



Fuse

Western Australian Youth Arts Stories

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Editor: Jill Brown, Propelarts

Art Director: Natalija Brunovs, Papercut Media

Special thanks to Kate Larson, Propelarts Acting Chair, and Sunny Drake, Propelarts General Manager for their amazing contributions to this publication, both practical and creative. Thanks also to the entire Propelarts Board for their direction and vision.

Throughout this publication Propelarts has noted the Indigenous land of the town where each story is based, in recognition of the traditional Aboriginal owners. In doing so, we also acknowledge that there are many more language groups throughout WA who we may not have mentioned.

Photographs used for each story in this publication have been provided by the story contributors. We trust that all reasonable attempts have been made to seek permission from those featured in photographs. We apologise for any inconvenience or distress caused in those instances where people have not been identified.

Readers should be aware that it may not be appropriate for members of some Aboriginal communities to see images of the deceased, particularly their relatives. Please seek the advice of senior members of such communities before using this book and take care to follow appropriate procedures and safeguards.

Introduction

Welcome to the first of an annual series of youth arts publications produced by Propelarts to celebrate and grow youth arts in WA! The publications will aim to zone in on a different topic each time, to get to the nitty-gritty of how youth arts happens and can happen better-bigger and more sustainably.

What better way to start than tell the stories of some of the incredible youth arts projects and peoples across this vast land? We're not aiming to comprehensively document the extent of youth arts

happening in WA – rather we hope to Celebrate & Contemplate a range of different youth arts practices.

In case you haven't noticed, WA is huge!!! We've been discovering just how incredibly diverse the land, people and cultures are. From this varied source of inspiration, it's no wonder the creativity of young people also manifests in many different (and frequently surprising) ways.

So let your senses wander into a world of creations, your breath

dance across the pages to lift the stories into your hearts. Weave your way through the funky rhythms of Junkadelic... the inspiring desert rock crew... the nest of activity that is Artrage... the river of inspiration that is Mangkaja... you'll find young crew wired to a web of writers across the state... and be reminded by Bonnie's quiet determination to be bold and let our ideas Fuse into life.

Sunny Drake
General Manager
Propelarts

THE SYMBOL



The symbol is inspired from a pattern in an Indian book, Rangavalli, published by Chitra Kutira in Udupi, India. The pattern also known as 'Kohlum' is based on mathematic grid structures and influenced by Buddhist and Hindu imagery. There is a beautiful symmetry to the designs and they are used in handicraft as well as on the ground using flour or a powder made from stone.

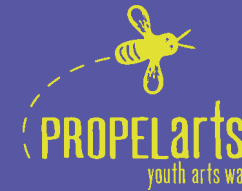
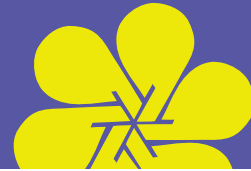
The patterns are often very complicated and huge during festival months. The temples will have detailed patterns that will cover thousands of square feet. Sometimes, several women together will create one large design.

I was drawn to the design for its inherent spiritual nature and love the way the pieces link together to form an organic, beautiful whole, just as this publication fuses a diverse range of arts projects for inspiration, forming a collective expression of life from Western Australia.

Natalija Brunovs - Art Director, Papercut Media

Propelarts takes off!

By SUNNY DRAKE, GENERAL MANAGER



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PERTH IS NOONGAR LAND

The evolving Youth Arts Network WA underwent a metamorphosis in mid 2003 as it grew into a new name and on-the-ground presence – Propelarts.

Launched regionally at the Horizons Regional Arts Conference in Karratha in July 2003 and then in Perth the following month, Propelarts exists to propel youth arts and culture in Western Australia.

Propelarts provides youth arts information, support, networks, skills development and a collective voice for young creative people and organisations. All walks of life are welcome. It doesn't matter where you've come from or what you're in to – music, theatre, performance,

new media, visual arts & crafts, writing, dance, film & television or fusions of everything.

Propelarts grew out of young people's own recommendations, to which ArtsWA responded by advertising for a group to set up a statewide youth arts network. A passionate bunch of youth artworkers and artists auspiced by some key organisations applied for the tender and were successful.

Propelarts is a highly youth driven organisation. Also, recognising that young people are part of a broader community, Propelarts actively seeks to establish bridges amongst generations. With these principles in mind, at least a quarter

of the Board of Management is aged 25 or under, at least three quarters aged 35 or under and the remaining one quarter can be any age. Propelarts also creates strong opportunities for young and young-ish people on the staff, panels and as volunteers. Crucial to the success of this youth driven model has been the mentoring support from both experienced individuals and organisations, like Country Arts WA and Youth Affairs Council of WA.

Propelarts supports youth arts through providing a dynamic website; fortnightly ezine; publications; support, information and inspiration to transform ideas into action; a collective voice; skills development; Pollinate forums; and

the YCulture Metro funding and development initiative, presented by Drug Aware.

WA has a huge diversity in cultures, land and communities. Recognising this, Propelarts adopts a strategic approach, and has formed a partnership with Country Arts WA to support the collaborative employment of the Regional Youth Arts Development Officer (RYADO) and OUT THERE program.

Propelarts is committed to exploring and grounding sustainability into every aspect of our practice. We see ourselves as part of the broader world, and as such, social, environmental, economic and cultural sustainability are key

factors in making any decisions. Propelarts is currently working on articulating an organisational sustainability plan including staff wellness.

The best way to hook into the Propelarts network is to become a member – which is FREE for 2004! Join up online or we'll send you a form in the post.

Propelarts acknowledges the support of:



From left: Sunny at the Propelarts launch, Sunny in the office, Renee and Jill in the office, Walter McGuire Senior, Sunny and the Hon. Sheila M'Hale MLA at the Propelarts launch.

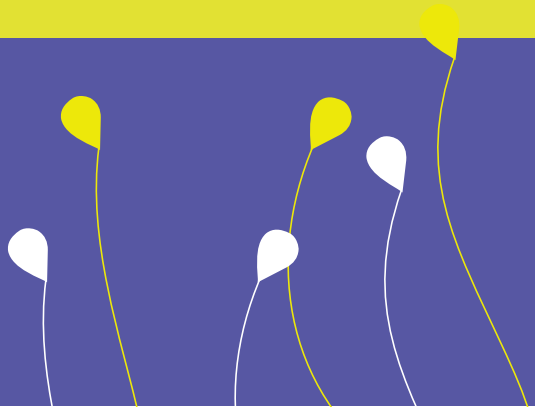


“I was too busy to ring back in the first week, too embarrassed that I hadn’t rung back to ring back in the second and then thought it would be too late to call them three weeks later.”

From little things...

BY BONNIE DAVIES, YOUNG ARTSWORKER

AWESOME exists to present quality contemporary arts experiences for, by and with Western Australian young people under 16.



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It’s really, really cool to realise how one thing can change your life so much. When I was 14 I almost chickened out of making a very simple phone call, for a work experience placement at AWESOME, an arts company for young people.

I’d been to a few AWESOME Festivals, was considering a career in the arts in some form or another and thought work experience at AWESOME could be a good insight into what I could get into. I wrote them a letter, they called me to organise it but I wasn’t home so they left a message to call back...

I was too busy to ring back in the first week, too embarrassed that I hadn’t rung back to ring back in the second and then thought it would be too late to call them three weeks later....
Sigh.

This was it: the beginning of a downward spiral in my life. I would fail “Career Studies” in Year 10 and I’d never be able to go to another AWESOME Festival or event for fear that one of the staff would remember me as “that-girl-who-never-called-back” Davies. So I figured that if this was my fate there was at least one thing that might have a chance at changing it.

So I made the call.

AWESOME took me on and I became addicted. I loved it so much that I went back for a second week of work experience during the Festival period then volunteered and took part in every Festival after that. When I left school I dropped my resume in to see if there was any work during the holidays.

I started working in the same job of the person who supervised me

when I did work experience.

AWESOME is such an amazing and crazy environment to work in and with so much potential to grow and become so much more it’s totally exciting to be working there, but it’s definitely hard, hard work. The atmosphere working on a Festival is especially intense. In the build up towards the last Festival, most staff were working enormous overtime. There was one point where I would go home at night and get up before sunrise for days in a row and seeing natural light seemed kind of weird.

I do mainly administration work, and I guess some people would find that boring but it’s something that I can kick arse at and it’s a really great feeling knowing that you were involved and partly responsible for thousands of people having a wicked time in the city. Plus there are so many bonuses like hanging

out with the international artists - which really rocks - and they are always so amazed by the beauty and cuteness of Perth that I’m reminded of why I haven’t moved to another city.

I feel like I’ve grown up with AWESOME... went to the Festival when I was a kid, volunteered for them when I was an older kid and now I’m working for them. We actually worked out that Jussie (who I have worked with on two Festivals now) once sold me packets of AWESOME Chuckhead cards when I was twelve, for three weeks worth of pocket money, in one of the first Festivals.

The song is true, from little things big things grow. Sounds corny I know.

AWESOME is proudly supported by The City of Perth and Healthway promoting the Smarter than Smoking health message. The State of Western Australia has made an investment in this project through ArtsWA in association with the Lotteries Commission. The 2004 AWESOME Festival presented by Woodside Energy Ltd – Making a difference for Young Australians will run from 19-28 November.



Clockwise from Top: Bonnie Davies, Photo: Bohdan Warhamij. Awesome Projects: Bike Artwork and Photo: Poppy van Oorde-Granger. Beauty and the Beast, Photo: Gino Premici Trapner.



Mangkaja youth arts & the 'skudda arts powerhouse' mobile workshop

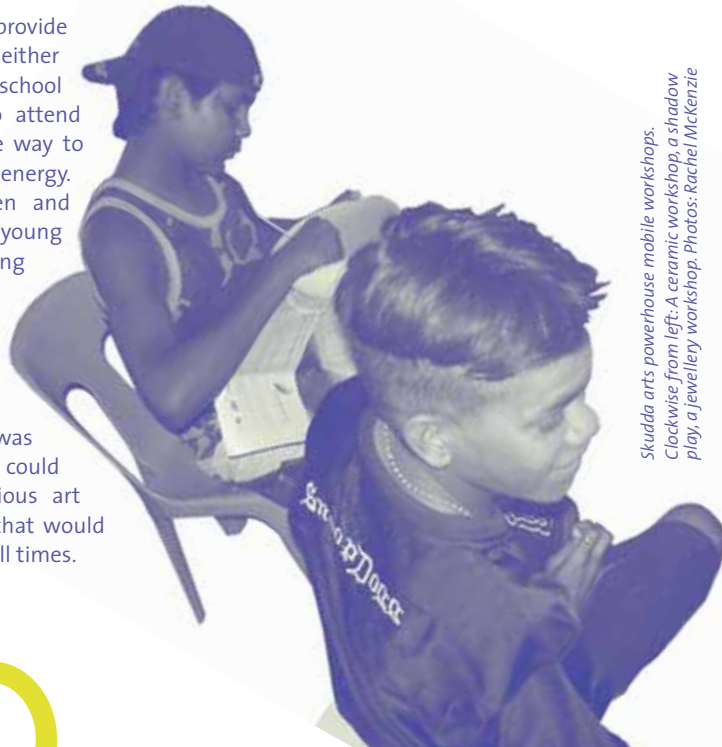
BY RACHEL MCKENZIE, YOUTH ARTS COORDINATOR, MANGKAJA ARTS

The youth arts program at Mangkaja Arts Resource Agency Aboriginal Corporation was born from a genuine concern from community members and Elders about the welfare of the youth of the Fitzroy Valley. Starting with a successful 10-month pilot phase in 2000, the Youth Arts program has since developed into a full time program which, with the support of the Australia Council's Community Cultural Development Fund, has seen the employment of a full time Youth Arts Coordinator. Mangkaja's Youth Arts Program also employs local youth in the role of Youth Arts Workers to work alongside the Youth Arts Coordinator in developing and delivering a varied youth arts program.

Mangkaja's Youth Arts program runs regular school holiday programs along with a variety of special projects and workshops catering to a wide range of local youth. The program aims to service youth not only from Fitzroy Crossing but also from remote communities throughout the Fitzroy Valley, which involves travelling long distances to hold week-long workshops within these communities.

In 2003, a special project was developed to target the town's 'floating youth population' who previously had chosen not to participate in the workshops/activities already offered. The 'Skudda Arts Powerhouse' mobile

workshops aimed to provide these youth, who were either too old to attend school or who chose not to attend school, with a positive way to spend their time and energy. The project was open and realistic about the young people we were trying to reach and aimed to meet them on their terms, when and where they chose to congregate. The idea of a mobile workshop was developed where we could load a van with various art materials/equipment that would be ready for action at all times.



Skudda arts powerhouse mobile workshops. Clockwise from left: A ceramic workshop, a shadow play, a jewellery workshop. Photos: Rachel McKenzie

"The project was open and realistic about the young people we were trying to reach and aimed to meet them on their terms, when and where they chose to congregate."



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Making initial contact with these young people was our biggest hurdle to overcome. A lot of time was spent trying to get inside their heads, finding out what they liked and how we could create an environment where they felt comfortable and would want to be. Workshops were held at a range of locations around town, at various times in the evenings and on weekends. To date these workshops have involved activities such as photographic t-shirt transfers, African dance and percussion, jewellery making, painting, drawing, digital video recording and editing, glass slumping and ceramics.

During this first phase of the Skudda Arts Powerhouse project mobility also posed a problem as we had to utilise a vehicle which already had a heavy demand on it. But thanks to a grant from The Department of Premier and Cabinet's Community Security Program we will soon have a vehicle dedicated to this project.

Not only have many of the young people previously uninterested in our activities repeatedly participated in this project, but have now become proactive in requesting certain types of workshops and voicing their creative desires.

It is an exciting time for youth arts in Fitzroy Crossing: the options are endless and the enthusiasm from local youth is infectious! It serves as a great source of inspiration for all who have the privilege to work on these projects.

MANGKAJA is proudly supported by ArtsWA, Country Arts WA through the Regional Arts Fund, an Australian Government initiative, Australia Council for the Arts (CCDF), ATASIC, Department of Premier & Cabinet - Community Security Program.



City Farm arts meets permaculture

BY CLARE DETCHON, DAN MCINTYRE & CITY FARM CREW

City Farm is a project of the Planetary Action Network, the youth branch of Men of the Trees. It was developed to provide a space for young people to call their own, feel a sense of belonging, connect with the environment, grow, share, learn, express themselves and be empowered to make positive changes in their personal lives and the world around them.



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City Farm is a dynamic, interactive permaculture community garden, meeting place and resource centre. From the degraded scrap metal yard it was in 1994, City Farm has been transformed into a lush, organic inner-city sanctuary, through the work of thousands of volunteers.

City Farm is based on the holistic Permaculture principles of care for the land, care for the people and share the surplus. Fundamental to City Farm is the belief that “healing the planet is not going to happen until we heal the people,” says Rosanne Scott, City Farm coordinator.

As well as providing information, activities and training in landcare and permaculture, the arts have always been a way to achieve these

goals and embody these values.

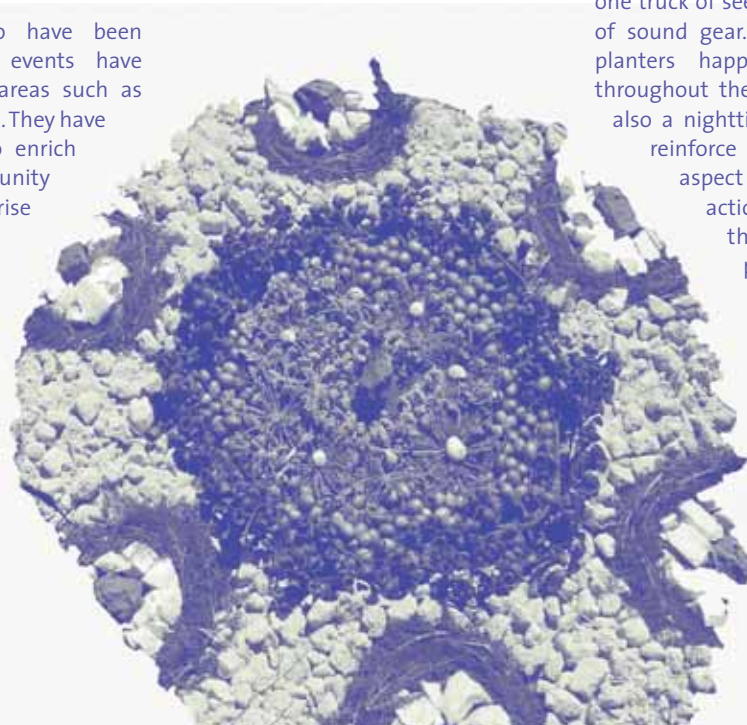
The Farm has been the site for many young artists to develop their skills. Over the years City Farm’s warehouse walls have evolved into a graffiti art gallery, being one of the only legal sites in Perth for this artform. The gardens have been adorned with sculptures made from all sorts of recycled materials.

The warehouses and amphitheatre have been the place of many gigs, exhibitions and community arts workshops of differing shapes and sizes. These have been initiated and coordinated by teams of creative young people, with the mentoring and support from the Elders at the Farm. The events have been the grounds for experiential learning, inspiring thousands of young

people and creating the identity of the Farm, whilst also bringing many volunteers to City Farm.

Young people who have been involved in these events have developed skills in areas such as project management. They have used these skills to enrich the wider WA community and develop enterprise activities.

One of the most joyous events of the year coming out of City Farm is Activate, which combines tree planting with a dance party, and celebrates environmental



“...inspired celebration, community communication, open hearted elation. Shared visions manifest, this place is truly blessed.” Jazmin Tassell

rehabilitation with ‘tree’mendous gusto. The Activate crew travels to saline-affected lands, bringing one truck of seedlings and another of sound gear. Live DJs keep the planters happy and motivated throughout the weekend. There is also a nighttime dance party to reinforce the crucial social aspect to environmental action. We believe

that environmental problems are best addressed when people work together and celebrate the activity.

For City Farm to be the vibrant place it is today, many

obstacles have had to be overcome. Originally City Farm was to be a two-year project. Due, however, to its overwhelming success, the push was on to acquire long term tenure. The site was earmarked to be turned into a carpark, nevertheless after six years of intense lobbying for the Farm to stay, it has recently been granted a 40 year lease.

Since this great news members of the City Farm community have been involved in a Cultural Planning process, facilitated by the Community Arts Network WA. This has involved dreaming for this new future, planning how to make these dreams a reality, and ensuring that they are financially, environmentally and socially sustainable.

The new plans for the arts program

include developing facilities and studio space for a range of art mediums, hosting artists in residence, a calendar of community workshops, coordinating dynamic events to bring the community together, and acting as an ‘arts incubator’ for emerging artists and ethical arts enterprise development.

All are welcome to come and drop in to City Farm and contribute to making City Farm one of the most inspiring places in all of Perth, which supports what life is all about. ●

SPLIF

screening Perth's local independent films

BY ROBERT G PAPPARDE

SPLIF is a locally produced, non-profit organisation that aims to promote local film to the Perth public through means of exposing short films, documentaries, animation, video clips and conceptual pieces.

Twice yearly, SPLIF presents an all-out cinematic orgasm of short films made by local filmmakers, showing the public Perth's unique screen culture. They are films about places you recognise and people you may know made by local students, emerging filmmakers and even some professionals.

There are few opportunities in Perth to showcase films for this emerging talent and too many short films are produced and are left under beds and on bookshelves and are never seen by the public. This became evident through SPLIF's keen involvement in the Perth film scene over the last two years. SPLIF is a unique channel in Perth for the serious and even the not so serious filmmaker to get an audience and maybe get noticed

as SPLIF attracts filmmakers from all over Perth.

SPLIF aims to bridge the gap between local professionals and the up-coming filmmakers with limited funds and facilities, by allowing them to have their work shown publicly, and also providing a regular forum and social setting. There is a special emphasis on films made in Western Australia or by Western Australians, but there are no restrictions on content, genre or the age of the filmmakers. SPLIF is free to enter, something its counterpart film festivals are not able to offer. With this, SPLIF hopes to create a home for Perth's 'moving image'.

We are pleased to have become a significant part of the Perth film

“... too many short films are produced and are left under beds and on bookshelves and are never seen by the public...”



SPLIF
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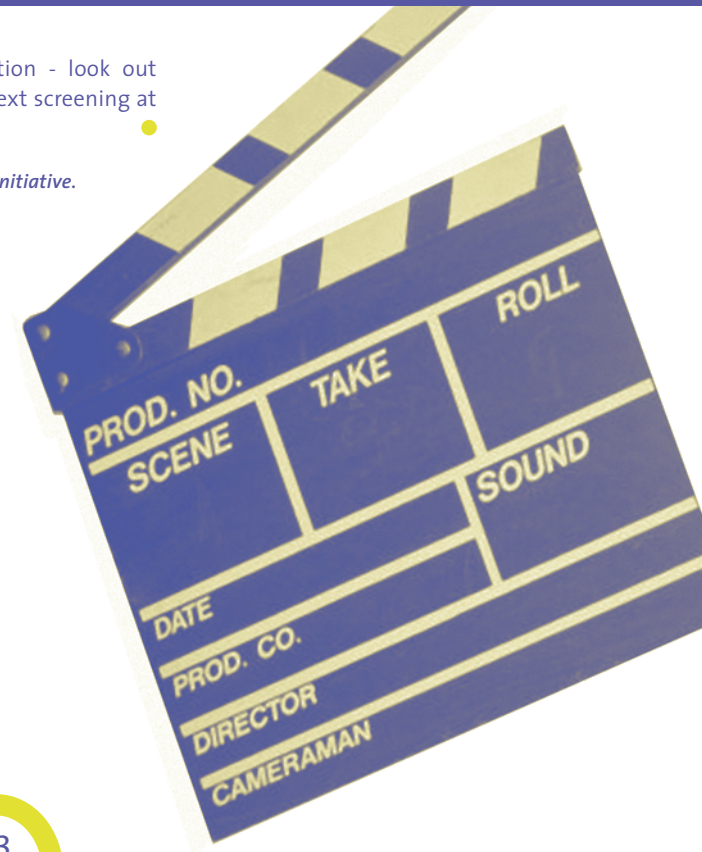
scene with our involvement with Revelation Perth International Film Festival, and finishing the year with another annual SPLIF Short Film Contest, recognising the contribution of local filmmakers and their submissions throughout the year.

Both the number and standard of submissions we receive vary, but the talent emerging in Perth through the screenings is clearly evident. We are pleased to be showcasing this talent as part of SPLIF.

Explore with us the wicked world of our Perth film scene and support your local film-screening organisation, supporting your local film industry.

For more information - look out for details of our next screening at splif.com.au

SPLIF is a self-funded initiative.



Dance, Dance, Dance!

BY CLAIRE PANNELL, GENERAL MANAGER, BUZZ DANCE THEATRE

Buzz Dance Theatre is Western Australia's professional dance theatre company for children and young people, nationally recognised for its contribution to the arts and education. Buzz Dance Theatre leads young people through a positive dance experience.



"...You could tell it was all to precision and perfection. My favourite part was the robot dancing and the Chinese man going through all the bones of the body." Student



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Buzz Dance Theatre's Secondary Schools dance program involved a fully professional contemporary dance company performing for and working with students from many schools and backgrounds, aged from 12 to 17 years old.

The students experience a professional dance theatre performance that is relevant to young people, hand in hand with supporting activities that give them a greater understanding of what they have seen. This includes learning about career paths in dance, production (sets, lights, music, costumes), administration and marketing. They also learn about how the performance work was created and the training required by staff in order to have a career in dance. In dance workshops and residencies they learn how

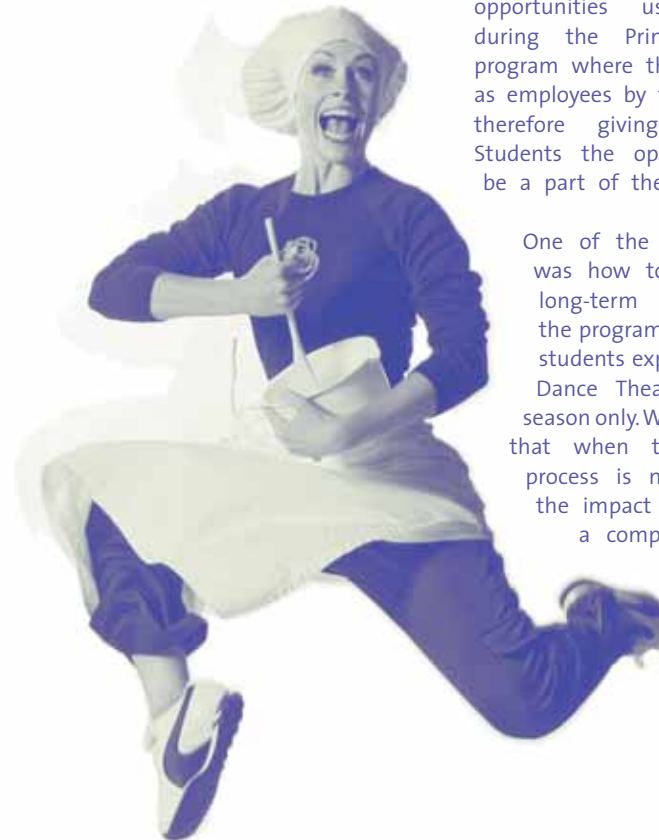
to tap into their own creative ideas and gain a greater depth of understanding of the art form.

The program involves 5 main steps:

1. A resource kit and PD activities for the high school teachers: in order to prepare students for their in-theatre experience, teachers are given PD and comprehensive resource kits that include lesson plans, music CD and information.
2. Professional performance in theatre: this is the first time that many of the students enter a professional theatre environment. This can be the turning point for capturing their interest and therefore of the utmost importance.
3. Dance workshops at the school:

one-off workshops linked to the performances to aid in the students' understanding and appreciation of dance theatre.

4. Artists in residency program at the school or in the professional environment at the King Street Arts Centre dance studios: some schools opted for a longer workshop program that built on the previous three steps in the process.
5. Secondments (limited opportunities): some students are required to do work experience. Buzz Dance Theatre provided some opportunities for students to spend time helping out in the office and watching rehearsals in the studio, or helping out at performances with production or in the workshops. These



opportunities usually arise during the Primary School program where they are seen as employees by the students, therefore giving Secondary Students the opportunity to be a part of the Buzz Team.

One of the main issues was how to assess the long-term benefits of the program as often the students experience Buzz Dance Theatre for one season only. We also believe that when the five-step process is not complete the impact is less than a complete process. Limited resources/ staff meant that not

all requests / needs could be met or schools only opted for the first two or three steps.

The main success was breaking down preconceived ideas about dance. For many students that had never danced or who had negative experiences of dance, they were surprised at how much they enjoyed their Buzz Dance Theatre experiences. For those with an active interest in dance, it was in many cases their first experience of



contemporary dance, and the active participation opened up their own creativity.

With the dancers (themselves relatively young people aged 21 to 33 years) acting as role models, many young dancers suddenly realised that leaving school at 15, 16 or 17 years was not necessarily the best option to become a professional dancer. Furthermore, their eyes were opened up to the doors of the many career paths in dance that they had not realised were going on behind the scenes.

BUZZ DANCE THEATRE is proudly sponsored by The State Govt – ArtsWA, Federal Govt – Australia Council, Healthway – Smarter Than Smoking, Country Arts WA, Secure Parking, Active8 and Water Corporation

All Photos: Jon Green
 Clockwise from top: 'FRACTURE': Dancers: Katrina Lazaroff, Bridget Fisk & Rachel Usher. Choreography: Paige Gordon.
 'BEAT ROUTES': At back, from left: Rachel Usher, Bridget Fiske, Katrina Lazaroff, Joseph Lau, Paul Blackman. Front is Musician Jo (19) Mansell. Choreographer: Felicity Bott
 'BEAT CAKE': Dancer: Rachel Usher. Choreographer: Felicity Bott

Wiluna desert crew Rock!

BY CRAIG WALL
YOUTH RECREATION AND COMMUNITY SERVICE OFFICER, SHIRE OF WILUNA

Wiluna is a predominantly Indigenous community of 300-400 people situated on the edge of the Little Sandy Desert, 950km from Perth. Due to the community's remoteness, Wiluna's young people rarely get the opportunity to participate in new or innovative art and recreational activities.



In 2003, the Wiluna Remote Community School approached the Shire's newly appointed Youth, Recreation and Community Services Officer for a dance idea their students could perform at the upcoming Kalgoorlie Croc Festival. Break-dance was suggested as a style of dance the young Indigenous students would be interested in and motivated towards learning.

The students viewed a video of a group of break-dancing students from Ballajura Community College in Perth, and all agreed they were keen to learn the modern and physically demanding dance style. How to teach them, without anyone in the community having the necessary break-dance skills, was a major obstacle that needed to be overcome.

The school, Shire and Newmont Mine

formed a partnership to get this project underway. Newmont Mine flew two break-dance teachers from Perth to Wiluna to conduct workshops over a five day period. Students at the school participated in these workshops, with an enthusiastic group of young people committing to practicing after school as well. These young people, aged between 5 and 13 years of age, worked hard to develop skills and learn a complicated routine. The 'Wiluna Desert Rock Crew' was formed.

After the dance teachers left, the Crew continued rehearsals every day after school, using video footage of the break-dance teachers to revisit skills and aspects of their routine. The commitment shown by these young people to regularly practice is not usual for this community and shows a keen interest in learning break-dance.

Two break-dance teachers returned just prior to the Kalgoorlie performance to tighten and improve the routine. The young people were looking forward to travelling and performing their new skills. Most, however, were understandably nervous about doing so away from their own community and in front of such a big audience.

The Croc Festival Performance by the Wiluna Desert Rock Crew was extremely impressive, wowing the crowd with difficult manoeuvres and a complex routine. All students managed to overcome their nerves and loved the experience. Performing in Kalgoorlie gave the

“Performing... gave them a newfound confidence in themselves and a definite sense of achievement. The students also showed great pride in their school, community and culture.”



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Wiluna young people a newfound confidence in themselves and a definite sense of achievement. The students also showed great pride in their school, community and culture.

To continue on from the Croc Festival success, the Shire sought funds from Country Arts WA and Healthway to fund a visit from the Perth group of break-dancers whose videoed performance had originally inspired the Wiluna students. The Breakin' Barriers from Ballajura Community College spent three days in Wiluna, conducting workshops with the Wiluna Crew and performing for the community. Again, this was hugely successful, with community members filling the Function Centre at performances and many young people flocking to the workshops.

Break-dance has had many positive outcomes for young people in Wiluna. It has encouraged and inspired them for the first time to be involved in dance. As a result of practicing and performing, the young people have more confidence, self esteem and are now more enthusiastic at overcoming feelings of 'shame' and trying new activities. Break-dance also requires great fitness and dedication. The young people are thus becoming healthier and are learning the value of commitment and hard work.

The biggest issue in this program was how to make it sustainable so that the young people could continue to develop new skills. One-off visits from Perth teachers were expensive and did not provide continuity for the students. Funding acquired from ArtsWA has enabled a new program to be developed

for 2004. A break-dance teacher will visit Wiluna twice per term to conduct workshops and mentor a local dance teacher. The local dance teacher will then be employed to continue with lessons between visits.

In the future, the Wiluna Desert Rock Crew would like to travel to other communities to perform. They would particularly like to visit the Breakin' Barriers group in Perth, as well as travel to other Indigenous communities to inspire many more Indigenous students to become involved in dance.

WILUNA DESERT ROCK CREW is supported by the Shire of Wiluna and the Wiluna Remote Community School with ongoing program funding from ArtsWA. Projects have been supported by Agincorp (Newmont) Mine, Country Arts WA and Healthway.



Photos: Craig Wall
Members of the Wiluna Desert Rock Crew. Top, from left: Shane, Lesley, Kersal and Cassandra. Bottom: Toby and Kersal

Woodside Web Life

BY BEVERLY GROWDEN, GENERAL MANAGER

Barking Gecko Theatre Company is Western Australia's own premier professional children's theatre company, committed to creating and presenting "inspirational, provocative and delightful" theatre for young people aged 5 to 17 years.

Back in 2000, Barking Gecko's crazy artistic team came up with a great new concept - let's get kids aged 10 to 17 years in regional WA writing a script together online. Called Web Life, they took this bright idea to Healthway who loved it and sponsored the project from 2000 - 2002.

Each year since then, Barking Gecko has engaged a Web Life writer to present a series of writing workshops in schools in regional WA. Web Life writers have included Emma Green (2000), Justin Cheek (2001), Luke Milton (2002) and Melissa Cantwell (2003). The writer collects ideas for the play along the way - characters are developed and the first scene of the script is loaded up on Barking Gecko's website at www.barkinggecko.com.au

And then it begins... Every week

for 10 weeks (usually Term 3 of the school year), regional young people can log on and read the first scene then write their own version of what happens next. The Web Life Writer edits these ideas and loads the next scene on to the website each week. Sometimes the Web Life Writer may use whole sections of someone's script and sometimes they just combine some of the ideas and dialogue.

Anyone can get their hands on the script - it's available royalty free on Barking Gecko's website. In 2002, the project expanded with further support from Healthway and regional communities were asked to nominate to actually stage the Web Life script with support from Barking Gecko artists. Denmark's Hypertheatre took up the challenge and Barking Gecko tutor Meg Logue was assigned as Mentor Director for

the project. Called Monkey Business, this play involved 22 participants and was presented FREE to more than 400 people during its three performances.

Woodside Energy Ltd, a company highly committed to young people in regional WA, decided that this project was perfect for kids in the Pilbara. So - they sponsored the project in 2003 and have since committed to continuing this sponsorship from 2004 to 2006. The project is now known as Woodside Web Life and the three weeks of FREE Woodside Web Life workshops is conducted in the Pilbara. The project is promoted specifically to young people in regional WA, but anyone can log on from anywhere. Barking Gecko has even received scenes from kids in the UK!

In 2003, writer Melissa Cantwell

"I liked making up ideas for all the scenes ...I thank you very much for writing because it got me out of school work and most of all I liked listening to it." Brett

LANO: Tick tock
CHORUS starts to tick tock the rhythm
LANO: It never stops ticking, keeps flicking over the pages of
CHORUS: Tick, tock, tick, tock...
LANO: Another day cleaning the town, it's getting me down, work never stops, I just want an invitation,
in my imagination. Become a super stellar star, try and fly so high with rap and rhyme, it has to be my turn, my
time. I want to stop the world and make 'em listen to the curly hurry-burly of my story, of my fight for fame and
glory. It gets gory, hold your stomach cause the roller coaster plummets, a wicked ride that rocks and drops and
climbs to the top... but it hasn't happened yet and it probably never will I bet. I'll just keep sweeping up, feeling
stuck. Fame will probably walk right by and never stop, just like the clock, tocking and ticking.
LANO keeps sweeping in rhythm with the CHORUS. Lights up on DARREN in his taxi. He swats a fly.
DARREN: Bloomin' flies keep stickin' to me neck I'm gonna get em all one day the dirty buggers. Gonna invent
an itty bitty machine that kills all the blowies and pop it on the dash of me taxi.
DARREN O' Dum will always be a cabbie. I'll probably still be sweeping when I'm a hundred and
should I talk to? Doesn't matter I can drive me own self round
anyway and swats and creams and laser beam
Rich. Buy myself a brand new cab, with

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took a different approach with the Woodside Web Life project. She encouraged writers to write the script as if they were writing song lyrics - what resulted was a script that rocks!

Barking Gecko promotes Woodside Web Life to young people each year through schools and community organisations such as the Telecentre network and libraries. We also have an email list of past participants. One of the problems we face is that this is such a big state, and we know there are young people out there who don't know about Woodside Web Life and have some time on their hands.

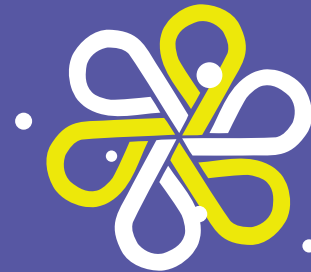
WOODSIDE WEB LIFE is currently fully sponsored by Woodside Energy Ltd.

“Inventing new ideas, rather than recycling old ones will always present a challenge, but it also supplies our greatest creative satisfaction.”

Resisting the middle Road

BY LUCAS BOWERS, YOUNG ARTIST IN ENTERPRISE

ericamerica is a Perth-based fashion label that is dedicated to the creation of innovative and exciting, arts-influenced men's clothing. The company was founded in mid-2001 by fashion designers Erica Wardle and Tristram John, and graphic artist Lucas Bowers.



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Northbridge WA 6003
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Mob 041 381 9511

After quite a few years experience in various aspects of the fashion industry, we had all come to the realisation that the menswear market was incredibly under-developed and in desperate need of new ideas. Having spent years listening to feedback from fashion conscious men, concerned that they were being offered less and less sartorial options, we came to the conclusion that we would establish a label specifically catering to this enormous hole for creative and unique men's clothing.

Producing a label exclusively for men was extremely challenging especially at a time when the industry had little to no faith in the men's market. Things have changed somewhat in the recent past, but at that time convincing anyone that menswear outside of the traditional suit and tie paradigm

would actually sell was next to impossible.

All of us had been working in arts-based fields for a few years, and having all studied in art areas at university we were well and truly aware of the challenges facing us in barrelling headlong in to professional practice in a creative area, and in this case trying to make a living doing so.

As we grew as a label and found more and more of a reputation, it was interesting to note the various reactions of the people we encountered along the way, ranging from positive encouragement to outright surprise that we were even attempting to do this. It goes without saying that there will always be a percentage of the population who are going to deride your efforts and tell you that “it will

never work”, but for every person that does, someone will be there with encouraging praise. Several people even asked us what gave us the nerve to start a business so young!

The most encouraging aspect of creative practice in Perth, however, is that in a smaller city such as ours, building networks and team working relationships is far easier than it would be in larger places, and this is always going to be an important element of developing a career, particularly in arts areas.

Inventing new ideas, rather than recycling old ones will always present a challenge, but it also supplies our greatest creative satisfaction. We are firm believers that innovation is the only valid



form of creative expression, and that good ideas will always be infinitely more valuable than middle-of-the-road solutions, regardless of commercial success. The most important thing for anyone with a vision is faith in their own ability, and the determination to stick to your guns no matter how great the odds or how many people suggest you “tone it down”.

The question we are most often asked is how we had the stamina to

keep going even when told that our ideas were too much for the men's market, to which our reply is always “What else were we going to do?” ●

ERICAAMERICA is a self-started creative business venture, set up in mid-2001 by Erica Wardle, Tristram John and Lucas Bowers, then aged 26, 21 and 21 years respectively.



Clockwise, from top left: Promotional images used for the Summer 2003/2004 season. Photo: Rob Grima. Tristram, Erica and Lucas. Illustration: Lucas Bowers. Installation piece for 'Mine Own Executioner' show at Mundaring Arts Centre 2003. Photo: Lucas Bowers.



Esperance YoofART Attack old ute

BY PHIL SHELTON, YOUTH ARTS COORDINATOR

YoofART-Attack is a part of the full spectrum Youth Arts program developed by Esperance Community Arts, the peak umbrella organisation representing the Arts community of the Esperance region as a whole. The principle of the YoofART-Attack component of the program is to give young people the opportunity to explore art from an applied perspective – eg. how can we use our artistic skills and talents in a practical way to enhance, contribute and be part of our community?



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The YoofART-Attack crew currently consists of around 50 participants, which fluctuates depending on activities offered and is open to anyone between 12 and 25 years. Examples of activities include large-scale public murals in our local shopping centre, airbrushing, photographic film animation, theatre set building/painting for the Esperance Theatre Guild, designing and painting banners for other community groups and... a Ute Project. Why a Ute project?

Engaging youth in rural and remote areas is a very difficult task. Young people wish to engage in things that they can identify with and that they know will be “cool”, and there

ain't nuthin' cooler or more iconic than a Holden Ute, especially here in the bush.

Originally the ECA Youth Arts Coordinator was to allow his own Hilux 4WD to be used for the purposes of a painting project. The YoofART-Attack group was excited by the prospect of painting a car, but the opportunity to use “an old Holden Ute” added fuel to the fire and also raised the interest of other groups of youth. This is a perfect example of art and culture crossing social barriers and widening perceptions.

Our ingredients included: one busted arts ute; a handful of skilled

young manual artists; a plethora of wild eyed young artists looking for an outlet; a pants load of Indigenous textile artists; a large number of supportive retailers offering discounts on parts and materials; sundry local businesses prepared to loan equipment and offer advice; and a space to work on the vehicle.

The Ute Project aimed: to offer the opportunity to young people to use their artistic talents in an applied way to give them a sense of purpose and to experience art in a practical way; to give groups of very talented and skilled young people who would not normally see themselves as artists the opportunity to

“... there ain't nuthin' cooler or more iconic than a Holden Ute, especially here in the bush.”

express themselves and have their talents recognised; and to provide Esperance Community Arts a vehicle (pun intended) to promote youth activities in our community and to facilitate much of the associated work which involves the moving of equipment, materials and products (artworks) to and from storage, site or location.

Due to the unknown quantity that is “an old car”, the method could be described as follows: firstly, put faith in the kids and fly in recklessly; and secondly, do whatever it takes to get a result that the kids can be proud of and be prepared to sacrifice for that.

Around 30 young people were directly involved with the recreation of the ute. All groups and individuals that participated have been recognised as part of

the paintwork design. The overall design is instantly recognisable and raises attention to the combined capabilities of young people in our community. The vehicle may become a reusable canvas repainted every two years to give a different group the opportunity to get their names out there and be recognised. The vehicle has already been used on many community and arts based projects and gained awards at the annual “Beaut Ute” competition at the Esperance agricultural show.

The rewards?

- The ute is used to promote Youth involvement in art by looking “cool” at community events and activities.
- It is a source of ongoing recognition for those involved and is an asset to the further promotion and involvement of youth in art.

- It is handy for carting stuff around.
- The project has encouraged many skilled young people to see themselves as more than “just a worker”, and serve to promote self-respect and pride in what they can achieve.

ESPERANCE COMMUNITY ARTS' Youth Arts Program is made possible by Esperance Shire Council, The State of Western Australia through Arts WA in association with LotteryWest, and Country Arts WA through the Regional Arts Foundation, an Australian Government Initiative.



Photos: Phil Shelton

Incubator

By **MARCUS CANNING**, ARTISTIC DIRECTOR, ARTRAGE

ARTRAGE is a multi-artform support organisation for contemporary Western Australian arts and culture, producing and managing a year-round program including the annual Urban Edge Midland Contemporary Arts Festival, and the biennial ARTRAGE Festival. ARTRAGE also manages a number of venues in Perth including Artshouse Gallery and The Bakery Artrage Complex, which includes the Breadbox Gallery, Blackbox Theatre, and Powerbox Performance Space.

In 2003 - 2004 ARTRAGE supported the Tall Concrete Collective (TCC) through the ARTRAGE INCUBATOR Program which supports the development of artists and their works for presentation in an ARTRAGE Festival.

TCC are a collective of four artists under 25 years of age who combine live electronic sound-scapes, digital animation projections, and hybrid dance performance to create unique multi-disciplinary performance works and environments. The artists include choreographer Sam Fox, digital animator Carl Fraunshield, and electro musicians David Miller and Matthew Boaro, as well as a pool of dancers including Aimee Smith, Deb Robertson, Paul Blackman, Jessyka Watson-Galbraith, Alex White and Mim Wheeler.

TCC first came to the attention of ARTRAGE when they produced a work located on an inner city carpark roof-top during the 2002 ARTRAGE Festival. ARTRAGE recognised the collaborative abilities and skills of the collective, as well as the innovative nature of the work, and selected this pool of artists for development over the following two years as a core INCUBATOR Project.

The ARTRAGE INCUBATOR Program supports and skills artists in development areas including the creative development of their work, project management, finance and budgeting, technical and production design, marketing and promotion, and integration and presentation of work within a Festival Program.

TCC received a deeper level of development support through Sam Fox being chosen for a mentorship program with Queensland Youth Arts. This program allowed Sam to receive training in Brisbane, and take part in an organisation placement project, working with ARTRAGE Artistic Director Marcus Canning in a mentorship capacity.

This was geared not only for Sam to gain broad experience in festival programming and management, but was also applied directly to the production of a new TCC work called 'Concrete Junction' for the ARTRAGE produced, URBAN EDGE Midland Contemporary Arts Festival.

'Concrete Junction' was the key work in a multi-arts street event, and allowed the collective to explore the

"...the Incubator process allowed us to enact our creative evolution with long term support including technical expertise, funding, access to networks and marketing support." Sam Fox



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development of a work for a street festival scenario.

This presented a range of creative challenges, with an implicit objective being for the work to respond to the streetscape rather than exist solely on an outdoor stage. Some of the spatial design solutions developed to address this included key sites being chosen throughout the street for multiple performance spaces - activated simultaneously.

The live electronic musicians were placed in a scaffold tower from which

they could view all the performance sites, as well as be exposed and incorporated into the structure of the performance.

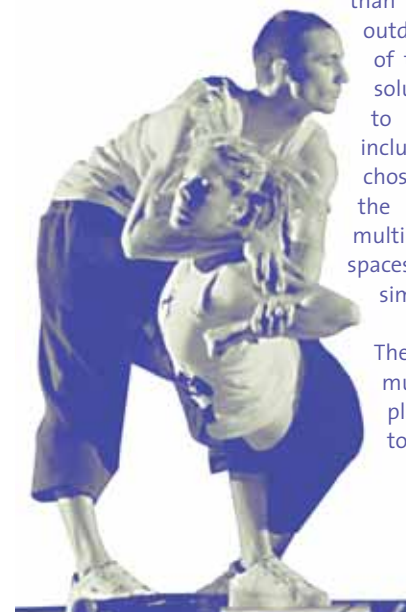
The tower was also inhabited by the digital animation artist, who projected multiple images onto various screens from the tower, including a cinema screen mounted on the side of a truck. A follow-spot mounted on the top of the tower was used to track dancers as they moved between performance sites, and a mobile projection screen trolley was built for use during a choreographed entry procession down the middle of the street.

The structuring of the work, and its progressive duration, allowed for audience to navigate and negotiate their engagement and interaction

with the performance between sites, creating a stimulating and surprising format for engagement with contemporary dance, and a truly contemporary spin on the idea of the community street festival.

As a final stage in their INCUBATOR Program, TCC are developing a new work for ARTRAGE, which will be located in and respond to an industrial warehouse environment.

ARTRAGE is supported by ArtsWA in association with LotteryWest. Tall Concrete was initially funded through ArtsWA's Young People and The Arts Panel, and has also received support from the City of Swan and Midland Redevelopment Authority through URBAN EDGE Midland Contemporary Arts Festival. The Queensland Youth Arts Mentor Program was funded through the Theatre Board of the Australia Council.



The Tall Concrete Project.
 Photos: Bohdan Warchomij

Building that Funky Beat from the ground up

BY KEN ALLEN, JUNKADELIC PROJECT COORDINATOR

Junkadelic is an open-access community arts group dedicated to the involvement of people in high-energy funk music and culture – all bundled together with the environmental sustainability ethic.

“Junkadelic are intent on spreading funk music and culture, and through the use of recycled and found materials – they will achieve their aim BY ALL MEANS NECESSARY”

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Junkadelic has an artistic development strategy and a particular focus on young people (aged between 12 and 25 years). Participants are not just encouraged to take part in art, they are encouraged to explore their own strengths, talents and abilities and develop themselves artistically, thereby strengthening the artistic community of Western Australia.

The main forum for developing artistic confidence and ability is through facilitation and co-facilitation of newcomers to the arts through free and open community workshops and performances at community festivals. This has the multiplying effect of involvement of new people and development of emerging talent.

A particular project initiated by the Junkadelic group in 2003 was the establishment of a professional

Funk Big Band – currently known as Funk Junktion.

The Junkadelic Percussion group is inspired by the New Orleans “Second Line” brass bands. The second line is the group of revellers who play and party (and often mourn) along with the brass band as they parade down the street. The second-liners may play instruments, wear masks and wild costumes, and dance to the second line beat.

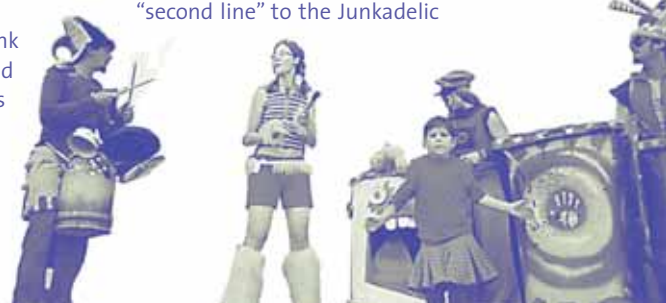
Throughout 2003, the Earthwise Junkadelic Arts Group conducted around 245 community workshops in percussion, costume, vocals and float decorating, 112 performances (percussion group) and 42 core group (advanced) workshops.

Throughout 2003, the Funk Junktion Band conducted around 24 Funk Junktion rehearsals (including mad non-stop

rehearsals at Cue for Qfest, where a one-hour circus music performance was written in one day!!!) and 16 Funk Junktion performances.

The Funk Junktion band has been successful on a number of levels. It has allowed the many young people involved in Junkadelic to take the music more seriously and develop skills on conventional instruments as well as junk instruments. At the same time it has provided an avenue for young and talented musicians and artists to take lead facilitating roles to share their knowledge with their peers and build their confidence.

In the Junkadelic Percussion workshops, participants become the “second line” to the Junkadelic



percussion band, while in the Funk Junktion lineup the Junkadelic group act as the “second line” to the funk band. Thus there is a clear transition from newcomer to the arts – to junk artist – to professional musician. The route to taking the music more seriously is via the second line – ie. where the party is! This combination has proven to be very attractive and very successful at festivals where a range of workshop options can be selected. The music options are well complimented by the costume, choreography, puppet and float building options – such that a whole Mardi Gras Festival experience can be provided.

Funk and hip-hop music stems from a very inclusive musical philosophy. Rhythm and interaction are key ingredients, and there is a blurring of the lines between musician and audience, as well as a blurring of what is music and

what isn't. The Junkadelic – Funk Junktion music is written from the “ground up” beginning with the rhythms and building the songs and performances up on top of a funky beat. The Funk Junktion Band represents the musical “cream” on top of a multilayered cake!

2004 holds challenges for Junkadelic and Funk Junktion – including many more gigs and festivals, and revisiting our administrative structure so as to better reflect the ever evolving make-up of the group. The nuts and bolts administrative side of the group is under a state of continual reassessment as new people take on new roles which are then recognised by the group and included in our project and annual budgets.

ArtsWA supported many festivals JUNKADELIC performed at.



From top left: Funk Junktion perform at the Funk Club. Ella 'Saxperella' Westbury at the Denmark Street Festival 2004. Gav 'Phat Grooves' Arnold at the Denmark Street Festival 2004. Photos: Luke Gray
Left: Junkadelic perform at an anti-war protest in Fremantle, WA.

“SEA’s given me access to opportunities I would not otherwise have had in a regional area. I love performing and enjoy passing on skills to other members.” Crystal

Performing Mentoring

BY DOUGLAS WALKER, ARTISTIC DIRECTOR, SOUTHERN EDGE ARTS

Southern Edge Arts is a well established youth arts company based in Albany that offers a wide range of projects for young people in the Great Southern region.



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Southern Edge Arts is a full time regional youth company catering for 5 to 25 year olds by providing workshops in circus, drama, dance, firetwirling and music. These workshops culminate in public performances and presentations. SEA’s specialty is its creation of original performances. These works involve the young participants in all aspects of the creative process.

Recently, the Senior Drama group at Southern Edge Arts took a play on tour to Bremer Bay and Denmark. This was a small scale touring production and was organised in association with Hypertheatre (a Denmark based group), Denmark Arts and the Bremer Bay Telecentre. The group of 14 young people aged between 12 and 18 worked on the piece during January and, with the help of parent volunteers, catered for themselves in Bremer Bay.

Of the 14 involved on the tour one member had learning difficulties. It was interesting to note during and after touring together, the group began to accept each other’s differences, and the girl with learning difficulties just became part of the group. After a few days she herself announced to the group, “I am not stupid it just takes me a bit longer to work things out!” This was a wonderful, honest way for her to look at her difficulty and one that was supported by the group as they became more able to see where this young lady was coming from.

Of great importance to this tour was the inclusion of a trainee Stage Manager, mentored by the Artistic Director. Vince Kitson is 18 years old and interested in Stage Management. He hopes to train at WAAPA and has requested that he become SEA’s Stage Manager for a

year to get some experience and discover what it is Stage Managers actually do.

Vince has recently finished school and is in the gap between further study and work that can sometimes be overwhelming for a young person. This introduction or apprentice model allows Vince the room to explore with no risk. It is a gentle model that encourages responsibility and teaches skills, with the participants taking on more and more responsibility as the year progresses and as they are able.

It was Vince who approached the company with this idea and it underlines how important it is that a mentorship is tailored specifically to the individual. It also points out probably the most important issue and that is that youth organisations need to be flexible enough to be



open to the needs and requests of its members and public. It also becomes essential that youth organisations have trainers with a wide range of skills or the ability to access people with those skills.

Vince has grown up at Southern Edge Arts, having been a member here since he was young. His role as Stage Manager makes him in some sense responsible for younger members and helps to complete a period of life before moving into adulthood and the world of career and work.

This SOUTHERN EDGE ARTS project has been assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body, supported by the State of Western Australia through ArtsWA in association with Lotterywest, and Country Arts WA through the Regional Arts Fund, an Australian Government initiative.

This project was funded by HEALTHWAY to promote 100% CONTROL for the LOWER GREAT SOUTHERN PRIMARY HEALTH SERVICE. Southern Edge Arts gratefully acknowledges the involvement and co-operation of the Bremer Bay Telecentre, Denmark Arts, and Hypertheatre.



“Art is used as a middle ground where youth can explore their own ability to create and be successful in a non-threatening environment.”

Madjulla and the healing powers of culture

BY ANNE POELINA, DIRECTOR OF PLANNING & DEVELOPMENT

Madjulla is a healing medicinal plant well known to Nyikina people. In a contemporary context, Madjulla is the name of an Indigenous not-for-profit community organisation with Cultural Education Research Training and Evaluation expertise.

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Madjulla is located on the remote Fitzroy River near Derby in the Kimberley region of WA. Local Indigenous people run Madjulla with expertise in cultural health, education, research, training, youth issues and performing arts. Over the past four years, projects have incorporated the arts to engage young people in positive and creative ways to learn and have constructive fun. Madjulla programs aim to improve individual and community wellbeing through cultural development to enhance life skills and confidence.

Madjulla helps to shape public opinion through filmmaking, community action on the ground, lobbying, and community project management and evaluation. Filmmaking is used to build skills in front of and behind the camera as

an advocacy tool for giving voice to Indigenous youth.

Madjulla is working with marginalised youth and supportive community members to establish a community owned College of Arts and Enterprise to provide an alternative education choice. Art is used as a middle ground where youth can explore their own ability to create and be successful in a non-threatening environment. We believe the health promoting school model is a critical tool for the development of socially just education.

Some youth in remote towns don't get a chance to 'go bush' very often. Camping is a fun way to get out of town and learn new skills. Indigenous leaders from Balginjirr Community are working with

Madjulla to host leadership camps on the community's cattle station. Young people are taught their history and learn about the plants, animals and landforms, which shape their environment.

Madjulla has recently received funding for 2004 to work with Nyikina language consultants and a linguist to develop teaching and learning materials. The program will rely heavily on language and cultural camps.

Madjulla is committed to ensure continuity of Nyikina cultural and language knowledge. However, we were faced with a lack of teaching materials for Nyikina language and so engaged a consultant linguist to develop some for us. Several important products have resulted from this process including a

Nyikina-English word list that makes research work commenced 25-30 years ago available to the language community.

It is now clear that a graduated learning program is necessary. To ensure the success of such a program, supporting language

learning materials and teaching instructions must be created by someone who understands language and education processes.

Cultural camps/workshops are critical to project methodology for language development and maintenance. Language

consultants, linguists and new language speakers will be taken on cultural camps/workshops to allow the language consultants to engage the experiences of connecting language to country and provide meaningful language learning and interaction.

MADJULLA has expertise in cultural education research training and evaluation and contracts on a Fee for Service basis to communities and arts agencies to bring visions into reality.



“...it provided the young people involved with a safe space in which to voice their experiences, hopes and fears.”

Short fuse burns... and burns... and burns...

BY KERRY SHAW, COORDINATOR/WORKSHOP FACILITATOR

Short Fuse Youth Theatre was created in 1998 by a small group of young people aged 15-16 who were looking for an alternative to high school theatre arts. They began to meet after school, at the local arts centre, to discuss ideas, fundraising opportunities and possible productions. They wanted to create a company that was completely managed, maintained and facilitated by young people with all creative control belonging to the participants.



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In 1998 a small group of young people approached the Kwinana Community Arts Centre for the donation of a workshop space. A regular space to meet and thrash out ideas meant that the group could get down to the business of establishing contacts with other local organisations, volunteers and the council... and begin setting up their own theatre company.

By the middle of 1999 they had started to develop contacts with other artists in the community, had named themselves Short Fuse and begun to run two sessions a week to cater for under 13's. In August 1999 they approached AWESOME International Children's Festival about becoming involved in the LOOKOUT mini-festival program.

The AWESOME artists ran creative

and planning workshops with both Short Fuse groups. Within 10 weeks, Short Fuse created a mini arts festival to be held as part of the Kwinana Festival and thus 'FREAK FEST!' - Kwinana's own youth arts festival was born. FREAK FEST! ensured young people had a real presence and voice at the town's major annual cultural event. The success of FREAK FEST! saw the number of Short Fuse participants grow and inspired the group to pursue their ideas and create more theatre.

Another spin-off effect was the Town of Kwinana's decision to employ a part-time youth arts officer to assist and support Short Fuse, FREAK FEST and a number of other youth arts initiatives (eg. urban art projects) - all of which had developed out of FREAK FEST!

In 2000, the Town of Kwinana received funding from the Department of Health to produce an original production about safe sex. The play 'A play about Bonking: You want to do what with my what?' was a huge success as it provided the young people involved with a safe space in which to voice their experiences, hopes and fears. The production covered issues such as teenage pregnancy, sexuality and the influence drugs and alcohol have on young people in relation to sex and relationships.

'Bonking' (simply named) sent out strong messages to the wider community and reflected an honest interpretation of the reality most of the participants were living. The production was written by

young people in a format and language other young people would understand, this gave the production a raw edge as well as a language warning!

The production provided the catalyst Short Fuse needed to launch a regular theatre workshops program with production outcomes. 'Bonking' also sent a message to the local community that Short Fuse and youth arts and culture in Kwinana were here to stay.

There were several obstacles along the way such as deciding whether to become incorporated, securing regular space suitable for workshops, developing a structure and programme and securing funding. By the end of 2001, Short Fuse had planned to operate as a youth services initiative with

support from the Town of Kwinana (administration and funding), the Kwinana Community Arts Centre (providing workshop space twice weekly) and an experienced workshop facilitator employed with the assistance of ArtsWA funding.

In 2002, Short Fuse started its first term of theatre workshops for young people between the ages of 5 and 25 years. The cost of workshops was kept low, due to the financial support of the Save the Children Fund and the Town of Kwinana. Within this year, holiday programs were developed and the participants of Short Fuse created their second original production - 'Utopia'.

Over the past four years, Short

Fuse has continued to grow from the idea of a small group of local young people to a recognised youth theatre organisation with a membership base of over 150 participants. It employs two part-time staff and runs four workshops per week for 5 to 25 year olds, as well as intensive holiday workshops. Short Fuse is dedicated to producing quality performance outcomes and hopes to produce annual issue-based productions.

Each year Short Fuse continues to grow and remains unique, honest and passionate - it is a theatre company genuinely run by young people for young people.

SHORT FUSE receives support from the Town of Kwinana and the Kwinana Community Arts Centre



Sources

SOME SOURCES OF FUNDING SUPPORT FOR YOUTH ARTS IN WESTERN AUSTRALIA

If some of the projects in this publication have inspired you to get your own arts initiative happening, here's a list of some of the organisations that provide arts funding support for young people in Western Australia. Also, try your local council.

ARTSWA

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