions will be further refined in 2023 when a final Strategic Plan for 2024-2027 is launched, timed with a rebranding of the organisation and a process of reinvention in the way we deliver our services and manage our business. This action plan starts in 2023 as a number of actions will be well underway by that date. Measures for each year of the plan will be further refined by 2024.

- **Goal 1 Reach and Diversity** We will deliver affordable, accessible, inclusive, relevant, and inspirational schools and public programs for young people across WA, face to face and online.
- **Goal 2 Quality and Social** We will support and build the capacity of WA authors and illustrators and encourage the creation of and engagement with diverse Australian storytelling for young people in all its forms.
- **Goal 3 Quality and Social** We will refresh the brand and delivery of the organisation to make it more relevant for and connected to young people, adapting our programs through consultation and delivering creative work that is driven by their perspectives and creative learning needs.
- **Goal 4 Leverage and Economic** We will build the financial diversification and viability of the organisation transitioning to the next stage of its business delivery model.

”

Whenever I spend time at the Centre, I come away inspired and I know that the children who visit are given the chance to develop not only as readers and possible writers of the future, but as people.

Markus Zusak, Australian author

“



Action Plan

Goal	2023	2024	2025	2026 and 2027	Measurement
<p>One: We will deliver affordable, accessible, inclusive, relevant, and inspirational schools and public programs for young people across WA, face to face and online.</p>	<p>Draw from end of 2022 EOI process to work with a diverse cohort of artists.</p> <p>Establish a young artists advisory group.</p> <p>Advocate and negotiate for a new service level agreement with Department of Education from 2024-2026 to subsidise a percentage of access for regional, remote and low ICSEA schools.</p> <p>Develop a Reconciliation Action Plan to increase the number of First Nations artists we work with and ensure the cultural safety of our</p>	<p>Expand the delivery of learning workshops online to connect with more regional and remote communities.</p> <p>Expand online professional learning for pre-service and established teachers.</p> <p>Launch and implement a RAP.</p> <p>Employ at least two artists annually with a disability, 2 First Nations artists and 2 culturally and linguistically diverse artists for the Young Writers Program.</p>	<p>Renew EOI process for artists call out.</p> <p>Explore partnerships with arts and cultural organisations including DADAA, Magabala and CFS to increase the diversity of our programs and artists that we work with, creating an environment of inclusion.</p> <p>Seek a new major sponsor or a group of high value donors to support subsidized access for regional, remote and low ICSEA schools and communities.</p>	<p>Include quality work of diverse artists in our school workshops and public programs.</p> <p>Increase the number of authentic First Nations stories by First Nations artists in our programs.</p> <p>Secure new major sponsorship or group of high value donors.</p>	<p>Evaluation surveys in print and online for all learning sessions for students and teachers.</p> <p>Culture Counts dimension averages of at least 80 and above.</p> <p>Benchmark quality through Feedback from Education</p> <p>Increase in core funding through Education.</p> <p>Increase in sponsorship and or donor levels by 2026 of at least 20 %.</p> <p>Increase number of First Nations artists and stories included in our programs by 10 %.</p>

	<p>programs.</p> <p>Expand regional and remote access to our programs through DLGSC's Creative Learning Partnerships funding.</p>				
<p>Two: We will support and build the capacity of WA authors and illustrators and encourage the creation of and engagement with diverse Australian storytelling for young people in all its forms.</p>	<p>Contract a curator to review collection, care and interpretation of original picture book artwork.</p> <p>Apply for funding to support curator recommendations with an interpretation strategy to increase engagement with exhibitions in an immersive and contemporary context.</p>	<p>Work with other arts and cultural organisations including CFS to expand creative learning through Young Writers Program to include storytelling in all of its forms for children and young people including screen writing & oral storytelling .</p> <p>Prioritise employment and professional development for WA authors through author sessions in schools, Young Writers, conferences, festivals, events and residencies.</p>	<p>Explore options for an exhibition and curation partnership with a suitable venues to increase engagement with original picture book art work.</p> <p>Prioritise employment and professional development for WA authors through author sessions in schools, Young Writers, conferences, festivals and events and residencies.</p>	<p>Launch at least one exhibition in partnership with immersive and engaging content.</p> <p>Prioritise employment and professional development for WA authors through author sessions in schools, Young Writers, conferences, festivals and events.</p>	<p>At least 10 % Increase in audience for exhibitions.</p> <p>Culture Counts Evaluation on quality, reach and impact of programs.</p> <p>At least 60% of artists employed based in WA.</p> <p>At least one event per year for WA writer development and networking.</p>

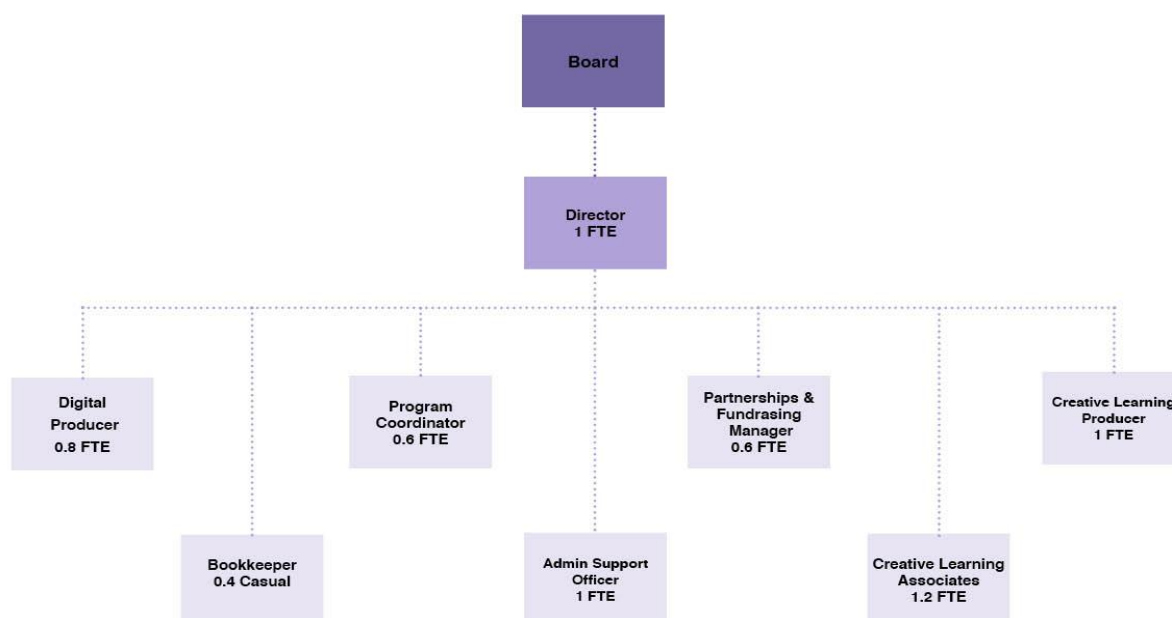
		Provide publication opportunities for young WA writers online and in print through partnerships with publishing organisations including <i>Night Parrot Press</i> .			
Three: We will refresh the brand of the organisation to make it more relevant for and connected to young people, adapting our programs through consultation and delivering creative work that is driven by their perspectives and learning needs.	Conduct a rebranding exercise in consultation with young people and artists.	Launch new brand with Strategic Plan for 2024-2027	Explore programming options driven by and supporting the creative work of young people from school age to emerging creators, including podcasts, online reviews, publishing in print and digital media and creative development workshops for young and emerging writers and illustrators.	Launch new program of work curated and delivered by young people which tells their own stories.	Increase in participation by young people for our programs. Increase in numbers on social media platforms. Culture Counts to assess quality, reach and impact of new work.
Four: We will build the financial diversification and viability of the organisation	Review all operational costs including insurance and business leasing to reduce	Investigate options for a new location, including co-location with other arts and	Seek a new major sponsor or group of high value donors. Apply for matched	Confirm re-location Implement a new business model for the organisation's	Reduction in operating costs. Reduction in operating deficit by

<p>transitioning to the next stage of our business delivery model.</p>	<p>costs and prioritize funds for skilled staff and quality programming.</p> <p>Seek a limited lease with Fremantle Prison to plan for re-location.</p> <p>Conduct a cost benefit analysis of our fee structure and bookshop to make recommendations for a new business model.</p> <p>Review service charges to develop a tiered model of school charges.</p> <p>Seek a new three year service agreement with Department of Education (DoE)</p>	<p>cultural organisations. Confirm new 3 year service level agreement with DoE.</p> <p>Appoint a Partnerships and Sponsorship Manager to develop a strategy for fundraising and income diversification.</p> <p>Secure funds to appoint a part time Curator.</p> <p>Implement new tiered model of charges for school programs.</p>	<p>funding through Creative Partnerships</p>	<p>program delivery and operations</p> <p>Confirm a new major sponsor or group of high value donors.</p>	<p>2025.</p> <p>Increase in revenue by at least 10 % by 2026/2027</p> <p>Increase in sponsorship and or donor levels by 2026 of at least 20 %.</p>
--	---	---	--	--	--

A New Business and Artistic Model

Our Team

From 2023 onwards we will build our systems and processes to be more efficient so we can focus on delivering quality programs, building our audience and diversifying our income. The addition of a new position to develop partnerships and fundraising will enable the organisation to focus on securing the long term sustainability of our programs. All positions will be reviewed to align with the new strategic vision and to reflect the skills required to produce and present innovative and relevant contemporary programming for young people. Where possible staff salaries will be benchmarked against state government salary levels and flexible working conditions including charity status tax deductions will be a key strategy to ensuring staff stability and effective recruitment.



Operational costs

With the appointment of a new Director in October 2021, the organisation has been going through a period of review and change. In 2022 the organisation commenced the process of scaling back its systems and operational costs to become a more streamlined and efficient organisation. Since the spread of omicron has impacted school based revenue, with 50 % reductions over the past three years, the net and equity position of the organisation has been impacted. While we are in a good position with reserves sitting in a fixed term deposit, operational expenditure needs to be further reduced so funds can be prioritised for professional salaries for teachers who are the biggest potential source of revenue for the organisation. Savings and reserves will be

used to recruit a Partnerships and Fundraising part time position to develop and implement a three year strategy for fundraising and income diversification. Fees and charges over the past three years have been set low to encourage more schools to re-engage with our education programs but from 2023 onwards we need to increase our school fees to a level that is more sustainable for the organisation. There is a percentage of our funding from Department of Education that goes towards subsidizing public schools to access our programs, particularly in regional, remote and low ICSEA areas. A new model of tiered fees will be introduced so that private schools who can most afford our services are charged more and schools who struggle to access extra curricular programs are able to participate.

Sponsorship and Income Diversification

A new major sponsor or a group of high value donors is required to expand the reach of TLC's programs into more regional and remote communities. There is an opportunity with online programming to do this in a cost effective way. Our adaptation to streamed Young Writers sessions in 2022 showed us the extent to which regional and remote schools, provided they have access to internet infrastructure, will access creative learning online at a reasonable or subsidized cost. A funding application to DLGSC's Creative Learning Partnerships program is planned to enhance face to face and online access to our creative learning for disadvantaged schools at risk of low levels of literacy and build the skills capacity and employment opportunities of WA authors and illustrators.

There is an opportunity with a new strategic plan to diversify our programming and revenue streams. While we review our location, we will continue to leverage revenue from events such as Book Clubs and Author talks to inspire readers and emerging writers. This is a role that TLC is committed to embracing. Our support of a number of author and illustrator book launches in 2022 was extended to a pilot series of *book chat behind the walls* where we programmed Young Adult and popular adult fiction authors, charging audiences a reasonable fee to cover artist fees and wine and cheese and to make some revenue for the organisation. An open paid Summer Writer in Residence Program with an Expression of Interest process is planned for the end of 2022, start of 2023.

Partnerships and Collaboration

Partnerships and collaboration with other arts and cultural organisations will be an important source of funding leverage. Publishing organisation *Night Parrot Press* have been working with us in 2022 to promote their flash fiction publication opportunities for young writers. A joint application to The Australia Council to publish an anthology of young writers work is planned for 2023 and 2024. The Centre for Stories has approached us to activate their Australia Council funded *Story Lounge* program with education and author/illustrator workshops and in 2023 we will partner with them to source funding for a pilot oral storytelling collective based on the Young Writers Collective model.

Curation

A unique offering at TLC continues to be the original illustration artwork on loan from a range of established picture book artists from around Australia including Shaun Tan, Matt Ottley, Freya Blackwood, Frané Lessac, Kylie Howath, Mark Greenwood, Micheal Speechley and James Foley. This artwork is exhibited at TLC and travelled to schools to form the basis of literature workshops inspired by picture books and connected to visual literacy and literacy outcomes. Having access to this artwork enables young people to understand the full creative process of creating a picture book, allowing them to truly get inside the artistic process and develop their own. Maintaining and preserving this collection needs considerable curatorial skill. Deeper engagement with illustrations requires contemporary equipment to showcase collections, bring them to life and inspire young people and families to extend their reading and creativity. The current format for exhibitions at TLC is outdated. Original artwork is kept in plastic preservation covers and attached to soft exhibition walls. In comparison to a contemporary gallery, museum or library context, interpretation is very limited. A review of TLC's curatorial approach is required to make recommendations for future treatment of artwork and its connection with education workshop delivery. The request for funding for AOIP includes an additional \$20,000 per annum to commence this curatorial review, starting in 2024 with the contracting of a consultant to review our curatorial approach. A potential partnership with an arts and cultural organisation will also be explored to leverage exhibition programming in other venues highlighting original artwork collections.

Bookshop

TLC has a bookshop on site with stock exclusive to Australian authors for young people. Supplies of publications are ordered for sale when we do writing programs or events featuring specific authors. The bookshop doesn't operate like a commercial bookshop. Books are available to buy daily but with a location locked up behind prison walls, sales only really operate when we run programs from our premises or take books out on the road for school workshops. Online sales were launched in 2021 which has yielded a limited increase in revenue. There is a substantial administrative load in book ordering, reconciliation and stock take and sales each year provide a very small profit in comparison to purchase and vendor costs. A cost benefit analysis for the bookshop is planned for 2023, with the option to partner with a commercial bookseller such as children's bookshop *Paper Bird* in Fremantle for the future.

Financial Forecast 2023-2026

Since 2012 TLC has had an impressive diversity of funding sources from State and Federal government and the private sector. Historically, pre-COVID we have had long-term stability, our earned income has increased modestly each year and we have a sound track record of financial management with our reserves ratio, working capital, percentage of earned income and cash reserves always maintained at acceptable levels. State government COVID Sustainability funding, Jobkeeper and reduced salaries

and programming enabled us to build reserves through 2019 and 2020 in time to return to a more normal operating and programming environment in 2021 and 2022.

The below financial forecast is a cautious one based on the current funding and school environment. The impact of COVID has been a downturn in school fee based revenue of 50 % from 2020 onwards which has impacted earned income and the overall net and equity position of the organisation. From Term 3 in 2022, school revenue has started to improve, and we are forecasting a modest increase in revenue from 2023 onwards. We currently have 29 % cash reserves and these will be used over the next period to ensure financial stability and the flexibility to contract additional expertise where required. With a strategy to reduce our operational costs and gradually build a return to increased revenue and diversification of income, including new donors or corporate sponsorship, by 2024 we have forecast a gradual return to surplus. The increase in government income forecast from 2023 and 2024 is based on negotiation of increased funding from the Department of Education from 2024, a modest increase to our AOIP allocation and potential unconfirmed project funding through other government programs including DLGSC's new Creative Learning Partnerships Program and The Australia Council.

Income	2023	2024	2025	2026
Government	\$760,000	\$905,000	\$660,000	\$660,000
Earned	\$400,000	\$420,000	\$440,000	\$460,000
Contributed	\$100,000	\$120,000	\$160,000	\$200,000
Total Income	\$1,260,000	\$1,445,000	\$1,260,000	\$1,320,000
Expenditure	2023	2024	2025	2026
Employment	\$810,000	\$810,000	\$760,000	\$780,000
Program	\$350,000	\$490,000	\$300,000	\$300,000
Marketing & Promotion	\$15,000	\$20,000	\$50,000	\$40,000
Admin	\$120,000	\$120,000	\$110,000	\$110,000
Total Expenditure	\$1,295,000	\$1,440,000	\$1,220,000	\$1,230,000
Deficit/Surplus	-\$35,000	\$5,000	\$40,000	\$90,000
Reserves	\$300,000	\$300,000	\$260,000	\$270,000
Reserves %	23%	21%	21%%	21%
Total Assets	\$750,000	\$800,000	\$680,000	\$720,000
Total Liabilities	\$120,000	\$114,000	\$114,000	\$114,000
Net Assets	\$630,000	\$686,000	\$566,000	\$606,000
Equity	\$630,000	\$686,000	\$566,000	\$606,000

Artistic Program 2023-2027

TLC has a core and well established program of education and public workshops and events. We have a strong network of schools, families, libraries and other community partners who support this program. Over the next five year period we will work on expanding this program to extend creative learning experiences beyond children's and young adult published fiction and illustration, to support more strongly the complex creative development needs and stories of young writers and to nurture and promote the work of WA storytellers. Skills development for young people will broaden to include other genres of writing including screenwriting and we will offer a more focused program of development for illustration and visual arts, inclusive of digital art making and storytelling. This will not dilute our offering but rather build on our core strength and reputation to expose young people to a more diverse and contemporary experience of creative writing, art making and storytelling. We will explore young people curated content including online book reviews and podcasts and provide greater support to young and emerging storytellers including those who have left school.

Our creative learning programs will be offered in person and online using the streaming platform Vimeo. An Expression of Interest Process for artists at the end of 2022 and repeated in 2025, will build a cohort of diverse artists to draw from, from 2023 onwards for all of our programs. Our strategic vision reflects a continued commitment to nurturing and employing a majority of WA artists and providing professional development and networking opportunities for them through working alongside their Eastern States based colleagues.

Public Program and Artist Development

- **Storytellers Festival** – a free annual festival for children and young adults. In 2022 this festival was presented at Walyalup Koort and The Fremantle Library.
- **Celebrate Reading Conference**- insights into the process of creating stories for young people featuring some of Australia's most recognised published authors, illustrators and storytellers. Profile, professional development and networking opportunities for artists.
- **Book launches** – WA artists and illustrators.
- **Artistic Residencies** at TLC – residencies for authors and illustrators for periods of creation, reflection, research or recovery.

Schools Program

- **Young Writers** – our unique multi-year program in which award-winning WA and interstate authors present four full day creative writing workshops at TLC, metropolitan and regional schools (one per term). At least one of these sessions is presented online as a stream and at least once a year offered for free to regional, remote and low ICSEA students. Live streamed sessions and pre-recorded

sessions are also offered to schools who are unable to access a session on the day.

- **Exhibition workshops** – including our interactive, exploratory and creative workshops that unpack the creation of Australian picture books. These are delivered by our Education Officers and toured to metropolitan and regional schools. This unique visual literacy program gives students access to drafts, research, storyboards, dummy books and actual preliminary artwork.
- **Author and Illustrator Workshops**– these residencies at TLC, metropolitan and regional schools include exhibitions, ‘Meet the Author/Illustrator’ sessions and/or creative writing/illustration and exhibition workshops.
- **Sound of Picture Books** – in partnership with West Australian Symphony Orchestra and illustrator/composer Matt Ottley, our unique multi-modal performances take the audience on an interactive journey through music, narration, visual imagery and drama. Due to COVID and illness of the key creative this program was not available from 2019-2022 but will be relaunched in 2023.

New Programs 2023 onwards

- **Young Illustrators** - creative skills development for young people in visual arts, graphic illustration and picture book making. Young students from grade 6 upwards work with professional artists to understand the process of creating stories through the visual medium. Offered as a pilot in 2023 with evaluation and reconfiguration for 2024 onwards.
- **Behind the Walls** - a series of *in conversations* with wine and cheese featuring recognised authors of YA and Adult fiction.
- **Artist in Residence Program** - open to all WA artists requiring focused time to research and develop their work. This new program will be offered as a Summer Residence initially in early 2023 and applied for through an Expression of Interest with affordable rates of hire. From 2024 onwards we will seek funding to offer a subsidized element to this program.
- **Publication** opportunities for young WA writers - in partnership with *Night Parrot Press* with potential funding support through the Australia Council a publication of work written by students participating in The Young Writers Collective.
- **Young Artist Advisory Group**- a panel of young people including previous Young Writers collective alumni who will advise on programing and lead curation of young people led experiences including book reviews, podcasts and online engagement.
- **Young and Emerging:** Creative development workshops and forums for young and emerging WA writers who have left school.
- **Oral Storytellers Collective** - all day intensives for young people on the art of oral storytelling. Presented in partnership with Centre for Stories.
- **Studio Crawl** - Piloted in 2022 with funding from DLGSC in partnership with Writing WA, Paper bird, City of Fremantle and a range of independent artists, this unique cultural tourism project offers a bespoke tour of artist studios in Fremantle including an illustrator in residence showcase and artist talk at TLC.

- **Fully curated and immersive exhibitions-** with additional funding support we will review our curatorial practices to develop a more immersive experience of the picture book for young people and families.

Board

The Literature Centre is a not-for-profit organisation and incorporated association. The role of the Board is to provide leadership and strategic guidance for The Literature Centre in addition to overseeing and supporting the Director’s implementation of the strategic plan.

The Board convenes quarterly in addition to the Annual General Meeting and annual strategic planning day. Each meeting the agenda and reporting comprehensively covers every aspect of the Centre’s operations, structuring discussion in consideration of the organisations strategic plan’s goals, strategies and key performance indicators. The Board is recruited from the community and stakeholders we seek to serve including The Education Department, the Business and Not-For-Profit sector, publishers, artists, regional and metropolitan teachers with diversity and inclusion a key principle in recruitment for the future. The Board engages in an annual performance review run by the Chair in consideration of engagement and an active contribution towards the organisation’s strategic direction. A full list of Board members is available in Attachments.

Financial Governance

The annual audit is prepared by Francis and Jones. Advice and monitoring is also provided by Senior Partner, Daniel Papaphotis, as required

”

Australia is one of the world’s leaders in children’s literature. The Literature Centre is one of the major reasons why.
Jackie French AM, Australian author

“



Strategic Plan Attachments

Our Team



Elizabeth Spencer, Director

2021

Elizabeth's most recent role has been as Director Library Services for seven years at The State Library, where amongst a multitude of services, for information, literacy, creativity and culture, she led the award winning state-wide Better Beginnings Family Literacy Program. Earlier in her career she worked for eleven years at the (then) Department of Culture and the Arts, commencing with Project Officer Young People and the Arts and moving to a number of roles in Senior Management and Leadership of arts and cultural funding, industry development and creative learning partnerships. Elizabeth trained at WAAPA and worked in the theatre, film, tv and radio industry for sixteen years as a performer and a playwright.



Natalya Hawrylak, Creative Learning Producer

2020

Natalya has been an Education Officer with The Literature Centre since 2020. She has been teaching for a decade. She holds a business degree with a double major in Human Resource Management and Management and has studied with Oxford University in Writing Fiction. In her time she has been an Edith Cowan University mentor for pre-service teachers and has been President of the Children's Book Council of Australia (CBCA) for the Western Australian branch. Natalya has also been a member of the Steering Committee, as part of the ECU Education Alumni Chapter presenter at the Dyslexia SPELD Foundation Conference and Notre Dame pre-service teachers. She is a passionate advocate for childrens' and young adult literature.



Libby Covich, Creative Learning Associate

2022

With over 20 years experience working in Theatre, English and Arts education encompassing Early Childhood, Primary, Secondary and Tertiary settings, Libby brings a wealth of experience to this position. She holds a Bachelor of Arts in English, Theatre Arts and Film and Television and a Graduate Diploma of Education in Theatre Arts and English. Her most recent work includes the role of Arts Lecturer at Notre Dame University where she delighted in nurturing and inspiring the next generation of educators.



Anna Hardy, Creative Learning Associate

2022

Anna followed her love of stories to study English Literature and Language at Leeds University. After which, she completed a qualification in Adult Education and taught unemployed adults. This led to a love of teaching and a desire to combat literacy issues and the associated disempowerment. She returned to university for a Postgraduate Certificate in Secondary Education and has spent almost 15 years teaching English in schools, also holding the roles of Head of English and Dean of Curriculum, where she developed a passion for equity in Aboriginal Education, promoting marginalized voices and improving English teaching. She continues to study creative writing and to write.



Deborah Lucas, Program Coordinator

2020

Déborah has worked in the book industry for almost 15 years. She studied Information and Communication at l'Université Montaigne in Bordeaux and completed an Advanced Diploma in Bookselling and Publishing. She worked at The European Bookshop in London where she organised book orders for schools, libraries and literary events at The French Institute. She also developed and managed a French graphic novels section and assisted the UK publisher Knockabout Comics with translations and book events sales. For five years, she worked as a rights manager for various UK book publishers, negotiating co-edition rights in 14 languages across Europe. Déborah has been coordinating the esteemed Young Writers Program at the Centre for the past two years.



Sarah Newton, Digital Producer

2020

Sarah is an arts professional with several years experience in events management, digital communications and marketing. She completed her MA in Arts Management from RMIT and graduated with distinction. She has worked closely with diverse communities and has managed events and projects across Australia. Sarah considers herself to be a tech whiz and her passion for creative storytelling has played a key role in her career.



Bianca Breen, Admin Support Officer

2021

Bianca has a Bachelor of Creative Arts majoring in Writing from La Trobe University and is passionate about Australian young adult (YA) literature. She is the Communications Director of the Australian Young Adult Literature Alliance (LoveOzYA) and the creator of YA for WA. Bianca an emerging YA writer, and has been the recipient of the ASA Award Mentorship Program and a KSP Writers' Centre residency. After volunteering at the centre for two years, Bianca permanently joined the team at the beginning of 2022.



Karen Lancaster, Bookkeeper

2022

Karen has years of experience in various areas of the Finance Industry, including general banking, customer service and foreign exchange. In the past 20 years, she has focused and refined her skills in general accounts and bookkeeping. She continues to work in the building & travel industries in part-time roles, and this year she also found the opportunity to work part-time for The Literature Centre, which is proving to be very rewarding. In her new role, Karen has enjoyed observing the love of literature being shared with our future authors.

Our Board



Dr Julia Lawrinson, Chairperson

2020

Julia is a writer and governance professional. She is a graduate of the Australian Institute of Company Directors, an admitted lawyer, and has a PhD in Writing. Her novels for children and young adults deal with friendship, family and identity – always with warmth and humour. She has presented across Australia and South East Asia, and in her spare time loves dogs, the beach, and learning new things.



Katie McAllister, Secretary

2020

Fortunate to have grown up on Menang Noongar Boodjar in Albany, Katie now lives and works on Whadjuk Noongar Boodjar near Galup. She is a Fogarty Foundation Regional Scholar, completing her Honours in creative writing at UWA and looking forward to starting her PhD. After running debating competitions for students in regional WA, she is working towards her Licentiate in AMEB and Trinity College of Speech and Drama. After a brief stint as a brekky radio presenter for ABC Great Southern, Katie is now a producer for the Heywire competition.



Jill Bazil, Treasurer

2022

Jill is a local Government Professional, Accounting and finance manager with 27 years financial and management accounting experience across all levels of accounting and many industries including building, oil and gas, legal and local government and has internal audit experience . Jill is a passionate advocate for gender diversity in senior roles, is a diversity and inclusion consultant and sits on the CPA Gender and Career Progression Committee and the Local Government Professionals WA Gender Balance Committee.



Angela Knight, Board Member

2016

Angela has travelled the world and worked with the Education Department since 1987. In 2010, she moved to Hedland SHS as Head of Learning Area for English. With the support of BHP, one of the first online projects between Tom Price DHS, Karratha SHS and Hedland SHS saw students engage with The Literature Centre. This led to six years of Young Writers workshops in the Pilbara. Since Angela's move to Central Midlands SHS, students have experienced a similar program aimed at expanding their understanding of visual literacy.



Deb Fitzpatrick, Board Member

2020

Deb is the author of six novels for adults, young adults and children. Her two YA novels were named Notable Books by the Children's Book Council of Australia. Deb has a Master of Arts (creative writing) from UWA and regularly teaches creative writing to children, young adults and adults. Deb is the recipient of a 2020 May Gibbs Children's Literature Trust Creative Time Residential Fellowship to write her next novel. Her latest book is The Spectacular Spencer Gray



Cohen Augustson, Board Member

2021

Cohen Augustson first encountered the Literature Centre as a student in Albany, where he counted the Young Writers workshops as some of his favourite days of the school year. As a member of the Board, he is thrilled to be able to offer and expand programs like these for students all over the state.



Amber Moffat, Board Member

2022

Amber Moffat is a writer, visual artist and educator. She makes work for both children and adults. Her picture book, *I Would Dangle the Moon*, was published by MidnightSun and her poetry for children has been published by The School Magazine and Penguin Random House. Amber's short fiction for adults has been published by Overland, Westerly, Landfall and Meniscus. She is currently writing a novel for young adults as part of her PhD in Creative Writing, through Edith Cowan University. Amber is originally from Aotearoa New Zealand, where she trained and worked as a secondary school Art and English teacher. She loves sharing her creative practice with young people and regularly runs workshops for schools and libraries.



Stephanie Eades, Board Member

2022

Stephanie is a proud Noongar Whadjuk woman who has been in the education space for over 20 years, as a parent, classroom teacher and now as an early childhood educator. As an Aboriginal woman her knowledge stems from her culture and what it has taught her. Stephanie is privileged to share her culture with those she works with and the wider community. She is currently working in an Early Childhood context as a Pre-Primary teacher at Forrestfield Primary School. She has a passion for education and enjoys the challenges of a changing school environment. In her current role as Aboriginal Education Leader, she supports staff with making culturally responsive classrooms and workspaces. In 2018 Stephanie completed a Masters of School Leadership at UWA and the experience has motivated her to take on leadership roles and support colleagues in their leadership journey.

Our Markets

The diversity of our markets reflects a major strength.

Market	Service	Market Strength
Primary & secondary school students State-wide	Interactive workshops and residence program with TLC education Officers and/or authors & illustrators at TLC, in metropolitan, regional and remote centres. Youth Advisory Panel. New Programming aimed at empowering ideas and stories.	Diversity of program, expertise of presenters, unique resources, interactivity, history/ experience/market knowledge. Safety and sanctuary of building and comfort in sharing and presenting creative ideas.
Primary & secondary teachers & librarians and Pre-service teachers from tertiary institutions - State-wide	Professional learning & role modelling of excellence in teaching practice; advice re book purchases; access to books at TLC and throughout the State.	Experienced presenters, unique resources, practical & realistic application, market knowledge.
Librarians (non-school) - State-wide	Access to authors & illustrators and their work; advice re book purchases; presentation of community programs in libraries.	Experienced presenters, unique resources, practical & realistic application, market knowledge.
Emerging and published authors & illustrators - WA & National	Advocacy; employment; networking opportunities; professional and personal nurture; professional learning.	Understanding their work and creativity; professional experience & credibility; understanding the publishing industry; fully-equipped 2-bedroom residence.
General Public	Book sales & advice; Book Launches; Annual Storytellers Festival; Behind the Walls sessions.	Access to authors & illustrators; professional experience & credibility.
Publishers – WA & National	Book launches and events; support for authors & illustrators; book promotion & sales via brochures, bookshop and all programs. Partnerships to publish young people's writing	Venue; audience; professional experience & credibility

Primary & secondary teachers, school and local government librarians, tertiary students, authors, illustrators, publishers and general public – WA & National	Celebrate Reading Conference annually since 2012.	Only Conference committed to presenting a program of 100% Australian artists; professional experience and credibility; unique venue and management.
Young Writers	Networking and support for emerging writing practice	Partnerships and networks with other organisations including publishers and other arts and cultural organisations, established author expertise, market knowledge.

Marketing Strategy

Strategy	Action	Measurement
With a process of public consultation refresh our brand to reflect a new focus on inclusive storytelling platforms and creative learning for young people.	Launch new brand in 2024 with an artist design competition. Update all marketing materials.	Feedback from stakeholders and peers Increased participation and interest in our programs from artists and young people
Continue to raise our profile and brand amongst potential corporate sponsors, and draw on current sponsor support for new corporate introductions.	Review and update marketing plan quarterly, including a strategy to identify sponsor targets for different Centre programs. Network with current sponsors, and attend industry events, to identify new corporate targets for program sponsorship. Regularly update Centre's website and social media to ensure it reflects the value of the organisation and its diverse programs throughout Western Australia. Continue to liaise with media contacts regarding PR opportunities for the Centre.	Increased number of sponsor and donor targets identified. Reviewing number of contacts with sponsor partners and attendance at meetings regularly. Attending at least eight industry events per annum. A 10% increase per annum in traffic and participation on the Centre's website, instagram, Facebook, LinkedIn and TikTok. A 10 % Increase in media coverage in Perth and regional areas of Western Australia.
Continue to raise our profile	Regularly update Centre's	Database created of donors

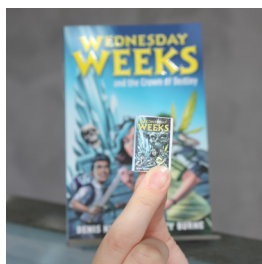
<p>amongst potential philanthropists and donors.</p>	<p>website and social media to ensure it reflects the value of the organisation and maintain “Donations” section for interested individuals and groups.</p> <p>Identify philanthropists and foundations that have donation objectives that align to the Centre.</p> <p>Apply for matched funding through Creative Partnerships Australia Launch an online fundraising drive.</p> <p>Hold at least one high profile fundraising event per annum.</p>	<p>and potential donors updated twice a year.</p> <p>Increased list of sponsor targets with aligned objectives.</p> <p>Target of 20 % increase in donors by 2025</p>
--	---	--

”

The honesty and authenticity about stories behind the stories and the focus on using books to heal and inspire. The conference gives librarians more insights in inspiring students to read widely and spark their imagination to write as well.

Sharon Carnegie, Wanneroo Librarian

“



Risk Assessment & Management Plan

Risk	Rating	Prevention & Management Strategy
Financial		
Loss or significant reduction of Recurrent Funding. Department of Education, currently \$366,000 annually, variation extended for one year with new SLA to be negotiated for 2024-2027	High	<ul style="list-style-type: none"> ● Maintain high level communication with senior officials and maintain conversation regarding new Service Agreement (2024-2027). ● Minimise risk by ensuring delivery and quality maintained and continue to seek qualitative and quantitative feedback for all programs from all clients. ● Emphasise additional benefit to low socio-economic, regional and remote public schools.
Failure to secure AOIP Funding from Department of Cultural Industries 2024-2026 – \$120,000 annually	High	<ul style="list-style-type: none"> ● New Strategic Plan to maintain relevance, quality, innovation, reach and impact. ● Application demonstrating value in sustaining and developing creativity for artists and a new vision of increased diversity, inclusion and innovation.
Organisational		
Lack of succession plan for key staff	Medium	<ul style="list-style-type: none"> ● New Director appointed for five year contract only. ● Succession plan developed for all key staff. ● Staff communications maintained informally and in regular staff meetings, and flexible work environment provided. ● Provide training and development opportunities for staff. ● Maintain networks that provide options for external recruitment. ● Staff development conducted twice per annum ● Provide salary sacrificing charity status tax benefits to staff
Limited strategic thinking and planning	Medium	<ul style="list-style-type: none"> ● Continue engagement with Board in strategic planning process. ● Continue to review and report against strategic plan with Board at quarterly meetings. ● Continue to seek evaluation from sector. ● Continue in-depth planning with staff and consult key players in sector. ● Continue to monitor trends in education, curriculum and programs for young people.

Risk Assessment & Management Plan

Loss of records through IT failure	Low	<ul style="list-style-type: none"> ● Maintain clear back-up procedures and protocols using updated hardware. ● Contract IT assistance where required.
Financial procedures not updated	Low	<ul style="list-style-type: none"> ● Continue to use updated financial reporting with guidance from Board Treasurer.
Program Delivery		
Illness, etc. leading to unavailability of centre staff, authors or illustrators	Low	<ul style="list-style-type: none"> ● Continue to train authors and illustrators to work effectively with students and teachers. ● Continue to maintain register of WA authors and illustrators willing to present workshops at short notice if Centre Education Officers are unable because of illness or other contingency. ● Develop and train a pool of casual teachers
Failure to implement policies impacting program delivery	Low	<ul style="list-style-type: none"> ● Continue to maintain public liability insurance. ● Continue to distribute excursion plans to all teachers with participating school groups. ● Continue to ensure all equipment tagged and tested according to regulations. ● Maintain Occupational Health and Safety training for all staff. ● Maintain Working with Children checks for all staff and contracted authors/illustrators.
Reputational risk	Low	<ul style="list-style-type: none"> ● Ensure key staff of highest calibre – regular evaluation by Director and Board. ● Involve key staff and Board in artistic/educational decision making. ● Seek out Australia's best authors and illustrators and work with them to ensure high calibre, interactive sessions. ● Maintain public profile and trusting relationships with stakeholders, funding partners and general public. ● Maintain evaluation procedures for all programs. ● Respond to any issues in timely and respectful manner.