



**BEMAC**

**many cultures  
one heart**

**annual  
report**

**2010**



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## Brisbane Multicultural Art Centre

BEMAC has a twenty-three year history of identifying, developing, presenting and promoting artists from diverse cultural and linguistic backgrounds, from emerging through to international professional musicians; from across Brisbane, Queensland, nationally and internationally. BEMAC is unique in this area of service delivery in the Queensland arts landscape.

The organisation’s mission is to develop, produce and promote the artistic value, social and cultural worth and commercial potential of Queensland’s multicultural arts and artists.

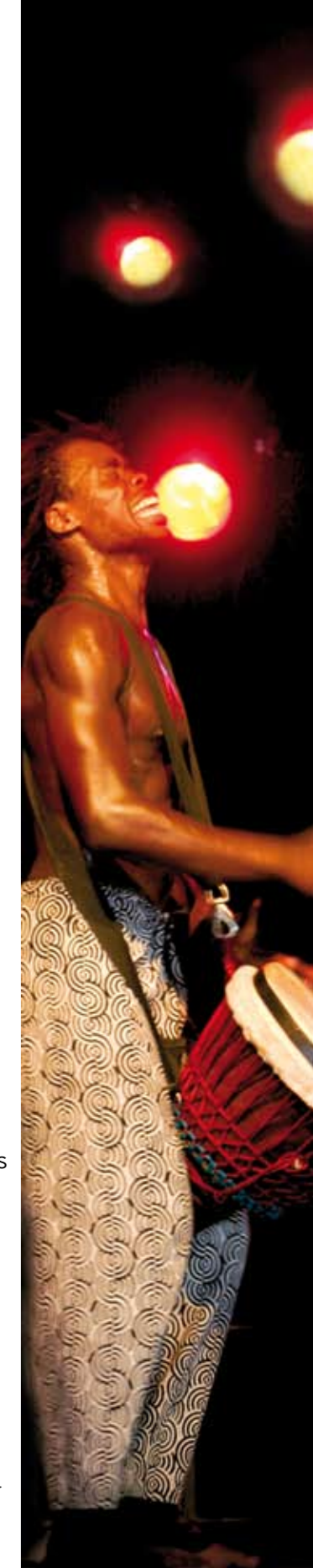
BEMAC has, throughout its twenty-three years of operation, continuously and consistently served and promoted multiculturalism and multicultural arts on an ongoing basis through its focus on the retention, practice and teaching of traditional multicultural arts and its encouragement and development of artists from diverse cultural backgrounds to develop new works and arts practices, both based in their own traditional and modern cultural milieus, and cross-culturally, in collaboration with artists of different origins. BEMAC recognises the diversity of cultures and communities actively contributes to Australian life and therefore supports the practice of culturally diverse art in the context of its cultural background contributing to quality outcomes and a richer and more vibrant cultural life for all Queenslanders.

BEMAC service provision has four core aspects, including: Day-to-day service provision which consists of bookings / agency service, referral service, contracted programming, marketing, auspice and grants assistance, artists individual career guidance, volunteering and work placement opportunities. In addition to this, BEMAC delivers across three key program areas:

Art 4 All – Community Engagement with the Arts: Community driven arts and cultural projects engaging professional artists and artswomen to work with communities to “tell stories” of local significance through a range of art-forms.

ENGAGE - Education, Training and Professional Development: Key to BEMAC’s ongoing mandate to ensure sustainable careers in the arts for culturally diverse artists and artswomen, this program is crucial to both the development of individual artists and the sector.

3 P Program – Produce, Promote, Present: A BEMAC produced, robust calendar of key events, showcasing both the range and quality of culturally diverse performance arts across Queensland and from interstate.



## 2010 - A snapshot

### BEMAC engaged

- 90+ artists in paid performance work to a value of \$92,466, representing all regions of the world, and both traditional and contemporary work.
- 12 artists in workshop facilitation/mentoring opportunities to a value of \$16,000.

### BEMAC presented

- 4 women artists, 2 x music and 2 x dance at a national forum for Women In Arts and Music, the annual Multicultural Creative Industries Conference, resulting in 2 collaborations with established artists.
- The Talking TAPA Exhibition in 5 interstate venues to audiences of over 26,000 people.

### BEMAC delivered

- 25 professional development workshops hosted by key industry practitioners, and national and international artists, such as Emma Donovan, Mihirangi, Paula Fuga, to 120+ local artists and 240+ Pacific based women. This has resulted in an ongoing developmental and mentoring program with local artists and an ongoing artistic exchange with Vanuatu for Women In Music and also the establishment of a national network for Pacific women in music.

### BEMAC provided

Assistance to 15 artists to develop local, state and national funding applications.

Heavily subsidised rehearsal and performance space for over 75 artists and arts based community groups throughout the year

### BEMAC

Co-produced Planet, a free monthly program of world music and dance at Brisbane Powerhouse Programmed 6 venues at Queensland Multicultural Festival

Co-produced Zillmere Multicultural Festival, both key platforms for celebrating multiculturalism.

Presented 3 stages, craft and food stalls at World By Night in the Brisbane CBD

### BEMAC contracted artists for

Brisbane City Council - City Hall, Queen Street Mall, BCC Lunch- time series, various QPAC programs, numerous smaller community festivals across the city and state and private and State Government functions, including the Premier's Multicultural Photographic Awards and one-off performances at all of the city's major venues.

The Director of BEMAC participated in a number of national forums, represented Queensland Multicultural arts sector on the national body, Kultour and sat on a number of local council and State Government funding selection panels.

Over 113,000 people attended events, produced, curated or programmed by BEMAC in 2010.

## President's Report

As the outgoing President of BEMAC I write this final report with mixed emotions after 15 years of working so intimately with this organisation. BEMAC started in 1987 as a not for profit arts group with the specific purpose to provide diversity or peoples of a multicultural background a supporting and advocacy agency that endeavours to ensure that all multicultural arts were/are given a platform to "launch and express itself". We are now in our 24th year of operation and in a very brief summary, what was achieved in 2010 by BEMAC under the directorship of Jo Pratt our current enthusiastic lux and driver of diversity arts in Queensland, included the generation of funds totally \$366,000 odd, consisting of 38% project funds and 62% earned income. For this money Queensland got an impact that reached well over 100,000 people across 16 activities throughout the year.

Though BEMAC has proven itself capable of charting the rough and uncertain waters of the non for profit arts world, the cost has been one of "exhausting operationally" directors, volunteers and supporters. As I hand the reigns over to a new management team, I would like to offer some food for thought: The Board needs to be constantly refreshed in a common sense manner with new and relevant competencies that suit the changing cultural, political, economic and social landscape which BEMAC as an organization needs to respond to from epoch to epoch. There is a need for greater emphasis to be placed on accessing philanthropic funds and atypical income streams to not only ease the pressure on the director and volunteers but to provide the organization greater flexibility, agility and resilience. Crucial to this area is Friends of BEMAC, this group should be a tour de force with a view to being a multicultural foundation.

There is a constant need for the organisation to be pertinent to contemporary diversity whilst still maintaining ongoing relationships with stakeholders, community, government, industry, funding bodies and philanthropy and engaging with an international orientation in mind needs ongoing sustained intent. We need to constantly reflect on our structure conduct and performance in terms of sustainability and moral imagination and value the importance of the organisation to be viewed as competent and credible peak body for the overall well being of all peoples of diverse background involved in the arts.

As a parting president I would like to make this observation I suspect the management committee needs to ensure that our board is strong in governance and philanthropic capability and this means more than just a matter of being in possession of knowledge but in applying the qualities of moral imagination - intelligence and wisdom.

As departing president I would like to thank Jenny, Bronte, Jo, Gayle, both Michaels, Rosemary, Tom, Cat, Irene, Sally, John (in spirit), Alice, BEMAC staff, Volunteers and members for hanging on and supporting the organisation.

For those of you who can recall, I thank you for your support over the past 12 years on the management committee. I wish you all the best and know that the new invigorated and enhanced board will ensure that all of the above and more will be reflected upon with intent, regardless I leave knowing that the stewardship of BEMAC is in good and decent hearts, minds and capable hands. Finally I hope I am at least remembered for loving BEMAC well and wisely.

Humble thanks God Bless:  
Ross Naidoo

## Director's Report

I am very excited to be presenting this report on 2010, as my first full year in the role of Director/Executive Producer of this amazing organisation.

2010 remained a challenging period for the organisation financially, but also very exciting. With a wonderful combination of volunteers, student placements and interns, we spent a lot of hours overhauling the organisations internal systems, policies and procedures and targeted development of communication, marketing and HR strategies over an 18 month period from July 2009 – December 2010.

This process was undertaken in the context of a community consultation process and re-visioning. Whilst we worked on all of this great internal 'stuff', we also managed to deliver a full and exciting program of performances, workshops and professional development opportunities for artists and communities from diverse cultural backgrounds.

Whilst the organisation had no core funding in 2010, we were able to sustain operations mainly through our ability to develop, maintain and follow through on a number of key contracts to produce or program a range of events with partners, and in collaboration with presenters such as QPAC, Brisbane Powerhouse, Brisbane City Council, Multicultural Affairs Queensland and a range of independent and regional festivals and events; all supported through the strategic use of well placed interns and volunteers.

I must at this point give pause to thank the amazing support I have had through a very busy year from a steady stream of amazing volunteers. Without the contribution of well over 7000 hours contributed, our volunteers, interns and student placement were instrumental in all aspects of BEMAC's operations.

Whilst the organisation celebrated 24 years of history, we also recognise the need to be relevant, resourceful and innovative, and are committed to supporting the engagement, on-going learning, growth, development and promotion of multicultural arts and world music and the maintenance and innovation of refugee and migrant culturally diverse communities, artists, arts workers, arts and cultural heritage.

Our 2010 program reflected that commitment.

Jo Pratt

## Financial Overview

This past year, the organisation has seen a 50% reduction in government and local body grants. This reduced revenue has impacted on our ability to sustain economic viability. Your director and the committee have had a nail-biting battle to affect the planned annual programs and projects. I take this opportunity on your behalf all members to congratulate our director in succeeding in the running of the full annual program for BEMAC. Under the stewardship of our director, the organisation has made a substantial turn-around in generating revenue for the organisation's objectives.

Over the past year

- Box office: 33% in increase
- Membership: 200% increase
- Venue and equipment hire: 69% increase
- Fundraising and sponsorship: 300% increase totalling 11,800

It is therefore a great disappointment, after the hard work of director and the enormous efforts by our loyal BEMAC volunteers, that the outcomes from our financial results are so unrewarded.

Annual Financial Report 2010

Tonight, I table the annual BEMAC auditor's report prepared by J O'Connor Pty Ltd under the direction of Mr Connor and extend to him our thanks and gratitude for undertaking this task and his contribution to BEMAC.

- The annual total income for the year ending Dec 2010 is \$367,974 dollars down slightly on 2009 by \$10,000.
- Total administration expense was \$116,021 dollars down by \$16,000 from 2009.
- The statement of income and expenditure reflects a deficit of \$21,974 year-ending 2010.
- Therefore, our balance sheet total equity is reduced to \$9,836 from \$31,810 in 2009.

Your committee and our director are concerned at the level of inward cashflow to meet our operational expenses, and monitoring and reporting processes have been put in place for timely decisions to ensure a constant positive financial position.

The budget estimates going forward through 2011 which are reliant on continuous sourcing of project grants, fundraising and corporate contributions (self-generated income) in order to meet the required inward cashflow for our operational costs are our real challenge. The first five months of 2011 are showing a positive net surplus of \$16,000, but make little provision for operational expenses.

Fellow BEMAC members, I now table the 2010 annual auditor's report and take questions.

Thank you  
Michael Cohen

## 3P – Produce, Present and Promote high quality multicultural arts and world music.

BEMAC's annual performance and exhibition program for 2010 consisted of a combination of contracted programming, self-produced and co-presented platforms. Aside from the listed events below, BEMAC also programmed a range of artists for **Out Of The Box** at QPAC in June, and programmed all six venues at the **Queensland Multicultural Festival** in October for the first time.

### Planet

the first Saturday on every month, Brisbane Powerhouse and BEMAC joined forces to present this global journey free on the Turbine Platform. This regular monthly program was complemented by a series of free pre-show performances to compliment Brisbane Powerhouse's ticketed world music shows. Artists included: Mark Lowndes; Mihirangi; Oka; Mzaza; Kim Cunio & Heather Lee; Icon Choir; Guiseppe Verdi Choral Society Inc; Laique; Linsey Pollack; Afrodisia; Wala; Alan Boyle(Band of Brothers); Josh Bennett; Bilge Ozgun(SingoutSista); Fyah Walk; Paula Fuga; Asim Gorashi; Jamie & Jaga; Dheeraj & Harry Angus, Rahim.

### Melting Pot

delivered on behalf of QPAC, during February, March, April and May, this event was delivered across the Cascade Court and Melbourne Green with dance and music complemented by themed stalls. Artists included: Bolly Funk; Swara Mohini; Vijaya Visvanathan; Tibet2Timbuk2; Brisbane Babas Band; Tenzin Choegal; Tashi Lhunpo Monds of Tibet; Silk Girls Ensemble; Saman Indonesian Dancers; Bollywood Dhamaka; Bolly Funk; Shamani and Vijayalathmi; OBERTAS - Polish Dance Company; Roz Pappalardo; Saruzu Quartet; Cloudstreet; Gaelic Dream; Alan Boyle; Mzaza; Fiddlesticks; Gaelic Dream; Sanus; Kristina & Crew (Jazz/Lounge); Ewan MacKenzie & Kerry Sullivan; Stephen Smith & The Rhythmics.

### Harvest Festival

celebrated it's final in March at Northey Street City Farm. With themes of cultural diversity and sustainability, this festival has been a favorite of both BEMAC and NSCF communities since 2003. It was an event of mixed emotions, as we celebrated an amazing array of performers, workshops, etc and a definite highlight being BEMAC Director's Shave for a Cure on the mainstage, from shoulder length to bald under the clippers of Spacifix lead singer, Tau Manukia. Artists included: Abraham Bol, Saraima Batt, Bollywood Dhamaka, Impossible Odds, Macbeth Dance Crew, Polyphonic, South Pacific Island Dance Group, Stephen Smith and the Rhythmics, Taigai Zugubau, Te Roopu Tautoko, Jamie-Lee and Jaga RenagiVa'a, Wallisuma, Mihirangi and Spacifix.

### Talking Tapa

Talking Tapa – Pasifika Barkcloth in Queensland entered its second year of national touring, with the 44 piece exhibition left the Cairns Regional Gallery late January, before visiting Monash Gallery of Art and Ballarat Fine Art Gallery in Victoria, before heading north to Mosman Art Gallery, the Manning Regional Gallery and Bathurst Regional Gallery in New South Wales. Visited by over 30,000 people over the year, the exhibition was complemented by talks and workshops conducted by curator, Joan Winter.

### Zillmere Multicultural Festival

Celebrating its 9th year, BEMAC were very pleased to develop a new partnership with Jabiru Community Youth and Children's Services Inc to deliver this wonderful Festival. With over 30 stalls and 2 stages and 1 workshop venue, it was a huge effort from BEMAC staff and volunteers, considering we took on the production 3 weeks out from the festival date!!! Artists included: Zhiva Voda; Te Roopu Manawaroa; Bollywood Dhamaka; Mark Lowndes; Breaking Ground; IGG Squad; Zenith Dance Company; Muziz; Spacifix; Filipino Australian Cultural Entertainment; Ago; Marama Tahiti; Kazuri Tribe; Basoki; Tulip Garden; Rahim Zullah; Push Mama Push; HoroHoro; Northern suburbs Country Music Club; Moses Otereno; Majestic Dance Crew; Aspley State High; Northside Emerging Artists Showcase; Bollywood Dhamaka-Workshop; Tamara Taylor; Zenith Dance Co.; Esther Tai Chi Qigong and Zenobia Internat'l.

### Fete de la Musique

BEMAC were delighted to be part of this free day of music across the Brisbane CBD, hosting a stage in the new Kangaroo Point Cliffs Park, with a beautiful backdrop of the city. Artist included: Beni Mc Squared; Nicholas Ng; UQISA Angklung Music Group; Jahbutu Band; Brisbane Babas Band; Greshka.

### Brisbane City Council's Lunch-time Concert Series

We were pleased to continue in our relationship with BCC this year, programming at a range of venues across the CBD, with the closure of City Hall for refurbishment. Artists included: Mzaza, Sunas, Silk Girls Ensemble and Pantastic Steel Band.

### Kultour

A very special part of our annual program each year is the work we do with Kultour, the national network for Multicultural Arts. BEMAC were very pleased to host some amazing workshops and shows with Mandinka Sound and Zulya as part of Kultour's annual touring program for 2010.

### Global Grooves

Our second series with QPAC for the year, Global Grooves ran for 3 months on the Melbourne Green, as part of the Green Jam weekend. This was a great series with a focus of 'roots and grooves', which enabled us to showcase more contemporary artists each Sunday afternoon! Artists included: Susanna O'Leary; Pantastic Steel Band; Tribe of Jubal; Mark Lowndes; Dva; Oceania Storm; Shopska Salata; Celestino Andean Fusion; The Human Groove; Paula Fuga; Baala Baajo; Fyah Walk; Los Compadres; Jamie & Jaga; Sunny Dread; Mihirangi; Maybelle Galuvao; The View From Madeline's Couch; Asim Gorashi; Kiri Waiata-Green; I Am; Darky Roots; Matt James; Shoeless Joe; Spankinhide; Gerard Mapstone; One Dread; La Gran Salsa; Kooii; Oka; Spacifix.

### World By Night

BEMAC's signature event for the year, this year we relocated from Yungaba to the CBD, spread three stages, food and craft stalls from King George Square, through Albert Street and into Burnett Lane. The best of the best of Brisbane's world musicians in a showcase event to finish off the year! Artists included: Laique; Brisbane Babas Band; Kizuna Waidako; La Gran Salsa; Bilge Ozgun; Tibet2Timbuk2; Delkash; Heather Lee & Kim Cunio; Baala Baajo; Wallisuma.





## ENGAGE – Education, Training and Professional Development of Artists.

This component of our service delivery is very important to BEMAC and critical to ensuring quality diversity across the arts sector. BEMAC have a long history in the development of artists and support for both professional skills and career development. This work is highly valued as sustainable career outcomes for our artists is top priority.

In 2010 we were able to increase our delivery in this area through some grant support from Brisbane City Council, Logan City Council (RADF), Arts Queensland and Australia Council for the Arts.

We kicked off the Engage program with a Go-Pro workshop with 35 hip-hop dancers, touching on all sorts of business development topics, from structures, to invoicing, bookings and on-line marketing.

This year we also launched our Women in Music and Arts Program. This played out both in Brisbane and the Gold Coast, but also took us to Vanuatu, where Jo participated in a series of workshops and conference on the issues facing Pacific women in the music industry. A key outcome of this series was the initiating of a Pacific-wide network for women in music.

In Brisbane, a range of local women, ranging from younger emerging artists to more established musicians and also emerging managers took part in a week-long intensive program at Brisbane Powerhouse, The Edge and BEMAC, which culminated in the Singaot Sista concert featuring Emma Donovan, Ursula Yovich, Ajak Kwai, Merenia, Georgia Cowora and Ngaiire. These wonderful ladies also facilitated workshops all week, with the added skills of Mihirangi on the loop machine.

Later in the year, participants had the fantastic opportunity to undertake song-writing and ukulele workshops with Paula Fugu from Hawaii and Tiarna of US Think You Can Dance fame in LA, who worked us through Pacific dance rhythms!

In Logan we ran one for the boys, with artists Spacifix, Thuggy K and Hectik Cadence undertaking a week-long intensive, delivered by Q Music, and featuring a range of Music Industry guest speakers, including: BJ (Cheery Red), Leanne DeSouza, Evan Alexander

(heapsflash media) and more; giving these three groups a real grounding in the Industry.

These specific program were complemented by ongoing one-on-one support for a range of artists around developing funding submissions, and applications for showcase and other key developmental platforms.

## Art 4 All – Community Engagement with the Arts.

BEMAC recognises the diversity of cultures and communities actively contributes to Australian cultural life. A favorite aspect of our annual program is when we engage directly with our communities in running community driven programs across a range of art forms, providing opportunities for migrant and refugee community members to experience, participate in and create art! The other side of this is providing the opportunity for the broader mainstream Australian population to experience and participate in culturally diverse arts-practice, through engaging in workshops with traditional artists from across the globe.

In 2010, we ran a large number of workshops across a range of areas, including favorites, Bollywood dancing and African drumming. We were lucky to host Mandinka Sound when they hit Queensland and together we delivered workshops in Logan, Toowoomba and Brisbane in African dance and drumming from both the East and West coasts.

One For All - This Australia Council for the Arts – Art in a Multicultural Australia Initiative wrapped up this year, following on from the previous two years of theatre, dance and music workshops and shows. In 2010, an enthusiastic group of young people from Logan, Toowoomba, Deception Bay and Brisbane invaded The Edge for a series of Film-making workshops. These were combined with a couple of master-classes in song-writing by Roz Pappalardo and some audio recordings done at Music Industry College / Starving Kids records with Steve Grady. The young people then invaded the Zillmere Multicultural festival to make some music video's.

We also joined forces with our lovely emerging photographers from our Brisbane City Council funded Muslim Women's program to provide the singers in the group with some awesome 'press shots' for their facebook accounts! The photographs taken and additional shots were exhibited at BEMAC over a 2 week period.

A key part of all of these workshops was the facilitation in Indigenous culture and protocols by Kargun Fogarty. It was wonderful to watch our young Sudanese men from Toowoomba learning to play the didge!



## The Team

### MANAGEMENT COMMITTEE

PRESIDENT Rossven J. Naidoo  
VICE PRESIDENT Gayle Kimmins  
TREASURER Michael D. Cohen  
SECRETARY Rosemary Easterbrook  
COMMITTEE MEMBERS Michael Swifte, Vladis Kosse;  
Cat Sanford Beechey

### STAFF

DIRECTOR: Joanne Pratt  
BOOKEEPER: Kerry Atkins  
ADMINISTRATION OFFICER / BOOKEEPER : Sharmin  
Ferdous  
EVENTS COORDINATOR: Tina Fotu  
PROJECT STAFF: Joan Winter, Christina Hwong

VOLUNTEERS, STUDENT PLACEMENTS and  
INTERNS: Gladys Miles, Bilge Ozgun, Greta Kelly,  
Balraj Kaur, Felicity Rose Harris, Bharat Shirole,  
Imran Shaukat, Asanka Haluwana, Sachin Kumar,  
Amanpreet Singh, Mahahpal Singhh, Natalie  
Hoskins, Lucky Dharmawardana, Sophia Linhong Liv,  
Federico Galvez, Melisa Eacott and anyone who has  
helped out at one of our many events, your input,  
contributions and support has been fantastic and  
most appreciated!

A BIG THANK YOU!

## Supporters / Sponsors

Brisbane Multicultural Art Centre would like to thank  
our partners, stakeholders and supporters in 2010.

Brisbane City Council  
Brisbane Powerhouse  
Griffith University  
Islamic Women's Association of Queensland  
Jabiru Community Youth and Children Services  
Association  
Judith Wright Centre of Contemporary Arts  
Kape Communications  
Kultour  
Logan City Council  
Multicultural Arts of Victoria  
Multicultural Development Association  
Museum and Gallery Services  
Queensland Performing Art Centre  
University of Queensland

Our Funding Partners  
Arts Queensland  
Australia Council for the Arts  
Brisbane City Council  
Community Gambling Benefit Fund  
Logan City Council  
Multicultural Affairs Queensland

We would also like to thank all the members whose  
support and creativity make the organisation vital,  
ever changing and dynamic and the artists and  
communities involved in 2010 program.





[www.bemac.org.au](http://www.bemac.org.au)

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