



ANNUAL REPORT 2020

**MULTICULTURAL ARTS
VICTORIA STAFF 2020**

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**PEOPLE
OUR
PEOPLE**



ADVOCACY

On behalf of the Board and Staff of MAV, we are proud of our achievements in 2020, which have shown how vital and necessary MAV is to the arts ecology in Victoria. We started the year with an ambitious program of transformation for ourselves and the sector, towards greater equity and justice. No sooner had we begun to roll out our program when the news of a global pandemic hit. The impacts were immediate, with events and programs cancelled in the face of growing uncertainty and concern about the health risks to our communities. The underlying inequities experienced by diverse communities became fault lines for further disadvantage.

The MAV team spurred into action, advocating forcefully for the payment of all artist contracts and the need for dedicated funding to support artists and cultural workers whose income sources had dried up. Communication, information, grant support and advocacy became the focus of the first half of the year, as it became evident that the personal and structural issues affecting diverse creatives would lead to some of the harshest impacts of the COVID-19 pandemic, including: under-employment and job losses, increased racism, social isolation, financial stress, disproportionate accumulation of unpaid labour and more. Many diverse creatives did not have the option of accessing Jobkeeper, or working from home and self-isolating and the financial imperative to continue working whenever possible, put them at an even greater health risk.

Within this climate, MAV worked hard to monetise its support for creatives, providing innovative commissions programs such as *Shelter* and *Submerged* that reduced barriers to participation and allowed for immediate payment of artists. We worked closely with artists to develop digital platforms for the creation and presentation of new work, building unexpected connections to collaborators and audiences across the globe. Programs such as *Up Close* and *Distance Between Us* enabled digital upskilling with long term positive impacts and engagement with the private sector. Local projects such as the *Shepparton Culture Kitchen* and the *Bendigo Cultural Exchange (Beehive)* sparked new modes of working that have launched creative microbusinesses with the potential to address many of the systemic barriers facing communities as a consequence of COVID-19 and the long term impacts of inequality.

The enforced pause in our program delivery opened space for new dialogue and opportunities for engagement with a range of individuals and collectives who we supported financially and through our advocacy. These relationships will pave the way for dynamic collaborations in the years to come. We were also able to take the time to reflect on our knowledge systems and how we use evidence to support our changemaking work. Through this process, we have evolved new sector development initiatives such as *Equity Planning in Culture (EPiC)* enabling an enriched conversation with the broader creative sector about the process of transformation.

We ended the year with an incredible online celebration of *Mapping Melbourne*, in its eighth and final year, a true reflection of the resilience, strength and capabilities of diverse creatives in the face of tremendous professional challenges and personal sacrifice. We owe a debt of gratitude to all the artists and creatives who were a part of this extraordinary year.

We acknowledge and thank the amazing MAV team members, who rose to the challenge of 2020 with creativity, determination, and commitment. The achievements of the year, despite its many setbacks and challenges, is a testament to their professionalism and connection to community. We also thank the funders and supporters who backed MAV's work in unprecedented circumstances, particularly those allies across the government sector who recognised the further inequities posed by the pandemic and went above and beyond to get resources to communities.

Though challenging, 2020 has set MAV up for the future. As we embark on a new strategic plan, with equity and justice at its core, we are emboldened to do things differently; to be courageous and reflective; and to ensure that whatever comes next, MAV is a critical voice for the empowerment of diverse creatives and their communities.



MICHAEL VAN VLIET
CHAIRPERSON

&



VERONICA PARDO
CHIEF EXECUTIVE OFFICER

NOW I WORK FROM HOME,
I NEVER FEEL FREE;

2020 at a glance

49,702
Digital
Audiences

73
New
Works

41%
increase in
digital media
reach

335
Artists
Engaged

89%
Free
Programs

67,664
Website Views



AS IF THE HYPHEN BETWEEN
WORK & LIFE HAS BEEN NEATLY ERASED.



MAPPING MELBOURNE

Our eighth and final *Mapping Melbourne* took place in the digital realm with two months of rolling premieres and releases. While its presentation changed, the ethos of *Mapping Melbourne* remained strong: placing agency in the hands of culturally diverse artists; supporting - not curating- self-determined practice; and providing an uncensored platform for new, independent art. The 2020 program celebrated our unique Asian/Australian identity and highlighted positive global relationships. It explored the nature of diaspora, connectivity, and the power of the creative voice during this challenging pandemic.

Many of the works responded to the personal and political ramifications of lock down and the measures introduced to restrict the spread of COVID-19. The festival enabled many artists to deep dive into creating art digitally, a steep and fulfilling learning curve for many that resulted in works of incredible quality, humanity and with a confidence amongst participating artists in working in this new way. The challenge was also MAV's in presenting an entire festival, digitally. We engaged a Digital Producer to help us navigate this terrain and MAV's Marketing Co-ordinator became the festival's co-producer, blurring the boundaries between content and marketing in ways that are increasingly defining the digital arts space. The team

worked tirelessly to support each project and to ensure every artist felt comfortable presenting their work in such different and unexpected ways.

A positive aspect to this method of presentation was inviting audiences to the watch party premieres that we hosted for each project, featuring interviews with the artists and curators. This was a way to engage audiences with the process behind the works and to demonstrate that art does not just effortlessly appear for public consumption. We presented 14 new projects including six international collaborative elements.



UNCENSORED PLATFORMS



CULTURAL AGENCY

Cultural Agency (previously "Go For Broke") is the commercial arm of MAV; a place where potential clients who are looking to book artists for events can interact with the MAV team to foster connections with our community of artists. Cultural Agency ensures that our clients understand and implement procedures to make their events culturally safe.

Cultural Agency comprises the following service elements:

- *Artist booking*
- *Programming, production & curation*
- *Equity Planning in Culture (EPiC) program.*
- *Advice and Consultation*

In the first week of March 2020, as the news of a growing pandemic started to filter in and with multiple gigs getting cancelled daily, the Cultural Agency team had the foresight to predict a number of things:

- artist income was about to disappear;
- there would be a surge in online content, which would be free, with no income flowing to the artists; and
- workforces would start working from home.

On March 19, 2020, the Cultural Agency launched 'Distance Between Us' (DBU), a platform to deliver online performances to a range of agencies and companies working from home. DBU comprises a 15-minute performance from an artist

who would 'zoom' in to scheduled meetings as a creative way to inspire teams and communities to maintain cohesion.

MAV's response to the deluge of online platforms that emerged through the lockdowns, has been to position artists' income at the centre of our model. DBU ensured that artists continued having the opportunities to earn as well as interact with audiences in real time.

Word quickly spread through the media and by April, MAV artists were regularly performing at zoom events with clients that included AMP, Department of Premier and Cabinet, Theatre Network Australia as well as many councils and small to medium enterprises.

In a year where artists' income was decimated, DBU was able to provide a stream of income, an opportunity to connect with new audiences as well as kickstarting conversations with sectors who traditionally don't intersect with the arts - encouraging them to think about integrating arts within their workplaces.

EPiC

The Equity Planning in Culture (EPiC) program was a sector development initiative developed by MAV in 2020 to meet the demands for cultural equity and racial justice, and address legacies of institutional and structural discrimination of individuals and communities of colour in the arts. EPiC focuses on challenging the practices that marginalize people of colour as artists, arts workers and as audiences within the Australian cultural landscape.

Australia's diversity is incontestable. Yet diverse Australians are not equitably represented in our creative industries. A cultural equity approach to planning and change-making recognises the abundant assets of our diverse communities. It underscores the critical importance of diversity to transform the core infrastructure of cultural organisations, enabling them to achieve relevance, sustainability and plurality. This training program was designed from a comprehensive international review of the literature on cultural equity, inclusion, evidence for strategies and best practice examples.

To strengthen this process, we also developed a *Cultural Equity Organisational Self-Assessment*, an online, guided self-audit tool enabling arts and cultural organisations to assess their systems and structures through a cultural equity lens. Taking an evidence-based approach, organisations are invited to identify policies, procedures and practices that uphold cultural equity or to note areas for improvement. Some of the areas covered include, governance and

strategy, organisational planning, human resources, finance, marketing, audience development, programming, and creative development. Our goal was to design a comprehensive self-assessment of arts and cultural organisations that would inform a tailored delivery of the EPiC modules. The self-assessment also provides critical insights into future change management planning, creating pathways towards structural, systemic, and long-lasting change. We are now piloting these programs with key arts organisations in Melbourne. The transformation and the buy-in from all levels in the organisation has been extremely encouraging.

In addition, we have also piloted MAV's *Cultural Safety Toolkit* for artists and stakeholders which has already been implemented across key programs and delivered online. The *Cultural Safety Toolkit* has wide-reaching implications and includes a deep interrogation of power, and how to negotiate systems of dominance with clarity, deftness and improvisation, with the understanding that power is never absolute or monolithic. Based on key ideas by leading thinkers, critical theorists and scholars from a global perspective, the toolkit enables individuals to understand their own shifting positions within power based on their subject location in any given social interaction. The nuance that this toolkit offers for artists of colour and organisations will have broad and far-reaching consequences. We have already begun to see some of these results in the empowerment of artists who have used the toolkit in everyday practice.



TRUST

“In a short span of time we have had to learn to adapt to a very different world – culturally speaking it is something that would normally be very controversial.”

SHELTER #1

“I began weaving this Kakahu (cloak) when the COVID-19 isolation period started, in loving memory of a highly respected elder in our Maori community, who sadly passed away during this time.

It is an expression of my grief and my love. I embedded these emotions through traditional Maori symbols and patterns which are featured throughout the piece....Te Pae o Maumahara is presented upside down and incomplete, expressing the emotions of having our worlds turned upside down. While stuck in isolation, not being able to physically be present to mourn and grieve with our families and community. With the loss of our elders both here in Victoria and New Zealand (Aotearoa). We as a community have been forced to mourn from home. To engage in and watch the funerals of our loved ones through live streams and digital platforms like Zoom. In a short span of time we have had to learn to adapt to a very different world – culturally speaking it is something that would normally be very controversial. Unpacking, negotiating and reimagining how we navigate and practice our cultural

protocols, ceremonies, and rituals during these times for me has been extremely difficult. You would not normally see a Kākahu presented upside down. Unless it is still a work in progress, as is this process of change.”

-Tane Te Manu

The Shelter Commissions Program was one of several innovations MAV initiated during the first wave of the COVID-19 pandemic in Victoria. Shelter provided artists with support and resources to create new work and experiment with new modes of collaboration and delivery in a digital context. Reflecting MAV’s new strategy, Shelter responded to the challenges of COVID time in amplifying the voices of artists of colour, as well as providing opportunity to expand our understanding of diverse lived experiences and illuminate contemporary perspectives on Victorian multiculturalism.

The program commissioned 44 talented creatives to develop new works spanning story, poetry, song, sound, imagery, and film. The works were released fortnightly on the MAV website and social media from July to September. They critically reflected on a range of themes, including the reframing of our relationships to home and each other, navigating change, challenges, and uncertainties, and seeking new meaning and ways of being. Collectively, the works highlighted the paradoxes of strength and vulnerability, struggle, resilience, isolation, and community, which are often framed as opposing forces.

As well as supporting artists, most of whom had suffered unprecedented losses of income and confidence in the creative sector, Shelter created a unique new space for reflection and dialogue. Building on this, MAV curated a series of 3 live streamed Shelter Watch Parties in October and November: *The Home Body Connection, What is Home Really? and We, Myself and I.* The Watch Parties were hosted by and featured Shelter artists in conversation, providing audience and community with an opportunity to hear from and connect with the artists and to engage more deeply with the works and ideas.

The success of the *Shelter program* enabled MAV to leverage further support from government for *Shelter 2* during the second wave of COVID19. *Shelter 2* more deeply explores the ways that the pandemic has compounded disadvantage and the structural inequity experienced by communities of colour. *Shelter 2* has supported artists and communities affected by the July hard lockdown of the nine public housing estates in Melbourne, to lead a self-determined creative recovery process. *Shelter 2* works are due to be released in 2021.



가훈
"시간은 금이다"





BENDIGO REPORT

In 2020, MAV's Bendigo Creative producer worked with three Cultural Facilitators from the Hazara, South Sudanese and Karen communities to steer the program through the pandemic.

Just as COVID-19 broke, we opened the *EmergeD* exhibition at Dudley House featuring thirty artists -rapidly transitioning to an online gallery. Other online activity included *Artsfront Little Lunch* presentation and weekly zoom sessions of *Emerge Craft Group* to keep artists connected.

In September, we brokered an agreement with the owner of the grand *Bendigo Beehive* (the former *Bendigo Mining Exchange*) and opened the two-story *Bendigo Cultural Exchange* with gallery, artists' studios, classroom workshop space, event and gathering space. MAV is paying the outgoings on the space with support from our partners *Loddon Campaspe Multicultural Services* and *Bendigo Venues and Events - City of Greater Bendigo*.

We have also received some COVID recovery funds from *Regional Arts Victoria*. The *Exchange* has ample space and airflow, so we have been able to host COVID safe community events such as *Zinda Pop-Up*, *Karen New Year*, a *South Sudanese Feast* and artist led workshops, as well as weekly *Creative Connections* sessions.

Currently, the artists are working together through a series of gatherings

to develop a vision and governance structure for the space, exploring the possibility of a cooperative structure and to test what it means to have a multicultural hub and First Nations gallery-two actions in the Greater Creative Bendigo Strategy. The premise of the space is that it is artist-led and that it will provide opportunities for professional development, capacity building and connection between artists and with the broader community -claiming space and increasing visibility.

ALL PASTS LEAD TO NOW

MAV partnered with *Riverlinks* in Shepparton to deliver *All Pasts Lead to Now*, an exciting and experimental regional programming and audience engagement initiative supported by Creative Victoria's Engaging Audiences component of the Regional Partnerships Program.

Six local artists from First Nations, Pasifika and African backgrounds living on Yorta Yorta country, were engaged over 6 months to lead a challenging curatorial process - a unique collaboration of art, knowledge and culture, to produce *All Pasts Lead to Now*. In explaining how they arrived at the title of the project, the curators described this collaboration as "a *melange of music, song, spoken word, dance and visuals, drawing on eclectic palates and varied backgrounds, to give Shepparton something to remember for years to come. Because everyone has a history and all pasts lead to now.*"

The result of the collaboration was a series of 3 outdoor concerts held on Friday evenings in the *Riverlinks* courtyard in February and March 2020. The concerts drew on the artists' diverse perspectives and connections to Yorta Yorta country to create rich and challenging narratives and an inspiring program of music, dance, visuals and spoken word. *All Pasts Lead to Now* connected audiences to a wealth of cultural practices, perspectives and experiences and a vast amount of talent in the community.

The curators were: intergenerational mix of local emerging and established artists and cultural leaders, including: *Neil Morris, Mellisa Silaga, Aaron Stephanus, Ree Peric, Madi Colville Walker* and *Vincent Kitungano*. They worked collectively with *Riverlinks* and MAV through all project stages to program, produce and promote the shows. Relationship building was driven by a holistic and strategic process of community engagement, deep listening and meaningful collaboration. This process interrogated and challenged decision-making. It opened new ways of working for *Riverlinks* to engage new audiences and deepen engagement with members of the community. It built capacity, self-determination and improved creative equity for local artists.

Overall, the project was successful and has laid the groundwork for future development and collaboration between MAV, Riverlinks and local diverse and First Nation creatives.

While two of the concerts were delivered successfully, the third and final concert unfortunately had to be cancelled due to the onset of the COVID-19 pandemic and the ensuing restrictions.

“All Pasts Lead to Now for me was the beginning of a very much required culture in terms of music. It showcased the importance of our First Nations people and highlighted other cultures found in this vastly diverse town of Shepparton. Being a musician and a kid growing up in Shepparton, I personally love seeing these types of things as I feel compared to other towns and cities, Shepparton is music deprived. With the support of organisations like MAV and Riverlinks we’re more and more able to experience diverse live music and learn more about our First Nations people and our other ethnicities. To me, it’s important for everyone to exercise their right to enjoy music and culture - and to give a platform to people who don’t have the means or even confidence to pursue music on their own and express their opinions and be heard!”

- CURATOR PERSPECTIVE
Vincent Kitungano, Congolese born rapper and songwriter

“All Pasts Lead to Now has been such an important stepping-stone towards more cultural inclusion beyond the tokenistic approach that has been prevalent over the past few decades. The fact that the whole series was curated by First Nation/POC and supporting those who usually just watch from the sidelines, shows that we have come a long way. But there is still a way to go before social and cultural equality is reflected in all facets of humanity. It is grassroots events like these that give platform to artists who just need opportunity to work with higher production quality than their bedrooms or garages. The chance to sharpen their skills and work out the different aspects of the business itself is why projects like this are paramount to the quality of the industry.”

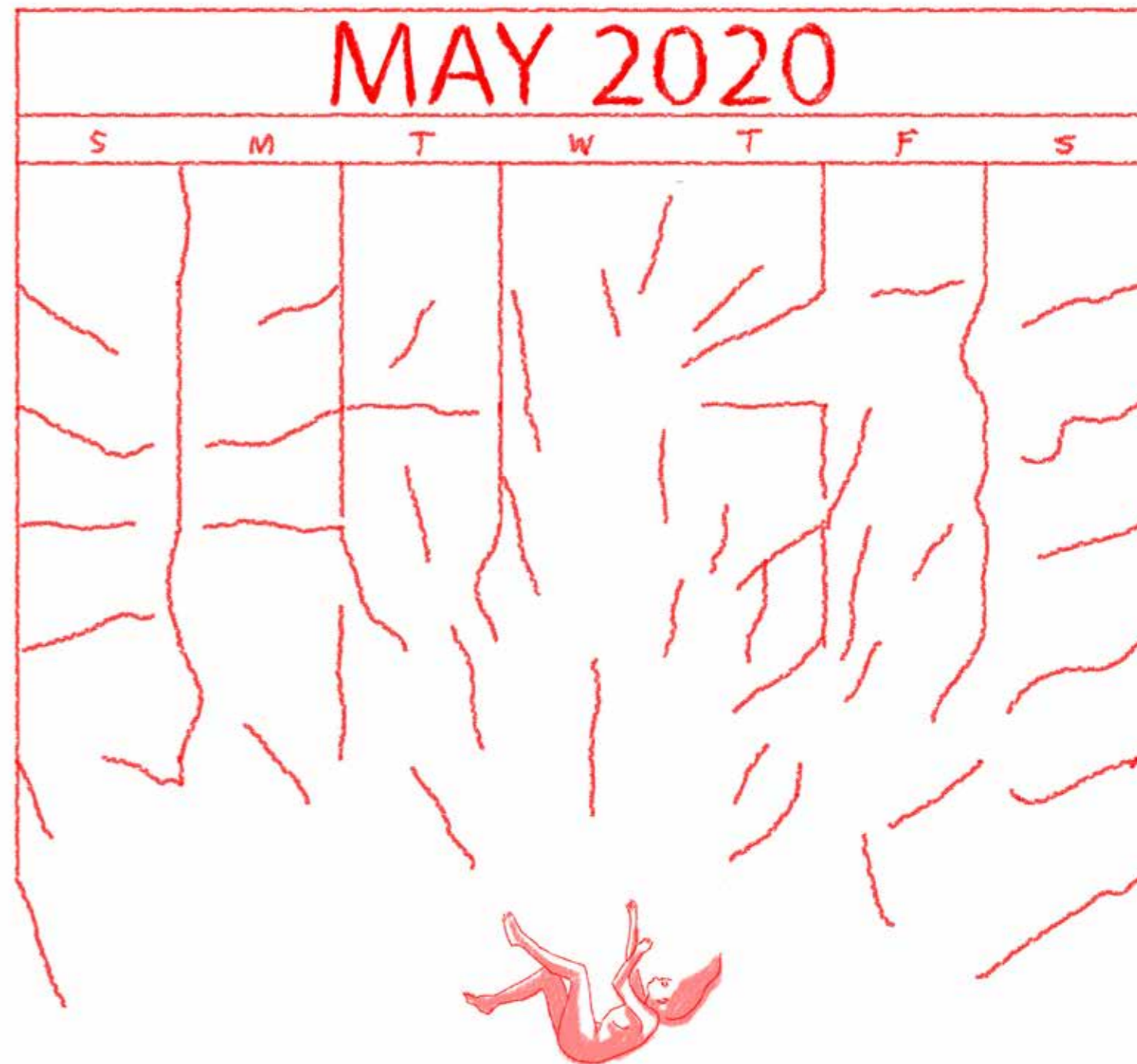
- CURATOR PERSPECTIVE
Aaron Stephanus aka 1/6, Namibian rapper, producer, songwriter

HEARD INSTINCT COLLECTIVE SHEPPARTON

Heard Instinct Collective is a creative collective for young artists of colour living on Yorta Yorta country in north east Victoria. Established in 2019, Heard Instinct evolved from a series of open mic nights held in Shepparton with support and mentoring from MAV and music industry mentors such as 1/6, Syrene Favero and Spell. The nights developed into a platform for young artists of colour to learn with peers and with professional artists and producers, to

share stories and ideas, develop skills in songwriting, arranging, recording and to raise the visibility and voices of young people of colour in the region through public performances.

The group had big plans for 2020 to write, record and release their debut EP. However, they had to put this on hold due to COVID19. Despite the restrictions, they kept busy and used some downtime to develop their skills in two series workshops held over Zoom with hip hop veteran 1/6 and lyrical poet and musician, Lay the Mystic. The workshops coincided with the resurgence of the Black Lives Matter movement and gave the young artists a timely, supportive, and collaborative environment to explore the impacts of racism on them both personally and societally, and what it means to be a person of colour living regionally. With support of their mentors 1/6 and Lay the Mystic, they were able to write authentic powerful narratives and explore how they can create their own worlds in which to share stories. Following the workshops, the group was inspired to program and deliver their own live stream performance series - featuring a different young artist each week on the Heard Instinct Instagram and Facebook. The performances were delivered over 4 weeks from May 22- June 12 2020.



"Working with 1/6 and Lay the Mystic we learnt a lot about how mindset affects the way we write. We learnt not to throw away ideas that make us cringe but to flip them in ways that you can see them from another perspective. These workshops were really mind opening, very interactive, and personal. While the focus was on creativity and songwriting, we also had valuable lessons and discussions around situations that directly affect us, such as the Black Lives Matter events that happened around that time. We were lucky to have this workshop safe space to have conversations about how it has affected us as people of colour, what we can do to support ourselves and each other, to speak freely and openly and build empowerment of ourselves and others around us."

- Ree Peric

SHEPPARTON CULTURE KITCHEN

One of five initiatives supported through VicHealth's Art of Good Health program, the Shepparton Culture Kitchen pilot was produced by MAV in partnership with the City of Greater Shepparton's Active Living Department in 2020. Shepparton Culture Kitchen established itself as an exemplar project, recognising community self-determination coupled with arts and cultural practice, as a powerful vehicle to tackle health inequity and to reimagine good health.

The project engaged an intergenerational, intercultural team of 8 local women from diverse cultural backgrounds -experts in their

own lived experiences -to begin a process of designing creative interventions into challenging local issues of health inequity. The focus was on food insecurity, which despite the Goulburn Valley's identity as a primary food producer and the 'food bowl' of Victoria, is ironically a significant issue in the region.

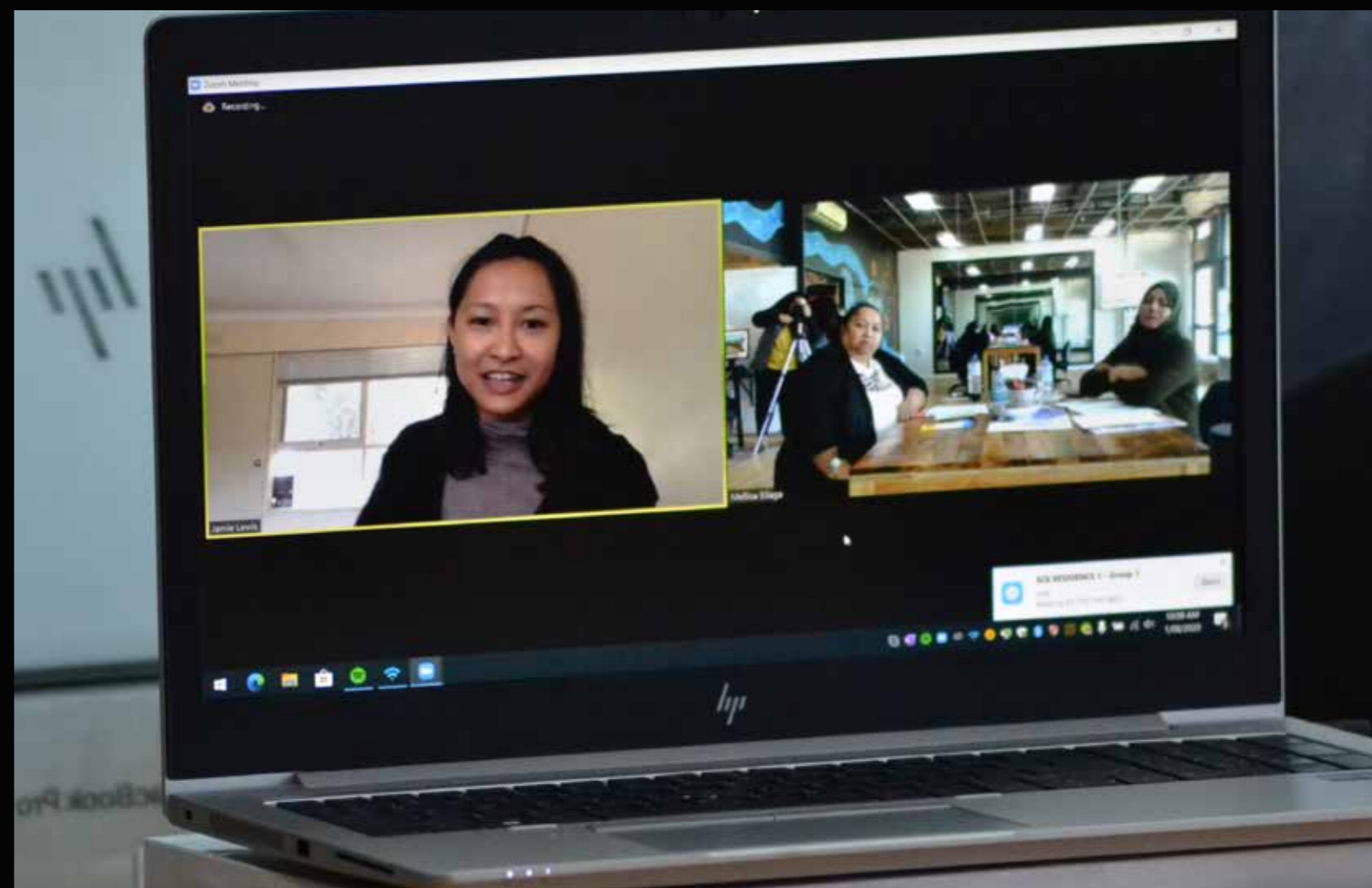
Over several months, the women collaborated with artist, Jamie Lewis to devise a creative development process. The process explored models for social and participatory arts experiences that centre community self-determination, storytelling and diverse food cultures and knowledge. The women considered how they might share their own personal stories in the contexts of Shepparton; the project themes; their cultural roots and places of origin their sense of belonging to multiple homes their evolving cultures, traditions and roles as women their rituals around cooking and sharing food with families and others. Empowered as storytellers, the women exchanged recipes, cooking and ideas. For the participants, the Culture Kitchen project has enabled insight and connection, bonding over similarities, savouring differences, the discovery of new experiences, and new ways of looking at themselves and the world.

The project was funded by VicHealth to continue in 2021- 2022. This will see the women collaborating again with Jamie Lewis to bring their ideas and stories to life. 2021-2022 will see a new series of unique participatory food sourcing, cooking, and eating experiences that centre

and elevate the wisdom and abundance inherent in Shepparton's diverse food cultures. We will see new voices emerge, hear untold stories about our histories and reimagine a future in which culturally diverse communities are connected through food. This is the legacy of multiculturalism and an asset for the entire community.

"The departure point for this work was based on the women's cultural identity as understood by their place of origin, ethnicity and heritage, which inherently ties to their identity as migrants, refugees and other. They have all lived and established themselves in Shepparton over a varying number of years, so moving forward, I'm interested in moving beyond the one-dimensional conversations and categorisations of cultural identity, to acknowledge and anchor the identity that they are not the other, that their multiplicity of identities is a fullness and not a lack. As the project develops, I envision a creative process in which the participants have agency in creating artistic experiences for their communities and people outside their communities, that are regarded by peers in the cultural sector as rich, sophisticated, high-quality work."

- Jamie Lewis



RADIO REIMAGINED

From August through to October 2020, MAV presented a special edition of online radio programs for *Radio Reimagined* in partnership with the *Victorian Seniors Festival*. These programs provide an opportunity for older Victorians to enjoy especially curated content and featured live music, spoken word performances and interviews by *Zii, Soreti, Mindy Meng Wang, Vinod Prassana, Allara Briggs Pattison, Nela Trifkovic, Amadou Suso* and *Ajak Mabilia*, with Interviews by *Jessica Ankomah* and *Oscar Jimenez*.

SYDNEY SACRED MUSIC FESTIVAL 2020 REPORT

MAV partnered with the *Sydney Sacred Music Festival (Sacred Currents Inc)* and 6 other cultural organisations across Australia for the delivery of an inaugural national online music festival, with 3 online concerts happening across States and the ACT. The event featured 3 MAV artists based in Victoria including: *Allara Briggs Pattison, Amadou Suso* and *Mindy Meng Wang*; and 20 culturally diverse artists based in other cities around Australia. We delivered 3 online concerts with a total reach of more than 10000 viewers nationally and internationally. Parts of the program have been replayed on ABC radio National (Sydney) such as *Amadou* and *Mindy's* performances – growing the artists profile in other cities and states.

MAV was an integral part in the production of the festival by providing organisational and technical support (*together with Harmonic Whale*) for the delivery of the online concerts. Other organisations that participated included: *Australian National University (Canberra), BEMAC (Queensland), Denmark Festival of Voice (WA), Create NSW, Hume Conservatorium of Music (Regional NSW), Inner West Council (Sydney), Nexus Arts (SA), Southern Tablelands Arts (Regional NSW), Sydney Olympic Park Authority* and *Western Sydney University*.

RAGA SERIES

The 2020 Dawn Raga Series provided the chance for people to hear the meditative and spiritual sounds of the sitar, flute, veena, tabla and voice. Presentations at dawn of Indian classical music were designed by MAV in conjunction with *Arts Centre Melbourne* and our new partner, *Bunjil Place, Narre Warren (City of Casey)*.

The Series featured Melbourne-based musicians, *Jay Dabgar* (tabla), *Vinod Prassana* (bansuri – Indian flute), *Hari Sivanesan* (sitar), *Subramanya Sastry* (flute), *Jayshree Ramachandran*, Indian internationals, *Abhijit Banerjee* (tabla), *Sugato Nag* (sitar) and guest artists, *Sughosh* and *Kitha* on violin. Unfortunately, two events with *Jay* and *Pramantha Tagore* (sitar) and *Josh Bennett* (sitar) had to be cancelled

UP CLOSE

Within the music industry there are many challenges for CALD artists and artist of colour. Representation and diversity are still really pressing issues nationally and artists from culturally diverse backgrounds and especially women of colour, are severely lacking from every aspect of Australian music culture including those behind the scenes. Poor cultural awareness within the industry, social-economic barriers and an overall lack of networks and media are key concerns, along with the fundamental issue of institutional inequity. Furthermore, the music industry is profoundly exposed to the coronavirus crisis. CALD artists and artists of colour are in an extremely precarious position. *Up Close* began in 2020 to nurture the talent of diverse creatives by equipping them with the collateral needed to promote their work and to create new opportunities through our Cultural Agency.



OVERSITY

AUSPICED PROJECTS 2020

Under challenging circumstances during the onset and spread of the COVID-19 pandemic in 2020, MAV worked hard to support all auspiced artists to continue their creative work. We are pleased that these projects could continue:

A project about empathy:

Artist: Jonathan Homsey

Artform: Dance

Funder: Creative Victoria

A cross-art form endeavour to see how visual and choreographic practice can shape and create a puzzle that can be pieced together connecting displaced and underrepresented people. This work was devised by *Jonathan Homsey*, whose heritage traces back to Homs, Syria and *Miream Salameh* who is a refugee from Homs. It demonstrated how documentation can shapeshift into an anthropological essay of two people bonded by their Syrian heritage and learning about each other culturally. This was an online showing on 14 December 2020.

What Happened in Shanghai:

Artist: Victoria Chiu

Artform: Dance

Funder: Creative Victoria

A contemporary dance, video, and live music performance in collaboration with Chinese and Australian artists. The work was remounted for the *Magdalen North Laundry* at the *Abbotsford Convent* as part of *AsiaTOPA* in February. This work is about new life built on the backs of resilient women - so the history of female hard labour in the North Laundry was particularly pertinent. *Victoria Chiu's* practice involves

the body responding and adapting to sites; therefore the site, too was a crucial influence for the piece. The cast of women, most from a minority group, was pivotal in reclaiming the decolonised space.

Lullabies Under War:

Artist: Aseel Tayah

Artform: Theatre/music

Funder: Creative Victoria

Lullabies Under War was originally planned to feature performances, videos recordings from camps and prisons, live sung lullabies, and the poignant voices of mothers whose experience of motherhood is unlike that experienced here in Victoria.

Due to the COVID-19 restrictions, this work pivoted to community outreach with a focus on young children in the flats who were suffering from the hard lockdown. Like the women in extreme situations who were the original focus of *Lullabies Under War*, these children and their families needed a way to express their stories of struggle, fear and hope and to feel connected to the community. *Aseel Tayah* delivered more than 30 free events including story time with lullabies for children live on Zoom. *Aseel* created online videos with *Lullabies* for children which reached 20,000 people and worked with the local community to organise 1500 gifts of art packs for children in the flats, fundraising and arranging packs of sweets and art craft materials with the support of family and friends.

DadaDesi (Sangam):

Artist: Hari Sivanesan

Artform: Multiform

Funder: City of Melbourne

On the back of the acclaimed multi artform performing showcase "*Dada Desi*" at Sangam 2019, this creative development engaged multi-disciplinary emerging and establishing artists for 6 weeks to develop projects in 2020 for an outcome in 2021 as part of *Sangam Performing Arts Festival of South Asia & Diaspora* (spoken word, comedy, popular music, experimental performance, classical music and dance).

City of Melbourne grant writing support

During the lockdowns, MAV worked in partnership with the *City of Melbourne* on strategies to increase the number of applications for their Arts Grants from creatives of colour. In 2020, this was a two-tiered approach: MAV organised and hosted two online grant writing workshops focused on this grant program, and managed one-on-one follow-up sessions with the workshop facilitator, *Debby Maziarz*. A more deliberate process enabled feedback on artists' applications as they progressed. Additionally, MAV created a mentoring program for artists of colour who are ready to deepen, organise and share their grant writing knowledge by becoming workshop facilitators themselves. This pilot program supported two artists to become professional workshop facilitators: one from regional Victoria and one from metropolitan Melbourne. With extensive focused mentoring, each

EQUALITY



COURAGE

designed their own approach to the process based on their lived experiences, - a key change in the potential to engage creatives of colour in writing successful grants. There has been plenty of interest from other artists keen to pursue this mentoring program and MAV will work to source more resources to allow this capacity-building to develop and expand with the goals of broadening the range of options for creatives of colour; improving access to valuable funding and recognition; and to increase the success rate of diverse creatives in all grant programs.

was Miream's first solo exhibition in Australia and included video, collage, prints on aluminium and glass, and a collaborative durational performance. An artist's talk and a panel discussion led by *Nur Shkemi* and *Dr Safdar Ahmed*, discussed the themes of loss, memory, identity and creative responses to trauma from a variety of perspectives.

1. All the Difference with NETS Vic and PGAV

MAV worked collaboratively with the *National Exhibition Touring Support Victoria (NETS Vic)* and the *Public Galleries Association of Victoria (PGAV)* throughout 2020 to design an extensive program to diversify curatorial practice and increase engagement with culturally diverse artists in Victorian regional and outer suburban public galleries. This pilot program, *All The Difference*, was successful in its application to the Federal Government's RISE funding and will roll out in 2021-2022 at four different galleries.

2. Colour of Absence

An online exhibition of new work by visual artist *Miream Salameh*, was co-presented by *Hume City Council* and MAV. *Colour of Absence* reflected on what it means to be absent from the place you belong to and the specific qualities of loss and distance that accompany exile. This



FINANCIAL REPORT

TREASURER'S REPORT For The Year Ended 31 December 2020

Multicultural Arts Victoria Inc (MAV) rose to the challenges of the 2020 pandemic to achieve an excellent result end of year result. Grants and subsidies of \$1.15 million as MAV managed to successfully pivot to online activity and commissions ensuring that artists maintain some form of income for their work as opportunity dropped suddenly away.

With early year predictions of significant loss, Covid related strategic initiatives from a range of public sector supporters were secured to allow MAV to continue to maintain a revenue stream of \$1.7 million.

These successes reflect the amount of work that the senior management team is putting into ensuring continued levels of funding for MAV. Sound practices continue to be reinforced in managing available funding and these efforts are self-evident in the strong financial performance of the organisation this year.

Net Result

The net result for the year is a significant surplus of \$238,684 (in 2019, MAV posted a deficit of \$36,530). The bulk of this surplus will be for strategic activity into 2021 that will support the organisation in managing the continued impacts of Covid-19 on artists and communities.

Cash Flow

The cash performance and position of MAV remain sound. Net cash and cash equivalents at the end of the 2020 year is \$1,086,801. This indicates the viability of the organisation's core operations and reflects not only the attractiveness of the core programmes offered, but the role that MAV played in supporting its stakeholders - responding to the Covid crisis with compassion and fiscal adroitness.

Balance Sheet

The MAV's balance sheet is dominated by the cash, short term deposit and listed equity securities. Net assets at the year-end have remained strong at \$1,192,370, an indication of the entity's ongoing financial stability.

Corporate Governance

During 2020, MAV continued its commitment to strong management and good corporate governance. A key aspect of this is the ongoing attention by the Board and staff at MAV to all aspects of planning and careful management of the financial position and performance of the organisation. The MAV Board played their part in a year of extraordinary resilience. The Board worked closely with the Executive in anticipation of any sudden changes that the pandemic, or government restrictions would precipitate. MAV has shown, yet again that it is able to adapt quickly and creatively to the changing world around us.

The Board will continue to work in 2021 and beyond to ensure the financial future of the organisation remains healthy. It is also important to acknowledge the appointment of accounting firm Collins & Co Audit Pty Ltd. in conducting the annual audit for MAV. We see our association with our auditors as crucial in enabling us to continue enhancing our governance and reporting structures reflecting the serious commitment of MAV to good corporate governance. I want to thank the members, volunteers and staff for the work they have done over the past year to steer us through a challenging financial storm.



Sabrina Kahric
Treasurer
Multicultural Arts Victoria Inc.

STATEMENT BY THE MEMBERS OF THE COMMITTEE For The Year Ended 31 December 2020

In the opinion of the Committee the financial report:

- (1) Presents a true and fair view of the financial position of Multicultural Arts Victoria Inc. as at 31 December 2020 and its performance for the year ended on that date in accordance with Australian Accounting Standards.
- (2) At the date of this statement, there are reasonable grounds to believe that Multicultural Arts Victoria Inc. will be able to pay its debts as and when they fall due.

This statement is made in accordance with a resolution of the Committee and is signed for and on behalf of the Committee by:



Michael van Vliet
Chairperson



Sabrina Kahric
Treasurer

30 April 2021
Melbourne





Multicultural Arts Victoria Inc.
ABN 99 060 260 414

Statement of financial performance for the year ended 31 December 2020

	2020 \$	2019 \$
REVENUE		
Grants and subsidies	1,150,364	1,296,339
Philanthropy, donations, sponsorships	43,245	84,836
Non-grant income	188,438	303,565
COVID-19 Related Assistance	305,000	-
Interest & dividends received	18,619	30,720
TOTAL REVENUE	1,705,666	1,715,460
EXPENDITURE		
Administration expenses	75,366	127,929
Employee expenses	828,069	754,574
Marketing promotion expenses	65,183	119,342
Program, event expenses	498,364	750,145
TOTAL EXPENDITURE	1,466,982	1,751,990
Net surplus/(deficit) attributable to the Association	238,684	(36,530)

Multicultural Arts Victoria Inc.
ABN 99 060 260 414

Statement of comprehensive income for the year ended 31 December 2020

	2020 \$	2019 \$
Net surplus/(deficit) attributable to the Association	238,684	(36,530)
Other comprehensive income/ (expenses) for the year	(18,354)	25,885
Total comprehensive income for the year	220,330	(10,645)
Total comprehensive income attributable to the Association	220,330	(10,645)

Multicultural Arts Victoria Inc.
ABN 99 060 260 414

Statement of financial position as at 31 December 2020

	2020 \$	2019 \$
ASSETS		
CURRENT ASSETS		
Cash and cash equivalents	1,086,801	576,343
Trade and other receivables	34,594	17,596
Other financial assets	774,507	792,860
Other current assets	13,540	25,454
TOTAL CURRENT ASSETS	1,909,442	1,412,253
NON CURRENT ASSETS		
Property, plant and equipment	18,365	20,162
TOTAL NON-CURRENT ASSETS	18,365	20,162
TOTAL ASSETS	1,927,807	1,432,415
LIABILITIES		
CURRENT LIABILITIES		
Trade and other payables	105,642	87,607
Grasnt and income received in advance	494,500	269,788
Provisions	135,295	93,359
TOTAL CURRENT LIABILITIES	735,437	450,754
NON-CURRENT LIABILITIES		
Provisions	-	9,621
TOTAL NON-CURRENT LIABILITIES	-	9,621
TOTAL LIABILITIES	735,437	460,375
NET ASSETS	1,192,370	972,040
EQUITY		
Accumulated funds & reserves	1,192,370	972,040
TOTAL EQUITY	1,192,370	972,040



Multicultural Arts Victoria Inc.
ABN 99 060 260 414

Statement of changes in equity for the year ended 31 December 2020

	Accumulated Funds \$	Financial Assets at Fair Value Through Other Comprehensive Income Reserve \$	Total \$
Balance as at 1 January 2019	970,035	12,650	982,685
Surplus/ (Deficit) attributable to the Association	(36,530)	-	(36,530)
Other comprehensive income/ (expenses)	-	25,885	25,885
Balance as at 31 December 2019	933,505	38,535	972,040
Surplus/ (Deficit) attributable to the Association	238,684	-	238,684
Other comprehensive income/ (expenses)	-	(18,354)	(18,354)
Balance as at 31 December 2020	1,172,189	20,181	1,192,370

Multicultural Arts Victoria Inc.
ABN 99 060 260 414

Statement of cash flows for the year ended 31 December 2020

	2020 \$	2019 \$
CASH FLOWS FROM OPERATING ACTIVITIES		
Receipts from members, customers and fundraising	1,894,761	1,591,431
Payments to suppliers and employees	(1,393,409)	(1,911,727)
Interest received	6,207	10,057
Net cash generated from/(used in) operating activities	507,559	(310,239)
CASH FLOWS FROM INVESTING ACTIVITIES		
Dividends received	12,412	20,663
Payment for property, plant and equipment	(9,513)	(16,821)
Proceeds on disposal of property, plant and equipment	-	-
Payment for investments	-	-
Proceeds on disposal of investments	-	-
Net cash (used in)/provided by investing activities	2,899	3,842
Net increase/(decrease) in cash held	510,458	(306,397)
Cash and cash equivalents at beginning of financial year	576,343	882,740
Cash and cash equivalents at end of financial year	1,086,801	576,343

THANKS & ACKNOWLEDGEMENTS

Abbotsford Convent
 AMP
 APRA
 Arts Access Victoria
 Arts Centre Melbourne
 Arts Industry Council Victoria (AICV)
 Australia Council for the Arts
 Bendigo Bank
 Bunjil Place (City of Casey)
 Cinespace
 City of Greater Bendigo
 City of Greater Dandenong
 City of Hume
 City of Maribyrnong
 City of Melbourne
 City of Monash
 City of Wyndham
 City of Brimbank
 City of Darebin
 City of Yarra
 Creative Partnerships Australia
 Creative Victoria
 CultureLink Singapore
 Dancehouse
 Democracy in Colour
 Department of Foreign Affairs and Trade
 Department of Premier & Cabinet (Victoria)
 Diversity Arts Australia
 Dja Dja Wurrung Clans Aboriginal Corporation
 Drum Theatre (Dandenong) Ethnic Communities Council of Victoria (ECCV)
 Federation of Ethnic Communities' Councils of Australia (FECCA)
 Footscray Community Arts Centre
 Gandel Philanthropy
 Greater Shepparton City Council - Riverlinks
 Harmonic Whale
 Helen Macpherson Smith Trust
 Kabo Lawyers
 Know Your Roots
 LIMINAL
 Loddon Campaspe Multicultural Services
 Melbourne Festival
 MPavilion
 Multicultural Affairs and Social Cohesion (DPC)
 Nelson Mandela Day Commemorative Committee (NMDCC)
 National Exhibition Touring Support Victoria (NETS Vic)

Old Treasury Building
 Pacific Island Creative Arts Australia
 PBS 106.7 FM
 Peninsula Hot Springs
 Pall Mall Nominees
 Project11
 Public Galleries Association of Victoria (PGAV)
 Regional Arts Victoria
 RMIT University
 Sacred Currents Inc.
 SalamFest
 Sangam Performing Arts Festival of South Asia & Diaspora
 State Library Victoria
 St.Paul's African House
 Te Karangatahi Mana Inc
 Testing Grounds
 The Connection - Home of Yurri Catering
 The Push
 Commonground
 Creamy Spies
 Kaiela Arts
 Shepparton Art Museum (SAM)
 The University of Melbourne
 The Village Festival
 Theatre Network Australia
 Time of Art
 Vichealth
 Victorian Multicultural Commission
 Victorian Seniors Festival) (DHHS)

MAV would like to thank all persons who have supported or worked in partnership with MAV and those who have very kindly made donations in cash and in-kind to the organisation. All support and creativity makes the organisation vital, ever changing and dynamic. MAV also acknowledges and thanks its volunteers and interns for their tireless and passionate contribution. We deeply value all support.



My Covid-19 DIARY
 Val Serebrennikova

Part 3
 YOUR CAGE-MY CAGE

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Image: My COVID-19 Diary by Valentina Serebrennikova created for Shelter 2020

Back cover image: Déjà vu by Mahla Karimian created for Shelter 2020



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