

FASHION INDUSTRY

Motion

HON AYOR MAKUR CHUOT (North Metropolitan) [11.34 am] — without notice: I move —

That this house —

- (a) recognises the valuable contribution of Western Australia’s fashion industry to the state in relation to culture and the arts, trade and tourism; and
- (b) commends the McGowan government’s ongoing commitment to Western Australian jobs, innovation and entrepreneurship, and encourages the further development of Western Australia’s fashion industry.

I rise today to talk about the valuable contribution of Western Australia’s fashion industry to our state in relation to culture and the arts, trade and tourism. We all come to this place offering our unique perspective, and the fashion industry is very close to my heart, as we all know. I have many positive things to talk about in fashion. Before becoming a member for the North Metropolitan Region, I enjoyed a successful modelling career. I won Face of Perth 2010 and was the first South Sudanese model to walk the traditional Perth Fashion Festival. I remember that when I used to be a model, my hair used to get shaved—that was my look. I have appeared in many local magazines. I have walked many runways in Australia and internationally. After my modelling career, I ran local fashion events and an agency that promoted women and diversity in the industry. I worked with WA’s brightest creatives and culture makers, hardworking fashion designers, models, stylists, photographers, event organisers and others who are amongst the best at what they do in Australia and in the world. On behalf of the McGowan government, I commend them all for their contributions to our society.

The Australian fashion and textile industry is large, diverse and globally connected. In 2020 and 2021, it contributed more than \$27.2 billion to the national economy—that is brilliant—\$7.2 billion in export revenue, and \$2.3 billion to the WA economy. From our state regional towns to Perth, the industry employs 41 000 people, 77 per cent of whom are women. The McGowan government has consistently supported women, culture and the arts, jobs and skills, technology, innovation, manufacturing, responsible businesses and sustainability. It provides grants, funding and opportunities that benefit WA’s fashion industry to ensure its future prosperity. I will speak more on that later. Designers, manufacturers, wholesalers, retailers, educators and businesses that benefit indirectly from fashion-like tourism and media events have faced big challenges during the COVID-19 pandemic. However, the industry is resilient and is now emerging with a new business model: local, sustainable and digital.

I would like to share with members a few examples from the community and some of the people I have visited recently. In February, I visited Denise Whitsed at her factory in West Leederville where she and her team manufacture for many WA designers. At Whitman Clothing, business is booming. In fact, Denise cannot keep up with demand. Every week she is knocking business back, even during the pandemic. Why is that? It is because more customers care about where their fashion comes from, how it is constructed, by whom and under what conditions. They want to buy local. Established designers prefer having their garments made locally as it is great for branding and logistics. Local means quality and reliability. Local means “Australian Made”, and it sells. WA fashion designers are doing well online. I am proud to say that the McGowan government allocated grants for designers for their online businesses and brands, opening them to global markets. This online visibility has resulted in excellent sales during the pandemic, contributing to Whitman Clothing’s success. With over 30 years’ experience, Denise Whitsed is an expert in the industry. She has grown great networks, working with WA top designers including Morrison, One Fell Swoop, Ruby Watkins, Natalie Rolt, Bedtonic and others. She also made the iconic baggy green cap worn by the Australian test cricketers—which some of our honourable members might know—using 100 per cent Australian wool, and Australian military uniforms.

One of the best decisions Denise made was purchasing her own business premise 25 years ago. She divided it into two spaces. The front is leased to successful fashion retailer Out with Audrey, and Whitman Clothing occupies the back. You would not even know it is there, but once inside, the production at Whitman Clothing is colourful, dynamic and impressive. There is a lot involved in manufacturing clothing: pattern making, sampling, grading, costing, marking, cutting, pressing, folding, packaging and more, each requiring different skill sets. Denise is keen to see these skills taught in depth at high schools, TAFE and in apprenticeships. Currently, Whitman Clothing employees 15 full-time staff, yet has the capacity to double the size of its workforce overnight when skilled workers become available. To be specific, she would especially like more sewers. Like the McGowan government, Denise is passionate about WA jobs, keeping local manufacturing alive and sharing her expertise with our future entrepreneurs.

The second person I visited in March at her South Fremantle studio is the highly original designer Rebecca Paterson of label 33 POETS. Rebecca began her creative journey as an artist and moved into fashion. She has achieved wide acclaim for her punk/gothic/grunge street couture, using fashion to comment on popular culture. In 2018, I wore

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33 POETS on the runway at the Perth Fashion Festival and today, I am wearing 33 POETS in WA Parliament—that is impressive. Thanks to my colleagues, Hon Shelly Payne and Hon Sandra Carr for wearing 33 POETS with me today. It is very important to support our locals. I have not forgotten Hon Dan Caddy, who is wearing his best suit to support me. I acknowledge Hon Dan Caddy and all honourable members who are fashionable today, thank you!

As members can see, Rebecca incorporates traditional clothing techniques from Japan and India, the Rabari, in her beautiful designs. She hand dyes her own shibori scarves in a vat at a rate of about two a day using a technique learnt from renowned Japanese textile designer Junichi Arai, who has worked with great Japanese designers including Issey Miyake and Rei Kawakubo. Her work plays with text and experimental textiles, and has been collected by leading museums including the National Gallery of Victoria in Melbourne, Powerhouse Museum in Sydney and Tamworth Regional Gallery in NSW. Across the globe, she has been exhibited in Japan, Korea, the United Kingdom, the United Arab Emirates, and Europe. Rebecca values originality, experimentation, and slow fashion. Her design works are not driven by trends, but rather imagination, identity, and the artistry of traditional clothes making over disposable garments. She believes deeply that the global competitiveness of the WA fashion industry, and its integrity and longevity, depends upon it.

For further examples of the great potential of WA fashion, Rebecca referred us to the past and present, to the iconic Ruth Tarvydas, whom I worked with during my young days, and Indigenous textile artists. Members may like to visit the spectacular \$400 million WA Museum Boola Bardip, reopened by the McGowan government in 2020, to see the inspirational Ruth Tarvydas collection. She was Australia's first designer to ever export or look to our state's dynamic north at a crucial time in the development of fashion and textile design in Indigenous Australia. In the Kimberley, there are frequent requests for Indigenous artists' work to print on fashion and fabrics and exciting collaborations between fashion brands such as Kirrikin, Antipodium and Gorman. With 30 years' experience in the fashion industry, Rebecca Paterson has an abundance of knowledge and a spirit of generosity. She has taught textile fashion at several universities in Australia, including Edith Cowan University and, with the right support, she could provide valuable internships to future generations of Western Australian designers.

The third person I visited most recently, is the highly talented designer Kylie Radford of the respected label Morrison, at her bustling Fremantle studio/factory. Kylie opened her first store in 2002, creating clothing from luxurious natural fibres. The label is a multi-award winner, achieving well over \$100 million in sales. Morrison employs more than 75 people, which is really impressive, and is market-focused on Australia and New Zealand. Morrison operates nine retail outlets and an online store, into which it is greatly investing at present, plus wholesales to more than 70 retail outlets and 28 David Jones stores. It also sells through The Iconic, a leading online fashion and lifestyle retailer. Like many businesses, Morrison has faced challenges during the pandemic, having closed 75 per cent of its brick-and-mortar shops. Government payments enabled Kylie to hold onto her staff. She has since reopened her shops.

I am proud that the McGowan government has invested \$1.6 billion to assist WA businesses through the pandemic. In fact, business is booming at Morrison, which attributes its latest success to epic customer-driven online purchasing. There are big opportunities for WA's fashion industry through digital technologies and innovation. Last month's Melbourne Fashion Festival, where audiences made runway purchases from their seats, is an example. That is amazing, and something we should see here. Most of Morrison's production is based in WA, yet much of the manufacturing goes overseas. Kylie is open to manufacturing more of her garments here, should the industry develop into an economically viable option. Most clothing manufacturing in Australia is of uniforms. Promisingly, 80 per cent of customers want to support Australian-made. Proudly Western Australian, moving from Tasmania in the 1990s, and raising a family here, Kylie Radford mentors WA students with design aspirations. With the support of the government and bigger premises, she could increase her workforce substantially—sample machining, patterning, and wholesaling—and provide more local opportunities.

I am pleased to share that WA designers may apply through the Department of Culture and the Arts' commercial development category in the \$15 000-plus and under \$15 000 grants programs, to undertake a range of activities. These include, but are not limited to, attending trade fairs, the promotion and launch of new lines and website updates. I have left the best for last, a seed, an exciting example of entrepreneurial optimism that has developed during the pandemic and in the spirit of renewal.

HON SAMANTHA ROWE (East Metropolitan — Parliamentary Secretary) [11.50 am]: As the Parliamentary Secretary to the Minister for Culture and the Arts, it gives me great pleasure to rise this morning to make a contribution and give the government's response to the motion moved by my friend and colleague Hon Ayor Makur Chuot. It is really great that my friend and colleague has moved a motion on something that I know she is very passionate about; indeed, she has a wealth of knowledge and experience in this industry. The motion recognises the valuable contribution of Western Australia's fashion industry to the state as it relates to culture and the arts, trade and tourism. It also recognises our government's ongoing commitment to Western Australian jobs, innovation and entrepreneurship and encourages the further development of Western Australia's fashion industry.

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Western Australia has a significant opportunity to promote the creativity of its highly-skilled and innovative local fashion designers. I am really pleased that through the Department of Local Government, Sport and Cultural Industries, a number of WA designers have been supported to promote their collections and expand their business both nationally and internationally. Some of the breadth of support that has been offered to the industry via the department comes in the form of creative ecommerce imagery and digital marketing strategies to help roll out websites to increase sales and build brand awareness, such as English Rose Bridal by Ilka. Support has also been given to C Lane Enterprises, which exhibits Take the Label, which is a spring/summer range, at the Spring Fair in Birmingham in the United Kingdom and at Scoop International in London, which was in February 2022. The Spring Fair and Scoop International are the United Kingdom's largest and most definitive wholesale marketplaces for the fashion retail industry. They provide a global platform for women's wear brands designers to meet retailers and buyers. Funding was given to the City of Albany via the Arts 15k-plus creative development category to produce 40 wearable art pieces from the gARmenT program, which will be celebrated in two gala fashion shows and exhibitions at the Albany Town Hall.

I would also to take the opportunity to recognise and acknowledge the dedicated hard work of a good friend of mine Carol Hanlon, the manager and founder of the Textile, Clothing, Footwear, Leather Resource Centre of Western Australia, which is based in Belmont in Western Australia. TCF WA provides valuable support, services, specialised resources and training for the fashion industry. The centre has been so successful that it now receives requests from across Australia and overseas from organisations and designers who wish to go be involved in its programs. I thank and acknowledge Carol Hanlon for her ongoing commitment and hard work to the fashion industry.

Western Australia's fashion design sector is innovative and marketable and it has the potential to create substantial employment. The fashion sector is a vital component of our state's creative industries and it plays a vital role in contributing to our economy. Like most creative industries, it is a job-intensive sector. It immerses human talents in meaningful, creative and sometimes well-remunerated activity at a scale that few other sectors can offer. Pre-pandemic, the state's creative industries contributed an estimated \$3.3 billion in industry value-add to the WA economy, generated an estimated \$175.9 million in service exports and employed approximately 53 000 people. There were 10 000 creative businesses here in WA, most of them sole traders. With the right investment, these creative industries can make a major contribution to our state's post-pandemic recovery effort. With innovation, the need to accelerate towards a more sustainable future is key to the development of the designer fashion industry.

I would like to finish by again thanking my friend and colleague for moving this motion. I would like to see very strong and robust fashion and creative industries here in our state, and I am sure we will.

HON SANDRA CARR (Agricultural) [11.55 am]: I thank Hon Ayor Makur Chuot for bringing this excellent motion to the house. I do note with some disappointment that the member for Cottesloe is not here because I think he has a particular interest in women's fashion. That is quite disappointing, I have to say!

It is a wonderful motion because certain comments that have been made during this debate make us realise that we sometimes forget and undervalue some of our really significant and important creative industries and the contributions they make to the state, national and global economy. A significant player is our fashion designers, industry and manufacturers.

A little known fact about me is that one of my earlier career aspirations was to be a fashion designer and I used to spend a lot of time drawing and designing clothes. I even had the wonderful opportunity of doing work experience at The Sanctuary in Nedlands with the wonderful Western Australian fashion designer Liz Davenport. At The Sanctuary in Nedlands, I watched as she designed and created clothes. I saw the whole process right through to parades, wholesale and sales. It was a really fascinating and, I have to say, quite intimidating industry. It is really nice that it has been brought out in the open and discussed in this way because so much goes into it behind the scenes. It is really quite an exciting industry. That work experience gave me pause to reflect on the significance of the Year 9 Career Taster Program, which was introduced by Minister Sue Ellery and the McGowan government. It is really important because it makes our young people career curious and they start thinking about the possibilities that are out there for them, and the fashion industry—I focus on the word “industry—is most certainly one of those.

I note that some fantastic Western Australian institutions deliver and train people in those industries. South Metropolitan TAFE's Bentley campus has been delivering excellent quality training for potential designers and manufacturers and people who want to be involved in the marketing and sales of fashion. They have been doing that very successfully for a good many years, as has North Metropolitan TAFE here in Perth.

I should also thank Hon Ayor Makur Chuot for bringing in some beautiful clothes by Fremantle-based Perth designer Rebecca Paterson of 33 Poets. She has lent us all some beautiful clothes today. What members can see above the desk probably does not do justice to these beautiful textiles—works of art that the designer has very generously allowed us to borrow to wear today.

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Being a regional member, I will talk today about a regional designer and manufacturer. It also gave me pause to note Minister Cook's announcement today about the WA Buy Local policy, and that real focus on making sure that we invest our money locally and keep that regional local economy really robust, and that we look at what is available locally and make sure that we invest our money in the wonderful local producers that we have. A great example of a local producer in the fashion industry is a woman by the name of Gabrielle Woodhams. If her name sounds slightly familiar, it is perhaps because of her former partner—sorry, Grant Woodhams; I have just announced that your marriage is over! I assure members that it is not! Former member of Parliament Grant Woodhams is still happily married—I apologise—to Gabrielle Woodhams, the designer and manufacturer of a beautiful fashion label based in Geraldton in the midwest called Mixing Four. Gabrielle makes exclusively linen clothing, bespoke and handmade for her clients. Mixing Four provides four key pieces, which is a nice connection to Liz Davenport, because that was part of her fashion philosophy as well. She is known in Geraldton as the linen goddess because she produces stunning linen pieces that are made to order to the measurement, shape and size of the clients who engage with her. It is very much focused on the idea of slow fashion—the idea of putting quality, creativity and genuine heart and soul into the products that are produced. Gabrielle Woodhams of Mixing Four does that exceptionally well. She makes beautiful pieces. I had the opportunity to attend a gallery opening for the Mid West Art Prize, and one of the artists there is a friend of Gabrielle Woodhams, so Gabrielle whipped her up a beautiful linen dress—it was a gown; “dress” does not really do it justice—that she had the opportunity to wear on the night. I cannot speak highly enough of the stunning pieces that Gabrielle creates. She is very much about ethically-driven products and educating the community about the concept of slow fashion. We know there are some issues in the global fashion industry with fast fashion.

It is a shame that Hon Dr Brad Pettitt is out on urgent parliamentary business, because the fashion industry is a large contributor to part of the global warming and global waste problem that we have. Gabrielle Woodhams' Mixing Four is the antithesis of that. She is all about producing quality pieces that are designed to last a lifetime and will stand the test of time. I really encourage people to have a look at her work and support regional producers of fashion. People should keep their eyes open. There are lots of people out there in the regions creating beautiful handmade textiles and using natural bush flowers and plants to colour those textiles, and they are all around. I encourage people to support the local fashion industry and also keep their eyes open for what is out there, and perhaps look at investing in quality and slow fashion over fast fashion. I thank Hon Ayor Makur Chuot for allowing me to speak on this motion.

HON STEPHEN PRATT (South Metropolitan) [12.03 pm]: Thank you for the opportunity to speak on this important motion, and I thank again, as others have, Hon Ayor Makur Chuot for bringing this to the house today. Fashion, like many things—art, sport and other social activities—is so important for a functioning, healthy community. It is important to discuss topics like this in the Parliament. Often, we are talking about other industries like mining, which take up a big chunk of the attention, but we often talk about how important it is to diversify the economy, and one way to do that is to support local fashion and outlet stores. I am happy to make a contribution to the debate today.

WA has so much talent in this space. In fashion, we have taken the world stage on a number of occasions. Recently, I was lucky enough to jointly host an International Women's Day event with the member for Bateman, Kim Giddens. I was able to meet some really interesting local women who are running businesses. It is not quite a fashion item, but Shannon and Hayley produce candles. Their business is called The Prospect Project, and the interesting aspect of their product is that when someone purchases one of their candles, they can choose a charity to which a portion of that contribution will go. Joanne Bradbury is a director of the winery 3drops. She is also involved globally in the fashion industry, exporting products that are used in manufacture. Rose Bergmans from Leather n' Laces sells high-quality shoes from her store on the strip in Applecross. I encourage people to support these local businesses, which have really been doing it tough during the pandemic. It is a really brave step to run a shop and keep fronting up when the foot traffic has been down. I note that Hon Klara Andric is wearing some of her shoes in the chamber today. She is getting lots of compliments, too.

Another example of a success story from a local fashion industry player is Poppy Lissiman, who I understand lives in Fremantle. She made waves with her eyewear, which has been worn by celebrities such as Beyoncé and Lady Gaga. It really put her on the world stage when, through the power of social media, they were shown to be wearing her glasses. She has had a focus on making sure her items are still affordable while having such great popularity. In an interview a year ago she highlighted how important government support is for creatives and the thriving art scene. She is quoted as saying —

There's definitely creative people here, no doubt about that. The West Australian Department of Culture and Arts —

That is now the Department of Local Government, Sport and Cultural Industries —

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which is our government body, is incredibly supportive of people in the arts and has a really generous arts funding system. Everyone's very supportive, and the fashion industry here is made up of really nice, beautiful, supportive people.

I think that is a testament to the support that fashion people are getting from that department.

Another well-known brand is Wheels & Dollbaby, a fashion brand that has had ongoing success on a global scale, headed by Melanie Greensmith, who I believe also resides in the south metro region. Her designs are notably being worn by the biggest names in fashion and have featured in French and Italian *Vogue*. Another designer I want to talk about who is a bit left field is former Ultimate Fighting Championship fighter Soa "The Hulk" Palelei. He has a new line of footwear coming out called the SOA1. He has done some incredible work across the mining industry raising awareness of mental health and having those difficult conversations about how to deal with issues like depression and connecting the value of physical activity with a healthier mindset and mental health. SOA1 will be very popular, I am sure, given that his Instagram post announcing the VIP waitlist has already had over 100 000 likes.

I happen to be sporting something from a local designer today. Tied to Culture is a newly established Western Australian tie design company run by Indigenous boys Isaiah, Liam and Dontay, with help from co-founder Michael. Indigenous-inspired designs are used to create eye-catching ties that stand out amongst the crowd while embracing Indigenous culture with a point of difference. It should also be noted that all three of the young men involved are also good footballers, with Liam Henry currently playing for the Fremantle Dockers. I hope to see him back out on the field performing soon. As a passionate Freo supporter, I noted their significant Derby win last weekend. I was drawn to their unique designs and the opportunity to support a local small business when I purchased the tie. I think they are sold out at the moment; I hope they will be back in stock soon. Again, it is not simply a fantastic looking tie, but also one dollar from each sale is donated to Beyond Blue and the Cancer Council, highlighting those young men's commitment to giving back to the community.

I thank my colleague Hon Ayor Makur Chuot for bringing this topic to the Legislative Council today. It is very clear that the WA fashion industry has a powerful advocate representing them in the WA Parliament.

HON ALANNAH MacTIERNAN (South West — Minister for Regional Development) [12.09 pm]: I thank Hon Ayor Makur Chuot for bringing this motion to the house today. I know how much work she has put into this issue since being elected. The diversity that she brings to this Parliament is fantastic and it shows the unique insight and interest that she has in the fashion industry. I believe that her passion and aim is to re-establish the Perth fashion festival—maybe even establish it as a WA fashion festival—because, as Hon Sandra Carr said, there is so much fantastic stuff happening in the regions as well as in Perth. I would like to mention a few things, because when we start to drill down, there is some extraordinary stuff available.

Right up and down the state, brilliant Aboriginal art is being incorporated into fashion. In the Kimberley, we have Waringarri Arts, which won accolades and prizes with its designs at the Country to Couture event in Darwin last year. Also, Waringarri artist Peggy Griffiths won a Cultural Adornment and Wearable Art Award at the National Indigenous Fashion Awards in 2020. I am not supposed to use props, but I would like members to look at this fabulous garment, which I would love to see Hon Ayor Makur Chuot wearing one day. Also Jina-Jina Designs, part of Yinjaa-Barni Art in the Pilbara, has had great success.

There are also some other young fashion artists whose businesses are really small but are using local products. One is Julia Foulkes-Taylor, who has an enterprise called Flax and Fleece, which, similar to the statements Hon Sandra Carr made, is a small clothing label, and whose aim is to create beautiful timeless garments with minimal impact on our earth. She works and sells out of Yuin station in the Murchison and has developed a beautiful and successful industry online. You cannot get much more from the market than that.

There are some extraordinary designers out there. One that attracted my attention is Stellar and The Chief, a company based in Margaret River and run by Tarlei Manners. When I saw this I thought here is a woman after my own heart, because Tarlei recently published her fashion book called *Puff sleeves are a crime*. She is doing some absolutely fabulous out-there stuff and selling online.

There are plenty of fabulous examples. Another extraordinary design house—I do not know whether Hon Shelley Payne will know this—is Brodeine and Deine, a company that established in Esperance in 2017. It has a team of 10, which includes a tailor and assistants, that, again, develops a slow fashion brand but is doing some beautiful work. There are also a number of milliners that are being successful.

One group I would perhaps like to mention is the wool industry. I know a number of woolgrowers and the Australian Wool Network is really interested in Australia once again being able to process our own wool so, rather than just selling the fleece, they can develop along the whole supply chain. There are some companies in the eastern states doing that. I am very pleased that Merino & Co has relocated into Western Australia and developed a manufacturing centre in Perth. This is a great opportunity for us. We are a major wool-growing centre and to have

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that opportunity to process wool, develop the yarn and design magnificent textiles from our home-grown wool will tick all the boxes for our wool industry, because we truly do produce some of the most spectacular wool.

Another great aspiration is to get the cotton gin running up in the Kimberley so we can, hopefully, look forward to some downstream processing from that as well. I would like to see us doing that.

I think Hon Ayor Makur Chuot's attention on this issue is really going to help us crystallise and focus on this industry and make sure, like other industries, it gets the support it needs because it really adds value not only economically, but also to the soul and delight of Western Australians.

HON KLARA ANDRIC (South Metropolitan) [12.16 pm]: I, too, would like to begin by thanking my parliamentary colleague Hon Ayor Makur Chuot for bringing this motion to the house today. Fashion is many things to many people. For some it can be seen as a hobby; for others it is an art form. I think for everyone, whether they recognise it or not, it is a form of self-expression. It is exciting to be given the opportunity to speak about WA's fashion industry because there are so many amazing designers in Western Australia, some of whom are internationally recognised. It is an industry that creates local jobs in WA, from the designers who sketch the clothes to the clothing manufacturers who produce them and, finally, the retailers who sell beautiful garments in stores across our state. Fashion is used for self-expression and what people show about themselves can be different. It can be used to show respect and professionalism. Many teenagers use it as a form of rebellion, as I am currently experiencing with my 15-year old. It can be used to show that you subscribe to a particular set of values, or that you are a part of a culture.

What we wear is an important part of our identity. I am so proud to say that there are many designers right here in WA who produce clothes that show off their diverse heritage. Kirrikin is an example of a WA label that promotes culture. It was founded by Amanda Healy, an Indigenous woman, who has Indigenous artists in her company. Rūpaha is a label that was set up by Stephanie Chandra who grew up in Indonesia, Germany and Australia. Her aim is to integrate the three cultures at her label.

Empire Rose is a label based in Fremantle with yet another amazing story behind it. It was established in 1998 by designer and owner Kathryn Cizeika and has since developed a cult following for its very glamorous style. The label has always had a slow fashion approach. I know that other members mentioned this terminology when speaking on this motion today because it is very important. It has allowed Kathryn to produce more sustainable locally made pieces and listen more to her clientele during the designing process.

I could talk all day about the amazing designers we have in WA but I know that my time is limited. However, I note the multiple occasions when members have spoken about designers who are located and based in Fremantle, including one of my very favourites, Morrison, which Hon Ayor Makur Chuot mentioned quite often during her speech today. I look forward to visiting Gabrielle in Geraldton. I thank Hon Sandra Carr very much for bringing Gabrielle's business and her linen designs to my attention because I plan to visit Geraldton very soon.

Labor governments recognise the important role that the fashion industry has both culturally and in our economy. Members spoke about the importance of diversifying the economy during the motion today, including Hon Stephen Pratt earlier.

In 2002, the then Premier, Geoff Gallop, established the Premier's Fashion Industry Taskforce, which examined the best ways to promote the talented designers that we have right here in WA. In 2004, the state government committed \$250 000 per annum to the fashion grants program, which supported designers as well. The McGowan government, through Tourism WA, created the Showroom-X partnership—a partnership between Tourism WA and a number of high calibre Australian fashion brands. Showroom-X was launched in October last year and supports the We Wear Australian campaign. The campaign went live on 27 October 2021 last year and included digital and social media activity as well as media placement in key national and international outlets, including *The Australian* and *The New York Times Style Magazine*. It is estimated that the Kimberley feature reached more than 12 million people around the world. This is an incredible promotion for both our fashion and tourism industries. The promotion of these industries will no doubt help create more local jobs. WA's fashion industry has an important role to play as consumers become more conscious of exploitation in the industry. We need to look close to home and support fashion designers who produce clothes ethically and locally. There is already a trend towards more sustainable slow fashion and consumers are looking for quality over quantity. A small wardrobe with ethically made quality pieces is much preferred over a huge fast fashion wardrobe, and rightly so.

I am very pleased to see some of my fellow parliamentary colleagues wearing WA's very own designer Rebecca Paterson, who owns 33 POETS. I am quite lucky because Rebecca's store is located down the road from me. I highly recommend members who visit the South Fremantle area to have a fantastic coffee at Roasting Warehouse and take a walk down to 33 POETS. They will have a wonderful day. Why not pop in for a swim at South Freo beach as well.

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I am excited to see WA's fashion industry continuing to grow. Who knows; maybe one day Perth will be an international capital like New York, Paris and London. I am very pleased to see my parliamentary colleague Hon Ayor Mayor Chuot on the red carpet runway of the Legislative Council. We are delighted and honoured to have her here, albeit that the Council is not as glamorous as her previous job. I thank her so much for bringing this motion to the Parliament today.

HON TJORN SIBMA (North Metropolitan) [12.24 pm]: It is with some delight that I can speak to a topic close to my heart.

Hon Dan Caddy interjected.

Hon TJORN SIBMA: The incredulity and mockery is just extraordinary considering the fashion choice of Hon Dan Caddy this morning, camouflaged spectacularly well! Nevertheless, he always ensures that his contributions will make themselves known, even if he visibly disappears into the background. It might strike all members with some surprise that my own career as a male fashion model was unfortunately derailed by a lack of good looks and height.

A member: Hear, hear!

Hon TJORN SIBMA: I am glad to have established some measure of solidarity with members on the other side today. It reflects an important point about the diversity of fashion options for people. I acknowledge that members opposite have been glamorously attired by many local fashion designers. I use this opportunity to also put my services at their disposal. If they discern a market for a bloke who is overweight, middle aged and under height, I think I speak for a particularly constituency that has been silenced for far too long on these matters. Nevertheless, the point made is sound. As is customary and to be expected by members opposite, I do not fall over myself to endorse the McGowan government in congratulating itself for anything. The substance of the motion that reflects on pockets of our cultural and economic life, which often go unheralded, is actually a very good one. If there is a diversity of creative enterprises and small to medium businesses that operate at a scale beyond their capitalisation, it should be remarked on and supported. With everything that this chamber and this house does, if we think about the unique platform that we have and the opportunity to support and shine a light on members of our community who are doing fabulous things creatively, we should all be advocates for Western Australian produce, irrespective of that produce being iron ore, wheat, fashion, watchmaking, timber manufacture or whatever. We have a unique opportunity. As local members and those who are regionally based, that conceptualisation remains. I think we have a responsibility to do what we can.

There are also some very interesting aspects about how the fashion industry can conduct itself in a responsible manner. We have had a couple of reflections on fast fashion. I make the observation that there need to be accessible options for time-poor people with limited disposable income. At this point, I do not think everybody has the opportunity to commission fabulous bespoke pieces of clothing, but we have to provide people with that opportunity. I am encouraged by the fact that this matter is on the global fashion agenda because there is a waste stream that certainly has to be measured and mitigated because that global rag trade is appalling. We can unknowingly contribute to environmental externalities that are quite poor. If members have an opportunity to buy local and buy quality, absolutely take that opportunity.

I might reflect upon that, having young children of my own. I grew up in different economic circumstances. As a child, until I got to the age of eight or nine, I do not remember, outside of having a school uniform, going out and getting clothes purchased for me. I was dressed by my mother because my mother made my clothes. Sometimes it was highly embarrassing. My brother and I were trying to keep a six-metre distance at the age of five and three because we were mortified that we were dressed in matching burgundy corduroy! Perhaps my mother had a sense of prognostication: "Go out there and provoke contempt early; you'll get used to it, and there's a future for you as a Liberal parliamentarian!" She thought that if I could deal with those occasional slings and arrows, it would fortify me for the rest of my life. I will also make this observation. Irrespective of the unbalanced composition of this chamber and the Parliament more generally in terms of party representation, there is an opportunity here to elevate a parliamentary friends group and the creative enterprises embedded around—is there one? Forgive me if I am wrong.

Hon Ayor Makur Chuot interjected.

Hon TJORN SIBMA: I think that is opportune. Once our COVID restrictions are ameliorated to a degree where we can once again host functions, I would be more than happy to accept an invitation to participate, possibly not in an active way down any catwalk—no-one needs to see that. But quite seriously we have an obligation, and it is an enjoyable obligation, to support local industry. Insofar as that is concerned, and recognising the very difficult time small businesses have had in Western Australia, I support, in the very least, the first limb of this motion and I look forward to future engagement. In acknowledging the odd juxtaposition of dealing with this motion and the Firearms Amendment Bill 2021 immediately after as things that do not necessarily run together, I will sit down.

Hon Ayor Makur Chuot; Hon Samantha Rowe; Hon Sandra Carr; Hon Stephen Pratt; Hon Alannah MacTiernan;
Hon Klara Andric; Hon Tjorn Sibma

HON AYOR MAKUR CHUOT (North Metropolitan) [12.31 pm] — in reply: I ran out of time when I first spoke to the motion. I will maybe do a member's statement on the last person whom I was going to speak on. Let me acknowledge all the honourable members. I will not mention them individually because I do not have time. I thank them for their support of this motion. It is a very important motion and it is important for us, as members of Parliament, to support our community. As Hon Tjorn Sibma mentioned earlier, it is important to support local businesses and to give them opportunities. In answer to his suggestion, I was thinking that we should actually have a parliamentary friends of the fashion industry. Hopefully, after COVID restrictions have lifted, I might have a word with the President about that.

I acknowledge Minister MacTiernan, because she has been a great support with this motion. Being a new member of Parliament, I have had to seek advice and I just want to acknowledge her for walking me through this journey, and also the relevant minister with this portfolio. I acknowledge Minister Roger Cook, Minister David Templeman and our Minister for Education and Training for helping me with some of the important information. Can I also acknowledge Hon Samantha Rowe, who gave the government's response to the motion, for her wonderful reply; I really appreciated it. We need to keep working on what we are doing now and to improve things for the fashion industry. We heard a lot of invaluable contributions from members about the Western Australian fashion industry across this state. It is a very important industry for us to promote, as we heard from some of the members. The fashion industry is based upon models being the mannequins. I wore a dress today because what we see is what we buy. That is why it is important do things such as bring back the traditional Perth Fashion Festival to Perth. We heard that in previous years there were issues, not with the government, but with the running of the festival. But I encourage the government to look at bringing it back to town. I will come back with more information on that later because I have run out of time and I do not want to start on that topic now.

To conclude, I sincerely thank Denise Whitsed, who works in manufacturing and gave me an insight into what she does. I also thank Rebecca Paterson who designed what I am wearing today. I acknowledge Kylie Radford as well, the designer for Morrison, for sharing her amazing business with me and the WA Parliament. What does a clothing manufacturer, a design artist, a retail designer and an event creator all have in common? They are an essential moving part of the Western Australian fashion industry. Lastly, I am looking forward to attending the launch of the fashion design range of Western Australian Aboriginal artist Shane Pickett next week. Thank you.

Motion lapsed, pursuant to standing orders.