

TRANSCRIPT

LEGISLATIVE COUNCIL ECONOMY AND INFRASTRUCTURE COMMITTEE

Inquiry into the Cultural and Creative Industries in Victoria

Melbourne—Thursday 27 February 2025

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Lauren Mullings, Chief Executive Officer, Multicultural Arts Victoria.

The CHAIR: I declare open the Legislative Council Economy and Infrastructure Committee's public hearing for the Inquiry into the Cultural and Creative Industries in Victoria. Please ensure that mobile phones have been switched to silent and that background noise is minimised.

I would like to begin this hearing by respectfully acknowledging the Aboriginal peoples, the traditional custodians of the various lands we are gathered on today, and pay my respects to their ancestors, elders and families. I particularly welcome any elders or community members who are here today to impart their knowledge of this issue to the Committee or who are watching the live broadcasts of these proceedings. I also welcome any other members of the public watching via the live broadcast.

To kick off, we will get Committee Members to introduce themselves to you. Do you prefer Lauren or Ms Mullings?

Lauren MULLINGS: Lauren is fine.

The CHAIR: Great, thank you. We will start with Richard on the screen.

Richard WELCH: Richard, North-Eastern Metro Region.

John BERGER: John Berger, Southern Metro.

Gaelle BROAD: Hi. I am Gaelle Broad, Northern Victoria Region.

The CHAIR: I am Georgie Purcell, Northern Victoria Region.

Evan MULHOLLAND: Evan Mulholland, Northern Metropolitan.

The CHAIR: Thanks so much for appearing with us today, Lauren. All evidence taken is protected by parliamentary privilege as provided by the *Constitution Act 1975* and further subject to the provisions of the Legislative Council standing orders. Therefore the information you provide during this hearing is protected by law. You are protected against any action for what you say during this hearing, but if you go elsewhere and repeat the same things, those comments may not be protected by this privilege. Any deliberately false evidence or misleading of the Committee may be considered a contempt of Parliament.

All evidence is being recorded. You will be provided with a proof version of the transcript following the hearing, and transcripts will ultimately be made public and posted on the Committee's website.

For the Hansard record, can you please state your full name and the organisation you are appearing on behalf of.

Lauren MULLINGS: It is Lauren Mullings, and the organisation is Multicultural Arts Victoria, also known as MAV.

The CHAIR: Wonderful, thank you. We now welcome your opening comments but ask that they are kept to around 10 to 15 minutes to ensure plenty of time for discussion and questions.

Lauren MULLINGS: No problem. Good afternoon, Chair Georgie Purcell and members of the Committee. Thank you for the opportunity to provide evidence today. My name is Lauren Mullings. I am the CEO of MAV, also known as Multicultural Arts Victoria.

MAV is Victoria's peak body promoting cultural diversity in the arts. We are a member-based non-profit representing individuals, groups and communities across art forms. We were established in 1983, and we have supported tens of thousands of multicultural artists through resourcing, networks, research, evidence-based training and programming. We take those evidence-based approaches to removing barriers to economic and social participation. We play a key role in providing mentorship, training, funding opportunities and strategic

advocacy. The network and support system MAV offers is essential for emerging and established artists, helping them navigate the complexities of the arts industry.

More than 41 per cent of Victorians report having both parents born overseas, and the proportion of overseas-born Victorians coming from non-main English-speaking countries is 77.7 per cent according to VicHealth, the highest of any Australian state or territory. MAV represents and reflects Victoria's pluralism, steering culture and arts in creative industries away from categorisations that reinforce elitism and silos and providing tangible opportunities in the creative sector.

Responding to the Committee's prompt of the economic and social impact of Commonwealth government's Australian cultural policy *Revive*, on Victoria's share of national arts and culture spending, MAV refers to the federal departments and agencies for the most recent and accurate data to address this part of the inquiry and also to Theatre Network Australia's submission, which includes data suggesting Victorians may have received 2.9 per cent higher national arts and cultural spending from Creative Australia, second only to Northern Territory. MAV supports the human rights-based approach to the creation and implementation of national policy and made submissions to the public consultations for the *Revive* policy in which we advocated for longer-term policy action, including equity testing in distributing funds for activities, embedding cultural safety and strengthening the provision of creative and arts law information services for newly arrived migrants. In response to regional Victoria's share of the national arts and cultural spending, we refer again to the federal departments and agencies for the most recent and accurate data to address this part of the inquiry and also to Regional Arts Victoria as trustworthy sources of information.

MAV remains dedicated to the provision of impactful services and the support of creatives in regional areas through programs designed to address isolation for young people and women from culturally and racially marginalised groups and practice positive mental health outcomes, such as our Shepparton Culture Kitchen food enterprise program and youth-led program Thrive Cast, which is in Ballarat and delivered in partnership with the Centre for Multicultural Youth.

In response to whether the *Revive* policy and relevant state government policy spending provide sufficient support to sustain Victoria's cultural and creative sector following the devastating impact of COVID-19, we refer to Diversity Arts Australia's research which found that 79 per cent of creatives of colour and First Nations respondents reported having lost or expecting to lose significant amounts of their income during the pandemic.

In August 2024 MAV conducted over 16 hours of strategic consultation with culturally diverse creatives for the Victorian government ahead of Creative State 3 and made 25 key recommendations, which were outlined in a brief consultation report called *Beyond Tokenism*. Among other systemic inequities impacting culturally diverse creatives following COVID-19, the report included a pattern of financial precarity and its relationship to poor mental health among culturally and linguistically diverse Victorians. Financial precarity was already an issue for artists generally before the COVID lockdowns, but the intensity and duration of lockdowns in Melbourne significantly depressed the creative economy, and the ensuing cost of living as well as housing affordability has resulted in high rates of depression and mental health and wellbeing issues among these groups. They also reported this was accompanied by a sense of social devaluing of the arts generally by Australian society. As a major stumbling block to the pursuit of artistic excellence, this was exacerbated for culturally and linguistically diverse artists, whose practice may also be culturally devalued by mainstream society.

More than ever, with the import of US-style culture wars, philanthropic approaches to cultural investment and polarisation, MAV recommend a public-led reboot of the arts and culture sector. In particular this favours long-term federal planning across the cultural sector over one-off tokenistic streams which unfairly raise expectations and do little to address the financial inequities experienced by artists, which result in burnout and giving up completely at times in frustration.

Again, we refer to the data provided by Theatre Network Australia in their submission, which highlights that the arts investment from Creative Victoria has not been indexed as needed. Furthermore, our report *Beyond Tokenism* calls for support in addressing the systemic inequities that impact culturally diverse creatives and hinder multicultural communities from reaching their full potential, which includes transparency, reducing biases, greater funding and indexation, and support for organisations such as MAV to develop and deliver training for multicultural artists about their rights as freelancers.

MAV want to invest in future-facing and modern solutions, particularly for young and emerging culturally diverse creatives and audiences, such as those delivered by our program Newprint, which has supported emerging music producers to establish 160 or more live, culturally safe events throughout inner and outer Melbourne and regional areas. MAV provide real-life, tangible industry pathways and connect multicultural communities with the broader creative sector. MAV believes in the untapped potential of the multicultural arts and cultural sector and the significance of these individual creatives in driving future value, but the recovery of the sector starts with support for all creatives to navigate rather than abandon the industry. The growth and sustainability of Victoria's cultural and creative industries depend on our ability to foster opportunity for all communities. We at MAV are committed to working with the Victorian government and our partners alongside our service of communities and multicultural artists to ensure they have the support they need to thrive. I welcome any questions you have, and I look forward to the opportunity for further discussion.

The CHAIR: Wonderful. Thank you so much, Lauren. I will start with Gaelle.

Gaelle BROAD: Thank you very much for coming today and meeting with us. You did sort of touch on it, and I am not sure if you are saying it is best for others to comment, but with the terms of reference, do you have any views on Victoria's share of Commonwealth funding?

Lauren MULLINGS: In our opinion the federal agencies are best placed to answer those questions from a data-driven perspective, but we did refer to Theatre Network Australia's data on that conversation.

Gaelle BROAD: Yes, sure. That is fine. It was similar I guess with Regional Arts Victoria. Do you have any perspective just from your experience on regional Victoria and with what is happening in arts and culture? Is there any different need or greater need in regional Victoria as opposed to what you are seeing in metropolitan Melbourne?

Lauren MULLINGS: Yes. I think that on a ground level and a grassroots level it feels very clear that there are inequities. I believe that Regional Arts Victoria exists for that reason. They are considered a great partner in best practice. For them to exist that need is definitely there, and it is something that we observe in our work, but I would not be prepared to offer anything statistically.

Gaelle BROAD: That is fine. Just as far as multicultural communities go, the input and thriving in the arts and culture industry in the regions, you mentioned a couple of projects, but is there any specific need that would be heightened in regional Victoria?

Lauren MULLINGS: I think I can only speak to our experience in delivering those programs. What we have observed is certainly a sense of isolation and a sense among young people that they are not catered for, that they do not always enjoy the same participation—civic participation and participation in arts projects. In those consultations it really felt clear young people were expressing a need and a want to be centred in the decision-making process so that they can ensure services are youth-led and that they can see themselves represented in what is on offer. But generally it was a sense that they felt isolated, and there was not a great deal for them.

Gaelle BROAD: So have you done that consultation with youth in regional areas specifically?

Lauren MULLINGS: Yes. We worked with the Centre for Multicultural Youth in Ballarat and held a consultation ahead of Creative State, so I am responding obviously anecdotally to what was said based on their experiences.

Gaelle BROAD: Okay. Just with COVID, you talked about the devastating impact and loss of income. Can you explain what have you seen or witnessed as far as the impact of COVID went on the industry? Are we through that yet? Are the impacts still felt? What are your thoughts?

Lauren MULLINGS: Again I am referring to those community consultations, but they were recent, and I value those opinions as a strong demonstration of that lived experience. I think that artists have felt very concerned about their future and are certainly under pressure to leave the industry. They report a sense of burnout. They report a sense of uncertainty and more barriers, I suppose, to accessing the opportunities and the financial support that they need in order to be able to do their work.

Gaelle BROAD: Just in terms of the industry itself, have you witnessed any sort of change? We heard earlier about how physical venues have been closing down. I know pubs in regional areas have been hit in some small towns—we are losing those—which are often your live music. We also have heard about people moving to online consumption of content and also creation of content. What have you witnessed in the industry?

Lauren MULLINGS: The way that we consume and the way we connect has changed, certainly. We are delivering hybrid programs; that was not a thing that was talked about before. There are some benefits in terms of being able to reach people who might not be able to physically access venues. There are certainly some benefits in being able to reach people who might be regionally more isolated through those processes. But I think generally the greatest pressure comes from that economic uncertainty and not really seeing any signs of change.

Gaelle BROAD: You mentioned the public-led reboot of the sector. Can you explain what that looks like?

Lauren MULLINGS: I think that the public reboot of the sector is something that is in line with—and I am going to refer to it, sorry. It was part of the policy recommendation by MAV to *Revive*. The idea is really about focusing on investment in organisations that are able to deliver grassroots results and kickstarting that action by ensuring that things are transparent, that we are able to be accountable for how that public funding is spent. And so an example of this would be the publishing of successful and unsuccessful grants so that artists can see more or understand more about the processes that lead to the economic decisions that will fund them or not fund them.

Gaelle BROAD: Thank you.

The CHAIR: Thanks, Gaelle. I will go next. In your submission you talk about the idea of embedding equity principles in public arts funding. Could you talk us through, a little bit, how you think that would work to address some of the issues that you have spoken to us about?

Lauren MULLINGS: Yes, definitely. I think it starts with a conversation about what barriers a culturally diverse creative might experience. Some of those barriers, I believe, we have been quite uniquely positioned to address. Some of them include financial inequity, lack of visibility, limited funding; things like language can be a really simple barrier. Another example is finding out where to access money. We definitely deal with artists on a regular basis that are not sure where to start. So those are some of the barriers that we talk about when we talk about equity and access.

Some of the ways we address that are by having newsletters, having information sessions and showing artists how to connect with grants and with funders, how to be able to access venues, how to advocate for themselves as artists, where to get information about what opportunities might be available and whether they are eligible for those opportunities. I think that there are still really serious systemic issues that artists from multicultural backgrounds face. As representatives of their communities they are often in a place where they absorb the labour of trying to explain and navigate those things, but it is not always as easy for them to navigate the arts industry and the creative sector.

The CHAIR: Yes. On the language component, when it comes to things like grant applications, are translations provided for those?

Lauren MULLINGS: Rarely. There are very few services that are available to provide those kinds of translations, and obviously we are talking about a state that has many different languages and language groups. It is not easy to find that provision. Although I accept that technology may help, it certainly does not give the certainty that they would need.

The CHAIR: Yes. And could you talk us through a little bit more about the proposal for the First Nations cultural education and digital arts program that is in your submission?

Lauren MULLINGS: Which submission is that?

The CHAIR: In the one provided here for *Revive*.

Lauren MULLINGS: Oh, okay—the *Revive* submission. I am not 100 per cent au fait with our submission, though I do have a copy here. I am relatively new to the job, but if we talk about First Nations—are we talking about the first item?

The CHAIR: Yes. It proposes in the *Revive* submission an investment in First Nations cultural education and digital arts programs. Could you tell us a little bit more about that?

Lauren MULLINGS: I think that that might be referring to a program that was set up called Up Close. That was a digital platform, so it was a commissioning process that was open to BIPOC communities, which translates, if you like, to Indigenous, black and people of colour, working with artists with that intersectionality and providing them funds, tools, training and capacity building to present their stories in a hybrid and a digital sense, which was something that was really well received during that period of lockdown.

The CHAIR: Just finally, we are obviously hearing a lot as politicians right now about social cohesion and the importance of it. Can you tell us from your perspective about the way that the arts provide that pathway for the community?

Lauren MULLINGS: Yes. The arts are an incredible networking and collaborative tool. They allow people to share and to do that in ways that are not necessarily supported elsewhere. They require trust. They require, to a certain level, the ability to engage people. By putting together festivals and content and arts and programming we are inviting people in to have new experiences and we are redefining what art forms are like, and we are doing that in ways that are highly intercultural and often cross barriers.

The CHAIR: Great. Thank you so much. I will go to Richard on the screen now.

Richard WELCH: Thank you, Lauren, very much for coming in. I have a couple of questions just regarding sustainability. You mentioned that a lot of artists are financially struggling and at the end of their tether, more or less. Pre COVID or pre lockdowns, is it that they were in a sustainable situation and the disruption has taken away those income streams? The second part of that question goes to: what are those income streams—performance, sales, exhibition? Could you just elaborate around that.

Lauren MULLINGS: Yes, all of those—all of the above. Other income streams could be being an arts worker. It might be touring as an opportunity, education—arts education practices—or running workshops. Artists are pretty inventive. In relation to the first part of your question, could you repeat that?

Richard WELCH: The first part being pre lockdown, you are implying that they were in a sustainable position with income but they are not now?

Lauren MULLINGS: I do not necessarily think that artists have ever been in an incredibly sustainable position. I think that certainly we see evidence of them having a low income. I think that that is very well documented. In terms of what the funding landscape looks like for them from pre COVID and during COVID till now, I do not know of any statistical data that maps that entirely, but I do not think that things have necessarily moved from a position of great economic opportunity to one of no economic opportunity.

Richard WELCH: I am just trying to understand what the lockdowns changed. Yes, we all know artists almost by definition struggle financially, but did the lockdowns change something in the economics to make it even worse? And if so, what was it that made it worse, and therefore what can we look at to make it better?

Lauren MULLINGS: Practically speaking, it took away the opportunity for people to present work publicly. I am sure that that would be a big driver. In terms of the economy that is provided by that opportunity, we are talking about the ability to organise and be paid to organise outcomes, to present work in venues. Whether you are a musician playing in a band or whether you are a theatre maker, without those opportunities for presentation then certainly the economic opportunity would dwindle.

Richard WELCH: And have those economics changed pre and post COVID, with there being less opportunities now?

Lauren MULLINGS: From the perspective of the artists or the perspective of the funders?

Richard WELCH: The artists—the artists, who need the income.

Lauren MULLINGS: I am responding to what I have been told and what I have experienced from being in consultation with those artists, so not a particular or specific dataset. I think the policymakers in federal government would probably be in the best position to offer that data.

Richard WELCH: And a slightly tricky one: in promoting people from diverse backgrounds, which is a good thing—let us be clear, it is a good thing, and the Chair also touched on social cohesion—are there any challenges in, in a sense, keeping politics or international politics out of your programs? What challenges do you run up against, if any?

Lauren MULLINGS: Are there any challenges for me?

Richard WELCH: Diverse backgrounds mean there are diverse points of view, diverse histories and diverse origins of trauma and things of that nature, so they sometimes can be at odds with each other.

Lauren MULLINGS: I do not necessarily think that diversity is the marker of lack of cohesion either. I think that that would apply to any workplace. I mean, certainly how the organisation responds to dealing with or navigating people's personal politics is something that you would see in any place of work. It is certainly one that I have experienced outside working in the arts.

Richard WELCH: Yes, but the difference here is that these are potentially publicly funded, so they may be culturally expressing a view that is uncomfortable for other people in society. So when we are talking about social cohesion, and you are right at the heart of that because you are in the multicultural space, I wonder if you would maybe have some experiences you could help us with in terms of how you navigate that if it comes up.

Lauren MULLINGS: I think that there are challenges in navigating the complexities of community. That is something that I think is a part of any community-engaged process and any publicly funded outcome. One of the things I am really proud of is the work that we have done at MAV to learn how to navigate that complexity, to learn how to deal with opposing points of view and to deal with people who are from different backgrounds and have different experiences. But I think it is really key to say that there is no homogenised voice from our perspective. There are double binds that exist in everything, and that duality is something that is enjoyable and positive and provides strength; it is plurality, really.

Richard WELCH: Thank you, and thank you, Chair.

Lauren MULLINGS: Thanks, Richard. John.

John BERGER: Thanks, Chair, and thank you, Lauren, for your attendance and presentation this afternoon. I just want to touch on the Newprint program, which was funded by the state government. What are some of the outcomes that have come from that?

Lauren MULLINGS: The Newprint program has been running for three years. It is designed to build the capacity of emerging live producers of all different ages and backgrounds. It supports them to create gigs that perhaps sit across the state in alternative venues. To my knowledge, over the three years we have supported, I think, over 150 creatives or employed 150 creatives in those processes and been able to attract about 4000 people in audiences. The events themselves are excellent showcases of Victoria's talent. We are talking about young people leading and producing these programs themselves and having the opportunity to platform their work, which is exciting work to be in. These create ecosystems and networks across the state. There is great activity across regional areas and the outer suburbs, which is nice—we work in Casey; we work in Wyndham. I think Newprint exemplifies a sort of decentralisation or a grassroots movement in the arts that it is really delightful to be able to support.

John BERGER: Have you got a couple of examples that you could flesh out?

Lauren MULLINGS: Yes, as in an example of the events?

John BERGER: Yes.

Lauren MULLINGS: We had an event at Wax lounge, I think it was about 2½ weeks ago. It was a young Columbian producer called Juan Pablo—I think I am going to pronounce his surname incorrectly. He is a Latin person from the Latin diaspora who is really dedicated to creating his own business and would like to see

greater sustainability across live music. He put together a showcase of, I think it was about, 10 to 12 artists. It was well attended. There was about 150 people in attendance. So that is just one example of an event, and those proliferate, if you like, with each iteration.

John BERGER: Once the production is all done, does it then flow on or is that it?

Lauren MULLINGS: The thing that we can do very well is sustain those networks. There are industry contacts that we have. There are networks that have been created. MAV has been around for about 50 years and worked in live music across that time, so we have a community in a sense of building community and that capacity. We encourage those artists to come back and work with them. We often find further employment opportunities for them. We had a Block Partee function about three weeks ago, and some of those artists in Newprint were employed as part of that as well. So I think that it certainly provides economic opportunities long beyond the program.

John BERGER: Given it has been going for three years, are there any ongoing people within the system that continue to come back and regenerate the ideas that have been expressed in the first instance?

Lauren MULLINGS: Yes, and also new people as well. There is an artist on the program at the moment that took part two years ago as well, who has come back through that process and has been organising new events. There is certainly a cycle of new artists as well. I would say maybe 80 per cent of the artists that come back have been involved previously.

John BERGER: Thank you. Thanks, Chair.

The CHAIR: Thanks, John. Evan.

Evan MULHOLLAND: Cool. Thanks for coming in, Lauren. You spoke in your submission of cross-agency collaborations in terms of arts funding in multicultural arts. In the multicultural space there are a lot of different grants and festivals. A lot of it is a mishmash that is done as election commitments and then put into different categories in different boxes throughout the term. Likewise, you have parallel projects in the pool of arts funding. Do you think more could be done to synchronise the gap between Multicultural Affairs and the arts portfolio given how closely linked they are?

Lauren MULLINGS: I am not sure that I would be in the best position to offer advice on that, and I think you probably educated me a little bit through that process.

Evan MULHOLLAND: Yes, no worries. I was going to ask about embedding equity principles, but I think you already went a long way to answering that. But if you could just reiterate what you mean by that and how that would work.

Lauren MULLINGS: Equity principles? Could you give me a little bit more information about what specifically regarding equity?

Evan MULHOLLAND: Your submission talks about embedding equity principles in public arts funding.

Lauren MULLINGS: Okay. In terms of equity principles, a really good example would be the conversation we were having before about the transparency of successful funding and unsuccessful funding. Perhaps having a calendar that allows artists to be able to plan their time—I think that would certainly help. I think beyond tokenism, we were very openly calling for processes that ensure that there is a good variation of demographics involved in the funding processes, so that might be sitting on grant panels. There is certainly a step, I think, before artists are able to access those economic opportunities, which might require things to be translated. It might require people to fully understand what is being asked of them. Sometimes those funding applications are extremely difficult to navigate, and they can often appear in very bureaucratic language.

Evan MULHOLLAND: Yes. It is something I deal with a lot in the outer northern suburbs, where my staff who speak a different language will have to sit down with people and help them with a grant and things like that. Do you think more could be done at the grant-writing stage, either through mentoring or lessons or guidance on grant writing and things like that, just to give people the opportunity? Because we see with a lot of these situations it is well established that will get a continuous rolling of funding, whereas it is really hard to break into that circle. Do you think more can be done at the grant-writing level?

Lauren MULLINGS: I think more could be done at the grant distribution level, if I am honest, and I also think that one of the things that we have been able to do well is auspicing. We provide auspicing for artists who might not have DGR status. I think you would be surprised. Just on your conversation about multicultural festivals, my understanding is it still often requires a DGR status to apply for things, so there is certainly that. The opportunity, often, for artists to be able to speak directly to funders is really appreciated. We have had free information sessions and grant-writing sessions; we often host capacity and training workshops or talk artists through processes of how to approach philanthropic funders or commercial businesses. But certainly having that direct dialogue and MAV playing a role in being able to connect those funders directly with those grassroots artists, creatives and collectives has been impactful.

Evan MULHOLLAND: Thank you.

The CHAIR: Thanks, Evan. David.

David DAVIS: Thank you for your evidence. I apologise for my delay. I am just interested in the ability to reflect the breadth of our multicultural community, and I am thinking especially here of a lot of the established communities. I do not see a lot of their music, their dance and so forth coming forward in the same way. I mean, I see more of that I think perhaps at the Immigration Museum, you know, in terms of visual arts. But I am just interested in your organisation's attitude to—I mean, great music came out of Austria, great music came out of Finland, great music came out of many of our other multicultural communities. And their depth—Italy, Greece—where does that come into your model?

Lauren MULLINGS: I think that we are really deeply proud of our legacy of work with postwar migrants. The organisation was started by a postwar migrant. His name is Mike Zafiroopoulos, and he is amazing. One of the things that we have been doing over the last six months has been looking at the archive of those stories and interviewing people. We have started making a film called *Retrospection*, which speaks specifically to their experiences. And it would have been wonderful to have had you at our Block Partee last week, as you would have seen many of the artists from those groups that were nominated by perhaps some of our older and legacy members. We had a group called Public Opinion Afro Orchestra, which started with MAV about 30 years ago, who have gone on to do incredible things. They are an Afrobeat collective that have travelled all around the country. So I think that there is a huge tapestry of these experiences. Many of them are living, and I feel like a lifelong student to those experiences. They are extremely important in us telling the story of multicultural arts and also multicultural Victoria.

David DAVIS: And the deeper cultures of those various countries: the experience here is one thing but the deeper culture of those countries to translate here in some way—I am just interested in how you do that.

Lauren MULLINGS: I mean, one of the things that MAV has done over the last few years is really look at the definitions of what art forms are and their relationship to culture. I think one of the things we try hard to do is not be bound by very classical definitions but equally honour those classical definitions of what art forms are. Arts are diverse—that is the reality—by art form and also by cultural reference, and I think there is a place for all of those things to fit together beautifully and tell the story of the state and the country.

David DAVIS: I just detect—and perhaps I am wrong; I am happy to be corrected if I am—that there is a focus on experience here but less on translating the culture from the homeland or the –

Lauren MULLINGS: No, I do not –

David DAVIS: Am I wrong on that? I am happy to be corrected if I am wrong.

Lauren MULLINGS: I do not feel that to be true. I think that perhaps the artists that we work with at the moment are those that seek our services often, and a certain proportion of those would be young people. We have delivered a couple of programs for younger migrants or second-generation migrants but equally through the community consultation process, and of that 20 hours that we had a significant proportion was being in conversation with artists, established artists and photographers who come from postwar Italian and Greek communities who told the stories and translated to us the traditions that they brought with them, which are extremely meaningful.

David DAVIS: Thank you.

The CHAIR: Thanks, David. Do any other members have questions? No. Thanks so much, Lauren. That concludes the public hearing.

Witness withdrew.