



actnow theatre

ANNUAL REPORT 2018





ActNow Theatre is based on the traditional lands of the Kurna people near Wauwi (Light Square) and Tarntanya Wama (Adelaide Plain/Oval) on Karrawirra Parri (River Torrens), Adelaide. A land that was never ceded.

We acknowledge the Kurna people as the traditional custodians of the Adelaide region and that their cultural and heritage beliefs are still as important to the living Kurna people today.

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OUR HISTORY

ActNow Theatre was founded in 2007 by Edwin Kemp Attrill, the company's current Artistic Director. He and two high school friends wanted to create a street theatre performance about (then) Guantanamo Bay detainee David Hicks.

Driven by an ambition to explore issues around injustice and oppression through theatre, Edwin formed the original ActNow ensemble with members of Urban Myth Theatre Company and Amnesty International. This ActNow ensemble presented highly visual performances in public spaces, with a guerrilla approach to its unscheduled appearances and the agitprop content of the work.

In 2009, ActNow broadened its vision and began to create works for the stage, presenting a number of plays by established and emerging writers. They also began to devise and present interactive issue-based productions which have become the hallmark of its output.

Heavily informed by the work of Brazilian theatre director Augusto Boal, the first of these issue-based productions was "Expect Respect": a project designed to provide legal information about rape and sexual assault for young people. Developed in partnership with the Legal Services Commission of South Australia, Expect Respect also heralded a new model for ActNow's activity.

Since then ActNow has committed to targeting specific needs by collaborating with non-arts organisations to create artistically engaging work which illuminates current issues, outside the confines of conventional theatre forms and modes of presentation.

STRATEGIC PLAN

2016 – 2018

VISION

Theatre is a conduit for public discourse and a catalyst for social change.

MISSION

ActNow Theatre creates collaborative and socially conscious performance projects. We work in partnerships to engage diverse communities in conversations around challenging contemporary issues.

PRINCIPLES

IMAGINATION

For us, creating a better world starts with imagination. We use art as a bridge between what is and what could be. Our work creates spaces for audiences, participants and artists to imagine a better world and build it.

PARTICIPATION

Empowerment starts by taking part. We believe that in theatre, as in democracy, representation isn't enough. We need direct participation in political processes and universal access to arts as part of daily life. We break down barriers to participation by creating work in schools, workplaces, and in public spaces. Our work is participatory democracy in a theatrical form, and we want it to help make education more engaging, activism invigorating, and citizenship empowering.

OPENNESS

We are open to learn, open to share, open to collaborate, open to conversation, and open to uncertainty. We don't know the future or hold the answers. Culture, identity, storytelling and relationships are things to explore, share and cultivate, not to own or solve. We see our work as building the conversations that matter to people, not ending them.

OBJECTIVES

OBJECTIVE 1 – AUDIENCE AND BUSINESS DEVELOPMENT

Build strategies for audience engagement and partnership development with a focus on high schools and non-government organisations.

OBJECTIVE 2 – PROGRAM EXCELLENCE AND IMPACT

Demonstrate artistic excellence and cultural leadership. Create a positive legacy through our programming.

OBJECTIVE 3 – ORGANISATIONAL CAPACITY

Strengthen the company's governance and management.

OUR TEAM IN 2018

ARTISTIC DIRECTOR & CEO

Edwin Kemp Attrill

ASSOCIATE DIRECTOR

Yasmin Gurreeboo

GENERAL MANAGER (JAN–APRIL)

Steve Mayhew

DEVELOPMENT AND COMMS MANAGER

Jane Howard

GENERAL MANAGER (APRIL–CURRENT)

Rhen Soggee

ASSOCIATE ARTIST

Ben Brooker

ASSOCIATE ARTIST & ASSOCIATE PRODUCER

Chiara Gabrielli

OUR BOARD IN 2018

CHAIRPERSON

Matthew Ives

BOARD MEMBER

Edwin Kemp Attrill (from June 2018)

SECRETARY

Simon Kreig

BOARD MEMBER

Eliza Lovell

TREASURER

Jo Coventry

BOARD MEMBER

Lilla Berry (until August 2018)

BOARD MEMBER

Ben Brooker

BOARD MEMBER

Rhen Soggee (from June 2018)

BOARD MEMBER

Cassie Magin

BOARD MEMBER

Steph Key

BOARD MEMBER

Tamsin Anspach
(from June 2018)

OUR ARTISTS IN 2018

Aaron Beatie	Kira Wilson
Alexis West	Kobe Donaldson
Alira McKenzie	Kyron Weetra
Angus Leighton	Lachlan Barnett
Aunty Rose Turner	Lachlan Micklethwait
Ben Brooker	Linikka Richards
Britt Plummer	Lochlin Maybury
Celeste Njoo	Lyelle Woodbury
Chiara Gabrielli	Mahira Hasanovic
Douglas Mowbray	Matcho Intrumz
Eddie Morrison	Nathan May
Elijah Valadian Wilson	Nelya Valamanesh
Gilbert Kemp Attrill	Nescha Jelk
Hugo Fielke	Rebecca Mayo
Jamila Main	Robyn Brookes
Jermaine Hampton	Scott Rathman
Kamara Bell-Wykes	Stephanie Fischer
Karno Martin	Sue Grey-Gardiner
Kate Pardey	Teddy Dunn
Kiara Milera	Valerie Berry

OUR VOLUNTEERS IN 2018

Adam Thornstenson	Matcho Intrumz
Bianca Polson	Samantha Schaeffer
Jo Kemp	Sarah Eastick
Stephen Attrill	

Thank you to each and every volunteer that has contributed to ActNow's programs and the establishment of our venue, MakeSpace. Your time, energy, commitment and skills are hugely appreciated and your warmth and energy has been so welcoming.

You've enriched our spaces and work to no end!

We are very grateful for your contributions!

- RHEN SOGGEE, GENERAL MANAGER

Artistic Director's Report

The future of art will increasingly see blurring of the roles of creators, consumers and curators in a highly networked society. It has been an extraordinary privilege to be empowering communities to create great art and express themselves in this rapidly changing landscape. Our significant emphasis on identity, intersectionality, issue-based advocacy, self-determination and self-representation of communities.

Over the past five years, the company has transitioned from a boutique producer with a sole artistic and business manager, to be a vitally important organisation in the South Australian arts landscape. In 2018 we have continued significant growth, consolidated the company structures, and for the first time in the company's history created our own space to call home - MakeSpace.

Since 2016, we have made a concerted strategic decision to build longer-term relationships with the communities we engage with. Primarily queer, First Nations, and Culturally and Linguistically diverse, through the establishment of workshop programs such as "Theatre of the Global Majority", "Queer Youth Theatre Workshops" and "Arts Pathway Program" for First Nations Australians. Increasingly, our role is to "make space" for others; to support the development of the next generation of artists and to change the face of the arts industry. Across the year, our work embraced long formed principles of CALD within an increasingly virtual and networked world, incorporating participation and technology for audiences that are hungry for new forms of engagement. Our programs drew from methodologies

of Boal, Brecht, and for the first time incorporated puppetry, song and dance in the companies first work for primary school audiences "Like Me, Like You". We explored documentary theatre, new media and artistic social practice in the development of a new training program on systemic racism for the healthcare industry, and continued our programs "Responding to Racism" and "Generation of Change" with Reconciliation SA, being recognised as a finalist in the Australian Human Rights Commissions Awards for the second consecutive year.

I'd like to thank Steve Mayhew for filling a vacancy in the General Manager role at the end of 2018 and to congratulate Rhen Soggee, who was appointed in 2018. Rhen has demonstrated excellence in their first General Management role and undoubtedly shown themselves to be an important leader and voice in Australian arts. It's been an absolute pleasure to learn from, collaborate with and support all the artists involved in the company, in particular, Associate Director Yasmin Gurreeboo. I'm also incredibly thankful for the continued support, advice and guidance from our Board of Management, in particular, chairperson Matthew Ives.

What a great year 2018 has been.

EDWIN KEMP ATTRILL



**ARTISTIC DIRECTOR & CEO
ACTNOW THEATRE**



Chairperson's Report

Since my last report, ActNow has continued its successful ongoing expansion in all of the projects and programs highlighted by our CEO Edwin in his report. They have been received with critical acclaim by our participants, audiences, peers and partner organisations, the company has gone from strength to strength.

We have now a high calibre team of professionals that Edwin has assembled most notably Rhen Soggee, the General Manager. Edwin and Rhen are tireless in their relentless pursuit of artistic excellence, contextual integrity, equal opportunities and loud advocacy for the more marginalised members of our community. The key principles of meaningful community cultural development are truly practised in all aspects of the company's work. Many of the main projects are now embedded into the Adelaide arts scene either based at MakeSpace or taken on tour to many different types of locations right across the State.

MakeSpace started off as the office and rehearsal space for ActNow exclusively but now has expanded to be a popular venue and experimental space for emerging and established artists in Adelaide and those needing a performance area for the Adelaide Fringe Festival.

ActNow's artistic calibre has been appropriately recognised in the past year by receiving triennial funding from Arts South Australia (for the first time) and we thank them for their contribution to, and

acknowledgement of, the delivery of our diverse programs.

A key part of ActNow's work is maintaining its byline of socially conscious theatre. By establishing and maintaining close partnerships with key and peak organisations in the non-arts sector, ActNow's unique artistic style has reached many new communities who otherwise would not be exposed to theatre and critical social and personal issues. Many of these partners have contributed financially to supporting ActNow's projects. We would particularly like to thank Reconciliation South Australia as we celebrate our fifth year of partnership.

The Board sincerely thanks Edwin, Rhen and the team of artists and office staff for all their hard work. Another amazing year of well crafted, well rounded, politically astute and popular projects.

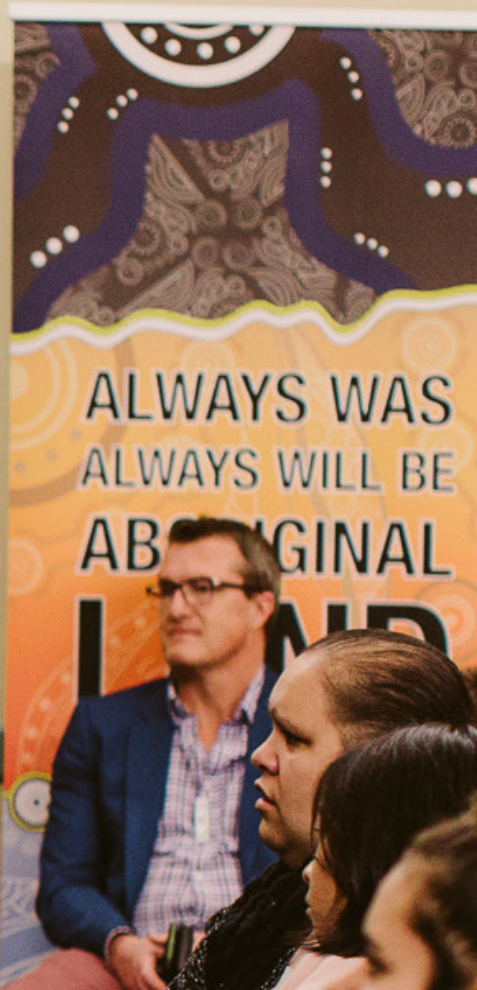
And finally, I would like to thank the contribution made by each Board Member during the year who have been valuable listeners and contributors to all aspects of ActNow's exciting journey.

MATTHEW IVES



**CHAIRPERSON
ACTNOW THEATRE**





A group of people, mostly wearing blue shirts, are gathered around a table, looking at a document. The document has handwritten notes in blue ink. The text "OUR PROJECTS IN 2018" is overlaid in white, bold, sans-serif font in the center of the image. The background is slightly blurred, focusing attention on the document and the people's hands.

OUR PROJECTS IN 2018

Have you
ever left
your
game?



QUEER YOUTH THEATRE WORKSHOPS

ActNow's "Queer Youth Theatre Workshops" are workshops for those who identify as queer or LGBTQIA+ between the ages of 18-30. The workshops were a space to work with professional artists, develop performance skills, meet like-minded people and build pathways into the arts industry. Running for two hours in eight week blocks, they were led by local queer professional theatre director, Teddy Dunn. The Queer Youth Theatre Workshops were a space to not only develop skills but foster a safe and creative queer community in Adelaide.

2018 saw an eight week season from June to August, and then another from October to December; the Queer Youth Theatre Workshops also had the opportunity to run three workshops with the Feast Festival.

IN 2018 WE HAD...

18 WORKSHOPS

201 ATTENDANTS





GENERATION OF CHANGE

*“Before today I didn’t know I could
make changes at school.”*

- Student

IN 2018 WE HAD...

15 FULL DAY EVENTS

643 AUDIENCE MEMBERS

A joint initiative between Reconciliation South Australia and ActNow Theatre, the award nominated “Generation of Change” ran for its sixth year in 2018. Generation of Change has reached thousands of students and teachers across the state. The event is continuously facilitating important conversations about race, delving into what individuals can do when responding to racism, how to create a safe and supportive culture in schools and communities, and presenting resources that explore racism and the effect it can have on people. In 2018, Generation of Change was performed across the state in locations such as Port Pirie, Marion, and Salisbury.

RESPONDING TO RACISM

Exploring how racism affects people on a daily basis, “Responding to Racism” continued in 2018. Developed in partnership with Reconciliation South Australia, the award-winning project uses forum theatre techniques to invite the audience to identify, respond to, and prevent racism. Available for performances in schools, workplaces and conferences, the show explores how racism affects people on a daily basis. During 2018, Responding to Racism was performed to over 800 people in a number of schools and communities.

IN 2018 WE HAD...

843 AUDIENCE MEMBERS **9** PERFORMANCES



“I have been in this country for nine months and this has been the best day for me since my arrival. I have experienced racism. But today I realised that there are people out there who have got my back. I am not alone!”

- Student



ARTS PATHWAY PROGRAM

IN 2018 WE HAD...

3 DAYS OF WORKSHOPS

30 PARTICIPANTS

PLUS SEVERAL OUTREACH WORKSHOPS



“Thank you to everyone who helped to make the three days as memorable and insightful as they were.”

- Arts Pathway Program participant

Returning for its 3rd year, the “Arts Pathway Program” continued to have an impact on budding First Nations actors. Over the three days, participants created and learned alongside like-minded people, developed their confidence, acting and vocal skills, and gained valuable insight into what is needed to studying acting and for other arts careers. The 2018 Arts Pathway Program was led by First Nations artists Alexis West and Kiara Milera with the support of ActNow Associate Director Yasmin Gurreeboo.





“Theatre of the Global Majority” is a free fortnightly program for people aged 18+ from non-white culturally diverse backgrounds. The workshops came from a lack of representation in theatre and the want to build a network of artists of colour in South Australia. Led by ActNow Associate Director Yasmin Gurreeboo, alongside artists Valerie Berry and Mahira Hasanović, the performers who attended the workshops in 2018 were taken through exercises designed to not only upskill but work on articulating their stories and turning them into creative works.

IN 2018 WE HAD...

12 WORKSHOPS **35** PARTICIPANTS

THEATRE OF THE GLOBAL MAJORITY

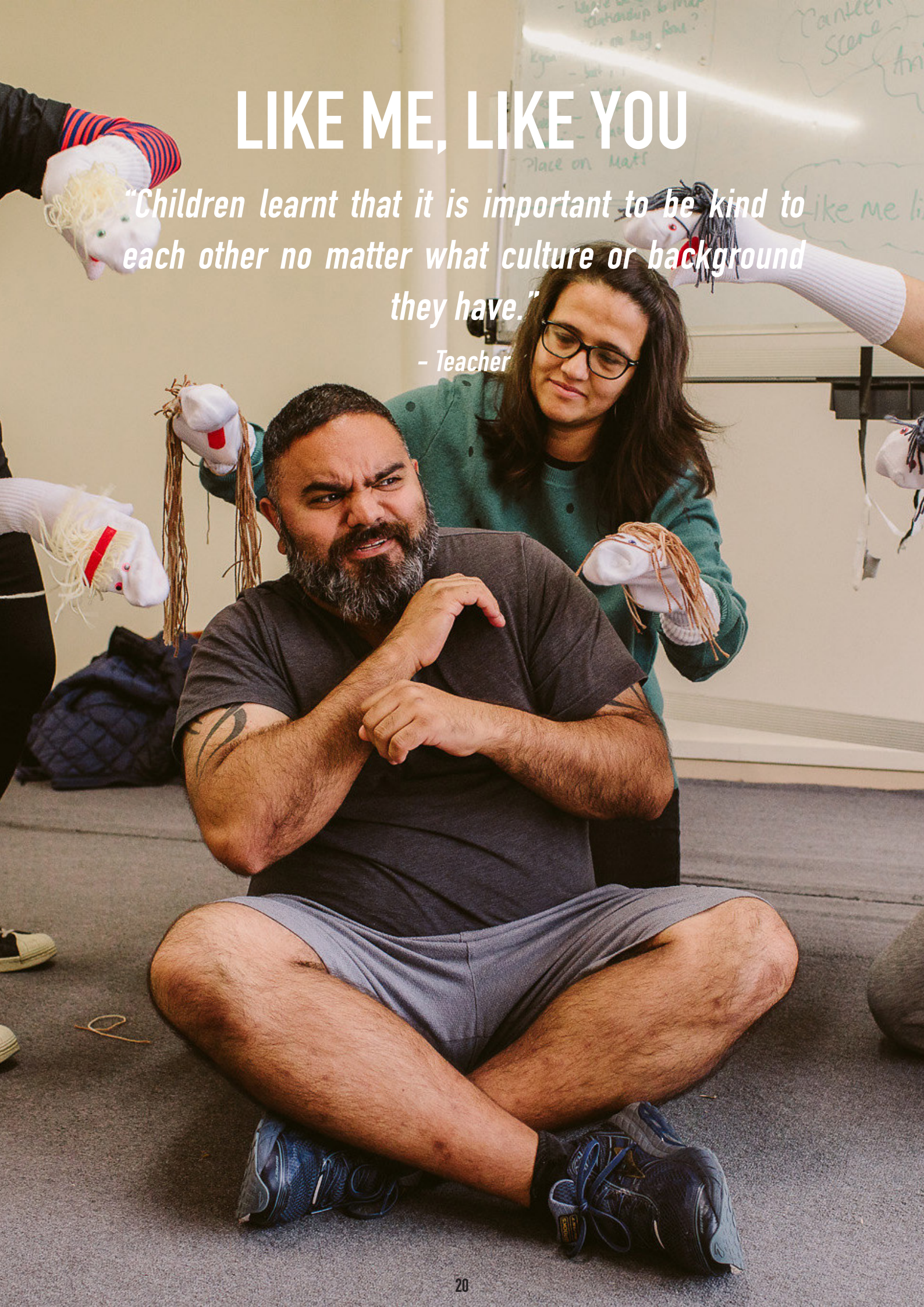
“Even now, while I work as a professional artist, I very rarely see people like me on stage. I’m so excited to help create the platform for this important voice of Australian artists, and to find new collaborators and creatives in the room.”

– Yasmin Gurreeboo

LIKE ME, LIKE YOU

"Children learnt that it is important to be kind to each other no matter what culture or background they have."

- Teacher



“Like Me, Like You” is an interactive performance aimed at children aged 6-9. Through the exploration of the different people, cultures, and stories that make up Australia today, the children are introduced to the idea of diversity. Like Me, Like You is ActNow’s first work for primary school students and 2018 marked the first year of its development and performance. With successful fundraising under the Department of the Premier and Cabinet’s *Fund My Community* program, in partnership with Reconciliation South Australia and in consultation with educators, the work went through a development process earlier in the year before moving to a set of performances.

IN 2018 WE HAD...

20 PERFORMANCES

783 AUDIENCE MEMBERS





In April, ActNow Theatre moved in a brand new venue. MakeSpace is a centrally-located studio and office space for Adelaide artists and audiences. MakeSpace is a place for making theatre, making poetry, and making your voice heard.

**[make
space]**





SOUL LOUNGE

IN 2018 WE HAD...

129

AUDIENCE MEMBERS

4

EVENTS

Inspired by other non-white culturally diverse artistic community events, Soul Lounge emphasises escalating developing artists of diverse backgrounds, whether they are bi-lingual, minorities, or uprooted migrant children who exchange their confusion and calamity into cadence and rhythm. Happening once a month, MakeSpace has become a home for this event.



OTHER PROJECTS...

SPEAK OUT

“Speak Out” was an interactive theatre performance tackling homophobia in high schools. Done in forum theatre, the audience explored various forms of homophobia and the effect it had on all students through interventions with the actors on stage. Giving the opportunity to create positive social change through theatre, Speak Out left their audiences with vital information on the issues raised, plus available services, and developed strategies to respond to homophobia in their every day lives.

3 PERFORMANCES, 146 AUDIENCE MEMBERS

UNRAVELLING RACISM IN HEALTHCARE

Reconciliation South Australia and ActNow Theatre collaborated to develop face-to-face training that highlighted the importance of cultural safety across all arms of healthcare. In order to achieve widespread recognition of cultural safety within the health system, it is imperative to involve both health workers and health consumers. Engaging with Aboriginal staff working in health, Aboriginal health consumers and the non-Aboriginal workforce from both country and metropolitan areas, the project consulted with a range of stakeholders to share their stories and provide a platform for their voices to be heard. The final product will be consistent with recently introduced SA Health Cultural Learning Framework.

6 WORKSHOPS, 118 PARTICIPANTS

WOMEN'S AND CHILDREN'S HEALTH NETWORK

The “Women’s and Children’s Health Network” is driven to create a health service that is responsive to patient, carer and consumer needs across the lifespan. In 2015, the Network endorsed a Consumer and Community Engagement Responsiveness Strategy which strives to lead International Good Practice in partnering with consumers at service delivery, clinical governance, organisational design and strategy levels. The project aimed to plan, deliver and evaluate as a proof of concept, an interactive training to 150 staff and community members across the Network - enabling them to partner effectively with consumers.

MENTALIZING

ActNow worked with Child and Adolescent Mental Health Service to develop bespoke training for staff to explore “mentalising” - the process of identifying your own thoughts and emotions, and identifying other people’s thoughts and emotions to be able to better understand ourselves and others. The project engaged with a range of actors and the custom builds mobile phone technology of “Zero Feet Away” to highlight subconscious and unspoken thoughts and emotions.

MULTICULTURAL EDUCATION LANGUAGE COMMITTEE

ActNow Theatre engaged in a residency with Paralowie R-12 School through the support of the Department of Education Multicultural Education and Language Committee. The residency engaged with Aboriginal and Torres Strait Islander students over three terms to develop communication skills, teamwork and creativity, and led to students participating in the Arts Pathway Program and Generation of Change.

IN DEVELOPMENT...

QUEER VIRTUAL INTIMACY

ActNow Theatre and Very Theatre are working on a new collaboration exploring queer virtual intimacy. It is an interactive performance that uses theatre and live film to explore the ways queer communities develop and interact online and through mobile phone apps. Being developed in collaboration with queer communities in Australia and Taiwan, the project is supported by Arts Centre Melbourne's Asia TOPA and the National Theatre of Taiwan. Virtual Intimacy builds on previous works by Chou Tung Yen and Edwin Kemp Attrill.

SECOND NATURE

In partnership with Decorum Group, an environmental consultancy based in Adelaide, ActNow Theatre is developing an interactive work about climate change for primary school-aged children. The work will be developed and performed by Australian and Indonesian artists in schools and other performance contexts in both countries. The artists attached to the project include co-directors Amalia Sosrodiredjo and Teddy Dunn, and writer Ben Brooker. By engaging with diverse communities, they will explore the differences and similarities in the Indonesian and Australian experiences of climate change and investigate climate change as a 'glocal' phenomenon.

JUMU'AH (FRIDAY PRAYERS)

As part of the major output from two-year Department for Communities and Social Inclusion funding, ActNow Theatre will use techniques of forum theatre in a new performance by Muslim community members and artists about Islamophobia and understanding Islam. The atmosphere of the work will be driven by auditory design with a musical soundscape underscoring the performance. Jumu'ah will be heavily focused on cultural awareness and conversation. The work is directed by Yasmin Gurreeboo, with a script written by Lur Alghurabi and Manal Younus, and developed in consultation with Muslim Women's Association of South Australia, Australian Refugee Association, and Multicultural Youth South Australia.

Treasurer's Report

The 2018 financial year for ActNow Theatre was yet another successful and profitable year for the company, placing the company in a strong position for additional staffing and an ambitious program for 2019. It is increasingly hard to source funding through Government and Philanthropic agencies - yet ActNow generally maintains an excellent record of success thanks to the highly skilled staff and exciting projects. Since receiving our charity status, philanthropic income from trusts and private donors are playing an increasingly important role within this restrictive funding environment. Rhen Soggee has proved to be a great asset to the company as General Manager and their hard work and dedication has helped improve our financial protocols so other staff can easily work within their budget constraints. Establishment of a finance sub-committee has

strengthened the oversight financial procedures and alleviated some of the difficulties of running a small arts organisation. We will continue to strengthen these financial procedures, focusing on retaining consistent book-keeping and additional staff training, and streamlined systems of financial reporting and accountability through cloud-based software.

In all, I would like to thank the finance subcommittee for their on-going support and look forward to another great year in 2019.

JO COVENTRY



TREASURER
ACTNOW THEATRE



BALANCE SHEET

	NOTE	2018	2017
		\$	\$
CURRENT ASSETS			
Cash at Bank		14,426	116,019
Short Term Deposits		61,231	131,465
Accounts Receivable		105,371	-
Prepayments		-	1,032
TOTAL CURRENT ASSETS		181,027	248,516
NON-CURRENT ASSETS			
Property, plant and equipment	3	8,687	1,860
TOTAL NON-CURRENT ASSETS		8,687	1,860
TOTAL ASSETS		189,714	250,376
CURRENT LIABILITIES			
Payroll Liabilities		27,591	16,159
Trade Creditors		43,657	1,586
Other Creditors		-	350
Provision for GST		9,121	19,653
Grants In Advance		56,001	169,870
Income Recieved in Advance		3,300	-
TOTAL CURRENT LIABILITIES		139,670	207,618
TOTAL LIABILITIES		139,670	207,618
NET ASSETS		50,044	42,758
MEMEBERS' FUNDS			
Retained earnings		50,044	42,758
TOTAL MEMBERS' FUNDS		50,044	42,758

PROFIT AND LOSS STATEMENT

	2018	2017
REVENUE	\$	\$
Fees	135,387	102,704
Grants	241,687	196,493
Other Income	933	2,488
	<u>378,007</u>	<u>301,685</u>
EXPENSES		
Accountancy Fees	5,749	9,135
Administration Costs	9,729	1,507
Advertising	1,688	1,498
Auditors Fee	3,480	3,480
Bank Charges	739	142
Catering Expenses	2,214	3,438
Computer Expenses	1,189	2,313
Consultancy Fees	2,585	707
Depreciation	1,782	1,974
Fees & Permits	1,196	158
Insurance	3,379	2,493
Low Value Assets Written Off	2,341	-
Other Operating Expenses	2,218	1,823
Performance Production Expense	111,828	97,359
Postage	287	519
Printing & Stationery	2,781	4,090
Rent	24,075	4,091
Salaries	170,982	119,026
Staff Training & Welfare	6,923	1,347
Subscriptions	1,790	521
Sundry Expenses	909	45
Superannuation Contributions	16,149	12,673
Telephone	807	1,191
Travelling Expenses	7,751	4,120
Website Expenses	469	384
Workcover RTWSA	658	427
	<u>383,698</u>	<u>274,461</u>
OTHER INCOME		
Donations	11,398	3,655
Interest Incomes	1,579	1,245
Sponsorships & Philanthropic	-	5,000
	<u>12,977</u>	<u>9,900</u>
NET PROFIT	<u>7,286</u>	<u>37,124</u>
Net profit	7,286	37,124
Retained earnings at the beginning of the financial year	<u>42,758</u>	<u>5,634</u>
RETAINED EARNINGS AT THE END OF THE FINANCIAL YEAR	<u>50,044</u>	<u>42,758</u>

**FOR THE FULL FINANCIAL AUDIT,
HEAD TO ACTNOWTHEATRE.ORG.AU**



OUR SPONSORS & PARTNERS



Reconciliation
South Australia Inc.



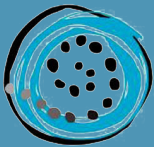
Office of Indigenous
Strategy & Engagement

Adelaide
College
of the Arts

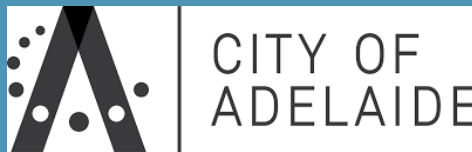


Government
of South Australia

Arts South Australia



kurruru
ARTS AND CULTURE HUB

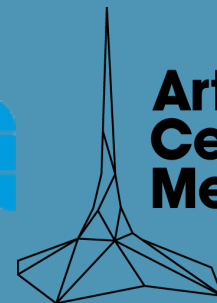


Government of South Australia

Department of Human Services



STATE
THEATRE
COMPANY
SOUTH AUSTRALIA



Arts
Centre
Melbourne



Fund MY
Community

VERY 狠劇
THEATRE 場



Flinders
UNIVERSITY



Government
of South Australia

Department for Education



catholic
education
south australia

decorum
GROUP

CARCLEW

CONTACT & CREDITS

PHOTOGRAPHY CREDITS:

Page 1: Generation of Change, performers pointing to the sky (2018). Photography by Kate Pardey.

Page 2: Yasmin, Mahira and Valerie laughing (2018). photography by Kate Pardey.

Page 4: Performers in Project Guantanamo (2007). Photography by Edwin Kemp Attrill.

Page 8: Generation of Change, R2R Actors (2018). Photography: Kate Pardey.

Page 9: Generation of Change, RecSA and ActNow debrief (2018). Photography by Kate Pardey.

Page 10: Generation of Change, signs and audience (2018). Photography by Kate Pardey.

Page 11: Generation of Change, "have you ever" (2018). Photography by Kate Pardey.

Page 12: Queer Youth Theatre participants (2017). Photography by Matt Ralph.

Page 12: Queer Youth Theatre Workshops (2018). Photography by Samantha Schaffer.

Page 12: Queer Youth Theatre Workshops (2018). Photography by Samantha Schaffer.

Page 13: Generation of Change, "STOP!" hands (2018). Photography by Kate Pardey.

Page 14: Generation of Change, expressive talking with football (2018). Photography by Kate Pardey.

Page 15: Generation of Change, Reconciliation South Australia staff and ActNow performers (2018). Photography by Kate Pardey.

Page 16: Alexis West with open arms (2018). Photography by Jane Howard.

Page 17: Arts Pathway Program participants performing (2018). Photography by Jane Howard.

Page 17: Arts Pathway Program participants performing (2018). Photography by Jane Howard.

Page 18: Mahira, Yasmin and Valerie laughing (2018). Photography by Kate Pardey.

Page 19: Mahira, Yasmin and Valerie power posing (2018). Photography by Kate Pardey.

Page 20: Like Me, Like You 'meanies' and performers (2018). Photography by Kate Pardey.

Page 21: Like Me, Like You performers (2018). Photography by Kate Pardey.

Page 22: Outside Station Arcade building (2018). Photography by Jane Howard.

Page 22: Interior of MakeSpace with window (2018). Photography by Jane Howard.

Page 22: Interior of MakeSpace with chairs (2018). Photography by Jane Howard.

Page 23: Full house at Soul Lounge (2018). Photography by Rhen Soggee.

Page 23: Soul Lounge at MakeSpace (2018). Photography by Edwin Kemp Attrill.

Page 24: Arts Pathway Program, Edwin Kemp Attrill addressing audience (2018.) Photography by Jane Howard.

Page 25: Arts Pathway Program, Alexis West addressing audience (2018). Photography by Jane Howard.

Page 30: Queer Youth Theatre Workshops (2019). Photography by Kate Pardey.

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actnow theatre

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