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# WRITING THE WEST

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## FUTURE DIRECTIONS FOR WESTERN SYDNEY'S LITERARY CULTURE

A SEMINAR AND PLANNING WORKSHOP



Venue partner

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# WRITING THE WEST

## Writing the West

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### *Future Directions for Western Sydney's Literary Culture: a seminar and planning workshop*

On 4<sup>th</sup> February, 2016 **WestWords** convened **Writing the West**, a seminar and planning workshop to set future directions for Western Sydney's literary culture at Casula Powerhouse Arts Centre. The seminar and workshop was facilitated by Sue Boaden, Principal of Sue Boaden Cultural Planner and a WestWords Director.

### Purpose

In December 2014 WestWords became an independent company after seven years under the auspice of Blacktown City Council/Blacktown Arts Centre. Working within the broader interests of ArtsNSW a re-envisioned WestWords, whilst retaining its commitment to literature development by and for children and young people is also in the process of repositioning itself within the cultural ecology of Western Sydney to tangibly contribute to the region's overall strength and vibrancy.

In particular the seminar and workshop asserted WestWords' commitment to bring the various and diverse stakeholders together to:

1. celebrate Western Sydney's literary culture
2. build a picture/map of Western Sydney's literary landscape, of contributing organisations, individuals, specialist groups and their locations
3. foster collaborative networks
4. share ideas
5. identify priorities and strategies for the development of Western Sydney literature
6. contribute to building Western Sydney's cultural brand, its capacity and long-term sustainability.

### Attendees

Invited were stakeholders in literature development from right **across** Western Sydney as well as representatives from externally based organisations operating occasional programs in the region.

We received **79 acceptances**, **46 apologies**. **51 attendees** were present on the day.

*(Appendices #2 for full attendee list and organisational representation)*



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## PROGRAM

The day's activities were divided into two sessions.

### Session 1: Seminar

**Sue Boaden** welcomed delegates, gave opening remarks and outlined the seminar objectives. She then introduced the speakers:

#### Speakers

**Libby Gleeson AM**, Chair, **WestWords** gave a formal welcome and a brief history of WestWords.

**Jill Eddington** Director Literature, **Australia Council for the Arts** outlined the Federal funding environment and its support for Western Sydney and its links to literature. Jill encouraged the conversation and the need to foster a community for literature and to become a visible part of the cultural landscape. She highlighted in the current funding landscape the necessity to partner with like-minded organisations to increase capacity and ability to deliver.

**Kim Spinks** Manager, **Strategic Initiatives, Arts NSW** spoke of Arts NSW cultural policies linked to Western Sydney and its literary landscape, identifying strategic opportunities for consideration within the sessions.

**Kate Butler** Senior Program Officer, **Visual Arts, Museums & Literature, Arts NSW** outlined the current funding priorities available through ArtsNSW.

**Michael Campbell** Executive Director, **WestWords** thanked the delegates for the enthusiastic participation in the event, as well as noting the disappointing response from the education sector including from BOSTES, Macquarie University and the Secondary Principals' Council or the Primary School Principals' Council.

Michael set the scene offering observations and impressions of his past nine months as the inaugural Executive Director of WestWords that informed the decision to convene the Seminar and planning workshop:

Over the seven years in WestWords' previous incarnation it witnessed:

- A pressing need for a more strategic approach to literature development in a landscape of unrealised potential and disparate, uncoordinated activity.
- A lack of infrastructure to allow for the sustained development of literature in WS outside sporadic outbursts.
- Few opportunities for information sharing and communication resulting in people or organisations working in silos.
- A degree of unhealthy competition due to limited targeted opportunities.
- An enormous capacity for new and exciting work to emanate from this burgeoning region of approx. 2 million people with its highly diverse population.

He noted that:

- Writing is a foundational art form and forms the basis of, or contextualises our understanding of, almost every other cultural expression. Yet this relationship is so often overlooked or undervalued. Here in Sydney's west the Western European siloing of the art forms seems largely inappropriate, and the relationship of writing to storytelling, to what we see online and on our screens, to theatre, to dance, presents a richer tapestry for our writers to engage with.
- There have been extraordinary success stories, for example: The work of Bankstown Youth Development Services (BYDS) fostered many of the people who went onto Sweatshop at The Writing and Society Research Centre at Western Sydney University Bankstown Campus. The

Centre also houses Giramondo Publishing and Sweatshop and has some of Australia's most accomplished writers on staff.

- There is an influx of big investment and political will into Western Sydney. This has meant that arts organisations right across the spectrum are finding new-found activities to do across the Western Sydney region. This has created some jockeying around organisations based in Western Sydney versus those based elsewhere. Accompanying this change in the landscape comes discussion around support being given to growth and capacity building of local organisations rather than extending the reach of larger, more high profile companies. Add into the mix the broader Federal government context for the arts at the moment, and the proposed council amalgamations, means that uncertainty is ever present.
- The aforementioned lack of sector cohesiveness has only been exacerbated by the heightened interest in Western Sydney's arts and cultural ecology.



## Session 2: Planning workshop

### Task 1

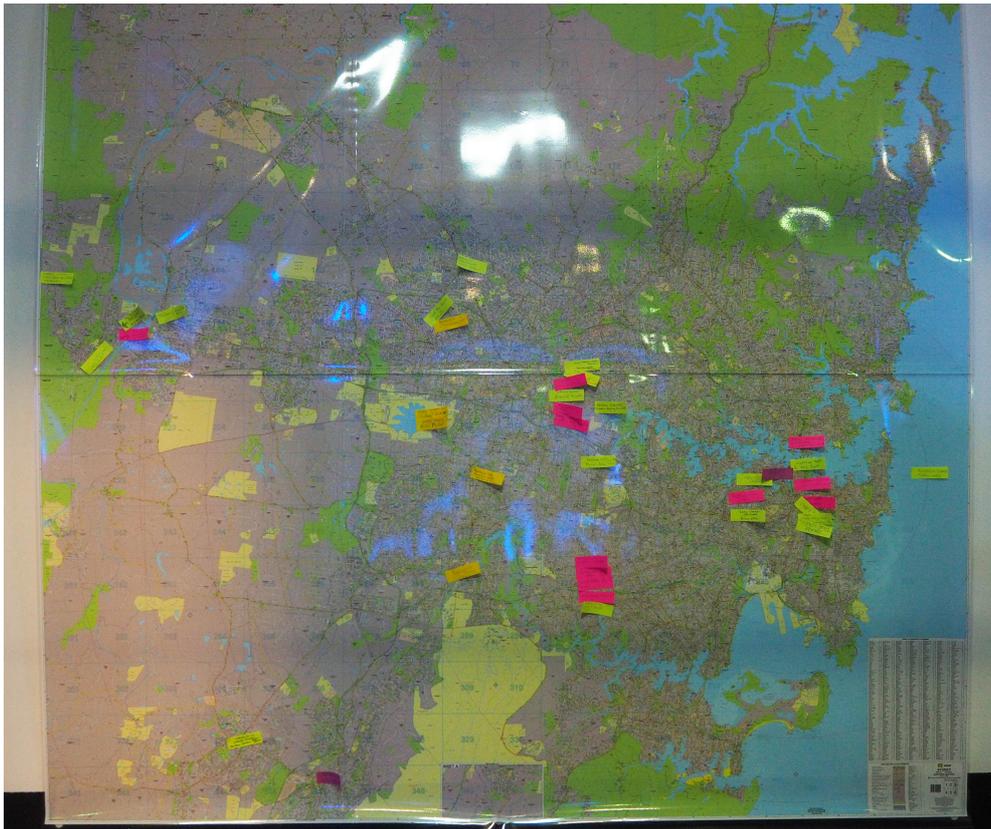
#### Mapping the West's Cultural Ecology

Each delegate was asked to locate their organisation and its activities onto a large map of WS to map the richness of literary culture that exists in WS (the mapped richness of culture being a tangible asset).

Outcome: there were clusters of activity for example, Parramatta CBD, Casula Arts Centre, Auburn CBD, Blue Mountains, Penrith, Bankstown. The single largest cluster was Sydney CBD.

Delegates were also asked to introduce themselves to two other participants they didn't know.

Outcome: it was evident that many delegates did not know each other and were unfamiliar with the activities of each other's organisations.



## Task 2

### What are the key issues/challenges facing WS's literary culture?

The delegates were divided into six groups to discuss the context within which the Western Sydney literary sector is operating. The collated responses were summarized by Sue Boaden and have been clustered into the various issues:

Regional (Western Sydney)	Big Picture
<p><b>WS narratives</b></p> <ul style="list-style-type: none"> <li>• WS culture/stories are distinctive</li> <li>• Writing plays different and varied roles within different cultural contexts (writing is not a siloed artform)</li> </ul> <p><b>Visibility</b></p> <ul style="list-style-type: none"> <li>• Lack of visibility for WS literature and writers leading to...</li> <li>• Lack of broad recognition of WS writing culture</li> <li>• Limited marketing resources to promote the story/ies of WS</li> </ul> <p><b>Opportunity</b></p> <ul style="list-style-type: none"> <li>• Lack of coherent career pathways (\$) for WS writers</li> <li>• Lack of meeting places/facilities for:             <ul style="list-style-type: none"> <li>○ Artists</li> <li>○ communities</li> <li>○ Lack of office space</li> <li>○ Collaboration</li> </ul> </li> <li>• Lack of literary infrastructure</li> </ul> <p><b>WS/non-WS</b></p> <p>Tensions between non-WS and WS arts orgs and the role they play in artist/artform development, in particular:</p> <ul style="list-style-type: none"> <li>• Issues of ownership</li> <li>• Understanding and empathy for the community/s and their circumstances and stories</li> <li>• Competition for limited funding</li> </ul>	<p><b>Digital technologies</b></p> <ul style="list-style-type: none"> <li>• Rapid Growth/change</li> <li>• Divide between access to technology/s</li> <li>• Global connectivity rapidly increasing</li> </ul> <p><b>Politics and society</b></p> <p>Lack of coherent cultural policy development State wide council amalgamations</p> <p><b>Funding</b></p> <p>Resource diminishment Funding inequality (state &amp; federal)</p> <p><b>Economic impacts</b></p> <p>Refugees Global markets Economic inequality Economic rationalization</p> <p><b>People and communities</b></p> <p>Meeting places Competition Disenfranchised young people The working poor Growing older demographic Disabilities Changing population distribution Unemployment</p> <p><b>Artform</b></p> <p>Diminishment of role/value of art and culture in society Changing roles of the artforms and their interrelatedness</p>

## Community

- Diverse languages (with English being, at times, second or third most spoken at home)
- literacy in English is lower in WS than other demographics
- Diverse cultures
- Media representation/s of WS
- Youth disenfranchisement
- Sporting culture is high and is in competition with arts culture

## Scale

- WS is a large region and requires dedicated focus
- Lack of transport infrastructure impacts audience and artist development – difficult to get around!
- Lack of network between writing orgs in WS

## Local government

- Council amalgamations with the inherent uncertainty that brings
- Unreliable valuing by local government to recognise value of arts/cultural development

## Economic factors

- Large economic divide in WS
- Cost of attendance is high
- Unemployment is high
- WS is the third highest rated economy in Australia after Sydney CBD and Melbourne
- Cost shifting between levels of government creates uncertainty

## Funding:

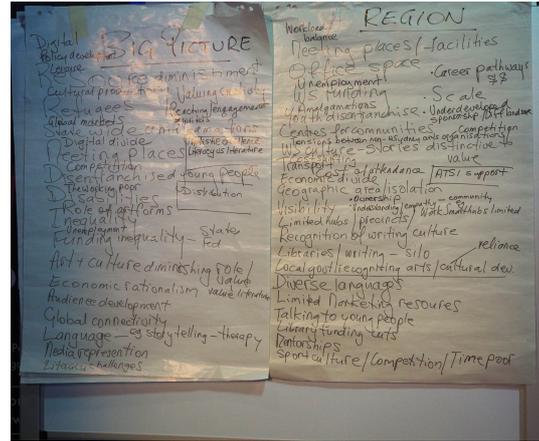
- Underdeveloped sponsorship/philanthropic landscape/culture
- Migrant, ATSI and other community services organisational support initiatives available
- Libraries have faced funding cuts

## Artform cont.

Literacy challenges with changing demographics  
Literacy v. literature

Roles of art as therapy (individual or community therapy)

Changes in engagement require different approaches to audience development



## Task 3

### What are the opportunities and possibilities?

The delegates were again divided into groups to come up with ideas to meet the needs, ideas to fill gaps, and put forward suggestions on how to do things differently, leveraging on what already works. The below are the responses as summarized by Sue Boaden, and listed as actions.

Many of the actions identified concerned themselves with:

- building of strategic, mutually beneficial partnerships with a view to strengthening networks and maximizing the opportunities currently available.
- increasing visibility for Western Sydney writers and writing.

(Appendix #3 has the complete range of responses from the individual tables' responses.)

### Summary

As a sector we should:

- advocate for a recognition that writing occurs across/ is foundational to all cultural/arts disciplines
- value the individual artist
- develop a coordinated voice for WS literature sector
- develop creative marketing strategies for WS literature as 'a brand'
- develop a coordinated calendar of events and opportunities for WS audiences and writers
- Continue to communicate with each other, by way of an opt-in email newsletter, for example
- Hold an annual forum for stakeholders in WS literature
- develop lifelong professional development pathways from schools to universities to adult programs
- continue investment in audience development activities
- increase mentorship programs for emerging writings

Opportunities can be found by:

- Building and strengthening strategic partnerships
- Working collaboratively, including sharing knowledge and resources
- Working with schools/education sector
- Sharing space with other artforms
- Utilising the current resources of various venues e.g. NSW Writers' Centre, Pinerolo, Varuna, libraries, arts centres
- Providing access to books – WS product. E.g approaching Dymocks to display WS literature in their shops
- Diversifying income streams for literature based activities.

## Task 4

### Setting the priorities

Each group was asked to respond the actions from Task 3 and identify their 'top 2'

Priority 1	Priority 2
Strategic partnerships	Creative hub – including writers in residence
Space – creative hub	Career development
Creativity centre – with co-ordinating 'writing mentors' at satellite sites across WS	Establish strategic partnerships. Collaboration Creativity Business Marketing Eg education
Organisation/management/communication collaborative meetings/creative hubs/online ⇒ working collaboratively and creatively ⇒ shared resources/expertise/spaces ⇒ visibility ⇒ funding	Raise profile of literature/arts Changing/entrancing culture Promotion of arts/literature in schools Links with arts /literature and other forms eg sport Commercial links
Coordinated marketing strategies ⇒ including cohesive branding e.g. 'creative western Sydney'	Use of collaboration with non-traditional art spaces ⇒ mix of audiences ⇒ mix of project partners ⇒ mix of space/venues usage
Create a working group to continue this conversation re strategy and to be also represented at WS Arts and Culture Lobby	Seed funding to explore model and develop strategy towards co-ordination of literature and a voice for WS.

These responses were summarised into 6 key areas:

1. Space/capital infrastructure?
2. Sector Development?
3. Coordinated marketing strategy
4. Partnerships
5. Creation of internal and external links for WS writers, literature and literature service orgs.
6. Necessity for a working group to be established

## CONCLUSIONS

The stakeholders clearly identified a need for a greater and more coordinated approach to literature development in WS, and a focal point for the promotion, development of the distinctiveness of Western Sydney. In particular there was a call for a [Western Sydney Centre for Writing](#)

Addressing every priority area identified by the group, such a proposal would greatly enhance the facilitation of many of the actions identified and respond to much of the contextual issues facing the sector.

In particular a [Western Sydney Centre for Writing](#) would

- be a non-traditional creativity centre providing space for performance, residencies, workshops, exhibition of illustrations. It could, for example be multi-artform centre with writing at its core.
- Be particular to the circumstances of WS with its cultural and language diversity/ies.
- provide opportunity/s for artform, artist and audience development that is integrated and lifelong.
- broker partnerships between WS organisations (both within the arts sector as well as the private and public sector). It would also assist non-WS orgs who do occasional activity here.
- co-ordinate and market the WS literary voice.
- co-ordinate the opportunities available for WS writers and audiences .
- create and implement strategies for WS literature to ensure it is highly visible to the broadest cross-sections of society. (including the development of various 'products' - publications etc.)

## NEXT STEPS

- WestWords distributes this report to stakeholders for comment and feedback, with the aim to continue the conversation regarding coordinated strategies for WS literature development.
- Many of the identified actions from task 3 can begin now and be implemented on an individual organisational level and organisation to organisation level.
- WestWords calls for a core, representative group to act as both an advocate for WS writing, a vehicle for communication between stakeholders and to form a taskforce with a view to research various models for a WS Centre of Writing including The Wheeler Centre, VIC, The Literature Centre, WA.
- Apply for seed funding to research implementation of the agreed model, and to provide the co-ordination of the sector measures called for in the identified actions.
- The taskforce would update the wider stakeholder group at appropriate intervals.
- The taskforce would seek representation on the WS Arts and Culture Lobby
- Hold an annual forum for all stakeholders to hone the strategic priorities for the sector.

# WRITING THE WEST

## Writing the West

### *Future Directions for Western Sydney's Literary Culture: a seminar and planning workshop*

#### APPENDICES

##### 1. Where / When

Hosted by WestWords, with venue partner Casula Powerhouse Arts Centre was convened in The Performance Space, CPAC 1 Powerhouse Rd, Casula, NSW on Thursday 4 February from 9.30am – 2pm.

The event included a welcome tea and coffee, morning tea break and a working lunch provided by CPAC's in-house catering.

##### 2. Attendees

142 invitations were sent via a strategic email campaign to leading arts and writing organisations, local councils, library and education services operating out of, or taking initiatives into, communities within Western Sydney.

We received 79 acceptances, 46 apologies. 51 attendees were present on the day.

It should be noted that a sizable majority of the apologies asked for the report and to be part of any future developments arising from the day.

##### Acceptances

Kim	Spinks	Arts NSW	Manager, Strategic Initiatives
Augusta	Supple	Arts NSW	Project Officer, Western Sydney
Kate	Butler	Arts NSW	Senior Program Officer (Visual Arts, Museums, Literature)
Sam	Wild	Arts NSW	Manager, Visual Arts, Museums and Literature
Laurence	McDonnell	Auburn City Council	Manager, Library Services
Jill	Eddington	Australia Council of the Arts	Director of Literature
Lee	Castledine	Blacktown City Libraries	Librarian, Children & Young People
Margaret	Redrup-May	Blacktown City Libraries	Outreach Programs Coordin/ator
Kevin	Ngo	BYDS	Administrator
Jackie	Hawkes	CBCA NSW	NSW CBCA committee member
Gail	Erskine	CBCA NSW Committee	President

Sheryl	Cootes	BCBA NSW, Blue Mountains sub-branch	President
Zoe	Rodriguez	Copyright Agency	Cultural Fund Manager
Richard	Petkovic	Cultural Arts Collective	emailed Friday
Ian	Zammit	Emu Heights Theatre Company	Artistic Director
Carmel	Aiello	Fairfield City Museum and Gallery	museum coordinator
Christian	Tancred	ICE	producer
Kellie	Husband	Liverpool City Library	Library Marketing Officer
Melissa	Schriever	Liverpool City Library	Policy and Projects Librarian
Jane	McCredie	NSW Writers' Centre	Executive Director
Julia	Tsalis	NSW Writers' Centre	Program Manager
Andrew	Quah	Operation Group	Director, Creative Arts
Hania	Radvan	Penrith Performing and Visual Arts	CEO
Lee-Anne	Hall	Penrith Regional Gallery & The Lewers' Bequest	Director
Tim	Roseman	Playwriting Australia	Artistic Director
Karen	Therese	Powerhouse Youth Theatre	Artistic Director
Pamela	Davies	Public Libraries Australia	Public Libraries Literacy Working Group
Lyn	Leerson	Reconciliation for Western Sydney	Fellowship of Australian Writers
Catherine	Swallow	Riverside Theatre	Program Coordinator, Education, Youth and Families
Cath	Keenan	Sydney Story Factory	Executive Director
Richard	Short	Sydney Story Factory	Storyteller-in-Chief
Jo	Dyer	Sydney Writers' Festival	Executive Director
Jeanmarie	Morosin	Sydney Writers' Festival	Head of Children's Programs
Micheal	Do	The Red Room Company	Producer, Creative Programs
Bernard	Cohen	The Writing Workshop	Director
Rosie	Dennis	Urban Theatre Projects	Artistic Director
Jansis	O'Hanlon	Varuna, The National Writers House	CEO Penrith Performing and Visual Arts
Libby	Gleeson AM	WestWords	Chair, WestWords
Michael	Campbell	WestWords	Executive Director, WestWords
Michelle	Rickerby	WestWords	Producer
Bruce	Handmer	WestWords Director, CEO The Friday Group	Director, WestWords
Cheryle	Yin Lo	WestWords Director, Community Projects Officer - Cultural Development, Camden Council	Director, WestWords
Felicity	Castagna	WestWords Director, Education Officer, Sweatshop	Director, WestWords
Sue	Boaden	WestWords Director, Sue Boaden Cultural Planner	Facilitator, Cultural Planner, Director, WestWords
Sandra	Stevenson	Whitlam Institute	Senior Program Manager
Miles	Merrill	Word Travels	Creative Director
Anthony	Uhlmann	WSU Writing and Society Research Centre, School of Humanities and Communication Arts, Western Sydney University	Director
Ivor	Indyk	WSU Writing and Society Research Centre, School of Humanities and Communication Arts, Western Sydney University	Professor of Literature

## Apologies

Katherine	Knight	Arts Activism in Western Sydney	
Michael	Brealey	Arts NSW	Director, Policy and Strategy
Susanne	Gannon	Associate Professor	Director, WestWords
Alissar	Chidiac	Auburn Cartographies of Diversity	Community Cultural Engagement
Jenny	Cheeseman	Auburn City Council	Arts Coordinator
Danny	Gardner	Auburn Poets and Writers	coordinator
Fraser	Corfield	Australian Theatre for Young People	Artistic Director
Vandana	Ram	Bankstown City Council	Director, Bankstown Arts Centre
Paschal	Berry	Blacktown Arts Centre	Performance Curator
Theresa	Lock	Blue Mountains Libraries	Reference and Marketing Librarian
Tom	Alegounarias	BOSTES	President
Tim	Carroll	BYDS	Director
Filip	Stempien	BYDS	Westside Editor
Kali	Reid	Campbelltown Arts Centre	Business Manager
Frances	Barrett	Campbelltown Arts Centre	Curator - Contemporary Performance
Khaled	sabsabi	Casula Powerhouse Arts Centre	creative producer
Kiersten	Fishburn	Casula Powerhouse Arts Centre	Director Community & Culture
Roy	Marchant	Casula Powerhouse Arts Centre	Producer, Public Programs
Rachel	McIntosh	CBCA NSW, Western Sydney sub-branch	President
Caitlin	Newton-Broad	CuriousWorks	Community Director
Shakthi	Shakthidharan	CuriousWorks	Executive & Artistic Director
Eva	Gold	English Teachers Association NSW	President
Lysele	Assarapin	Fairfield City Museum and Gallery	Curator, Public Programs
Esther	Bartulovich	Fellowship of Australian Writers	president
Cathy	Craigie	First Nations Australia Writers Network	Executive Director
Alice	Grundy	Giramondo Publishing	Managing Editor
Nick	Atkins	Joan Sutherland Performing Arts Centre	Producer, New Works
Sue	Crawford	NWG	Editor, ZineWest
Carol	Amos	NWG	President
Sophia	Kouyoumdjian	Parramatta Artists Studios	Coordinator
Christopher	Snelling	Parramatta City Council	Manager, Activation
Alicia	Talbot	Parramatta City Council	Senior Strategic Projects Leader
Barjinder	Kaur	Penrith City Library	Children's Librarian
Margaret	Hamilton AM	Pinerolo, The Children's Book Cottage	Director
Monica	Kumar	Powerhouse Youth Theatre	PYT Ensemble member
Robert	Love	Riverside Theatre	Director
James	Fischer	Riverside Theatre	Director of Programming
Michelle	Kotevski	Riverside Theatre	Program Manager
Amy	Mathews	Riverside Theatre	Program Coordinator, Education, Youth and Families

Jiva	Parthipan	STARTTS	Community Cultural Development
Mohammed	Ahmed	Sweatshop	Director
Luke	Carman	Sweatshop	Associate Director
Julieanne	Campbell	Urban Theatre Projects	General Manager
Natalie	Wadwell	Wadwell Initiative	creative instigator
James	Roy	WestWords	Director, WestWords
Philip	Porter	WestWords	Director, WestWords
Sara	Saleh	WestWords Director, Co-founder/spokesperson ReBOOT	Director, WestWords
Robyn	Ewing AM	WestWords Director, Professor of Teacher Education and the Arts, University of Sydney	Director, WestWords
Amy	Sambrooke	Whitlam Institute	Communications Coordinator/Manager
Natasha	Lay	Youth Action	Western Sydney Coordinator

### 3. Task 3 What are the opportunities and possibilities?

Below is the complete range of responses from the individual tables responses to task 3: a call for ideas to meet the needs, ideas to fill gaps, and put forward suggestions on how to do things differently, leveraging on what already works.

<p>Space</p> <ul style="list-style-type: none"> <li>• Councils and universities to investigate ReNew type opportunities, but long term</li> <li>• \$20 per week at Parramatta Artists Studios for a private space and there are communal spaces for potential classes. Felicity Castagna is the first writer to utilize this opportunity. Runs Studio Stories there, building audiences</li> <li>• Dedicated space for writers which could broker introductions</li> <li>• The Wheeler Centre of Western Sydney? What if there was a commitment to a centre for writers like that of the Wheeler Centre?</li> <li>• The Varuna model but bringing local writers into a shared space</li> <li>• Integrated structure to be expanded (horizontally (WSU as a space provided potential for Parramatta site</li> <li>• Gallery/Artspace model writers offered residencies by non-writer spaces</li> </ul> <p>Voices of Western Sydney</p> <ul style="list-style-type: none"> <li>• Distinctive stories, distinctive voices</li> <li>• Build pathways for writers (pathways of professional development) - Published/established writers to go into schools to identify talented to nurture them (eg Pathways to Dreaming), Stage strategic interventions → creative writing schools. Inside a school <ul style="list-style-type: none"> <li>○ Identification of young talent in schools</li> <li>○ Undergraduate</li> <li>○ Postgraduate</li> <li>○ Dedicated space</li> <li>○ Publishing</li> <li>○ Moving into theatre, film, TV and other artforms</li> </ul> </li> <li>• Desire to develop a number of orgs/ngo's that cross reference, supportive but non-homogenous</li> </ul>
<ul style="list-style-type: none"> <li>• Opportunity to do more in schools, as it is hard for kids to travel</li> <li>• Opportunity for a creative centre where there are many pathways into writing and storytelling. ICE is like this but funding doesn't match the expectation</li> <li>• Each LGA to have a writing mentor</li> <li>• Acknowledging writing in people's first language – in diverse areas, how do we acknowledge</li> </ul>

<p>the language and stories of first arrivals.</p> <ul style="list-style-type: none"> <li>• Lack of opportunity to develop your craft</li> <li>• Lack of literary infrastructure</li> <li>• Opportunity is in writing in new media (it is not cool to be a writer anymore – young people more interested in film/music/etc) <ul style="list-style-type: none"> <li>○ Recognition of new and changing types of literature – how do we harness and expand that? → cross discipline approach, cross cultural approach</li> </ul> </li> <li>• All about partnerships and attitude</li> </ul>
<ul style="list-style-type: none"> <li>• Communication forum to enable collaboration/knowledge of other organisations/ongoing, quarterly/online</li> <li>• Utilising different income streams eg grants/philanthropy/sponsorship/user pays/commercial income</li> <li>• Mergers/partnerships to maximize resources for better outcomes/raise visibility</li> <li>• Find opportunities to think more creatively about how we develop our partnerships – need for time to talk to establish proper partnerships not defined just by outcomes – genuine communication/time to develop depth of communication</li> <li>• Youth ambassadors</li> <li>• Change in culture in schools through teacher professional development – need to raise passion and knowledge of readers (what to read) and writers (how to write)</li> <li>• Competition in schools similar to the way sport embraces this aspect</li> <li>• Utilise public spaces more broadly and diversification of venues</li> <li>• Online forum where young people write and have a voice</li> </ul>
<ul style="list-style-type: none"> <li>• The use of economic terms to justify/represent the quality of work done in outreach etc</li> <li>• The need for audience based data</li> <li>• Infrastructure</li> <li>• The need to re-set the tone/language used to discuss the pros of literature and arts organisations</li> <li>• Supplying culture and cultural input in WS is significant that cannot necessarily be articulated. <ul style="list-style-type: none"> <li>○ Action: to create tangible actions, difficult around aggregating these users</li> </ul> </li> <li>• Engagement in the arts builds lateral skills that can translate into a number of skill sets applicable in employment etc. Not necessarily for people to be novelists</li> <li>• Need a coherent advocacy group for WS literature</li> <li>• An opportunity to position WS with the Asia-Pacific as a cultural hub</li> <li>• Engagement with, and presentation of aboriginal/indigenous countries</li> </ul> <p>Opportunities</p> <ul style="list-style-type: none"> <li>• Using non-traditional spaces for artistic exchange with non-artists. Eg pubs</li> <li>• Collaborating on marketing strategies (package things together) coordinated calendar</li> <li>• Opportunities to capitalise on the diversity of the region</li> <li>• Artists within the organisation</li> </ul>
<p>There is need for a coordinated body: Is it a writers' centre model?</p> <ul style="list-style-type: none"> <li>• Promoting advocacy</li> <li>• Moving writers out of the educator's arena into arts</li> <li>• Engaging with very young people</li> <li>• With specific, focused and clear goals</li> <li>• Models that work in WS are WSU, writing and society research centre, BYDS,</li> <li>• That is driven by ownership, generating own voices</li> <li>• Gives access to books by WS writers</li> <li>• Promoting local writers in libraries and retail</li> </ul> <p>We need to aim big, with a strategic approach, and strong patrons and connections</p>

#### A Wheeler Centre in WS?

- independence retained
- a hub
- co-ordinates other activity
- thoroughfare for knowledge
- offers advice, opportunity, mentorship
- engages strongly with audience and artform development as well as artist development

#### A centre for writing will:

- allow for innovation arising from the cross artform and cross cultural.
- assist in bringing corporate and philanthropic partnerships (different in WS eg no subscriber base) to the sector
- address uniformity and inequality

#### Look to the regional arts models

#### There is a need for a coordinated WS voice that advocates for:

- writer development
- artist development
- audience development

#### Visibility

##### Marketing strategies

- Thinking creatively
- Thinking collectively (supporting each other)
- Creative marketing strategy
- Connectedness between agencies/organisations to share marketing resources
- Marketing training program
- Use centralised organisations, such as libraries/arts centres to get message out

##### Connections

- collaborations with the Arts Centres
- connections with business

##### Use libraries as:

- smart hubs
- innovation hubs – as a space option
- meeting space
- writers/mentors/artists/business development
- connections

##### Artform Development

- working with unusual organisations to develop the love of stories from birth

##### Increase Opportunities

- hot desk writers

##### Writer Development

- learn actual storytelling – specialised events to get children/young people excited about the many processes of stories
- mentoring potential writers
- specialised events
- Partnering potential writers with established.



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Western Sydney's Literature Development  
Organisation for Young People

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- More funding for libraries
- Strategic partnerships with Sydney based programs using/employing WS writers/artists
- Actively seeking partnerships with bigger organisations
- Work collaboratively to minimize competition for grants

