

2015

ANNUAL REPORT

CAN

COMMUNITY ARTS TRANSFORMS



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Photo: Christophe Canato

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Photo: Christophe Canato





ABOUT CAN

CAN is a dynamic organisation working towards positive social change through community arts and cultural development practice.

CAN acknowledges Aboriginal and Torres Strait Islander people as the traditional owners of this country and its waters.

In particular, we recognise Noongar people as the custodians of the South West of WA and we pay our respects to their Elders both past and present.

In 2015 the organisation celebrated 30 years of service to communities in Western Australia, creating opportunities for them to express their ideas and aspirations and helping community members map a path towards their desired futures.

CAN works to shape and extend the practice of community arts and cultural development by ensuring diverse communities can produce authentic art that reflects their unique culture, history and aspirations. Central to CAN's work is the knowledge that the experience of creating art is just as valuable as the outcome.

CAN pursues its goals by producing excellent art with diverse communities, developing the capacity of artists and arts workers to work in complex community settings, and by growing funding opportunities for the community arts and cultural development sector.

WARNING:

Aboriginal and Torres Strait Islander people are advised that this publication may contain images, names and recordings of people who are now deceased.

CAN Basket weaving workshop, WA Day
Photo: Cecile Lucas





CAN TURNS 30! CHAIR'S REPORT



We unveiled a new look and a shorter name. We dropped the WA to stamp our place as Australia's peak community arts organisation. We launched a new logo and website and then, not long after, bade farewell to our longstanding Managing Director Pilar Kasat who, after 11 years at the helm, left CAN to pursue a career in academia.

Like many other arts organisations around the nation, CAN spent much of 2015 adapting to changes and challenges in state and federal government funding, including the restructuring of funding by the Australia Council and Department of Culture and the Arts.

CAN has not been immune to the impact of these changes and the successes of 2015 have been tempered by the necessary response to the changing funding and policy landscape. The substantive impact on equity over 2015 resulted from an ongoing investment in research and project initiatives to expand CAN's capability in arts, cultural and community development, as well as pursuing operational improvements that allow the organisation to meet the challenges ahead. Further review towards the end of the year and in early 2016 leaves CAN a leaner organisation with a refreshed vision,

well placed to plan and deliver an exciting future.

The results of an independent study into the value of CAN's work in the Southern Wheatbelt revealed that our social return on investment represents a staggering \$18 for every \$1 spent – a figure described by the analyst as one of the highest ever seen in the world.

This vindication of our work came at a time when several of our key long term funding arrangements came to an end; *Voices of the Wheatbelt*, Indigenous Employment Initiative, which supported our regional arts workers, Lotterywest's Southern Wheatbelt support, and the Mental Health Commission's funding for Catalyst and wellbeing projects.

With it came the end of the community programs they funded; *Healing Songs*, *Noongar Hip Hop*, *Strong Culture Strong Community*, *Head Tales* and *Catalyst Category D* and *Static Crew*.

Our *Healing Songs* project ended on a high. When we started these music workshops in the Eastern Wheatbelt four years ago, we never imagined it would culminate in an original album which would receive four WAMI award nominations. The singers were also invited to perform at several major showcase events including

I have had the most wonderful working years at CAN. I have had the amazing privilege to have a vision and to bring others along with me on that journey. The CAN journey for me, has been all about art and creativity, passion, love for community and social justice.

Pilar Kasat, farewell speech, November 2015

Pilar Kasat and George Kingsley
Photo: Tash Gillespie

CAN PATRONS AND BOARD OF DIRECTORS

PATRONS

Peter Newman – Professor of Sustainability, Curtin University
Mark Bin Bakar – Mary G Enterprises Pty Ltd

BOARD OF DIRECTORS

George Kingsley – Chair
Adam Marr – Deputy Chair
Stephen Scarrott – Treasurer
Kathleen Broderick – Secretary (from May 2015)
Pilar Kasat – Managing Director (April to November 2015)
Monica Kane – Acting Managing Director (until April 2015)
Matthew Burrows – Secretary (until May 2015)
Susie Waller
Scott Bywaters
Gloria Zhang
Josephine Johnson (until March 2015)

the Boyup Brook Country Music Festival alongside country legend Troy Cassar-Daley.

Our Noongar hip hop project concluded in Tambellup, with the school reporting that it was the most successful project their school had ever had.

Our much-loved *Bush Babies* project continued its journey across Noongar country in Goomalling, Busselton and Midland.

CAN's workshops in Goomalling unearthed a treasure; an historically significant collection of old photographs by Noongar woman Mavis Walley capturing day-to-day life on the Goomalling Reserve during the 1930s to 1950s. This find received national media attention and is now The Mavis Walley Collection within the state archives. The State Library has described the collection as having global significance.

Noongar Dolls from our Narrogin *Yarns of the Heart* project continued to tour the country as part of the MCA's string Theory exhibition. When the exhibition finally closed its doors after two years of touring, 220,656 people had seen these dolls made by the local women in Narrogin.

At the start of the year, CAN's *Bush Babies* Elders portrait exhibition finished at the WA Museum after

six months, attracting more than 72,000 people.

The exhibition was then selected by ART ON THE MOVE to be part of its national touring strategy for the next three years – a further commendation to the artists, the stories and the work.

Ending the year with more excitement, the Board of CAN announced the appointment of a new CEO to drive CAN into a new future.

Jo Metcalf brings with her a wealth of experience in the arts at both a national and international level. Jo is brimming with ideas for the new look CAN, that expands its focus to creating high quality art with diverse communities.

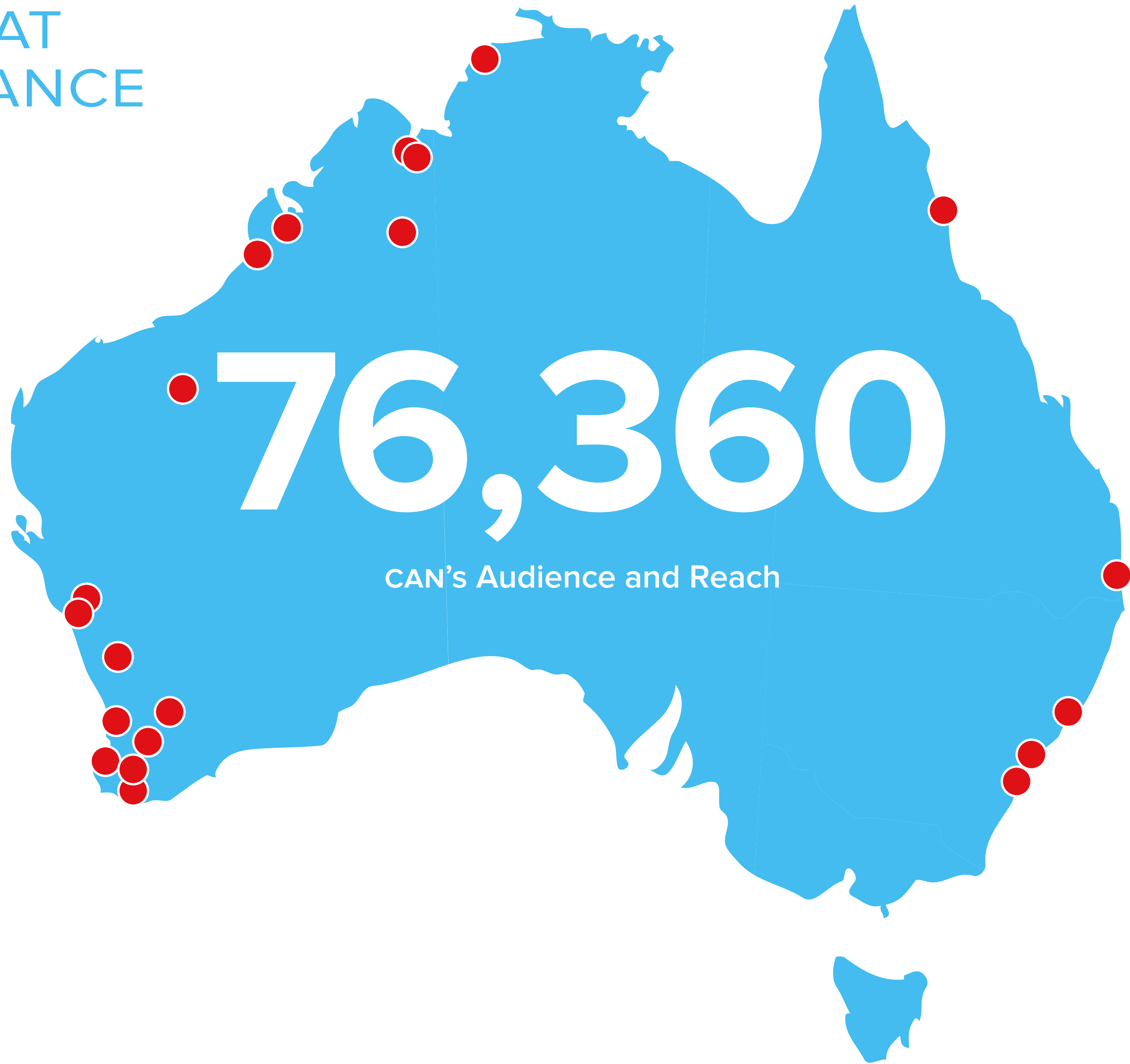
As we reflect on how far CAN has come in the past 30 years and we look to the future, it is perhaps fitting that we share with you with this quote from WA Museum CEO, Alec Cole:

"We believe there are few, if any, organisations in WA that have placed themselves so strongly at the heart of community."

Finally we would like to thank our partners, members, staff and board for their continued support. We look forward to bringing you a stronger, bolder, more diverse organisation in the future.

George Kingsley, Chair

2015 AT
A GLANCE



STRING THEORY

220,656

Number of people who saw CAN's Noongar Dolls during the two year national tour

73

CAN Events

3,601

People creating art with CAN and Catalyst

429

Community Arts Workshops

49

Partnerships

214

Artists Employed

CATALYST FUND

\$278,498

Distributed to community arts through the Catalyst Fund

\$344,048

Leveraged from Catalyst funding of projects

\$1.35

For every \$1 spent \$1.35 was leveraged from other sources



I wouldn't be able to do what I am doing now if it wasn't for the CAN courses. That is the reason I am still at school now.

SOCIAL IMPACT

Social Return for every

\$1 = \$18.58

Social Value

Above

Marion Slater, Nathan Ugle, Kiara Jones
Noongar Pop Culture
Photo: Tanya Voltchanskaya

Opposite

Noongar Pop Culture video shoot
Photo: Nicola Davison

Social Return on Investment (SROI) tells a story of how change is created by measuring social, environmental and economic outcomes using monetary value.

In 2015, CAN commissioned an independent analysis of its *Strong Culture, Strong Community* arts program in Narrogin.

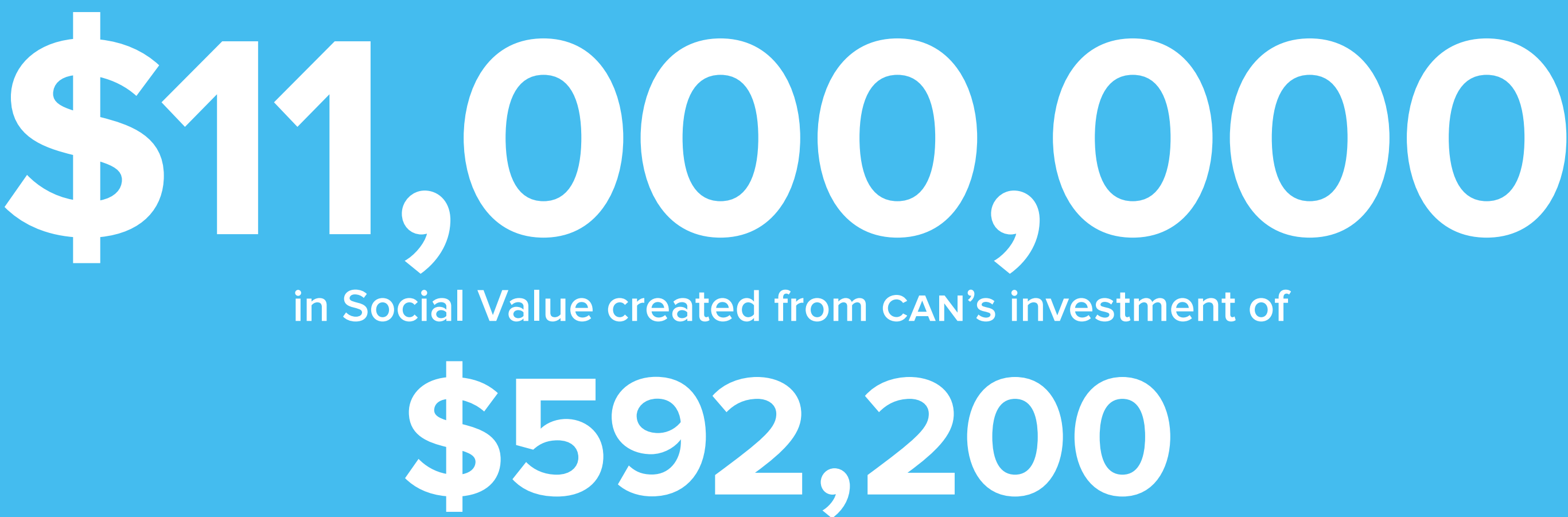
The report returned some of the highest social returns ever recorded.

KEY FINDINGS

- CAN’s *Strong Culture, Strong Community* programs:
- Encouraged Noongar students to return to school
 - Increased student confidence
 - Reconnected Noongar students with Aboriginal culture
 - Improved perception of Aboriginal students amongst non-Indigenous peers
 - Built resilience

During CAN’s time at Narrogin Senior High School, the school reported a 10% improvement in attendance amongst Noongar Students.

The school also elected its first ever Aboriginal Head Girl.



REPORT CONCLUSIONS

CAN’s Projects have been instrumental in encouraging Noongar students to return to school.

In the long term, this has significant pay-offs for the wider community because students will have improved career, health, welfare and social wellbeing.

Noongar parents believe the projects have made their children stronger and more resilient.

If CAN increases student attendance by 100% the SROI ratio doubles, \$18.58 to \$35.73:1



CAN PROJECTS

OVERVIEW

CAN creates and supports artistic and creative projects that have the potential to change people’s lives and the communities in which they live. In all its projects, CAN aims to engage communities and partners in a creative process to deliver both arts and cultural products and a range of community development outcomes. The following represents some of the key projects of 2015.

Opposite
Gloria Hill, *Bush Babies* Busselton
Photo: Cecile Lucas





RURAL RHYTHMS

The *Rural Rhythms* workshops and activities continued to empower young people in regional WA to find their own ways of reinterpreting and expressing traditional cultural stories through hip hop music and dance. Facilitated by professional dancers and musicians and local Noongar leaders, the workshops taught young people skills in hip hop dance, emcee writing and performing, lyric writing and Australian hip hop culture.

In April, a three-day hip hop camp in Kellerberrin brought together local hip hop group Static Crew and Midland-based Beat Walkers in rap writing and recording workshops with guest facilitators. The camp also included didgeridoo and bushcraft sessions and an On Country tour of sites of cultural and heritage significance around Kellerberrin.

Static Crew and the Beat Walkers came together again at the Moorditj Day Out in Tammin on 29 March 2015 when a 'dance-off' was staged to an appreciative audience of approximately 200 people. This was an all Noongar event and a fitting community celebration of the young people's achievements.

Rural Rhythms was documented by film students from the Perth Central Institute of Technology who mentored students from Quairading District High School to produce five short films that were edited into a show reel. *Rural Rhythms* wrapped up in NAIDOC Week with performances and a 'dance-off' in front of 400 people.

Right

Quairading Film Workshops
Photo: Tanya Voltchanskaya

Opposite

Cassius Turvey at Moorditj Day Out
Photo: Joel Miller





As an artist, I feel that CAN understands the importance of supporting local talent and encouraging the futures of up-coming artists.

Pauly P, workshop facilitator

HEALING SONGS

From a few humble song writing workshops back in 2011 with award winning Noongar singer and songwriter Gina Williams, together with musicians Guy Ghouse and David Hyams, the people of Ballardong Country began to develop *Healing Songs*. These songs communicate the personal, moving stories of Aboriginal people and honour the knowledge of Elders.

In 2014 these songs came together with the launch of the album *Shine: Healing Songs from the Heart and the Land*. In 2015 four songs from the album were selected as finalists in the Outstanding Indigenous category of the WAM Awards.

This year the *Healing Songs* singers performed at many high profile events both individually and as a group, including playing to an audience of 1000 people at the Boyup Brook Country Music Festival. The group featured at National Sorry Day in Perth and at the Moorditj Day Out in Tammin, a one day Noongar community celebration. Individual members of the *Healing Songs* singers performed in Kellerberrin during Reconciliation Week at an event organised by the Australian Electoral Commission and at the 'Revealed' Aboriginal artist showcase held in the Perth Cultural Centre in April.

Many of the *Healing Songs* participants are now pursuing their own independent music careers and continuing to write songs and researching opportunities to record their own albums.

Right

Healing Songs singers at Boyup Brook Country Music Festival
Photo: Richard Watson

Opposite

Kimberley Carlson
Healing Songs
Photo: Michelle White





mobilise communities to
explore and express their
unique culture through
community art
pract

When we started out on this road, we really didn't know where we were headed. Stepping out onto that stage at our CD launch was among the proudest days of my life.

Byron Pickett, *Healing Songs* singer

BUSH BABIES

Bush Babies was initiated by Ballardong Elder Winnie McHenry in 2013 and celebrates the stories of senior community members born in the bush, as well as the Aboriginal midwives who delivered them.

The project continued to weave its magic across Noongar Country with the telling of some remarkable birthing stories and exciting discoveries from Noongar history. Inspired by *Bush Babies* projects in Narrogin, Kellerberrin, Quairading and Katanning, Bunbury and Moora, 2015 saw it extend its reach to Goomalling, Busselton and Midland.

BUSH BABIES GOOMALLING

In partnership with the Shire of Goomalling and the Goomalling Aboriginal community, CAN delivered an oral history project, *Goomalling Yarns*, that rediscovered, recorded and celebrated the stories of Aboriginal families who lived on the Goomalling Reserve and in local missions and bush camps.

Goomalling Yarns brought twelve senior community members together to share historic photos and record stories with award winning oral historian, Bill Bunbury. Workshops with the State Library's *Storylines* team imparted skills in using the library's

online database of digitised heritage collections. A research trip to the Battye Library in Perth gave access to archived materials and photographs relating to Aboriginal history in WA.

More than 350 'new' historic photos were offered, including the significant Mavis Walley Collection which had, until then, been stored in a tin box. This box of photos documented generations of Noongar families living in and around Goomalling since 1925. According to the State Library, the archiving of these images has national and international significance because photos like this are rare. The emergence of Mavis Walley's remarkable images attracted widespread media attention including coverage in the *The Weekend Australian* and on ABC Radio National.

A 20 minute radio documentary was produced from the stories shared by the Elders. These were then used to inspire the town's youth to record a hip hop music track in honour of these stories. The radio documentary and hip hop track were included on a CD, along with a selection of photos. The CD was launched by the WA Minister for the Arts, the Hon John Day, at a community event attended by over 200 people in Goomalling in August.



Left

Cheryl Windich, *Bush Babies* Goomalling
Photo: Poppy van Oorde-Grainger



BUSH BABIES BUSSELTON

Bush Babies Busselton is bringing the local Aboriginal community together to share their stories, map out birth places and represent them on canvas. Once again, the State Library's *Storylines* program included a community photo sharing day with an excellent response, both in numbers and interest. The project is using drawing, painting and collage as a way of sharing stories while developing new skills. The project will continue into 2016 with further arts workshops, recordings and community meetings.

Above

Photo courtesy of The Mavis Walley Collection

Right

Artist Troy Bennell, *Bush Babies* Busselton
Photo: Cecile Lucas



We have all seen how reconciliation can grow from honouring and respecting people who have gone before us, and who live with us now.

Graham Smith, artist



BUSH BABIES MIDLAND

Bush Babies on the River involved oral history recordings, painting workshops, photography, and family history research and community gatherings to record and preserve the poignant bush babies' stories of Aboriginal people living in Midland. One of the participants, local Elder and Swan River custodian Albert Corunna, has ancestral ties to the region, reaching as far back as Noongar freedom fighter Yagan. Others were born further up the river and now call Midland home.

CAN invited the State Library's *Storylines* team to present to the group at an initial gathering and began developing the theme using creative techniques. Community meetings will continue into 2016 and recorded oral histories will be compiled into a CD with accompanying booklet and images.





HONOURING OUR ELDERS PORTRAIT EXHIBITION

The *Bush Babies* Honouring Our Elders exhibition finished at the WA Museum in January 2015, with an estimated 72,000 visitors during its six-month showing. The exhibition was then selected to be part of ART ON THE MOVE's state-wide and interstate touring program between 2016 and 2018.

The exhibition began in Narrogin with a local artist painting the portrait of 100 year old Elder Nana Purple (now sadly passed away). This inspired 60 portrait paintings and 14 portrait photos that honoured Elders from the Wheatbelt born in the bush.

Left

Bush Babies Midland
Photo: Natalie Scholtz

Opposite top left

Natalie Sholtz with Albert and Gwen Corunna, *Bush Babies* Midland
Photo: Kait Elsegood

Above

Revel Kickett and family, *Bush Babies* launch
Photo: Michelle White

ART ON THE MOVE is proud to be involved with the tour of the Bush Babies exhibition. It represents a great opportunity for audiences... to appreciate how visual artists can make a real contribution to the sharing of these stories.

Catherine Czerw, Executive Director
ART ON THE MOVE



HIP HOP COMES TO TAMBELLUP

In the Great Southern region, 317 kilometres south east of Perth, lies the tiny town of Tambellup and its local primary school. Every Thursday and Friday during term 4 of 2015, this school resounded with hip hop vibes.

The entire school population, aged 5 to 11, brought their energy to writing a hip hop song and learning dance moves which were captured in a short video documentary. Artists Scott Griffiths (aka Optamus) and Carlos Estigarribia (Pepito) facilitated the afternoon sessions with all of the 77 students, as well as an after-school masterclass with eight students. The skills of the students were showcased at a final assembly performance, also attended by students from Broomehill Primary School. Feedback was excellent and highlighted the need to extend this program to other schools in the area, especially to ease the challenges for students making the transition from primary school to high school, particularly for Aboriginal students.

This has been the best project we have run with our students at Tambellup PS. We have never seen our students so engaged and wanting to participate at such a high level.

Principal and Staff

Left

Tambellup Primary School Students
Photo: Natalie Scholtz



STATIC CREW

Kellerberrin based dancers Static Crew and Lil Sparks continue to be great ambassadors for their culture, town and families, receiving a very enthusiastic reception wherever and whenever they perform.

2015 presented another hectic schedule for the young all-Aboriginal troupe, performing at Moorditj Day Out in Tammin in March, Dance Week celebrations in the Perth CBD in May, Celebrate WA Day in Perth in June and the NAIDOC Week Family Day in Midland in July. The Celebrate WA performance received nationwide exposure on the Channel 9 Morning Show along with an interview with the group and its

creator, manager and choreographer, Connie Yarran. In late October Static Crew and Lil Sparks performed at the closing event of the National Housing Conference held at the Perth Convention Centre. Two weeks later they wowed a 1000+ audience at the Beaufort Street Festival in Perth.

In December Static Crew and Lil Sparks gave their home crowd a turn as part of a Summer Showcase at the annual Kellerberrin Street Festival, performing alongside Gina Williams, Guy Ghouse (winners of the Best Indigenous Act at the 2015 WA Music Industry Awards) and two members of Perth's Ochre Contemporary Dance Company.

With such a busy schedule Static Crew still continued to hone their skills to create new and unique dance routines. Ausdance joined CAN in supporting Static Crew's development with workshops in Kellerberrin from professional dancers Sete Tele and James Berlyn, as well as a masterclass in Perth with Angie King and DENZyl from the Hip Hop Society.

Above
Static Crew
Photo: Christophe Canato

HEAD TALES

In 2014 the Mental Health Commission of WA contracted CAN to deliver storytelling workshops with the aim of reducing the stigma associated with living with mental illness for people in regional towns.



Above

Andrea Gibbs
Image supplied

Opposite

Head Tales publication *Mrs Sweet Grand Pianola* by Kymba Burrows. Illustration for Tina's story

Head Tales involved Andrea Gibbs, well known performer and co-founder of *Bare Faced Stories*, leading a series of workshops over four weeks in five regional towns. In 2014, workshops were held in Margaret River, Busselton, Bunbury and Geraldton. In 2015 the project returned to Geraldton, then moved on to Narrogin and finally to St Patrick's Community Support Centre in Fremantle.

Narrogin *Head Tales* (renamed *Koort Waarngkiny – Heart Stories*) was an all Aboriginal group organised through CAN's Narrogin office. For many it was the first time they had shared stories about many hurts, including the impact of suicide on individuals and families, and how they had responded. Despite the emotional challenges of sharing personal and sometimes traumatic stories, the program enabled beautiful stories and moving testimonials to emerge. The next steps will be to develop their recorded stories so they are able to be shared with their young people.

The St. Patrick's workshops attracted men and women of different ages and cultural background, none of whom had done anything like it before. For some it was the first time they had become involved in this type of cultural activity and they stepped out of their isolation to connect with other people. The storytelling also proved a good opportunity to develop literacy and writing skills.

Head Tales yielded many positive and lasting outcomes. Mental health service providers in each venue reported a definite increase in participants' confidence and level of self-esteem as well as improved connectedness to social groups. The participants appreciated the opportunity to share personal and unique stories in a safe environment and some are now open to performing or professionally recording their stories.

The diversity of stories and storytellers was immense and some of these have now been captured in an online publication incorporating beautiful illustrations, with links to audio recordings and a video.

www.canwa.com.au/project/head-tales/





Noongar Elders in Narrogin feel that what they are doing – sitting down and telling their stories – it's making them feel like a burden is being lifted. It is good we are able to talk about this and will be able to help our young people heal.

...my project has been a success even beyond my own projection. The way CAN WA has structured the grant application ensured people were fully engaged even before we began. Over the project firm friendships were made. This real connection has made the project the success it is.

Angela Rossen, The Geraldton Community Coastal Biodiversity Project



CATALYST COMMUNITY ARTS FUND 2015

Catalyst Community Arts Fund facilitates communities to participate in creative activities that develop skills and encourage expression of their unique culture and identity.

Projects supported through the fund promote community empowerment, social inclusion, respect for diversity and self-determination.

CAN manages the fund on behalf of the State of Western Australia through the Department of Culture and the Arts. From 2012 to 2015, Catalyst was also supported by the Mental Health Commission WA through the inclusion of Category D Explore. This category supports projects that use creativity to engage participants at risk of mental health issues or to explore mental health issues through creative processes. The strong response to this category demonstrates a continued demand and need for community arts projects that focus on enhancing the mental health and wellbeing of communities.

In 2015 Catalyst received 56 requests for funding under the four categories and 27 were successful. A total of \$278,498 was distributed.

Through Catalyst support in 2015, at least 107 artists, 78 coordinators and 2,968 participants engaged in community arts projects, reaching audiences of 32,413.

CATALYST FUND PANEL ASSESSORS

CAN would like to thank and acknowledge the Catalyst assessment panel members for their contribution to the fund in 2015: Susie Waller, Chair; Rachel Mordy (regional); Jane King; Beverley Bridgland; Charlotte O'Shea; Caroline Smith (regional); Julie Rosario; Sian Brown; Sarah Vaglivello; Robert Dann (regional); Irma Woods; Joanna Sulkowski; Carrie McDowell (regional); and Joshua Cunniffe.

Opposite

SNAP Catalyst Project
Photo: Christie Flint

The following four projects reflect the diverse range of community driven projects that are funded through Catalyst. The information has been extracted from acquittal reports submitted by the grant recipients.

KEY PROJECTS

MANDJAR DREAMING: STRETCH ARTS FESTIVAL 2015 CITY OF MANDURAH CATEGORY A INNOVATE

Mandjar Dreaming told the stories of the local Indigenous and multicultural community through the mediums of puppetry, sound, video and photography. Over a three month period artist Karen Hethey held open community and in-school workshops in puppet making, puppetry performance and story gathering across a diverse range of community groups including Indigenous, non-Indigenous, multicultural, people with disabilities and youth within the Mandurah community. The workshops culminated in a large scale puppetry and story spectacle performance on the foreshore at Mandjar Bay as part of the official launch of the 2015 Stretch Arts Festival.

More than 130 participants aged from 6 to 67 were involved in the creation of large scale puppets and contributions of stories, and more than 50 performers aged between 10 and 60 brought these stories to life to an audience of over 2,700.



Thanks to the workshops, the kids...recognized their own stories in the book's story that Audrey wonderfully delivered. To express their emotions, they used ... a picture book, a puppet and a clay toy. It was a privilege to be able to witness their transformation. They became happier.

Eleonora Barcellona, Artist Assistant

MOSAIC SUN CIRCLE

CULTURAL LEARNING CENTRE MOSAICA

CATEGORY B CREATE

The *Mosaic Sun Circle* project aimed to promote Russian arts and culture, to strengthen the capacity of the local Russian speaking community and to raise awareness of this community within the broader Perth region.

The project involved a series of Russian arts and cultural workshops including traditional music, beading and embroidery, rug doll making and traditional art techniques. The workshops were held in various locations and were attended by a range of ages and groups.

The workshops were free and open to anyone interested in participating.

The project culminated in an open day which included Russian food and craft stalls, live performances and interactive workshops and was an opportunity for the local Russian speaking community and the wider community to come together to experience and share in this unique culture.

The project was supported by over 15 Russian speaking organisations and the associated events attracted over 600 people.

Opposite

Mandjar Dreaming, City of Mandurah
Photo: Roz D'Raine

Above

Mosaic Sun Circle
Photo courtesy of the project



THE BIOGRAPHY OF TOYS

AUDREY FERNANDES-SATAR

CATEGORY B CREATE

The *Biography of Toys* was a storytelling project that was undertaken by artist and coordinator Audrey Satar in collaboration with artist and arts-health researcher Christina Davies and artist assistants Eleonora Barcelona and Shokoofeh Azar. This project involved delivering art workshops that engaged recent migrant communities in the creation of a series of toys and handmade picture books reflecting the stories of children and families and their local culture and identity.

Through the medium of the dolls, this project aimed to reveal stories and journeys of migration as a means to counteract common stereotypes of refugees as ‘boat people’, to empower the children and their families and to contribute to their social inclusion, wellbeing and sense of belonging.

During workshops in the schools and with the conversational English classes, participants were encouraged to share stories that reflected their own journeys of migration through the toys they had or may have had. This was a powerful

exercise as adults and children remembered stories of carrying or playing with their toys in other places and landscapes, as well as engaging in games that had cultural significance. One important outcome from this project was the similarities between such activities across cultures.

Above

Biography of Toys workshop
Photo: Arif Satar



NULLAGINE COMMUNITY MURAL PAINTING OF COUNTRY AND CULTURE

BUDADEE FOUNDATION

CATEGORY D EXPLORE

This project delivered a three day On-Country art production workshop in which Elders from the Irrungadji community participated in a painting, culture and traditional knowledge transfer program. Senior women in the Irrungadji community were engaged as mentors and teachers, and younger members engaged as students. The women were taken On-Country to engage in traditional knowledge transfer which included telling stories, singing songs, traditional dance and teaching important aspects of

language, culture and belief. The senior women guided the young women and helped them with their art technique, and assisted them in gaining a detailed knowledge of the mythological themes surrounding the production of traditional art.

The project resulted in the collaborative production of an artwork representing the story of the Seven Sisters, a mythological story deeply embedded in the culture of the Irrungadji community.

The project helped to strengthen relationships within the Irrungadji community, provided positive role models for local young women and contributed positively to perceptions of the Indigenous community in Irrungadji.

Above

Family shot of women and children, Irrungadji Nullagine Mural
Photo: Desert Feet Tour

LIST OF SUCCESSFUL APPLICANTS

SUCCESSFUL FUNDING APPLICANTS: CATALYST COMMUNITY ARTS FUND

APPLICANT	PROJECT TITLE	AMOUNT FUNDED
CATEGORY B: CREATE		
Creative Connections Art & Poetry Exhibitions	Master Steps Program of Art Skills Development Workshops	\$10,000
Shire of Bridgetown – Greenbushes	Creative Community – Swimming Pools Mosaic	\$14,297
HARTZ (Hedland Arts Council)	FUNKART Project – Something from Nothing	\$13,455
Kalbarri Development Association Inc	Taste and Desire; The Power of the Beautiful	\$10,000
Dreamtime Project of Dance Inc (auspiced by Mamabulanjin Aboriginal Corporation)	Dreamtime Dancers	\$14,294
Theatre Kimberley Inc	Kimberley Environment Educational Puppetry Project	\$14,000
Canning Agricultural Horticultural & Recreational Society	Show Choir	\$4,468
Creative and Therapy Activities Group (CATA)	Art Outreach Program	\$12,000
Margaret River Community Resource Centre Inc	Creative Natures	\$3,416
Cummins Theatre	Music Videos in Merredin	\$9,600
City of Bunbury	Withers Community Art Project	\$9,625
GreenSkills Inc	Gondwana Connections Community Arts Project	\$10,930
Machines and Makers Committee (auspiced by Mundaring Arts Centre)	Machines and Makers	\$12,240
Tjuma Pulka Media Aboriginal Corporation	Gullia Tjookoorr – Emu Dreaming	\$15,000
City of Armadale	Armadale Legals Painting Jam Sessions	\$14,246
Arts Maya	Mbira Project	\$4,125

APPLICANT	PROJECT TITLE	AMOUNT FUNDED
CATEGORY C: DEVELOP		
Candice Lloyd	To Develop Skills in Community Arts Events and Workshops	\$10,000
Poppy Van Oorde-Grainger	Professional Development	\$10,000
CATEGORY D: EXPLORE		
Playback Theatre	Hedland Playback: Listen, Create, Connect	\$10, 000
Swan City Youth Service	SNAP	\$9,177
The Actors Workshop	Be Inspired and Re-Act-Tivate through Performing	\$10,000
City of Joondalup	The Edge Music Studio Program	\$10,000
Swan Emergency Accommodation Inc	Toe in the River	\$3,430
Northampton Old School Community Initiative Inc	Welding Momentum	\$10,000
CATEGORY D EXPLORE – WITH CATEGORY B SUPPORT		
Joy Denise Scott (auspiced by Association for Services to Torture and Trauma)	Journeys to Here (Participatory Theatre for Diverse Cultural Migrant Youth)	\$13,584
Audrey Fernandez-Satar	The Home Coming	\$14,220
Southern Forest Arts	Rising From The Ashes	\$6,390

CAN AND LOCAL GOVERNMENT

CAN's long history of supporting local government in the planning and delivery of arts and culture took a step forward this year with the completion of major state wide research and the development of new learning materials in response to the research findings.

RESEARCH

In March 2015 CAN, in partnership with the Chamber of Arts and Culture WA, launched the *Arts and Culture in Western Australian Local Government* report. The report was launched by Janet Holmes à Court to over 100 leaders from local government and arts and culture. The key findings from the report highlighted the extremely significant investment that

local government makes to the arts and teased out areas of strength and potential challenges for ongoing cultural development, including the lack of overarching cultural planning to underpin local government spending.

The report called for an urgent cross-sectoral conversation to advance local government's contribution to the community through arts and culture. In particular it encouraged support for local governments to plan more effectively for investments in arts and culture as part of the Integrated Planning and Reporting process and to establish each community's culture and aspirations as the foundation for quality strategic planning.

Skills development in strategic cultural planning and creative community engagement for the local government sector was identified as a priority, along with the need for further research to, among other things, improve collaborative planning between relevant local, state and federal government agencies.

This report was funded by the Department of Culture and the Arts and the research was conducted by Localise.



90%

of survey respondents identified professional development needs in arts and culture

90%

of survey respondents believe that arts and culture play a significant role in the community

98%

of Western Australian urban local governments active in culture and the arts

\$155 Million

Amount spent by Western Australian local governments on culture and arts

71%

of Western Australian regional local governments active in culture and the arts

13%

of Western Australian local governments with overarching strategy or plan for arts and culture

6%

of Western Australian local governments with Reconciliation Action Plans

Opposite

Henry Boston, Janet Holmes à Court, Ricky Burges, George Kingsley, Monica Kane
Photo courtesy of CACWA

SKILLS DEVELOPMENT

Based on the research findings from the *Arts and Culture in Western Australian Local Government* report, CAN is creating new course material for delivery to local government.

In 2015 CAN worked with consultants Localise to shape curriculum into a suite of three courses that could be delivered to individual local governments or to clusters of local governments in regional areas. The intention was to design training that impacted across the participating local government from elected representatives and senior leadership through to staff delivering services on the ground. The material was based on the premise that a culture-centred approach to community

planning, underpinned by the creative engagement of the community in the planning process, would ensure meaningful and accountable strategic plans were created.

The suite of courses were piloted with three councils in the South West, the Shires of Nannup and Augusta/Margaret River, and the City of Busselton.

CAN invited Australian cultural leader and artistic director Robyn Archer to address participants in the

Culture Centred Leadership course in Margaret River in November. Following this Robyn gave a public address to an enthusiastic audience at the Margaret River Cultural Centre. Robyn’s participation was generously supported by the City of Busselton, the Shire of Augusta/Margaret River who hosted her visit, and the South West Development Commission.



LOCAL GOVERNMENT FORUM

Robyn Archer’s visit to take part in CAN’s training offered an excellent opportunity to join with the WA Chamber of Arts and Culture and the West Australian Local Government Association (WALGA) to present a full day forum for local government officers.

This was a natural follow on from the *Arts and Culture in Western Australian Local Government* research and is an example of how we are looking to work with our partners into the future. Robyn gave a passionate keynote address during the day, which attracted 80+ attendees to focus on Cultural Planning and be inspired by detailed examples of where and how the arts are making a difference in communities.

EXCERPT FROM ROBYN ARCHER’S KEYNOTE ADDRESS, NOVEMBER 2015

“So while we acknowledge that the experience of wordless music and of abstract visual art can inspire hope, joy and motivation in all of us, we also see the proven benefits of introducing an artist or group of artists into the community to help tell their stories.

Sometimes these stories are joyous: they celebrate the achievements of citizens, and harmony of a place. But sometimes these stories are tough ones. Sometimes they are stories that people have not yet had the courage or support to tell.

Even in the most beautiful geographical landscape, there are difficult histories to emerge, tales of exclusion and isolation, and tales of courageous battles fought unsighted by those who surround them.

I often remind people that the arts are the safest place for a dangerous conversation.

This means that in a song, a play, a painting, a film, a digital work of some kind, you can be placed into a hypothetical narrative in which you can test your own level of courage, your moral and ethical stance, how you view aspects of your family, your community, or society, or the world at large.”



The forum was an important demonstration of the Chamber’s interest in cultural planning at the local government level. Advocating for and delivering improved cultural planning does require the collaboration of various parties for the best results and we’re pleased to be a part of that process with CAN and WALGA.

Henry Boston, Executive Director
WA Chamber of Arts and Culture

Opposite

Photos from Creative Community Engagement workshop, Nannup

Above

Robyn Archer
Photo courtesy of Mercedes-Benz Gold Coast



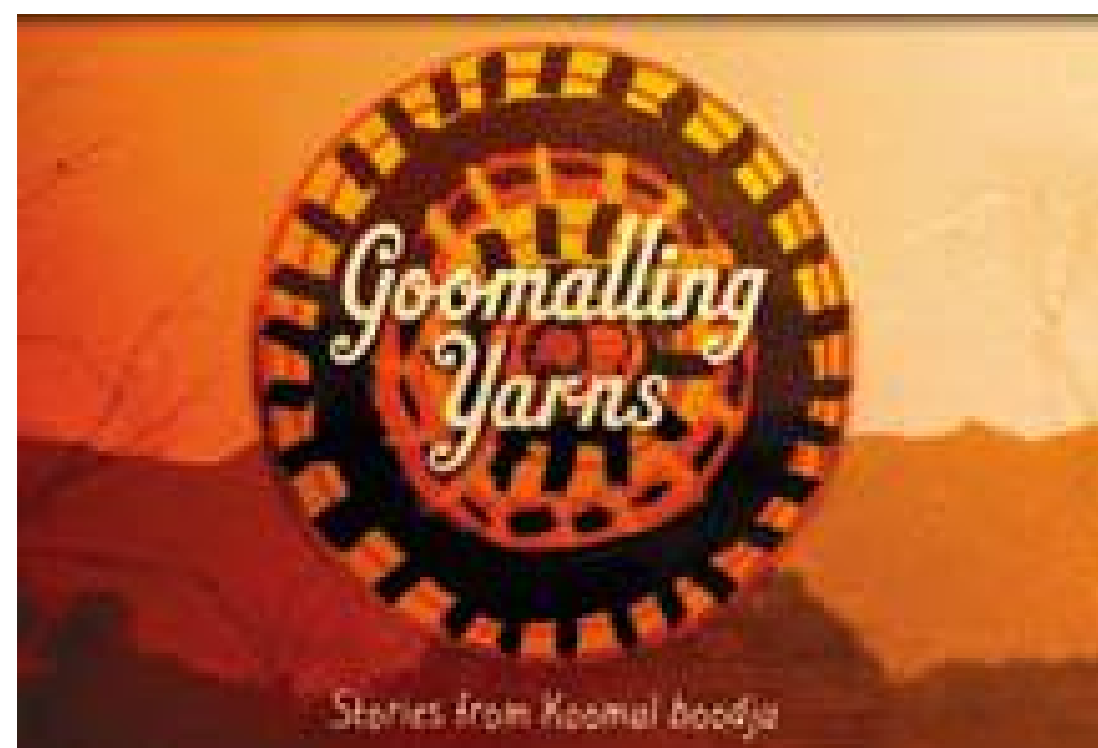
PUBLISHED WORKS 2015

Arts and Culture in Western Australia
Local Government Report 2015
Goomalling Yarns (CD and Booklet)
Head Tales (online publication and animation of story 'Best Friends')
Quairading Stories (CD) and online animation
Bush Babies Elders Portrait Exhibition
Catalogue for ART ON THE MOVE
Tambellup Hip Hop 'Move' (Online video clip)
Hip Hop Camp, Rural Rhythms video
Goomalling Yarns Behind The Scenes
documentary



MEDIA HIGHLIGHTS 2015

Among Fields of Dreams – The Weekend
Australian (August) feature spread
Goomalling Yarns – ABC Radio National
(August)
Bush Babies AOTM tour – Narrogin Observer
Bush Babies Busselton Photo sharing
Goomalling Yarns Avon Valley Advocate
Healings Songs Boyup Brook
Merredin Mercury
ICS Stories So Far (3 CAN films)
CAN's 30th Birthday – Community News
Group (July)
WYLD Magazine – Connie Yaran on the Cover



AMONG FIELDS OF DREAMS

The haunting photos of the Mark Valley Collection, now in the Perth library, capture Aboriginal people and hope from a community in the West Australian wheatbelt from the 1930s

When life meant more than ravages of welfare

When life meant more than ravages of welfare, the people of the Mark Valley Collection, now in the Perth library, capture Aboriginal people and hope from a community in the West Australian wheatbelt from the 1930s.

The collection, which was donated to the State Library of Western Australia, contains over 100 photographs and documents. It provides a unique insight into the lives of Aboriginal people in the wheatbelt during a time of significant social and economic change.

The photos show people in various settings, from rural landscapes to urban environments. Some are dressed in traditional Aboriginal clothing, while others are in more formal attire. The collection is a testament to the resilience and hope of the community during a challenging period in Australian history.

WYLD

Wheatbelt Youth Leadership Development

MINI MAG

January - February 2015

Edition 18

Your guide to **YOUTH SUPPORTS** available in the Wheatbelt

Wheatbelt Ball PICS

Skin SOS
Fix your skin probs!

How to open a **BANK ACCOUNT**

Connie Yarran from Kellerberrin was nominated for a **WA YOUTH AWARD**
read more on page 3

plus hot tips, local stories and heaps more ...

Dancers show they can for WA

CAN WA arts worker Connie Yarran and her dance group Static Crew and Lil Sparks were special guests on the Channel Nine Morning Show last Monday.

They were featured in multiple live crosses as part of Lisa Fernandez's reports on WA Day celebrations in the Perth Cultural Centre.

The children were featured dancing on live TV in the morning and they then performed for the crowds who flocked to the city for the WA Day festivities.

A number of people mentioned to the group that they had gone to the Cultural Centre specifically to see the kids, after seeing them dance on TV.

Ms Yarran also spoke during the interview, which can be seen in full at www.youtube.com/watch?v=yFp_m_jrTN-8.

Pair: The Kellerberrin kids had a blast.

Press: The Static Crew and Lil Sparks are interviewed by Lisa Fernandez.

Photo event to focus on historical significance

Readers will host a photo-sharing day next week, aiming to document the Dorrigo history of the South West.

Organised in collaboration with the Community Arts Network and the State Library of Western Australia, the Photo Sharing project aims to bring together Aboriginal and non-Aboriginal people from all walks of life to share their old photos.

In other words, the CoAN photo-sharing workshops have led to thousands of families discovering historical photos of themselves and family members.

CoAN managing director Peter Kinnear said the group often found people did not realise the personal or historical significance of their collections until they were seen by others.

Two workshops will be held at the Dorrigo Library on Sunday Street on Thursday November 26, from 10am-3pm and from 5pm-8pm.

SPECIAL PURPOSE FINANCIAL REPORT

FOR THE YEAR ENDED 31 DECEMBER 2015

Directors' Declaration

- 1 In the opinion of the Directors of Community Arts Network Western Australia Ltd (the "Entity"):
 - a The financial statements and notes of the Entity are in accordance with the *Australian Charities and Not-for-profits Commission Act 2012*, including:
 - i Giving a true and fair view of its financial position as at 31 December 2015 and of its performance for the financial year ended on that date; and
 - ii Complying with Australian Accounting Standards (including the Australian Accounting Interpretations) and the Australian Charities and Not-for-profits Commission Regulation 2013; and
 - b There are reasonable grounds to believe that the Entity will be able to pay its debts as and when they become due and payable.

Signed in accordance with a resolution of the Board of Directors:



Director
George Kingsley
Dated the 12th day of April 2016

Directors' Report

Your Directors present their report on Community Arts Network Ltd ('the Company') for the financial year ended 31 December 2015.

Directors

The following persons were Directors of Community Arts Network Ltd during or since the end of the financial year.

- George Kingsley – Chair
- Adam Marr – Deputy Chair
- Stephen Scarrott – Treasurer
- Kathleen Broderick – Secretary (from May 2015)
- Pilar Kasat – Managing Director (April to November 2015)
- Monica Kane – Acting Managing Director (until April 2015)
- Scott Bywaters
- Josephine Johnson (until March 2015)
- Matthew Burrows – Secretary (from May 2015)
- Susie Waller
- Gloria Zhang

Principal activities and purpose

CAN WA envisions a future where culture, creativity and the arts are at the core of a just, diverse and resilient society.

CAN WA is established for the public charitable purposes of advancing this vision by developing community arts and cultural development policy and practice through:

- community arts productions that have positive social impact on the wellbeing of individuals and communities;
- skills development, training, experiential learning, and mentoring opportunities for those interested in community arts and cultural development practice; and
- fostering the growth of community arts and cultural development opportunities with funding and cross-sectoral partnerships.

The number of meetings of Responsible Entities (including meetings of Committees of Responsible Entities) held during the year and the number of meetings attended by each Responsible Entity is as follows:

Board Meetings		
	Number entitled to attend	Number attended
George Kingsley	6	6
Adam Marr	6	5
Stephen Scarrott	6	2
Matthew Burrows	6	5
Kathleen Broderick	6	5
Pilar Kasat	3	3
Monica Kane	2	2
Susie Waller	6	5
Gloria Zhang	6	3
Scott Bywaters	6	5
Josephine Johnson	2	0

Contribution in winding up

The Company is incorporated under the *Corporations Act 2001* and is a Company limited by guarantee. If the Company is wound up, the constitution states that each member is required to contribute a maximum of \$1.00 each towards meeting any outstanding obligations of the entity.

Auditor's Independence Declaration

A copy of the Auditor's Independence Declaration as required under s.60-40 of the *Australian Charities and Not-for-profits Commission Act 2012* is included in page 4 of this financial report and forms part of the Responsible Entities' Report.

Signed in accordance with a resolution of the Responsible Entities.

Director:

✓ *hien*

Director:

U. A.

12 April 2016

Independent Auditor's Report

Independent Auditor's Report to the Members of Community Arts Network Western Australia Ltd

We have audited the accompanying financial report, being a special purpose financial report, of Community Arts Network Western Australia Ltd (the “Entity”), which comprises the statement of financial position as at 31 December 2015, and the statement of profit or loss and comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information to the financial report and the statement by the Directors.

Responsibility of the Directors for the financial report

The Directors of the Entity are responsible for the preparation and fair presentation of the financial report and have determined that the accounting policies used and described in Notes 1 and 2 to the financial report, which form part of the financial report, are appropriate to meet the needs of the Members and the Australian Charities and Not-for-profits Commission Act 2012. This responsibility includes such internal controls as the Directors determine are necessary to enable the preparation of the financial report to be free from material misstatement, whether due to fraud or error.

Auditor's responsibility

Our responsibility is to express an opinion on the financial report based on our audit. We conducted our audit in accordance with Australian Auditing Standards which require us to comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error.

In making those risk assessments, the auditor considers internal control relevant to the Entity's preparation and fair presentation of the financial report in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the Directors, as well as evaluating the overall presentation of the financial report.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

Independence

In conducting our audit, we have complied with the applicable independence requirements of the Accounting Professional and Ethical Standards Board and the Australian Charities and Not-for-profits Commission Act 2012.

Auditor's Opinion

In our opinion,

- a the financial report of Community Arts Network Western Australia Ltd
 - i presents fairly, in all material respects, the Entity's financial position as at 31 December 2015 and of its performance and cash flows for the year then ended in accordance with the accounting policies described in Notes 1 and 2.

- ii complies with and the Australian Charities and Not-for-profits Commission Act 2012 and the Australian Charities and Not-for-profits Commission Regulation 2013.

Material uncertainty regarding continuation as going concern

Without further qualifying our opinion, we draw attention to Note 2.8 in the financial report. These conditions, along with other matters as set forth in Note 2.8, indicate the existence of a material uncertainty which may cast significant doubt about the Entity's ability to continue as a going concern and therefore, the Entity may be unable to realise its assets and discharge its liabilities in the normal course of business, and at the amounts stated in the financial report.

Basis of accounting

Without modifying our opinion, we draw attention to Note 1 and 2 to the financial report, which describes the basis of accounting. The financial report has been prepared for the purpose of meeting the needs of the Members and the Australian Charities and Not-for – profits Commission Act 2012. As a result, the financial report may not be suitable for another purpose.

GRANT THORNTON AUDIT PTY LTD
Chartered Accountants

M A Petricevic
Partner – Audit & Assurance

Perth, 12 April 2016

Statement of Financial Position

As at 31 December 2015

	Notes	2015 \$	2014 \$
Current assets			
Cash and cash equivalents	3	923,617	1,396,427
Trade and other receivables	4	6,437	109,104
Prepayments		4,207	4,093
Total current assets		934,261	1,509,624
Non-current assets			
Property, plant and equipment	5	92,432	112,802
Total non-current assets		92,432	112,802
Total assets		1,026,693	1,622,426
Current liabilities			
Creditors and borrowings	6	199,826	202,749
Provisions	8	50,564	94,360
Unexpended grants	7	311,983	577,030
Income in advance		—	90,025
Total current liabilities		562,373	964,164
Non-current liabilities			
Provisions	8	36,266	—
Total non-current assets		36,266	—
Total liabilities		598,639	964,164
Net assets		428,054	658,262
Equity			
Retained Earnings		658,262	676,777
Operating Profit		(230,208)	(18,515)
Total equity		428,054	658,262

Statement of Changes in Equity

For the year ended 31 December 2015

	Notes	Retained Earnings \$	Total \$
Balance at 1 January 2014		676,777	676,777
Loss for the year		(18,515)	(18,515)
Other comprehensive income		—	—
Balance at 31 December 2014		658,262	658,262
Loss for the year		(230,208)	(230,208)
Other comprehensive income		—	—
Balance at 31 December 2015		428,054	428,054

Statement of Cash Flows

For the year ended 31 December 2015

	Notes	2015 \$	2014 \$
Cash flows from operating activities			
Grants received		1,679,370	1,878,081
Payments to suppliers and employees		(2,185,440)	(1,740,624)
Interest received		29,977	37,231
Other revenue		26,896	81,713
Net cash provided by/(used in) operating activities	9	(449,197)	256,401
Cash flows from investing activities			
Proceeds from sale of property, plant and equipment		7,548	—
Purchase of property, plant and equipment		(31,160)	(76,541)
Net cash (used in) investing activities		(23,612)	(76,541)
Net change in cash and cash equivalents held		(472,809)	179,860
Cash and cash equivalents at beginning of financial year		1,396,427	1,215,567
Cash and cash equivalents at end of financial year	3	923,618	1,396,427

Notes to the Financial Statements

1. General information and statement of compliance

The financial statements of the Community Arts Network Western Australia Ltd (the “Entity”), being special purpose financial statements, have been prepared in accordance with the requirements of the *Australian Charities and Not-for-profits Commission Act 2012*, Australian Accounting Standards and other authoritative pronouncements of the Australian Accounting Standards Board. The Directors have determined that the company is not a reporting entity.

The Entity is a not-for-profit entity for the purpose of preparing the financial statements and is domiciled in Australia. The address of its registered office and its principal place of business is King Street Arts Centre, Ground Floor 357-365 Murray Street, Perth WA 6000.

The financial statements for the year ended 31 December 2015 were approved and authorised for issue by the Board of Directors on 12th April 2016.

2. Summary of accounting policies

2.1 Overall considerations

The financial statements are prepared on an accruals basis. Values are based on historic costs and do not take into account changing money values or, except where specifically stated, current valuations of non-current assets. The following specific accounting policies are consistent with the previous period unless otherwise stated, have been adopted in the preparation of these statements.

The financial statements have been prepared using the measurement bases specified by Australian Accounting Standards for each type of asset, liability, income and expense. The measurement bases are more fully described in the accounting policies below. These financial statements have been prepared in accordance with the disclosure requirements of AASB 101 ‘Presentation of Financial Statements’, AASB 107 ‘Statement of Cash Flows’, AASB 1054 ‘Australian Additional Disclosures’, AASB 1031 ‘Materiality’ and AASB 1048 ‘Interpretation and Application of Standards’ as appropriate for not-for-profit orientated entities. A Statement of Compliance with the International Financial Reporting.

Standards (IFRS) as issued by the International Accounting Standards Board (IASB) cannot be made due to the Entity applying not-for-profit specific requirements contained in the Australian Accounting Standards.

2.2 Revenue

The following are the accounting policies used to recognise revenue:

- i) Grants received are recorded as a liability for unexpended grants, until such a time that the grant funds have been expended in accordance with the grant funding agreement. At this time an amount equivalent to the amount of the grant expended is transferred from the liability account to the revenue account.
- ii) Revenue from rendering of a service is recognised upon the delivery of the service to the customers.
- iii) Revenue from the sale of goods is recognised upon the delivery of goods to customers.
- iv) All revenue is stated net of the amount of goods and services tax (GST).

2.3 Property, plant and equipment

Each class of property plant and equipment is recorded in the books of account at cost or fair value less, where applicable, any accumulated depreciation.

Plant & Equipment

Plant and Equipment is measured at cost. The recorded value of plant and equipment is reviewed annually by directors, to ensure it is not in excess of the recoverable amount from those assets. The recoverable amount is assessed on the basis of the expected cash flows which will be received from the assets' employment and subsequent disposal. The expected net cash flows have not been discounted to present values in determining the recoverable amount.

Depreciation

The depreciable amount of all fixed assets are depreciated on a diminishing value basis over their useful lives to the company commencing from the time the asset is held ready for use. The depreciation rates used for plant and equipment varies from 15% to 50%.

2.4 Income taxes

No provision for income tax has been raised as the Entity is exempt from income tax under Div 50 of the *Income Tax Assessment Act 1997*.

2.5 Employee benefits

Short-term employee benefits

Short-term employee benefits are benefits, other than termination benefits, that are expected to be settled wholly within twelve (12) months after the end of the period in which the employees render the related service. Examples of such benefits include wages and salaries, non-monetary benefits and accumulating sick leave. Short-term employee benefits are measured at the undiscounted amounts expected to be paid when the liabilities are settled.

Other long-term employee benefits

The Entity's liabilities for annual leave and long service leave are included in other long term benefits as they are not expected to be settled wholly within twelve (12) months after the end of the period in which the employees render the related service. They are measured at the present value of the expected future payments to be made to employees. The expected future payments incorporate anticipated future wage and salary levels, experience of employee departures and periods of service, and are discounted at rates determined by reference to market yields at the end of the reporting period on high quality corporate bonds (2014: government bonds) that have maturity dates that approximate the timing of the estimated future cash outflows. Any re-measurements arising from experience adjustments and changes in assumptions are recognised in profit or loss in the periods in which the changes occur.

The Entity presents employee benefit obligations as current liabilities in the statement of financial position if the Group does not have an unconditional right to defer settlement for at least twelve (12) months after the reporting period, irrespective of when the actual settlement is expected to take place.

The Entity pays fixed contributions into independent entities in relation to several state plans and insurance for individual employees. The Group has no legal or constructive obligations to pay contributions in addition to its fixed contributions, which are recognised as an expense in the period that relevant employee services are received.

2.6 Unexpended Grants

The liability for unspent Grants is the unutilised amounts of grants received on the condition that specified services are delivered or conditions are fulfilled. The services are usually provided or the conditions usually fulfilled within twelve (12) months of receipt of the grant. Where the amount received is in respect of services to be provided over a period that exceeds twelve (12) months after the reporting date or the conditions will only be satisfied more than twelve (12) months after the reporting date, the liability is discounted and presented as non-current.

2.7 Goods and Services Tax (GST)

Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Tax Office. In these circumstances the GST is recognised as part of the cost of acquisition of the asset or as part of an item of the expense. Receivables and payables in the Statement of Financial Position are shown inclusive of GST.

2.8 Economic dependence and going concern

The Entity made a loss of \$230,208 (2014: \$18,515) for the year ended 31 December 2015 and incurred net cash outflow from operating activities of \$449,197 (2014: inflow of \$256,401).

The ability of the Entity to continue as a going concern is dependent upon the ongoing receipt of Federal and State Government grants and community and corporate donations to ensure the ongoing continuance of its programs. At the date of this report management has no reason to believe that this financial support will not continue and as such, the Directors have concluded that it is appropriate to adopt that basis of accounting in the preparation of the financial report.

Should the Entity be unable to obtain sufficient funding as outlined above, there is a uncertainty that may cast doubt as to whether it will be able to continue as a going concern and therefore, whether it will realise its assets and extinguish its liabilities in the normal course of business and at the amounts stated in the financial report. The financial statements do not include any adjustments relating to the recoverability and classification of recorded asset amounts or to the amounts and classification of liabilities that might be necessary should it not continue as a going concern.

2.9 Comparatives

The comparatives for the year ended 31 December 2014 have been revised to be consistent with the classifications presented for the year ended 31 December 2015.

3. Cash and cash equivalents

Cash and cash equivalents consist the following:

	2015 \$	2014 \$
Operating Account	5,406	41,258
Imprest Account	94	641
Cash Management Account	910,001	1,346,549
Pay Pal Account	56	—
Gift Funded Account	3,034	3,004
Student Fees Account	5,025	4,975
	923,616	1,396,427
Funds held for execution of grants/projects (a)	(450,723)	(672,381)
Unrestricted cash	472,893	724,046

(a) Restricted funds

A number of projects have been committed to at balance date and fund have been received for specific purposes. These funds are included above with a corresponding liability recognised in note 6 and 7.

4. Receivables

	2015 \$	2014 \$
Trade Debtors	2,216	101,339
Sundry Debtors	4,221	7,765
	6,437	109,104

5. Property, plant and equipment

Details of the company's property, plant and equipment and their carrying amount are as follows:

	2015 \$	2014 \$
Property, plant and equipment at cost	203,680	218,111
Less: Provision for depreciation	(134,485)	(105,310)
	69,195	112,801
Vehicle at cost (refer Note 10)	25,810	—
Less: Provision for depreciation	(2,570)	—
	23,240	—
Total property, plant & equipment	92,435	112,801

7. Unexpended Grant

Grant/Fundor	Unexpended 1/1/15	Received 31/12/15	Expended 31/12/15	Unexpended 31/12/15
Bush Babies Triennial	114,574	109,926	174,828	49,671
Wheatbelt Hip hop	44,668	—	44,668	—
RAC	17,000	—	17,000	—
Creative Networks	25,412	90,961	116,392	(19)
Lotterywest	118,492	—	118,541	(49)
Dept of Resources, Tourism & Energy	6,381	—	—	6,381
FaHCSIA/ Department for Social Services	37,460	58,053	95,514	(1)
FRRR	14,600	—	14,602	(2)
Catalyst	1,097	266,822	267,085	833
Mental Health Commission Catalyst	3,567	90,000	93,567	—
Rekindling Stories on Country	101,195	302,100	160,532	242,762
Head Tales	16,472	30,000	46,538	(66)
IEI	3,448	119,852	123,300	—
EWB — SCSC	72,664	109,926	170,253	12,336
TOTAL	577,030	1,177,640	1,442,826	311,844

6. Creditors and Borrowings

	2015 \$	2014 \$
Trade Creditors	20,571	12,940
Other Creditors	7,679	4,539
Grants Committed*	138,879	95,351
Goods & Services Tax	5,628	36,781
PAYG Withholding	21,829	36,557
Superannuation	355	16,581
	194,941	202,749

* the balance represents amounts accrued in relation to Board approved programs. It is expected these programs will commence in the near future and funds have been committed to these programs.

8. Provisions

The details of provisions are as follows:

	2015 \$	2014 \$
Annual Leave	32,467	61,563
Long Service Leave	44,362	21,243
Audit Fees	10,000	11,554
	86,829	94,360

9. Reconciliation of cash flows from operating activities

	2015 \$	2014 \$
a Reconciliation of cash flow from operations with profit after income tax		
Loss after income tax	(230,208)	(18,515)
Non-cash flows in profit:		
• depreciation and amortisation	47,847	13,866
• net gain on disposal of property, plant and equipment	(3,865)	
Changes in assets and liabilities:		
• (decrease)/increase in trade and other receivables	102,667	(94,005)
• increase in other assets	(114)	
• decrease in inventories	—	45,204
• Unexpended grants/Income in advance	(355,072)	317,693
• increase/(decrease) in trade and other payables	(2,923)	
• increase/(decrease) in provisions	(7,530)	(7,842)
Net cash provided by operating activities	(449,198)	256,401

10. Events after reporting date

The vehicle held at balance date was sold subsequent to period end. Total proceeds received were \$23,636.36

No other adjusting or significant non-adjusting events have occurred between the reporting date and the date of authorisation.

11. Member's guarantee

In accordance with clause 7 of the Constitution of the company, each member has undertaken to contribute to the property of the company in the event of the same wound up while they are a member, or within one (1) year after they cease to be a member, for payment of debts and liabilities of the company contracted before they cease to be a member, and of the costs, charges, and expenses of winding up and for the adjustment of the rights of the contributors among themselves, such amounts as may be required not exceeding one dollar (\$1).

12. Company Details

The registered office and principal place of business is:
King Street Arts Centre
Ground Floor, 357-365 Murray Street
Perth WA 6000

ACKNOWLEDGEMENTS

CAN would like to acknowledge the artists, partners and communities who enthusiastically worked with us in 2015 to create projects that were both meaningful and transformative.



Australian Electoral Commission
Foundation for Rural and Regional Renewal
Ausdance
ART ON THE MOVE
Central Institute of Technology
Australian Film Television and Radio School
Localise
Resourceful Communities
South West Development Commission
CBH Group
Gnaala Karla Booja Working Party
Arts Narrogin
NAIDOC Committee

Avivo, Geraldton
St Patrick's Community Support Group, Fremantle
Boyup Brook Country Music Festival
Town of Narrogin
City of Swan
Shire of Goomalling
City of Busselton
Shire of Nannup
Shire of Augusta-Margaret River
Shire of Tammin
City of Vincent
Shire of Wanneroo

City of Mandurah
Shire of Kellerberrin
Shire of Quairading
Narrogin Senior High School
Quairading District High School
Kellerberrin District High School
Merredin College
Tambellup Primary School
Goomalling Primary School
Sacred Heart Catholic School
St Matthews Primary School, Narrogin
C.Y.O'Connor Institute

CAN TEAM LIST

The CAN staff are truly those who keep the passion and the work alive. You are the creative engines so keep up the beautiful work and your love for communities.

Pilar Kasat, farewell speech, November 2015

Pilar Kasat	Managing Director <i>(April to November 2015)</i>
Monica Kane	General Manager
	Acting Managing Director <i>(January to April 2015)</i>
June Moorhouse	General Manager <i>(from August 2015)</i>
	Acting Chief Executive Officer
Lorna Secrett	Business Development Manager <i>(until July 2015)</i>
Nicola Davison	Operations and Project Coordinator <i>(until May 2015)</i>
Annette Eassie	Strategic Operations Manager <i>(from April 2015)</i>
Erika Jellis	Operations and Project Coordinator <i>(May to October 2015)</i>
Michelle White	Manager Aboriginal Programs & PR and Media
Cecile Lucas	Project Coordinator & Communications and Design Coordinator
Ivy Penny	Manager Cultural Programs
Rohan Murray	Project Coordinator
Poppy van Oorde-Grainger	Project Manager <i>(March to August 2015)</i>
Chrissie Parrott	Project Manager <i>(from July 2015)</i>
Jessica Wraight	Project Coordinator <i>(from November 2015)</i>
Jill Brown	Funding Manager
Matt Sivyer	Digital Marketing and IT Assistant
Suzie Bolton	Executive Assistant <i>(from January 2015)</i>
Sarah Foster	Office Administrator <i>(January to November 2015)</i>
Kaitlyn Elsegood	Office Coordinator <i>(from December 2015)</i>
Pauline Sikweti	Accounts
NARROGIN	
Geri Hayden	Aboriginal Arts and Cultural Development Coordinator
Marcelle Ann Riley	Aboriginal Arts and Cultural Development Officer
KELLERBERRIN	
Connie Yarran	Aboriginal Youth Arts Officer
Yolande Yarran	Aboriginal Arts and Cultural Development Officer
Reynald McIntosh	Aboriginal Arts and Cultural Development Officer <i>(until February 2015)</i>
Marleena McIntosh	Aboriginal Arts and Cultural Development Officer <i>(until May 2015)</i>

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