

2020

ANNUAL REPORT

CAN

COMMUNITY
ARTS
NETWORK

COMMUNITY ARTS TRANSFORMS





Above: Charmaine Councillor, Cherie Slater and Phil Bartlett, Ngaalang Moort Launch // Credit Michelle Troop

Front cover. (L-R) Eduardo Cossio, Abdulrahim Elmi, Geri Hayden and Carolina Duca, Lotterywest Dream Plan Do Aboriginal Cultural Awareness Day // Credit Cole Baxter

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.

**“We need allies and friends to share language with.
I hope that the wider community will embrace and support
us as they did in Black Lives Matter. We can’t carry the
torch ourselves because we just don’t have the numbers.
It is a way of keeping our kids connected in the future.”**

Cherie Slater, Ngaalang Moort: Noongar Lullabies from Home

CAN

COMMUNITY
ARTS
NETWORK

CHAIR



It is in the midst of a continuing period of upheaval, pandemic 2020–21, that I take the time to pause and reflect on the year that has been since our annual general meeting in 2020. It is with the utmost gratitude that I note the contribution of so many who have made CAN a resilient organisation that continues to deliver an impressive array of community-strengthening art projects.

Foremost, I would like to thank our members, artists and the communities we work with because it is for them that we endeavour to be diligent and maintain standards of excellence. I thank our funders the Department of Local Government, Sport and Cultural Industries for their continuing foundational funding; Lotterywest for Dream Plan Do and Story Street; the Australia Council for the Arts for the new four-year contract to support intercultural programs; our partners Water Corporation and Aesop; our collegial agencies, including the Chamber of Arts and Culture WA, Multicultural Arts Victoria, Arts Front and the Creative Recovery Network; and all of our allies in the arts. I also thank CAN's Aboriginal Advisory Group for its continuing contribution to CAN programs and culture.

The CAN Board has been on a journey of renewal. Freda Ogilvie and Dr Yirga Gelaw Woldeyes have stepped down and we thank them for their service, and Antonella Segre and Vanessa Corunna are the new Directors on the Board. I thank the Executive and the rest of the Board for their commitment to the governance effectiveness of CAN.

Each element of CAN is vital, everyone making a specific yet complementary contribution in making CAN the premier community network organisation in the country. It is with this in mind that I salute the CAN operational team which is admirably led by co-CEOs June Moorhouse and Monica Kane, whose tenures will come to an end in the medium term as part of a planned transition in leadership. June and Monica's contribution to CAN is profound and unparalleled. I thank them both on behalf of CAN and the wider arts and general community for their remarkable achievements whilst at the operational helm.

We are committed to ensuring their legacy endures and CAN continues to deliver arts programming that empowers and uplifts.

Pearl Proud
March 2021



CEOs

We are extremely grateful to be presenting this Annual Report for 2020, knowing that the outcomes CAN achieved in this 'year like no other' uniquely arise from the advantages of Western Australia's geography and economy, CAN's relative financial stability, our community-based delivery (no box office), our strong relationships with communities and our highly committed team. We take none of these things for granted.

For all of this state's remarkable advantages, the arts in WA are fragile. To put this in perspective, we refer to commentary from the Chamber of Arts and Culture WA:

... the (WA) government's own impact data for our sector, released in December 2020 is shocking – more than 32,000 cultural and arts events were cancelled in WA due to COVID restrictions, film and television productions stalled, and art, literature and music sales continue to face significant losses. On average casual employment in the arts decreased by 75 per cent, contract employment decreased by 78 per cent, and revenue reduced by 72 per cent. The estimated financial impact on the arts and culture sector was \$48 million with further losses expected in 2021.

While CAN did experience significant disruptions from the impact of COVID-19, our achievements are a celebration of purposeful endeavour, the power of art to connect and strengthen people, and solidarity within communities.

Given the momentum of Black Lives Matter worldwide and a refocus on the impact of unrelenting inequality, CAN continued to pursue an intercultural vision, and throughout our projects, ensuring we led with a First Peoples first approach. There were many standout moments where this vision came to life including our team yarning day for Board and staff, led by CAN's Aboriginal Advisory Group, as well as a cultural day of sharing between Elder, Geri Hayden, and the Lotterywest Dream Plan Do participants and mentors (cover photo).

For many, it was the first time they got to yarn with an Elder and contemplate the significance of Australia's history through the eyes of Noongar people. Witnessing these moments crystallised CAN's vision, and laid the groundwork for intercultural dialogue and expression to continue for a long time to come.

Our work in 2020 again demonstrated how vital the creative sharing of experiences and stories can be in the face of hardship. In pivoting the Noongar Lullabies program to online delivery, Noongar people living across WA and interstate connected each week to learn language and write their lullabies. As beautifully said by Phil Bartlett:

(It's) not just language and learning, but healing. Ilija wrote a song for his mum, Cyndy wrote about her son, Megan (wrote) about country. Some wrote about unborn children – and we have all been on the journey together. When writing a song, you have to share your story.

What more can we ask of art but this? That it offers connection, healing, hope and empowerment during a period of extreme global and personal adversity.

This is the heart and soul of CAN's work. We thank everyone who makes it possible and shares this big, bold adventure with us.

June Moorhouse and Monica Kane
CEOs



ABOUT CAN

Day of Demonstration attendees with their Noongar dolls // Credit Michelle Troop

CAN creates positive social change through the arts, 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.

During 2020, this felt more vital than ever given the impact of a global pandemic driving increased social isolation; exacerbating economic, social, cultural and racial divides; and eliciting emotionally and politically heightened personal and global responses.

Across CAN's history, we have adapted our programs and formed new partnerships to meet the aspirations of the communities we work with. This has enabled us to remain nimble and relevant, and make the most of the opportunities of the time.

The stories made visible through CAN's work with Noongar communities and with culturally and linguistically diverse people continue to challenge the historical assumptions and biases that shape Australia's dominant culture. Those stories chimed loudly this year with the calls for change from global political movements, especially Black Lives Matter. Again, in a climate of social disruption, distress and need, we witnessed the power of the arts to challenge, inspire, comfort and support human resilience. Our values remain the foundation of all that we do.



Our Values

First Peoples, first

All of 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.

IMPACT

CLIMATE ACTION BUT
DECOLONISED

BLACK
LIVES
MATTER

163

Total workshops

1,072

Total participants

15,740

Total audience



133

**Artists and
artswokers engaged**

271,004

**Social media
audience**

214

**Works
—**

Storytelling to the World



WA Museum – Boola Bardip

Boola Bardip – Western Australia’s New Museum was finally opened to the public and on display inside was a significant collection of content from CAN’s community arts programs. Thousands of visitors to the museum can now enjoy precious items from CAN’s Noongar Dolls and Clay Boodjar projects located in the innovations gallery. And in the museum’s Ngalang Koort Boodja Wirn exhibition hangs the Langford Map – a textile artwork made during the Place Names Langford project. Creative outcomes from many other CAN projects are also featured in the exhibition, including the *Welcome to Balardong* York animation and interviews from the Elders storytelling project Nguluk Waangkiny – Us Talking.



ATOM Award

CAN’s Noongar version of Twinkle Twinkle Little Star took out a national ATOM Award for Best Indigenous Video. The awards recognise film and media excellence in education and industry across Australia and New Zealand. The video was funded by Wesfarmers and produced by VAM Media as part of CAN’S Lullabies language revival program.

Naomi Flutter, Executive General Manager of Corporate Affairs at Wesfarmers, said, “Wesfarmers is thrilled to support this multi-artform collaboration between many of our leading Noongar artists.”



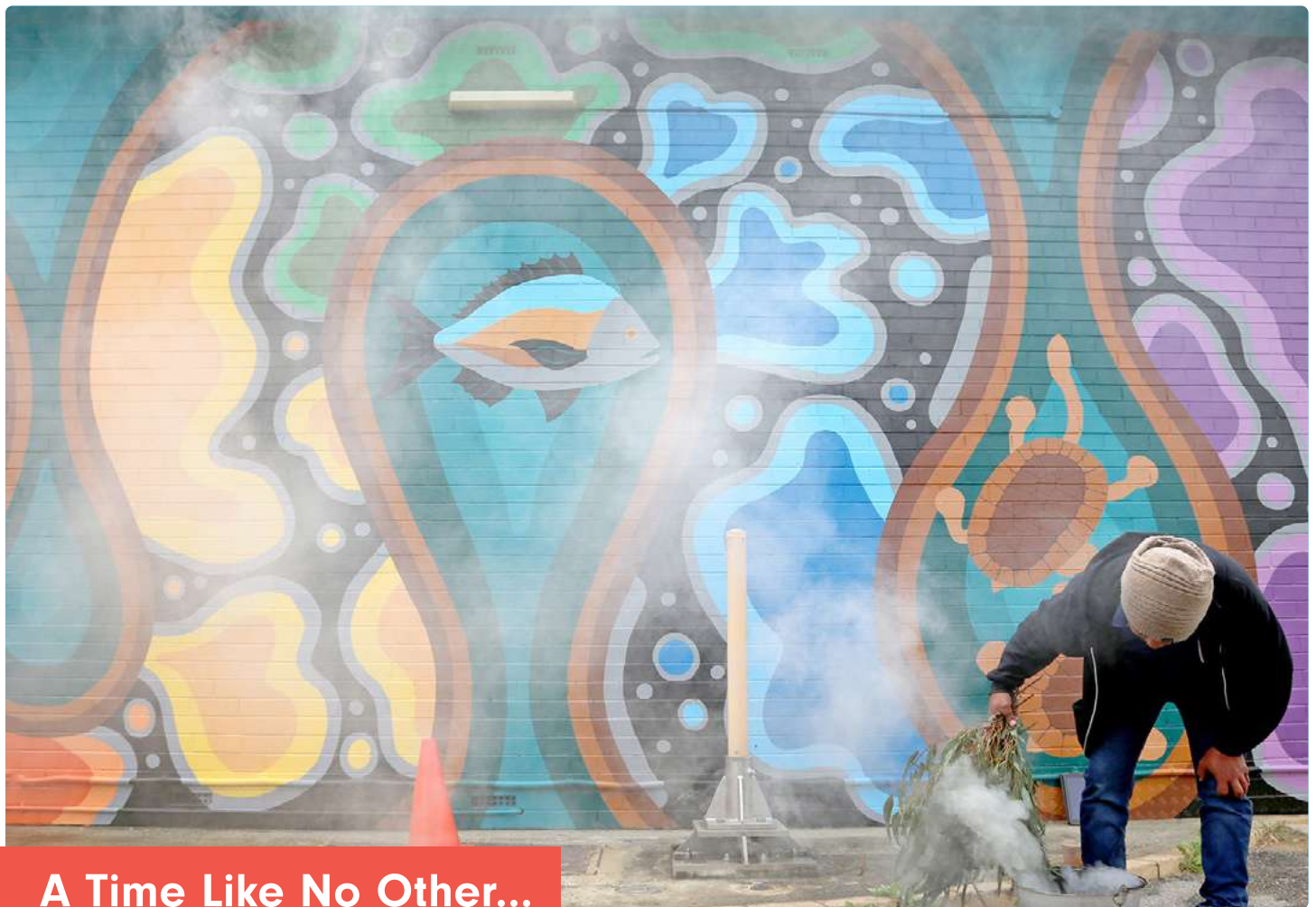
ABC

CAN joined the National Museum of Australia, CSIRO, Reconciliation Australia and others in becoming an official community partner for the Australian Broadcasting Corporation. CAN is the only organisation in Western Australia to secure such a partnership with the national broadcaster.



Google Arts and Culture

Through a partnership with the Museum of Freedom and Tolerance, CAN shared its work with the world via feature articles on Google Arts and Culture. The long history of Noongar healing dolls and CAN’s first-ever Day of Demonstration were featured.



A Time Like No Other...



Innovation through COVID

The social distancing challenge required a major re-think on delivering programs safely to communities. In a first for CAN, Lullabies Online was born, allowing Noongar participants to stay connected and engaged from their own homes. Video resources were developed to support online learning of Noongar language and songwriting skills. Vocals recorded from home were augmented with studio based backing to produce an awesome album of 15 tracks with accompanying songbook.

This innovation in delivery opens up many possibilities for extending to nationally and internationally based participants, particularly as we develop an intercultural Lullabies model.



Managing Transition

With activities across many projects on hold due to COVID-19, CAN took the opportunity to implement a core staff restructure to prepare CAN for the intended leadership transition and embedding cultural values across governance and operations.

CAN also undertook an office and IT upgrade and incorporated accessible communications platforms for remote workplace management and program delivery.



PLACE NAMES

Place Names Katanning Exhibition // Credit Caro Telfer

“This process is so important to our people. Even though I grew up listening to language by my grandparents, our day-to-day lives make us put it aside. Sitting here, with all of you today, I can hear the voices of my old people in our yarning. This is healing for all of us.”

Farley Garlett, Walyalup Elder

Harnessing contemporary art forms to celebrate Noongar language, heritage and culture, Place Names combines community-held knowledge with academic rigour to unpack the true meanings behind Noongar placenames.

Inspired by Professor Len Collard’s seminal research which highlights that every Noongar placename is a sentence describing a place’s meaning, CAN and Moodjar have developed a community-led model for decoding the ancient meanings embedded in placenames. The process puts Noongar knowledges at the forefront, respecting local Elders’ memories and stories as primary sources, while drawing on historical documents and wordlists created by European settlers as secondary sources, to arrive at the real meaning of the word as determined by the community.

With consensus comes the creation of powerful collaborative artworks – developed by local Elders, students and emerging creators, alongside professional artists – which promote intergenerational learning, a shared understanding of cultural identity and the use of Noongar placenames throughout the wider community.

Supported by Australian Government’s Indigenous Languages and Arts Program and Australia Council for the Arts

Principal partner Moodjar Consultancy



33

Workshops

124

Participants

895

Audience

55

Works

“This project is one of the foundation stones for engagement with the Aboriginal community and working to reclaim Aboriginal culture and language. The town has a large Aboriginal community, but there is not a lot of evidence of Aboriginal history in the town.”

Julian Murphy, CEO, Shire of Katanning

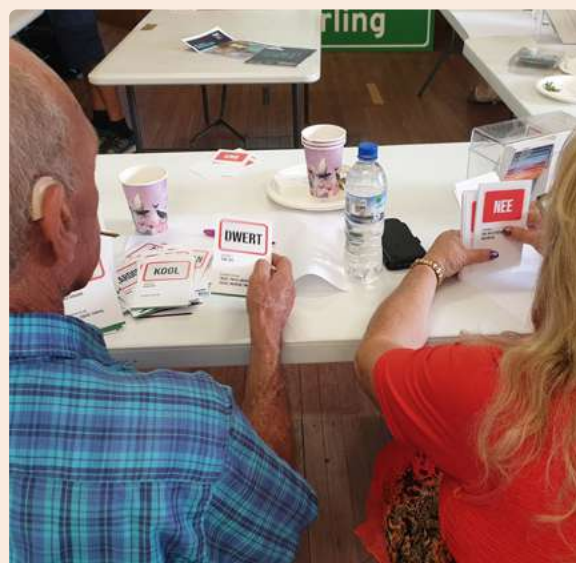
Place Names Katanning

The generations-old story of Mulka was the inspiration for the creative outcomes from the Place Names process in Katanning which took place during 2018 and 2019.

Led by local Elders, community members, school students and artists worked together to reactivate Mulka and Djinda to lead the Street Parade as part of Katanning’s famed Harmony Day celebrations. As the community prepared and excitement grew towards the event, COVID-19 concerns were escalating and at the last minute, the celebrations were cancelled. In response, a fast-paced shift to a pop-up exhibition in the main street meant Katanning Place Names participants could still feel the power of the project they had poured so much care into to share the story of Mulka.



Above: Place Names Katanning, celebration launch // Credit Caro Telfer
Left: Place Names Walyalup, placenaming workshop // Credit Natalie Scholtz



Place Names Walyalup

The Place Names project team has been in conversations with Walyalup Elders, families and the City of Fremantle to commence the Place Names process. The Elders will embark on a series of cultural workshops to decipher local Noongar place names, drawing on stories, memories, history, and language cards to creatively explore the meanings, which will provide the inspiration for artworks they will ultimately co-create with the community.



Above: Kep Gabi launch, Place Names Moora // Credit Tash Gillespie
 Right: Elly Jones showing sand mandala to a child, Place Names Moora // Credit Tash Gillespie

Place Names Moora

Honouring the strength, resilience, and cultural pride of Yued people, Place Names Moora brought to the fore previously untold stories from Yued Country. Through the written word, podcasts, visual art and photography, the project celebrated the powerful lived experiences of Elders and community members who recalled their childhood memories of growing up in Moora and the surrounding areas.

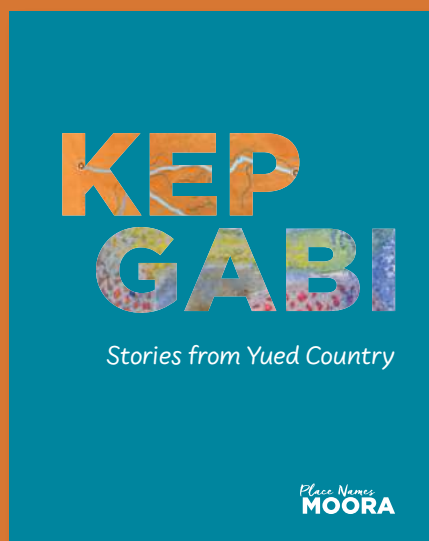
Many Elders shared their memories with community artist Sandy McKendrick, who was then invited by the storytellers to create watercolours of their recollections. These vivid reflections and artworks have been published in *Kep Gabi: Stories from Yued Country*. With its recurring theme of kep/gabi (water) and its significance to history, place, family, and culture for the Yued people, the Kep Gabi publication documents these culturally significant stories so they might be shared with younger generations and the wider community.

Audio versions of the stories were also published in a podcast series produced in partnership with Noongar Radio and narrated by Noongar artists Cyndy Moody and Daniel Hansen. The podcast, book and visual artworks were launched at a public exhibition at Gardiner Street Arts Collective, with the podcast also available to a global audience of listeners via Spotify. The exhibition's impact was felt throughout Moora with schools connecting with Elders and local organisations keen to platform local Noongar stories.





Kep Gabi storytellers and Place Names team (L-R) Sandy McKendrick, Evelyn Dawson, Len Collard, Milton Mogridge, Cheryl Chipper, Colin Headland, Kelly Prior, June Headland, Margaret Drayton and Diane Mippy, Place Names Moora // Credit Tash Gillespie



"We used to go to the river to catch cobbler – the Nyoongar name is mooyut in the big pools. Our main place for catching jilgies was near Dingemia Hill not far from town. There is another hill and it's called Jingamia Hill. We were told not to go into the caves there because it was named after the Djenga (the Devil)."

Angie and Gus Ryder, "Watheroo Native Reserve", *Kep Gabi*

"With the language you can connect and have cultural awareness: how we eat our bush tucker way, teaching them how to go out bush... Dad (Ned Mippy) used to take us out for gums at Badgingarra Road. There were huge big trees – gum trees. We used to make toffee gum sometimes. We made it sweet. We also used gums to cover the books."

Roberta Mippy, "Ned Mippy and Connection to Culture", *Kep Gabi*



"When we travelled to Miling with our parents for football, it was a whole day out... On one of our trips we went to a track, north of the town, covered in reeds. Mum said this is the place where the black swan laid their eggs... She called it the Djooklan Marli Spring – this is a connection place for Nyoongar and Yamitji sisters. Djook/djooklan is the name for sister, and marli is the Nyoongar name for the swan."

Margaret Drayton, "Miling", *Kep Gabi*



LULLABIES

Dancing to Noongar lullabies, Ngaalang Moort Launch // Credit Michelle Troop
Opposite: Ngaalang Moort Launch // Credit Michelle Troop

"It's just an amazing thing to be able to use an ancient language of our Noongar people and bring it to today's era, and to teach people using song."

Charmaine Councillor,
Noongar Lullabies language
facilitator and musician

Since 2017 CAN has worked with Noongar artists, Elders and their families to shape the Lullabies program, reviving Noongar language through stories, music and song. Lullabies focuses on the creation and recording of original songs, written and performed in language by the Noongar community.

Songwriting, dollmaking and yarning have enhanced the understanding and sharing between generations, eliciting songs that honour family stories, memories and connections. More than 50 original songs have been written and recorded as a part of the Lullabies program, each song enabling the next generation to form a deeper connection to their language, culture, and community.

With each face-to-face 'edition' of Lullabies – at Midvale, Collie, Bunbury and Mandurah – CAN has partnered with local community organisations to support Noongar families to participate. In 2020, Lullabies online offered another way of delivering this unique and much-loved program.

Supported by Australian Government's Indigenous Languages and Arts Program and Australia Council for the Arts

26
Workshops

12
Participants

15
Lullabies

34,575
Social media audience





Top: Noongar Lullabies from Home participants during a workshop [Screen Capture]
Left: Cyndy Moody, Ngaalang Moort Launch // Credit Michelle Troop



"Now I am finding myself more fluent in speaking my language and it feels as if Noongar was my first language instead of English. It's amazing. This awesome experience has ignited something that was deep down inside me – my language! It is now alive and living in me always for the generations to come and what is even more special about it is that I am leaving a legacy for a thousand generations.

I am amazed by how capable I am in writing more songs and I would love to share it with the whole world and be a part of helping others learn Noongar language and let them have the experience I've had to write their own songs from their heart. For a Noongar person, creating songs in language is so special as it is healing for the hearts and minds of my people."

Cyndy Moody



Participants singing at Ngaalang Moort: Noongar Lullabies from Home launch // Credit Michelle Troop

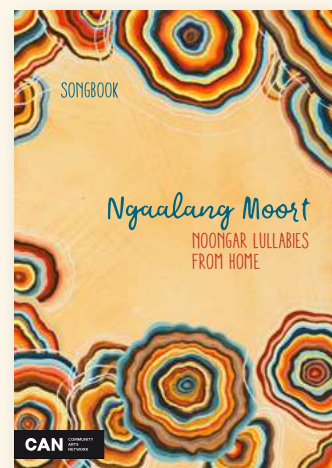
Ngaalang Moort: Noongar Lullabies from Home

When social distancing meant Lullabies couldn't happen safely in communities, CAN took the program online. Noongar language facilitator Charmaine Councillor and musician Phil Bartlett worked with Elly Jones from CAN to design a workshop program that could be delivered directly to people's homes. They also recorded a series of videos that were used to share language knowledge and provide instruction in place of face-to-face learning.

This unique incarnation of Lullabies resulted in Ngaalang Moort: Noongar Lullabies from Home, a collection of moving songs that celebrate moort (family), koort (heart), and woonya (love).

From July to September, twelve participants from as far away as Cairns and Darwin, logged in to learn the fundamentals of Noongar language and songwriting during weekly online workshops. Each person then created their own lullaby, with two individual sessions with Charmaine and Phil supporting them to integrate and apply the skills and knowledge they'd already learnt.

This online delivery of Lullabies enabled participation by Noongar people thousands of kilometres apart. What surprised all of us was how strong the connection between the group became. The weekly get-togethers and deep sharing around family built ties that seemed every bit as powerful as the community-based Lullabies.



Celebration event

Creating a 15-track album with twelve Noongar community members located across Australia required a mix of ingenuity, technology and cooperative effort.

After recording their vocals at home using a music-making app, final studio production of Ngaalang Moort: Noongar Lullabies from Home was managed by Charmaine Councillor, Phil Bartlett and musician/sound engineer Sean Lillico.

A beautiful celebration at the Fremantle Arts Centre launched the album and songbook. More than 300 people gathered to picnic and sing along with many group members who came to introduce or perform their song.

Our friends at Noongar Radio once again supported Lullabies with a live broadcast from the event.



NGALUK WAANGKINY

US TALKING

Noel Nannup, Ngaluk Waangkiny filming // Credit Hugh Sando courtesy of ABC Perth

"There used to be a time when they wouldn't even let us into the city. Now we're invited to the top floor of council to sit with the bosses and be heard."

Uncle Ben Taylor

Ngaluk Waangkiny is a multimedia storytelling project designed to honour and preserve the legacy of the First Nation Elders driving the City of Perth's reconciliation process.

Ngaluk Waangkiny means "Us Talking" in Noongar. The project is inspired by the lived experiences of the ten Aboriginal Elders who provide support and ideas for the City of Perth's Reconciliation Action Plan.

These Elders, through the actions they have championed at Council, are helping to uncover untold stories and shine a light on the hidden histories of Boorloo/Perth.

With the support of ABC Perth, Aesop Foundation and the City of Perth, and working with predominantly First Nations key creatives, Ngaluk Waangkiny is producing three major storytelling outcomes – a short documentary, a series of interview podcasts and a photo-journalism style book.

The Elders hope that by sharing their personal experiences of the city – both good and bad – future generations will have access to creative works that share how these precious stories have shaped a legacy for future generations.

Supported by Australia Council for the Arts

Principal partners Aesop Foundation, City of Perth, ABC





Above: Writers Room, (L-R) Poppy van Oorde Grainger, Jeremy Thomson, Ashton Yarran and Ian Wilkes

Below: Derbarl Yerrigan [Illustration] Ngaluk Waangkiny // Credit Tyrown Waigana
Left: Boorloo Elders Portraits // Credit Hugh Sando courtesy of ABC Perth



Ben Taylor



Theresa Walley



Margaret Culbong



Muriel Bowie



Albert McNamara



Walter Eatts



Irene McNamara



Farley Garlett



Noel Nannup



Doolann Leisha Eatts



The illustrations and branding for Ngaluk Waangkiny have been developed by multidisciplinary artist and graphic designer Tyrown Waigana, who is Wandandi Noongar (Aboriginal) and Ait Koedhal (Torres Strait Islander).



SPLASH OF COLOUR

(L-R Backrow) Brett Verity, Lyell Bowie, Dennis Johns, Jon Blurton, Lawry Halden (Front row) Darren Hutchens and Nathan Corunna, Splash of Colour // Credit Darren Hutchens
 All photos on page 21: Splash of Colour launch // Credit Tash Gillespie

“The Noongar people have a deep cultural connection not only to this site, but to the lakes, rivers, and wetlands right across WA’s south-west. Through this project, we’re telling the story of that connection and creating something the whole community can be proud of.”

Hon Dave Kelly BA MLA,
 Minister for Water; Forestry; Youth

CAN, Water Corporation and City of Swan launched the Splash of Colour mural on the banks of the Derbarl Yerrigan (Swan River) during NAIDOC week.

Noongar artists Rod Garlett and Nathan Corunna collaborated with community artists Darren Hutchens and Lawry Halden and Noongar men’s groups Moorditj Maaman and Strong Fathers to transform an operational wastewater pump station in Guildford into a powerful cultural statement. The men painted the Bridge Street station, after initial cultural direction from Elder Albert Corunna (dec), and later receiving the cultural approval by Elders in the City of Swan, and overwhelming support from the Noongar community.

Reflecting the Noongar community’s deep connection with Derbarl Yerrigan and Djarlgarro Beeliar (Canning River), the colourful design features a waugal (rainbow serpent), whose slithering body formed the rivers, snaking around the building, as well as silhouettes of moorditj maaman (strong men) which signify how Noongar men are strong role models in Noongar society.

Guildford is classified as an historic town by the National Trust of Australia and is known for its colonial history; yet, until now, its ancient Noongar history has been unseen. Now, no one will be able to enter or leave Guildford without seeing these powerful warriors.

Supported by Water Corporation
 Principal partners City of Swan, Moorditj Maaman Men’s Group, Strong Fathers men’s group



13 Workshops	11 Participants	60 Audience	3 Partners
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"To be here with Darren and Lawry and the blokes who come and work with us – within half an hour the mural was like a sponge and it just absorbed them. They were so focused and relaxed. Art is a form of therapy."

Nathan Corunna, artist





LOTTERYWEST

DREAM PLAN DO

Lotterywest Dream Plan Do 2020-21 cohort, Aboriginal Cultural Awareness Day // Credit Cole Baxter

"Working with our mentors has had a tremendous impact on us. We have learnt so much – time-management, self-development, leadership skills and how to work closely with our community women. Being mentored has given us so much knowledge, which we bring back to our community and share with women to empower them."

Joyce Jakudu and Eunice Anyek,
Equatoria Community Association
in WA Inc.

Lotterywest Dream Plan Do is a unique mentoring program designed to strengthen the skills of community groups who identify as CaLD, and would like to develop community arts projects which celebrate their stories and experiences.

As well as being able to access funding to make their creative project a reality, community leaders participate in a structured professional development program that covers various aspects of arts production, project management and budgeting, while experienced industry mentors support them to plan, develop and deliver their project idea. In 2020, six community groups embarked on their Dream Plan Do journeys.

Supported by Lotterywest

45
Workshops

552
Participants

1,285
Audience

23 Artists and
artswomen employed



Above: (L-R) Asha Kiani and Elham Eshraghian, founders of Second Generation // Credit Michelle Troop

Right: (L-R) Jamal Fanaian, Aidee Varan, Auston Javid, Vahid Schreiber, Araan Kousari, Raneen Kousari, Ryan Zare, Seina Pirmorady, Arjang Pirmorady, Tazien Pirmorady, Ashkaan Hadi; (Middle) Elham Eshraghian-Haakansson, Armaan Zamani, Khanum Majnun, Abu Taleb; (Front) Asha Kiani, Cara Phillips, Naseem Taheri-Lee and Elisha Rahimi // Credit Omid Eshraghian courtesy of Second Generation



Second Generation

Second Generation is a group of Perth creatives who are the children of the first generation of Iranians who escaped religious persecution during the 1979 Iranian Revolution. Second Generation are encouraging those who were displaced, and their children, to document and share their stories through different artistic mediums as a means of healing collective traumas and bridging generational gaps. A range of creative pieces and stories have been developed by the community and will be featured in a 2021 exhibition which celebrates their collective histories.



Above: Aisha Novakovich, Chair of Roots TV // Credit Michelle Troop

Right: Abdulrahim Elmi and Aisha Novakovich of Roots TV with Guy Boyce (mentor) // Credit Michelle Troop



Roots TV

Roots TV educates, empowers and employs young people from communities which are underrepresented in the digital media arts. Young people from CALD backgrounds learn about cinematography, editing, screenwriting, producing, directing, acting, scoring, sound and lighting from experienced media instructors, filmmakers and artists. Roots TV has invited young emerging CALD artists from low socio-economic areas to attend performing arts workshops where they learn how to develop their own artistic pieces to perform on stage, under the guidance of industry professionals.



Above: (L-R) Eduardo Cossio, Esther Amito, Bella Ndayikeze and Willson Otto // Credit Michelle Troop

Right: Esther Amito and Willson Otto, Dynesty Youth // Credit Michelle Troop



Dynesty Youth

Dynesty Youth strives to increase understanding between youths and their parents from the African community in Western Australia, and create spaces for young people to connect with one another and discuss issues that are important to them. Dynesty Youth has produced a series of podcasts starring young members of the African community in Western Australia telling their own stories and sharing their truths in their own voices. By recognising and platforming the talents of young African Australians, Dynesty hopes to counter the misleading narratives which have been shared in the media, public and political spheres in recent years. The Dynesty Youth podcasts will be released in 2021.



Above: Jennifer Alvarez Guerrero and Angelica Ramirez Castellanos, CREA founders // Credit Michelle Troop

Right: Michelle Hall (mentor), Angelica Ramirez Castellanos and Jennifer Alvarez Guerrero // Credit Michelle Troop



CREA Education

The brainchild of two trained psychologists from Colombia, CREA hosted a series of clowning workshops called Migration of Me which shared the joy of clowning with Latin American migrants living in Perth. Many migrants experience emotional or financial hardship because they are on temporary visas and cannot access social safety nets such as Medicare, mental health support and income support. CREA's Migration of Me workshops guided participants through clowning techniques and the many forms of artistic expression which could help them cope with the challenges of life in Australia. CREA is producing a theatre show, which will be launched in 2021, featuring the many talented new clowns in the group.



Above: Joyce Jakudu and Eunice Anyek, Equatoria Community in WA Inc. // Credit Michelle Troop



Right: (L-R) Susie Vickery (mentor) Joyce Jakudu, Loburn Henry, Tendai Nywenya, Lemmy Basten (mentor) Eunice Anyek, Charles Salah // Credit Michelle Troop

Equatoria Community

Equatorians hail from 36 different ethnic tribes in South Sudan. Despite speaking many different languages, the members of the Equatoria Community in Western Australia believe that unity leads to strength, peace and prosperity, which is especially important in light of the devastation caused by civil wars in South Sudan. As part of Dream Plan Do, the Equatoria Community has been developing a cookbook of culturally significant dishes which are shared at important events, such as child-naming ceremonies, marriages and other celebrations. The cookbook will be launched in 2021, and will be the first time these recipes have been documented in Australia.



Above: Matt Aitken (mentor) and Bol Garang, founder of Western Empire // Credit Michelle Troop



Right: Western Empire community showcase // Credit Marnie Richardson

Western Empire

Western Empire was created by members of the local South Sudanese community who wanted to share their traditional culture, music and wrestling with young people. Coming together regularly to learn South Sudanese culture and language has proven important for the young people, helping them to feel connected with their community and more motivated to maintain their traditions. Western Empire held South Sudanese music and dance workshops with ten different South Sudanese tribes, before bringing the groups together for a community showcase and dance event in December 2020.



LOTTERYWEST STORY STREET

(L-R) Valerie Weyland, Linda Iriza, Noelle Ocen-Odege, Lisa Watson, Imara Mandred
(Front row) Brieanna Collard, Vuma Phiri, Sonia Umubeyi, N'Gadie Roberts and Linnea Tengroth,
Rooted in Freedom // Credit Emele Ugavule

CAN continues to deliver tailored community arts programs with different cultural groups across Perth, creating a platform for new expressions of culture and art within underrepresented CaLD communities.

As well as providing welcoming spaces for self-expression and the exploration of identity and race, Lotterywest Story Street fosters community connections and encourages the sharing of cultural knowledge. Story Street participants have reported a wide range of positive outcomes from taking part in projects, including an increased sense of belonging, a stronger sense of wellbeing and resilience, and improved ability to access community services and resources.

Supported by Lotterywest

Partners City of Stirling, Metropolitan Migrant Resource Centre, Soul Alphabet

23

Workshops

67

Participants

4

Partners

45

Works created

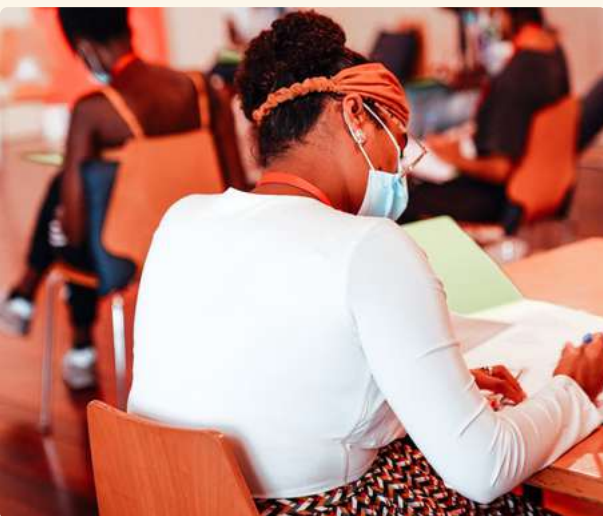


(L-R) Vitor Marques, Gaby Villa, Caro Duca, Damaris Giraldo, Jisserly Diaz, Sebastian Barrera, Natalia Cifuentes, Paula Maldonado, Karol Hernandez (Front) Cesar Perez, Sandra Caldera, Karla Aguila, Elsi Sanchez, Jennifer Alvarez and Luciano Pavez // Credit Paula Roa courtesy of Teatro Latinx



Man On! by Teatro Latinx

After a fruitful Story Street collaboration between CAN and Teatro Latinx in 2019, CAN has supported Teatro Latinx to produce *Man On!* – a theatre show that takes the changing rules of the Australian migration system to the soccer pitch. Migrating to Australia is a long, detailed process and changes to the requirements for visa holders to become permanent residents are frequent, often confusing and very stressful. *Man On!* invites conversation about the impact of these changes on the wellbeing of migrants. As soccer is a common denominator for most Latinx migrant communities, it was chosen as the medium to communicate the constant changes in rules experienced by people on temporary visas. The premiere performance of *Man On!* will take place in 2021.



Rooted in Freedom

A collaboration between Soul Alphabet and CAN, *Rooted in Freedom* aims to inspire young bla(c)k women aged between 16 and 28 to honour their freedom and express themselves authentically through the written word. During poetry writing workshops, participants are exploring issues such as: how race and gender construct the world they live in; experiences of displacement that have hindered their freedom; who has the right to tell personal yet collective stories of displacement and longing for freedom; and how to use language and storytelling to honour their freedom. Workshop facilitators Elfie Shiosaki and N'Gadi Roberts, both local writers, are sourcing inspiration from poems, essays and extracts from *maar bidi* and *The Resurrection of Winnie Mandela*. Participants are expressing their own autobiographical narratives through poetry, which will be featured in a communal publication.

Lisa Watson, *Rooted in Freedom* // Credit Emele Ugavule



Alwatan to Home

Following on from the success of the Home project in 2019, Alwatan to Home continued to create a welcoming space for women from Arabic-speaking backgrounds to come together and share their stories. A collaboration between CAN, City of Stirling and the Metropolitan Migrant Resource Centre, Alwatan to Home centred on the women's experiences of leaving the place they once called home, alwatan, and making a new life on Noongar country. Textile/embroidery artist Susie Vickery and jewellery-maker Sultana Shamshi supported the women to unpack their deeply personal journeys and translate them to an embroidered artwork. CAN is working with the community to present these stories and beautiful artworks more widely in a publication due to be released in 2021.





Launched in 2020, this beautiful tree was the creative outcome of the Home project, which preceded Alwatan to Home. The leaves of the tree were created by the women who participated in the project, each leaf representing a different woman. The tree is a symbol of the women's integration into their new home and the putting down of roots. The leaves are their gradual integration, as the embroidered word for home turns from Arabic to English. It also shows that the tree of Australia is made up of many different elements, different languages, and different cultures, but all combine to make a unified whole. The tree offers shelter; shelter from sun, from rain and from persecution. It welcomes all races under its branches.

Page 28. Top: Embroidery [artwork] Al Watan to Home // Credit Neamat. Second row: Embroidery excerpts [artwork] Al Watan to Home // Credit various artists. Third row: Embroidering artwork, Al Watan to Home // Credit Michelle Troop. Bottom: Community celebration, Al Watan to Home // Credit Michelle Troop

Page 29. Tree [artwork] created by HOME participants // Credit Natalija Brunovs



SECTOR

DEVELOPMENT

Alex Desebrock and Yolande Yarran sharing stories with their Noongar dolls,
Day of Demonstration // Credit Michelle Troop

As a leading community arts organisation working to achieve a just and inclusive Australia, CAN contributes to building sector knowledge, capacity and influence in Western Australia and nationally.

Partnering with colleagues, we create opportunities for artist practitioners to share and develop skills, connect with potential collaborators and be inspired by examples of change-making creative community projects. Aligned with CAN's purpose and daily work with communities, sector development is framed with an intercultural lens based on the principle of First Peoples, first.

Supported by Department of Local Government, Sport and Cultural Industries
Partners Creative Recovery Network

13

Activities

192

Participants

158

Audience

23,586

Social media audience



Speed Dating networking event // Credit Michelle Troop



Speed Dating

Speed Dating for artists and employers was an energetic meeting of minds, networks, potential employment and future creative collaborations. Held at Crew and King in the city, community artists profiled their creative experiences to local governments, arts organisations and industry leaders.



BE in the Arts

Belonging and Equity in the Arts (BE in the Arts) built on previous years' contributions by the Diversity Working Group and worked closely with the Museum of Freedom and Tolerance to further develop tools and resources that can support arts and cultural organisations seeking to increase diverse representation. CAN also partnered with Multicultural Arts Victoria (MAV) in shaping structured training that can further support organisations which are seriously committed to achieving change.



Above: Noongar dollmaking workshop, Day of Demonstration // Credit Michelle Troop

Middle: Self-care retreat // Credit Susie Blatchford

Bottom (L-R) Scotia Monkivitch, Dr Shona Erskine // Credit Michelle Troop

Making Time Online

Making Time Online, presented with Creative Recovery Network (CRN) as part of an ongoing national partnership, continued its monthly peer gatherings online, covering vital areas such as ethics and community engagement, boundary setting, communication, conflict resolution and sustainable practice for artists. These were interspersed with peer-led conversations that provided an opportunity for regular reflection in a supported group.



Professional Supervision Pilot

CRN's Professional Supervision Pilot project explored the development of practice methods, professional training and peer debriefing or mentoring networks to support and sustain the wellbeing of community arts and cultural development practitioners, the quality of their practice and the relationship with the people and communities they serve. Twelve Western Australian practitioners participated in the pilot led by Scotia Monkivitch and Shona Erskine, with findings and recommendations shared with the sector at CAN's Day of Demonstration in November.





Above: Len Collard and Monica Kane presenting at the Day of Demonstration
 Left: Jessica Wright and Osama Mah, Calligraphy workshop, Day of Demonstration

Bottom: As We Are workshop, Day of Demonstration
 // Credit Michelle Troop



Day of Demonstration

"In these unstable times, I see community artists – whatever they now call themselves – responding with new ideas, ambitious and political, driven once again by questions of social justice, morality and collective action."
 Francois Matarasso, A Restless Art: How participation won, and why it matters.

Day of Demonstration was a day-long immersive experience with artists and changemakers demonstrating how arts and creativity is transforming lives and building stronger, more connected communities. It was a day of action and a call to action that sought to inspire and connect art makers, creative producers and social changemakers through showing and doing. One hundred people attended at Edith Cowan University in Joondalup with others joining online.

Day of Demonstration was developed in consultation with practitioners and in partnership with the Museum of Freedom and Tolerance, City of Joondalup and Creative Recovery Network. Arts Front facilitated national and international (there was one New Zealander!) participation through a live stream of the event via the Arts Front portal.

DAY OF DEMONSTRATION

TREASURER's REPORT



Although COVID-19 has resulted in significant challenges, uncertainty and disruption over the past twelve months, CAN management responded and adapted to the new environment, resulting in a solid financial surplus of \$133,000. With the assistance of the Australian Tax Office (ATO) cash stimulus of \$100,000, we maintained our financial position and ended the year reaching our strategic objectives.

Having embraced flexible working arrangements for some years now, CAN was very well placed to work from home with minimal business disruption. CAN did not apply for Job Keeper and maintained a full complement of staff.

CAN's revenue remains consistent with the prior year, with very little change or movement. Funding grant extensions have enabled CAN to deliver objectives to communities in a reasonable time frame. The grant extension funding will be carried forward to the next financial year.

Expenditure was less than the prior year and project and service delivery costs were less than expected, given the extension of funding and program delivery. Organisational costs have increased by 59 per cent this year as we have made a significant investment in an upgrade to the organisation's IT infrastructure.

The financial position of CAN remains strong, and our equity position has grown year on year since 2015. Our cash position is stable, and our financial viability is healthy and as expected.

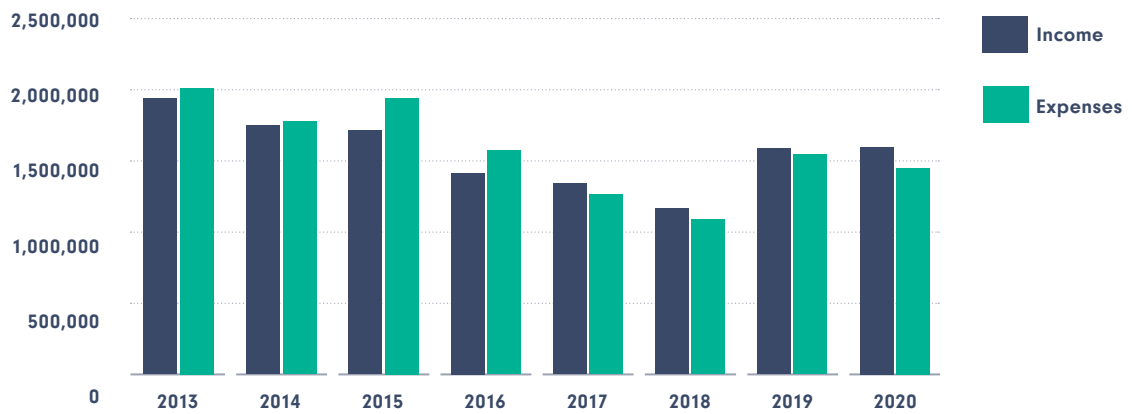
On behalf of the Board, I acknowledge the responsible management provided by our CEOs, General Manager and Senior Finance Officer Pauline Sikweti. I offer particular thanks to Pauline for her astute and timely handling of all financial reporting and day-to-day oversight of company finances.

We look forward to the year ahead as we work together with our long-standing supporters from state, federal and local government in the efficient delivery of an arts strategy that is committed to community outcomes that provide an excellent return on investment.

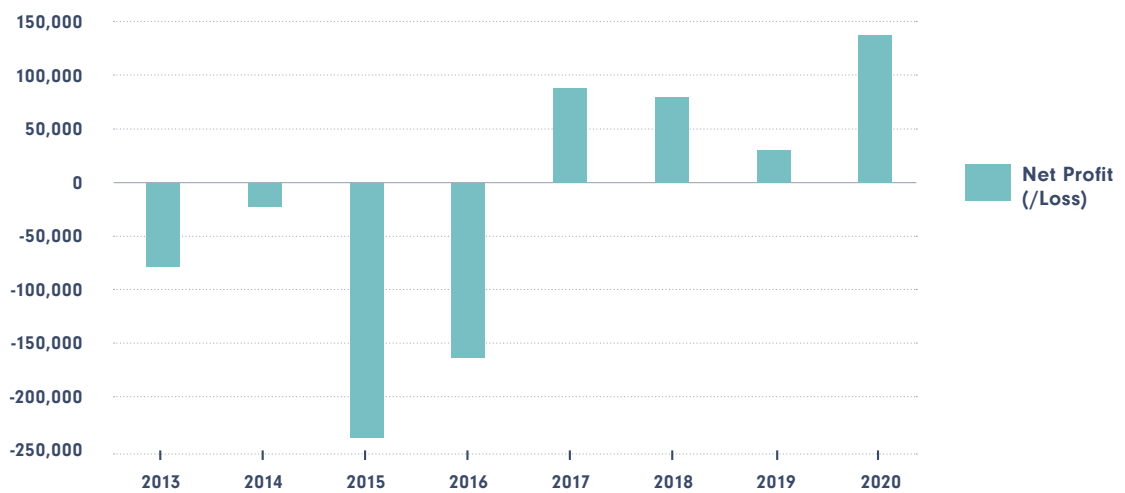
Lorraine Keane

FINANCIAL SUMMARY

2013–2020 Income & Expenditure

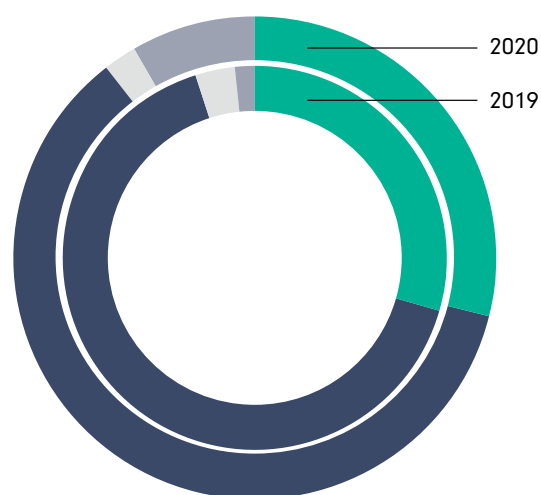


2013–2019 Profit /Loss



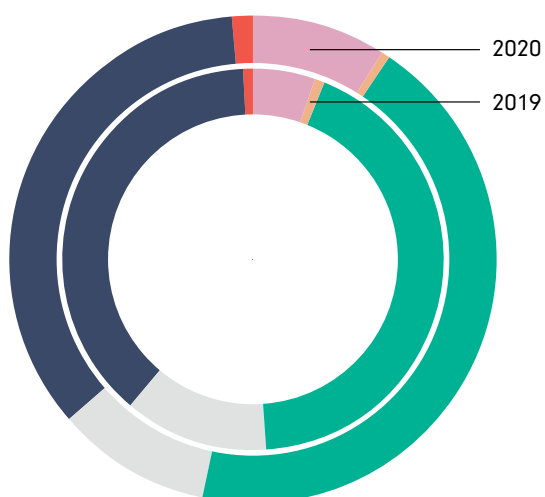
Revenue from ordinary activities

	2020	2019
■ Corporate	468,018	471,117
■ Art Productions	968,696	1,044,484
■ Fee for Service Income	38,818	49,930
■ Other Income	130,694	25,997
Total Revenue \$	1,606,226	1,591,528



Expenses from ordinary activities

	2020	2019
■ Organisational Costs	133,179	83,517
■ Insurance Costs	9,406	12,166
■ Services	643,671	667,665
■ Direct Project Costs	152,844	191,528
■ Project Management & Delivery	516,623	592,980
■ Depreciation	17,461	10,567
Total Expenditure \$	1,473,184	1,558,423



Statement of financial position as at 31 December 2020

	2020 \$	2019 \$
Current assets		
Cash and cash equivalents	1,214,937	1,025,614
Trade and other receivables	8,366	1,895
Pre-payments		
Total current assets	1,223,303	1,027,509
Non-current assets		
Property, plant and equipment	143,214	70,318
Total non-current assets	143,214	70,318
Total assets	1,366,517	1,097,827
Current liabilities		
Creditors and borrowings	127,529	92,022
Provisions	105,792	98,366
Unexpended grants	278,400	211,824
Grants received in advance	215,000	214,545
Lease liability (current)	11,455	
Total current liabilities	738,176	616,757
Non-current liabilities		
Provisions	8,543	6,838
Lease liability (non-current)	12,521	
Total non-current liabilities	21,064	6,838
Total liabilities	759,240	623,595
Net assets	607,277	474,232
Equity		
Retained earnings	474,232	441,127
Operating profit	133,042	33,105
Total equity	607,274	474,232



Top left: (L-R) Kosta Lucas, Pearl Proud, Freda Ogilvie, Geri Hayden, Harley Coyne and Margaret Drayton, Cultural Day.
Bottom left: (L-R) Nduta Gathoga, Christy Van Der Heyden, Miranda De Baughn, Geri Hayden, Monica Kane, Pilar Kasat, Sandy McKendrick and Elly Jones. Above: 2020-21 Lotterywest Dream Plan Do cohort // Credit Michelle Troop

CAN TEAM

Board

Pearl Proud
Chair

Sally Richardson
Deputy Chair

Lorraine Keane
Treasurer

Freda Ogilvie
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Yirga Woldeyes
Director (until October 2020)

Johnny Doan
Director

Derreck Goh
Director

AAG

Geri Hayden

Harley Coyne

Margaret Drayton

Freda Ogilvie (until October 2020)

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June Moorhouse
CEO

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Partnerships and Platforming Manager

Meelee Soorkia
General Manager

Miranda De Baughn
Operations Manager

Ben Wright
Operations Manager (until March 2020)

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Marketing and Design Manager

Jill Brown
Artist Development Manager

Pauline Sikweti
Senior Finance Officer

Brooke Small
Creative Producer (until May 2020)

Jessica Wraight
Creative Producer (until February 2020)

Geri Hayden
Cultural Advisor

Sarah Tucker
Intern

Samantha Beach-Jones
Intern

Project

Ashley Yihsin Chang
Lotterywest Dream Plan Do

Carolina Duca
Lotterywest Dream Plan Do

Christy Van Der Heyden
Place Names

Elly Jones
Lullabies

Emele Ugavule
Lotterywest Story Street

Kosta Lucas
Belonging and Equity in the Arts

Michael O'Meehan
Event Coordinator

Natalie Scholtz
Place Names

Nduta Gathoga
Lotterywest Dream Plan Do
Lotterywest Story Street

Paola Borquez-Arce
Lotterywest Dream Plan Do

Poppy van Oorde-Grainger
Ngaluk Waangkiny

Sandy McKendrick
Place Names

Steven Finch
Lotterywest Story Street

Elders, Artists & Creatives

Aisyah Aaqil Sumito	Gordon John Narrier	Nathan Corunna
Albert McNamara	Gus Ryder	Nathan Tang
Alex Desebrock	Guy Boyce	Nicholas Tan
Alexander Blocher	Harley Coyne	Noel Nannup
Alice Warrell	Ian Wilkes	Noemie Huttner-Koros
Amani Divanian	Irene McNamara	Osama Mah
Anesu Matondo	James Newhouse	Patrick Gunasekera
Angie Ryder	Jamie Simcock	Peter Cheng
Ashton Yarran	Jason Nannup	Phil Bartlett
Bella Ndayikeze	Jay Anderson	Pilar Kasat
Ben Taylor	Jemma King	Roberta Mippy
Briony Arnold	Jennifer E Haynes	Rod Garlett
Brooke Collard	Jeremy Thomson	Roma May
Charmaine Councillor	Jessie Chen	Ron Bradfield
Cheryl Chipper	Jim Frater	Roslyn Drayton
Christian Dillion	Joseph Northover	Ruby Doneo
Clare Bukauskas	Julianne Concepcion	Ruth Lopez
Colin Headland	Julie Hayden	Sam Field
Colin Smith	June Headland	Samiha Olwan
Craig Kinger	Karen Hethey	Sandra Harben
Cyndy Moody	Kate Leslie	Sarah Cornock-Ross
Damian Lowry	Kelly Prior	Sarah Tout
Danica Zuks	Lawry Halden	Sean Lillico
Daniel Hansen	Lee Kinsella	Shahna Rind
Daniel Murcia Moreno	Lemmy Basten	Sharyn Egan
Darren Hutchens	Mandy White	Shenali Perera
David Ayala	Marcelle Riley	Sian Turner
Diane Mippy	Margaret Culbong	Stephanie Mippy
Doolann Leisha Eatts	Margaret Drayton	Sultana Shamshi
Eduardo Cossio	Margaret Mippy	Sunili Govinnage
Elaine Olsen	Mariana Atkins	Susan Vickery
Elizabeth Pedler	Marnie Richardson	Sylvia Mippy
Emiko Watanabe	Mary Nannup	Tash Gillespie
Eritrean Association in Perth	Marziya Mohammedali	Tasha Faye
Evelyn Dawson	Matt Aitken	Theresa Walley
Farley Garlett	Matthew Clark	Trevor Walley
Filda Okumu	Michelle Hall	Tyrown Waigana
Florence Casartelli	Michelle Nhu-Uyen Bui	Vaughn J McGuire
Fred Mogridge	Michelle Troop	Walter Eatts
Frida Ogilvie	Michelle Vuailat	Yabini Kickett
Gabby Loo	Milton Mogridge	Yolande Yarran-Ward
Gary Mippy	Muriel Bowie	Zoe Street
Geri Hayden	Natasha Dsouza	



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Department of
Local Government, Sport
and Cultural Industries



Australian Government



Australian Government
Indigenous Languages and Arts



the Aesop Foundation



THE CHAMBER
OF ARTS AND CULTURE
WESTERN AUSTRALIA



Alex Hotel

Art Gallery of WA

ArtsFront

As We Are

Bentleys

Boorloo Justice

Central Midland Senior High School

CineFest Oz

City of Stirling

City of Joondalup

City of Swan

Clean State

CREA

Diversity Arts Australia

Dynesty Youth

Edith Cowan University

Equatoria Community of WA

Flock: Perth independent and
freelance artists

Gardiner Street Arts Collective

Herbert Smith Freehills

Indigitube

Katanning Noongar Leadership
Group

Katanning Primary School

Katanning Senior High School

Metropolitant Migrant Resource
Centre

Midland Junction Arts Centre

Moora Historical Society

Moora Primary School

Moorditj Maaman Men's Group

Museum of Freedom and Tolerance

Nani Creative

Palestinian Community of WA

Perth Institute of Contemporary Art

Roots TV

Screenarts

Second Generation Collective

Shire of Katanning

St Joseph's Primary

State Library of Western Australia

Tamworth Regional Gallery –
Tamworth Textile Triennial

Teatro Latinx

Water Corporation

WA Museum Boola Bardip

WALGA

Western Empire

COMMUNITY ARTS TRANSFORMS

CAN COMMUNITY
ARTS
NETWORK

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