



2021

ANNUAL REPORT

COMMUNITY ARTS TRANSFORMS



ACKNOWLEDGEMENT

CAN acknowledges the Noongar people of the Bibbulmun nation as the traditional custodians of the land and waters on which we live and work. We pay our respect 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.

Kalyakoork Kwadja Be, Kalyakoork Boorda Be.
Always was, Always will Be.

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

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

MAJOR SUPPORTERS



Department of
Local Government, Sport
and Cultural Industries



Australian Government





Cover image: Geri Hayden, Place Names Walyalup launch // Credit Cole Baxter
Image above: Teatro Latinx Man On! performance // Credit Evelyn Vargas

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CHAIR'S MESSAGE

Pearl Proud // Credit Michelle Troop

It has been a challenging year for us all, both in spheres close to home and in those which connect the arts community globally, due to the impacts of Covid-19.

It provides reassurance that even with this as a backdrop, CAN has so deftly navigated an evolving landscape, and continued to deliver impactful arts projects, lift spirits, and bring strength and resilience to communities across Western Australia. This is what art can do.

I pay tribute to our colleagues across the sector whose dedication and agility, particularly in these times where we seem to be raging against the fading light, provides hope and sustains our humanity through the arts. I acknowledge our dedicated artists, and the communities we work with who inspire us each day and from whom we constantly learn. CAN's work is about reciprocity, the relationships we build and nurture and the richness collaborative creativity can bring.

I extend my sincere thanks to CAN's funders and partners, without whom our programs would not be possible. Thank you to the Western Australian Government's Department of Local Government, Sport and Cultural Industries for providing CAN's ongoing organisational funding; The Australia Council for the Arts for its support of CAN's multi-year We Are Here program which brings together First Peoples and culturally and linguistically diverse communities; Lotterywest for supporting the Dream Plan Do and Story Street programs; the Australian Government's Indigenous Languages and the Arts program which has enabled CAN's Noongar Lullabies and Place Names programs to be delivered to Noongar communities across Western Australia over the past six years; and Moodjar Consultancy, our key partner in delivering the Place Names program. We are proud of our sponsor relationship with Aesop and aim to grow more partnerships with a similar value alignment.

In 2022 we will say farewell to our Deputy Chair Sally Richardson who has served on the CAN Board for almost 7 years and thank her for so generously bringing her knowledge and depth of experience as an artist and producer to our strategic deliberations. We also say farewell and deep thanks to Derrek Goh, as we warmly welcome Lisa Longman, Kenny Lye and Rosemary Roach to our Board of Directors. I thank the Executive and the rest of the CAN Board Directors for the commitment and care they give to the governance effectiveness of CAN.

For the past six years CAN has been admirably led by Co-CEOs Monica Kane and June Moorhouse whose contribution to CAN and whose legacy is profound. Their values and commitments that drove the organisation created exceptional relationships of trust with government, partners, funders, communities and across the sector nationally. In December we gathered to celebrate their remarkable leadership and legacy which included building a family-like culture at CAN, fiscal and fiduciary stability, deep and enduring relationships with Aboriginal communities and formalising the Aboriginal Advisory Group and nurturing and implementing *Nguluk Kaartadjin Wongi*, CAN's First People's First Plan. It is our honour to have June and Monica as Lifetime Members of CAN.

Our new CEO Wendy Martin inherits an exciting, forward-looking organisation, a highly skilled and committed team, award – winning flagship programs and meaningful community partnerships. She and the CAN team will harness the tapestry and diversity of communities across our great state, and perfectly underscore community arts as the healing antidote for our times. The Board warmly welcomes Wendy and notes the excitement her appointment underpinned by her exceptional reputation has generated both inside CAN and across the sector. I salute the CAN operational team for a smooth leadership transition and thank you for your ongoing unsurpassed dedication. Go CAN Fam!

Finally, I would like to thank CAN Members for your valued and steadfast support of this iconic organisation. I honour the artists and diverse communities we work with. You are what community arts is about and is for. CAN has a lot of heart because of you.

At CAN we walk the journey with our feet firmly on land and our eye forever on a shimmering horizon because hope lives here, in community.

Pearl Proud
CAN Chair



CEO Farewell // Credit Michelle Troop



CEO Farewell // Credit Michelle Troop



Michelle White, Ngaalang Moort launch // Credit Michelle Troop



[L-R] Brooke Small, Natty Scholtz, Wendy Martin and Pearl Proud, CEO Farewell // Credit Michelle Troop



CEO'S MESSAGE

Wendy Martin // Credit Toni Wilkinson

In October 2020, I had my first meeting with June Moorhouse and Monica Kane whose remarkable partnership has driven Community Arts Network for the past six years.

Anyone who has been in their realm will know that they have led with their hearts, with care, love and a deep commitment to the vital work that CAN does, contributing to a more just and inclusive future through creativity.

I left that meeting utterly inspired by stories of the positive outcomes of CAN's work. I could not have imagined that eighteen months hence I would be presenting CAN's 2021 Annual Report as the CEO, following in the footsteps of two phenomenal women whose legacy has deeply impacted the community arts sector, the organisation and the communities it serves.

I am honoured to be leading an organisation that plays such an essential role in Western Australia's cultural and social landscape and whose success is built on a foundation of deep community connections and strong partnerships.

One of the most powerful experiences I have had since joining CAN has been a tour of the Boola Bardip WA Museum led by Michelle White, CAN's Platforming and Partnerships Manager. This proud Yamatji woman, who was born and raised on Whadjuk country, offered profound insights as she guided a group of university students to artworks within the museum's collection created by Noongar people, highlighting a remarkable history of CAN working with Noongar communities in the southwest of Western Australia.

For nearly fifteen years CAN has been learning from the First Peoples of this place. In 2021 its journey of cultural sharing and creating was harnessed in CAN's First Peoples First Plan.

In the words of CAN's Aboriginal Advisory Group, "we hope this Plan – which is Nguluk (Our) Kaartadjin (Knowledge) Wongi (Talk/speak) – and the ongoing work at CAN will help others think about building respectful and trusting relationships with Aboriginal people, walking together with us, listening and learning as we all move towards reconciliation."

The wisdom and knowledge of our AAG sits at the heart of all CAN's work. As we build on CAN's vision to embrace people from the many cultures that now call Western Australia home, there is great anticipation about the opportunities ahead for intercultural sharing.

2021 posed many challenges for CAN, as it did for everyone the world over; however, when you see the breadth of projects that CAN has delivered during the last year, each one sharing unique perspectives and urgent stories, it is clear there is much to celebrate.

The impacts of the pandemic worldwide have highlighted the complex social, cultural and political challenges we all face. There has never been a more opportune time for CAN to build on its mission to support First Nations and diverse communities and artists and to take the work into the wider community, to build understanding and empathy, to share expertise and to enrich lives across Western Australia.

I have enormous respect for CAN's past and am delighted to be collaborating with the Board, the Aboriginal Advisory Group, the talented and committed team, our partners and communities across the state as we move into the future together, held by our belief in the power of the arts to transform lives.

Wendy Martin
Chief Executive Officer



ABOUT COMMUNITY ARTS NETWORK



Community Arts Network creates positive social change through the arts, building inclusion and understanding between people.

CAN unlocks Western Australia's untold stories through community participation in art. Giving voice to the hidden histories of this land and all of its people, stories and art in all their forms are shared to create positive social change.

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.

Our Values

First Peoples, First

All our work is underpinned by this principle. 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.



NGULUK KAARTADJIN

WONGI

[L-R] Geri Hayden, Harley Coyne and Len Collard, CEO farewell event // Credit Michelle Troop

Nguluk Kaartadjin Wongi: First Peoples First Plan

In 2021, CAN finalised its First Peoples First Plan *Nguluk Kaartadjin Wongi*, which commits CAN to specific actions that enhance self-determination for First Nations communities and expand opportunities for First Nations people to influence engagement and dialogue with the broader arts sector in Western Australia, through CAN.

CAN has been working with First Peoples long before reconciliation action plans became common practice. In the words of CAN's Aboriginal Advisory Group, "CAN has been instrumental in the space of reconciliation without formalising it. It's almost like CAN has been changing the landscape, particularly for Noongars, allowing our people to start the healing process by sharing things that they've been holding onto for a long time...finding new ways to re-birth significant stories and places that are unique to the people and the location. This is a process of 'changing the landscape' to an Aboriginal lens, viewing the same place through Aboriginal eyes."



Nguluk Kaartadjin Wongi supports CAN to embed many years of learning how to build trust and respectful relationships with Aboriginal people across all parts of the organisation. The Noongar title *Nguluk* (Our) *Kaartadjin* (Knowledge) *Wongi* (Talk/speak) reflects the origin of CAN's work on Noongar boodja under the guidance of many Noongar people who have influenced CAN, and to whom we offer our thanks.

2021 IN NUMBERS

7,375

AUDIENCE

111

ARTISTS & ARTS WORKERS

377,114

ONLINE AUDIENCE

689

PARTICIPANTS

8

PROGRAMS

296,339

SOCIAL MEDIA REACH

106

WORKSHOPS

177

WORKS CREATED

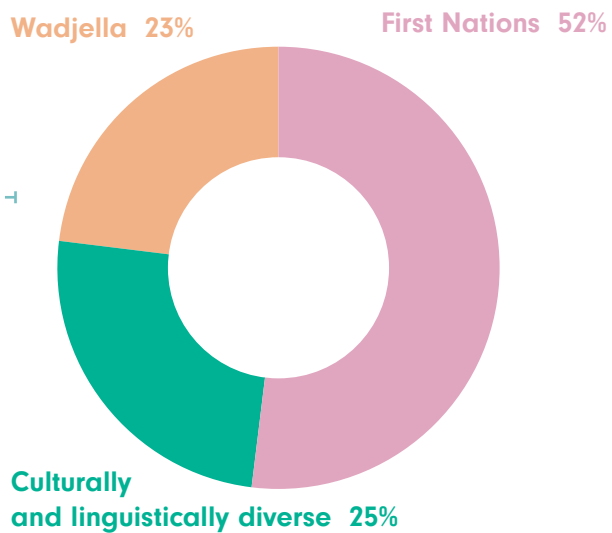
23,200

WEBSITE HITS

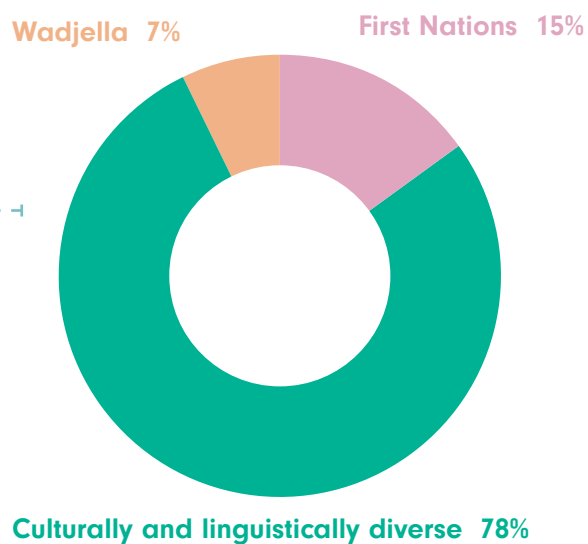
29

EVENTS

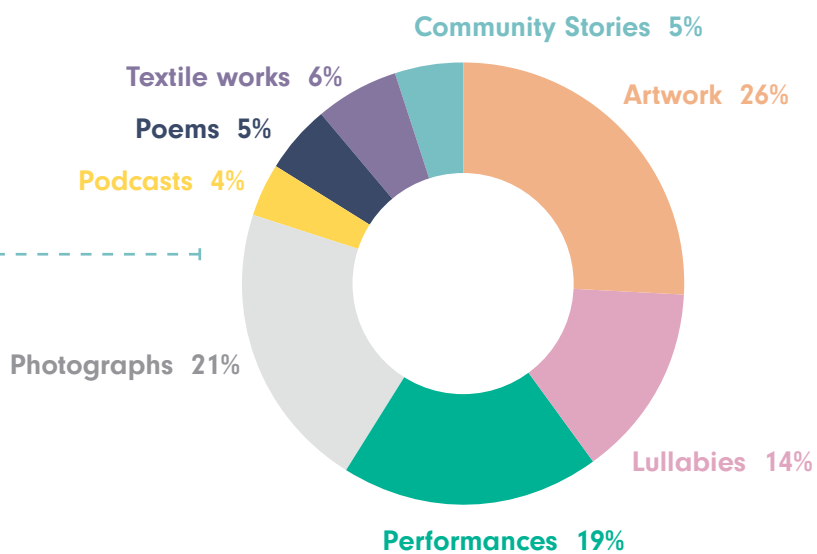
Artists and Arts Workers



Participants



Works Created/Presented



2021 HIGHLIGHTS

WE MAKE OUTSTANDING ART WITH
COMMUNITIES THAT TELLS THEIR STORIES
AND SHARES THEIR LIVED EXPERIENCE

ARTS



Mavis Phillips nee Walley

Exhibition 15 May – 31 July Perth Centre for Photography
21 May – 25 July, State Library of WA

As one of Australia's earliest known Indigenous photographers, Mavis Phillips' extraordinary photographs share moments from everyday life from the 1930s to 1960s, all from a Noongar woman's perspective. This perspective makes the collection extremely rare.

Above: Dallas Phillips // Credit Rebecca Lyon Augustus

Left: A time of happiness. Our mum and dad sheltered us kids from outside interference. NR 0005117 Mavis Phillips nee Walley Storylines Collection // Credit Mavis Phillips courtesy of the State Library of WA



Lucid Lullabies

Collective Poem

I wonder who you were home to,
before me.

Before my lucid lullabies had entered me
engulfing me in darkness.

Enwrapping my insides,
I feel a soulful return to myself.

Áváreh آواره & Found

Exhibition 24 April 2021 – 14 May PS Art Space

Second Generation Collective's Áváreh & Found exhibition at PS Art Space, as part of Dream Plan Do, was a mesmerising exploration of displacement, identity and culture within the second generation Iranian-Australian community.

"The second generation never knew what their parents and grandparents had been through... it was such an eye opener in terms of how it formed their identity."

Ellie Eshraghian, Second Generation Collective Founder

Rooted in Freedom Anthology

Launched 16 April 2021

Rooted in Freedom created a unique space where bla(c)k women writers could simply be together and be themselves, a sanctuary at this moment in history.



Above: Áváreh آواره & Found exhibition launch
// Credit Annie Harvey

Above right: Lucid Lullabies [Poem] Rooted in Freedom
// Credit written collectively

Bottom right: Rooted in Freedom book launch // Credit Tasha Faye

TRANSFORMS

WE BELIEVE IN THE TRANSFORMATIVE POWER OF ART AND CREATIVITY. CREATIVE EXPRESSION SHOULD BE ACCESSIBLE TO ALL, AS A VITAL PART OF BEING HUMAN.



Dr Gerrard Shaw [still] Dwertawirrinup // Credit Peter Cheng

Reconciliation in Action

Dr Gerard Shaw spoke of the profound healing he experienced in the Place Names Walyalup program:

"I have experienced a reconnection with country, with my wider moort, other Noongar people. And this has meant a powerful source of healing, of reconnecting, of knowing who I am and where I come from"

Dr Gerrard Shaw, Place Names Walyalup participant



Dr Gerard Shaw painting Walyalup cultural map // Sandy McKendrick



Cyndy Moody [still] Ngany Koorlangka
// Credit Balthazaar Media

WAM Song of the Year

Cyndy Moody wrote her first lullaby “Ngany Koorlangka” (My Kid) when she participated in CAN’s Noongar Lullabies program. Musician Phil Bartlett provided the perfect musical arrangement for Cyndy’s lyrics, creating a moving song which won the WA Music Awards Country Song of the Year in 2021.

“My song is deep, it’s emotional. It’s very personal and it’s my language from my heart. I grew up speaking Noongar in my family. I remember when I was a little girl, it was a privilege to have seen and heard my great grandmother, my grandmother and my mother actually converse in Noongar.”

Cyndy Moody, Noongar Lullabies participant



Equatoria Community cookbook launch
// Credit Shanice Mwathi

Equatoria Community

Through the Dream Plan Do program, the Equatorian Community of Western Australia brought together more than 300 women from nine different Equatorian tribes to share culturally important dishes and stories, and develop a cookbook together. This was an historic first for this community who is still healing after years of civil wars in South Sudan.

Joyce Jakudu and Eunice Anyek, Equatoria Community cookbook launch // Credit Shanice Mwathi



COMMUNITY

**WE CONNECT DEEPLY WITH COMMUNITIES
TO CREATE ART THAT BUILDS ON STRENGTHS,
SHARES STORIES AND INSPIRES SOCIAL CHANGE**



NAIDOC Program of the Year

Lullabies was named Program of the Year at the 2021 NAIDOC Awards, a wonderful recognition of the Noongar artists, Elders and families who have helped to shape Lullabies and revive Noongar language through stories, music and song.

[L-R] Elly Jones, June Moorhouse and Margaret Drayton, NAIDOC Awards // Credit Geri Hayden



Intercultural Lullabies Mandurah

For the first time in CAN's history, original Noongar lullabies were translated into Tagalog, Visayan, Hindi, Punjabi, Indonesian, Esan, Igbo, Persian and South Sudanese Arabic. Members of the Mandurah Multicultural Association performed the lullabies in the various languages at Mandurah Arts Festival, accompanied by Noongar musicians and language facilitators Charmaine Councillor and Phil Bartlett.



Creating Well

CAN and Creative Recovery Network published the *Creating Well Report*, synthesising four years of research into the challenges community arts and cultural development practitioners face.





13

WORKSHOPS

37

PARTICIPANTS

1,468

AUDIENCE



dwert	ngangk	moodjar	kaara
manjaree	mangatj	marninyey	yaakin
kooya	karla	yandjet	djelli djildjit
waugal	quondong	balga	mamang
kylie	yonga maar	yondok	kwila
maar	bilby	kalkarda	kwilena
koodjal ngoony	booya	weitj noorook	djildjit
marli	quenda	bibool	bardi
bamba	jilgie	bibjool	booladarlung

PLACE NAMES

Above and below: Place Names Walyalup Exhibition // Credit Rebecca Mansell courtesy of Fremantle Arts Centre

Place Names is an inclusive community arts and cultural development project which celebrates Noongar language, heritage and culture.

Inspired by Len Collard's seminal research which uncovered that every Noongar placename is a sentence describing a place's meaning, CAN and Moodjar Consultancy have developed a community-led model for decoding the ancient meanings embedded in placenames. The process honours and respects Elders' memories and stories, while drawing on historical documents and wordlists created by European settlers, to sift through inaccuracies and arrive at the meaning, as determined by the community.

The meanings are then explored through the creation of powerful collaborative artworks developed by local Elders, community members and emerging creators, alongside professional artists. This process nurtures intergenerational learning and promotes the use of Noongar placenames throughout the wider community.

Supported by the Australian Government's Indigenous Languages and Arts Program, the Australia Council for the Arts and the Government of Western Australia's Department of Local Government, Sport and Cultural Industries

Partner Moodjar Consultancy

"This process is so important to our people. Even though I grew up listening to language by my grandparents, our day-to-day lives makes you 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, Place Names Walyalup participant





[L-R] Len Collard, Monica Kane and Geri Hayden, Place Names Walyalup exhibition // Credit Miranda De Baughn



Cultural mapping workshop, Place Names Walyalup // Credit Sandy McKendrick



Place Names Walyalup Exhibition // Credit Rebecca Mansell courtesy of Fremantle Arts Centre

Place Names Walyalup

During 2021, the Place Names team worked with Noongar Elders and community members to unearth the meanings of five prominent locations in the Walyalup/Fremantle area: Dwertawirrinup (Cantonment Hill), Manjaree (Bathers Beach), Beeliar (the Waterways), Wattern (the Ocean) and Waugal Mia (Rocky Bay).

Elders Len Collard and Geri Hayden led decoding workshops, drawing on the knowledge of the Elders in the room. Using a creative cultural mapping method led by arts practitioners Natalie Scholtz and Sandy McKendrick, the Walyalup group creatively explored the five placenames. Together, the community produced an incredible collection of artwork featuring more than 40 individual pieces, a large-scale cultural map, a series of short films, educational resources and an interactive digital map, all of which was exhibited at Fremantle Arts Centre in August 2021.

Partner City of Fremantle

In-kind support Fremantle Arts Centre

Place Names Melville

In late 2021, CAN secured funding from the Australian Government's Indigenous Languages and the Arts (ILA) program to continue Place Names for another year. CAN and Moodjar Consultancy have committed to delivering Place Names in the City of Melville (CoM).

CAN and CoM commenced community consultations with Noongar Elders in late 2021. In 2022, sites and stories that can be decoded and creatively explored with the community will be identified, prior to decoding and cultural mapping workshops taking place.

Partner City of Melville

**"I HOPE YOU WILL FIND MUM'S PHOTOS ILLUMINATING OF THE
TIMES IN WHICH THEY WERE TAKEN AND THE INNATE DIGNITY
AND RESILIENCE OF THE PEOPLE WHO APPEAR IN THE IMAGES."**

Dallas Phillips



Mavis Phillips

nee Walley
collection



MAVIS PHILLIPS

NEE WALLEY

Above: Dallas Phillips with granddaughter and Jim Morrison // Credit Wayne Eades courtesy of the State Library of WA
Left: Mavis Phillips, NR 0005338, Storylines Collection // Hubert Phillips courtesy of the State Library of WA

Community Arts Network, Perth Centre for Photography and the State Library of Western Australia partnered to present Life Through a Noongar Lens – a stunning exhibition of archival photographs taken by one of Australia’s earliest known Aboriginal photographers.

Mavis Phillips (nee Walley) documented the everyday moments of life in the thriving wheatbelt Aboriginal community of Goomalling, Western Australia from the 1930s to the 60s. Using a box Brownie camera, Mavis captured images of joy, spontaneity, pride and hope, all from a Noongar perspective. This perspective makes the collection particularly rare.

In 2015, Mavis’s daughter Dallas Phillips brought a collection of old negatives stored in a chocolate tin to a photo sharing session run by Community Arts Network. The photos were taken by her late mother and bequeathed to Dallas. She was unaware of their historical and cultural value until they were viewed by staff at the State Library of Western Australia. The State Library has now digitised more than 360 of these images and stored them on their Storylines database.

Dallas Phillips had always wanted to see her mother’s photos in a professional exhibition. In 2021, thanks to sponsorship from Western Power, CAN was able to commission Dallas to curate the exhibition in her mother’s memory. Perth Centre for Photography featured the exhibition during National Reconciliation Week until NAIDOC Week. The entire collection was also featured on the Yagan Square digital tower, while a smaller selection of photographs were showcased in the Nook at the State Library.

Supported by Australia Council for the Arts and Government of Western Australia’s Department of Local Government, Sport and Cultural Industries

Partners State Library of Western Australia, Perth Centre for Photography, Western Power

2,824
AUDIENCE

80,000⁺
BROADCAST AUDIENCE

**"DIFFERENT LADIES FROM DIFFERENT COUNTRIES – THEY COME TOGETHER,
DO THE LULLABIES, DO THE SINGING AND IT GETS THEM CONNECTED TO
ONE ANOTHER. IT'S BEAUTIFUL."**

Virginia, Peel Multicultural Association



6

EVENTS

1,061

AUDIENCE

30,000+

STREAMS



LULLABIES

[L-R] Charmaine Councillor, Cherie Slater and Phil Bartlett, Ngaalang Moort launch // Credit Michelle Troop
 Left: Intercultural Lullabies Mandurah, performance at Mandurah Arts Festival // Credit Overland Media courtesy of the City of Mandurah

“We walk away with material that we can use to grow our family in language. I know how proud I feel and I can just imagine how much more they will be when they start learning as well.”

Ilija Jacobs, Ngaalang Moort participant

Since 2017, Lullabies has been bringing together Noongar artists, Elders and their families to revive Noongar language through the sharing of stories, music and song.

To date, more than 60 original songs have been written and recorded as a part of the program, each song enabling the next generation to form a deeper connection to their language, culture, and community.

During 2021, CAN built on the foundations success of the Lullabies program to develop Sharing Lullabies to connect Noongar and intercultural communities, celebrate language and culture through song, and create lullabies in multiple languages.

Supported by the Australian Government’s Indigenous Languages and the Arts Program, Australia Council for the Arts and Government of Western Australia’s Department of Local Government, Sport and Cultural Industries



Ngaalang Moort launch // Credit Michelle Troop

Ngaalang Moort: Noongar Lullabies from Home

Ngaalang Moort: Noongar Lullabies from Home was born out of the COVID-times necessity to avoid in-person gatherings during 2020.

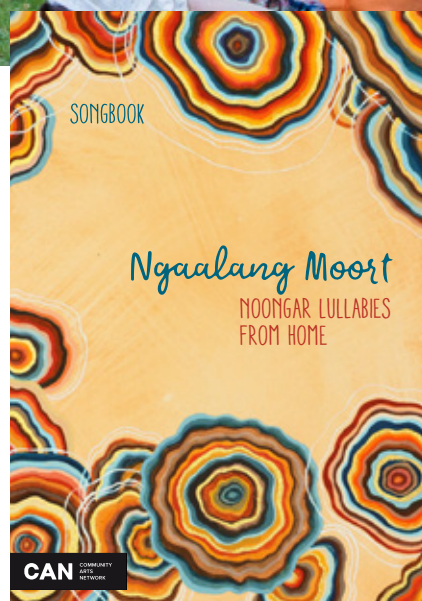
The Lullabies project team designed a series of online workshops to replace face-to-face learning. This unique incarnation of Lullabies resulted in *Ngaalang Moort: Noongar Lullabies from Home*, a collection of moving songs that celebrate moort (family), koort (heart), and woonya (love).

During 2021, the *Ngaalang Moort* album was streamed more than 30,000 times on Spotify & Apple Music.

Ngaalang Moort: Noongar Lullabies from Home album and songbook were launched in January 2021 at the Fremantle Arts Centre. More than 350 people gathered on the lawn for a picnic and sing-along amid a beautiful backdrop of native flowers and djindas (stars) styled by local artist Sandy McKendrick. The occasion was live-streamed for people who couldn't attend in person and Noongar Radio broadcast live from the event.

Ngaalang Moort artists and songwriters Charmaine Councillor, Phil Bartlett and Cyndy Moody performed at a variety of events throughout 2021 including at Perth Institute of Contemporary Arts, Reconciliation WA, South32 and the Danjoo Koorliny Social Impact Summit.

In-kind support Fremantle Arts Centre



"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."

Cyndy Moody, *Ngaalang Moort* participant

Intercultural Lullabies

CAN worked alongside accomplished Noongar language facilitator Charmaine Councillor and award-winning musician Phil Bartlett to bring Sharing Lullabies to Mandurah in 2021 as part of the Mandurah Arts Festival, in partnership with the City of Mandurah.

Over three months, local community groups came together to learn Noongar lullabies and translate them into nine languages: Esan, Hindi, Igbo, Indonesian, Persian, Punjabi, South Sudanese Arabic, Tagalog, Urdu and Visayan.

These translated lullabies were published in the Intercultural Lullabies Songbook which featured artwork by local creative Mandart by Golia Paymani and was launched at the finale of the Mandurah Arts Festival.

A choir of 24 Mandurah community members from a range of culturally and linguistically diverse backgrounds performed the translated lullabies to 360 people, who, with songbooks in hand, were able to join the choir in singing the lullabies in different languages.

Partner City of Mandurah



"I encourage everyone to learn about someone else's culture and if we do that, we'll create better respect and understanding of each other. We all have music, we all have traditional songs from our cultures and this is a great way of celebrating how we can come together as a united group with those differences."

Charmaine Councillor, Noongar language facilitator and musician

Intercultural Lullabies Mandurah, performance at Mandurah Arts Festival // Credit Overland Media courtesy of the City of Mandurah



1
"WHEN I WAS GROWING UP, I HAD TO LEARN ALL ABOUT WHITEFELLAS,
THEIR CULTURE AND HISTORY. BUT WHAT DO YOU KNOW ABOUT ME?"

Farley Garlett





Above and Left: Still from documentary *Ngaluk Waangkiny*

Meaning “Us Talking” in Noongar, *Ngaluk Waangkiny* is a multi-layered storytelling project designed to honour and preserve the legacy of Elders living in Boorloo (Perth).

This project documents the significant stories of Noongar Elders; their fight for human rights, their unique experiences and their contributions to the cultural landscape.

CAN is partnering with ABC Perth, City of Perth and the Aesop Foundation to produce a film, podcast series and book that will shine a light on how the Elders’ lived experiences have influenced their contribution to the City of Perth’s Reconciliation Action Plan. This project is creating a legacy for our Elders’ families, for our state and for our country.

The project will be launched during Reconciliation Week 2022.

Supported by the Australia Council for the Arts and the Government of Western Australia’s Department of Local Government, Sport and Cultural Industries

Partners Aesop Foundation, City of Perth, ABC

***Ngaluk Waangkiny* – The Documentary**

Co-written and directed by award-winning filmmaker Poppy van Oorde-Grainger and acclaimed Noongar artist Ian Wilkes, this short film is rich with archival vision, personal histories and moments of profound change.

***Ngaluk Waangkiny* – The Book**

For this part of our project journey, each Elder chose a photo shoot location that resonated with them deeply; a place with special personal meaning, to share a vignette of their life. All the images were captured under the gentle guidance of Noongar photographer Cole Baxter, the text is from their oral history recordings and the book will be created by award-winning graphic designers Nani Creative.

***Ni! Listen* – Podcast**

Noongar singer-songwriter Phil Wallestack is an internationally renowned performer, but he’s also a brilliant conversationalist. In this series of podcasts, Phil sits down for a yarn with each Elder, taking us on a behind the scenes look into their lives. He explores what drives them, their high and lows and, ultimately, what they want to leave behind as their legacy. These intimate conversations will make you laugh, cry and be thankful for their generosity in sharing.

18
WORKSHOPS

124
PARTICIPANTS

10
ARTISTS





"This project is a call to end violence against all women and so it's important that women from different cultures, ages and life experiences come together to create this dance,"

Annette Carmichael

Above: Chorus artists with Annette Carmichael // Credit Janine Kuehs

Left full page [L-R] Valerie Weyland, Isha Sharvani, Sonya Stephen, Nya Dennison and Yola Bakker // Credit Janine Kuehs

Images below: Chorus taster workshops // Credit Paola Borquez-Arce



In 2021, Community Arts Network partnered with Annette Carmichael Projects to launch Chorus, a community dance project that celebrates the strength of women and asks for equality and safety for our sisters, daughters, friends and mothers.

Over a whirlwind two weeks, women from many First Nations and culturally and linguistically diverse communities came together to share in the experience of dancing in Chorus.

Dance taster workshops were delivered in the cities of Kwinana, Canning, Stirling, Gosnells and Perth, led by choreographer Annette Carmichael and a team of talented dance artists: Rachael Colmer, Rita Cobussen, Bernadette Lewis, Isha Sharvani, Sonya Stephen and Yola Bakker.

Major supporters Government of Western Australia's Department of Local Government, Sport and Cultural Industries and the Australia Council for the Arts

Partner Annette Carmichael Projects

Key Sponsor City of Kwinana

Sponsors City of Canning, City of Stirling

In-kind support City of Gosnells

**"MY APPRECIATION FOR THE SUFFERINGS AND TESTS
MY FAMILY ENDURED TO GET ME TO WHERE I AM
TODAY HAS STRONGLY INCREASED AND DEEPENED."**

Jamal, Second Generation participant





LOTTERYWEST DREAM PLAN DO

Image left: Asha Kiani, Áváreh آواره & Found Exhibition opening // Credit Annie Harvey
Image above: Diamonds in the Rough performance // Credit Edwin Sitt

"If we got approached by a production company and they said we have this concept for a community arts project... I know that we would say yes, and we would be able to do it. Before Dream Plan Do, that wouldn't have been our answer."

Asha Kiana, Second Generation community leader

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

Five community groups from the 2020-21 Dream Plan Do cohort celebrated the final creative outcomes developed during their Dream Plan Do journeys. Their projects are outlined on the following pages.

Supported by Lotterywest, the Australia Council for the Arts and the Government of Western Australia's Department of Local Government, Sport and Cultural Industries

20
WORKSHOPS

404
PARTICIPANTS

1,356
AUDIENCE

Second Generation

Second Generation founders Asha Kiani and Elham Eshraghian-Haakansson led a series of workshops to explore stories of displacement, identity and culture within the Iranian-Australian community.

Mentored by Lee Kinsella and Emele Ugavule, Asha and Elham trained participants in video art production and performance-making to help expand the participants' arts skills and create artistic responses to the content they were exploring.

A range of creative pieces and stories developed by the community were presented in the collective's debut exhibition, 'Áváreh آواره & Found' at PSAS Gallery in Fremantle in April 2021. 'Áváreh آواره & Found' provided an immersive experience amidst the pillars of the gallery.

"The second generation never knew what their parents and grandparents had been through... We invited a few of our Elders to speak about their experience. It was incredible."

Elham Eshraghian-Haakansson, Second Generation community leader

Dynasty Youth

Dynasty Youth's project involved empowering young African-Australians to 'find their voice' and encouraging them to take part in podcast interviews documenting their life journeys, contributions to society and struggles they have overcome.

These recordings were shared with the wider Australian society through podcasts with the aim of increasing understanding about the experiences of young African Australians and countering the negative stereotypes which are often published in the media.

Mentors Eduardo Cossio and Sarah Booth supported the group to develop their skills in storytelling, interviewing, using professional sound-recording software, soundproofing, editing and marketing. The podcasts were launched publicly in March 2020.

"We now feel confident to do our own podcasts from start to finish. The skills have been built within the group."

Willson Kene, Dynasty Youth group leader



Áváreh آواره & Found Exhibition opening // Credit Annie Harvey



Equatoria Community cookbook launch // Credit Shanice Mwathi

Equatoria Community

The Equatoria Community developed a cookbook of culturally significant dishes to keep Equatorian culture alive, transfer cultural knowledge to younger generations, and empower women to lead in their community.

Joyce Jakudu and Eunice Anyek led nine Equatorian communities and over 300 participants through the process of selecting dishes, writing down recipes and the associated cultural stories, recipe-testing, and sharing the dishes at community gatherings. They also oversaw the food photography and styling and edited the recipes.

Susie Vickery and Lemmy Basten mentored Joyce and Eunice to plan and deliver the community events, the cookbook and the launch of the publication in March 2021, which 450 people attended. Equatoria FECCA Radio live-broadcast the launch event to their listeners across Australia.



“Equatorian women have been so grateful, and they wish to have more projects like this to bring them together.”

Joyce Jakudu, community leader and participant



Diamonds in the Rough final performance, Roots TV participants
// Credit Edwin Sitt

Roots TV

Roots TV invited young emerging culturally and linguistically diverse artists from low socio-economic areas to participate in the Diamonds in the Rough program, a series of performing arts workshops where industry professionals mentored them through developing their own artistic pieces to perform on stage.

With guidance from mentor Guy Boyce, the Roots TV team supported the participants as they developed their artistic skills during workshops on storytelling, vision-boarding, poetry and creative expression, performance in relation to space, building confidence, acting and public speaking, media communications and body language.

In a historic first, the participants performed a theatrical showcase to family, friends and members of the public at WAAPA's Roundhouse Theatre in April 2021.



"What changed for me was my professional development. I'm lifting my own standards. The program has sharpened my focus and made me realise my boundaries. I wouldn't have known this if I hadn't gone through the process."

Aisha Novakovich, Roots TV community leader



CREA final showcase // Credit Evelyn Vargas

CREA

The brainchild of two trained psychologists from Colombia, Jennifer Alvarez Guerrero and Angelica Ramirez Castellanos, CREA shared the joy of clowning with Latin American migrants living in Perth.

With the support of mentors Mariana Atkins and Michelle Hall, CREA hosted workshops that addressed topics such as discovering the true motivations behind migrating to Australia, working with emotions and becoming aware of “social masks” – the faces we put on for the external world.

A final artistic performance at King Street Arts Centre in February 2021 showcased the talents and newly acquired skills of the many new clowns in the group, who performed predominantly in Spanish. Traditional Colombian food, a live Latin-American band and dancing inspired a joyous celebration of CREA’s achievements.

“This project gave us the great opportunity to share our own life stories, build community and help others.”

Paola Borquez Arce, CREA participant



**"I AM LEARNING WHAT IT MEANS TO BE A WOMAN OF COLOUR
AND HOW I CAN DO THAT BY TELLING STORIES. MY JOURNEY
IS TO BE ABLE TO CREATE AND WRITE... WRITING HAS REALLY
IMPROVED MY MENTAL HEALTH."**

Lisa, Rooted in Freedom participant





LOTTERYWEST STORY STREET

Image above: Teatro Latinx Man On! performance // Credit Evelyn Vargas
Image Left: *Rooted in Freedom* book launch // Credit Tasha Faye

"[The *Rooted in Freedom* workshops] felt like a classroom that was pushing you to think about your blackness and your identity. I have never had that experience... I am now seeing blackness as something very global... I can now relate to First Nations people in Australia and understand their story. I can also relate to other black women's struggles from different countries, as their struggle is my struggle."

Linda, Soul Alphabet

Lotterywest Story Street was a collection of community arts projects that sought to provide safe spaces for underrepresented communities to share stories, express identity and build community connections.

Although diverse in their nature, all Lotterywest Story Street projects sought to encourage intercultural engagement, participation and understanding of culture, race and solidarity. In 2021 CAN delivered three Story Street projects – *Man On!* by Teatro Latinx, *Alwatan to Home* and *Rooted in Freedom*.

Supported by Lotterywest, Australia Council for the Arts and the Government of Western Australia's Department of Local Government, Sport and Cultural Industries

16

WORKSHOPS

41

PARTICIPANTS

198

AUDIENCE

Man On! by Teatro Latinx

In 2021, CAN supported Teatro Latinx to produce Man On! – a theatre show which took the changing rules of the Australian migration system to the soccer pitch.

Latinx facilitators Bernardo Dewey, Hugo Lopez and Cesar Perez led workshops to support and encourage participants to develop their storytelling skills by sharing their personal stories with one another, finesse their technical soccer abilities, improve their nutrition and expand their understanding of the migration experiences of Latinx and Hispanic people. Creative director Caro Duca guided the group through scripting a play and developing a theatrical performance.

In April 2021, the Teatro Latinx participants performed to a sell-out crowd at the Herb Graham indoor soccer stadium at Mirrabooka, delighting them with a theatrical soccer match which was partly scripted and partly improvised, and full of humour. It was the first time most of the participants had performed on stage.

“I was always happy and smiling. I think sharing my story and talking about the process really helped me a lot. It was good to share... We all made a lot of friends and we always had a really good time. All of the facilitators were incredibly warm and kind.”

Abraham, Teatro Latinx participant



Teatro Latinx Man On! performance // Credit Evelyn Vargas





[L-R] Linda Iriza, Valerie Weyland and Vuma Phiri,
Rooted in Freedom book launch // Credit Tasha Faye

Rooted in Freedom

A collaboration between Soul Alphabet and CAN, Rooted in Freedom inspired young bla(c)k women to honour their freedom and express themselves authentically through the written word.

Local writers Elfie Shiosaki and N'Gadi Roberts, led poetry writing workshops to a group of 23 women.

This led to the publication of the *Rooted in Freedom* book, a collective body of work that navigates the intersections between race, gender, personal narrative and the longing for freedom. *Rooted in Freedom* is a celebration of Bla(c)k literature, a call for collective liberation and an offering of gratitude to the work of other Bla(c)k women who came before.



"I have found a community of black women that understand me and I have less stress. It really has helped my mental health to tell another woman my experiences without any judgement."

Noel, Rooted in Freedom participant



Alwatan to Home community celebration // Credit Miranda De Baughn

Alwatan to Home

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, to make a new life on Noongar country.

Over several weeks, textile/embroidery artist Susie Vickery and jewellery-maker Sultana Shamshi supported the women to unpack their deeply personal journeys and translate them to embroidered artworks.

The embroidered artworks are documented in the الوطن الى البيت Alwatan to Home book, which details how wars and changing governments forced many of the women to flee their homelands and sail across the world in order to seek a better life for their families in Australia. The book was presented back as a gift to the women involved in the project to honour their powerful narratives of resilience and survival.

**"I never miss workshops.
It is the best part of my week."**

Alwatan to Home participant



Alwatan to Home artwork // Credit Miranda De Baughn





SECTOR DEVELOPMENT

Ron Bradfield // Credit Susie Blatchford

Creating Well

In partnership with Creative Recovery Network, CAN launched the Creating Well collaborative research report. This is the culmination of a four-year research project, designed to harness the experience and wisdom of the community arts and cultural development (CACD) sector's leading practitioners to grow a deeper understanding of the specific support needs for community-based artists.

CACD practitioners often work in complex community settings with little preparation or adequate support for the situations they will encounter, putting them at high risk of stress, trauma, post-traumatic stress disorder and burnout. The report presented six key recommendations and clarified the consistent challenges faced in community-based practice and calls for the sector as a whole to evolve towards new standards of practice and a framework to better support practitioners in high performance work environments.

Supported by Government of Western Australia's Department of Local Government, Sport and Cultural Industries

Partners Creative Recovery Network, FLOCK

Indian Ocean Craft Triennial: IOTA21

At the IOTA21 conference, Noongar artist Geri Hayden shared her experience of leading Noongar doll-making workshops across Noongar Country.

Geri spoke of the healing the dolls have brought to Noongar people, particularly members of the Stolen Generations.

An important part of contemporary Noongar culture, many of these handmade dolls have been featured in exhibitions around Australia.

Also at IOTA21, CAN's co-CEO June Moorhouse facilitated a group discussion on how we can create value in the world through relationships.

FLOCK sector dialogue

CAN was proud to support FLOCK's sector dialogue event in June.

CAN co-CEO June Moorhouse facilitated a session on what community means and what support arts organisations can provide to independent artists, and shared her perspectives on the future of the sector and strategies for a sustainable and connected arts community.



CO-CEOS' FAREWELL

[L-R] June Moorhouse and Monica Kane // Credit Camera Story

As 2021 came to a close, we bid farewell to our much loved co-CEOs June Moorhouse and Monica Kane at a celebratory event in the foyer at King Street Arts Centre. It was a fitting celebration for these two incredible women who for six years have led the team with heart and soul.

We were honoured to welcome Elder Elizabeth Hayden and Hon. Dave Templeman MLA who both reflected with heart the profound impact CAN has made with Monica and June at the helm.

Monica and June steered the organisation with professionalism and compassion, developed strong collaborative partnerships and improved CAN's financial position, leaving the organisation in a stable position. They also established the Aboriginal Advisory group, a key part of CAN's governance structure. Mon and June leave behind an exciting and vibrant organisation with solid and respectful community relationships, well-regarded flagship programs and a highly skilled and committed team.



[L-R] June Moorhouse and Monica Kane // Credit Michelle Troop



Above: Roots TV Diamonds in the Rough final performance // Credit Edwin Sitt
 Right: Lorraine Keane // Credit Michelle Troop

TREASURER'S REPORT

The financial year 2021 ended on a financial positive for CAN with a surplus of \$17,726.

This surplus is less than the prior year, which was high due to the COVID stimulus funds CAN had received. Given the continuation of COVID issues and operating in such an uncertain times, CAN has evolved and responded to the changing environment to ensure that our financial position remains healthy and strong.

CAN's revenue has reduced by 25% on 2020. There are several contributing factors such as the discontinuation of funding for projects and time extensions being granted to deliver programs impacted by COVID, but with no additional funds granted.

Expenditure has reduced by 15%. This aligns with the reduction in revenue highlighted above. All other operational costs are consistent with 2020, except for the IT investment in that year.

The financial position of CAN remains strong and our equity position continues to grow each year. Our cash position is stable and our viability position as expected.

On behalf of the board, I acknowledge the responsible management provided by our former Co-CEO's who led CAN through 2021 and the leadership team for the work done in managing our finances in a sustainable manner.

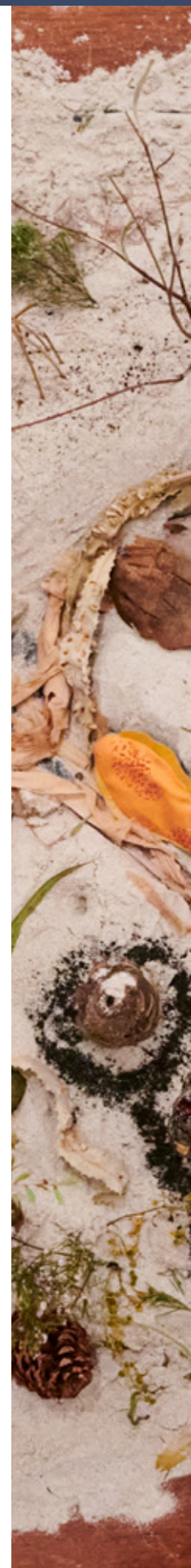
We look forward to the year ahead as we work together with our long-standing state, federal and local government partners in the efficient delivery of an arts strategy that is committed to community outcomes that represent an excellent return on investment.

Lorraine Keane
Community Arts Network Treasurer

FINANCIAL SUMMARY

Statement of Profit or Loss for the year ended 31 December 2021

	2021	2020
Revenue from ordinary activities		
Grant income - Corporate	539,067	468,018
Grant income - Art productions	713,241	968,696
Grant income - Fee for service income	24,495	38,818
Other income	5,539	130,694
Total revenue \$	1,282,342	1,606,226
Expenses from ordinary activities		
Organisational costs	98,776	133,179
Insurance costs	11,885	9,406
Services	521,483	643,671
Project management & delivery	568,948	516,623
Direct project costs	40,361	152,844
Depreciation	23,163	17,461
Total expenditure \$	1,264,616	1,473,184
Comprehensive surplus/(loss) for the year		
Profit/(Loss) before tax	17,726	133,042
Income tax	0	0
Operating surplus/(loss) after tax	17,726	133,042
Other comprehensive income	0	0
Total comprehensive surplus/(loss) for the year \$	17,726	133,042



Statement of Financial Position as at 31 December 2021

	2021	2020
Current assets		
Cash and cash equivalents	1,145,901	1,214,937
Trade and other receivables	7,852	8,366
Pre-payments	0	0
Total current assets	1,153,753	1,223,303
Non-current assets		
Property, plant and equipment	91,636	119,807
Right of use asset	11,703	23,407
Total non-current assets	103,339	143,214
Total assets	1,257,092	1,366,517
Current liabilities		
Creditors and borrowings	100,694	127,529
Provisions	41,265	105,792
Unexpended grants	73,756	278,400
Grants received in advance	391,750	215,000
Lease liability (Current)	12,503	11,455
Total current liabilities	619,968	738,176
Non-current liabilities		
Provisions	11,791	8,543
Lease liability (Non-Current)	333	12,521
Total non-current liabilities	12,124	21,064
Total liabilities	632,092	759,240
Net assets	625,000	607,277
Equity		
Retained earnings	607,274	474,232
Operating profit	17,726	133,042
Total equity	625,000	607,274

CAN TEAM

Board

Pearl Proud

Chair

Sally Richardson

Deputy Chair

Lorraine Keane

Treasurer

Antonella Segre

Secretary

Johnny Doan

Director

Derreck Goh

Director

Vanessa Corunna

Director

Aboriginal Advisory Group

Geri Hayden

Chair

Harley Coyne

Margaret Drayton

Kobi Morrison (from June 2021)

Elizabeth Hayden

(June – Nov 2021)

Core

Monica Kane

CEO (until Dec 2021)

June Moorhouse

CEO (until Dec 2021)

Wendy Martin

CEO (incoming Nov 2021)

Meelee Soorkia

General Manager

Michelle White

Partnerships and Platforming
Manager

Pauline Sikweti

Finance Manager

Miranda De Baughn

Operations Manager

Rebecca Lyon Augustus

Marketing and Design Manager

Stephanie Lamb

Communications Assistant

Jill Brown

Artist Development Manager
(until Feb 2021)

Geri Hayden

Cultural Advisor

Project

Caro Duca

Lotterywest Dream Plan Do

Elly Jones

Lullabies

Sharing Lullabies

Emele Ugavule

Lotterywest Story Street

Natalie Scholtz

Place Names

Nduta Gathoga

Lotterywest Dream Plan Do

Lotterywest Story Street

Paola Borquez Arce

Lotterywest Dream Plan Do

Chorus

Pip Kelly

Place Names

Poppy Van Oorde-Grainger

Ngaluk Waangkiny

Niki Davison

Sharing Lullabies

Sandy McKendrick

Place Names



[L-R] Elly Jones, Pauline Sikweti, Michelle White, Niki Davison, Stephanie Lamb, Paola Borquez-Arce, June Moorhouse, Monica Kane, Wendy Martin, Miranda De Baughn and Meelee Soorkia // Credit Michelle Troop

Elders, Artists & Creatives

Albert McNamara	Guy Boyce	Nic Montagu
Alex Blocher	Harley Coyne	Noel Nannup
Amelia Sherburn	Hugo Aguilar Lopez	Paige Wood-Kenney
Angelina Sibosado	Ian Wilkes	Patricia Morich
Ashton Yarran	Irene McNamara	Paula Ximena Roa Ayala
Bella Ndayikeze	James Newhouse	Peter Cheng
Ben Taylor	Jemma King	Phil Bartlett
Bernado Dewey	Jenny Garlett	Phil Walleystack
Betty Garlett	Jennyfer Alvarez Guerrero	Rachael Ellen Zani
Brooke Collard	Jeremy Thomson	Robert Stack
Carolina Duca	Kav Temperley	Sacha Ogilvie
Cesar Andres Perez Paez	Kay Walley	Sam Field
Charley Caruso	Kobi Morrison	Samuel Dinah
Charmaine Councillor	Kylie Walpole	Sandra Caldera
Chelsey Thompson	Leah Dinah	Sarah Tout
Cherith Dinah	Lemmy Basten	Sean Lillico
Christine Reich	Lesley Garlett	Sepideh Behjahti
Cole Baxter	Linda Iriza	Sharon Calgaret
Craig Williams	Maharlia Penny	Sharon Wood-Kenney
Cyndy Moody	Margaret Culbong	Steven Garlett
Dallas Phillips	Margaret Drayton	Susan Vickery
Della Rae Morrison	Mark Spicer	Tasha Faye
Derek Nannup	Marnie Richardson	Teakiya Ugle
Doolann Leisha Eatts	Matt Aitken	Theresa Walley
Drew Kendell	Matthew Bailey	Torstein Dyrting
Eduardo Cossio	Michelle Hall	Trevor Walley
Evelyn Vargas	Michelle Troop	Turid Calgaret
Farley Garlett	Milli Penny	Valencia Riley
Fred Penny	Muriel Bowie	Vernon Neville Stack
Freda Ogilvie	N'Gadie Roberts	Veronika Sajova
Garry Garlett	Narelle Ogilvie	Vickie Zani
Garry Shaun Garlett	Natalia Shah	Walter Eatts
Gerrard Shaw	Nathan Keene	Will Faulkner
Glenys Yarran	Ngan Truong	Yabini Kickett



ACKNOWLEDGEMENTS



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Local Government, Sport
and Cultural Industries



Australian Government



Australian Government
Indigenous Languages and Arts



the Aēsop Foundation

Alex Hotel

City of Canning

City of Kwinana

City of Stirling

CREA

Creative Recovery Network

Dynasty Youth

Equatoria Community of WA

FLOCK: Perth independent and freelance artists

Fremantle Arts Centre

Herbert Smith Freehills

Hall Chadwick Audit WA

Indian Ocean Craft Triennial

Indigitube

Indonesian Friendship Community

Mandurah Filipino-Australian Multicultural
Community Incorporated

Mandurah African Women's Group

Nani Creative

Peel Multicultural Association

Perth Institute of Contemporary Art

Perth Centre for Photography

Roots TV

Second Generation Collective

Teatro Latinx

Young Yorgas

Western Power

COMMUNITY ARTS TRANSFORMS

CAN COMMUNITY
ARTS
NETWORK

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