




ellenbrook **arts**
create perform participate
2021/22
Annual report

cultivating excellence
in the arts
in ellenbrook

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Cover page: Jussy Roberts performing at the Art Award 2022.
Image is courtesy of LWP and Crib Creative.



2021-22

Ellenbrook Arts wishes to acknowledge the Wadjuk
Noongar people, the traditional custodians of this
land. We pay our respects to the elders; past, present
and future



2021-22

Chairperson's Report

The financial year of 2021-22 has been the second year of a three-year agreement with the City of Swan as the major sponsor of Ellenbrook Arts. With this funding comes the recognition that Ellenbrook Arts is an important contributor of arts and culture in the region, and positions Ellenbrook as the secondary cultural hub in the area next to Midland.

The Ellenbrook Cultural Foundation, trading as Ellenbrook Arts, was first established in 2002, with the aim to cultivate the arts for the community of Ellenbrook and surrounding suburbs, and for the first eighteen years was funded by LWP Property Group and Ellenbrook Joint Venture, now proudly continues this legacy in partnership with the City of Swan.

We trust that this partnership has provided the City of Swan with a means to fulfil many of their artistic and cultural aims for the community, by providing programming and services as well as maintain a recognisable brand and be an important cultural asset in the Swan region. This support enables us to partner with other key arts organisations, and to be seen and recognised by peers in the wider artistic community of Western Australia and Australia, via a range of activities and projects, including conferences, exhibitions and performances. In this second year of our agreement with the City of Swan, we have been able to continue to serve as a platform for artists in the community, and be a place for people to gather, celebrate and exchange ideas. Cultural infrastructure is vital for communities to flourish, and we see

evidence of cultural development through an increase in audience numbers, memberships and the consistent high quality of programming offered through our venues.

Despite some Covid-related challenges in the first half of 2022, key performance indicators have been met once again this year, and in many cases, exceeded. The outreach program, Creative Communities, supported by the Department of Local Government, Sports and Cultural Industries, has allowed us to reach out to schools and communities and we have also participated in a wide range of community activities and events. I wish to thank the administrative team, the board of management, and the volunteers, who have all worked hard to ensure that this year's program was a success.

Danny Murphy
Chairperson



2021-22

Executive Director's Report

Our exhibition program started with a bang, with the fabulous solo exhibition of Oliver Max Taylor, *Starship Cruising*, supported by DADAA, which won the overall Visual Arts Award at FRINGE WORLD 2022. This was followed by *At Work and At Play*, a selection of fine art from the private collection of Michael and Caroline Levitt. We enjoyed seeing artists who have overcome barriers with *Empowered Voices*, in partnership with Integration and Empowerment Services, and the performance aspect of *Banksias Under Snow* in partnership with GreyWing Ensemble, which was accompanied by a public program and musical concert. Brett Leigh Dicks' *Lunch Bars of Perth* was a playful look at lunch bar and street food culture and was also the impetus for a poetry event. The talented youth of Ellenbrook have once again shown off their artistic flair in the annual *Ellenbrook Youth Exhibition* held in September, and we are looking forward to the remainder of the year with a solo exhibition by abstract painter, Ric Burkitt, *A Sense of Being*, and then *Foraging in the Wastestream*, featuring work by Tami Esancy, Bev Iles, Peter Dailey, Sophie Nixon, Ingrid Mulder and Kerrie Argent, and held in partnership with the Bullsbrook Recycling Facility. The year will end as usual with the ever-popular annual *Members Exhibition* held in December.

Covid has affected our programming and audience numbers, especially from February to May, 2022. Various challenges associated with Covid have had a ripple effect on our budgeting and staffing, including volunteers, artists and service providers, and I wish to thank my team for their patience and hard work during the challenging times. Despite the challenges, we have still managed to present an exciting program full of visual art, music and community engagement, of which we can all be very proud.

We have seen an increase in our musical program this year with a range of memorable events that intersected with the visual arts

elements in various, interesting ways. Signals Sound Lab was our artist-in-residence in the summer months, the strange, spacey sounds making the perfect backdrop to *Starship Cruising*, and offering our audiences the chance to play and listen to sounds made by vintage sound-making devices. GreyWing Ensemble offered a workshop the community that taught students how to listen to sounds found in the natural world, and turn these into musical scores that could be played in a concert setting. Later in the year we welcome Tura New Music to Ellenbrook who will be performing *Milk Carton Confessions*, a culmination of a series of residencies focussing on recycling, and presented adjacent to the similarly themed *Foraging in The Wastestream* exhibition.

The Ellenbrook Cultural Foundation is also involved as the publisher and marketing of Philippa O'Brien's upcoming publication, *No Stone Without A Name*. This is a substantial and important volume that is the culmination of many years of research by Philippa, and is a visual and historical look at the early history of Australia's earliest contact with the outside world up to the era of British colonisation.

Through my voluntary work with GalleriesWest and on the board of Art on the Move, I attended the annual AMaGA conference in June, which was an inspiring week and beneficial for networking and keeping up with current thinking in the sector, vital for the work we do here in Ellenbrook. Over 300 delegates, regional, national and international, gathered in Perth for this annual conference. In September I took a week off to travel to Venice to see some of the 59th Biennale of Venice, *The Milk of Dreams*, where I was able to view world-class art and admire a dizzying array of treasures; both contemporary, historical, and from all corners of the globe. These experiences were energising and inspiring.

Gemma Ben-Ary
Executive Director



2021-22

About Ellenbrook Arts

OUR VISION

A community defined by its appreciation of artistic and cultural activities and pursuits.

OUR MISSION

Our mission is to assist in the creation of a diverse, healthy and cohesive community. We will achieve this by facilitating the delivery of quality, engaging arts and cultural experiences across a range of art forms to the Ellenbrook community and surrounding suburbs.

OUR STAFF

Gemma Ben-Ary, Executive Director

Debbie Parker, Bookkeeper

Nadya Khanikova, Administrative Assistant

OUR BOARD

Polla Posavec

Sharon Welburn

Graham Mills

Gregor Hart

Ellis Hodgetts

Danny Murphy (chair)

OUR SPONSORS

The City of Swan

The Department of Local Government, Sport and Cultural Industries in partnership with Lotterywest





2021-22

Community Engagement

Creative Communities

Sponsored by the Department of Local Government, Sports and Cultural Industries in partnership with Lotterywest

This project supports eight professional artists (or collaborative artistic projects) to visit community groups and schools. The artist/s work with the school or group in a ten-week residency to create new work, encourage and facilitate community participation in a range of activities, such as festivals, concerts and exhibitions, and learn new skills. The guiding principle in this project is to promote, nurture and advocate for a sense of belonging and identity via art and culture.

This year, our Creative Communities projects are:

1. Ceramic Artist, Graham Hay has completed a residency at Lascelles College, focussing on ceramic techniques and giving the teachers Professional Development opportunities as they will also learn new skills including use of the kiln.
2. Sound artist, Thea Rossen is working at Ellenbrook Secondary College working with an after-school media club learning how to make sound effects for animated and short films.
3. GreyWing ensemble worked with the Swan Homeschooling community, teaching them how to make musical notations and compose scores based on the natural world, and some of these compositions were performed at the GreyWing concert by professional musicians.
4. Ingrid Mulder, Tami Esancy, Peter Dailey, Bev Isles, Kerri Argent and Susie Nixon, and the *Milk Carton Confessions* project, at Bullsbrook Recycling Centre and the Bullsbrook Library partnering with the City of Swan, making art with recycled materials, culminating in the exhibition Foraging the WasteStream in November.
5. Neil Elliot is busy working at Malvern Springs Primary School making animated short films using recycled materials, culminating in an exhibition.
6. Veronica McGrath is undertaking a residency at Ann Hamersley Primary School making sculpture with recycled materials, culminating in an exhibition.
7. The Ellenbrook Multicultural Dance and Drama group will present a theatre and dance performance based on the new migrant experience and exploring the challenges faced by New Australians.
8. Sound Lab, with various guest artists, performed and taught the community how to use vintage and retro sound-making equipment and drop in sessions at Ellenbrook Arts Centre.

2021-22

Community Engagement

Notating The Environment

**Part of the Banksias Under Snow Project
with GreyWing Ensemble**

**22 May 2022 at the Grapevine Community
Arts Centre**

The Ellenbrook Arts Creative Communities Artist in Residence Program is aimed at delivering a series of artist-in-residency opportunities to local schools and groups of Ellenbrook, as well as encouraging and facilitating community participation in a range of activities such as festivals, concerts and exhibitions.

The session included work with field recording, listening, composition and interaction practices led by composers Josten Myburgh and Lindsay Vickery.



Participants at the Notating the Environment workshops at the Grapevine Community Art Space, with some of the older students who are affiliated with the Swan Region Home-school Group, with Josten Myburgh, part of the GreyWing Ensemble residency in May, 2022.

2021-22

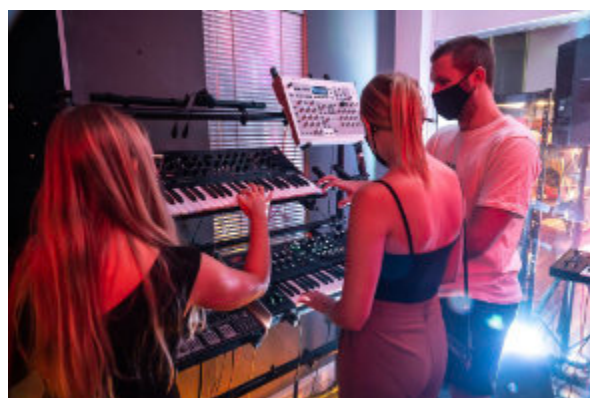
Community Engagement

Signals Sound Lab

Spacey Daze Ambient Session
Part of FRINGE WORLD 2022

12 January 2022

Perth ambient guru DJ Kael was our special guest for an afternoon of Eno inspired tranquillity. The installation is a vibrant and exotic laboratory scene with data towers, workstations, racks of iconic music synthesisers, and interconnected vintage lab equipment, which all blink, sing and pulse with activity. DJ Kael made the most of the opportunity to use this equipment craft a session of soundscapes that had viewers escaping the everyday, and provided the perfect sonic backdrop to the art exhibition, *Starship Cruising*, in the adjacent gallery.



Signals Family Open Day

Sunday 23 January 2022

Visitors of all ages joined Perth audiovisual artist Will Axten and French electronic music pioneer Gaëtan Schurrer (aka naughtyG) in the new Signals Sound Laboratory at the Ellenbrook Arts Gallery. Visitors were welcomed to interact with the equipment and learn about its providence direct from the artists, who are collectors and technicians.



New generations discovering old technologies.
Image courtesy of Sean Breadsell

2021-22

Community Engagement

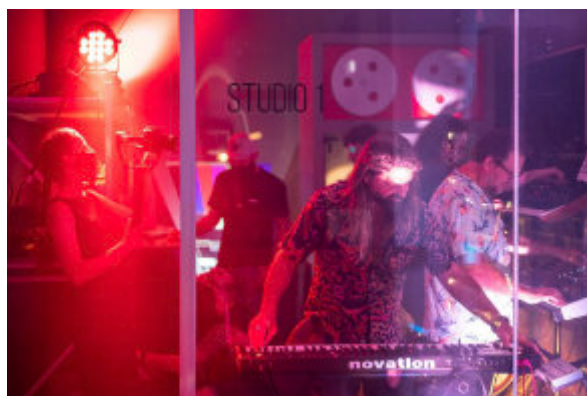
Signals Sound Lab Expression Session

Friday 28 January

What an amazing night it was! Visitors were invited to the Lab for a night of experimental sound. Special guest performers Malcolm Clark (The Sleepy Jackson), Joe Stawarz (electronic music producer), Sarah Beltran (Freqshow), and others who jumped on board for some improvised funk whilst others sat back and just enjoyed the performance over a cold beer or two. Huge thanks go out to the artists for bringing the magic to Ellenbrook!

Workshops

Hayley Kruger is an artist, teacher, member and gift shop supplier. She provides regular, affordable acrylic painting workshops at Ellenbrook Arts, making use of the foyer area at HQ. Her classes are popular and capped at ten participants per class so that each participant has the opportunity for close tuition from Hayley.



Gallery visitors are enjoying the Sound Lab session. Image courtesy of Sean Breadsell



One of Hayley's popular acrylic painting workshops at HQ.

2021-22

Community Engagement

GreyWing Ensemble Concert

28 May 2022

GreyWing Ensemble is: Kirsten Smith on flute, Lindsay Vickery on clarinet, Catherine Ashley on harp and Jameson Feakes on electric guitar.

Since its 2016 debut, GreyWing has quickly developed an intriguing repertoire of music for the unusual combination - harp, electric guitar, winds and electronics. An important thematic strand in GreyWing performances is music featuring field recordings, images and other data from nature and the environment.

GreyWing appeared in Ellenbrook in May with the exhibition, *Banskias Under Snow*, an exhibition exploring the sounds and shapes of nature through a series of recent works by Western Australian and international composers.

"GreyWing Ensemble have strong credentials, putting on some of the most envelope-pushing concerts in Perth's recent memory, all exploring new music from a breadth of fresh perspectives (...) great musicians and thinkers, with an inclination to exceed not just their instruments but the traditional remit of new music as a political engagement" (Michael Terren, Cutcommon)

"LOF (Lines of Flight) and NatureForms are great releases. (...) Moreover these are all very much concert works in which the silences between carefully calculated interventions, are part of a deep listening experience". (SeeSaw Magazine)

Further information and documentation of the Exhibition here:

<http://www.greywing.net/banksias>

and some photos of the performance here:

<http://www.greywing.net/gallery.html>

link to the recording:

<https://lindsayvickery.bandcamp.com/album/greywing-banksias-under-snow-extras>



GreyWing Ensemble in concert



2021-22

Community Engagement

Tura New Music and Milk Carton Confessions

**Presented by Tura New Music, City of
Swan and Ellenbrook Arts HQ**

Ellenbrook October – November 2022

The Milk Carton Confessions is a live performance featuring music, movement and film by percussionist Thea Rossen and composer Michael Sollis.

Explore our disposable culture, motives for recycling and how we live in a world where we consume more than we need. Percussionist Thea Rossen has emerged as one of Australia's most innovative percussionists, using music to prompt critical and creative thought about climate change. Composer Michael Sollis regularly collaborates with science and research, with works such as Sex and Dragons, exploring the sexual determination of Bearded Dragons, and his long-standing artistic relationship with Astronomer Fred-Watson.

This dynamic collaboration integrates live musical performance, audience interaction and film with unique perspectives about recycling from a diverse group of Australians. Thea makes music out of cartons, trash cans, bottles, balloons, newspaper suits, and even worms(!) as she explores the sounds of the ocean, consumption, guilt and confession, and the cyclic nature of the world.

Over 3 weeks in October and November 2022, Thea Rossen and Western Australia percussionist Jesse Vivante and composer Michael Sollis will present a series of participatory percussion workshops around a

newly adapted version of The Milk Carton Confessions.

The participants will make percussion instruments out of recycled materials which appear in the show. They will work with Thea and Jesse to learn sections of the work and become part of the performance on stage for the final public performance.



2021-22

Community Engagement

Ekphrastic Poetry Event

Part of the *Lunch Bars of Perth* exhibition

Hosted by Brett Leigh Dicks, Natalie D Napoleon and Ellenbrook Arts

Sunday, 26 June

Ekphrastic poetry: exploring Western Australia's LUNCH BARS

Inspiration comes from everywhere. Photographer Brett Leigh Dicks found it in Perth's Lunch Bars and asked Perth poets to do the same. Selected poets were invited to read their piece in person, and the event was an intriguing, intimate and interesting way to explore both the exhibition and the theme of the lunch bar. The theme has a broad appeal, with poets finding a myriad of ways to respond, with poems that reflected their own lived experience, cultural background, gender identity, allowing for social commentary, explorations into love and the human condition, and nostalgic recollections of moments in lunch bars. There is work now underway to publish a second iteration of the Lunch Bars catalog, which will include the poetry, so that the images and writing can be read side by side.



One of the poets, SPM performing his poem inspired by Lunch Bars



Audience at the Ekphrastic Poetry event



2021-22

Community Engagement

Foraging in The Wastestream Artist Residencies

Bullsbrook Recycling Facility and Bullsbrook Library

Six artists have undertaken residencies at the Bullsbrook Recycling Centre and the Bullsbrook Library, with the outcomes on display in this exhibition, some of them collaborative, or referencing one another's use of materials and skills.

Bev Iles is creating a large illustration on a paper scroll, Peter Dailey is combining toy parts to create monsters, Sophie Nixon is working on some watercolours, textiles and a video work, Kerry Argent is looking at domestic refuse, Ingrid Mulder is making recycled rag paper, and Tami Esancy is working on some woven loom works using recycled t-shirts. There has been a collaborative methodology between some artists, with support from the Bullsbrook Library and the Bullsbrook Recycling Centre. These works will be on display as part of the exhibition in November – December, 2022.

Roberts, and coordinated by Susan Nkechi. The production explores the challenges faced by two African immigrant families who come to settle in Ellenbrook, and they ask, was it a bed of roses, as anticipated?

African Multicultural Drama and Dance group

Theatre production

5 November, 2022

The African Multicultural Drama and Dance group have been hard at work throughout the year, rehearsing for their upcoming production of *The Journey*, written and directed by Ifedayo Concepts and Alexander

2021-22

Artists In Residence

Artists in Residence

Jennifer Delmarre

October – December, 2021

Jennifer is a fine art photographer who loves to explore our environment. A diverse range of landscape, portraits and artefacts are photographed and worked with to form finished pieces. Inspired by textiles and papermaking as well as digital imaging, her work is organic and textural in form.

Jennifer creates fine art photographic giclee prints using museum-quality fine art paper. Wide borders place the image on the paper.

Jennifer graduated with a Diploma in Digital Photography in 2018.

Cara Baldwin

July – September, 2021

Lollipop of Love Designs is a range of unique screen-printed fashion and homewares produced by upcoming teen artist and designer, Cara. Her colourful designs are inspired by her love for animals and her choice of materials is shaped by her vegetarian values. In December 2020, Cara was awarded the Robert Juniper Award for the Arts. Cara's focus during her residency was to produce a range of garments that will go on to maker's markets across Perth.



Cara Baldwin in her studio

2021-22

Artists In Residence

Renata Wright

July – September, 2021

Renata Wright is a highly skilled watercolour artist and teacher who has a fascination for spiders and shared her skills with the Ellenbrook community during her residency where she conducted a series of workshops that allowed people to gain some introductory knowledge into this very technical and traditional artform. Renata was also able to develop new work and make a few sales whilst in residence and was very pleased with the natural light and the way that the residency studios have been set up.



Renata Wright in her studio at HQ

Jay Lassey

July – September, 2021

Jay is a lively and passionate artist and music teacher from Henley Brook who always brings a colourful splash to any environment that she resides in. We thoroughly enjoyed her presence in the Ellenbrook Arts HQ area in July to September of 2021 where she inspired many and gained an important step in her career as a visual artist as she was able to work on some projects in a focussed manner, develop her client list, make a few sales and develop inspiration for future workshops in art therapy.



Jay Lassey in her studio at HQ



2021-22

Artists In Residence

Feedback from artists:

"The location is fantastic - nice and central!"

"I appreciated being able to use the central area for my workshops / development of new work."

"The workshop area has lots of space and lovely light, even on overcast days."

"My studio workspace was just the right size for what I do and I appreciated being able to add extra hanging hooks for paintings."

"Staff at Ellenbrook Arts HQ were all lovely to deal with and the facilities (kitchen, toilet etc are fabulous)."

"I have since been approached by a local art group to conduct workshops for them, as a result of meeting one of them during my Open Studio."

"I sold a few paintings and gift shop items, received a commission, and received a number of enquiries about my watercolour classes."



2021-22

Open Studios

Open Studios 2022

27 Aug – 4 Sept

A total of twenty-seven artists participated in this year's Open Studios event, working across a range of regions and artistic disciplines.

This year, the City of Swan have been supportive with attracting new artists, designing a new logo and offering spaces at libraries to artists who may not have their own working space in the City of Swan.

Overall Visitors: 1673

Average visitors per artist : 60

Total sales: \$23 981

Average sales per artist: \$856

Participating Artists:

1. Bonnie Atlan, Painter, Guildford
2. Nicola Cowie, Printmaker, Guildford
3. Greg Crowe, Potter, Whiteman Park
4. Sherylle Dovaston, Painter, Guildford
5. Helen Dundo, Sculptor, Herne Hill
6. Charlotte Eden, Emerging Sculptor, Guildford Library
7. Belinda Eldridge, Wildlife and Pet Portrait Artist, Ellenbrook Library
8. Tami Esancy, Multidisciplinary Artist, Bullsbrook Library
9. Kat Fergusen, Painter, Guildford
10. Marie Hammat, Painter, Ellenbrook
11. Jay Heather, Painter, Guildford
12. Julie Hein, Mixed Media, Bellevue
13. Muriel Hillion-Toucanon, Contemporary Dancer, Midland Junction Arts Centre
14. John Ned Kelly, Painter, Aveley
15. Hayley Kruger, Painter, Ellenbrook
16. David Leith, Multidisciplinary Artist, Midland
17. Andre Lipscombe, Painter, Midland Junction Arts Centre
18. Rada Mandich, Painter, Baskerville
19. Jill McKinlay, Bouquet Preservation, Herne Hill
20. Ann Ong, Printmaker, Whiteman Park
21. Sharon Peterkin, Multidisciplinary Artist, Woodbridge
22. Lee Potter, Sculptor, Woodbridge
23. Michael Rice, Painter / Sculptor, Whiteman Park
24. Susan Robinson, Painter, Aveley
25. Annika Stenvall, Textile and Fibre Artist, Beechboro Library
26. Savannah Turner-Wood, Wearable Art, Midland
27. Guildford Potters, Pottery and Ceramics, Guildford

Publications

No Stone Without A Name

Philippa O'Brien

Published by the Ellenbrook Cultural Foundation

No Stone Without a Name is a book of pictures that document the history of Australia's earliest contact with the outside world up to the era of British colonisation.

It is a visual archive of West Australian history that makes this unique and revealing collection of paintings, drawings, and other visual documents accessible for the first time. It invites people to explore them as cultural artefacts, as products of their own time and as resources that can be understood on our time in new ways and from a contemporary point of view.

Beginning with a picture of Aboriginal civilisation, it traces the incursions of the Enlightenment explorers and scientists, with much of their time actually spent in the west. It juxtaposes St Allouran's claim of New Holland for France with Cook's claim of New South Wales for England in the same year, 1771. It locates the First Fleet's arrival in 1788 within a wider conceptual and continent-wide framework. It explores the attitudes and assumptions of the Europeans and looks at their visually documented history with fresh eyes, re-interpreting them to expose the relentless Aboriginal presence and the human stories they contain.

The book follows the founding of the Swan

River Colony with its sense of individual entitlement, Christian certainty and imperial authority. It reaches into the 1850s and the convict era, telling unique, local stories that are also irrevocably bound to the great international themes and events of the times.

Taking its title from the journal of explorer George Grey, it places European concepts of land and its ownership beside the infinitely more complex relationships in Aboriginal culture.

The book ends with paintings by European artists who capture the subtlety and grandeur of indigenous people at home in their natural domain followed by a meditative suite of intimate brush drawings by a convict artist, alienated by the petty brutalities of colonial society but finding solace and acceptance with the Nyoongars. He depicted their day to day life with sacramental insight and their realisation of catastrophic loss with moving simplicity.



2021-22

Memberships and Volunteers

Memberships

Number of current members: 294 current members

The fee structure remains the same as in previous years; \$15 for a single membership, \$10 concession and \$25 for family memberships.

Subscribers via our website have increased from 1,180 to 2,136 this year.

Facebook followers have increased from 2,114 to 2,589 this year.

Instagram followers have increased from 1,230 to 1,766 this year.

Lifetime Members

- Norma Schwind
- Angie Sellin
- Mike Day
- Sue Dempster
- Phillipa O'Brien
- Carol Harris
- Jeff Hearn
- The late Jaye Radisich
- The late Margaret Kidson
- Lorna Walton
- Christl Wulff
- Werner Wulff

Volunteer Update

With thanks to our volunteers

- Celeste Fisher
- Emma Cotterell
- Eva Neff
- Heena Khetani
- Jennifer Delmarre
- Kyuhen Dykes
- Lorna Walton
- Max Guillard
- Michaela McCarthy
- Michelle O'Dea
- Nola Keirle
- Patricia Manyuru
- Rafael Leone
- Sandie Sweeney
- Tamela Esancy
- Wendy Burr
- Zuhail Kuvan-Mills
- Tania Guerrero

Venue Management

The Grapevine

The Grapevine received some repairs this year thanks to a Lotterywest grant which allowed for new blinds, a new air-conditioning unit, interior repaint and some new furniture. We also had the venue professionally photographed and have been using the images for promoting the venue for bookings.

Bookings decreased during the Covid pandemic as many community groups stopped meeting or didn't have capacity to continue, but bookings are picking up again since about July, 2022, and the venue is once again well utilised.

The Gallery and HQ

We have recently signed a lease agreement for the entire lower floor of 34 Main Street, and we will be entering into a longer-term lease agreement next financial year to coincide with City of Swan funding.

The 'HQ' concept was trialled in 2021-22 to determine if feasible, and a report was prepared and presented to Council in September, 2021 detailing the performance and feasibility of the venture, and recommending that the grant amount be extended by \$80,000 to cover the rent of the new area. At a meeting held in August, 2022, Council determined to fund, in addition to the 3-year sponsorship agreement, a further amount of \$40,000 towards rent.

There is still work to be done in the HQ area, and a grant was submitted to ABEC in September 2021 to purchase equipment and make improvements to the space. This grant

was unsuccessful, but further grant applications will be made to continue to improve and develop this space. The vision is to create a community hub space with Artists in Residence studios, a bar / café area, board room and meeting rooms, office spaces for fellow art or community organisations, a performance space and a workshop space.

The Gallery continues to be well utilized with an annual program of exhibitions attracting a range of artists and community groups. Some exhibitions are self-generated and others offer the gallery as a space for hire. Exhibitions are generally on display for one month to six weeks and in total we offer approximately ten exhibitions per year.

The Gift Shop continues to perform well providing a small income stream and opportunities for local artisans to sell their wares, and for visitors to browse and purchase affordable gifts.



Image courtesy of Sean Breadsell



The Annual Exhibition Program

Starship Cruising

Oliver Max Taylor

Part of the Fringe World Festival, 2022

21 Jan – 28 Feb 2022

Starship Cruising by Oliver-Max Taylor, picked up an overall award at Perth FRINGE WORLD 2022, in the Visual Arts / Film category.

Despite the Covid related restrictions, the festival offered many opportunities for discourse and discussion, with a conference, and a huge program of exhibitions across West Australian galleries.

The exhibition was a comical and joyful delve into a galaxy far, far away where a kitschy collection of extra-terrestrials share in community and self-discovery. It was an unapologetic embrace of gay intimacy and identity, and of the weird and wonderful that resides in all of us.

Supported by DADAA, The Department of Local Government, Sports and Cultural Industries and the City of Swan, this was an exhibition not to be missed for the summer of '22. The show featured small, hand-built ceramic pieces and paintings that on first impression may have seemed somewhat flippant and quirky, but then on closer examination, revealed themselves as seriously thought-provoking. The works are frank, funny and fabulous reflections on the artist's lived experienced negotiating life as a non-binary person with autism. The artist has depicted aliens as various queer icons, as a way of celebrating and recognising the pop-culture characters that have given him courage on his journey.

Oliver-Max says of the work on display, *"May fellow aliens feel at home in zero gravity where space cowboys ride, asteroids collide, where you're free to find pride in never fitting in because nothing is holding you down anymore."*

Oliver-Max Taylor is a mixed-media artist and photographer living and working on Noongar Boodja, aka Perth. Taylor graduated from North Metropolitan TAFE with a Diploma of Visual Arts and has since gone on to both curate and exhibit. In 2019 he was the recipient of a Nexus Arts Grant which culminated with his debut solo exhibition, *Limp Wristed*. He is currently a studio artist at DADAA and working towards a bachelor's degree in psychology. Taylor's work is centred around themes of sexuality, gender, and nonconformity, and is influenced by his experiences of social and emotional isolation throughout his life.



At the opening event of 'Starship Cruising',
part of the Fringe World 2022



The Annual Exhibition Program

Comments from the guest book:

"Love the Starship exhibition"

"Wow! Overwhelmed by the sheer awesomeness this exhibition radiates. Wish I could forever drift through this magical landscape. Thank you, Max"

"Starship Cruising is so much fun. Amazing work!"

"Starship exhibition was wild!"

Guests at Opening Event: 40

Overall Visitors: 174

New visitors: 50

Total sales: 10 (\$3,000, Gallery 20% \$600)

Postcodes: 6000, 6008, 6019, 6020, 6028,
6051, 6054, 6055, 6056, 6057, 6062, 6069,
6070, 6071,

6076, 6083, 6084, 6102, 6103, 6152, 6179

2021-22

The Annual Exhibition Program

At Work and At Play

**Selected artworks from the private
collection of Michael and Caroline Levitt**

13 Mar – 13 Apr 2022

This exhibition is a selection of artworks that express the various different aspects of building, working and playing. The majority of the artists seen in this display are Australian born, or they were born in Europe and came here to settle. Each piece, in various ways, expresses a sense of activity and industriousness. My impression of these artworks is of the many ways in which artists have responded to a life of building and the purposeful manner we have in constructing our lives.

Whether it is through the way we dance, sing, congregate, celebrate or labour, we are constantly active, participating in the great game of life. I have tried to find and select works that represent as many of these aspects as possible in the impressively large selection made available in the Levitt collection.

Comments from the guest book:

"Good to see the paintings"

"Great space"

Guests at Opening Event: 24

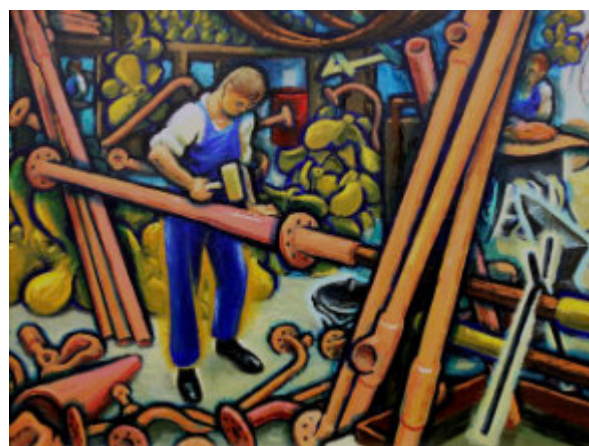
Overall Visitors: 71

New visitors: 19 Total sales: n/a

Postcodes: 6000, 6014, 6019, 6050, 6054,
6055, 6056, 6058, 6061, 6065, 6069, 6070,

6081, 6084,

6096, 6100, 6163, 6502



Harold Weaver-Hawkins, *Shipyard Factory*, Oil on Board, 1958

2021-22

The Annual Exhibition Program

Banksias Under Snow

Kirsten Hudson, Alice Humphries, Cat Hope, Teri Hron, Josten Myburgh, Elisabeth Schimana, Rebecca E. Smith, Sze Tsang, Lindsay Vickery and Aaron Wyatt.

1 – 31 May

"The dual heritage of Acoustic Ecology and experimental music—in foregrounding our aural perception of the Earth—seems more urgent than ever." David Dunn (2008)

Banksias Under Snow was an exhibition exploring the sounds and shapes of nature through a series of recent works by Western Australian and international composers. Nine composers created works interacting with field recordings, organic, visual and tactile forms of the environment through video, graphical and sculptural scores for the Western Australian music ensemble GreyWing.

The works examine methods of interaction between "real" geological and biological structures found in the natural world and their "artificial" depiction and performance in the gallery. They search for ways in which "foregrounding our aural perception of the Earth" can positively contribute as a small shelter against the dissonance between human society and the natural world. The exhibition will be supported by the "Notating the environment" workshop, exploring interaction between live performers and field recordings, and a performance of the exhibited scores by GreyWing Ensemble.

Comments from the guest book:

"Absolutely loved the Gallery! Love the different take on Art. Great to have a kids area too! Great Job!"

"Always a joy to visit this space. Inspired!"

"Such an amazing different aspect to art - wonderful to listen & well done for showing us all something so different! Really appreciate the exhibition."

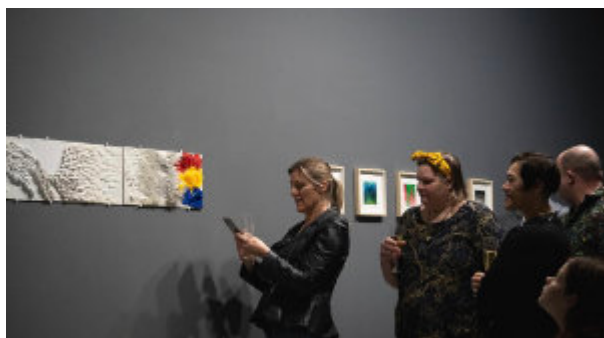
Guests at Opening Event: 65

Overall Visitors: 186

New visitors: 26

Total sales: \$252

Postcodes: 6018, 6030, 6057, 6062, 6063, 6065, 6069, 6084, 6105, 6302



Guests at the GreyWing ensemble performance

2021-22

The Annual Exhibition Program

Lunch Bars of Perth

1-30 June, 2022

From cream buns and vanilla slices to meat pies and salad sandwiches, lunch bars have long been a staple of local working-class culture. Tucked away in the city's suburban industrial and commercial areas, lunch bars have been sustaining the state's workforce through serving up an array of ready-made fast food since the 1950s. For the past two years Fremantle-based photographer Brett Leigh Dicks has been tracking down examples of this quirky and vibrant slice of Western Australian, bringing to the fore an often uncelebrated aspect of WA's distinctive culinary scene.

The exhibition was well received, with a lively opening event that had toes tapping, with Natalie D Napoleon and Michael Lane performing their unique American-folk influenced tunes. A thoughtful Welcome to Country was performed by the artist's son, and there was a full colour book produced that was on sale on the night.

There was also an Ekphrastic Poetry event which attracted some of Perth's top poets who were commissioned to write and perform poems about Lunch Bars, and the poems produced were diverse, thought-provoking, at times amusing and irreverent.

Brett Leigh Dicks plans to bring the poems together into the illustrated book and continue to tour this exhibition and develop it further.



RTRfm interview link:

<https://rtrfm.com.au/story/lunch-bars-exploring-was-fast-food-culture/>

ABC Radio interview: Brett Leigh Dicks joined Myke Bartlett on Breakfast to chat about the cultural and architectural significance of Lunch Bars in Australia and beyond. (ABC conversations, 3 June.)

Comments from the guest book:

"Interesting concept, great photography!"

"Invokes memories!"

"A great way to spend a day!"

Guests at Opening Event: 81

Overall Visitors: 215

New visitors: 54

Total sales: \$15

Postcodes: 4558, 6000, 6009, 6014, 6016, 6025, 6027, 6028, 6031, 6051, 6052, 6053, 6054, 6055, 6056, 6059, 6061, 6063, 6065, 6069, 6071, 6076, 6100, 6101, 6111, 6112, 6148, 6149, 6156, 6162, 6163



Natalie D-Napoleon and Michael Lane performing at the opening night.



The Annual Exhibition Program

Ellenbrook Art Award 2022

29 August – 20 September

The Ellenbrook Art Award is a non-acquisitive art prize inaugurated in 2015 and now in its eighth year. The award is open to all Western Australian artists, aiming to promote, nurture and cultivate excellence in the visual arts for the Ellenbrook community.

The Ellenbrook Art Award is sponsored by the City of Swan, LWP Property Group, Ellenbrook Place Management, HKY Real Estate, Jessica Shaw MLA, Ellenbrook Central, Bunnings Ellenbrook, Jacksons Drawing Supplies, Urban Health HQ and The Stretch Specialist.



Comments from the guest book:

"Congratulations! Brilliant exhibition"

"Beautiful art. Very inspiring"

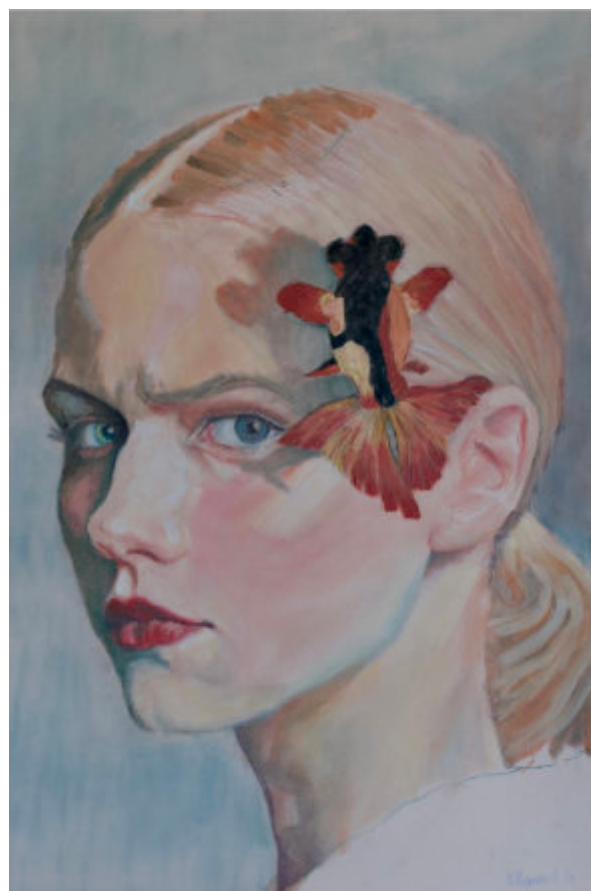
"Lovely display, very clever people"

"Honored to be taking part in this exhibition"

"Loved art show and I look forward to next year"

Guests at Opening Event: 150

Overall Visitors: 510



Overall Winner: Rebecca Hepworth, *Resting Fish Face*, 2022.

New visitors: 127

Total sales: 8 (\$4615)

Postcodes: 6069, 6015, 2614, 6084, 6056, 6017, 6105, 6059, 6018, 6023, 6100, 6027, 6054, 6055, 6084, 6065, 6006, 6050, 6051, 6070, 6160, 6051, 6122, 6135, 6909, 6018, 6053, 6019, 6050, 6008, 6009, 6152, 6022



The Annual Exhibition Program

Winners

The top prize this year went to Rebecca Hepworth, with *Resting Fish Face*. The judges commented that this artwork has an intriguing use of humour through the title and is bold, confident work, making use of interesting shadow play. Although this is not an acquisitive award, this artwork has also been acquired by the City of Swan for their Public Art Collection.

The City of Swan Prize, awarded to an artist who lives or works in the City of Swan, or an artwork depicting an aspect of the City of Swan, went to Kirsty Hay, for *The Vines*. The prize for Drawing and Works on Paper was awarded to Cindy Watson, for her nuanced, layered work, *Naissance / Renaissance*. The Award for Painting was awarded to Ric Burkitt, for *Rendezvous*, Acrylic on Canvas. The Youth and Emerging Artist Award is awarded to an entrant aged under 25 years, and this year the winner of this category is Kai Davis, with an untitled drawing of an eye. This is a strong and detailed work, making excellent use of its materials and shows a sense of confidence that is to be encouraged.

The Wulff Prize for Glass, Sculpture and 3D is named after Christl and Werner Wulff who taught glass art classes from their home in Ellenbrook for many years and who are Lifetime Members of the Foundation. The prize is awarded to Kelly Grant, for *b flat*.

Nicola Cowie, with her lino-cut, *Jemima*, took the award for Photography, Printmaking and Digital Media. The judges commented that this is a beautifully crafted piece with a great

use of colour, and decorative motifs, with references different periods in history but shown with a contemporary style.

The judges have awarded several Highly Commended to artworks that stand out and are deserving of recognition. Highly commended awards go to Eliana Roscoe for her Edvard Munch-inspired artwork, *The Eternal Scream*, Linda Fardoe, for *Troubled Waters*, Ashvin Jeeloll, for *Elegance*, Leona Hilz for *Baladjie Rock*, and Jean Pastore for *Karjini Mirage*.

The People's Choice Award, Sponsored by HKY Real Estate, went to Bonnie Atlan, for *Coming Home*.



People's Choice Winner: Bonnie Atlan with her artwork, *Coming Home*, 2022.



2021-22

The Annual Exhibition Program

Empowered Voices

5 – 24 August

In Partnership with Integration and Empowerment Services

Guests at Opening Event: 98

Overall Visitors: 157

Total sales: 6 (\$690)

Postcodes: 6028, 6069,
6070,6053,6100,6073,6003,6083,6065, 6059,
6060,6062,6055,6026,6066,6025,6063,6102,
6082

New visitors: 26

Comments from the guest book:

"Extraordinary"

"Thank you on providing a great space";

"Sensational"; "A wonderful variety. Our best wishes for the artists"

"Such a beautiful and creative exhibition"

"Lovely to have been here today"

Ellenbrook Youth Exhibition

23 September – 9 October

In Partnership with the Ellenbrook / City of Swan Youth Services Team and the Coolroom Ellenbrook, and featuring work made by young people of Ellenbrook.

The exhibition opening event is always a fun occasion, with the City youth team putting on a party to celebrate the talents of the young people, and offering a range of activities, entertainment and refreshments. This year's event was opened by Noongar elder, Vaughn McGuire, who performed a Welcome to Country, and attracted a number of guests including the parents, teachers and friends of the artists



The Annual Exhibition Program

A State Of Being

Ric Burkitt

18 Oct – 6 Nov

A solo exhibition featuring a new series of work by hills-based, abstract painter, Ric Burkitt, with a focus on mindfulness and living in the moment, with spontaneity, and how this might be translated into joyful art making.

Foraging in the Wastestream

Tami Esancy, Bev Iles, Peter Dailey, Sophie Nixon, Ingrid Mulder, Kerrie Argent

11 November – 11 December

Six contemporary artists critique the insatiable appetite of consumerism by searching for ways to reduce, recycle, reuse and reclaim materials through their artworks. They ask, through foraging and fossicking, how can art shift our perception of what is trash and what is treasure?

The artists have undertaken residencies at the Bullsbrook Recycling Centre and the Bullsbrook Library, with the outcomes on display in this exhibition, some of them collaborative, or referencing one another's use of materials and skills.

Members Exhibition

16 – 23 December

The annual member's exhibition is an opportunity for our members to participate in our program, exhibit a piece in the gallery and coincides with the annual Elfenbrook Christmas Pageant, and our Christmas party.



Special Purpose Financial Report 30 June 2022

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INDEPENDENT AUDITOR'S REPORT

TO THE MEMBERS OF THE ELLENBROOK CULTURAL FOUNDATION INC

Opinion

We have audited the financial report of The Ellenbrook Cultural Foundation Inc (the Foundation), which comprises the statement of financial position as at 30 June 2022, the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies, and the declaration by the Board of Management.

In our opinion, the accompanying financial report of The Ellenbrook Cultural Foundation Inc is in accordance with the *Associations Incorporation Reform Act 2012*, including:

- a. giving a true and fair view of the Foundation's financial position as at 30 June 2022 and of its financial performance for the year then ended, and
- b. complying with Australian Accounting Standards to the extent described in Note 2.

Basis for Opinion

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

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

Material Uncertainty Regarding Going Concern

Without modifying our opinion, we draw attention to the following matters. As a result of the matters disclosed in Note 2 (e) "Material Uncertainty Related to Going Concern", there are material uncertainties that cast significant doubt whether the Foundation can continue as a going concern and therefore whether it will realise its assets and extinguish its liabilities in the normal course of operations and at the amounts stated in the financial statements. The ability of the Foundation to continue as a going concern is dependent upon its ability to generate sufficient cash surpluses from operations and to attain continual grant funding.

Emphasis of Matter – Basis of Accounting

We draw attention to Note 2 to the financial report, which describes the basis of accounting. The financial report has been prepared for the purpose of fulfilling those charged with governance's financial reporting responsibilities under the *Associations Incorporation Reform Act 2012*. As a result, the financial report may not be suitable for another purpose. Our opinion is not modified in respect of this matter.

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Sydney NSW 2000
T + 61 2 8059 6800



Responsibilities of Management and Those Charged with Governance for the Financial Report

Management is responsible for the preparation and fair presentation of the financial report in accordance with the financial reporting requirements of the *Associations Incorporation Reform Act 2012* and for such internal control as management determines is necessary to enable the preparation and fair presentation of a financial report that is free from material misstatement, whether due to fraud or error.

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

Those charged with governance are responsible for overseeing the Foundation's financial reporting process.

Auditor's Responsibilities for the Audit of the Financial Report

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

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

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

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

SW Audit

SW Audit (formerly ShineWing Australia)
Chartered Accountants

Richard J Gregson


Richard Gregson
Partner

Perth, 10 October 2022

THE ELLENBROOK CULTURAL FOUNDATION INC. STATEMENT BY BOARD OF MANAGEMENT

In the opinion of the Board of Management the accompanying Statement of Comprehensive Income, Statement of Financial Position and Notes to the Special Purpose Financial Report are properly drawn up so as to present fairly the financial position of The Ellenbrook Cultural Foundation Inc. as at 30 June 2022 and the result of operations for the period ended on that date in accordance with the Constitution.

Signed at Perth this 10th day of October 2022.


Danny Murphy
Chairperson
Polla Posavec
Board Member

THE ELLENBROOK CULTURAL FOUNDATION INC.
STATEMENT OF INCOME & EXPENDITURE
FOR THE YEAR ENDED 30 JUNE 2022

	Note	2022 \$	2021 \$
INCOME			
Bank Interest		-	11
Commissions		4,793	2,399
Donations		4,068	1,000
Funding (City of Swan)		250,000	200,005
Art Award & Sponsorship		2,960	9,648
Gallery Hire		4,904	9,500
Grapevine Hire		19,996	15,862
Studio Hire		2,600	-
Rent		4,091	-
Memberships		904	1,676
Workshop Income		3,965	13,250
Gift Shop Sales		4,335	-
Grant Projects	3	103,562	30,638
Other Income		6,232	1,896
TOTAL INCOME		412,410	285,885
LESS: EXPENDITURE			
Administration		24,211	14,313
Advertising & Marketing		2,336	2,487
Amortisation Lease of Grapevine		8,856	8,856
Audit Fees		3,500	3,500
Bank Fees		1,117	1,068
Gift Shop Purchases		4,583	-
Insurance		5,008	3,233
Office Rent		105,001	70,000
Payroll		116,489	102,239
Programmes & Exhibitions		33,486	43,628
Repairs & Maintenance		1,933	993
Utilities		44,438	4,802
Grant Expenses		66,115	29,930
TOTAL EXPENDITURE		417,073	285,050
TOTAL NET (DEFICIT)/SURPLUS		(4,663)	835

The Statement of Comprehensive Income should be read in conjunction with the accompanying Notes.

THE ELLENBROOK CULTURAL FOUNDATION INC.
STATEMENT OF FINANCIAL POSITION
AS AT 30 JUNE 2022

	Note	2022 \$	2021 \$
CURRENT ASSETS			
Cash on Hand		600	350
Cash at Bank		132,258	172,553
Receivables	4	4,739	1,381
		<u>137,597</u>	<u>174,284</u>
NON CURRENT ASSETS			
Fixed Assets (Leased)	5	35,424	44,280
Property Improvements	6	17,839	-
Plant & Equipment	7	4,667	488
		<u>57,930</u>	<u>44,768</u>
TOTAL ASSETS		<u>195,527</u>	<u>219,052</u>
LESS: LIABILITIES			
CURRENT LIABILITIES			
Payables	8	11,942	35,876
Unearned Grant Funding	9	64,631	59,559
		<u>76,573</u>	<u>95,435</u>
TOTAL LIABILITIES		<u>76,573</u>	<u>95,435</u>
NET ASSETS		<u>118,954</u>	<u>123,617</u>
Represented by:			
FOUNDATION EQUITY			
Balance at Beginning of Year		23,617	22,782
Net (Deficit)/Surplus for Year		(4,663)	835
		<u>18,954</u>	<u>23,617</u>
Capital Reserve	10	100,000	100,000
Balance at End of Year		<u>118,954</u>	<u>123,617</u>

The Statement of Financial Position should be read in conjunction with the accompanying Notes.

**THE ELLENBROOK CULTURAL FOUNDATION INC.
NOTES TO SPECIAL PURPOSE FINANCIAL REPORT
FOR THE YEAR ENDED 30 JUNE 2022**

1. OBJECTIVES OF FOUNDATION

The Objectives of the Foundation are to:

- (a) promote and participate in cultural events and programmes, including the promotion of literature, music, performing arts, visual art, craft, design, film, television, radio, community arts and Aboriginal arts at Ellenbrook;
- (b) promote the benefit of participation in cultural events and programmes, concerts and exhibitions at Ellenbrook through organised competitions and other similar promotions; and
- (c) take such steps and engage in such activities which will assist the Foundation in the attainment of these objectives.

The Foundation has established a public fund for the specific purpose of funding the objectives which complies with sub-division 30-F of the Income Tax Assessment Act 1997. The fund which is administered by a committee of management appointed by the Board of Management was not utilised during 2021/22.

Members of the general public are invited to make donations of money or property to the fund. Money from interest on donations, income derived from donated property and money from the realisation of such property are deposited into the fund.

The fund does not receive any other money or property including corporate sponsorship money.

The fund is operated on a non-profit basis. None of the money or property accumulated by the fund is distributed to Members of the Association apart from property remuneration for administrative services.

**THE ELLENBROOK CULTURAL FOUNDATION INC.
NOTES TO SPECIAL PURPOSE FINANCIAL REPORT
FOR THE YEAR ENDED 30 JUNE 2022**

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

(a) Basis of Accounting

This Special Purpose Financial Report has been prepared to satisfy the Foundation's reporting requirements under the Constitution. The accounting policies used in the preparation of this report are described below:

- (i) The Financial Report has been prepared on an accrual basis of accounting including the historical cost convention and the going concern assumption.
- (ii) The requirements of Australian Accounting Standards promulgated by the accounting profession do not have mandatory applicability to Foundation in relation to the year ended 30 June 2022 because the entity is not a "reporting entity" as defined therein.
- (iii) The requirements of Statements of Accounting Concepts promulgated by the accounting profession also apply only to "reporting entities". These requirements have been complied with only to the extent that they coincide with the basis of accounting described in this note.

(b) Revenue Recognition

Revenue generated by the Foundation is largely sourced from Grant Funding. Revenue from Grant Funding is recognised as follows:

- (i) Funding received for the general operation of the Foundation is wholly recognised as revenue as and when received; and
- (ii) Funding received for the running of specified projects, as determined by the relevant funding agreements, is recognised as revenue to the extent that the grant has been expended or completed. Unexpended funds for ongoing projects are reported as Unearned Grant Funding until such time that the project has been completed.

(c) Income Tax

For tax purposes the Foundation is a registered charitable organisation and as a result income of the Foundation is exempt from income tax.

(d) Fixed Assets

The Artist Studio built in Charlottes Vineyard rests on land donated by the Ellenbrook Joint Venture and vested with the local Government authority, the City of Swan.

THE ELLENBROOK CULTURAL FOUNDATION INC.
NOTES TO SPECIAL PURPOSE FINANCIAL REPORT
FOR THE YEAR ENDED 30 JUNE 2022

(e) Material Uncertainty Related to Going Concern

The ability of the Foundation to meet its debts as and when they fall due is dependent upon the sourcing of continued grant funding and the generation of sufficient cash flow from operating activities.

The Board of Management believe that it is appropriate to prepare the financial statements on a going concern basis as they are confident that the Foundation will be able to source and generate cash flows, including grant funding, sufficient to sustain its operations.

The financial statements have been prepared on the basis that the Foundation can meet its commitments as and when they fall due and can therefore continue normal operational activities and the realisation of its assets and the settlement of its liabilities can occur in the normal course of its operation.

In the event the Foundation is not able to achieve the above outcomes, there is a material uncertainty whether the Foundation will continue as a going concern and realise its assets and extinguish its liabilities in the normal course of business and at the amounts stated in the financial statements.

THE ELLENBROOK CULTURAL FOUNDATION INC.
NOTES TO SPECIAL PURPOSE FINANCIAL REPORT
FOR THE YEAR ENDED 30 JUNE 2022

	2022 \$	2021 \$
3. Grant Projects		
Funding Received		
DLGCSI Creative Communities	72,947	20,776
Multicultural Harmony Walk	-	3,499
Vicinity Centres Car Park Mural	-	6,364
Lotterywest	20,765	-
Phillippa O'Brien – No Stone Without a Name	9,850	-
Total Funding Received	<u>103,562</u>	<u>30,638</u>
4. RECEIVABLES		
GST Refundable	1,934	-
Trade Debtors	<u>2,805</u>	<u>1,381</u>
	<u>4,739</u>	<u>1,381</u>
5. FIXED ASSETS (LEASED)		
Gross Value	185,972	185,972
Less Amortised Cost to Date	<u>(150,548)</u>	<u>(141,692)</u>
Net Written Down Value	<u>35,424</u>	<u>44,280</u>
Effective 1 July 2005 the Ellenbrook Cultural Foundation entered into a sale and leaseback agreement with the City of Swan for the Artist Studio in Charlottes Vineyard, Ellenbrook. The agreement transfers the ownership of the Artists Studio to the City of Swan and the Foundation leases the building back for a period of 21 years. The transfer of the building was for no cost. Accordingly, the cost of the asset is being amortised in the books of the Foundation over a period of 21 years expiring 30 June 2026.		
6. PROPERTY IMPROVEMENTS		
Gross Value	18,105	-
Less Accumulated Depreciation	<u>(266)</u>	<u>-</u>
Net Written Down Value	<u>17,839</u>	<u>-</u>
7. PLANT & EQUIPMENT		
Gross Value	5,104	504
Less Accumulated Depreciation	<u>(437)</u>	<u>(16)</u>
Net Written Down Value	<u>4,667</u>	<u>488</u>

THE ELLENBROOK CULTURAL FOUNDATION INC.
NOTES TO SPECIAL PURPOSE FINANCIAL REPORT
FOR THE YEAR ENDED 30 JUNE 2022

	2022 \$	2021 \$
8. PAYABLES		
Trade Creditors	595	8,614
Bonds Held	750	-
BankWest Credit Card	4,343	985
GST Payable	-	18,978
PAYG Withholding	4,428	6,268
Superannuation Payable	1,826	1,031
	<u>11,942</u>	<u>35,876</u>
9. UNEARNED GRANT INCOME		
DLGCSI Creative Communities		
Grant Funding Received	77,135	80,335
Grant Expended to Date	(13,388)	(20,776)
Total Unexpended Grant	<u>63,747</u>	<u>59,559</u>
Lotterywest		
Grant Funding Received	21,500	-
Grant Expended to Date	(20,766)	-
Total Unexpended Grant	<u>734</u>	<u>-</u>
Phillippa O'Brien – No Stone Without a Name		
Grant Funding Received	10,000	-
Grant Expended to Date	(9,850)	-
Total Unexpended Grant	<u>150</u>	<u>-</u>
Total Unearned Grant Income	<u>64,631</u>	<u>59,559</u>
10. CAPITAL RESERVE		
Opening Balance	100,000	100,000
Transfer of Capital Grants	-	-
Closing Balance	<u>100,000</u>	<u>100,000</u>

11. ONGOING IMPACT OF COVID-19 ON THE FOUNDATION

Coronavirus disease 2019 (COVID-19) is continuing to have an impact on the Arts & Culture sector throughout Australia. Whilst Western Australia has been impacted minimally over the past financial year, social distancing guidelines and the potential for sudden and further restrictions on gatherings and events, could have a significantly adverse effect on the operations of the Foundation.

“ All art really does is
keep you focussed on
questions of humanity.

- David Bowie