



STRATEGIC PLAN

2024—2027



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Acknowledgement 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 in the Old Fremantle Prison is a culturally significant site and for many a place with a history of trauma.

We respect the knowledge embedded within the First Nations Custodianship of Country across 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

The next four year period will be a crucial one for The Literature Centre (TLC). We have a strong foundation of quality creative learning for schools and public programs. Our programs promote and provide employment opportunities for creators of stories for young people as well as providing crucial access to creative opportunities for young people themselves. The disruption and challenge of COVID has inspired adaptation to a new online learning environment and initiated a focused review of all operational expenditure to prioritise funds for professional skills and expertise. TLC also has 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. Continuing this cultural change alongside a review of our location and brand will be our key focus, steering us through the next four year period and a new Strategic Plan.

Our Story

Established in 1992 by our Founder, Lesley Reece AM, 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 learning 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, offering a diverse range of student and professional learning programs in metropolitan and regional areas of Western Australia. As well as being a place to nurture young people's interest in reading and writing, TLC also nurtures and builds the skills and profile of Western Australian and Australian artists, strongly built on an alignment with school learning outcomes. 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 Creative Learning Associates and inspiring authors and illustrators conduct interactive workshops, often using a range of original manuscripts, preliminary drawings, and artwork.

We are uniquely located within the world heritage site of the walls of the Old Fremantle Prison.



Photo credit Ebony Frost

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.
- Young people, teachers and school communities have the access, skills and inspiration to express their own stories and are able to find their diverse identities and experiences represented in our programs.
- Storytelling, in all its forms, 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 prioritise career and community opportunities for WA writers, illustrators and storytellers.
- 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:

- Respect and professionalism: We treat one another with respect and kindness in all our dealings.
- Access and equity: We actively remove barriers to engagement with all our programs.
- Diversity and inclusion: We bring diverse stories into the lives of young people.
- Nurturing: We encourage the creativity of young people and build capacity in storytellers and teachers.
- 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 loan TLC their work, and by the schools we work with. We are recognised 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 booksellers 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 to 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 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 and 2022 we provided free access to creative learning to a total of 4866 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 the Department of Local Government, Sports and Cultural Industries 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, location and delivery, and rebrand as a more flexible, outward looking contemporary and engaging organisation. Our lease with Fremantle Prison has been adjusted to a year-by-year lease so that we can explore re-location options on a non-commercial lease basis 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

Participants in 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 rebranding 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 and 2023 the Storytellers Festival for example took place at the newly refurbished and fully accessible Fremantle Library and Town Hall. First Nations Board member Stephanie Eades was appointed and programming for both Storytellers and the 2023 Celebrate Reading Conference included more First Nations and culturally diverse voices than previously programmed. In 2022 and 2023 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 delivered 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 2024—2027.

Redefining our Goals 2024—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 four year period. These goals and actions include a rebranding of the organisation and a process of reinvention in the way we deliver our services and manage our business.

- **Goal 1** We will deliver affordable, accessible, inclusive, relevant, and inspirational school and public programs for young people across WA, face to face and online.
- **Goal 2** We will support and build the capacity of WA creators and encourage the creation of and engagement with diverse Australian storytelling for young people in all its forms.
- **Goal 3** 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** 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

| Goal | 2024 | 2025 | 2026 & 2027 | Measurement |
|--|---|---|--|--|
| <p>One: We will deliver affordable, accessible, inclusive, relevant and inspirational school and public programs for young people across WA, face to face and online.</p> | <p>Continue to draw from end of 2022 EOI process to work with a diverse cohort of artists.</p> <p>Expand the delivery of learning workshops online to connect with more regional and remote communities.</p> <p>Advocate and negotiate for a new service level agreement with Department of Education from 2025—2029 to subsidise a percentage of access for regional, remote and low ICSEA schools.</p> <p>Expand online professional learning for pre-service and established teachers.</p> <p>Develop and implement a RAP to increase the number of First Nations artists we work with and ensure the cultural safety of our programs.</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 continue to support subsidised 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 Dept. of Education (DoE).</p> <p>Increase in core funding through DoE.</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> |

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| | <p>Engage at least two artists annually with a disability, two First Nations artists and two culturally and linguistically diverse artists for the Young Writers Program.</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 creators and encourage the creation of and engagement with diverse Australian storytelling for young people in all its forms.</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 and oral storytelling.</p> | <p>Explore options for an exhibition and curation partnership with a suitable venue/s 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>Apply for funding to support curator recommendations with an interpretation strategy to increase engagement with exhibitions in an immersive and contemporary context.</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> |

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| | <p>Prioritise employment and professional development for WA authors through author sessions in schools, Young Writers, conferences, festivals, events and residencies.</p> <p>Provide publication opportunities for young WA writers online and in print through partnerships with publishing organisations including Night Parrot Press.</p> <p>Contract a curator to review collection, care and interpretation of original picture book artwork.</p> | | <p>Prioritise employment and professional development for WA authors through author sessions in schools, Young Writers, conferences, festivals and events.</p> | |
| <p>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</p> | <p>Conduct a rebranding exercise in consultation with young people and artists.</p> | <p>Launch rebrand across all public platforms.</p> <p>Explore programming options driven by and supporting the creative work of young people from school age to emerging</p> | <p>Launch new program of work curated and delivered by young people which tells their own stories.</p> | <p>Increase in participation and codesign of and by young people for our programs.</p> <p>Increase in numbers on social media platforms.</p> |

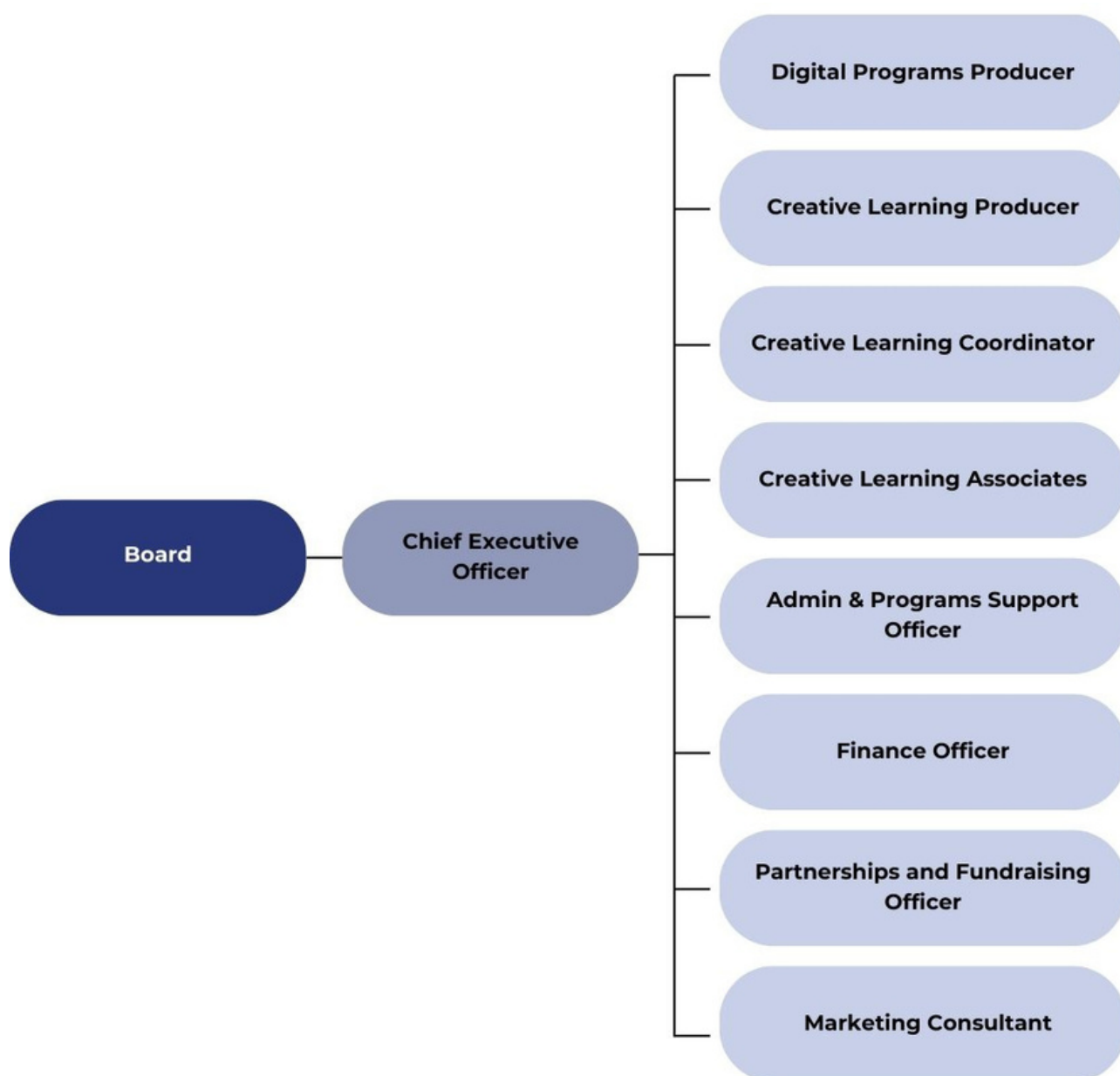
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| delivering creative work that is driven by their perspectives and learning needs. | | creators, including podcasts, online reviews, publishing in print and digital media and creative development workshops for young and emerging writers and illustrators. | | Culture Counts to assess quality, reach and impact of new work. |
| Four: We will build the financial diversification and viability of the organisation transitioning to the next stage of our business delivery model. | <p>Investigate options for a new location, including co-location with other arts and cultural organisations.</p> <p>Apply for matched funding through Creative Australia.</p> <p>Create and resource a Partnerships and Fundraising position to develop a strategy for fundraising and income diversification.</p> <p>Implement new tiered model of charges for school programs.</p> | <p>Seek a new major sponsor or group of high value donors.</p> <p>Confirm new three year service level agreement with DoE.</p> <p>Secure funds to appoint a part time Curator.</p> <p>Establish partnerships with booksellers to reduce footprint of bookshop and implement a new model for supply.</p> | <p>Confirm re-location.</p> <p>Implement a new business model for the organisation's program delivery and operations.</p> <p>Confirm a new major sponsor or group of high value donors.</p> <p>Move to full external supply of books.</p> | <p>Reduction in operating costs.</p> <p>Reduction in operating deficit by 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> |

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| | <p>Establish partnerships with booksellers to reduce footprint of bookshop and implement a new model for supply.</p> <p>Review service charges to develop a tiered model of school charges.</p> | <p>Implement tiered model of school charges.</p> | | |
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A New Business and Artistic Model

Our Team

We continue to build our systems and processes to be more efficient so we can focus on delivering quality programs, building our audience and diversifying our income. Planning for the resourcing 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 will be a key strategy to ensuring staff stability and effective recruitment.



Operational Costs

With the appointment of a new CEO in October 2021, TLC 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 TLC has been impacted. While we are in a good position with adequate reserves, 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 TLC. 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, and a part time Marketing position to focus on promotion of our core programs and a rebranding exercise. 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 2024 onwards we will increase our school fees to a level that is more sustainable for TLC. There is a percentage of our funding from Department of Education that goes towards subsidising public schools to access our programs, particularly in regional, remote and low ICSEA areas. Over the next period, a new model of tiered fees will be introduced so that schools with more capacity to pay for our services can enable increased access for schools who struggle to access extracurricular programs.

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 and 2023 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 subsidised cost. A successful funding application to DLGSC's Creative Learning Partnerships program in 2023 and 2024 has enhanced face to face and online access to our creative learning for disadvantaged schools at risk of low levels of literacy and increased the skills capacity and employment opportunities of WA authors and illustrators.

There is an opportunity with this 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 chats '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 Winter Residence Program was launched in 2023 and in 2024 we will continue this opportunity with a summer Residence over the school holidays.

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 and 2023 to promote their flash fiction publication opportunities for young writers. A joint application to Creative Australia to publish an anthology of young writers work is planned for 2024 and 2025. The Centre for Stories has previously partnered with us to activate their Creative Australia funded Story Lounge program with education and author/illustrator workshops and in 2024 we will partner with them to support their oral storytelling program for schools.

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 Howarth, Mark Greenwood, Michael 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 and in schools 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. In 2024 we will contract 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 host 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, vendor and staffing costs. During the period of this strategic plan we will reduce our bookshop footprint and move to partnerships with a range of metro and regional based commercial booksellers to service our program needs.

Artistic Program 2024—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 our programs. Over the next 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 first commenced at the end of 2022 will be repeated in 2025, to build a cohort of diverse artists to draw from, for all of our programs. Our strategic vision reflects a continued commitment to nurturing and employing a 60% majority of WA artists across all of our programs 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 festival for children and young adults. In 2023 this festival was presented at Walyalup Koort.
- **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.
- **The 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.

New Programs 2024 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 subsidised element to this program.
- **Publication Opportunities** — for young WA writers in partnership with Night Parrot Press with potential funding support through Creative Australia a publication of work written by students participating in Young Writers.
- **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** — all day intensives for young people on the art of oral storytelling. Presented in partnership with Centre for Stories.
- **Fully curated and immersive exhibitions** — with additional support provided through our four year Arts Organisation Investment funding, we will review our curatorial practices to develop a more immersive experience of the picture book for young people and families.



Photo credit Jess Wyld



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 organisation's 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 on our website.

Financial Governance

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

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 | Professional learning & role modelling of excellence in teaching | Experienced presenters, unique resources, practical & realistic application, market knowledge. |

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| from tertiary institutions—State-wide | practice; advice re book purchases; access to books at TLC and throughout the State. | |
| 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, | Celebrate Reading Conference since 2012. | Only conference committed to presenting a program of 100% Australian artists; professional experience and credibility; unique venue and management. |

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| illustrators, publishers and general public—WA and national | | |
| 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 |
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| 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 | 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 |

| | | |
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| | <p>values of the organisation and its diverse programs throughout Western Australia.</p> <p>Continue to liaise with media contacts regarding PR opportunities for the Centre.</p> | <p>Centre's website, Instagram, Facebook, LinkedIn and TikTok.</p> |
| <p>Continue to raise our profile amongst potential philanthropists and donors.</p> | <p>Regularly update Centre's website and social media to ensure it reflects the values 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 Australia.</p> <p>Launch an online fundraising drive.</p> <p>Hold at least one high profile fundraising event per annum.</p> | <p>Database created of donors 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> |

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

Risk Assessment & Management Plan

| Risk | Rating | Prevention & Management Strategy |
|---|--------|--|
| Financial | | |
| Loss or significant reduction of recurrent funding. Department of Education, currently \$333,000 annually, variation extended for two years with new SLA to be negotiated for 2025—2028 | High | <ul style="list-style-type: none"> • Maintain high level communication with senior officials and maintain conversation regarding new Service Agreement (2025—2028). • 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 future AOIP Funding from Department of Cultural Industries 2028—2031 – currently \$120,000 annually | High | <ul style="list-style-type: none"> • Future Strategic Plan 2028—2031 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. |
| Continued loss in school based revenue impacts long term financial sustainability | High | <ul style="list-style-type: none"> • Develop marketing materials to promote core education programs to schools. • Board and CEO continue to work on a strategy to increase private donors, philanthropy and sponsorship. • Increased financial oversight by Board and continued review to ensure operational efficiencies. |

| Organisational | | |
|---|--------|--|
| Lack of succession plan for key staff | Medium | <ul style="list-style-type: none"> • New CEO 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. |
| 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. |
| 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 CEO 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. |