

2016

ANNUAL REPORT

CAN

COMMUNITY ARTS TRANSFORMS



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Cover
Kwobadak Maar Exhibition. Frances Gillespie, *Kardas* (Two Long-Tailed Goannas), woven raffia and wool, 2016. Photo: Angie Roe

This page
Djarliny Burdiya Mob. Image from music video
Director of Photography Daniel Craig



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.

WARNING:

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

CHAIR'S REPORT



2016 was a significant year for CAN in terms of achieving new two, four and five year funding in what is still an environment in flux, undergoing significant organisational change from the composition of our Board through to the way we operate with staff and contractors on a daily basis, a refreshed five year strategic plan, consolidation of CAN's governance practices, and the achievement of our project delivery on time and to budget.

On behalf of CAN's members, staff and Board I would like to again take the opportunity to thank George Kingsley for his dedicated leadership over a period of 12 years, the majority of which he served as Chair of CAN. I'd also like to acknowledge and thank retiring Board members Matthew Burrows, Kathleen Broderick and Susie Waller for their service and contribution over their time with CAN.

I was honoured to accept the role of Chair in May, joined by our new Board members Roslyn Elmes, North Metropolitan Health Service Executive Director Mental, Dental and Public Health, and Rebecca Ball, Executive Director of the Office of Multicultural Interests. Their experience has had immediate impact and strengthened the Board at a pivotal time. Together with our continuing Board members,

As we move into 2017, we take stock of CAN's remarkable 30+ years of action in community arts and cultural development and the transformative potential of arts in the community.

Above

Adam Marr, Chair.
Photo supplied

Opposite

Dancer, Waugal Wall launch.
Photo: Michelle White



Scott Bywaters, Gloria Zhang and Stephen Scarrott, the Board has been incredibly steadfast and focussed on navigating our way forward.

CAN's appointment of Jo Metcalf to the role of CEO in January brought new ideas and energy to the organisation, strongly supported by CAN's senior management team – Monica Kane and June Moorhouse – who have created a unique, qualified and high performing General Manager role. Together they successfully delivered a full year's program whilst leading the operational change required to position CAN to meet the challenges arising from the dramatic arts policy

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
(until May 2016)

Adam Marr – Deputy Chair (until May 2016), Chair (from May 2016)

Stephen Scarrott – Treasurer (until May 2016), Deputy Chair (from May 2016)

Scott Bywaters – Treasurer
(from May 2016)

Gloria Zhang – Secretary
(from May 2016)

Kathleen Broderick – Secretary
(until May 2016)

Matthew Burrows (until May 2016)

Susie Waller (until May 2016)

Roslyn Elmes (from May 2016)

Rebecca Ball (from May 2016)

and funding changes of 2015. Our better than expected end of year result is testament to the calibre of these individuals to lead and manage a complex and uncertain landscape.

We value immensely the support received from our major funding partners, the Western Australian Department of Culture and the Arts, the Ministry for the Arts and the Australia Council for the Arts and look forward to embarking on new initiatives in Noongar country and with Culturally and Linguistically Diverse (CaLD) communities from 2017.

As we move into 2017, we take stock of CAN's remarkable 30+ years of action in community arts and cultural development and the transformative potential of arts in the community. None of this happens without the passion, talent and drive of those we work with – our members, staff, supporters and communities. We are privileged to carry that work forward and look forward to continuing to demonstrate our positive social impact with a growing number of communities and stakeholders.

Adam Marr, Chair

GENERAL MANAGERS' REPORT



(We) reinforced our commitment to art's power in transforming communities and the values that underpin our delivery – respect, social equity, resilience and creativity.

Above

June Moorhouse and Monica Kane.
Photo: Jessica Wraight

Opposite

Burdiya Mob dancers, *Djarliny* music video launch. Photo: Daniel Craig

There were many high points to 2016, details of which are outlined in this report. The culmination of the *Bush Babies* project with the BORN ON COUNTRY exhibition during NAIDOC Week was one. This major celebration, exhibition and workshop program was a fitting completion to an important project that CAN led over seven years. Similarly, the launch and uptake of the *Djarliny* track by Burdiya Mob brought to the fore the importance of listening to Elders, sharing stories and culture across generations and between communities.

Revisiting CAN's Strategic Plan reinforced our commitment to art's power in transforming communities and the values that underpin our delivery – respect, social equity, resilience and creativity. We refined our core functions to harness CAN's 30+ years of experience in transformative arts practice and extend the organisation's influence in pursuit of its vision. We now ensure that alongside the production of inspiring arts, CAN reclaims its role as a network – supporting and building the capacity of the sector

and building connections between the web of people with whom CAN works. Our extended remit with CaLD communities, and across and beyond Noongar country, adds even greater impetus to our role in linking people to build their influence. This advocacy is vital in contemporary Australia to allow the stories of those with whom we work to reach broader audiences; to ensure the diversity of WA is reflected through the arts and to encourage more people to see the potential of the arts to transform communities.

As part of our organisational reassessment some tough decisions were made in CAN during the year, including the reduction of our staff team to allow for more sustainable project delivery and a containment of costs. This included closing the regional offices in Kellerberrin and Narrogin that had provided a base for CAN's work in the Eastern and Southern Wheatbelt over the last decade. Although we will continue to work in these areas, reduced overheads allow us to extend our work across Noongar country over

the next five years. We would like to thank all of the staff who have contributed to CAN's projects from those offices and within the Perth team. We have been privileged to have some very wonderful people contribute to this organisation in that time. In particular we would like to thank and honour Ivy Penny and Geri Hayden for their long and dedicated service to CAN. Their passion and determination has made a real contribution to our organisation and to the communities with which we have worked.

**Monica Kane and June Moorhouse,
General Managers**



2016 AT A GLANCE

8,787 attended exhibitions and performances

746 people created art

66 Elders' stories recorded

48 professional artists employed

36 individual artworks created

15 days of theatre labs + performance

8 major projects

3 large community artworks

3 major exhibitions of first time exhibitors

7 films and **2** CDs

CAN'S REACH

● CAN Projects

● Catalyst

Independent social impact research confirmed increased intergenerational cultural transmission, strengthened community relationships and enhanced practical and life skills

CATALYST COMMUNITY ARTS FUND

27 projects in **15** regional and **12** metro communities

99 artists employed

8,540 people created art

586 creative workshops

33,376 attended exhibitions and performances

\$217,262 distributed

\$344,662 leveraged from other funding sources

For every **\$1** spent **\$1.59** was leveraged from other sources

Djarliny, Burdiya Mob. Image from music video
Director of Photography Daniel Craig

CAN PROJECTS

OVERVIEW

CAN produces 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 process that produces inspiring art and a range of community development outcomes. Here are some of the key projects of 2016.

IN MEMORY

CAN would like to honour the memory of Jennifer Narkle, Wayne Yarran and Norma Gartlett who contributed to CAN's work over a number of years. They will be sadly missed.

Right

BORN ON COUNTRY exhibition launch.
Photo: Tash Gillespie





BUSH BABIES

CAN's much-loved *Bush Babies* projects wrapped up after seven years of working across Noongar country.



The project ... allowed Noongars to share their stories of self, place, connections, culture, pain, songlines, legends. In return it has given the wider community a glimpse of our life and our stories and why they are important to us.

Margaret Drayton, *Bush Babies* Moora



BORN ON COUNTRY EXHIBITION

Personal stories of the last generation of Noongar Elders was at the heart of CAN's BORN ON COUNTRY exhibition held at the Midland Junction Arts Centre during NAIDOC Week 2016, in partnership with DADAA. It featured original paintings, handcrafted dolls, portrait photography and oral history recordings from the final phases of CAN's *Bush Babies* project in Midland, Moora, Busselton and Mandurah, as well as acknowledging the valuable contributions of Noongar communities in Narrogin, Kellerberrin, Quairading, Katanning, Bunbury and Goomalling from previous years.

The exhibition was officially opened by the then WA Minister for Arts and Culture, the Hon. John Day and Badjaling Elder Winnie McHenry gave



a warm speech about her involvement. Over 300 people, including Elders and Noongar community members from *Bush Babies* projects, packed the exhibition space to celebrate and acknowledge the many people who contributed to this initiative and the personal, cultural and historical stories it has uncovered.

Opposite

Midland *Bush Babies* on the River workshop. Photo: Christophe Canato

Above

Vanessa Corunna, Charlotte Smith and Carol Riley with Minister for Culture and the Arts John Day. Photo: Tash Gillespie

Right

Busselton *Bush Babies*, Gloria Hill. Photo: Jessica Wraight

BUSH BABIES BUSSELTON

Key themes to emerge from *Bush Babies* Busselton stories were motherhood, birthplaces, childhood memories, adoption, stolen generation, remote living and honouring Elders and these are reflected in a diverse collection of artworks, including 15 exhibition quality paintings and a beautiful community collage. The project culminated in an exhibition, *Keyen Koondarm* (One Dream) at the ArtGeo Cultural Complex in Busselton and the works were showcased at the BORN ON COUNTRY exhibition in Perth.

A local language consultant also worked alongside Busselton Primary School students and community members to

produce a language poster *Andalap Djedi*, a collage of painted sea creatures and their Noongar names. These proved extremely popular and were given to the Bunbury Noongar Language Centre and the Aboriginal participants to share with the wider community to promote their culture, heritage and creativity. Local schools took up the posters as a teaching tool and ongoing resource for language teachers.

The artwork, the stories and the memories that inspired them are shared through a new online portal *CAN Storyscapes* that was developed to provide a snapshot of the art and stories arising from CAN projects.



BUSH BABIES MIDLAND

Bush Babies on the River in Midland brought together Aboriginal people who were born on Swan River country as well as those born in other areas but who now call Midland home. One of the participants is a custodian and traditional owner of Swan River country.

Through a series of community gatherings, photo sharing and printmaking and painting workshops, participants created a large canvas

cultural map that plots birthplaces and significant land, water and river landmarks along the vast waters of the Swan River. Individual participants also created paintings of their own birthplace stories, which were exhibited at the BORN ON COUNTRY exhibition and in a booklet that accompanies a CD of the eight oral histories recorded.



BUSH BABIES MANDURAH

Bush Babies Mandurah not only worked with Noongar Elders to record over 20 oral histories and develop accompanying portraits, but also ran in parallel with the City of Mandurah's commissioning of a sculpture celebrating the life and times of Yaburgurt, a significant figure in Noongar history. Yaburgurt was a survivor of the Pinjarra Massacre and well known for having close relationships with early settlers, encouraging them to work with the local Noongar people.

Artist Derek Nannup worked with students from Coodanup College in



Left

Midland *Bush Babies on the River* workshop.
Photo: Christophe Canato



Mandurah and St Joseph's Primary School in Pinjarra to explore local Noongar culture, the story of Yaburgurt and the students' own connections with culture. The workshops resulted in a joint performance between the two schools incorporating the Pinjarra Massacre story and traditional dance. The high school students painted sets, made costumes and mentored and led the primary school students.

The stories and cultural material gathered through this project will be incorporated into the City's launch of the sculpture in Mandjur Square in March 2017 and has augmented the City's community engagement in realising its Reconciliation Action Plan and Arts and Cultural Strategy.

HONOURING OUR ELDERS TOURING EXHIBITION

Honouring our Elders grew out of the 2013 Narrogin *Bush Babies* project and is an exhibition of portraits (paintings and photos) created by local artists that is now being enjoyed across the State. It was exhibited at the WA Museum and the State Library of WA in 2014/2015 before being included in ART ON THE MOVE's touring exhibition program 2016-2018. In 2016 it showed in Katanning, Carnarvon, Wanneroo, Bunbury and Kalgoorlie drawing audiences of over 6,000 people. At each venue Noongar

artist Sharyn Egan delivered floor talks on her personal journey and involvement with the *Bush Babies* project, attracting an audience of over 750 attentive listeners.

Top left

Mandurah *Bush Babies* family history workshop. Photo: Ross Brenlow

Top right

Smarter than Smoking ARTIST ON THE MOVE artist talks with Sharyn Egan. Image courtesy of Katanning Gallery.

BURDIYA MOB

In 2016, CAN delivered a multi-faceted community arts program in Narrogin to encourage school attendance by Noongar students. From May until September, participants attended workshops in hip hop dance, Noongar song writing, photography, traditional dance and filmmaking and joined with Elders and Rangers in cultural activities such as tanning roo skins, fire making techniques and creating tools from bush materials.

Calling themselves the 'Burdiya (boss) Mob', the students also took part in creating a music video celebrating contemporary and traditional Noongar culture and language. The video accompanies their song *Djarliny* (Listen) written and recorded by them with Noongar singer/songwriter Gina Williams and hip hop artist/music producer, Scott (Optamus) Griffiths. In the words of a participant, "the song is about listening to Elders when they show us our land and our culture."

Over 200 people attended a community event in Narrogin in November when the music video was launched and a traditional dance performed by the young male students. Interviews with parents, families, artists and community members at the end of the launch reinforced the impact of the project in developing a sense of pride and building self esteem amongst the participants and offering a positive view of young people to the community. People also spoke of the project's role in keeping Noongar culture and language alive, and sharing culture to promote wider community understanding and recognition of its importance.

Right

Djarliny, Kelly Ugle. Photo: Daniel Craig

Opposite

Burdiya Mob, *Djarliny* music video launch. Photo: Daniel Craig





These kids write a song in two days and then have it played on national radio. I've never seen a result like that from a workshop that I've been involved with.

Scott Griffiths, Artist Facilitator,
community event interview

NORTHAM YORGAS

Northam Yorgas (women) is a social craft group who have been meeting weekly for years to craft and connect. They are supported by Avivo community services.

Through October and November CAN delivered a series of workshops with the group to develop their own lino designs and hand-printed textiles for the local Northam Christmas markets. Participants also shared stories that were then represented through creating a distinct craft piece. While drawing on their established skills, the Yorgas explored new mediums, techniques and ideas for sharing personal narratives in this way. From this came works that honour Elders, tell of childhood and local history and curious depictions of native creatures and bush foods of the Wheatbelt.

In December the craft pieces, which included woven creatures, soft sculptures, embroidered imagery and prints were exhibited in the main street window of a disused Northam shop. The exhibition, *Kwobadak Maar* (Beautiful Hands) drew many interested viewers. It celebrated and showcased the collective creative talent and industrious approach of the group, as did their highly successful stall at the Christmas Markets.

Right

Northam Yorgas craft group artists.
Photo: Jessica Wraight

Opposite

Kwobadak Maar exhibition, Northam.
Photo: Angie Roe





*I thought I wasn't creative.
I've been through life
thinking that I'm not creative,
I can't do art, I can't draw.
Here I am 65 years old and
now I can do it.*

Deb, participant

THE WAUGAL WALL

The Noongar dreamtime story of the Rainbow Serpent inspired a giant mural at Narrogin Primary School in the Southern Wheatbelt. The vibrant work is part of the school's 'cultural classroom' – an outdoor learning space which honours the region's Indigenous culture and was created as part of the school's Reconciliation Action Plan. Dubbed *The Waugal Wall*, the artwork honours the sacred dreamtime creature that created the waterways.

Children of all backgrounds at the school worked with Noongar artist Ross Storey and urban artist Darren Hutchens to shape the design and paint the wall.

Hundreds of students and community members attended the official unveiling which included a traditional dance by local Noongar boys and a live performance by *The Burdiya Mob* girls who sang their original song *Djarliny* (Listen).



Right

Waugal Wall mural
Photo: Darren Hutchens

Opposite

Artist Darren Hutchens overseeing work on the Waugal Wall mural. Photo: Rachel Riggs



*The whole community of
Narrogin should be proud.*

Elder Basil Kickett



These towns were built off our backs. We cleared the land, we worked the farms, we worked as domestics, we even worked for the council.

Winnie McHenry

NOONGAR WORKERS

Australia's history as a major agricultural producer has been well documented and celebrated. However the contribution of generations of Noongar men, women and children who worked alongside farmers and 'pioneers', clearing the land and building infrastructure in Wheatbelt towns, is less well known and seldom recognised.

Noongar Workers set out to unearth these stories in the Eastern Wheatbelt, building on the Shire of Quairading's 2015 initiative to name a street after a

pioneering Aboriginal family and the acknowledgement of Noongar workers in other CAN projects.

Stories about these days were gathered through community meetings and a photo sharing day which attracted a huge turnout of 50 people. A filming weekend followed in Quairading with 28 students from Perth's North Metro TAFE working alongside Elders to record the stories and shoot the landscape through the eyes of locals. These are being compiled into a 40 minute CD/DVD

radio documentary featuring the oral histories, film clips and the stunningly beautiful photographs taken in the area.

Above

Noongar Workers Project, Quairading.
Photo: Richard Watson

Opposite top

Noongar Theatre, Kylie Farmer and Marcelle Riley.
Photo: Jessica Wraight

Opposite bottom

James Berlyn. Photo: Simon Pynt

NOONGAR THEATRE

Leading Australian theatre creators Kylie Farmer (Kaarljilba Kaardn) and Catherine Simmonds joined us to facilitate theatre labs where Noongar adults explored personal journeys and collective narratives that reflected on how Noongar culture has stayed strong and evolved despite the many obstacles of colonialism. After an initial development in a five day lab with Catherine Simmonds, Kylie Farmer and performance coach Maitland Schnaars worked with the participants to shape their narratives into a strong and often comedic theatre performance.

The labs engaged six Noongar artists, providing a safe, creative working environment, to consider how they might encourage others to understand the strengths of Noongar culture, and to use this as a way of strengthening their own journey. The artists developed significant skills in adapting stories

Individually each storyteller climbed to a comfortable level of performing their story to an audience as well as assisting fellow storytellers to stage their stories.

Kylie Farmer

for performance and the cultural considerations that arose for them in sharing these stories with an audience.

The artists were all wonderful storytellers and grew into a close knit ensemble that performed with confidence and cultural pride. *Stories I Meant to Tell You* was presented to an invited community audience in Narrogin.



TOUCHED BY SUICIDE WORKSHOP

As part of Mental Health Week, CAN partnered with the WA Association of Mental Health to present a creative workshop designed by multi-disciplinary artist James Berlyn and co-facilitated with Zoe Warwick. Held in the Studio of the State Theatre Centre of WA, the workshop provided a safe space for people whose lives have been affected by suicide – 23 strangers of diverse ages, backgrounds and experiences. Participants shared

their thoughts on what questions they should have asked, what they would ask next time and how they coped with their struggle and suffering. Many used the 'old school' typewriters to express their thoughts which are shared on James' blog, <http://touchedbysuicide.blogspot.com.au/>







CATALYST COMMUNITY ARTS FUND 2016

Catalyst Community Arts Fund supports WA community arts projects and provides professional development funding for professional community artists and community arts and cultural development workers.

Projects supported through Catalyst promote community empowerment, social inclusion, respect for diversity and self-determination. The fund enables communities to participate in creative activities that develop skills and encourage expression of their unique culture and identity.

CAN has delivered Catalyst on behalf of the WA Department of Culture and the Arts since 1997.

In 2016 Catalyst received 48 requests for funding, of which 20 were successful. A total of \$225,491 was distributed and at least 90 artists, 70 coordinators and 8,540 participants engaged in community arts projects, reaching audiences of 33,376.

CATALYST FUND PANEL ASSESSORS

CAN would like to thank and acknowledge the Catalyst assessment panel members for their contribution to the fund in 2016: Susie Waller, Chair; Rachel Mordy (regional); Charlotte O'Shea; Caroline Smith (regional); Julie Rosario; Sian Brown; Sarah Vaglivello; Robert Dann (regional); Irma Woods; Joanna Sulkowski; Carrie McDowell (regional) and Joshua Cunliffe.

Opposite

Kimberley Environmental Educational Puppet Project. Photo: Julia Rau

Just one example from each category gives a glimpse of the diversity of community driven projects that are funded through Catalyst. The information has been extracted from acquittal reports submitted by the grant recipients.

My grandmother worked for a tailor in Northam as a young woman, in the 1920s. She used to hand-sew the buttonholes on men's flies, and even though she was working on new fabric, found it distasteful because of 'where it was', lol.

Sandra Bryans, Mundaring Arts Centre Facebook page

KEY PROJECTS

MACHINES AND MAKERS: MUNDARING ARTS CENTRE

CATEGORY B: CREATE

The *Machines and Makers* project explored and celebrated sewing and the role of sewing machines in local households, past and present, across the City of Swan and Shire of Mundaring.

The project involved workshops, exhibitions, artist talks, community projects and open sessions, drawing in diverse members of the hills community. Catalyst supported a series of 17 community sewing workshops, led by textile artists Sarah Toohey and Marie Jacquier. It culminated in a community exhibition at Mundaring Arts Centre entitled *A Needle Pulling Thread*, with stitched objects (needle cases, pin cushions, self-portraits, birds and dolls) assembled in a shrine to the sewing machine. Works created told stories of personal connections and recounted memories of learning to sew as children in their homes and in school, generated discussion and celebration of local culture and identity.

The project attracted an estimated 500 local community members, ranging in age from 5 to 104 years and involving local primary and secondary schools, disability organisations, seniors' groups, men's group and arts and craft groups.



GULLIAH TJOOKOORR (EMU DREAMING): TJUMA PULKA MEDIA ABORIGINAL CORPORATION

CATEGORY B: CREATE

The *Emu Dreaming* project by the Tjuma Pulka Media Aboriginal Corporation brought the significant traditional story of *Gulliah Tjookoorr* to life through a contemporised dance performed at the 2016 NAIDOC Art and Culture Festival in Kalgoorlie, developed during a three week workshop program.

The project was ground breaking for the Goldfields region – never before have Elders agreed to allow a creation performance to be interpreted and contemporised in such a way. The Emu dance is usually performed during corroborees, and only by men.

Tjuma Pulka's Creative Producer, local Elders and choreographer Michael Leslie worked with approximately

30 young people from Laverton and Kalgoorlie-Boulder developing skills in contemporary and traditional dance, song, theatre, costume design, recording, documenting as well as cultural story telling. The young people from different towns also connected in sharing a rich and unique cultural activity, developing their leadership and team building skills, confidence and cultural pride. The project influenced their perspective on 'Original Nations' culture and their role in cultural up-keeping and integrity.

Over 400 people attended the performance at the NAIDOC event, with positive community and audience response. Laverton Police commented that 'they had never seen these kids in this light before'.

In the beginning some youth attending had their heads down, but by the end of the performance they walked with their heads held high because they knew they had a social and cultural responsibility in re-telling a story with such cultural significance.

Project Facilitators

Above

Emu Dreaming, Tjuma Pulka.
Photo: Martine Perret

Opposite

Contributing stories to the *Story Line* workshop. Photo: Jenny Haynes

POPPY VAN OORDE-GRAINGER

CATEGORY C: DEVELOP

A Catalyst Category C Professional Development grant enabled talented artist and filmmaker, Poppy van Oorde-Grainger to be mentored by filmmaker Phillip Crawford, Creative Director and founding member of NSW based community arts and cultural development (CACD) organisation, Beyond Empathy.

Over four weeks Poppy worked on two film projects in the Illawarra region of

NSW, each with a different community and using a variety of techniques. This experience was invaluable in developing Poppy's skills in script writing, story facilitation and camera operation and to gain insight into creating fiction film in a CACD context.

The experience also involved working with non-actors and building young people's confidence, skills which Poppy was able to apply to working

in the Narrogin community on CAN's Burdiya Mob project and the production of the *Burdiya Mob* music video and *Behind the Scenes* film.





ARTIST DEVELOPMENT

In addition to the popular Funding Workshops held regularly by CAN, an Artist Forum was held and featured presentations by recent grant recipients in the Professional Development category of the Catalyst Community Arts Fund – filmmaker Poppy van Oorde-Grainger and Candice Lorrae from the successful Motown Hit group, The Merindas. Both presenters were inspirational in conveying their arts and CACD

practice, generating discussion by an appreciative audience and setting the stage for future artist forums and networking events from CAN.

It's the art of making something and combining manual skills with creative thoughts that we believe produce a sense of achievement and self-value.

Zabia Chmielewski,
Chairperson HARTZ

Above

HARTZ Hedland Arts Council.
Photo supplied by HARTZ

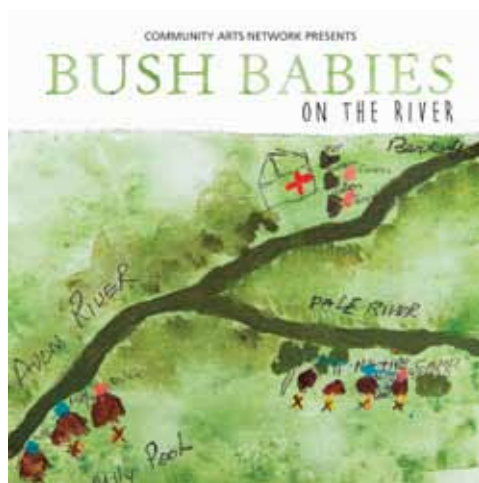
Opposite

Film Director Poppy van Oorde-Grainger.
Photo courtesy of Beyond Empathy

LIST OF SUCCESSFUL CATALYST APPLICANTS 2016

APPLICANT	PROJECT TITLE	LOCATION	AMOUNT FUNDED
CATEGORY B: CREATE			
Milligan Community Learning and Resource Centre	Nixi Mural Project	Bunbury	7,708
Cue Community Resource Centre	Movie Making	Cue	6,569
Dardanup Bull & Barrel Festival Inc	Wearable Ag Art @ The Festival	Dardanup	2,570
Denmark Arts	Living Testament	Denmark	12,500
Esperance Community Arts	Mandaboornap Dreaming Puppet Project	Esperance	14,483
City of Joondalup	Community Choral Project 2017 – Fiesta	Joondalup	13,865
Enterprise Learning Projects	Weaving Camp with Margaret Duncan	Kalumburu	13,230
Langford Aboriginal Association	Art and Yarning	Langford	5,980
RTRFM 92.1 LTD	RTRFM Creative Spaces Project	Mt Lawley	14,000
Mundaring Arts Centre	Habits of Horses: Displaying a healthy obsession with horses	Mundaring	15,000
Budadee Foundation – National Trust	Culture on the Canvas	Nullagine	14,313
Theatre Kimberley Inc	Two Rivers Talking Puppetry Workshops at Pandanus Park via Derby WA	Pandanus Park	14,940

APPLICANT	PROJECT TITLE	LOCATION	AMOUNT FUNDED
The Australian Asian Association of WA Inc.	AAA Multicultural Food Fair 2017 for CALD Youth	Perth	6,750
FNTS Movement Inc.	Collective Action Drama	Stirling	14,640
Stirling Ethnic Aged Homes Association Inc – MYVISTA	Village Art Mural Project (VAMP)	Stirling	10,000
Victoria Park Centre for the Arts	Art of Empowerment	Victoria Park	13,574
Nulsen Disability Services/As We Are	As We Are Art Workshops	Victoria Park/ Kwinana/Fremantle	14,418
Shire of Wickepin	Wickepin Sculpture Project	Wickepin	7,655
Shire of York	Community Art Workshops for <i>Walk With Us – Remembering Them</i> Anzac Project	York	13,360
CATEGORY C: DEVELOP			
Sian Brown	Singing and Drama Therapy	East Fremantle	9,935



MEDIA HIGHLIGHTS 2016

A Generation Remembers – BORN ON COUNTRY exhibition featured on front page Community News Midland and Kalamunda

Focus on the Community – Catalyst and Artist Networking event feature story with Poppy van Oorde-Grainger – front page of Kalamunda Reporter

BORN ON COUNTRY – NAIDOC week special exhibition – front page and centre photo spread featuring BORN ON COUNTRY exhibition – Mulga Mail

Premiere: Burdiya Mob's new track 'Djarliny' just asks that you listen – feature article on Tone Deaf website

Musical Mob – Channel 10 news story on Burdiya Mob CD

Connie wins inaugural Kick Start Award– Connie Yarran – inaugural Young Achiever winner of the 2016 Kick Start Awards – Avon Advocate

Many happy returns for CAN – CAN's social impact research on work in Narrogin featured in Koori Mail

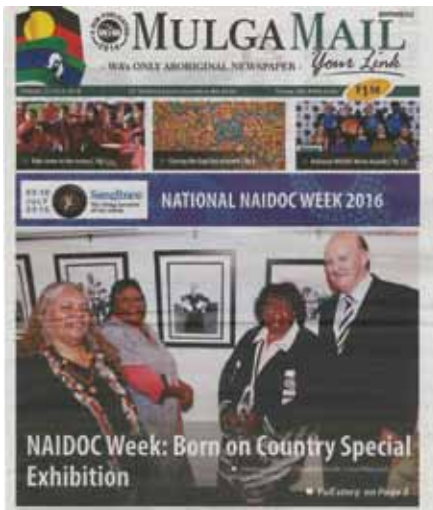
PUBLICATIONS 2016

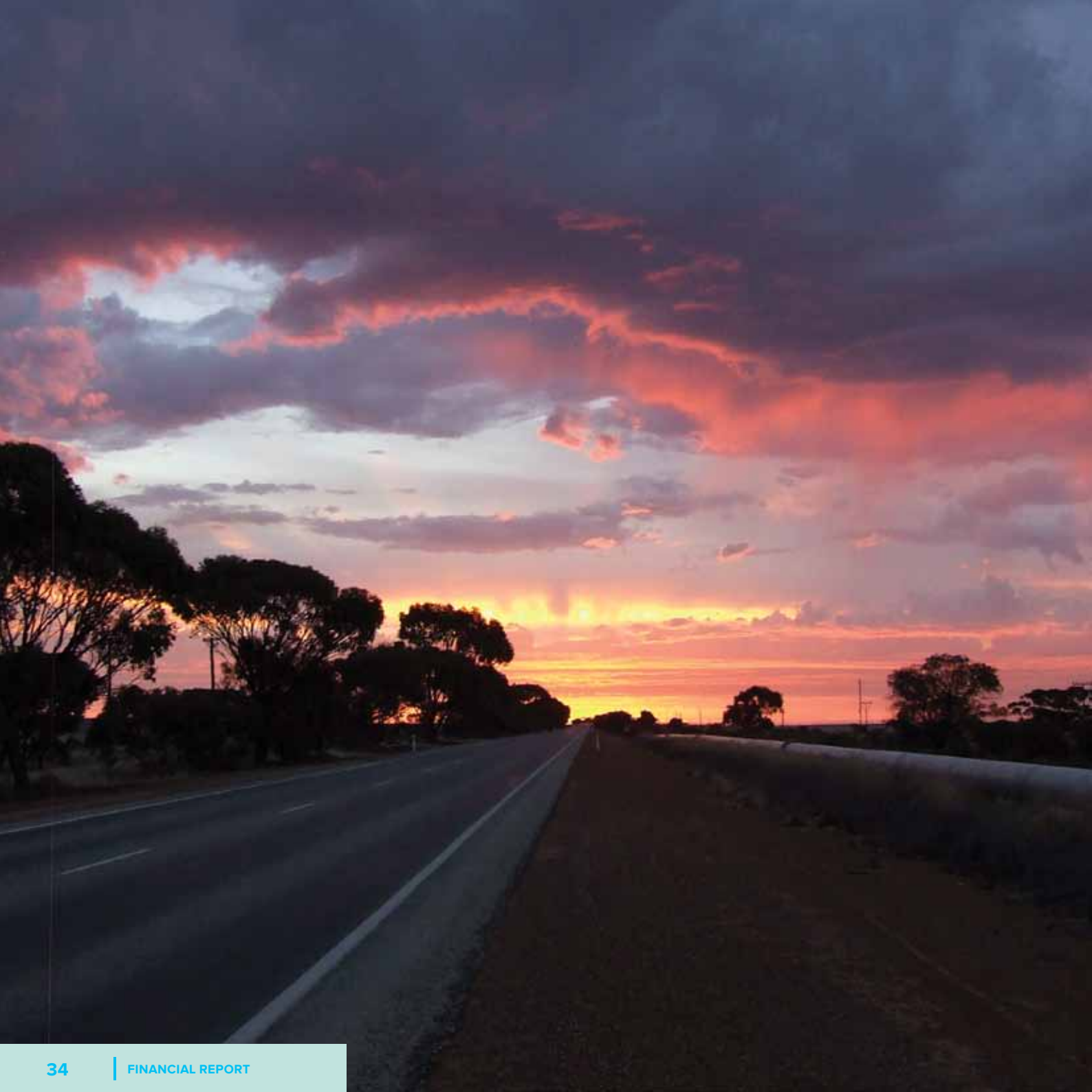
Bush Babies on the River – CD and booklet
Andalap Djedi – Noongar language poster

CAN Storyscapes website – oral history recordings and artworks from Bush Babies Busselton

Head Tales – online e-zine

Djarliny by the Burdiya Mob – CD and booklet





SPECIAL PURPOSE FINANCIAL REPORT FOR THE YEAR ENDED 31 DECEMBER 2016

Directors' Report

Your Directors present their report on Community Arts Network Western Australia Ltd ('the Entity') for the financial year ended 31 December 2016.

Directors

The following persons were Directors of Community Arts Network Western Australia Ltd ("CAN") during or since the end of the financial year.

- George Kingsley – Resigned 12 April 2016
- Adam Marr – Deputy Chair, appointed Chair at the 2016 AGM
- Stephen Scarrott – Treasurer until the 2016 AGM, appointed Deputy Chair at the 2016 AGM
- Kathleen Broderick – Secretary until the 2016 AGM
- Matt Burrows – Director until the 2016 AGM
- Gloria Zhang – Director, appointed Secretary at the 2016 AGM
- Susie Waller – Director until 2016 AGM
- Scott Bywaters – Director, appointed Treasurer at the 2016 AGM
- Rebecca Ball – Director since the 2016 AGM
- Roslyn Elmes – Director since the 2016 AGM

Opposite

Noongar Workers project
Photo: Ivy Penny

Principal activities

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

CAN 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.

Responsible Entities' meetings

The number of meetings of the Entity held during the year and the number of meetings attended by each Board Member is as follows:

	Board Meetings	
	Number entitled to attend	Attended
George Kingsley	2	2
Adam Marr	6	6
Stephen Scarrott	6	3
Kathleen Broderick	2	2
Matt Burrows	2	2
Gloria Zhang	6	5
Susie Waller	2	2
Scott Bywaters	6	5
Rebecca Ball	4	4
Roslyn Elmes	4	2

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 Entity's Report.

Signed in accordance with a resolution of the Entity.



Director *Adam Mark*

29 April 2017

Level 1,
10 Kings Park Road
West Perth WA 6005

Correspondence to:
PO Box 570
West Perth WA 6872
T +61 8 9480 2000
F +61 8 9322 7787
E info.wa@au.gt.com
W www.grantthornton.com.au

Auditor's Independence Declaration

To the Directors of Community Arts Network Western Australia Ltd

In accordance with the requirements of section 60-40 of the *Australian Charities and Not-for-profits Commission Act 2012*, as lead auditor for the audit of Community Arts Network Western Australia Ltd for the year ended 31 December 2016, I declare that, to the best of my knowledge and belief, there have been:

- a No contraventions of the auditor independence requirements of the *Australian Charities and Not-for-profits Commission Act 2012* in relation to the audit; and
- b No contraventions of any applicable code of professional conduct in relation to the audit.



GRANT THORNTON AUDIT PTY LTD
Chartered Accountants



Mark Petricevic
Partner – Audit & Assurance
Perth, 2 May 2017

Grant Thornton Audit Pty Ltd ACN 130 913 594
a subsidiary or related entity of Grant Thornton Australia Ltd ABN 41 127 556 389

Statement of Profit or Loss & Other Comprehensive Income

For the year ended 31 December 2016

	Notes	2016 \$	2015 \$
Revenue from Ordinary Activities:			
Grant income			
Corporate		180,299	180,049
Project		857,464	996,319
Devolved		358,541	477,859
Social enterprise and training		2,091	12,500
Membership		–	2,068
Interest		18,580	29,977
Sales and other income		7,238	24,828
Profit on sale of other assets		1,193	3,864
Total Revenues		1,425,406	1,727,464
Expenses from Ordinary Activities:			
Administration costs		136,027	134,821
Depreciation and amortisation		27,079	47,847
Grants devolved		198,570	300,888
Project expenses		507,549	355,559
Salaries and wages		713,397	1,022,493
Other		630	96,064
Total Expenses		1,583,252	1,957,672
Profit/(Loss) before tax		(157,846)	(230,208)
Income Tax		–	–
Operating Profit/(Loss) after tax		(157,846)	(230,208)
Other comprehensive income		–	–
Total comprehensive loss for the year		(157,846)	(230,208)

This statement should be read in conjunction with the notes to the financial statements.

Statement of Financial Position

As at 31 December 2016

	Notes	2016 \$	2015 \$
Current assets			
Cash and cash equivalents	3	923,150	923,617
Trade and other receivables	4	2,593	6,437
Prepayments		3,457	4,207
Total current assets		929,200	934,261
Non-current assets			
Property, plant and equipment	5	62,432	92,432
Total non-current assets		62,432	92,432
Total assets		991,632	1,026,693
Current liabilities			
Creditors and borrowings	6	231,580	199,826
Provisions	7	70,134	50,564
Unexpended grants	8	417,856	311,983
Total current liabilities		719,570	562,373
Non-current liabilities			
Provisions	7	1,854	36,266
Total Non-current liabilities		1,854	36,266
Total liabilities		721,424	598,639
Net assets		270,208	428,054
Equity			
Retained Earnings		428,054	658,262
Operating Profit		(157,846)	(230,208)
Total equity		270,208	428,054

This statement should be read in conjunction with the notes to the financial statements.

Statement of Changes in Equity

For the year ended 31 December 2016

	Notes	Retained Earnings \$	Total \$
Balance at 1 January 2015		658,262	658,262
Loss attributable to the entity		(230,208)	(230,208)
Balance at 31 December 2015		428,054	428,054
Loss attributable to the entity		(157,846)	(157,846)
Balance at 31 December 2016		270,208	270,208

This statement should be read in conjunction with the notes to the financial statements.

Statement of Cash Flows

For the year ended 31 December 2016

	Notes	2016 \$	2015 \$
Cash flows from operating activities			
Grants received		1,402,239	1,679,370
Payments to suppliers and employees		(1,432,639)	(2,185,440)
Interest received		18,580	29,976
Other revenue		7,237	26,896
Net cash provided by/(used in) operating activities		(4,583)	(449,198)
Cash flows from investing activities			
Proceeds from sale of property, plant and equipment		23,999	7,548
Purchase of property, plant and equipment		(19,883)	(31,160)
Net cash provided by/(used in) investing activities		4,116	(23,612)
Net change in cash and cash equivalents held		(467)	(472,810)
Cash and cash equivalents at beginning of financial year		923,617	1,396,427
Cash and cash equivalents at end of financial year	3	923,150	923,617

This statement should be read in conjunction with the notes to the financial statements.

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 Entity 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 2016 were approved and authorised for issue by the Board of Directors on 29 April 2017.

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 Entity commencing from the time the asset is held ready for use. The depreciation rates used for plant and equipment vary from 15% to 50%.

2.4 Income taxes

No provision for income tax has been raised as the Group 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 (2015: corporate 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 \$157,845 (2015: \$230,208) for the year ended 31 December 2016 and incurred net cash outflow from operating activities of \$467 (2015: outflow of \$472,810). 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 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 an 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 2015 have been revised to be consistent with the classifications presented for the year ended 31 December 2016.

3. Cash and cash equivalents

Cash and cash equivalents consist the following:

	2016 \$	2015 \$
Operating Account	23,317	5,406
Imprest Account	823	94
Cash Management Account	381,661	343,173
Term Deposit Account	508,935	566,829
Pay Pal Account	284	56
Gift Funded Account	3,061	3,034
Student Fees Account	5,069	5,025
	923,150	923,617
Funds held for execution of grants/projects (a)	(490,536)	(450,723)
Unrestricted Cash	432,614	472,894

(a) Restricted funds

A number of projects have been committed to at balance date and funds have been received for specific purposes. These funds are included above with a corresponding liability recognised in note 6 and 8.

4. Receivables

	2016 \$	2015 \$
Trade Debtors	–	2,216
Sundry Debtors	2,593	4,221
	2,593	6,437

5. Property, plant and equipment

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

	2016 \$	2015 \$
Plant, equipment & software at cost	199,515	203,678
Less: Provision for depreciation	(154,031)	(134,485)
	45,484	69,193
 Vehicle at cost	 19,883	 25,812
Less: Provision for depreciation	(2,935)	(2,573)
	16,948	23,239
 Total Property, plant & equipment	 62,432	 92,432

6. Creditors and Borrowings

Creditors and borrowings recognised consist of the following:

	2016 \$	2015 \$
Trade creditors	88,013	25,456
Other creditors	–	2,793
Grants committed (a)	72,680	138,879
Goods & services tax	28,350	5,628
PAYG withholding	29,177	21,829
Superannuation	9,021	355
Credit cards	4,338	4,886
	231,579	199,826

(b) Refer to commentary at Note 3

7. Provisions

The details of provisions are as follows:

	2016 \$	2015 \$
Current		
Annual Leave	22,767	32,468
Long Service Leave	33,262	8,096
Audit Fees	14,105	10,000
	70,134	50,564
Non-current		
Long Service Leave	1,854	36,266
	1,854	36,266

8. Unexpended Grants

Grant/Fundor	End Date	Unexpended 1/1/16	Received 2016	Expended 2016	Unexpended 31/12/16 (a)
ILA – Grant provided in advance	30/06/2017	–	267,856	–	267,856
RSOC 2017 – Grant provided in advance	31/12/2017	–	150,000	–	150,000
DCA Creative Networks	31/12/2016	–	90,962	90,962	–
Bush Babies Triennial	30/06/2016	49,671	109,925	159,596	–
Department of Resources, Tourism, & Energy	No end date	6,381	–	6,381	–
Rekindling Stories of Country	31/12/2016	242,762	100,700	343,462	–
IAS	31/12/2016	–	200,000	200,000	–
EWB – SCSC	31/12/2016	12,336	142,069	154,405	–
Catalyst	31/12/2016	757	266,822	267,579	–
TOTAL		311,907	1,328,334	1,222,385	417,856

(c) Refer to commentary at Note 3

9. Reconciliation of cash flows from operating activities

	2016 \$'000	2015 \$'000
a Reconciliation of cash flow from operations with profit after income tax		
Profit after income tax	(157,846)	(230,208)
Non-cash flows in profit:		
• depreciation and amortisation	27,079	47,847
• net gain on disposal of property, plant and equipment	(1,193)	(3,865)
Changes in assets and liabilities:		
• decrease in trade and other receivables	3,844	102,667
• decrease in other assets	749	(114)
• Unexpended Grants/Income in advance	105,873	(355,072)
• (increase)/decrease in trade and other payables	31,752	(2,923)
• increase/(decrease) in provisions	(14,842)	(7,530)
Net cash provided by operating activities	(4,583)	(449,198)

10. Post-reporting date events

The vehicle held at balance date was sold subsequent to period end. Total proceeds received were \$18,003.

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

11. Company Details

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

Directors' Declaration

- 1 In the opinion of the Responsible Entities of Community Arts Network Western Australia Ltd:
 - a The consolidated financial statements and notes of Community Arts Network Western Australia Ltd 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 2016 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 Community Arts Network Western Australia Ltd will be able to pay its debts as and when they become due and payable.

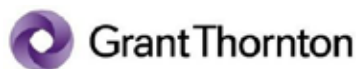
Signed in accordance with a resolution of the Responsible Entities:

Director



Dated the 29th day of April 2016

Independent Auditor's Report



Level 1
10 Kings Park Road
West Perth WA 6005

Correspondence to:
PO Box 570
West Perth WA 6872

T +61 8 9480 2000
F +61 8 9322 7787
E info.wa@au.gt.com
W www.grantthornton.com.au

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF COMMUNITY ARTS NETWORK WESTERN AUSTRALIA LTD

Auditor's Opinion

We have audited the financial report of Community Arts Network Western Australia Ltd (the Company), which comprises the statement of financial position as at 31 December 2016, the statement of profit or loss and other comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies, and the directors' declaration.

In our opinion, the financial report of Community Arts Network Western Australia Ltd is in accordance with Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012*, including:

- a giving a true and fair view of the Company's financial position as at 31 December 2016 and of its performance for the year then ended; and
- b complying with Australian Accounting Standards to the extent described in Note 2, and Division 60 of the *Australian Charities and Not-for-profits Commission Regulation 2013*.

Basis for Opinion

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Report* section of our report. We are independent of the Company in accordance with the *Corporations Act 2001* and the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants* (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

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

Material uncertainty related to going concern

We draw attention to Note 2 in the financial report. These conditions, along with other matters as set forth in Note 2, indicate the existence of a material uncertainty which may cast significant doubt about the Company's ability to continue as a going concern and therefore, the Company 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. Our opinion is not modified in respect of this matter.

Emphasis of Matter – Basis of Accounting

We draw attention to Note 2 to the financial report, which describes the basis of accounting. The financial report has been prepared for the purposes of fulfilling the Company's financial reporting responsibilities under the ACNC Act. As a result the financial report may not be suitable for another purpose. Our opinion is not modified in respect of this matter.

Responsibilities of the Directors for the Financial Report

The Directors of the Company are responsible for the preparation of the financial report that gives a true and fair view and have determined that the accounting policies used and described in Note 2 to the financial report, which form part of the financial report, are appropriate to meet the requirements of the ACNC Act. The Directors responsibility also includes such internal control as the Directors determine is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the Directors are responsible for assessing the Company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless management either intends to liquidate the Company or to cease operations, or has no realistic alternative but to do so.

Auditor's Responsibilities for the Audit of the Financial Report

Our objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report.



As part of an audit in accordance with the Australian Auditing Standards, we exercise professional judgement and maintain professional scepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit 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 Registered Entity's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Directors.
- Conclude on the appropriateness of the Directors' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Registered Entity's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our audit report. However, future events or conditions may cause the Registered Entity to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Grant Thornton

GRANT THORNTON AUDIT PTY LTD
Chartered Accountants

MAREK

M A Petricevic
Partner - Audit & Assurance

Perth, 2 May 2017



ACKNOWLEDGEMENTS

CAN would like to acknowledge the artists, partners and communities who enthusiastically worked with us in 2016.



Government of **Western Australia**
Department of **Culture and the Arts**



Australian Government



Australian Government

Indigenous Languages and Arts

Proudly supported/funded by the
Australian Government



Government of **Western Australia**
North Metropolitan **TAFE**



PERTH
THEATRE
TRUST



THE CHAMBER
OF ARTS AND CULTURE
WESTERN AUSTRALIA



WAAMH
Western Australian Association
for Mental Health

ArtGeo Cultural Complex

Arts Narrogin

Ausdance

Avivo, Northam

BESS, Busselton

Fremantle Arts Centre

KEEDAC, Northam

Little Creatures Brewery

Localise

Midland Gate Shopping Centre

Midland Junction Arts Centre

Resourceful Communities, Annette Hoskisson

Roelands Mission

Sandalford Wines

Social Impact Consulting, Theo Nabben

YMCA (Swim for Life program), Narrogin

City of Bassendean

City of Busselton

City of Gosnells

City of Mandurah

Shire of Nannup

Shire of Narrogin

Shire of Northam

Shire of Quairading

City of Stirling

Busselton Primary School

Coodanup College, Mandurah

Narrogin Primary School

Narrogin Senior High School

Quairading District High School

St Joseph's Primary School, Pinjarra

CAN TEAM LIST

CAN PERTH

Ground Floor,
King Street Arts Centre
357–365 Murray Street
Perth WA 6000
PO Box 7514
Cloisters Square WA 6850

p +61 (0)8 9226 2422
tollfree 1800 681 021
e admin@canwa.com.au

www.canwa.com.au

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Jo Metcalf
Monica Kane
June Moorhouse

Annette Eassie
Michelle White
Cecile Lucas

Jill Brown
Ivy Penny
Jessica Wraight
Chrissie Parrott
Matt Sivyer
Kaitlyn Elsegood
Laura Murphy
Suzie Bolton
Rohan Murray
Poppy van Oorde-Grainger
Natalie Scholtz
Pauline Sikweti

NARROGIN

Geri Hayden
Marcelle Ann Riley

KELLERBERRIN

Connie Yarran
Yolande Yarran

CEO (*from February 2016*)
General Manager (job share)
General Manager (job share)
Acting CEO (*until February 2016*)
Strategic Operations Manager
Manager Aboriginal Programs and Media/PR
Project Coordinator & Communications and Design
Coordinator (*until July 2016*)
Funding Manager
Manager Cultural Programs (*until August 2016*)
Project Coordinator
Project Manager (*until March 2016*)
Digital Marketing and IT Assistant (*until March 2016*)
Office Coordinator (*until October 2016*)
Office Coordinator (*from October 2016*)
Executive Assistant (*until March 2016*)
Project Coordinator (*until March 2016*)
Project Manager (*March to December 2016*)
Project Coordinator (*until March 2016*)
Accounts

Aboriginal Arts and Cultural Development Coordinator
Aboriginal Arts and Cultural Development Officer

Aboriginal Youth Arts Officer (*until March 2016*)
Aboriginal Arts and Cultural Development Officer
(*until March 2016*)

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