



# Creative Learning

Application Support Document

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# Creative Learning

This document is intended to assist you in writing your Creative Learning grant application. It must be read in conjunction with the Creative Learning program guidelines.

If you have any questions while constructing your application please contact the creative learning team on [creativelearning@cits.wa.gov.au](mailto:creativelearning@cits.wa.gov.au) or call a project officer on 6552 7400 to assist you with your application.

**Residencies Guidelines**

**Collaborations Guidelines**

## About the program

The Creative Learning grant programs offers funding to support creative learning projects and the development of creative learning practices in schools. The program invites schools to partner with Western Australian creatives to connect and learn about creative processes.

Creative learning encourages the use of insight, imagination, intuition, connection, questioning, immersive practice, reflection, process driven practice, design, research, fieldwork and observation.

The two annual program categories, Collaborations and Residencies, support activities utilising arts-based practice to engage students in their learning beyond arts curriculum areas. These activities do not replace the learning in The Arts curriculum subject areas.

Projects will support access, participation, and overall engagement for students (K to 12) and develop educators' capacity to use creative pedagogy through professional learning with creative practitioners.

The funded project should be designed as a series of transformative creative learning experiences that is inclusive of multiple curriculum areas and demonstrates deep learning through creativity.

## Objectives

The Department of Creative Industries, Tourism and Sport (CITS) recognises that the following five program objectives are interdependent.

### Primary objective

- Enhance students' and educators' creative learning capabilities to increase engagement and support success across Western Australian curriculum areas and beyond.

### Supporting objectives

- Build the pedagogical and partnership capacities of arts organisations, creative practitioners, education leaders and teachers.
- Foster creativity in schools by increasing access to, and participation in, arts, cultural and/or creative activities.
- Improve the engagement of disadvantaged students in schools, particularly in low-socioeconomic, such as low Index of Community Socio-Educational Advantage (ICSEA) schools and/or in regional areas.

- Enhance the health and wellbeing (for example mental, social, and/or physical) of students.

Applications must demonstrate alignment with the primary objective and, where relevant, the supporting objectives.

## Key program priorities

To increase the competitiveness of your application, it is recommended that your activity demonstrates alignment to four or more of the key program priorities.

- Low socioeconomic index and geographically disadvantaged schools
- Programs exposing students to enriching arts experiences instilling curiosity, creativity, imagination and empathy
- Programs engaging with students and their educators in school years K–12
- Programs that demonstrate cross-curriculum links beyond The Arts learning areas
- Programs that incorporate element/s of co-design with schools ensuring student and educator agency
- Programs that incorporate creative learning capacity building for creative practitioners
- Programs that provide a legacy for school communities
- Programs that incorporate creative learning capacity building for education leaders and/or teachers
- Programs that provide a legacy for school communities.

## Funding categories

### Residencies

Grants of up to \$20,000 for projects involving artists-in-residence in school environments, with the activity including approximately 25 days of engagement per school.

Who can apply?

- Western Australian Primary and Secondary Government and Non-Government Schools, including Catholic and Independent schools
- Western Australian-based\* teaching artists and creative practitioners
- Western Australian-based\* groups including unincorporated bodies, partnerships and individuals informally collaborating
- Western Australian-based\* arts and/or cultural organisations
- Local government authorities
- Western Australian-based\* not-for-profit community organisations and/or not-for-profit community service organisations.

### Collaborations

Grants of up to \$60,000 for projects and/or programs designed to connect Western Australian arts organisations and creative practitioners with schools.

Who can apply?

- Western Australian-based\* arts and/or cultural organisations
- Western Australian-based\* teaching artists and creative practitioners
- Western Australian primary and secondary government and non-government schools, including Catholic and independent schools
- local government authorities

- Western Australian-based\* not-for-profit community organisations and/or not-for-profit community service organisations.

**Further information:** Please refer to the full program guidelines for each category.

If you are applying on behalf of Aboriginal people you must provide evidence of significant Aboriginal involvement in the conception, development of and participation in the activity.

\*Must have a Western Australian based and listed office or be currently residing in Western Australia with a Western Australian address.

## Which category should I apply for?

Applications are assessed in highly competitive funding rounds, it is therefore very important you consider the scope and scale of your activity, and ensure you are applying for the category that will be most strongly aligned to your activity.

Below is a guide to assist you initially, if you have any further questions please contact the creative learning team on [creativelearning@cits.wa.gov.au](mailto:creativelearning@cits.wa.gov.au).

## Schools

Residencies	Collaborations
You are working with 1 – 2 creative practitioners for approximately 25 days of engagement.**	You are working with an organisation
	You are collaborating with multiple artists
	You are partnering with another school/s for the duration of the activity

\*\*If your activity is less than 25 days of creative practitioner engagement please contact a Creative Learning project officer to discuss the details of your application.

## Creative Practitioner

Residencies	Collaborations
You are working with 1 school for approximately 25 days of engagement.	You are working with one or more schools
	You are working with a group of creative practitioners

## Organisation

Residencies	Collaborations
N/A	You are working with one or more schools
	You are working with a group of creative practitioners

## Developing your idea and application

The Creative Learning Program supports mutually beneficial programs and activities that enhance creative learning across the curriculum and beyond. Ensuring the key collaborators have a sense of the goals and aims of the activity is key to a well-planned activity.

Projects supported through Creative Learning will use arts integration as an approach to learning, encouraging students to build and demonstrate understanding through the arts. Students and teachers will engage in a creative process which connects creative arts and another subject area/s.

### Developing your idea

Before commencing your application consider the outcomes you are seeking to achieve, is it to:

- explore and develop critical and creative thinking?
- strengthen family and community engagement?
- enhance student wellbeing?
- increase student engagement in learning?
- explore a provocation through cross-curricular alignment?
- enhance the capacity of teachers to use innovative arts practice with their students?
- underpin and support work in learning areas outside the arts? (science, technology, history and literacy)
- explore new ways of learning?

### Provocation or focus question

Defining your activity provocation will provide the foundation for your application and assist in defining the learning outcomes and concepts of the activity.

Creative Learning recognises benefits from the process of using the arts and creativity across learning. Identifying students' learnings, discoveries, enquiries and questions has significant merit within this model and can be more important than a final presentation-based outcome.

Your activity does not require an artistic outcome at the conclusion of the project, so consider how you may factor in open-ended outcomes into your activity.

You may consider developing a focus question or statement to assist you. This will inform your program scope and how you evaluate the program.

**For example**

**‘Students aren’t the leaders of tomorrow, they are the leaders of today.’**

Your project may support students to understand and embrace their potential as leaders in their communities through artistic expression and engagement. Using various artforms, guided by a teaching artist, students will depict their visions of leadership, showcasing diverse styles, perspectives, vision for social change and the impact leaders have on their communities.

**‘Learning is for life and life is for learning.’**

Your project may be designed to cultivate a sense of curiosity, passion, and continuous learning through arts integration, encouraging students to embrace learning as a lifelong journey.

**‘Acting now, for a sustainable future.’**

This project may aim to engage students in a project promoting environmental awareness, sustainability and a connection with nature. Through various art forms including sculpture, photography and music, students will explore key environmental concepts and contribute to a community exhibition.

### **School beautification (murals, mosaics and signage)**

If considering a school beautification project (including but not limited to; murals, mosaics and signage) you must demonstrate the below for the activity to be eligible:

- embedded learning concepts
- curriculum alignment beyond arts learning areas
- professional development for teaching staff and/or leadership

The Creative Learning Grants Program, focuses on deep and sustained learning which isn’t often demonstrated through a school beautification project.

For these projects to be competitive, the beautification must be a secondary outcome; the primary focus of this program is to support projects engaging an artist to work with students and teachers to embed creativity and arts beyond arts learning areas.

**We strongly encourage you to explore creative learning activities other than school beautification to engage students and teachers in creative learning and to ensure you are submitting a competitive application that aligns to the objectives and priorities of the program.**

## Curriculum links

When planning your activity first start with your provocation, and then explore your cross-curricular ties and the artforms utilised.

Your activity should not replace the teaching of arts learning areas, rather support the use of creativity across curriculum areas and beyond. Embedding creativity across students' learning forces us to reimagine what learning environments can best support students and assist them to realise their full potential.



When designing your activity you are encouraged to consider how your provocation and creative process aligns with critical and creative thinking, personal and social capability, ethical understanding and/or intercultural understanding.

## Who is engaging in the program?

When considering the target cohorts for your activity you may look at deep engagement with one year group/cohort, or a broader reach with multiple year groups/whole school engagement. There is value in both approaches depending on your intended outcomes and program vision.

- **Entire year group:** An in-depth project that will deeply engage students in their learning. Generous space for co-mentoring and co-teaching between the artists and educators.
- **Cluster of year groups:** There is opportunity for collaboration between year groups, and shared learnings amongst educators.
- **Whole school:** Depending on the size of the school, there may be less contact time with each student, but every student can participate. If depth of engagement is a key outcome, you may need to consider the scope and outcomes of the project. Whole school projects may culminate in community collaborations or sharing.

## Co-design

It is highly recommended that a school and artist/organisation are involved in the planning and design of the activity together. Co-designing the activity ensures both the creative/s and school can reach the intended goals, outcomes and curriculum elements of the activity.

In the initial stages of co-design you may wish to discuss;

- Potential content, key themes, provocations
- Goals and intended outcomes
- Learning and engagement activities
- Cross-curricular priorities



*If my program is going to be co-designed how do I complete my application?*

Think of your grant application like a business case for your program, you are putting forward your ideas and framework for assessment. While the full detail and session plans of the project may not be developed, you want to ensure you have clearly demonstrated your intentions, outcomes, and project overview and how this has been developed with the creative practitioner.

## Professional learning

The Creative Learning program recognises the importance of professional learning both formally and informally through the activity. Ensuring that professional learning is embedded across your activity is mutually beneficial and places emphasis on capacity building and the sustainability of the activity.



This activity is an opportunity for teachers to be active participants and learners, being mentored through the activity by the artist in the use of arts-based practice across learning areas.

Other learning experiences you may consider during the activity could include:

- whole school or small group learning session/s
- parent/guardian information and immersion session/s
- school to school learning sessions.

## Teaching artists

Teaching artists are practicing artists who use their art form to engage students in their learning and support the delivery of curriculum.

Teaching artists will:

- support learning achievements
- connect to existing curriculum
- support the development of 21<sup>st</sup> century skills such as creativity, collaboration, communication, and critical thinking
- foster reflection and self-assessment practices
- provide a safe environment for self-expression, creativity, experimentation and risk taking
- activate artistry for participants and engage in creative problem-solving.

## Finding a teaching artist

Finding the right creative practitioner/teaching artist is key to planning a successful project.

**Consider:**

- What arts and cultural organisations are in your community? Do they know of teaching artists they can recommend.
- Asking local schools and community groups who are they working with or who they have worked with in the past
- Consider what kinds of arts and cultural activities will resonate and engage students.

## Roles and responsibilities

For each application it is important for the school and creative practitioner to be clear about each party's roles and responsibilities for the duration of the activity. This ensures each party understands what is expected of them.



For both program categories it is expected the responsibilities will include:

For schools:

- being responsible for classroom management and behavioural expectations
- working with the creative practitioner to ensure the project aligns across learning areas/curriculum
- ensuring the creative practitioner/s are welcomed into the school community
- ensuring the appropriate workspaces and storage are provided
- celebrating and sharing project progress and success with the school community.

For creative practitioners:

- facilitating professional learning conversations with teachers and/or school leadership
- collaborating with the schools to ensure the best creative and learning outcomes for students
- being respectful of the parameters and environment in which the school operates
- celebrating and sharing project progress
- working with relevant staff to ensure the project aligns across learning areas/curriculum.

Read some project examples on the following page.

### **Residencies example**

A school engages a digital artist to work with Year 7 students to map the local landscape and develop soundscapes for key landmarks in the community. Focusing on geography and music, students consider their environment and how best to represent it through sound. The residency takes the form of weekly workshops over a term with a Perth based artist travelling regionally. In this example either the school or the creative practitioner can apply for up to \$20,000 in grant funding to support this program with the creative practitioner spending approximately 25 days at the school to deliver the project.

### **Residencies example**

Weekly storytelling workshops for a school that has a high percentage of CALD students. In collaboration with a storyteller, the school can co-design a residency to develop the stories of a class or year group, learning the techniques of storytelling including writing, drama, voice work and movement. At the end of the residency the stories are presented at a school assembly and their work published in a class anthology. In this example either the school or the creative practitioner can apply for up to \$20,000 in grant funding to support this program with the creative practitioner spending approximately 25 days at the school to deliver the project.

### **Collaborations example**

A performing arts venue has a puppeteer in residence for two terms. The puppeteer works with local Year 7 and 8 students to explore the migrant history of their town. Italian residents are interviewed by the students with their stories forming the basis of an Italian language puppet performance developed over two terms and with a performance in the performing arts venue. Students develop literacy and language knowledge learning skills in interviewing, creating, editing and performing. In this example the performing arts venue would be the lead applicant and could apply for up to \$60,000 for a Collaboration.

### **Collaborations example**

The development of a song writing program for three schools, with two musicians delivering in class workshops and lessons over five weeks in each school. This includes the development of support materials and resources for teachers and culminates in a whole school performance and recording a collaborative song. Students will develop musical and literacy knowledge, learning skills in creating, editing, recording and performing. In this example an organisation would be the lead applicant, or one of the schools could take a coordinating lead, and apply for up to \$60,000 for a Collaboration.

## Projects to spark your creativity and curiosity

### **Creative Victoria – Creative Learning Partnerships**

For 40 years, the Creative Learning Partnerships program has brought some of the most celebrated artistic minds into Victorian classrooms, delivering rich and formative learning experiences to schools across the state.

Creative Learning Partnerships is Creative Victoria's longest running grants program with more than 1,500 creatives working at 1,200 schools, bringing creativity to the forefront of learning for 70,000 students since 1982.



#### [Creative Victoria – Creative Learning Partnerships](#)

### **School kids write migrant family stories into a song**

As part of the Creative Leadership in Learning program, Luke collaborated with the students to co-create two songs; 'Boat of Dreams' and 'Asian Supermarket' in a celebration of their identity.



#### ['Boat of Dreams' and 'Asian Supermarket'](#)

### **The Schools of (Im)Possible**

The 'School of the (Im)Possible' is an immersive participatory educational experience for 8-10 year olds. Using live role play, virtual and augmented reality in classrooms, it trains the children into becoming our teachers and gives voice to the meaningful perspectives and expectations of the young generation for the future.



#### [The Schools of \(Im\)Possible](#)

### **Conversations with Rain**

Rather than didactic learning 'about' climate crisis, the Conversations with Rain workshops and creative learning resources offer opportunities for sensing, noticing, breathing, wondering and experimenting toward open-ended imaginative outcomes.



#### [Conversations with Rain](#)

### **Lead Creative Schools | Ysgol Gynradd Cantref Primary School**

The Lead Creative Schools Scheme aims to promote new ways of working in schools, providing the opportunity to develop an innovative and bespoke programme of learning designed to improve the quality of teaching and learning.



#### [Ysgol Gynradd Cantref Primary School](#)

## **Further Reading: Creative Pedagogy**

[Webinar #40 | Creative Thinking Schools with Bill Lucas - YouTube](#)

[Creative Thinking | Global Institute of Creative Thinking \(gioc.t.org\)](#)

[Teaching Creative Thinking: Developing learners who generate ideas and can think critically | ACE \(creativityexchange.org.uk\)](#)

[A Snapshot of Fostering Creativity in Finland | Global Institute of Creative Thinking \(gioc.t.org\)](#)

[Learning | Creative Thinking Leadership \(leadingforcreativethinking.org\)](#)

[Leadership for creative thinking in schools: How current research and innovation is putting creativity back into schools in England : My College \(chartered.college\)](#)

## **How to apply**

Applications are submitted through the CITS Online Grants Portal. To prepare your application, you should:

1. read program information and guidelines
2. speak to a creative learning project officer
3. draft your application in the online grants portal
4. export a report version of your application to review and refine
5. upload your application supporting documents
6. submit your application through the online grants portal by 4pm on the closing date.

## **How is my application assessed?**

- All applications must meet the eligibility criteria. Ensure you have read the application guidelines to understand what will make your application ineligible, including support material formats and limits.
- If your application is deemed eligible, it will be competitively assessed against the program objectives and key program priorities.
- Your application will be assessed by an external panel of peers that specialise in creative learning. Funding recommendations are made by the peer assessment panel and submitted for approval to the Minister for Creative Industries.



Image Credit: Creative Schools session at Fremantle Primary School, August 2021. Photo by Sundae Studio, courtesy of FORM building a state of creativity,

### **The components of your application**

There are four components of a grant application: core application questions, project outputs, financial information and support material. Each plays a significant and distinct role in providing a complete picture of your activity.

All applications are assessed against the 4 criteria, below are prompts to consider when constructing your application:

#### **Quality (35%)**

- Who have you partnered with for the activity and why?
- Is the program concept well articulated?
- What is the artist experience in delivering similar activities?
- Is your activity innovative, creative and timely?
- What is the artistic and cultural significance of the activity?
- How does your activity use the arts and creativity to explore cross-curricular area?

#### **Reach (20%)**

- Have you articulated the depth of engagement of your activity?
- How many participants will be engaged across the activity?
- Have you considered the legacy of your activity?
- Have you noted the audience that will be reached through your activity?
- Will you share and/or market your activity?

- How will you share the learnings within school networks, leadership and wider education network?

### **Good planning (25%)**

- Is your activity timeline well outlined, realistic and achievable?
- Have you clearly articulated the outcomes and evaluations of your project?
- Have you confirmed the key personnel of the activity?
- Have you included elements of co-design, if yes, has this process been articulated?
- What does success look like for your activity?

### **Financial responsibility (20%)**

- Have you budgeted accurately?
- Are all creatives being paid appropriately (including superannuation)?
- Does your budget represent value for money?
- Have you included comprehensive budget notes?
- Does your project demonstrate an aspect of self-sufficiency?

Further information on how your application is assessed can be found the program guidelines.

### **Budget**

This grant may fund up to 80% of your activity costs. You must demonstrate at least 20% income or your application will be ineligible.

Before commencing your application ensure you check the full program guidelines **for what you cannot apply for.**

### **Income**

Your income for the activity may include:

- sales
- contributions from school
- other grants.

### **Expenditure**

- Artist salaries and wages
- Materials
- Marketing and promotion
- Travel costs.

### **In-kind expenditure and income**

In-kind expenditure is an expense that is offered to you free or at a discount. This might be borrowed equipment, the use of a rehearsal space, donated or discounted goods or services. Anything given to your project at no expense to you is considered in-kind.

You will need to include all in-kind expenditure in your budget, in the in-kind expenditure category. The corresponding recognition of in-kind income is created automatically in your online application.

**Note – you cannot apply for salaries and wages of those employed by the Department of Education, Catholic Education Western Australia and Association of Independent Schools of Western Australia including relief teaching. This time and investment made by a school can be noted as in-kind.**

## Budget notes

Use the **Notes**  to explain how each item relates to the delivery of your activity.

It is strongly suggested that you include budget notes to support your outlined income and expenditure. This ensures the panel clearly see how your costs have been calculated.

## Example budget

Below is an example of a budget created within the Online Grants Portal illustrating how to use budget notes and showing in-kind expenditure.

### Financial Information

Expenditure			Income		
Category	Description	Budget	Category	Description	Budget
1. Administration	Project administration costs	\$500	1. Earned Income	School Cash contribution	\$2,500
2. Marketing, promotion and distribution	Photographer	\$450	7. Local Government	City of Creativity for Kids	\$1,000
3. Preparation, Development, Production and Exhibition/Presentation	Artist supplies and materials	\$1,200		<b>Income Subtotal:</b>	<b>\$3,500</b>
4. Salaries, Fees and Living Allowances	Artist preparation fee	\$900	1. Administration - In-Kind	Classroom Teacher - Additional DOTT	\$4,000
	Artist planning meeting	\$240		<b>Income - In-Kind Subtotal:</b>	<b>\$4,000</b>
	Artist engagement fee (22 sessions)	\$13,200		<b>Total Income:</b>	<b>\$7,500</b>
	Superannuation	\$1,577		<b>Request Amount:</b>	<b>\$15,528</b>
5. Travel and Freight	Travel allowance	\$961			
	<b>Expenditure Subtotal:</b>	<b>\$19,028</b>			
1. Administration - In-Kind	Classroom Teacher - Additional DOTT	\$4,000			
	<b>Expenditure - In-Kind Subtotal:</b>	<b>\$4,000</b>			
	<b>Total Expenditure:</b>	<b>\$23,028</b>			



## Financial Information Item Notes - Expenditure

Item Title	Budget	Notes
Project administration costs	\$500	Printing, phone, internet, consumables
Photographer	\$450	Quote attached in support material
Artist supplies and materials	\$1,200	Estimated expenditure based previous workshops
Artist preparation fee	\$900	Artist prep fee - \$300 per full planning day Refer to artist quote in support material
Artist planning meeting	\$240	Artist planning meeting \$60 p/h x 4 hours Refer to artist quote in support material
Artist engagement fee (22 sessions)	\$13,200	Session fee - \$600.00 Fee includes 3 x 90 minutes sessions pre/post workshop preparation Refer to artist quote in support material
Superannuation	\$1,577	Refer to artist quote in support material
Travel allowance	\$961	Mileage calculated @ 0.78c per km as per ATO Distance travelled per engagement 56km 20 in person sessions - 56km x 20 sessions x 0.78cents = \$873.60 2 in person meetings - 56km x 2 sessions x 0.78cents = \$87.36 2 online meetings - N/A
Classroom Teacher - Additional DOTT	\$4,000	Based on 80 hours contributed under DOTT

## Financial Information Item Notes - Income

Item Title	Budget	Notes
School Cash contribution	\$2,500	Contribution from school, letter of confirmation in supporting materials.
City of Creativity for Kids	\$1,000	Not confirmed (based on previous grant received)
Classroom Teacher - Additional DOTT	\$4,000	Based on 80 hours contributed under DOTT

## Support material

Support materials are **crucial** to a successful application and are essential for assessors to fully gauge the value of your activity. Your support materials should be used to support and demonstrate what you have articulated in your application.

### Mandatory support material

The mandatory support material noted below is additional to the non-mandatory support material.

### Creative Learning Residencies requires 3 mandatory units of support material:

- Declaration of Support
- Creative Practitioner Profile
- Activity Timeline.

### Creative Learning Collaborations requires 1 mandatory unit of support material:

- Project Plan

Your project plan should include:

- a detailed timeline for the proposed activity
- a detailed breakdown of those engaged in the activity, example below.
- cross-curriculum links, beyond arts learning areas (you may reference Schools Curriculum and Standards Authority)



- further information to support your project idea and concept

#### Example of engagement breakdown

School	School 1	School 2	School 3	School 4	School 5
Cohorts	Year 2 and 3	Year 4 and 3	Year 4 and 3	Year 3,4 and 5	Year 2
Students	68 (3 classes)	104 (4 classes)	96 (3 classes)	152 (6 classes)	65 (3 classes)
Workshops	21 workshops	28 workshops	21 workshops	42 workshops	21 workshops
The program will run for 7 weeks with 1 x 90 minute workshop per week for each class.					

#### Additional support material

Both program categories allow additional support materials to assist you in demonstrating the value and quality of your activity.

Your support material should back up what you have outlined within you application.

#### This may include the following units

Audio/video 12 minutes of video	Images 10 images	Text 10 pages of text
<b>Examples of material:</b> <ul style="list-style-type: none"> <li>• previous work or activities</li> <li>• interview with students as the why they want to engage in the project</li> <li>• interview with teachers speaking about the benefit and impact of the program</li> </ul>	<b>Examples of material:</b> <ul style="list-style-type: none"> <li>• previous work or activities.</li> </ul>	<b>Examples of material:</b> <ul style="list-style-type: none"> <li>• confirmation of the creatives participation</li> <li>• short biographies/ profiles for key creative or artistic personnel*</li> <li>• quotes for major expenditure items/confirmation of artist fees</li> <li>• letters of peer/industry support (outside of your proposed activity)</li> <li>• testimonials</li> </ul>



For image and text support material it is recommended you upload these as 1 PDF document, this will make viewing your support material easier for the assessor.

Please note: You must refer to the [program guidelines](#) to ensure you are adhering to eligible support material formats and limits.

## Project Outputs

You are required to provide relevant project outputs. An output is a specific measurable thing that is generated by your project. This information will be considered as part of your application and provide further clarity about your project for the assessor. The outputs also provide important data for CITS for research, analysis and advocacy purposes.



You only need to provide outputs for the categories and items relevant to your project.

If your application is successful, you will be required to report against your planned project outputs in your acquittal report. It is a good idea to make notes of how you calculated your output figures so that you can report on them at the end of the activity.



Image Credit: Centre for Stories, Aranmore Catholic College, 2021. Photo by Centre for Stories.

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## **About CITS**

The department works collaboratively with government, community organisations, peak bodies and other stakeholders to achieve our vision of Western Australia being celebrated as the best place to live, work and visit in Australia. This publication is current at 17 September 2025.

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