

2019

ANNUAL REPORT

CAN

COMMUNITY
ARTS
NETWORK



COMMUNITY ARTS TRANSFORMS

**"...ALL THREADS CAN BE WOVEN
TOGETHER. AND ALL PEOPLE,
EVERYWHERE, CAN KNOW
DIGNITY, JUSTICE, EQUALITY,
FREEDOM AND BEAUTY."**

SAMYA JABBOUR, CHAIR, PALESTINIAN
COMMUNITY OF WESTERN AUSTRALIA



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ACKNOWLEDGEMENT

CAN acknowledges the Noongar people of the Bibbulmun nation as the traditional custodians of the lands on which we work and live. We pay our respects to Elders past and present and honour all Aboriginal and Torres Strait Islanders as the first people of this nation. CAN is proud to work with people from all cultures, but we do so on the understanding of First Peoples, first.

Always was, always will be Aboriginal land.

We acknowledge that the spelling and interpretation of Indigenous language can vary greatly from community to community.

WARNING

Aboriginal and Torres Strait Islander people are advised that this publication may contain images and names of people who are now passed away.

Cover image
Place Names Mulka and Djinda
// Photo Duncan Wright

Image left
Palestinian Threads and Stitches
exhibition launch // Photo
Michelle Troop



FROM THE CHAIR

Photo Michelle Troop

It is a privilege and an honour to have commenced my tenure as Chair of CAN. I have a long association with the arts in Western Australia and a passion for governance and contributing to our diverse community, which I hope to draw upon to support CAN members, staff and Board particularly during this challenging COVID-19 period.

CAN is a historic hub and home to many Western Australian artists and has supported projects, especially by Indigenous artists and communities, across the state. We therefore have an excellent combination of skill, legacy and capability that will now enable us to broaden our scope and reach to support an increasing number of artists and projects from culturally and linguistically diverse (CaLD) communities.

I would like to thank the Department of Local Government, Sport and Cultural Industries and Lotterywest in Western Australia, the Australia Council for the Arts and the Australian Government's Indigenous Languages and Arts Program for their continued support. CAN also welcomed Aesop Foundation's grant this year and their interest in our work. I would like to thank the Chamber of Arts and Culture WA for its advocacy and representation of the sector. Finally, thank you to CAN's members, two CEOs, staff, reference groups, as well as current and past Board Directors, including Adam Marr and Rebecca Ball, past Chair and Interim Chair respectively, for their contribution to the organisation.

CAN has strong financial and governance oversight that ensures a safe and accountable service delivery. This, together with a clear sense of purpose and a fabulous dose of enthusiasm, means we will continue to be a leading voice for community arts in our state for a long time.

Pearl Proud
Chair



Photo Camera Story

FROM THE CEOs

Once again we are proud to present this report of a full and rewarding year! As you'll see, there were some great outcomes with communities in 2019, including the exciting inaugural delivery of Dream Plan Do and Story Street. These powerful programs connected us with new communities from culturally and linguistically diverse backgrounds and forged friendships across and between our networks that will continue with us into the future.

Future thinking featured in 2019 as we mapped out CAN's Strategic Plan 2020-2024 and prepared the multi-year funding applications to support it. Happily, that vision has led to the support we hoped for, allowing us to translate the intercultural connections that are now a feature of CAN's daily working life into inspiring community-led projects over coming years.

CAN is committed to furthering the principle of First Peoples, first in everything it does. This is vital for the future development of intercultural projects which connect across communities and nurture relationships between Noongar people and newly arrived and diasporic cultural communities in Western Australia.

There were so many highlights to 2019 – Audrey Narkle Nettle and Tracey Kickett being featured at PICA and the Taipei Fine Arts Museum, the depth of Place Names and the stories of Katanning and surrounding towns, collaborations with WA colleagues and national partners to advance crucial cultural conversations and initiatives, realising our desire to recruit a diverse, cohesive Board – the list goes on.

We are indebted to the CAN Board Directors, past and present, to the Aboriginal Advisory Group and the Diversity Working Group for their direction and guidance. Thank you also to our remarkable team for their generosity, commitment and skill in navigating the many demands of this work, and for the humour and love with which they celebrate all CAN's joys and successes.

Monica Kane and June Moorhouse
Chief Executive Officers



ABOUT CAN

With its roots planted firmly in the social activism of the 1960s and the early international community arts movement, contemporary CAN continues to unlock Western Australia's untold stories through community participation in art. Giving voice to the hidden histories of this land and its people, stories and art, in all its forms, are shared to create positive social change, building inclusion and understanding between people.

Knowing that art transforms communities, CAN has pursued this purpose for 35 years, building relationships that create opportunities for people to determine for themselves what stories best express the diversity of experience, aspiration and imagination alive in Western Australians.

CAN's work across Noongar country has demonstrated the many ways to tell a story. Noongar dolls, spoken word poetry, clay dioramas and animations, all offer insight to life on the reserves, life with the land and life as it is now, capturing the strength and resilience of Noongar people and their continuing connection to culture and country.

Operating from the principle of First Peoples, first, CAN has extended its work with culturally and linguistically diverse (CaLD) communities in recent years and, from this foundation, is promoting and resourcing inclusive practices within the Western Australian arts sector. We also work with national partners to challenge historical assumptions and bias that continue to influence creative endeavour in Australia.

Across its history, CAN's delivery and partnerships have adapted to the aspirations of its communities and the opportunities of the time with a nimbleness that keeps it relevant and vital, but the lifeblood of the organisation remains its values, which have informed 35 years of practice.

OUR VALUES

First Peoples, First

All our work is underpinned by this principle. CAN supports the ULURU Statement from the Heart. Self-determination is at the heart of CAN's work with all communities.

Respect

We believe in the inherent worth of all people and their right to be treated with dignity and honour.

Social Equity

We believe that creative expression should be accessible to all, as a vital part of being human.

Creativity

We use all forms of artistic and creative expression to inspire the sharing of stories and culture.

OUR STRATEGIES

Arts Production

We make outstanding art with communities that tells their stories and shares their lived experience.

Community Development

In the process of making and presenting this art we build people's capacity and strengthen communities.

Sector Development

We build sector knowledge, capacity and influence.

Organisational Sustainability

We are transforming our organisation to reflect and service our diverse community.



THINGS WE'RE PROUD OF

PARTNERSHIPS

Generous collaboration is at the heart of community arts and cultural development (CACD) and this also enables CAN to build strong strategic partnerships across many sectors. We do this to better support the communities that we work with, to increase the sustainability of our projects, to share community stories with a broader audience, to provide sector development and networking for CACD practitioners, to advocate for the arts in general and to advocate for the communities we work with. CAN's partnerships also facilitate Western Australia's participation in important national debates and initiatives. Ultimately, these partnerships enable CAN to extend its efforts to build inclusion and understanding between people. 2019 was rewarding for the number and quality of organisations and stakeholders who were keen to work with us and with whom we realised powerful outcomes. We are grateful for all of the support we received.

STRENGTHENING OUR TEAM

CAN took a leap in attracting a diverse workforce that strengthened the organisational culture and team energy. People from many cultural and career backgrounds came on board as core staff or contractors, attracted by CAN's increased visibility, its well-established flexible work practices and a more open recruitment process. The collaborative and open working approach encouraged initiative, leadership and trust throughout the organisation.



INCREASING CAN'S FOOTPRINT

From Tambellup to Tasmania to Taiwan... CAN's profile and influence grew in 2019 thanks to the projects we developed with communities, the platforms through which we shared communities' creative outcomes, our new strategic partnerships and taking our advocacy to a national level. With that, we saw increased understanding of the social impact of CACD practice. Audrey Narkle Nettle and Tracey Kickett from 2018's Clay Boodjar/York stories project participated in *Unfolding Acts* at PICA and travelled to Taipei Fine Arts Museum to share stories of life on the York reserve. Noongar Story dolls from the Third Tamworth Textile Triennial continued to tour across Australia. We presented Lotterywest Dream Plan Do to the national FECCA Conference in Hobart and contributed to numerous state-based forums and gatherings.



STRENGTHENING OUR GOVERNANCE

Our Board's attention to recruitment in recent years and a careful strategy to build CAN's visibility resulted in a great mix of people being on our Board in 2019. We attracted a broadened skillset and a much greater diversity of age, culture and experience to the Board table. We were thrilled to welcome Pearl Proud to the Board, ready to take on the role of Chair in 2020, adding her specialist governance knowledge and leadership to the Board mix. We also embedded cultural governance in the organisation through the Aboriginal Advisory Group (AAG) meeting more regularly and building a deeper understanding of CAN's work and its ongoing connection with Noongar communities. Our trusted Board Directors and AAG members were critical to developing the future direction, articulated in CAN's 2020-2024 Strategic Plan.





EMBEDDING BEST - PRACTICE CACD

With CAN's highly skilled and reflective team of CACD artists and practitioners, we took the time to capture our working processes, documenting our approach to community engagement, consensus-building, ongoing consent processes and collaborative content development. Through complex projects such as Place Names Katanning, Dream Plan Do and Rekindling Stories on Country, we mapped progress from end to end, enabling further reflection on our work and examination of how to best measure its social impact. This supports the quality of delivery, the shared approach within the team, the ongoing learning of the organisation and CAN's capacity to offer leadership within the sector.

EXTENDING WORK WITH CALD COMMUNITIES

Building on the research and development of previous years, 2019 saw CAN's layered approach to increasing diversity in the arts in Western Australia come to life. With the support of Lotterywest we delivered projects on the ground through Dream Plan Do and Story Street, engaging more than 50 CaLD communities. Under guidance from the Diversity Working Group, the first phase of a knowledge linking tool called MAP Multicultural Arts Portal was launched, and three best-practice case studies were produced to assist arts organisations address the need for all in our community to see themselves reflected in our arts. These case studies were launched at a well-received professional development session presented with the Chamber of Arts and Culture WA.



SHARING COMMUNITY STORIES

In our bid to strengthen understanding and connection between people, CAN seeks the broadest possible audience for the powerful stories that emerge from participating communities. In consultation with those communities, CAN builds platforming and sponsorship partnerships that open up opportunities for high-profile visibility for the communities and their stories. This year we welcomed Aesop Foundation's support in that process. Digital platforming and broadcast, performances, exhibitions and touring have all been part of 2019's outcomes. We are excited by the appetite for the stories that are coming to life through CAN's projects and the interest in our back catalogue of materials that share unique perspectives of life on Noongar boodja.



7

Major Programs



18

Projects



212

Workshops



1,652

Participants



186,605

Audience



202

Artists/Artworkers



62

Communities



43

Events



324,188

Social Media Reach



79

Partnerships



179

Works Created



28

Media Articles



PLACE NAMES

Mulka Puppet, Place Names Katanning // Photo Caro Telfer



285

Participants



51

Workshops



9

Partners



33

Works Created

The South West of Western Australia has the largest concentration of Noongar place names in the country. Place Names is a creative exploration of the stories behind Noongar place naming across multiple communities on Noongar boodja [country]. Inspired by Professor Len Collard's place names research, CAN has been collaborating with local Elders and community members to raise the profile of this rich cultural heritage.

Place Names brings together Professor Collard's research with local knowledge from participating Noongar communities. Through a series of workshops, participants identify sites and stories that can be explored creatively with professional artists. The artistic outcomes are produced in a variety of forms and are then celebrated with the wider community.

Place Names strengthens community relationships by building cultural knowledge and understanding and it supports creative and cultural development through exposure to the arts and Noongar language. The participatory experience provides a way of transferring knowledge between community members and with younger generations. Educational resources are developed throughout the project for community members and shared with local schools.

In 2019 CAN produced two Place Names projects concurrently in Katanning and Moora.

SUPPORTED BY Australian Government's Indigenous Languages and Arts Program and Australia Council for the Arts

PRINCIPAL PARTNER Moodjar Consultancy

KATANNING LOCAL PARTNERS Katanning Noongar Leadership Group, the Shire of Katanning, Katanning Senior High School, Clontarf Academy and Katanning Primary School. The project was produced in collaboration with the Noongar communities in Katanning and the region, with advice from Professor Len Collard, Geri Hayden and Dr Noel Nannup

MOORA LOCAL PARTNERS The Shire of Moora and Central Midlands Senior High School. This project was produced in collaboration with the Noongar communities in Moora, with advice from Professor Len Collard and Geri Hayden



Katanning community members // Photo Caro Telfer

PLACE NAMES KATANNING

The story of Mulka, which starts 26 kilometres south east of Wiluna and comes all the way down to Katanning, has been handed down for generations and is significant for its place within the greater Noongar Dreaming. Mulka's story was shared with more than 100 students at Katanning Primary School and Katanning Senior High School. Under Karen Hethey's artistic leadership, students created more than 35 puppets, including giant-sized theatrical interpretations of Mulka and Djinda, his wife.

This collaboration began in July 2018 when CAN was invited to present the Place Names project to the Katanning Noongar Leadership Group, and a formal partnership developed shortly afterwards. Over several workshops, Professor Len Collard worked with Elders and communities from the Great Southern towns of Katanning, Tambellup, Gnowangerup and Badgebup to decode Noongar place names. Through these workshops one of the oldest Noongar stories which gives Katanning its place name emerged – the story of the giant man Mulka.

Mulka and Djinda were two spirit ancestors that moved across the land in the time before everything became living. The morals of this story relate to the social



Professor Len Collard // Photo Caro Telfer

organisation of the Noongar people including marriage laws, protection of koolangahs [children] and yorgkas [women] and caring for boodja [country]; to preserve the continuity with land and people.

The story development process was facilitated by animateur Karen Hethey and creative producer Brooke Small with cultural advice from Professor Len Collard, Geri Hayden and Dr Noel Nannup.

The story of Mulka presented was a version for the general public. CAN recognises that many people hold and look after parts of the full story.

**"Mulka and Djinda is the provenance story
of the Noongar Nation and it is being told
so that it is not lost to our future generations."**

Julie Hayden, Katanning Noongar Leadership Group



Katanning High School students with Mulka puppet, Place Names Katanning // Photo Caro Telfer



Meeting at Candy Bush Reserve, Evelyn Dawson and Diane Mippy sharing stories about boodja // Photo Sandy McKendrick

MOORA

In the early stages of community engagement for Place Names Moora, the Noongar community identified the need for more representation of Noongar arts and culture in the town precinct. The community set about exploring local place names and connected stories and histories to be passed down to the people in Moora and future generations.

CAN facilitated a series of conversations with Elders to uncover the meaning behind Noongar place names in Moora. In the second stage of development, Elders worked with artists and the Shire of Moora and Central Midlands Senior High School to deepen their knowledge of place names. Deep conversations took place on boodja [country] to explore locations through photography, storytelling, sketching and painting.

Local Noongar youth from Central Midlands Senior High School used smartphones to capture meaningful elements of each place, gaining valuable insights into the Aboriginal stories of where they live, their Elders and their environment.

"[We've been] rekindling memories of childhood at sites on Yuat Country and stories of boodja... A jigsaw puzzle of shared cultural history is being cohesively looked at once more."

Place Names Moora participant



Recording stories at the Old Reserve, Yuat Country Moora; Cheryl Chipper, June Headland, Margaret Mippy, Cyndy Moody (hidden) and Stephanie Mippy // Photo Sandy McKendrick



LULLABIES

Djirpin Djindas at Yagan Square, Djinda Djinda animation launch // Photo Michelle Troop



51

Participants



20

Workshops



90,606

Social Media
Reach



18

Works Created

Lullabies is a Noongar language revival project delivering an arts and language program for Noongar families, which gives parents and grandparents the basis for learning or expanding their Noongar language, and transfers that into beautiful creative outcomes for young ones.

Through Lullabies, professional artists and facilitators work with Noongar communities, supporting participants as they are introduced to the basic structures of Noongar language and songwriting and the process of writing and recording individual lullabies. Learning language and sharing stories that form the basis of lullabies is enhanced by yarning that happens while hand-stitching accompanying story dolls.

CAN partners with support agencies to deliver Lullabies, aligning the program with early learning, parenting, child and maternal health and wellbeing programs that engage families with young children.

SUPPORTED BY Australian Government's Indigenous Languages and Arts Program and the Australia Council for the Arts



Charmaine Councillor, Phil Bartlett and Phyllis Bennell, Lullabies Mandurah // Photo Michelle Troop

NGANYANG NYIT MAAWIT LULLABIES MANDURAH

The fourth edition of Lullabies resulted in a compilation of intimate Noongar songs from families in Mandurah, located in the South West of Western Australia. Seven songs were written at Nidjalla Waangan Mia in Mandurah and recorded at the John Butler Studio at Fairbridge. These songs were further developed with musical production by Noongar musicians Charmaine Councillor and Phil Bartlett. Written and performed in Noongar by each participant, the songs are a celebration of the spirit of the land, ocean and love.

The album and songbook were launched in December during a community celebration at the Winjan Aboriginal Centre. The launch was broadcast live to the Perth Metropolitan area by 100.9FM Noongar Radio. More than 500 albums and songbooks were printed and distributed following the launch.

"It was a real privilege to work on this project. I felt honoured to work with everyone on the songwriting and recording process. It was beautiful. It opened my eyes up."

Phil Bartlett



Franklyn Nannup, June Moorhouse, Cr Lynne Thomas and the Mandurah community at the Nganyang Nyit Maawit Lullabies launch // Photo Michelle Troop



Monica Kane, Hon Ken Wyatt, June Moorhouse, Michelle White and Freda Ogilvie at the Djinda Djinda animation launch // Photo Michelle Troop

DJINDA DJINDA ANIMATION

To celebrate 2019 International Year of Indigenous Languages, CAN teamed up with Screenwest, Yagan Square and the City of Perth to send the city off to sleep each night. One of the world's best known lullabies – "Twinkle, Twinkle Little Star" – sung in Noongar, one of the world's oldest languages, was screened on the City of Perth's two outdoor screens at Yagan Square and the Perth Cultural Centre.

The animated music video clip produced by VAM Media was officially launched by the Federal Minister for Indigenous Australians, The Honorable Ken Wyatt. The clip regularly features on the Yagan Square digital tower.

The Noongar version of "Twinkle Twinkle Little Star" was one of the first songs written and recorded for CAN's Lullabies program. CAN's idea to create a music video for the song was supported by Wesfarmers Arts and enabled the program to engage emerging Noongar artists and creatives in the process. The film features exquisite animated artworks by Yabini Kickett and it was directed by Danni Booth.

The Djinda Djinda animation was featured by *The Guardian* newspaper online and has reached a social media audience of over 26,000.



Phil Bartlett leading Djinda Djinda Community Choir // Photo Michelle Troop

DJINDA DJINDA COMMUNITY CHOIR

CAN also teamed up with Perth's hugely popular Awesome International Arts Festival to present the Djinda Djinda Choir. Charmaine Councillor and Phil Bartlett, together with Awesome's CEO Jenny Simpson (who is also a choir leader), invited the public to a series of free workshops during the festival to learn to sing in Noongar. Participants from all backgrounds and ages then performed the lullabies they'd learnt live on stage at the Perth Cultural Centre. The partnership also produced a Lullabies songbook and a postcard featuring "Twinkle Twinkle Little Star" in Noongar to help share and promote the critically endangered language.



Phyllis Bennell, Charmaine Councillor, and Mika Bennell // Photo Michelle Troop





REKINDLING

STORIES ON COUNTRY

Banksia is Lit poetry team Maitland Schnaars, Catherine Noske, Cyndy Moody, Jillian Moody, Paige Kenney, Natasha Eldridge, Cassie Lynch, Leanne Eades Garlett, Lola McDowell, Daniel Hansen and Jessica Wraight // Photo Michelle Troop



215

Participants



28

Workshops



184,415

Audience



90

Works Created

Rekindling Stories on Country (RSOC) uses all forms of art to share stories from Noongar boodja [country]. Professional artists and facilitators work with Elders and community leaders to support participants to express personal and community narratives of history, culture and place.

The creative process focuses on community leadership, intergenerational knowledge transfer and arts development. The project outcomes engage local audiences, creating space for community dialogue and greater awareness of place. CAN's arts and community partnerships ensure the work continues to resonate locally, and is shared with wider Western Australian and national audiences, supporting longer term artistic pathways for participants.

SUPPORTED BY The Australia Council for the Arts

"CAN has done fantastic work with the Noongar Community and I hope it continues because it has given voices, not just the verbal voice, it's giving the visual voice of us as a people and presented us with respect and dignity as a people, as a nation on this land."

Liz Hayden, Noongar Elder



Dondon Hounwn and colleagues with Audrey Narkle Nettle and Vaughn McGuire at *Unfolding Acts* opening // Photo Daniel James Grant, courtesy of PICA

CLAY BOODJAR WELCOME TO BALARDONG

The *Welcome to Balardong* animation was commissioned in 2019 to further platform the stories of the York community that had emerged the previous year when hand-built clay sculptures were created by the community. Using the stop-motion animated sequences created by animator Steve Aiton and Noongar artist Bradley Kickett, and narration by community storytellers, director Mat Sav brought all the elements together to create a short film that shares previously untold stories about Noongar life in and around York.

Welcome to Balardong screened at PICA's *Unfolding Acts; New Art from Taipei and Perth* exhibition in October alongside live storytelling sessions. It was subsequently taken up by Taipei Fine Arts Museum for inclusion in the *Island Tales: Taiwan and Australia* exhibition. CAN creative producer Jess Wraight travelled with members of the York community, Tracey Kickett and Audrey Narkle Nettle to present the animation and share stories at the exhibition in November.



Merle Narkle Goodwin and Audrey Narkle Nettle, The York Reserve (still) // Animated by Matt Sav

"Many non-Balardong and Balardong people of York are so proud of the animation and feel that it is seen as an avenue and voice to finally share some of the Aboriginal history of York."

Audrey Narkle Nettle and Tracey Kickett, Clay Boodjar participants



Sharon Kenney's Bird, Boola Boola Birds // Photo Bo Wong

BOOLA BOOLA BIRDS

In this series of poetry, weaving and storytelling workshops with Elders, participants developed their creative expression, artistic skills and shared intergenerational knowledge. Delivered in partnership with Djinda Falcons, the workshops resulted in an installation of woven birds, a series of bird poems and a large cane sculpture of an emu.

"I was thinking when I was making the birds, how the birds are free. But we have never been free since European invasion. These birds made my heart happy because they mean freedom."

Doolann Leisha Eatts,
Whadjuk Ballardong Elder and artist



Poets Alf Taylor and Daniel Hansen, Ngala Daa-Waangkiny // Photo Michelle Troop



NGALA DAA-WAANGKINY

This poetry performance and exhibition brought voices from across Noongar country together at the State Theatre Centre of WA to celebrate NAIDOC week 2019. Ngala Daa-Waangkiny celebrated a range of CAN's RSoC projects and participants. The exhibition included Boola Boola Birds, woven bird installations from the Djinda Falcons, looped screening of the Bilya Kep Waangkiny Northam performance, the *Banksia is Lit* poetry zines, poetry lines on the wall of the State Theatre's Roe Street windows, poetry decals through Yagan Square and projections of woven bird images on the State Theatre building at night.

Exhibition with Janine French's Emu at the State Theatre Centre of WA // Photo Michelle Troop



NORTHBRIDGE POETRY

This series of poetry workshops held at the Centre for Stories supported Noongar community members to express their stories, ideas and histories through poetry. They shared their works in the *Banksia is Lit* zine and during a poetry reading at the Moon Café in Northbridge.

... Yorgum tree
the strong smooth trunk
is my father's love and protection
the smell of the gum leaves
is a pot of mum's kangaroo stew with crusty damper
I hear the drops of the rain penetrating my brain
inside my heart, inside my guts
rain falls through the branches like sharp needles sharp ngingarn spikes
tearing up the bark destroying it, exposing the sap
dripping like blood from a laceration
the thunder cracks and there you are again
Barranying ngalla moort ...

Excerpt from poem *Inner Wirin* by Jillian Moody



KEP KOORLINY RAIN COMING

This series of workshops featuring a range of facilitators supported Aboriginal community members to share stories, history and culture. The themed workshops ran concurrently with three, monthly Aboriginal and Torres Strait Islander poetry readings at the Moon Café in Northbridge, which included feature poets and open mic spots, encouraged workshop and past CAN poetry participants to share their work and brought together local poetry writers.

**"Terrific craftsmanship, concrete imagery
and beautiful engagement of both languages –
look forward to hearing more poetry and story."**

Kep Koorliny audience member



Mirraboopa MP Janine Freeman, Water Corporation's Karen Willis, Freda Ogilvie, artist Lawry Halden and Hon. Dave Kelly MLA with mural artists // Photo Duncan Wright



42

Participants



8

Workshops



6

Partners



6

Artists/
Artworkers

WATER CORPORATION SPLASH OF COLOUR

CAN has partnered with Water Corporation's Splash of Colour, a curated public art series that celebrates the community's connection to water. In 2019 this site in Westminster was brought to life by young people from White Lion and Edmund Rice Centre WA, under the creative eye of artist Lawry Halden. In Guildford, with the guidance of community artist Darren Hutchens, we have been working in close consultation with Noongar men's groups Moorditj Maaman and Strong Fathers. Noongar artists Nathan Corunna and Rod Garlett joined the team to create a significant design which honoured the stories that the late Albert Corunna shared with them, as well as their own family histories. The design reflects the Noongar connection to the waterways throughout the region and has been proudly endorsed by local Noongar Elders. It will be painted on a prominent site in acknowledgement of Noongar culture and heritage in 2020.



Diversity Working Group // Photo Miranda De Baughn

DIVERSITY

IN THE ARTS



36

Participants



11

Workshops



105

Audience



13

Artists/
Artworkers

In addition to undertaking projects with culturally and linguistically diverse communities, CAN actively promotes and facilitates increased inclusion in the arts in Western Australia and nationally.

The Diversity Working Group (DWG) steers the strategy for this work in Western Australia. Formed in 2018 after CAN's extended consultation and research with CaLD communities and individuals, the DWG is made up of leaders from arts peer organisations, CaLD artists, arts workers, researchers, service providers and representatives from local government who, together, act as an independent advisory body for the sector.

During 2019, the group maintained its focus on examining the barriers that exclude particular communities from participating in the arts and looked at ways to decolonise arts practice in Australia. The monthly DWG meetings were a space for challenging conversations; contesting ideas; unpacking language and interrogating terms such as 'diversity' and 'multicultural'; discussing ways to remove barriers to access and inclusion; creating alternative models of working that challenge systemic structures; and developing methods for measuring change.

Through this process, the group co-designed resources to support arts organisations who wanted to diversify their practices and become more inclusive, including an easy-to-use matrix of strategies and initiatives and three video case studies which featured Western Australian arts organisations and projects that were leading the way in terms of diversity and inclusion.

SUPPORTED BY Department of Local Government, Sport and Cultural Industries

STRATEGIES FOR DIVERSITY CASE STUDIES

In November 2019, CAN launched these case studies at the Strategies for Diversity professional development session co-presented with the Chamber of Arts and Culture WA. This session was the first of a series of events planned with the Chamber. It featured Australia Council for the Arts CEO Adrian Collette AM, CEO of Multicultural Arts Victoria Veronica Pardo, and CAN's Diversity Manager Zheela Vokes.

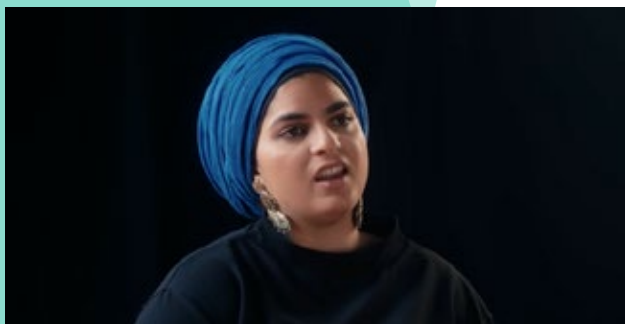


Adrian Collette in discussion with the audience // Photo Dana Weeks



ANTIPODEAN ENCOUNTERS

Curated by Ashley Yihsin Chang, *Antipodean Encounters* was the culmination of a year-long journey of intercultural dialogue, collaboration and storytelling between 22 Taiwanese-born women living in Perth and 22 local artists.



PERFORMING LINES

Layla Majnun is a loved, epic tale told widely across the Islamic world for centuries, but is largely unknown by Australian audiences. This case study shows how Performing Lines embraced a sincere intention to upskill CaLD artists and storytellers, encouraging inroads and understanding between communities.



CENTRE FOR STORIES

The Centre for Stories curates high-quality stories that inspire thought and encourage empathy and tolerance. This case study looks at how they use storytelling as a vehicle to inspire social cohesion and improve understanding of diverse communities.



Mauricio Rodriguez and Pilar Kasat, MAP launch // Photo Duncan Wright

MAP: MULTICULTURAL ARTS PORTAL

In response to extensive arts sector feedback, CAN developed the Multicultural Arts Portal (MAP), a geospatial search engine which uses an online map to make it easy for arts and cultural organisations and CaLD artists and communities to connect with each other. MAP was launched by the Minister for Culture and the Arts, The Honorable David Templeman, in September 2019. The portal is readily searchable by art forms, activities, types of organisation, demographics, cultural groups, funding and partnerships, among others. More than 150 arts peer organisations, individual artists, community groups, and service and local government providers across Western Australia are currently on the MAP.





Lakshmi Jones and Monica Kane // Photo June Moorhouse



Home workshop // Photo Nduta Gathoga

NATIONAL PARTNERSHIPS

CAN has partnered with Diversity Arts Australia and Multicultural Arts Victoria to further inclusion of culturally and linguistically diverse people in the arts across Australia.

In 2019, CAN hosted Diversity Arts Australia's Stories From The Future workshops in Western Australia, bringing together 20 culturally diverse creatives and arts workers to imagine a timeline towards an equitable culturally diverse arts future in Australia. The workshops flowed from the personal to the structural and systemic, encouraging reflection on individual experiences of marginalisation in the arts, as well as imagining milestones towards an equitable arts scene in 2050. Regional Arts WA supported the participation of regionally based culturally diverse creatives through their Quick Response Grants, which covered the costs of travel and accommodation.

We also promoted Diversity Arts Australia's leading research report, launched in August 2019. *Shifting the Balance: Cultural Diversity in Leadership within the Australian Arts, Screen and Creative Sectors* was produced by Diversity Arts Australia with BYP Group and Western Sydney University.

CAN continued its partnership with Multicultural Arts Victoria (MAV) in 2019, sharing in the #DiversifyYourArts campaign and jointly presented the campaign poster at the 2019 FECCA National Conference in Hobart in October. CAN also presented a paper on the Lotterywest Dream Plan Do project at the conference.

HOME

A collaboration with the City of Stirling and the Metropolitan Migrant Resource Centre, Home is a project that responds to social challenges which women living in Mirrabooka, who have recently migrated to Australia, may face. Mirrabooka is one of the most culturally and linguistically diverse suburbs in Perth. Its residents hail from all over the world, including Syria, Myanmar, Iraq, China, Vietnam, North Macedonia and Somalia. Many people who settle in the area may experience social isolation, language and cultural barriers, difficulty obtaining employment, and a reluctance to participate in civic life.

Home has been designed to support participants to overcome some of these challenges. Through a series of workshops with jewellery-maker Sultana Shamshi and textile/embroidery artist Susie Vickery, participants have been engaging in a range of jewellery-making and craft skills, building their creativity and confidence through art while forming new social connections.

Drawing creative inspiration from their former homes – which include Egypt, Ethiopia, Palestine, Syria, Sudan and Iraq – and their new home, Australia, participants are creating a range of art and craft objects, including necklaces, brooches and bags in a safe, collaborative space. As the women gather each week to share stories of their homelands through their artworks, social barriers are dissolving, friendships are flourishing and a sense of community is developing.

SUPPORTED BY Australian Government Department of Home Affairs



Trilla Venus, G'day Gala, CTRL Magazine // Photo Tristan Jud

LOTTERYWEST

DREAM PLAN DO



163

Participants



44

Workshops



1,295

Audience



21

Artists/
Artworkers

Lotterywest Dream Plan Do is designed to ensure that community groups who identify as CaLD and want to develop community arts projects that share and celebrate their stories and experiences are able to do so.

Community groups who participate in Lotterywest Dream Plan Do receive structured mentoring support and funding of up to \$20,000 to plan, develop and deliver their project idea. In the inaugural year of the program, Lotterywest Dream Plan Do supported five community groups to pursue their aspirations and strengthen their cultural values and practices in Western Australia. Most importantly, the program provided an opportunity for their voices and stories to be heard in their adopted country.

SUPPORTED BY Lotterywest



Palestinian Threads and Stitches exhibition opening // Photo Michelle Troop

PALESTINIAN COMMUNITY WESTERN AUSTRALIA

Traditional Palestinian embroidery – tatreez – has remained a vital part of the living tapestry of Palestinian culture for centuries, and tatreez is as important as ever since the fragmentation of Palestinian society in 1948. The project *Palestinian Threads and Stitches: A Tapestry of Home and Diaspora* brought together twelve Palestinian women living in Western Australia – diverse in their life histories but united by the common threads of identity – to stitch both their tatreez and their stories back together in the diaspora. The result is a vibrant tapestry of contemporary Palestinian cultural identity.

With the support of their mentors, the group connected with the Midland Junction Arts Centre, a well-regarded public arts institution, to exhibit their artwork and launch a beautifully produced book which articulated their personal stories. The exhibition opened on International Women's Day and more than 200 people attended the event.

"This act of reclaiming and reviving tatreez as an essential part of our cultural heritage as Palestinian women was important enough. Yet with every cross-stitch woven through the physical realm, another was stitched unseen in the metaphorical, the interpersonal, the poetic. This was women's work."

Samya Jabbour, Chair, Palestinian Community of Western Australia

“Being involved in Dream Plan Do was a richly rewarding experience... The mentor brings value to the project in often unexpected ways and in odd moments. A healthy mentor-mentee relationship helps bring stability and nuance to the project.”

Matt Aitken, mentor for CTRL, Dream Plan Do



CTRL

CTRL is a community of young people from CaLD backgrounds that aims to empower emerging local young designers, musicians, athletes and other creative personnel. The group's leader Atem, creator of the online media brand CTRL Magazine, conceptualised a fashion show that would showcase local Australian talent and “highlight and disrupt the deference we have for international designers in preference for local works of quality”. The event attracted like-minded young creatives and offered young leaders like Atem a dynamic platform to connect with a younger generation, encouraging others to follow their dreams and share their ideas.



AFG YOUNG LEADERS

Dream Plan Do enabled the Afghan Young Leaders Group to have a regular meeting place outside of the home environment and an opportunity for young people to develop their leadership and collaboration skills while connecting with traditional Afghani arts, crafts and cultural practices. Founder Sayeda Maria Aziz and her daughter Marwa Wasique looked for ways to connect young people with older members of the Afghani community so that they could learn about their heritage and the importance of community while assisting their elders with English interpretation.

"The group have an increased understanding of governance, planning, budgeting, scheduling and achieving their goals."

Lemmy Basten, mentor for Congolese TWA
Community WA, Dream Plan Do



CONGOLESE TWA COMMUNITY WA

The community designed their project for newly arrived and established migrants from Central Africa and Swahili- and French-speaking Congolese backgrounds who were underemployed and looking for ways to gain financial independence. The group met regularly over several months, learning how to make vibrant pieces of embroidery, crochet and weaving with the guidance of a community weaver. At a celebratory exhibition and gathering at the City of Stirling's Multicultural Centre, participants spoke of how meeting to develop craft skills and the sharing that took place around the making, brought to life connections with home, with each other and with their children.



POJULU COMMUNITY ASSOCIATION IN WA

The Pojulu Community Association conducted regular cultural gatherings with children, young leaders and elders to improve wellbeing and strengthen the community. Intergenerational dance and drumming workshops, story-sharing sessions and celebratory events encouraged different groups within the Pojulu community, spread across outer metropolitan Perth, to come together and deepen their connections with each other and with their culture. Four hundred people attended the final event, a vibrant celebration of music, drums, dance, and food. The Pojulu Community Association is currently in discussion with the Vietnamese community about collaborating on a new project together.



Lotterywest Story Street launch // Photo Marziya Mohammedali

LOTTERYWEST STORY STREET



446

Participants



37

Workshops



16

Partners



73

Artists/
Artworkers

Lotterywest Story Street is a series of creative storytelling and cultural empowerment projects which create opportunities for underrepresented CaLD communities to share their stories, and to strengthen their community connections. The project encourages intercultural and intergenerational engagement, participation and understanding of culture, race and solidarity.

Perth has a strong network of artists with culturally and linguistically diverse backgrounds who, because of structural inequalities and prejudice, often do not connect to their own communities, and to Elders in their community. Lotterywest Story Street has provided support and motivation for these artists to work with their communities, as well as broader communities in the outer metro areas of Perth.

Between September to December 2019, twenty-eight events across twelve projects took place in various venues across the cities of Canning, Stirling and Wanneroo. In total, 500 participants from fifty-one CaLD communities came together to share stories, conversations and food as part of Lotterywest Story Street.

A strong theme which emerged during the Lotterywest Story Street program was the importance of intercultural and intergenerational connection – participants in Lotterywest Story Street voiced their interest in supporting First Nations people and connecting with Noongar communities and learning about Noongar culture. The projects revealed that for many migrants to 'learn Australian culture' meant learning about Aboriginal cultures and languages and sharing solidarity.

SUPPORTED BY Lotterywest



Isis Dorado, Teatro Latinx // Photo Danica Zuks

TEATRO LATINX

Latinx was produced by Carolina Duca, an emerging artist and arts worker, who wished to connect with other Latinx people in Perth and share skills in storytelling, performance, writing and public speaking. Those who responded to Carolina's call out were from different nations and cultures across Latin America, and almost all of them had creative and artistic backgrounds. Over four months, this newly formed Latinx community connected, learnt and grew together, attending workshops which provided opportunities for healing and allowed participants to work through their personal feelings about large-scale lateral community violence in Latin America in addition to the ongoing violence of colonialism in Australia. This was in part why connecting with Noongar Elder Deborah Moody and her daughter Cyndy Moody became a pivotal moment in the Teatro Latinx project, providing a space for understanding and intercultural healing on Noongar Country.

On Sunday 24 November, the Teatro Latinx community performed their personal stories of healing and change at the Beaufort Street Community Centre. Each audience member was welcomed by a storyteller and guided through different spaces in the centre which the performers had activated, setting up art installations to tell their stories using a variety of mediums, including puppets, projection, evocative scents, and audio recordings.

"I connected with my Latin American roots and I think this is the first time in 30 years of living in Australia that I feel that I fully belong."

Isis Dorado, artist



Teatro Latinx participants // Photo Danica Zuks



Filipino Please // Photo Tasha Faye

FILIPINO PLEASE

Filipino Please was an intergenerational event run with Colin Smith, Julianne Concepcion, and Ruth Lopez from the Convenors for Filipino Interests. The event was a heartfelt invitation to Filipino/Filipinx people of Perth to come together and share stories across their adopted home on Noongar land. One of the highlights of the event was Julian Concepcion sharing an Acknowledgement of Country in Tagalog. By bringing people together over songs and heartfelt personal stories, the event strengthened ties within members of the Filipino community, with people singing in a range of languages including Tagalog, English, Cebuano, and Ilocano.

"I really enjoyed listening to the stories of the individuals and their families. And the food! Merienda was excellent! Everyone's story was so important. Stories of hardship, grief, luck and gratitude, which all resonate with the larger community. Diversity of the stories is key."

Event participant





Own Voices Storytelling Festival // Photo Tasha Faye

OWN VOICES STORYTELLING FESTIVAL

Own Voices Storytelling Festival occurred over two days at the Girrawheen Hub in the City of Wanneroo and included children's stories in many languages, zine making, Noongar songs, intercultural philosophy, fabric mending, and sharing ancestral histories and food.

The event was inspired by the Own Voices literary movement, and by Voices from the Intersection, a local organisation that supports Own Voices stories. Own Voices refers to a literary movement where the authors who belong to underrepresented groups create or tell stories from their own identities.

During the festival, Rabble Books and Games co-produced an event to host readers of children's stories in many languages, sharing jokes and picture books in Noongar, English, French, Bengali, Arabic, Spanish, Sinhala, and Cantonese.

"Events like the Own Voices Storytelling Festival, which not only serve to teach young people ways in which to find their own voice, but also aim to overcome the barriers which often prevent certain groups from attending arts events, are vital to the functioning of our local and global communities."

Prema Arasu, Own Voices producer

"Thank you so much for putting on this beautiful event. Thank you for all your hard work! And especially thank you for being so committed to accessibility in all your events, and having an Auslan interpreter today!"

Own Voices participant



INTERCULTURAL YOUNG CREATIVES OF WA MEETUP

Intercultural Young Creatives of WA is an online community of more than 300 people that aims to foster a safe, respectful and empowering space for sharing arts, culture and identity-related discussions. The group strives to uphold intercultural solidarity, prioritising the principle of First Peoples first and self-determination in online/in-person meeting spaces.

With the support of CAN and the Office of Multicultural Interests, the group held a meetup for their young members, and invited Armadale Headspace, Propel Youth Arts WA, and Edmund Rice Centre youth leaders to join them.

Run by Gabby Loo and other young members of the Intercultural Young Creatives of WA Facebook group, the event was an opportunity for intercultural artists, arts workers and leaders to share their creative practices, inspirations, and art opportunities with each other.

"It's a sign of hope that young people of colour can have a space to talk to each other in a comfortable way about themselves."

Aisyah Aaqil Sumito



Zal Kanga-Parabia, Johnny Doan and Doolann Leisha Eatts
Intercultural Young Creatives of WA Meetup // Photo Amaarah Samnakay



Crystal Lim // Photo Albertina Thabisani Ncube



Michelle Bui and Patrick Gunasekera // Photo CAN



// Photo Tasha Faye



// Photo Marziya Mohammedali



Sunili Govinnage // Photo Albertina Thabisani Ncube



Tasha Faye // Photo Albertina Thabisani Ncube

CLICKWORLD

Clickworld combined storytelling with coding skills and aimed to empower diverse voices to create their own platform to share their stories, art, or any form of cultural expression.

BETWEEN CULTURES

Between Cultures explored multiracial identities and unpacked the difficulties of belonging to more than one culture and navigating identity through dialogue, illustration and arts.

POT-LUCK BOOK PARTY

Pot-luck Book Party celebrated writers from CaLD backgrounds – participants brought along their favourite book by a CaLD author or published in a language other than English, and shared why they loved the book.

BUILDING SHELVES, BUILDING COMMUNITY

Building Shelves, Building Community was a wood-working workshop in which Janet Carter and Aisyah Aaqil Sumito guided participants through the process of building shelves for the Story Street travelling library.

HUMAN RIGHTS DAY

Human Rights Day: Working Towards a More Just Future involved Refugee Rights Action Network WA hosting a communal gathering that highlighted the importance of International Human Rights Day.

EMBODIED DANCE NIGHTS

Embodied Dance Nights aimed to foster connection to the body and identity through dance, movement, physical play and readings.

DECOLONIAL AESTHETICS CLUB

The Decolonial Aesthetics Club provided a space for the arts facilitators who were delivering Lotterywest Story Street programs to gather, workshop ideas, share personal stories and network.

PHOTOGRAPHY & STORYTELLING

Photography and storytelling was hosted by photographer Tasha Faye, who guided participants through different methods of storytelling through photography and shared images from her first solo exhibition *The Colour of Earth*, which featured portraits of women of colour.



Speed Dating // Photo Michelle Troop

ARTIST DEVELOPMENT AND CAPACITY BUILDING



197

Participants



15

Workshops



3

Partners



12

Artists/
Artworkers

One of CAN's core functions is to build the capacity of artists, communities and partners. With more than 30 years' experience in facilitating community arts projects, CAN is well placed to provide professional development to the sector.

Through our capacity building program, we aim to advance community arts and cultural development (CACD) practice by sharing knowledge, skills and innovative approaches across the sector. In 2019, CAN provided a range of opportunities for artists and arts workers to come together to exchange ideas, discuss processes and advance thinking about CACD.

CAN continued its important partnership with Creative Recovery Network to further self-care and sustainable practice, which is detailed on the following page.

CAN also supported Flock, a monthly forum for independent and freelance Perth artists to share practice and experiences with each other. This included a session with Scott Griffiths, aka Optamus, who led a discussion about his CACD work, facilitated by FLOCK founders Daisy Sanders, Alex Desebrock and Elizabeth Pedler.

One-off events included a speed dating night at the State Theatre Centre, which connected 25 creatives with 25 representatives from arts organisations, local government and the wider sector; Stories Post Conflict featuring Gwen Knox, who shared her experience of working with remote Aboriginal communities and the outcomes of her Churchill Fellowship and Compassion Fatigue, a conversation in self-care strategies for those working with communities experiencing trauma.

SUPPORTED BY Department of Local Government, Sport and Cultural Industries



Shona Erskine consulting with the sector // Photo Michelle Troop

PARTNERSHIP WITH CREATIVE RECOVERY NETWORK

CAN and Creative Recovery Network commissioned clinical psychologist Dr Shona Erskine to develop a Professional Supervision Pilot, working with a selected group of CACD practitioners across WA to develop an evidence-based model for sustainable practice. This initiative will feed into a much-needed national conversation, promoting structural change at a national level. The process started in July 2019 and is due for completion mid 2020. The research and findings will be presented in a report to the sector in 2020.

In response to feedback from the Making Time retreat in 2018, CAN and Creative Recovery Network also delivered Making Time Online. These themed bi-monthly online conversations support practice development and the self-care of CACD practitioners in Western Australia, with experts invited to lead and present information appropriate to each conversation.

"Our partnership with CAN is enabling us to grow a deeper understanding of the specific support needs for community-based creatives and to articulate a fluid professional supervision framework that can support the development of CACD practice across Australia. We are excited to be collaborating on a vision for a work culture that is sustainable and supportive of the health and wellbeing of our artists, organisations and communities."

Scotia Monkivitch, Creative Recovery Network



TREASURER'S REPORT

YEAR ENDED 31 DECEMBER 2019

It is a pleasure to present the 2019 Financial Report which demonstrates conservative growth as planned by the Board and Executive.

2019 was another successful year for CAN, with our Financial Report demonstrating an end of financial year surplus position of \$33,105. At a time of economic turbulence within the arts sector, maintaining a surplus for the third year in a row (after continuing deficits) is a reassuring signal of executive management's tight financial controls with a strong commitment to the achievement of strategic objectives, and high level artistic production.

CAN's income was \$1,591,528 which increased by almost 36 per cent from the prior year. The first full year of Lotterywest funding was realised and is largely responsible for the increased revenue.

Our financial performance has remained solid and we are expecting this trend to continue with the assistance of strong, purposeful leadership and governance, improved systems and processes and a team of staff, arts workers and artists who are committed to ensuring that the important work and outcomes for communities continues well into the future.

The financial position of CAN remains strong and our equity position has grown year on year. Our cash position remains stable and our financial viability ratio is healthy and within industry averages.

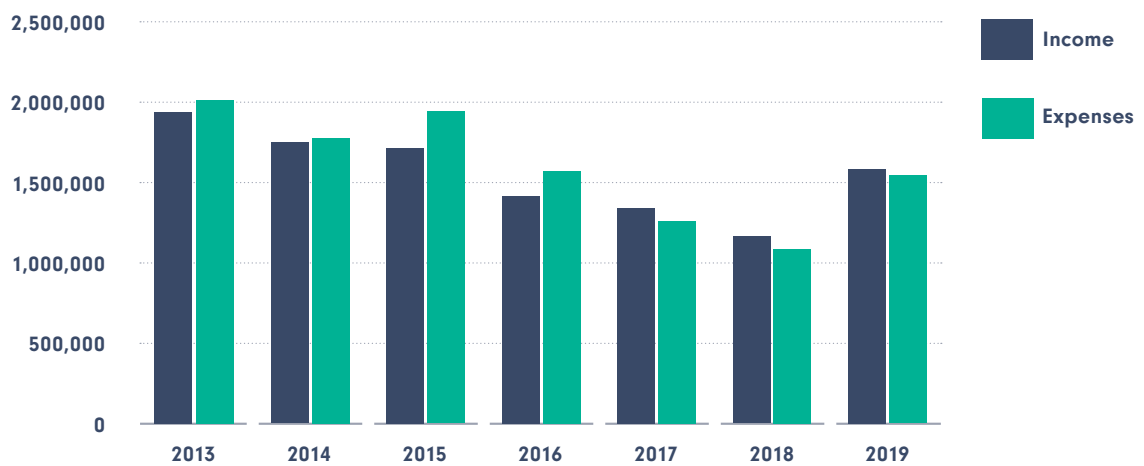
CAN continues to operate with a healthy financial position and we look forward to the year ahead as we work together with our long standing supporters from state, federal and local government to deliver an arts strategy that is committed to community outcomes while ensuring we are efficient in the delivery of our art and cultural programs.

Lorraine Keane
Treasurer

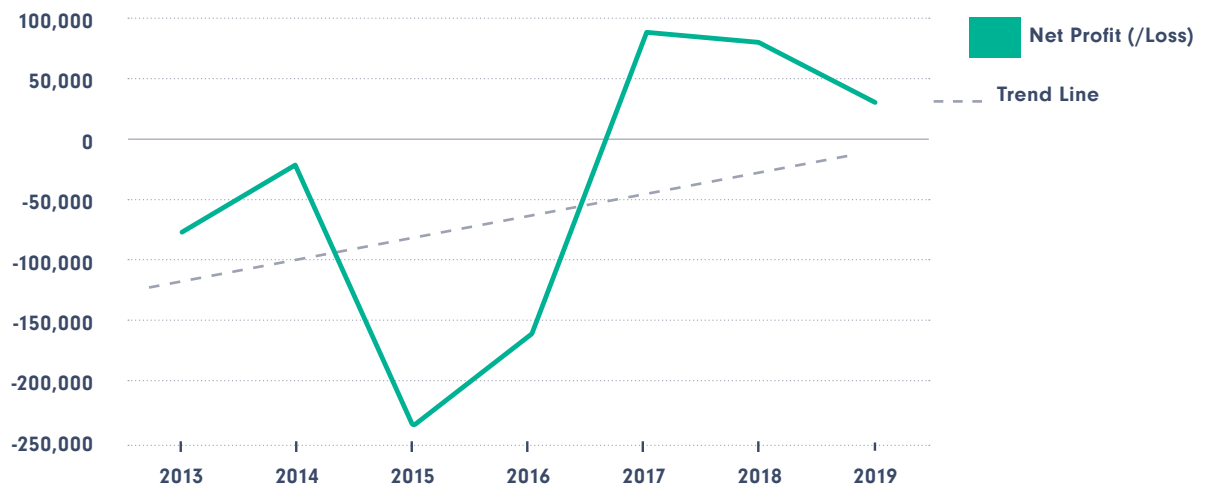
FINANCIAL SUMMARY

2013–2019

2013–2019 Income & Expenditure

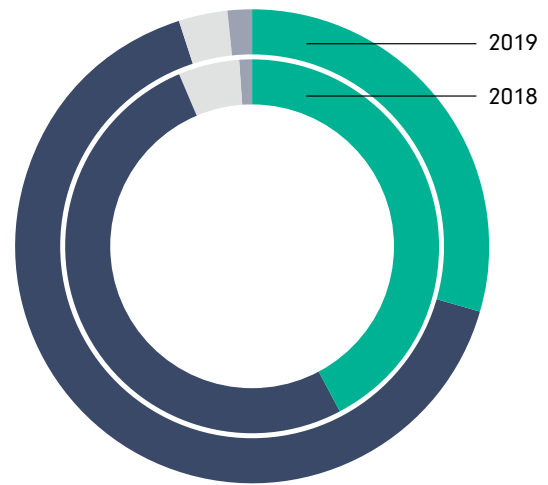


2013–2019 Profit / Loss



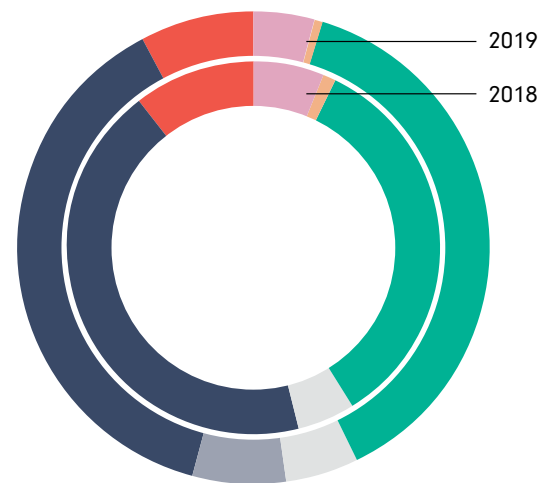
Revenue from ordinary activities

■ Corporate	471,117	495,554
■ Art Productions	1,044,484	605,733
■ Fee for Service Income	49,930	60,000
■ Other Income	25,997	12,103
	2019	2018
Total Revenue \$	1,591,528	1,173,390



Expenses from ordinary activities

■ Administration Costs	65,410	70,652
■ Insurance Costs	12,166	9,542
■ Services	590,539	374,732
■ Travel Costs	78,204	54,839
■ Grants Devolved	100,560	-15,935
■ Project Management & Delivery	592,710	481,901
■ Supplies and Utilities	118,834	113,772
	2019	2018
Total Revenue \$	1,558,423	1,089,503



Statement of Financial Position as at 31 December 2019

	2019 \$	2018 \$
Current assets		
Cash and cash equivalents	1,025,614	1,154,098
Trade and other receivables	1,895	2,038
Pre-payments		3,094
Total current assets	1,027,509	1,159,230
Non-current assets		
Property, plant and equipment	70,318	77,600
Total non-current assets	70,318	77,600
Total assets	1,097,827	1,236,830
Current liabilities		
Creditors and borrowings	92,022	82,571
Provisions	98,366	99,254
Unexpended grants	211,824	455,207
Grants received in advance	214,545	153,015
Total current liabilities	616,757	790,047
Non-current liabilities		
Provisions	6,838	5,657
Total non-current liabilities	6,838	5,657
Total liabilities	623,595	795,704
Net assets	474,232	441,126
Equity		
Retained earnings	441,127	357,240
Operating profit	33,105	83,887
Total equity	474,232	441,127



CAN BOARD

CAN is a Company Limited by Guarantee governed by a Board of Directors from diverse backgrounds who are leaders in their industries. Together they have substantial experience in corporate, government, legal, academic and the arts sectors.

Strengthening the diversity of our Board and governance is part of CAN's commitment to better reflect and serve the WA community. In the last three years, we have made significant progress in this regard.

Pearl Proud

Director from August
Interim Chair from December
Chair from February 2020

Lorraine Keane

Treasurer

Freda Ogilvie

Director

Dr Yirga Gelaw Woldeyes

Leave of absence July to December

Johnny Doan

Director from May

Sally Richardson

Director

Derreck Goh

Director from February 2020

Rebecca Ball

Secretary to May
Interim Chair May to November

Adam Marr

Chair to May

Roslyn Elmes

Deputy Chair to May

ABORIGINAL ADVISORY GROUP

The Aboriginal Advisory Group (AAG) provides CAN with cultural advice and counsel, including guidance on cultural lore, customs and governance; advising on appropriate protocols in working within communities and assisting with project design and delivery.

Geri Hayden

Cultural Advisor

Freda Ogilvie

Board Director

Joe Northover

Harley Coyne

Margaret Drayton

CAN TEAM

The CAN team comprises core staff, who manage ongoing operations, and contractors, who coordinate and deliver projects. CAN maintains flexible working practices, with most team members working part-time, encouraging work/life balance and self-care. CAN's shared leadership, transparent decision-making, remote employment opportunities and accessible recruitment practices attract a diverse and talented team. In 2019, the following people were part of that team.

June Moorhouse & Monica Kane	Chief Executive Officers
Michelle White	Partnerships and Media Manager
Annette Eassie	Operations Manager
Ben Wright	Operations Manager
Jessica Wraight	Creative Producer, RSoC
Brooke Small	Creative Producer, Place Names and Lullabies
Jill Brown	Artist Development Manager
Zheela Vokes	Diversity Manager
Jane Chambers	Marketing and Design Manager
Rebecca Lyon Augustus	Marketing and Design Manager
Miranda De Baughn	Digital Marketing / Administration Coordinator
Meelee Soorkia	Project Coordinator, Home and Diversity Working Group
Pauline Sikweti	Senior Finance Officer
Geri Hayden	Cultural Advisor
Cyndy Moody	Project Coordinator, RSoC and Place Names
Sandra McKendrick	Project Coordinator, RSoC and Place Names
Natalie Scholtz	Project Coordinator, Place Names
Sukhjit Kaur Khalsa	Project Coordinator, Lotterywest Dream Plan Do
Ashley Yihsin Chang	Project Coordinator, Lotterywest Dream Plan Do
Maya-Rose Chauhan	Project Coordinator, Lotterywest Dream Plan Do
Lakshmi Jones	Project Administrator, Lotterywest Dream Plan Do
Steven Finch	Project Coordinator, Lotterywest Story Street
Gabby Loo	Project Coordinator, Lotterywest Story Street
Darren Hutchens	Project Coordinator, Splash of Colour
Mauricio Rodriguez	Project Coordinator, MAP Multicultural Arts Portal
Anne Nduta Gathoga	Project Coordinator, MAP Multicultural Arts Portal
Michael O'Meehan	Events Coordinator



ACKNOWLEDGEMENTS

CAN would like to acknowledge the artists, partners and communities who worked with us in 2019.



Department of
Local Government, Sport
and Cultural Industries

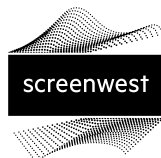


Australian Government

Australia
Council
for the Arts



Australian Government
Indigenous Languages and Arts



Aesop Foundation
AFG Young Leaders
Arts Front
Awesome Festival
Badgebup Aboriginal Corporation
City of Canning
City of Perth
City of Stirling
City of Wanneroo
Clontarf Academy
Congolese TWA Community WA
Coodanup College
CTRL
Deadly Sister Girls
Diversity Arts Australia
Djinda Falcons
Edmund Rice Centre WA
Flock: Perth independent and freelance artists
Fremantle Arts Centre
Great Southern Development Commission
Great Southern Treasures
Herb Graham Recreation Centre
Herbert Smith Freehills
Intercultural Young Creatives of WA
John Butler Studio
Katanning Senior High School
Katanning Noongar Leadership Group
Katanning Primary School
Langford Aboriginal Association
Lawrence Wilson Art Gallery

Magabala Books
Metropolitan Migrant Resource Centre
Metropolitan Redevelopment Authority (MRA)
Midland Junction Arts Centre
Moodjar Consulting
Museum of Freedom and Tolerance
Nidjalla Waangan Mia
Noongar Boodjar Language Centre
Noongar Radio
Office of Multicultural Interests
Palestinian Community of WA
Perth Institute of Contemporary Art (PICA)
Poju Community Association in WA
Rabble Books & Games
Refugee Rights Action Network WA
Shire of Katanning
Shire of York
State Library of Western Australia
State Theatre Centre of Western Australia
Taipei Fine Arts Museum
Tamworth Regional Gallery - Tamworth Textile
Triennial
The Blue Room Theatre
VAM Media
Wadjak Northside Aboriginal Community Group
Wesfarmers
Westerly Magazine
Whitelion
Winjan Aboriginal Corporation

Photo captions for pages 6–9
Things We're Proud of

Page 6

(From top to bottom)

MAP launch // Photo Duncan Wright

Mauricio Rodriguez, Pauline Sikweti and Sandy McKendrick

// Photo Duncan Wright

Page 7

(From top to bottom)

Monica Kane // Photo June Moorhouse

Noongar Dolls // Photo Natalija Brunovs

Audrey Narkle Nettle and Tracey Kickett presenting at the Taipei Fine Arts Museum // Photo Jessica Wraight

Freda Ogilvie at Djinda Djina animation launch // Photo Michelle Troop

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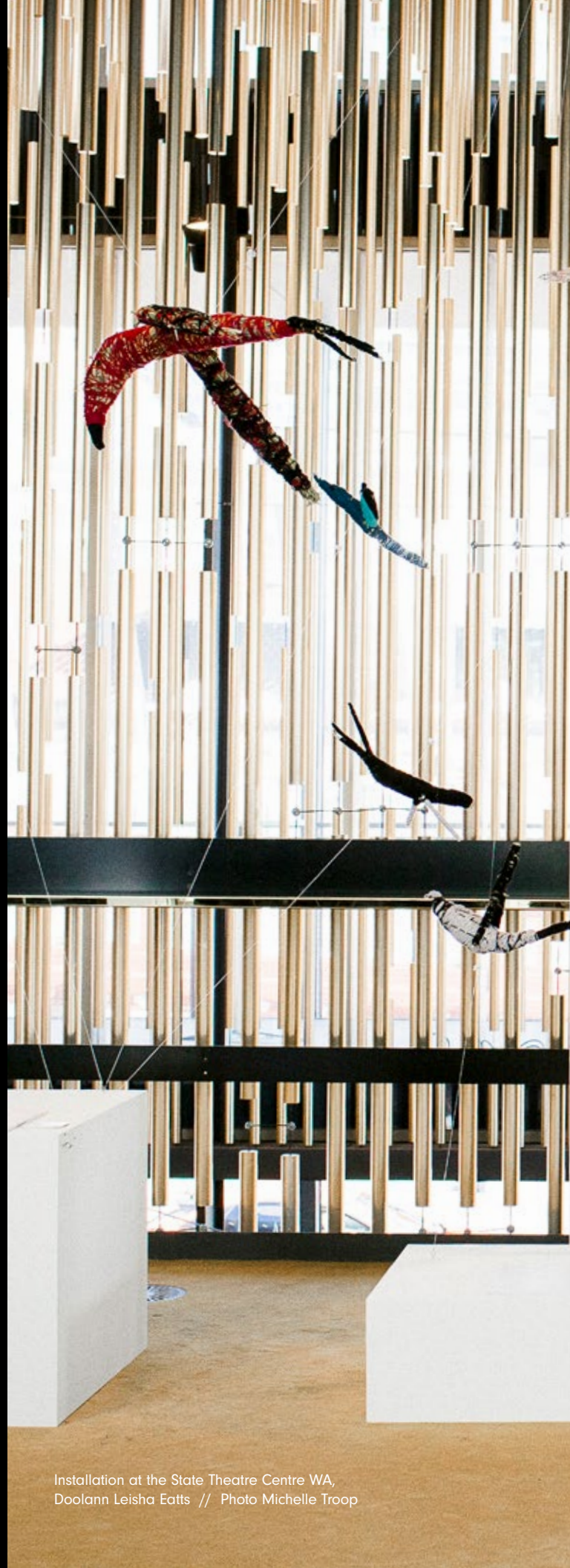
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Julie Hayden, Dr Brad Pettit, Shantay Tidswell, Sheyann Tidswell and Professor Len Collard // Photo Duncan Wight

Palestinian Threads and Stitches exhibition opening // Photo Michelle Troop

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Place Names Katanning installation // Photo Caro Telfer



Installation at the State Theatre Centre WA,
Doolann Leisha Eatts // Photo Michelle Troop



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