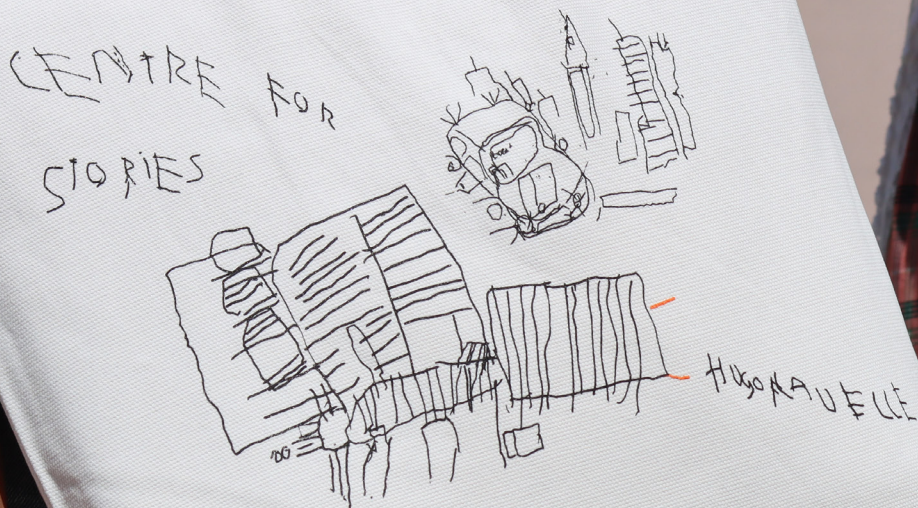




Annual Report

Financial Year Ending 2022



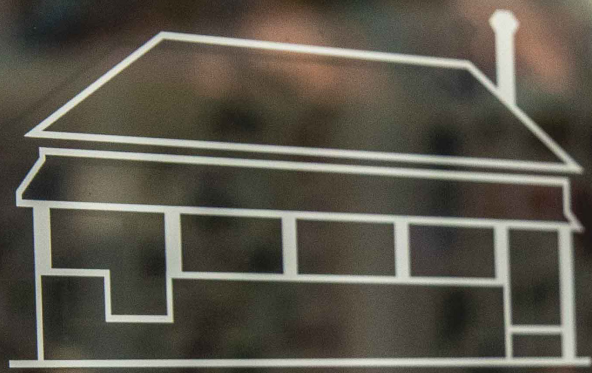
100 Aberdeen Street
Northbridge (Boorloo)
Western Australia 6003
E: info@centreforstories.com
T: 61 89328 1443

www.centreforstories.com
www.facebook.com/CentreforStories
www.twitter.com/Centre4Stories
www.instagram.com/centreforstories
www.linkedin.com/company/centre-for-stories

©2022 All rights reserved. Copyright for photographic images is held by the individual photographer. Copyright for written material and publication is held by Centre for Stories. No part of this publication may be reproduced, stored in a retrieval system, transmitted in any form without permission from Centre for Stories.







CENTRE *for* STORIES



CITY

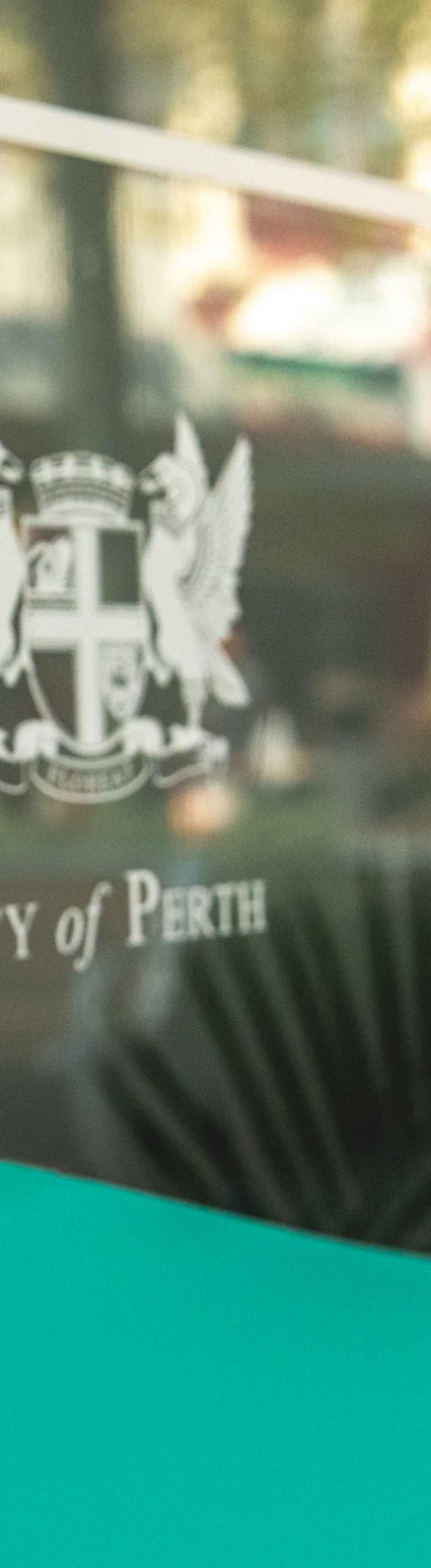


Table of Contents

5	Welcome
6	From the Chair
8	From the CEO
10	Our Impact
12	Social Media Reach
14	Timeline
17	Youth Program
20	Mentoring
24	Publications
26	Residencies
29	Festivals
33	Events
37	Community
38	Services
40	Awards
42	Funding and Finances
48	Our Team
50	Story Trainers
52	Producers
52	Interns
54	Our Board
56	Donors



Welcome

Acknowledgement

Centre for Stories recognises the ongoing sovereignty of the Whadjuk People of Boorloo Boodjar. They are the traditional owners of where we work from and continue to guide the life of this place. Always was, always will be, Nyoongar Country. Thank you Boodjar, thank you Elders, thank you community. We stand in solidarity with all First Nations people.

Our vision

We support a future in which Australian culture and society are enriched through engagement with multiple and diverse narratives, and in which those who have previously been marginalised, silenced or targeted have an equal and valued voice.

Our purpose

The Centre is a professional, community-led arts organisation that uses storytelling to grow skills and confidence, inspire understanding and community cohesion.

We do this through:

- public events, conversations and festivals;
- writing and storytelling workshops;
- hosting a public reading room;
- providing mentoring opportunities for storytellers; and
- providing other creative and professional development opportunities.

Our values

Our work and approach are underpinned by the following values:

CREATIVITY



We believe in the power of storytelling. We are driven by passion and curiosity.

COLLABORATION



We listen and respond to our communities. We amplify the impact of our work through effective and strategic partnerships.

AUTHENTICITY



We support storytellers and writers from marginalised communities to tell their stories, in their own voices, and in their own ways. Our community-led initiatives are delivered by industry experts who share the same lived experiences as our participants.

INCLUSION



We are outward looking and supportive. We create a safe space for people to come together, share their stories, and learn from one another

From the Chair

On behalf of the board of Centre for Stories I am delighted to present Centre for Stories' 2022 Annual Report. Centre for Stories, like so many others in our world, has endured and delivered in a year that appears to have been like no other. A pandemic that is now the most significant health threat to confront Australians, a war in the northern hemisphere that threatens to consume us all, and a federal election which gave us a new government with promise and commitment to focus on the needs of Indigenous Australians alongside the other great moral issue of our time – climate change. There is now a renewed hope that kindness and generosity will re-emerge alongside a refreshed interest (and funding) for our arts communities who see a flickering light on the hill once again. Centre for Stories has succeeded in delivering on its mission and vision in the 12 months since our last report. In our changed and uncertain world, the team has remained focused and determined, providing a place of safety for the contestation of ideas, for friendship and, importantly, for thinking about our collective futures. Their success in 2022 is a signal of their intelligence, their collective skills and their creative approach to problem solving. The board is deeply appreciative of their continued focus on the things that matter to the communities Centre for Stories serves. Seven years on from commencement, Centre for Stories' value proposition remains relevant and accessible. Activities in 2022 included 97 separate events, two festivals, five digital publications as well as 70 stories produced and curated with 62 storytellers and 38 writers mentored and supported. Beyond this, social media stats indicate that Centre for Stories is increasingly known, increasingly admired, and with enviable social impact.

This year the youth programs continued at Cecil Andrews College, Yule Brook College, and the Ellenbrook Arts program at the Edmund Rice Centre. Outcomes of these programs have included a publication, and the development of youth focused resources.

The need to achieve longer-term operational funding that is less focused on specific programs is a goal we must continue to pursue. Fundraising remains a core activity for the board to ensure our continued capacity to develop new ideas and ways of doing and to enable our staff the space and calm to be creative and productive. Consolidation to a more robust and enduring operational financial position remains an ambition for this next period.

In a confronting year for our wider community, Centre for Stories lived up to its mission and served its community with style and confidence.

On behalf of the board, I thank our staff for their loyalty and hard work, and for their trust and belief. They have enabled our purpose and our success. As I said last year, the Centre for Stories' greatest asset is its people – our staff, our benefactors, and our founders. I again thank you all for your continued support and contributions to Centre for Stories in 2022. Together you make a difference to the communities we serve. Together we join to ensure Centre for Stories retains its momentum, its energy and, most important of all, its purpose to serve.



Photo: Hannah Uren

Professor Jane den Hollander, AO
Chair



From the CEO

This year has been a good one with an increase in programs being offered, communities we have engaged with and a greater impact of our work. As you can read throughout, this annual report demonstrates we have had a productive year and one with rewarding outcomes. We have stretched ourselves and reached new audiences locally, nationally, and internationally.

Our signature program Writing Change, Writing Inclusion (WCWI), funded by The Ian Potter Foundation, Australia Council for the Arts and Centre for Stories Founders' Circle, has mentored eight writers, and supported 18 hot deskers. The Huber Social Impact Study showed that participation in WCWI increased overall wellbeing among writers by 22%. The Culture Counts survey showed that 100% of participants reported having a positive experience with the program, 76% of which rated their experience as 'excellent'. Our community are what matters to us, so to hear it from participants is particularly validating. These results give proof to our strong values of respect, care and the inclusion of each individual who has participated in our programs.

This year we ventured outside our comfortable space in Northbridge and opened a pop-up called Story Lounge in the Hay Street Mall. Thanks to the generosity of the Humich Group, we have made it a welcoming space and introduced a program of regular events, including Drag Queen Story Time, writing workshops, zine-making for young adults, First Nations library, and a writing and listening space for the general public. Our visibility in the CBD has led to new audiences and partnerships, and the initial three-month funding from City of Perth has been leveraged into successfully receiving funding from Australia Council for the Arts. We will keep Story Lounge open for the next twelve months and look forward to updating you as time goes by.

Our Youth Program saw us deliver programs in a number of schools and for community groups supported by Edmund Rice Centre. We were very excited to receive funding from Lotterywest to develop culturally and age appropriate resources, both of which are embedded in the Theory of Change. We thank Story Factory in Sydney for sharing their resources for their writing program with us, these have informed the development of our approach for the oral story program.

Our online journal *Portside Review* has extended beyond these shores with a bilingual Indonesian issue co-edited by Rain Chudori, and a Singapore focused one, edited by Nina Chabra and Cher Tan. A panel of contributors to the Indonesian issue were invited to participate in the Makassar Writers Festival and an in-person launch took place in Singapore. Our crowning achievement has to be the translation and publication of work by ten Advasi First Nations poets from India – the first time this has ever been done anywhere in the world. We thank the Department of Local Government, Sports and Cultural Industries (DLGSC), Department of Foreign Affairs (DFAT) and the Australia-Indonesia Institute for their support.

I am humbled by the commitment of my team, many of whom have been at the Centre since our earliest days, for six or more years. They have experienced serious financial uncertainty but their commitment and belief in what we do has never wavered. I thank them deeply. The Centre is also grateful to have a Board that are genuinely committed to our values and vision, and they have ensured we are well supported. My deepest thanks go to our supporters – our generous donors, funders, partners, program participants, audience and to many who have provided us

with pro bono services. You validate our work and make it possible for us to exist and in a year of uncertainty in the world, your unwavering support is sincerely appreciated.

Caroline Wood,
Co-founder and CEO



Photo: Hannah Uren



Photo: Logan Griffiths

Our Impact

2015-2022



534
Events



13
Festivals



8
Digital
Publications



6
Print
Publications



441
Stories Produced

Our Impact

2015-2022



286
Creative
Storytellers
Mentored



91
Creative
Writers
Mentored



793
Creatives
Paid



108
Media
Mentions



21,279
Audience

Social Media Reach

2021-2022
FOLLOWERS



5,361
Instagram



1,733
Twitter



4,797
Facebook



778
LinkedIn



12,183
Total

Social Media Reach

2021-2022



150,562
Website
Visitors



406,517
Page
Views



2,845
Newsletter
Subscribers

Timeline

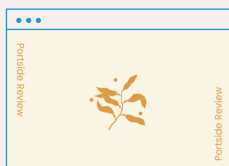


July

Maria Pallotta-Chiarolli
Fellowship open for
applications

September

Portside Review -
Adivasi Literature
special (Issue 3)



November

Awarded \$60,000
DFAT Grant for
Portside Review

2021

August

Sisonke Msimang wins
WA Writer's Fellowship



October

Side Walks



December

Launch Yule Brook
anthology
'We Know Who We Are'



January

Caroline Wood awarded
Senior Citizen of Year

WORD UP

February

Awarded \$44,000
Lotterywest Grant
for Word Up



April

Story Lounge
Opens in Hay
Street Mall

March

Awarded \$145,000
WA Stories Project
by DLGSC



May

Six writing
fellowships of
\$10,000 awarded



June

Patricia Kailis
International Writing
Fellow awarded to
Norman Erikson Pasaribu

2022

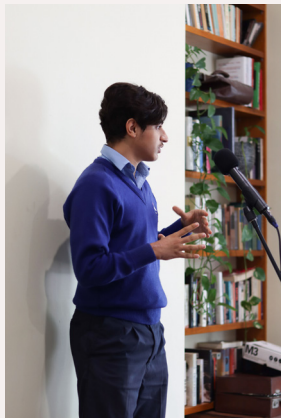




Youth Program

With guidance and support from oral story trainers, Colin Archibald, Sukhjot Kaur Khalsa and writers, Annabel Smith, Rashida Murphy and Brooke Dunnell programs were delivered at Cecil Andrews College, Yule Brook College and for the arts program at Edmund Rice Centre.

We are also grateful to Lotterywest who provided funding for us to develop materials for our youth oral storytelling program. This includes a comprehensive, standardised program, a suite of animations, and a collection of video stories all developed in collaboration with a youth reference group.



Photos: Claudia Mancini



Yule Brook Independent College - *We Know Who We Are*

Over a period of ten weeks, writer Rashida Murphy worked with Year 9s and 10s at Yule Brook Independent College to develop their interest in reading and writing. Rashida discussed what they read as opposed to what they were told to read, sketched story ideas, dallied with genre conventions, read fairy tales alongside comics and thrillers, flirted with outlandish characters, and created poetry from fragments. The freedom to choose form, genre, length, and style has resulted in a beautiful collection of writing.

“The classroom radiated with so much joy, laughter, and curiosity when you taught. You pushed them just enough whilst taking care of their feelings and encouraging them to explore their creativity. You nurtured them while they developed wings to soar confidently in their writing. I am forever grateful.”

—Adeline Nair, Year 9/10 English Teacher, Yule Brook Independent College

Supported by Department of Local Government Sport and Cultural Industries, and Centre for Stories' Story Supporters.





Photo: Claudia Mancini

Mentoring

Mentoring remains a key activity for the organisation, and we have developed a unique program of activities across oral and written form.

Writing Change, Writing Inclusion 2021–2022

Our flagship mentoring project, Writing Change, Writing Inclusion, has been generously funded by The Ian Potter Foundation, Australia Council for the Arts, Department of Local Government, Sport and Cultural Industries (DLGSCI) and Centre for Stories' Founders' Circle. Over the course of the last year, mentees have been paired with established writers for intensive feedback, conversations and editing advice, and accessed our library, group workshops and professional talks about the literary industry. Hot desk writers in Writing Change, Writing Inclusion have also created new work, with some participants having completed manuscripts, submitted to national awards, and achieved publication in a range of journals. A social impact study undertaken by Huber Social reported that participants experienced a **22% rise in overall wellbeing** as a result of participating in the program, giving evidence to support our ambition to offer long-term mentoring that creates social impact.



Photo: Logan Griffiths

'When I think of the Centre for Stories, two Māori concepts come to mind: manaakitanga and whanaungatanga. Manaakitanga is the process of showing respect, generosity and care for others while whanaungatanga is a relationship that's developed through shared experiences and ultimately results in a shared sense of belonging. Whanaungatanga means everyone in the group has a responsibility to support and strengthen everyone else in the group.

Writing can be an incredibly vulnerable process. You're not wearing your heart on your sleeve so much as etching it into paper for everyone to read and critique. So having a space where manaakitanga and whanaungatanga are so present—from the cups of tea to conversations about good books—is a true gift.'

- Franchesca Walker



Photo: Claudia Mancini

Writing Change, Writing Inclusion social impact outcomes (WCWI)

Huber Social measured impact across the same outcomes identified in the Centre for Stories Impact Thesis. Writers were asked to assess their own level of capability and access to opportunity across 35 different factors which could contribute to their wellbeing. The percentages below represent the largest significant shifts that storytellers self-reported before and after this year's WCWI program.

+12%
Self-expression

+18%
Self-worth

+11%
Self-acceptance

Culture Counts Survey undertaken with mentees and hot desk participants in year one of WCWI received some outstanding feedback.

100% of mentees agreed that

“it’s important for the program to be happening here”

“it helped me gain new insight or knowledge”

“it engaged people from different backgrounds”

100% of participants reported having a positive overall experience

Mentees say an improvement (+14/100) in writing confidence

100% of mentees reported their experience as “excellent”

Hot Desk Fellows say an improvement (+7/100) in writing confidence.

Mentees were: Edie Mitsuda, Saadia Ahmed, Nadia Heisler, Mara Papavassiliou, Haweya Ismail, Ana Brawls, Vuma Phiri, Kamal Thurairajah, Luisa Mitchell, Jess Nyanda, Colin Archibald, Jessica Allen

Hot Desk: Rafael Gonzalez, Daley Rang, Baran Rostamian, Luoyang Chen, Shenali Perera, Tiffany Ko, Lakshmi Kanchi, Simeon Neo, Camila Egusquiza, Taonga Sendama, Sun-Mi Clyburn, Lobna Rouhani, Megan

Ugle, Daniel Hansen, Zahina Shah, Franchesca Walker, Melanie Hobbs, J Eh Kaw Thaw Saw

Supported by The Ian Potter Foundation, Australia Council for the Arts and Founders' Circle.

Wadandi Mentoring

In late 2021, Centre for Stories staff travelled to Wadandi Country for a day-long mentoring session with traditional owners Zac Webb and Wayne Webb. Walking on Country near Wooditchup (Margaret River), including along the Boodjidup River, the Webbs showed the team natural features while telling stories and sharing food. This was part of a longer mentorship that Robert Wood undertook on Wadandi Country as funded by the Westpac Foundation.

Westpac Foundation

Our program director, of writing and publishing, Robert Wood, travelled to Adelaide in May 2022 to deliver a one-day workshop for the Westpac Foundation's 2022 Social Change Fellows. The fellows all work in social enterprise and in projects that address some of the nation's most pressing problems. This workshop gave them insights into Robert's own experiences and provided some basic tools for communication, diversity and inclusion, and what can be done to connect with and support marginalised communities. Robert will also volunteer as a Mentor-in-Residence for the W100 Network in 2022.



Photo: Logan Griffiths



Illustration: Lily Nie

Publications

Our main outlet for publication this year has been online. Expanding our global reach, this has attracted scholarly commentary in Asia and the United States. Our publications offer international exposure to our community of writers and continue to challenge what is possible in the Australian literary context.

Portside Review

Portside Review is a journal from and for the Indian Ocean. Published four times per year and with editors in Perth, Melbourne, Singapore, Jakarta, Kolkata and Mumbai, it is a truly regional literary publication with poetry, prose, interviews and essays. In our second year, *Portside Review* shifted focus from the Indian Ocean as a whole to look closely at specific countries. This included a bilingual edition from Indonesia edited from Jakarta by Rain Chudori (supported by the Australia Indonesia Institute), and a bilingual Singapore edition edited by Nina Chabra and Cher Tan (supported by the Department of Foreign Affairs and Trade). We held a sell-out launch event at Crane Art Space in Singapore in June. Each issue published 30 pieces of writing, resulting in over 120 pieces being published with *Portside Review* in the last year.

Supported by DLGSC, DFAT and Australia Council for the Arts.



Photo: Ore Huiying



Green Leaves / Red River

Green Leaves / Red River is a new international publication project by Centre for Stories in partnership with Red River Press based in Delhi. The project supports eight poets from CALD backgrounds to publish a full manuscript of poetry.

This project is possible with funding from DLGSC



Photo: Logan Griffiths

Australian Poetry Anthology 2021–2022

Edited by Lucy Dougan and Michelle Cahill, the Australian Poetry Anthology 2021–2022 was a national publication from the peak poetry body. With commentary on nature, place, and language, the collection was a beautiful way to share high quality work. The book shared work from Centre for Stories' writers Ana Brawls, Alexander Te Pohe, Priya Kahlon, Kaya Ortiz, Luoyang Chen, Baran Rostamian, and Daley Rangi.

In 2021-2022, many writers who have been through our programs have contributed to literary conversations in Australia and the region and have contributed to *Los Angeles Review of Books*, *Liminal Magazine*, *Cordite*, *Aniko Press*, *Rabbit*, *The Bangalore Review*, *The Indian Herald*, *Portside Review*, *Grok*, *Pelican*, *Coze*, *Podium Magazine*, and more.



Photo: Claudia Mancini

Residencies

Over the past year, we have offered more residencies than ever. With writers working in our space, they are able to contribute to the daily work we do, from conversations in community and beyond.

Six fellowships were awarded as part of Writing Change, Writing Inclusion program. These fellowships offer professional support to emerging writers, who will work on a manuscript over a 12-month period. Each winning writer receives a \$10,000 stipend, desk space at the Centre for Stories, editorial and mentoring support, as well as profiling and professional networking opportunities. The six winning writers were:

- Ana Brawls for a manuscript of literary fiction
- Melanie Hobbs for a manuscript of short stories
- Casey Mulder for a manuscript of memoir
- Kaya Ortiz for a manuscript of poetry
- Taya Reid for a manuscript of literary fiction
- Alexander Te Pohe for a manuscript of adult fantasy

Supported by The Ian Potter Foundation and Founders' Circle

Elder-in-residence

In the first year of this program, Centre for Stories hosted three Elders in Residence. The program is designed as a way for the community to learn from established practitioners and to offer a vibrant space for them to do their own creative work. The elders were Dennis Haskell, Sunil Govinnage, and Kaylene Poon, all of whom are respected in their fields.

Supported by the Centre for Stories' Community Fund.

2021 Maria Pallotta-Chiarolli Fellowship

Aisyah Shah Idil was the inaugural winner of the Maria Pallotta-Chiarolli Fellowship for Writers. The \$10,000 fellowship is for mid-career writers 'in recognition of their literary achievements and commitment to humanity demonstrated through their active engagement in social justice issues'.

Shah Idil is the author of poetry collection *The Naming* and her work has been featured in the Islamic Museum of Australia, *Language on the Move*, Sydney *Morning Herald* and *SBS Life*. Shah Idil received \$10,000 and a workspace for three months in early 2022. While at the Centre for Stories, she completed her memoir. This was generously funded by Centre for Stories' co-founders, Caroline and John Wood, and donors John Ryan, Baden Offord and Christopher MacFarlane.



Photo: Claudia Mancini

Patricia Kailis International Writing Fellowship



The Patricia Kailis International Writing Fellowship valued at \$30,000 was awarded to Norman Erikson Pasaribu. The Fellowship is generously funded by George Kailis to 'support the work of talented individuals who have demonstrated a commitment to ideas and practices that foster belonging and better cross-cultural understanding'. Pasaribu, a writer and poet from Indonesia, will undertake a three-month residency to work on the Great Indonesian Novel. Pasaribu's debut poetry collection *Sergius Mencari Bacchus* (*Sergius Seeks Bacchus*) won the 2015 Jakarta Arts Council Poetry Competition. In 2022, their first book of fiction *Happy Stories, Mostly* (translated by Tiffany Tsao) won the Republic of Consciousness Prize and was longlisted for the International Man Booker Award.

Photo: Kristen Vida Alvaro





Festivals

Festivals at the Centre for Stories have included large-scale public offerings and small private gatherings. They have all engaged in new ways with audiences that come for literature and stay for connection. This has included work in the Perth CDB, in regional Western Australia, and in collaboration with national peers.

Side Walks

In its third year, Side Walks is an annual pop-up festival of stories, literature and ideas which takes place in Perth CDB and Northbridge in October, bringing people together on a Saturday. There was a live storytelling event about love, a candid conversation between a father and a son, a panel discussion about the challenges of memoir writing, a bilingual poetry reading, a conversation about women and ageing, and a panel with artists of colour talking about producing work for the white gaze. The festival finished with a conversation between Kim Scott and Elfie Shiosaki on craft, practice, and place. By using under-valued and non-traditional spaces for an arts event, Side Walks appeals to audiences who want to see new parts of the city.



Feedback from audience members

The storytellers were so vulnerable and courageous. This was so powerful for building empathy.

It was such a great day. Everyone that spoke had a beautiful story and it made me reflect on the shared human experience. The staff were very friendly and everyone was very welcoming.

Side Walks is a gathering of like-minded writers, listeners, and interesting people choosing to explore what this city has to offer in regards to literature, conscientious thought, and the broader arts. It is a collage of experiences packed into one day leaving your mind refreshed instead of clogged.

Perth Festival

Our program director of oral storytelling, Sisonke Msimang, curated Perth Festival's A Day of Ideas, which featured many alumni from Centre for Stories. Hosted at the Subiaco Theatre Gardens, there was *Love, Punk and Rugby* with Simone Detourbet, Neil Fernandes, Nobuo Hara, Nadia Heisler, and Colin Archibald. Sisonke brought together diverse talents to consider the here and now, all with a sense of fun and insight.

Backstories

Our backyard festival that takes place all over the city and state will return in October 2022 after delays due to Covid. Despite restrictions during the pandemic, we managed to host two Backstories events in April 2022: in Kununurra and Geraldton. This was thanks to partnership with Kimberley Jiyigas and Euphorium, respectively. Our Kununurra storytellers were Rowena Alexander, Sarah Duguid, Tanya McLean, Ellen Ottenhof and Lee Scott-Virtue, and our Geraldton storytellers were Brooke Bennet and Polo Or.

Margaret River Readers and Writers Festival

A group of Centre for Stories mentees and practitioners traveled to Margaret River for this year's Readers and Writers Festival in June. Ana Brawls presented on Wadandi Country, discussing her practice and work, linking it to issues such as craft, voice, publication, performance, and what it means to be a writer and reader today.

Emerging Writers Festival

Based in Melbourne, the Emerging Writers Festival (EWF) is a national festival for new talent, no matter their age or stage of life. In June, we collaborated with them on a publication *here and now* edited by Sachini Poogooda with Camila Egusquiza, William Huang, and Jo Newman. The project ended with an event as a way to celebrate the written word and the joys of collaboration. It connects Perth to an Australian conversation while offering paid opportunities for people to get their work to new audiences. Thanks especially to EWF organisers Ruby-Rose Pivet Marsh and Alice Muhling for their support.



Photos: Halves and Quarters

Disrupted Festival of Ideas 2022

For Disrupted Festival of Ideas at the State Library of Western Australia, we helped program two discussion panels and one event. One of the panels focused on breaking taboos on death and dying, followed by a welcoming and insightful death café event that featured three of our own storytellers: Sun-Mi Clyburn, Cathy Henkel and Anju Sivarajah. The second panel included Yindjibarndi Elder Michael Woodley discussing the future of his community, joined by author of the book, 'Title Fight: How the Yindjibarndi Battled and Defeated a Mining Giant', Paul Cleary. All these events challenged myths and narratives, including on dignity and end of life care, on sovereignty, and on resource and extraction in our state. We are grateful to Disrupted Festival for working together to make a change in local perceptions on such important topics.

Makassar International Writers Festival

Rain Chudori and Keiren Kresevic Salazar represented *Portside Review* at Makassar International Writers Festival. Talking about their editorial and creative contributions to the journal, they responded to the curatorial theme of 'Awakening' and making connections between Australian and Indonesian literary communities in the process. Funded by the Australian-Indonesia Institute.



Photos: Makassar International Writers Festival





Photo: Logan Griffiths

Events

Over the course of the year, Centre for Stories has hosted many events, especially at the new Story Lounge. We have shared stories and literary ideas with public audiences, including readings, panels, courses, conversations and launches. Some highlights include:

Carving Space for Yourself as a Black Author - Hosted by AfroHeritage Book Club, race and the literary industry were on show. Sisonke Msimang was in conversation with Vuma Phiri reflecting on how we can empower others to celebrate their identity, participants suggested strategies that help promote own voices narrative from Black perspectives. Abuk Lual and Nidal Saeed shared their work with the audience.

Big Break Breakfast

Big Break Breakfast was a chance for local leaders to talk about social enterprise in the city. It tackled the issue of how to advocate ethically for an inclusive work environment while drawing on examples from these leaders' practices with Nileshe Makwana, Dee Roche and Paul Higginbotham.

Your Work Out Loud!

Open to emerging practitioners, this workshop was run by Josephine Clarke. Your Work Out Loud! gave participants the tools to speak with confidence no matter the setting. With a focus on performance in live settings, Your Work Out Loud! encouraged people to find their voice.

Pulch

Auspiced by the Centre for Stories in 2021, Pulch is now a stand-alone and independent youth publishing initiative supported by Drug Aware YCulture. It was first edited by Jay Anderson, Luisa Mitchell and Chris Leopardi, and was subsequently taken over by Sophie Minissale and Lauren Pratt. The second issue was launched in December 2021 at the Centre for Stories with an expansive and generous event. It featured the work of many young writers and those published for the first time.

Fragments of Home

A night of readings and performances with Writing Change, Writing Inclusion participants. With talk of love, writing, nature, identity and belonging it was a sold-out success, and featured Luisa Mitchell, Ana Brawls, Luoyang Chen, Lakshmi Kanchi, and Edie Mitsuda.



Photo: Logan Griffiths



Book Launch: *Cartwarra or What?*

Nyoongar Elder Statesman, Uncle Alf Taylor, returned to launch his second book in two years at the Centre for Stories. *Cartwarra or What?* from Magabala Books is a work of poetry and prose that celebrates Alf's remarkable contribution to literature in this place. With thanks to organiser Dennis Haskell.

Photo: Sophie Minissale



Photo: Cole Baxter



Story Lounge

On Thursday 21 April we opened Story Lounge, a pop-up storytelling hub located at 720 Hay Street Mall in Perth's CBD. This was made possible thanks to the Humich Group who donated the space to us, funding from City of Perth and Centre for Stories' Community Fund.

The pop-up aims to contribute to the revitalisation of Perth's CBD and engage new audiences in the arts sector, while providing employment and professional development opportunities for diverse artists and art professionals. Story Lounge is open to the public three days a week offering a curated First Nations library, an accessible archive of oral stories, a recording station, workshops, conversations and book clubs.



Photo: Jay Anderson

PEN Perth

PEN Perth has worked with Centre for Stories since re-opening in 2017. Using our Northbridge venue as a base, the PEN Perth committee meets monthly to discuss freedom of expression, human rights, and the role that activists can play in making a better world. They have hosted events, published articles, written letters, and continue to play a vital role in the ethical and political activities that Centre for Stories subscribes to. Three highlights on the PEN Calendar were Spotlight on Myanmar; Poetry for Sudan and Human Rights Day.

AfroHeritage Book Club

AfroHeritage Book Club is a monthly gathering to connect to history and tradition through the written word. With works of classic African literature and contemporary leaders, it allows people to talk about literature in a way that matters to them.

Fem Book Club

Now in its fifth year at Centre for Stories, Fem Book Club is a monthly get together to talk about work by female identifying authors. Through informal conversations about fiction, essays, and poetry, this book club is an inclusive way to learn more about a wide range of texts.

Write Night

Since 2017, Write Night has been a regular place for writers to meet every fortnight. Writers are able to work on their craft free from distraction and use the space to create new work in a community of like-minded practitioners.



Services

We developed and refined our services arm this year which includes story collection, podcasts services and corporate story training.

Podcasts and Collections

With our oral story collection service, we help you and your organisation to record the vital stories of people important to you and share them with the world.

Death and Dying

Our ongoing partnership with the State Library of Western Australia saw the production of Death and Dying, a collection of audio interviews from a diverse group of people across Perth and regional WA. Spanning thirteen interviews with Rita Saggar, this collection addressed topics such as palliative care, voluntary assisted dying, grief, loss, and how death is mourned or celebrated across different cultures.

Untold Stories of Perth

We delivered two podcast episodes on the unique histories of Perth, as part of the City of Perth's Untold Stories of Perth collection. These fascinating interviews celebrate the resilience of Chinese Australian factory workers at the turn of the 20th century, as well as the ground-breaking fight for equality championed by the WA branch of the LGBTQIA+ rights group called CAMP, which ran in Perth through the 1970s and 80s.



Zooming In

Hosted by Sisonke Msimang, and funded by Lotterywest, Zooming In is about how life keeps going, even through a global pandemic. There were stories about daily life, about relationships and resilience, and how our experiences differed from many others around the world.

Photo: Melissa Drummond

WA Stories

Centre for Stories was awarded the Western Australian Stories Research and Development Project (WA Stories) through a tender process. The project involves wide consultation and research with relevant stakeholder groups to identify potential works that tell 'WA Stories' and recommend suitable program or partnership delivery models which include publication, exhibitions, artwork and digitization. The project report is to be presented to the Department of Local Government, Sport and Culture Industries which may potentially be used to inform a funding submission for WA Stories Programs in the lead-up to the WA Bicentennial in 2029, showcasing diverse WA stories and making them available to the wider public.

Corporate Training

This year we have delivered storytelling workshops led by Sisonke Msimang to corporate clients who included Rio Tinto, the University of Western Australia, Deloitte Touche Tohmatsu, Shooting Stars and Catholic Education. Each engagement has focused on the nexus between storytelling and leadership, with a strong emphasis on everyday respect and creating more inclusive institutional spaces. Our workshops have provided people who have worked side by side for years with opportunities to share in ways they had never done before. Our clients have called the workshops fun and engaging.



Awards

This past year, Centre for Stories and its staff were recognised with awards from external organisations. From private to public occasions, these accolades were for our work in the arts and culture fields, and often represented the accumulation of steady progress.

AIM Pinnacle Awards

In late 2021, Centre for Stories was a finalist for excellence in Asian engagement at the Pinnacle Awards. Run by the Australian Institute of Management, the award is open to business and non-profit organisations for their role in creating opportunities in our region. With a black-tie night to celebrate at Crown Casino, Centre for Stories was the only arts body nominated.

2022 Senior Citizen of the Year

For the Australia Day Awards 2022, Caroline Wood won the City of Perth's Senior Citizen of the Year. This was in recognition for her role in the arts in the city, with the honour being bestowed upon her by Mayor Basil Zempilas and Governor Kim Beazley. She received a medal and glass plaque to celebrate her ongoing commitment to the city where the Centre for Stories is based.

2021 WA Premiers Prize

Sisonke Msimang won the Western Australian Writer's Fellowship at the Premier's Book Awards in 2021. Valued at \$60,000, this is the leading literary award in the state and reflected her career to date. With the funding, Sisonke will work on her next novel.

2021 40 Under 40

In September 2021, Robert Wood was named a 40 Under 40 Asian Australian of the Year. Awarded by Asialink, University of Melbourne, Australian National University and Price Waterhouse Coopers, it recognises achievement in a range of fields. Robert was acknowledged in the arts and culture category.

WA Multicultural Awards

Story trainer Sukhjit Kaur Khalsa won the arts award at the WA Multicultural Awards Night in March 2022. Run by the Office of Multicultural Interests, the award recognised the work Sukhjit has done in community and arts over the past two years, inclusive of her performance and advocacy for multicultural communities.

Other awards include

Lakshmi Kanchi who was the Wetlands Centre poet-in-residence and the Winner of the Pocketry Prize; Nadia Heisler who was the Winner of the Rockingham Writers Competition and placed third in the Armadale Writers Competition; and Tiffany Ko who was a Katharine Susannah Prichard writer-in-residence.



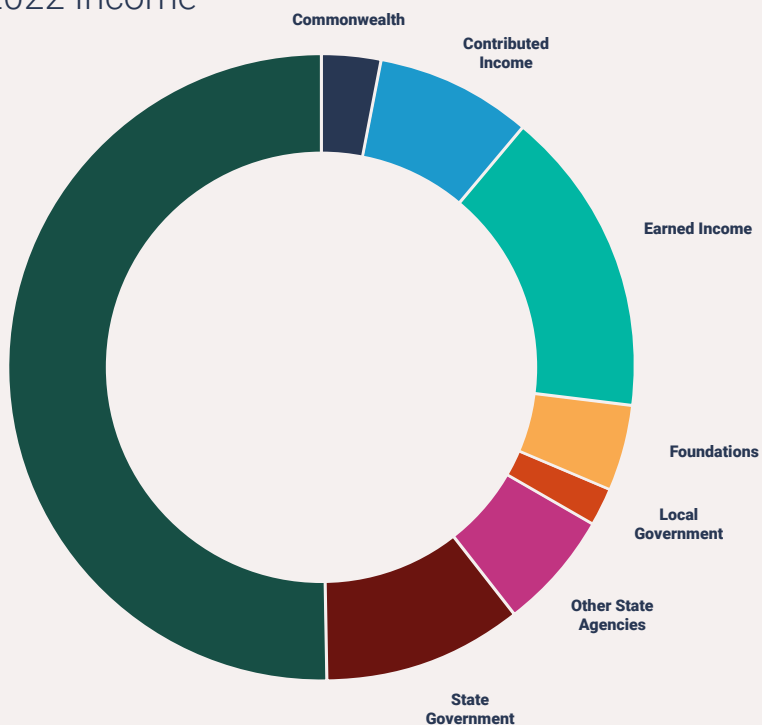
Photos: Scott Simpson

Funding and Finances

At the end of this financial year the community came together to support the growth of our new Story Lounge pop-up space and its flourishing program of events. People gave generously, and thanks to our donors, we were able to raise a total of approximately \$13,000. This has enabled us to continue supporting more artists and storytellers to continue their work at Story Lounge.

To thank our donors for their support, we held two small gatherings this year, including a major donor's soiree in February 2022, featuring storytellers Colin Archibald and Luoyang Chen, and a small home-made lunch with our staff to thank a few of our major donors for the Story Lounge campaign. We appreciate your ongoing support.

2021–2022 Income



Commonwealth
\$51,948.⁶⁸

Earned Income
\$266,419.¹⁷

Local Government
\$36,195.¹⁵

State Government
\$176,233.¹⁷

Contributed Income
\$139,330.²³

Foundations
\$75,000.⁹⁰

Other State Agencies
\$102,409.⁹⁸

State Government
\$847,535.⁴⁸

CENTRE *for* STORIES



Balance sheet report

30 Jun 2022

	TOTAL
1-0000 Assets	
1-1000 Current Assets	
1-1100 Bank inc Cash On Hand	
1-1120 Payroll Clearing Account	13,361.86
1-1150 PUBLIC FUND A\C 306-089 3728928	190,880.86
1-1191 BANKWEST 306 089-3726324	336,087.10
Total Bank inc Cash On Hand	540,329.82
1-1200 Trade Debtors	13,267.30
Total Current Assets	553,597.12
1-2000 Other Assets	
1-2200 Prepayments	6,504.99
Total Other Assets	6,504.99
1-3000 Fixed Assets	
1-3100 Furniture & Fixtures	
1-3110 Furniture & Fixtures at Cost	111,072.00
1-3120 Furniture & Fixtures Accum Dep	(57,362.17)
Total Furniture & Fixtures	53,709.83
1-3310 IT at Cost	8,103.42
1-3330 IT Accumulated Depreciation	(2,483.63)
1-3400 AV and TECHNOLOGY	
1-3410 AV and TECHNOLOGY at Cost	3,341.53
1-3420 AV and TECHNOLOGY Acc Dep	(440.33)
Total AV and TECHNOLOGY	2,901.20
1-3500 Right of Use Asset	
1-3510 Right of Use Asset - Cost	97,124.00

	TOTAL
1-3520 Right of Use Asset - Accum Depreciation	(13,489.00)
Total Right of Use Asset	83,635.00
Total Fixed Assets	145,865.82
Total Assets	705,967.93
2-0000 Liabilities	
2-1000 Current Liabilities	
2-1200 Trade Creditors	29.90
2-1300 GST Liabilities	
2-1310 GST Collected	28,687.52
2-1330 GST Paid	(5,785.24)
Total GST Liabilities	22,902.28
2-1400 Payroll Liabilities	
2-1410 Salary & Wages Accrual	18,127.50
2-1413 Annual Leave Provision	32,153.58
2-1420 PAYG Withholding Payable	15,084.00
Total Payroll Liabilities	65,365.08
2-1600 Deferred Revenue - Customers	399,596.29
Total Current Liabilities	487,893.55
2-2000 Long-Term Liabilities	
2-2300 Lease Liability	84,446.00
Total Long-Term Liabilities	84,446.00
Total Liabilities	572,339.55
Net Assets	133,628.38
3-0000 Equity	
3-8000 Retained Earnings	131,213.05
3-9000 Current Year Earnings	2,415.33
Total Equity	133,628.38

Statement of Cash Flows

For The Year Ended 30 June 2022

	NOTE	2022	2021
CASH FLOWS FROM OPERATING ACTIVITIES			
Receipt of income		877,033	496,446
Payments to suppliers and employees		(814,721)	(483,891)
Finance costs		(1,822)	—
Net cash generated by operating activities		60,490	12,555
CASH FLOWS FROM INVESTING ACTIVITIES			
Payment for property, plant and equipment		(12,615)	—
Right of use of asset		(97,124)	—
Net cash used in investing activities		(109,739)	—
CASH FLOWS FROM FINANCING ACTIVITIES			
Other cash items from financing activity		—	350,072
Repayment of lease liabilities		84,446	—
Net cash generated by (used in) financing activities		84,446	350,072
Net increase in cash held		35,197	362,626
Cash and cash equivalents at beginning of financial year		505,133	142,507
Cash and cash equivalents at end of financial year	4	540,330	505,133



Our Team



Caroline Wood
Chief Executive Officer

Caroline Wood has decades of diverse professional experience spanning academia, publishing, and advocacy. She is responsible for advancing the vision and direction of the Centre for Stories.



Robert Wood
Director, Writing and Publishing

Robert Wood is responsible for developing partnerships with artists and social change organisations; planning writing, publishing and mentoring programs and implementing best-practice models that improve wellbeing. His concepts include Backstories and *Portside Review*.



Sisonke Msimang
Director, Oral Storytelling

Sisonke Msimang is a renowned storyteller who has worked with The Moth, TED, Yale University, Bellagio Centre and Aspen Institute. Sisonke facilitates story training workshops, develops training resources, and establishes the direction of story performances.



Logan Griffiths
Program Coordinator, Writing and Publishing

Logan Griffiths coordinates the signature writing program, Writing Change Writing Inclusion. She also coordinates the quarterly digital journal *Portside Review* and oversees production of the Centre for Stories' print publications.



Claudia Mancini
Youth Program Coordinator

Claudia Mancini coordinates storytelling programs for young people, including oral storytelling and creative writing workshops delivered in schools and through partner organisations.



Jay Anderson

Festivals and Events Coordinator

Jay Anderson manages Backstories, our annual backyard storytelling festival, oversees events planning and activities at the Story Lounge and manages storytelling projects with partner organisations.



Luisa Mitchell

Coordinator and Producer, Oral Stories

Luisa Mitchell coordinates the oral storytelling program, including oral storytelling training, storytelling events and producing podcasts and oral story collections.



Zhanna Needham

Finance Officer

Zhanna Needham has over fifteen years' experience as an accountant and finance officer for large corporations, small business, and not-for-profit organisations.



Paola Borquez-Arce

Researcher Officer, WA Stories

Paola Borquez-Arce is a PhD candidate in Biological Anthropology and has experience in the community development sector as an advocate for cultural diversity and equity. Paola is collating and coordinating data for our WA Stories project.



Henry Farnan

Administrative Officer

Henry Farnan is the primary coordinator of Centre for Stories' social media and is also responsible for administrative data collection and correspondence.

Story Trainers



Colin Archibald

Colin Archibald supports businesses to retain, support, and empower employees from culturally diverse backgrounds through his consultancy, Eleven Consulting. He also works for the Education Department as a youth support worker.



Brooke Dunnell

Brooke Dunnell is a Perth-born short story writer whose work has twice featured in *Best Australian Stories* and she has been published in the journals such as *Westerly* and *Meanjin*. She has previously lectured and tutored in creative writing at the University of Western Australia, where she received her PhD in 2012.



Sukhjit Kaur Khalsa

Sukhjit Kaur Khalsa is a playwright, poet, and screenwriter. Her poetry and community arts projects have led her to tour globally and across her nation. Sukhjit has run oral-storytelling workshops for a range of projects, including *Saga Sisterhood* and *Forbidden Love*.



Mim Kempson

Mim Kempson is a narrative therapist, sexuality and relationships educator and registered counsellor accredited by the Australian Counselling Association, with a focus on working with LGBTQ+ clients. She runs a private practice as well as workshops and online educational content.



Chris Lin

Chris Lin completed his PhD in English at the University of Western Australia where he continues to work as a learning adviser. Passionate about international affairs and human rights, Chris is a keen contributor to the Perth arts community and has hosted events for the Perth Writers Festival, the Australian Short Story Festival, and Centre for Stories.



Rashida Murphy

Rashida Murphy runs workshops on writing and aspects of culture, race, and identity, and mentors emerging writers of colour. Rashida's prose and poetry have been published internationally in journals and anthologies.



Sandi Parsons

Sandi Parsons lives and breathes stories, as a reader, writer and storyteller. She is passionate about engaging readers and diversity in storytelling. Sandi's creative nonfiction has been published in *MiNDFOOD* and *Frankie*. She is a contributor in the *Growing Up Disabled in Australia* Anthology.



Shenali Perera

Shenali Perera is a creative writer, storyteller, artist, boxer and backyard comedian. With a Master's in Human Rights, Shenali is passionate about intercultural dialogue and connecting all the vibrant communities around her to each other.



Annabel Smith

Annabel Smith is the author of US bestseller *Whiskey & Charlie* (published in Australia as *Whisky Charlie Foxtrot*), digital interactive novel/app *The Ark*, and *A New Map of the Universe*, which was shortlisted for the West Australian Premier's Book Awards. Her short fiction and non-fiction have been published in *Southerly*, *Westerly*, *Kill Your Darlings* and *Review of Australian Fiction*.



Andrew Sutherland

Andrew Sutherland is a Queer poz (PLHIV) performance-maker and writer living in Boorloo. He has worked for the past decade in performing arts as an actor, playwright, director, dramaturg, and theatre-maker between Australia and Singapore. He is passionate about intercultural and Queer practices of making.

Producers



Rita Alfred-Saggar

Rita Alfred-Saggar is a journalist and media consultant with broad experience across a range of professional disciplines. She spent 20 years as a newscaster presenting national and international news stories for the BBC in London and Deutsche Welle in Berlin. She has worked in the international aid sector and the hospice and palliative care movement.



Mason Vellios

Mason Vellios is a WAAPA-trained composer and sound engineer. He is currently a lecturer in the Music and Sound Department at Mount Pleasant College and is very well-known for his work on installation projects, online media projects, festivals, advertisements, short documentaries and short films. Mason works extensively with Centre for Stories as a sound engineer.

Interns

Sofia Scaturro

Abbey Carson

Thomas Blake

Eleisha Perez

William Huang

Maggie Leung

Lauren Pratt

Sachini Poogoda

Tina Al Iedani



Our Board



Jane Den Hollander

Chair

Professor Jane den Hollander AO was Vice-Chancellor of Deakin University from 2010 until 2019, and Interim Vice-Chancellor of the University of Western Australia in 2020. In 2019 she received an Order of Australia for distinguished service to tertiary education and was named in the Victorian Honour Roll for Women.



Neil Fernandes

Deputy Chair

Neil Fernandes has held a number of senior positions in the vocational education and training sector over 30 years. He was the Managing Director of the former Central Institute of Technology between 2005 and 2016, and served as the Deputy Director-General (Training) in the Department of Education and Training. Since leaving government,



Raj Thethy

Treasurer

Raj Thethy is the Chief Financial Officer at Youth Focus. Raj has had over 23 years' experience in the not-for-profit, public, and private education sectors. His responsibilities have covered financial accounting, strategic planning, market and competitor analysis, and business improvement and development.



Leo Gallop

Secretary

Leo Gallop is Senior Legal Counsel at Woodside Energy, providing legal advice and assistance across the full array of Woodside's oil and gas exploration and production activities in Western Australia and overseas. Leo was educated at Rossmoyne Senior High School and the University of Western Australia and was a board member of the inaugural Rossmoyne Senior High School Board.



Rachel Bin Salleh

Board Member

Rachel Bin Salleh is the Publisher of Magabala Books. She won the inaugural Literary Lions Medal from Writing WA in 2020. Based in Rubibi/Broome, Rachel is descended from the Nimunburr and Yawuru peoples of the Kimberley region, and she has worked in publishing for over 20 years.



Julie Beeck

Board Member

Julie Beeck has enjoyed a fulfilling career delivering market research and marketing strategy over the last 30 years. Most recently Julie was Executive Director at Metrix Consulting for ten years, and prior to this was Australian Managing Director of global consulting firm Synovate (now Ipsos). Julie has been actively involved with several not-for-profit organisations, and she is the current Chair of Future Living Trust.



Randal Humich

Board Member

Randal Humich is a property investor and developer who runs a family office based in Fremantle. His work has lead him to be a supporter of the arts and he believes that arts and culture are the key to reviving the City. Randal also provides advice and support to other non-profit organisations.

Donors

Major Donors

\$10,000 - \$30,000

- George Kailis
- Caroline and John Wood
- Jane and Jeroen den Hollander
- Catherine and Julius Matthys

Corporates and Foundations

Humich Group



Ungar Family
Foundation



The Ian Potter
Foundation



Rayner



Herbert Smith
Freehills



Aspen Corporate
Financial Planning

Chair's Circle

\$2000 and above

The Chair's Circle funds Raise the Roof—a program supporting young women to achieve their goals through storytelling, networking and mentoring opportunities.

- Jane den Hollander
- Erica Smyth
- Dennis Haskell

Founders' Circle

\$2000 and above

The Founders' Circle funds programs that enable people from diverse backgrounds to re-imagine themselves through storytelling.

- Geoff Gallop
- Sandy and David Heldsinger
- Peter and Joelle Larsen
- Lynne and Peter Leonhardt
- Joe Longo and Mary-Eileen Scanlan
- Catherine and Julius Matthys
- Mal Nairn
- Baden Offord, Christopher Macfarlane and John Ryan
- Robyn and Rod Quin
- Dr Rosemary Sayer and Terry Grose

Story Supporters

\$500 and above

Story Supporters fund storytelling programs for young people from diverse or marginalised backgrounds.

- Anonymous
- Anonymous
- Anonymous
- Anonymous
- Rob Delane
- Neil and Stephanie Fernandes
- Jane, Leo and Matilda Gallop
- Michelle Stewart
- Andrew Taylor
- Christina and Ian Pawley
- Julie Beeck
- Michelle Johnson



Funders, Sponsors and Partners



