



Annual Report

Financial Year Ending 2023



Credit: Daniel Carson

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Welcome

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

We are a professional, community-led arts organisation that uses storytelling to grow skills and confidence, and 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.

Credit: Sam Wallman



Welcome

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.

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.

Collaboration:

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

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 once again delighted to present the Annual Report.

Centre for Stories came of age in 2023. Eight years since its establishment, I reflect that this innovative and creative beacon for arts and culture is now recognised for its openness and courage. The impact the Centre has had on the lives of West Australians has been significant, as we have reached more people, taken on difficult issues, and contributed to the direction of art and culture in Perth and our wider region.

Our Australian Government added hope in its approach to how First Nations people are acknowledged and heard in the Constitution. The Uluru Statement from the Heart has been a welcome invitation for us all. The Voice referendum, due later this year, is as important to our destiny as any other moment in recent times. Centre for Stories encourages everyone to vote YES when the time comes. For all of us, and for the future of our arts communities, it will be a defining moment. Centre for Stories is proud to contribute to public discourse in this way, here on Nyoongar country.

Centre for Stories has delivered on its mission and vision in the 12 months since our last report. This report reflects the panache, style and clear-eyed understanding of our vision and approach. The team is focused and determined, providing a place of meeting and conversation, and a haven for the respectful debate of ideas about our collective futures.

The Centre's value remains clear to the people it serves. Our activities, our connections, our followers and our impact all improved, again, building on a successful 2022. The Annual Report provides an impressive account of the range and diversity of what was created, curated and presented. You will hopefully enjoy reading this Annual Report – it is an impressive body of work.

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 to focus on the creative side of the business. The Centre has consolidated its financial position operationally, developing a more robust and enduring approach. Continual improvements remain an important focus for the Board, and we welcome your ongoing support.

I conclude by congratulating our CEO Caroline Wood AM. The Board is delighted that this significant Australian honour has been bestowed upon her, as recognition for her work and impact on the communities the Centre serves. On behalf of the Board, I thank our staff for their work, and for their trust and belief in what the Centre does. They work hard to deliver on an enormous program – they are the gold at the bottom of the pyramid as the ancient proverb goes. What they do enables our purpose and our success.

Thank you for your continuing support and contributions to Centre for Stories in 2023. Together we make a difference to the communities we serve, ensuring we do so with purpose and with joy.

Credit: Hannah Uren



Jane den Hollander AO

From the CEO

2022-2023 stands as a watershed year for Centre for Stories. After eight years of operation, we have arrived in a new place with newfound respect and newfound impact. The form this has taken has been through a great many gains and some losses, all of which we are grateful for, all of which have taught us the value of community and stories themselves. We were reminded of our place in the world, and for that we say thank you, most of all to Whadjuk Country and Noongar Elders past, present and emerging.

The gains we have made are in the quality of our art itself, which has grown in recognition through audience numbers and public awards, through meaningful conversations among emerging practitioners and established critics. Our gains are in finances, where we finally achieved multiyear operational funding at a state level, which will allow us to scale our work and reach ever more vulnerable people to change the arts sector as a whole. And our gains are in industry, where we hosted a sector wide roundtable for the Minister for the Arts, Hon. Tony Burke, and now participate in a national conversation about policy that effects lots of key stakeholders. All of this has been threaded together by the people that work here, that support us, that love the Centre for Stories as much as we do. And that is because we remain committed to our values - inclusion, equity, collaboration and creativity.

To all of that, we must also pause for a moment to consider what has passed us by as well. We lost a leading Noongar writer of his generation, Alf Taylor, whose books we have launched in joyous celebration. We mark that with a sense of mourning, and of gratitude that he wrote himself into our lives across this city as a whole.

We saw staff members leave after five years of significant service. They are people who began their professional careers with us - Claudia Mancini and Jay Anderson. We are proud that they have chosen to both enter the care professions through their social work and counselling.

Finally, for this year, I want to say thank you to our artists, workers, Board, donors, funders and supporters. You make all of this possible.

Credit: Chris Gurney



Caroline Wood AM

Our Impact

2015-2023

Events 684

Festivals 15

Publications 12 (digital) 13 (print)

Stories produced 480

Storytellers trained 330

Writers Mentored 106

Creatives paid 1,053

Audience 23,400

Media mentions 123

Social Media Reach

Platform 2023



6,015

Instagram Followers
Centre for Stories and
Portside Review



5,187

Facebook Followers



1,189

LinkedIn Followers



2,768

Newsletter subscribers
(not including Portside)

Writing

Led by Program Director Robert Wood, our writing program has gone from strength to strength in 2022 - 2023. We have made our writers a priority, supporting them with mentoring and publication, residencies and hot desks, festival and events. This has been possible by collaborating with local, national and international organisations, keeping in mind our place in Perth as a part of the Indian Ocean. Our strategic direction here emphasises emerging practice and how to foster a community that is supportive, engaged and excellent.





Literary Sector Round Table

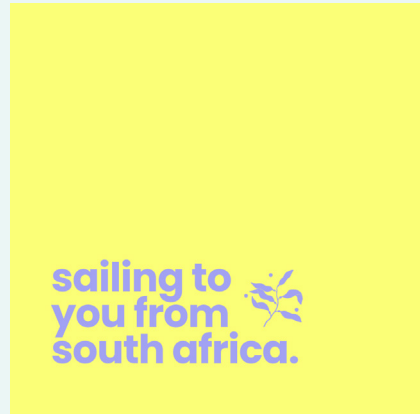
Centre for Stories hosted Hon. Minister Tony Burke and Hon. Assistant Minister Patrick Gorman for a literary sector roundtable. Gathering West Australian representatives, the event allowed participants to listen to the Federal Arts Minister and offer responses to the 2023 National Cultural Policy. It brought together writers and staff from Fremantle Press, Magabala Books, PEN Perth, Perth Literature and Ideas Festival, WA Poets Inc, Westerly, The Literature Centre, WritingWA, and UWA Public Policy Institute. The event was an informative session that encouraged the sector to participate in and drive conversations around funding, readership, international development, and what is uniquely possible from here. Outcomes included ongoing relationships with Federal Government, and engagement between the arts and policy.

Writing Change, Writing Inclusion

In the second year of our mentoring program, Writing Change, Writing Inclusion, we hosted events, facilitated hot desks, and supported five fellows, who each had specific programs tailored just for them. The events included workshops on editing, publication, literary agents, festivals and performance, and the hot desks catered to a wide range of writers. The fellows made significant progress on book length manuscripts. These will become debut publications by Ana Brawls, Melanie Hobbs, Casey Mulder, Kaya Ortiz, and Taya Reid. There was in-depth editorial advice from Camha Pham, and appearances at Emerging Writers Festival, Perth Literature and Ideas Festival, and Margaret River Readers and Writers Festival.

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





Credit: Centre for Stories

Writing

Portside Review

Portside Review is our online literary journal. It features poetry, prose, interviews, photographs and sound files, with a focus on the Indian Ocean. This year we have produced four issues, each with a different country focus. This included issue seven on Singapore edited by Nina Chabra and Cher Tan; issue eight on India by Sampurna Chattarji; issue nine on Burma by Ko Ko Thett and Chris Lin; and issue ten on South Africa by John Mateer. Highlights included significant contributions by LGBTQIA+ contributors, photo essays on activists and daily life, and interviews that crossed boundaries and borders.

Funded by Department of Foreign Affairs and Trade, Australia Council for the Arts, and the Department of Local Government, Sport and Creative Industries.

Green Leaves/Red River

Green Leaves/Red River is a poetry publishing collaboration between Centre for Stories and Red River Press in New Delhi. With a commitment to publish eight debut collections, we released four in 2022-2023. These were *Flow* by Luoyang Chen, *Lakesong* by Lakshmi Kanchi, *Burnt Tongue* by Daley Rangi, and *We Need to Talk* by Manveen Kohli. The series highlights the work of First Nations and culturally diverse poets who are emerging in their practice. It gives participants the opportunity to work on their first book with one of two editorial fellows - J Eh Kaw Thaw Saw and Marise Phillips. Poets and editors from Green Leaves/Red River featured in an Emerging Writers Festival event in June 2023.

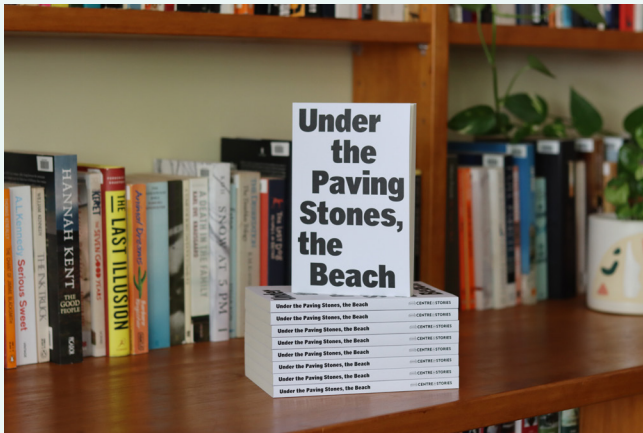
Funded by Department of Local Government, Sport and Creative Industries and Founders Circle.





Under the Paving Stones, the Beach

Edited by Melbourne based author Cher Tan, *Under the Paving Stones the Beach* is an anthology from culturally diverse writers who had participated in Writing Change, Writing Inclusion. It brought together poetry and prose, to present new voices engaging with love, growth, racism, home, and migration. The book was launched at a series of events that helped a new generation of writers connect to local and national audiences. Advocating for artistic excellence and formal diversity, the collection has been stocked by Perth bookstores, and was launched in December 2022.



SBS Voices

In collaboration with the Special Broadcasting Service (SBS), Centre for Stories mentored ten writers from pitch to submission to publication. This was for first person true stories that were then hosted by SBS online. With stories on parenting, grief, and family, the participants were able to participate in a nationally recognisable media platform and gain new readers.

Patricia Kailis International Fellowship

In October 2022, Norman Erikson Pasaribu came to Perth as the inaugural Patricia Kailis Fellow. The Fellowship is worth \$30,000 and awarded to an international writer to be in residence at the Centre for Stories. Over twelve weeks, Norman worked on the manuscript of their next novel, which is about Indonesian historical and contemporary life. During their time here, Norman participated in three public events - a conversation at the University of Western Australia; a workshop at Story Lounge; and a poetry reading at our Northbridge premises. They provided a unique perspective on writing in a regional and international context with careful attention to translation.

Sponsored by George Kailis.



Credit: Henry Faman



My Studio

In collaboration with arts provider My Place, Centre for Stories began a mentoring project for four disabled writers. A six-month program announced in March 2023, the project includes workshops, one-on-one mentoring and networking events, encouraging these emerging writers to develop an artistic practice that stems from their lived experience and enters into the mainstream arts ecology. This builds on a successful residency by Noongar artist, Patrick William Carter, that led to an exhibition of paintings at local commercial gallery Sweetpea in June 2023.

Funded by My Place.

Maria Pallotta-Chiarolli Fellowship

In March 2023, Sam Wallman came to Perth as the second Maria Pallotta-Chiarolli Fellow. The Fellowship is worth \$10,000 and awarded to a mid-career Australian writer. Over six weeks, he worked on a manuscript about labour, work, and employment, leading to a co-authored book that will be published by Scribe later this year. During his time, Sam gave three public events - a political comics workshop at our Northbridge premises, a lecture at UnionsWA, and a conversation at the Construction Forestry Mining Energy Union. He was a passionate and engaged fellow that connected with staff and community to celebrate art and politics in this city and Australia at large.

Funded by Baden Offord, John Ryan, Christopher McFarlane, John and Caroline Wood.



Credit: KickSTART Festival



Credit: Jay Anderson

Senior-in-Residence Fellowship

Building on our inaugural year in 2021-2022, the Senior-in-Residence program enables a writer over 60 to work on their practice for three months. The fellow this year was Cindy Solonec, who worked on a family memoir.

Funded by Community Fund donors.

Community Outreach

2022-2023 saw the ongoing importance of community groups at the Centre for Stories.

PEN Perth

PEN Perth continued to meet and use our premises, highlighting writers in prison and responsible freedom of expression.

AfroHeritage Book Club

AfroHeritage Book Club hosted by Vuma Phiri discussed classic works of African and Black diaspora literature, considering how issues of form and style interact with identity.

Undercurrent Poetry

Undercurrent Poetry provided a safer space for poets to meet and work on their craft, hosted by Sun-Mi Clyburn.

Write Night

Write Night was a space for writers of many different styles and genres to come together on a fortnightly basis and create new work.

First Nations Write Night

Casey Mulder and Luisa Mitchell hosted First Nations Write Night that spoke specifically to First Nations practitioners.



Credit: Shannon Kate



Credit: Logan Griffiths



Credit: Jay Anderson



Story Lounge

Organised by Jay Anderson, Story Lounge was a pop-up space on Hay Street Mall that was open from February 2022 to June 2023. It hosted over 90 literary and storytelling events and workshops, especially connected to emerging practice. This included work connected to identity, relationships, youth, and place-making. With a focus on how to make Perth CBD an inclusive, vibrant and welcoming space, Story Lounge was a success for artists and audiences alike.

This included collaborations with Rabble Books, The Literature Centre, Word Sisters, Night Parrot Press, GRAI, and Fremantle Press. Story Lounge demonstrated that our work is valuable throughout the Perth (Boorloo) CBD, beyond our Northbridge premises.

Funded by City of Perth and Australia Council for the Arts.



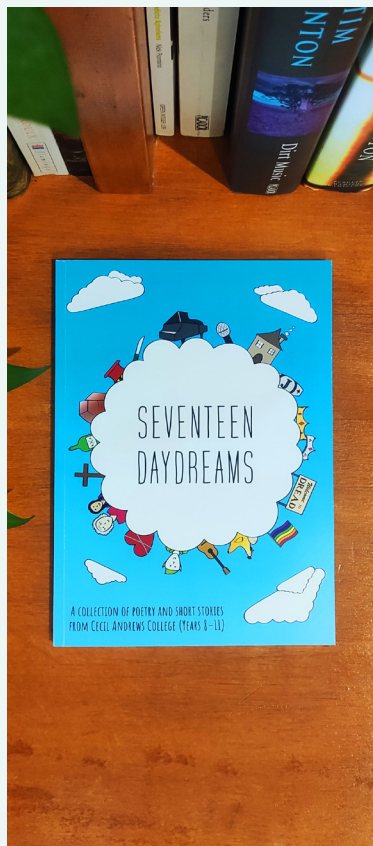
Credit: TAB Family and Friends

Book Launches and Events

We ran over 145 events which included book launches, workshops, partnership events, and conversations. These included:

- Senior-in-Residence, Cindy Solonec ran a memoir writing workshop, and shared her expertise in history and writing for a keen community of practitioners.
- Death Café a discussion about death, dying and loss.
- Local poet Mags Webster shared poems from her recent collection, 'nothing to declare', followed by a Q&A session.
- Everyone Deserves a Place to Call Home in partnership with Town of Victoria Park for Homelessness Week.
- Elder-in-Residence Kaylene Poon took groups of people on a journey to several Northbridge sites to uncover the early history of the Chinese of Perth.
- Rashida Murphy delivered a workshop that explored why writing and reading is never neutral. Participants interrogated colonial practices and discussed how we can disrupt power imbalances by consciously choosing a decolonising art practice.

Credit: Henry Farnan



Credit: Luisa Mitchell (left)
Credit: Consulate General of the Republic of Indonesia (right)



Oral Story Program

Led by Program Director, Sisonke Msimang, our Oral Story Program for 2022-2023 achieved significant success. We have empowered our storytellers to express who they are through live events and online platforms emphasising the importance of local West Australians and their stories. Our strategic direction has enabled storytelling, as a craft, to gain wider recognition and for people to be true to who they really are.

Backstories 2022

Backstories Festival is our annual multi-site storytelling festival, located in people's backyards across metro and regional WA. In 2022 we brought Backstories to towns such as Bunbury, Geraldton, Kununurra and Margaret River. Backstories was made possible with generous support from sponsors including the Department of Local Government, Sport and Cultural Industries, Centre for Stories Founder's Circle, and local shires such as City of Bayswater, City of Fremantle, City of Stirling, Town of Victoria Park, and others.

Credit: Shannon Kate



Credit: Sophie Minissale



Credit: Tasha Tong Faye



Youth Program

Our Youth Program for 2022-2023 continued to grow, building on important relationships that were established in previous years. With an emphasis on engaging young people, we delivered projects that combined elements from our writing and oral storytelling programs. This reached school students who found the programs to be exciting learning opportunities, reinforcing the importance of literacy and self-expression for educational outcomes and development.

Creative Learning Program

In 2023, we were proud to be awarded a significant funding boost from the Department of Local Government, Sports and Culture (DLGSC). These funds allowed us to build on the early success of our Word Up Youth Storytelling program, expanding its delivery to eight secondary school groups over the next two years. Word Up will be complemented by a tailored Creative Writing program, aptly named Write Up, to be delivered in a further six classrooms. The Creative Learning Partnerships Program aims to enhance both students' and educators' capabilities in the arts. In addition, there is a strong focus on increasing engagement and participation among disadvantaged cohorts, whose opportunities and access to the arts may be limited.

Funded by Department of Local Government, Sport and Cultural Industries.

Credit: Logan Griffiths



Cecil Andrews College and Aranmore Catholic College

For the second year in a row, Centre for Stories delivered the Word Up program to students at Cecil Andrews College, as well as the Intensive English Centre of Aranmore Catholic College. The resulting stories, both oral and written, have enriched our digital and print library, with diverse tales of change, courage, and contemporary adolescence. Voices Echo, an anthology of works from the students of Cecil Andrews, will be published this year.

Funded by Department of Local Government, Sport and Cultural Industries.

Credit: Zhanna Needham





Credit: Logan Griffiths

Pulch

In its second year, youth literary journal *Pulch* published a second print volume and hosted a launch event in Northbridge. Edited by Mia Preto and Ayo Busari, it featured prose, poetry, interviews, design, and photographs from young people who live in Perth. *Pulch* included many debut writers, and presented new perspectives on age, place, identity, belonging, and what makes good art. The event was a celebration of emerging practitioners who are enthusiastic for opportunities specifically tailored to them. *Pulch* is a vibrant publication, supported by Propel Youth Arts.

WA Stories

Delivered by Paola Borquez-Arce, WA Stories was a major piece of research conducted by Centre for Stories commissioned by the Western Australian State Government. It consisted of hundreds of conversations, meetings and roundtables that collected community perspectives on the forthcoming 2029 Western Australian Bicentenary. A report with recommendations was presented to the Department of Local Government, Sports and Culture Industries.



Credit: Logan Griffiths



Credit: Logan Griffiths

Services

Centre for Stories continued to deliver storytraining workshops for a range of Perth organisations. These included both new clients and ongoing relationships across the non-profit and private sector. Participants are taken through how to communicate through stories, emphasising personal and professional engagement, especially authentic leadership. Clients included Indigenous Desert Alliance, Shelter WA, Anglicare, Westpac Foundation, and Rio Tinto.

My Art, My Armadale

Funded by the City of Armadale, My Art, My Armadale empowered young people within the Armadale community. With guidance from local artist Julie Fearn-Pheasant, the project supported students from Armadale Senior High School, Cecil Andrews College, Harrisdale Senior High School, and Kelmscott Senior High School. They were able to create a visual self-portrait using acrylic paint on canvas. Exploring themes such as individuality, identity, family, friendship, passion, and nature, the students also engaged in conversational interviews about what it is like being a young person living in the City of Armadale. These oral interviews were presented in a launch exhibition alongside their self-portraits.

Funded by City of Armadale.

Credit: Luisa Mitchell





Game Changers

Game Changers is an oral history collection about trailblazing West Australian women and their contribution to soccer. In the lead up to Australia hosting the FIFA Women's World Cup, we heard stories from local women, starting in the 1970s, who rose up against inequality and stereotypes to champion soccer in WA. These included elite athletes considered to be the best in the game and community role models who made the game more accessible and equitable for future generations. Game Changers.

Funded by the State Library of Western Australia.

Stories from Anglicare WA

Through a series of workshops run by Centre for Stories and funded by Anglicare WA, we empowered a group of passionate new storytellers with lived experience of homelessness, housing insecurity and poverty to become advocates for change. They shared stories of rental evictions, surviving drug abuse, and the love and care they have for their families and children. These are stories of resilience, trauma, love and hardship – and also calls for a better future.

Funded by Anglicare WA.

Storytelling Workshops

Centre for Stories brought the power of storytelling through bespoke community and corporate workshops for organisations such as Indigenous Desert Alliance, Youth Affairs Council of Western Australia and Rio Tinto. These fun, eye-opening workshops helped improve participant's confidence, communication and public speaking skills.

Prizes and Awards

This year, Centre for Stories has been recognised with organisation and individual awards, and across leadership, service, and the arts. This has been local (from state-based organisations), national (including prestigious historical recognition), and international (from philanthropic bodies that are global leaders in writing). All these awards are testament to the hard work of our community and speak to the excellence we encourage in everyone that walks into our building.

Staff Awards

Order of Australia

Caroline Wood AM - Member of the Order of Australia in June 2023

Leadership WA

Robert Wood - Leadership WA Rising Leadership Program Scholarship in March 2023

ASAL/Copyright Agency

Luisa Mitchell 2023 ASAL/CA Writer's Fellowship

Alumni Awards

Prema Arasu - Shortlisted for 2023 Fogarty Award

Ana Brawls - 2023 Westerly Writers' Development Program

Rafeif Ismail - 2023 The Marten Bequest Fellowship

Casey Mulder - 2022 AIC Creative Grant (Magabala Books)

Rashida Murphy - Shortlisted for 2023 NSW Premier's Award

Mara Papavassiliou - 2022 Katharine Susannah Prichard Residency;
Shortlisted for 2023 Rachel Funari Prize for Fiction

Daley Rangi - 2022 Sydney Opera House Residency

Taya Reid - Longlisted for 2022 Sydney Hammond Short Story Competition

Luisa Mitchell - Longlisted for 2023 Liquid Amber Press Poetry Prize

Team - Staff



Caroline Wood (CEO and Co-Founder)

Caroline is responsible for advancing the vision and direction of Centre for Stories. She has held senior management positions at the University of Western Australia and served on several boards, including Amnesty International Australia and Small Publishers Network. She was the co-founder and director of Margaret River Press, she was the co-founder of the Australian Short Story Festival and sits on the board of Encounter Theatre.



Robert Wood (Director of Writing and Publications)

Robert 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 of Oral Storytelling)

Sisonke 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. Sisonke is the author of *Always Another Country : A Memoir of Exile and Home* and *The Resurrection of Winnie Mandela*.



Logan Griffiths (Co-ordinator of Writing and Publications)

Logan 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.



Luisa Mitchell (Co-ordinator of Oral Stories and Events)

Luisa coordinates the Oral Storytelling program, including story collections, training, and workshops, and manages Centre for Stories' events and festivals. Luisa's background is in writing, film and community arts.



Jasmyn Hutin (Co-ordinator of Youth Storytelling)

Jasmyn Hutin coordinates the Word Up youth storytelling program, working with schools to empower young people to learn the skills and joy of storytelling. Jasmyn has taught in Norway, Kenya and France, and delivered specialist literacy programs to youth in custody.



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. She is responsible for preparing budgets, financial reports, and processing payments.



Paola Borquez-Arce (Research Officer)

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 collated and coordinated data for the WA Stories project.



Pranay Singh (Marketing Officer)

Pranay Singh is the primary coordinator of Centre for Stories social media and marketing strategy. He is responsible for posts, press releases, design, photography and images.

Story Trainers & Mentors



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



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.



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.



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.



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.



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 theatre-making,



Jay Anderson managed Bright Lights, No City – a storytelling project for LGBTIQA+ youth from rural and regional areas of WA. He delivered training programs in high schools, for the Town of Vincent and for the Centre for Stories' annual backyard festival Backstories.



Vuma Phiri engages with the stories around her as a form of entertainment, learning and to gain empathy. Vuma created @afroheritagebookclub at the Centre for Stories to bring other avid readers alongside her to learn and share the works of Africa's finest writers.



Chris Lin completed his PhD in English at the University of Western Australia. 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.

Producers



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 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.



Kris Marano is a communicator, writer, and story producer with 15 years of international media, communications and production experience throughout Canada, the US, Asia and Australia who believes sport and storytelling are powerful drivers for social change.

Interns

Each year we benefit from the enthusiastic, intelligent and highly motivated interns who assist us to deliver social media posts, newsletters, projects and our online journal *Portside Review*. We thank the following interns of their contribution.

Abbey Carson
Declan McCann Dickson
Justine McGinnis
Kitana Allen
Maria Cristina De Vincente
Quinton D'Lima
Amer Salem
Andrew McGinn
Dan Wu

Producers and Interns



Credit: Logan Griffiths

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. Jane has done significant work to ensure equal opportunity for learners and working women as well as working to better enable the arts in regional communities.



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.



Charlotte Solomon (Secretary)

Charlotte Solomon is a human rights lawyer working in elder rights, advocating for older people experiencing all forms of elder abuse to live with dignity and respect. Charlotte worked previously across a wide range of roles in Commonwealth and State government agencies.



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.



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 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).



Randal Humich (Board Member)

Randal Humich is a property investor and developer who runs a family office based in Fremantle. His work has led 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.



Simone Flavelle (Board Member)

Simone Flavelle brings a wealth of experience from the theatre and screen industries with over 30 years of involvement. As a co-founder of DADAA and Diversity Manager of Screenwest, she produced inspiring digital projects and worked closely with artists with disabilities.

Funding and Finances

Founders Circle

\$10,000 - \$40,000

George Kailis

Caroline and John Wood

Jane and Jeroen den Hollander

\$5000 - \$10,000

Baden Offord, John Ryan and Christopher McFarlane

Jo Longo and Mary-Eileen Scanlan

Herbert Smith Freehills

\$2000-\$2500

Peter and Lynne Leonhardt

Robyn and Rod Quinn

Julius and Catherine Matthys

Story Supporters

\$500-\$1500

Julie Beeck

Geoff Gallop

Vicki Laurie

Anonymous

Anonymous

Simone, Angus and Hugo Flavelle

Dennis Haskell

Neil and Stephanie Fernandes

Leo, Jane and Matlida Gallop

Erica Smyth

Carbon West Pty Ltd

Tiki MacLennan



Credit: Logan Griffiths

Pro Bono

Herbert Smith Freehills
Ron Jones Consultants
Humich Group



Credit: Logan Griffiths

Funding Partners



Martin Family
Foundation

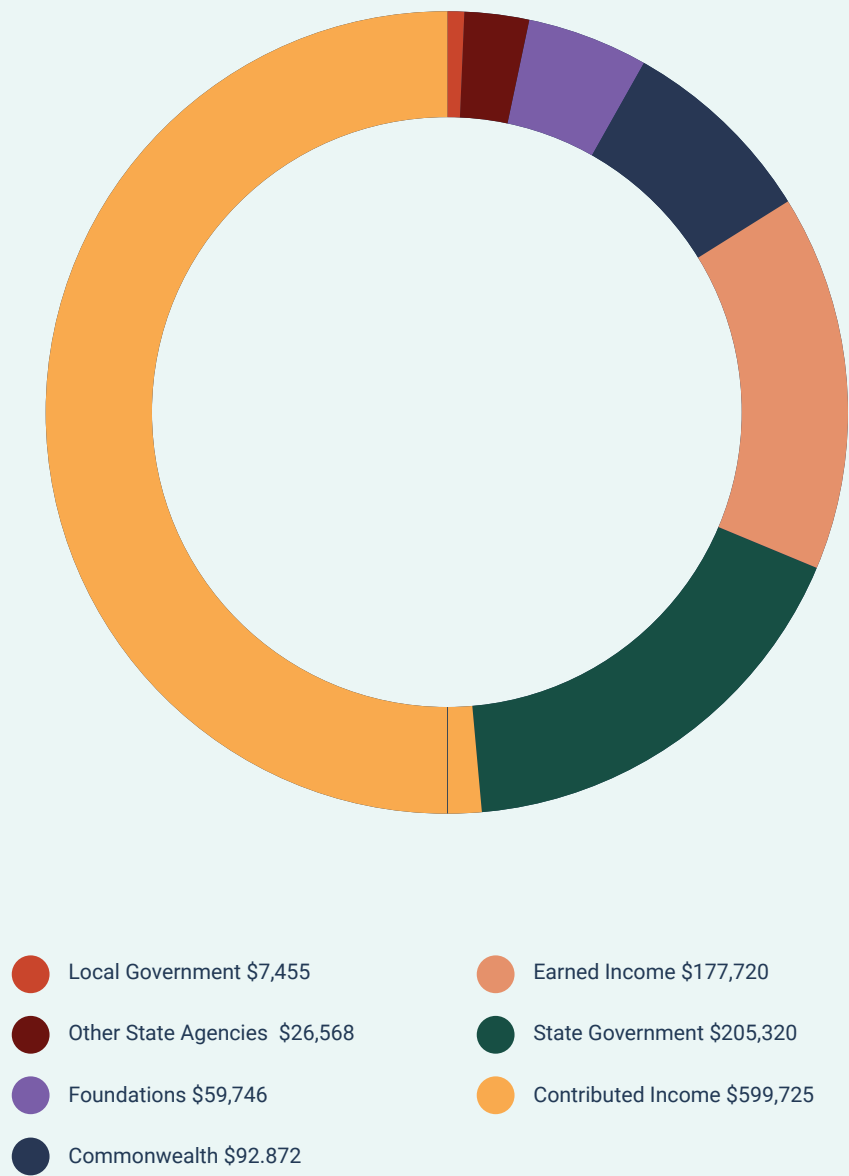


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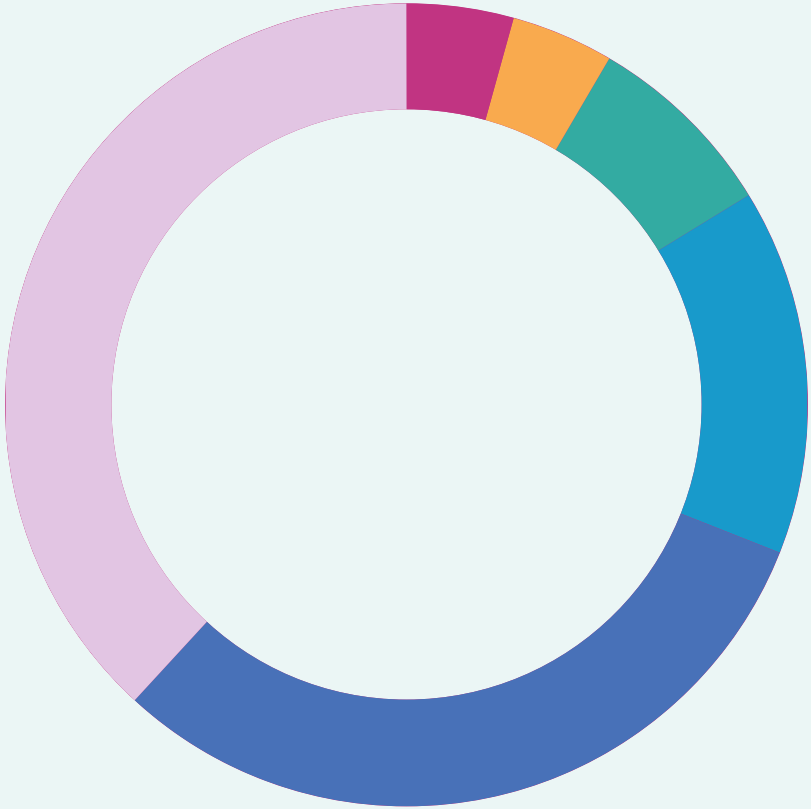
Funding and Finances



Income



Expenses



Funding and Finances

- Production and Technical Fees \$52,608
- Creative Fees \$188,284
- Other Program Costs \$53,567
- Employment Expenses \$391,931
- Operational Costs \$100,209
- Pro-bono \$487,067

