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Cultural Infusion – Grants Extracts

General Info that you may need for applications

1. Organisation Details

Tick boxes where appropriate

1	Are you a Victorian based organisation?	<input checked="" type="checkbox"/> Yes	<input type="checkbox"/> No
2	Are you an incorporated organisation?	<input checked="" type="checkbox"/> Yes	<input type="checkbox"/> No
3	Are you a not-for-profit organisation?	<input checked="" type="checkbox"/> Yes	<input type="checkbox"/> No

Organisation	Cultural Infusion Ltd			ABN	11 115 225 986	
Department				GST-registered (tick one box) <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No		
Street address	138 Cromwell St, Collingwood					
					Postcode	3066
Postal address	As above					
					Postcode	
Phone	03 9412 6666	Fax	03 9412 6667	Email	info@culturalinfusion.com	
Website	www.culturalinfusion.com					
CEO/Chairperson or President	Title	Mr	Name	Peter Mousaferiadis		
CEO/Chairperson or President	Email	Peter.m@culturalinfusion.com			Phone	9412 6666

What is the current operating status of the organisation? (please tick one)	New organisation	
	Ongoing organisation	<input checked="" type="checkbox"/>
	Under receivership	
	Financial/Funding Controller appointed	
	Deed of Company arrangement	

	Administrator appointed	
	In liquidation Partnership	

Incorporation Name	Cultural Infusion Ltd
What legislation is your organisation Incorporated under? e.g. Associations Incorporation Act	Associations Incorporation Act
What is your ACN/ Corporation number?	115 225 986
Incorporation date	11, July, 2005
Date of last AGM	25/02/09

BN/GST Details

What is your Australian Business Number (ABN)?	11 115 225 986
BN Branch Number (if applicable)	
Are you registered for the GST?	YES
Effective Date of GST registration	11, July, 2005
Do you have Concessionary Tax status?	Cultural Infusion Ltd is a charitable institution and is endorsed to access the following tax concessions: income tax exemption; GST concessions and FBT rebate.
Effective date of status	25 th , May 2006

Australian Company Number: 115 225 986

Applicant Bank Accounts

Account Name	BSB (nnn-nnn)	Account Number	Bank Name, Branch
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Cultural Infusion	013 275	496 807 069	ANZ Collingwood
Cultural Infusion Donation Fund	013 275	4968 07245	ANZ Collingwood

Who is your organisation's Auditor?	
If external	Please complete details below
Name	NRM Johnson
Telephone Number	08 8130 7222
Email	nick@nrmjohnson.com.au
Street number & name	43 Edward Street
Suburb/Town	Norwood
State	SA
Postcode	5067
Qualifications	Certified Practising Accountant

Who is your organisation's Accountant?	
If external	Please complete details below
Name	TAXLINE
Telephone Number	+61 (03) 9383-4999
Email	mersal@taxline.com.au
Street number & name	347 Sydney rd
Suburb/Town	Coburg
State	VIC
Postcode	3058

Qualifications	Certified Practising Accountant
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Board Members/Directors

Peter Mousaferiadis - Founder

Mike Zafiropoulos – Chairman - *former General Manager of SBS Melbourne, Chairperson of Regional Arts Victoria*

Joy Murphy – *Wurundjeri Community Elder, Chairperson Australian Indigenous Consultative Assembly, Trustee of the National Gallery of Victoria, honorary Professor of Swinburne University*

Ian Roberts – *Executive Director of the Harold Mitchell Foundation, Deputy Chair Melbourne International Film Festival, Trustee Victorian Arts Centre, Chair Mpact Arts, Board member of Australian Centre for Contemporary Arts, Managing Director of I D Roberts Pty Ltd. Former Chair of Victorian Australia Day Committee.*

Spiro Falieros - *Director of SF Educational Consultancy; Music Coordinator Braybrook College; Former Arts/Music Coordinator for the Victorian Department of Education & Training (Northern Region), Practicing Musician, Radio Announcer (Greek Media Group: Radio 3XY, Victoria)*

John So – *Former Lord Mayor of Melbourne (2001 – 2008). John So was Melbourne’s longest serving Lord Mayor and In 2006 he was the winner of the annual World Mayor project.*

Before becoming Lord Mayor, So enjoyed a varied career in public service in the state, serving as its Ethnic Affairs Commissioner, as well as a number of civic society posts in the city itself. He was first elected to the city council in 1991 and was re-elected twice as a councillor before securing election in 2001

Dr Lycia Trouton - *She completed her Masters in Sculpture at Cranbrook Academy of Art in Michigan. Thereafter, she spent a decade of her life, mainly in large cities in the USA, as a site-specific (organic minimalist) sculptor of Public Art (including civic and large-scale university campus commissions or community-based work) before coming to Australia for her Doctorate at the University of Wollongong, on scholarship, as well as with an Australian Research Council Research Assistantship. Lycia is currently a lecture at the University of Tasmania*

Successful grants that are good to read and useful as resources

SPP Application (schools program)

[P:\PAN - CI - HEAD OFFICE\CULTURAL INFUSION\FUNDING-AWARDS-GRANTS OPPS\GOVT FUNDING\Submissions\VIC\Department of Education \(VIC\)\SPP- Dep. Education & Training\SPP- Dep. Education & Training\SPP Application 2009-11](P:\PAN - CI - HEAD OFFICE\CULTURAL INFUSION\FUNDING-AWARDS-GRANTS OPPS\GOVT FUNDING\Submissions\VIC\Department of Education (VIC)\SPP- Dep. Education & Training\SPP- Dep. Education & Training\SPP Application 2009-11)

VicHealth InterACT Arts Project (community arts/professional intercultural production)

<P:\PAN - CI - HEAD OFFICE\CULTURAL INFUSION\FUNDING-AWARDS-GRANTS OPPS\GOVT FUNDING\Submissions\VIC\Vic Health\S Cultural Diversity Grants 09-12>

Playing Australia (touring applications)

<P:\PAN - CI - HEAD OFFICE\CULTURAL INFUSION\FUNDING-AWARDS-GRANTS OPPS\GOVT FUNDING\Submissions\FEDERAL\DCITA\PLAYING AUSTRALIA>

Arts Victoria (community partnerships)

<P:\PAN - CI - HEAD OFFICE\CULTURAL INFUSION\FUNDING-AWARDS-GRANTS OPPS\GOVT FUNDING\Live Submissions\Submitted\Arts Victoria Community Partnerships>

Helen McPherson Smith Trust (artist development pilot)

<P:\PAN - CI - HEAD OFFICE\CULTURAL INFUSION\FUNDING-AWARDS-GRANTS OPPS\NON-GOVT FUNDING\Submissions\Helen Macpherson Smith Trust S\2008 S>

Ross Trust (Indigenous school holiday program)

<P:\PAN - CI - HEAD OFFICE\CULTURAL INFUSION\FUNDING-AWARDS-GRANTS OPPS\NON-GOVT FUNDING\Submissions\Ross Trust S\Ross Trust 2009 S>

Resources

CI Achievements (funding, events, awards etc) <P:\PAN - CI - HEAD OFFICE\CULTURAL INFUSION\COMPANY PROFILE & ORG BOOKLET\CI Achievements>

CI Charity Tax Exemptions <P:\PAN - CI - HEAD OFFICE\CULTURAL INFUSION\COMPANY PROFILE & ORG BOOKLET\CI Certificates TAX Exemption - DGR docs>

CI Profile, organization profile, endorsements <P:\PAN - CI - HEAD OFFICE\CULTURAL INFUSION\COMPANY PROFILE & ORG BOOKLET\Cultural Infusion Profile>

Annual Reports <P:\PAN - CI - HEAD OFFICE\CULTURAL INFUSION\ANNUAL REPORTS>

Cultural Infusion Staff Bios <P:\PAN - CI - HEAD OFFICE\CULTURAL INFUSION\COMPANY PROFILE & ORG BOOKLET\Employee Bios>

Peter's full bio info <P:\PAN - CI - HEAD OFFICE\PAN\COMPANY PROFILE & STRUCTURE\employee bios\Peter Mousaferiadis>

CI Business plan <P:\PAN - CI - HEAD OFFICE\CULTURAL INFUSION\COMPANY PROFILE & ORG BOOKLET\Business Plans>

CI Sponsorship and partnership proposals <P:\PAN - CI - HEAD OFFICE\CULTURAL INFUSION\SPONSORSHIPS & PARTNERSHIPS>

CI Funding (there are government and non government folders here) <P:\PAN - CI - HEAD OFFICE\CULTURAL INFUSION\FUNDING-AWARDS-GRANTS OPPS>

CI Touring Program (this is where there are details of national tours, management details etc) <P:\PAN - CI - HEAD OFFICE\CULTURAL INFUSION\PROGRAMS\TOURING - CONCERTS - EVENTS PROGRAM - GLOBAL SCOPES>

CI Youth Programs (this is where there are current and past youth programs – inc applications, acquittals, management details) <P:\PAN - CI - HEAD OFFICE\CULTURAL INFUSION\PROGRAMS\YOUTH & WORKSHOPS PROGRAM>

Hybrid Org explained <P:\PAN - CI - HEAD OFFICE\PAN\COMPANY PROFILE & STRUCTURE\Organisational Structure for PAN & CI>

Company capabilities and Event Management (this is PAN but can be used for CI – just change the company names) <P:\PAN - CI - HEAD OFFICE\PAN\COMPANY PROFILE & STRUCTURE\Profiles\Methodology & Capabilities>

Event images P:\PAN - CI - HEAD OFFICE\IMAGES_AUDIO_DVDS\EVENTS & TOURS

All images and some presentations (in various folders) P:\PAN - CI - HEAD OFFICE\IMAGES_AUDIO_DVDS

Stationary and Design (letter heads, logos, staff signatures) <P:\PAN - CI - HEAD OFFICE\ADMINISTRATION & MANAGEMENT\STATIONERY & DESIGN>

Risk Management & OH&S <P:\PAN - CI - HEAD OFFICE\ADMINISTRATION & MANAGEMENT\SYSTEMS & OPERATIONAL MANUALS\Risk Mgt & OHS>

Budget Management and Control

1. Devolved Budgets

The basic principle of budget management is that budgets should be devolved to the lowest practicable level. The delegation of budgets gives responsibility to those managers who are close to service delivery and who are most able to identify the needs of the service and manage the use of limited resources to meet the policies and objectives of the Authority. Therefore, the budget hierarchy and levels of delegation will be dependent upon the responsibility of the managers concerned, for example:

Primary level budget holder =front line manager

Secondary level budget holder =service manager

Strategic level budget holder =head of service

Primary level budget holders are responsible for the day-to-day running of a cost centre, and will be first line managers. They will be the manager who is closest to service delivery and who can maximise the use of limited resources allocated to them from their understanding of the operational requirements of the service/establishment. The primary level budget holder has responsibility for the purchase of direct goods and services, and the ordering and certification of invoices relating to their cost centre (budget). Each budget holder is accountable for the budget delegated to them, and a budget holder does not have authority to overspend on any of their budgets. Budget holders are required to monitor the expenditure and income incurred, and any significant variances between the budget and actual spending should be reported to the next level budget holder with a reason for the variance and a possible solution to the problem.

Secondary level budget holders will be service managers who will have a specific range of responsibilities covering a range of cost centers within their service, and are supervisors of the primary level budget holders. This enables the secondary level budget holder to see a wider picture when working with primary level budget holders to identify practical solutions to the problems, which cannot be resolved at a primary budget holder level.

Strategic level budget holders are the budget holders at head of service level. They are responsible for the managerial and strategic direction of the service. The strategic level budget holder will work

with his/her management team to ensure resources allocation is in line with the priorities of the department.

2. Reporting Mechanisms

There are a number of reporting mechanisms within the department relating to financial monitoring.

The main report is the financial print from the general ledger, which shows the financial position in respect of transactions processed through the accounts.

The transactions include: invoices paid, payroll transactions and income transactions. The report is provided on a monthly basis at the period end and is normally received by budget holders within 12 days of the month end. The reports are produced on a cost centre basis, which corresponds to cost centers for primary budget managers, or a range of cost centers for other levels. These reports present the profiled budget against actual spend, to date, and give a snapshot position of the current budget spend. Monthly reports are produced for budget managers, and a summary monthly report is prepared for the Adults and Older Peoples Management Team. Overall trends are monitored and the responsible manager investigates any apparent issues raised.

A monthly, summary, financial monitoring report is presented to the Service Management Team (SMT) and divisional reports considered at the respective divisional management teams. These provide an opportunity for the overall budget to be considered, with any variances being identified and explained. SMT also receives regular reports on the progress of budget savings. Monthly reports are prepared for the Corporate management Team. The Accounts Officer also carries out a high level review of spending against budget on a monthly basis and makes a report to senior management identifying any major variances. This acts as a final backstop review covering all PAN's services.

3. Budgetary Control

Budgetary control, carried out throughout the Directorate, highlights those areas where variances are occurring and gives the opportunity to analyse where there are pressure points on the budget and to identify appropriate management action in order to rectify these variance. The action taken may be to use areas of under spends to offset overspends or, where there are significant and unavoidable pressures, to ensure that these are reported through the organization. To support the above process work has taken place with staff to develop greater ownership of budgets and more proactive management of budgets by budget holders, with a greater level of budget training and action to ensure greater involvement of staff through the whole budget process.

Mechanisms in Place to Control Expenditure

The reporting framework in place to identify variances and management action required. This covers all aspects of the Directorate's reporting (*including reporting to Members*).

- Corporate Financial Regulations ('the White Book').
- Services Financial Procedures Manual.
- Monitoring of Virements (*funds transfer*) and Budget Changes by the Finance Section.
- Procedures for changes in Establishment.
- Certifying officer limits and approved signatory arrangements for invoices.
- Internal audit reports and activities.
- Eligibility and Priority Policy.
- Budget Management Arrangements within the directorate.
- Budget estimates. These are based on a post-by-post analysis are built up on a cost centre by cost centre basis in consultation with budget managers.
- Corporate systems and procedures over invoice, payment, debtors, petty cash, etc.

The accounts officer oversees the finances and queries any significant variances, on a monthly basis, as part of the budget monitoring process. It is also necessary to produce a forecast out-turn budget which is reported to Members, and is used to project the overall position.

Brief statement on evaluation

In order to ensure continual improvement Cultural Infusion embeds the Plan-Do-Review-Improve (PDRI) cycle into all of its projects. For each of Cultural Infusion's projects and programs, an Evaluation Plan is developed to review the key objectives and learning outcomes of the activity. The evaluation of the activity is based on the collection of data about audience and performers experiences. The data is obtained via an evaluation

questionnaire completed by all participants at the conclusion of each program and activity. This systematic evaluation method allows Cultural Infusion to ensure on-going development and continual

improvement of its programs and activities and thereby respond to the needs and interests of the schools and communities.

Event and Risk Management Methodology

Can be found here: <P:\PAN - CI - HEAD OFFICE\CULTURAL INFUSION\COMPANY PROFILE & ORG BOOKLET\Event & Risk Management>

Profile and Capacity

This is a 50 page document that is good for a variety of grants and tenders

<P:\PAN - CI - HEAD OFFICE\CULTURAL INFUSION\COMPANY PROFILE & ORG BOOKLET\Cultural Infusion Profile> (Profile and Capacity)

Organisational Descriptions

You can find a variety of short organisation descriptions here:

<P:\PAN - CI - HEAD OFFICE\CULTURAL INFUSION\COMPANY PROFILE & ORG BOOKLET\Cultural Infusion Profile>

The role and work of the organisation in terms of education

<P:\PAN - CI - HEAD OFFICE\CULTURAL INFUSION\FUNDING-AWARDS-GRANTS OPPS\GOVT FUNDING\Submissions\VIC\Arts Victoria\Arts Residencies\08 Extended Artists Residencies>

Initially established by founder and CEO Peter Mousaferiadis as the educational arm of PAN Event Entertainment, *Cultural Infusion* has delivered quality, culturally diverse school and community based arts and education programs in Victoria since 2003. In July 2005, *Cultural Infusion Ltd* became a not-for-profit organisation. Today *Cultural Infusion* operates as a national, not-for-profit organisation with offices in Melbourne, Sydney, Brisbane and Perth. It is governed by a Board of Directors with considerable experience in culturally diverse programming and curriculum development in the arts and education sectors. *Cultural Infusion* also draws on advice from experienced educators and arts consultants and has 18 full and part-time contracted administrative staff with a wide range of arts qualifications and experience. *Cultural Infusion* reaches a national audience of more than 300,000 annually through a diverse range of co-ordinated programs including: school incursions, touring artists, workshops, youth and concert programs. In 2006 *Cultural Infusion* was awarded funding by the Victorian Department of Education and Early Childhood Development for two programs under the Strategic Partnerships Program (SPP) for the triennium 2006-2008. It was also appointed as the SPP Performing Arts & Media Network Convener. *Cultural Infusion* has been awarded a second triennium of funding for its entire Schools Program.

The *Cultural Infusion* Victorian Schools Program is valued by teachers as both highly educational and creatively stimulating, comprising authentic performances with interesting narrative and scope for interaction and participation by students of all ages. *Cultural Infusion's* artists are from diverse cultural backgrounds and are skilled in various creative disciplines such as dance, music, drama, visual arts, storytelling and new media. In collaboration with teachers, the program enriches and extends school-based curriculum through personal experience and access to informative presentations and stimulus activities. The program has a range of format options that can be tailored to suit individual school requirements. *Cultural Infusion* remains committed to Victorian school and local communities and in particular to Victorian students, teachers and to the learning goals, standards and methods of evaluation established through VELs.

Cultural Infusion also pursues its aims nationally and internationally through a variety of other activities and platforms - creating new and diverse artistic works and cultural experiences. *Cultural Infusion* works with governments at Federal, state, and local levels in partnership with communities, philanthropic and other organisations to create grass roots cultural and community development initiatives. In 2007 *Cultural Infusion* was commissioned by the Federal Department of Foreign Affairs and Trade to present Victorian Indigenous artists in a tour to China. Through its Youth Program, it helps link young people of culturally diverse backgrounds and low socio-economic backgrounds to their wider communities - and to learning and career pathways through formal and informal education and training initiatives. Young people are also encouraged to participate as performers and volunteers in *Cultural Infusion's* public offer events, such as the Australia Day 'Voyages' concerts which attract audiences of 8,000 to 10,000 annually, building confidence and capacity in the participants. These activities in turn feed into the rest of the program, helping to build the skill base and careers of emerging artists from culturally diverse backgrounds that would probably not otherwise have access to professional work in the cultural industries. The practitioners employed by *Cultural Infusion* are generally leading performers in their particular artistic field, but also include these young and emerging performers skilled in both traditional and innovative cultural practices. Working with youth, including those not currently participating in school and other education and training programs is an important priority for *Cultural Infusion*, as seen for example in our participation in Hip Hop culture through the 'Freeza' program supported by the Office of Youth and our own youth-focused programs such as 'Free Your Style'.

Cultural Infusion is actively engaged in dialogues regarding culture and the arts - hosting a pre-2020 summit in March entitled "Cultural Diversity in Australia: to 2020 and Beyond". More than 30 leading thinkers attended, the results of the forum were reported in a paper delivered to the respective 2020 committee outlining recommendations. *Cultural Infusion* is also an active producer of new performances and regularly produces projects that excel in regards to artistic and cultural content. *Cultural Infusion* collaborates with artists and other arts professionals to regularly produce events such as the City of Yarra's Fairfield Amphitheatre Summer Concert Series (2006-2008); Fed Square: Freestyle @ Fed Square (since 2006); ZULU SUPA JAM TOUR: Celebrating 32 years of Hip Hop culture; 2007 Victorian National Youth Week Launch; WA 'Freestyle' Hip Hop Festival and the official closing party of National Youth Week. In 2008 *Cultural Infusion* received funding from *Playing Australia* to produce a new show to tour- INDO Bboy Fusion – this innovative production which fuses hip hop dance with the traditions of Balinese masked dance and storytelling is currently touring nationally. *Cultural Infusion* is constantly nurturing new artists on their journey to professional practice – and views its Schools Program as an integral part of this process – opening up the arts and cultural industries as an exciting possibility for young people both as a potential profession and an important part of their educational and personal development.

OR

Cultural Infusion is a Victorian not-for-profit organisation that specialises in culturally diverse performing arts programming for young people and communities. *Cultural Infusion* supports diversity, inclusiveness, harmony and well-being through the coordination and delivery of school

incursions, workshops, concerts, tours and youth programs. *Cultural Infusion* takes a dynamic approach in representing and presenting traditional and contemporary artistic forms, with an emphasis on lived cultural experience in a changing world. *Cultural Infusion's* artists, as well as its audiences, are drawn from a variety of cultural backgrounds including CALD and Indigenous communities. For many audience members, *Cultural Infusion* provides a rare opportunity to see themselves and their cultures validated through public performance; for others, an opportunity to connect with representatives of unfamiliar cultures and learn greater respect for them as artists, neighbours and fellow citizens. For many artists already well-respected within their own cultural groups, *Cultural Infusion* provides professional career opportunities otherwise denied them.

Since its incorporation in 2005, *Cultural Infusion* has successfully delivered program elements nationally, however Victoria remains its home market and the base from which program development and innovation takes place. In 2009, *Cultural Infusion* proposes to enrich program capacity for delivery to Victorian schools and communities through: improved branding and quality control in listed program options; expanded professional development and training opportunities for artists and other staff; extended documentation and evaluation as a resource for clients and marketing purposes; and the further development of touring opportunities, especially to regional and remote areas.

Cultural Infusion is the not-for-profit partner within a hybrid organisation, the PAN Orama Group of Companies. This structure facilitates sharing of resources and has supported *Cultural Infusion's* rapid growth as one of the few multicultural providers in Australia's Creative Industries. *Cultural Infusion* has built a reputation for sound financial management and has developed appropriate frameworks for reliable delivery of its quality Artistic Program.

Collaborative Processes

<P:\PAN - CI - HEAD OFFICE\CULTURAL INFUSION\FUNDING-AWARDS-GRANTS OPPS\GOVT FUNDING\Submissions\VIC\Arts Victoria\Arts Residencies\08 Extended Artists Residencies>

Description of the organisation's preferred working processes when working collaboratively with students and teachers or communities

Cultural Infusion has developed a strong methodology for projects that are collaborative. This method of working has been utilised in many projects with students, teachers, communities and artists. In all collaborative projects *Cultural Infusion* facilitates an initial series of discussions in which all groups are consulted. *Cultural Infusion* prefers to undertake individual meetings in order to establish a clear understanding of the aims and requirements of each group. The project ideas and long term requirements for school based collaborative projects are determined by the teachers, the participants, the artists and the project coordinator throughout the life of the project. After initial consultations are undertaken *Cultural Infusion* draws up a creative development plan with the artist/s facilitating the project. It is at this point that the whole group meets to further brainstorm the project and the directions that it can take. From this point *Cultural Infusion* documents the discussion and the final decisions that are made in regards to the project and the roles of the various

groups. Due to the diverse nature of the artists that *Cultural Infusion* works with and the range of creative disciplines it is difficult to be specific in terms of artistic processes. After the collaborative project has been decided upon a project management plan, time line and budget will be created to ensure the effective implementation of the project.

In order to ensure continual improvement *Cultural Infusion* embeds the Plan-Do-Review-Improve cycle into all of its projects. For all major *Cultural Infusion* projects, an Evaluation Plan is developed to review the key objectives and outcomes of the activity. The evaluation of the activity is based on the collection of data from artists and participants. The data is obtained via an evaluation questionnaire completed by all participants at the conclusion of each project component. This systematic evaluation method allows *Cultural Infusion* to ensure on-going development and continual improvement. At the completion of the project the evaluation process assists the project coordinator and the school to develop ways in which students can be further engaged and motivated within their school community.

Cultural Infusion believes in collaborative processes that are open, inclusive and above all receptive to creativity and innovation. Collaboration, as *Cultural Infusion* interprets it, is an artistic process of opening up and discovering potential in a supportive environment. This methodology fosters creativity and positive behaviours, placing high value on every member of the 'team'. In collaborative projects process is always as important as final outcomes. In school based collaborations *Cultural Infusion's* process is intrinsically student centred – the process of collaboration is one of confidence building and extension – of skills, thoughts and capacity. In school based collaborative projects *Cultural Infusion* values highly the contribution that teachers make to the student's development within and beyond the project. The continuing long term benefits to the school community of a collaborative project are most often driven by the involvement of teachers – *Cultural Infusion* sees all collaborative projects with schools as opportunities to assist teachers with professional development in the arts and provides appropriate support and materials to ensure the maximum benefit.

Cultural Infusion also regularly works in long term partnerships with communities and artists creating arts projects as part of collaborative and engaged processes. Examples include work with specific communities including Melbourne's Chinese, Chaldean, Greek and Spanish Communities that have resulted in the formation of choirs, dance groups and other arts groups. This partnership approach results in communities developing skills and avenues to continue artistic projects beyond *Cultural Infusion's* initial involvement. This occurs via the identification and building of talent and capacity and planning of further opportunities in the areas of performance, professional development and links with others arts orientated organisations. Today the Chinese community continues to utilize the choir it developed with *Cultural Infusion's* support in numerous events and activities of its own choosing while the Greek and other groups sing and perform in their own and other community events.

Artistic Program

<P:\PAN - CI - HEAD OFFICE\CULTURAL INFUSION\FUNDING-AWARDS-GRANTS OPPS\GOVT FUNDING\Submissions\VIC\Arts Victoria\Annual Operations\2008>

Cultural Infusion's primary goal is the delivery of culturally diverse arts programs to young people and communities through age-targeted and general access programming. *Cultural Infusion's* program offers audiences rich opportunities to engage with artists from a range of cultural backgrounds, including artists from CALD and Indigenous communities. Artforms included in the program therefore range across the horizon of the performing, and performed, arts, and are often difficult to classify within the standard categories of Anglocentric, Western European, cultural practice. As nearly as possible, they may be said to include Music, Dance and Theatre, together with other cultural practices that blur the boundaries between music and movement theatre, storytelling, and visual arts and crafts including mask and puppetry. Platforms offered cover school incursions, workshops, concerts, tours, festivals, artist residencies and other longer term immersion formats tailored to specific client requirements. *Cultural Infusion* programs are educational and highly entertaining. They present both culturally authentic and contemporary, innovative performance experiences, framed to engage audiences of all ages by including interesting narrative and scope for interaction and participation.

Cultural Infusion (CI) began as the education arm of PAN Event Entertainment, a leading Australian event management and entertainment provider. In its early years, *Cultural Infusion* acted to a large extent as a producer of work developed by the skilled but often informally trained artists it selected for inclusion. Program development occurred organically, through on-site experience, participation in larger-scale events and through feedback from clients and from the artists themselves. While still open to offers from established and newly arrived artists, especially those from cultural groups otherwise lacking access and representation in public cultural activities, in recent years *Cultural Infusion* has moved towards a more interventionist mode in artist selection and retention. Artists selected for inclusion in the ongoing program are encouraged to present within a framework developed in consultation with CEO Peter Mousaferiadis and other directors, musical directors and choreographers expert in issues of presentation to Australian audiences and/or in the curriculum requirements of specific State-based educational environments. Peer and client feedback is sought, discussed by program officers and passed on to artists, to secure overall standards and to address specific issues as required.

An increasing number of dedicated program platforms have been developed since 2006, including extended multi-artist formats and frameworks intended for delivery to target audiences and/or in specific locations. Generally piloted in Victoria and successfully rolled out to other states, these include MCAD, the Multicultural All-Day Program; ICTIYS, Information and Communication Technology in Your School; and the 'Reprezent' artist residencies (see below). In 2009 and beyond, *Cultural Infusion* will further develop the level of production and other quality control exercised across the program, moving to support artists and actively enhance the organisation's profile by

introducing a higher proportion of branded offerings in each state and program category. Again, these developments will be trialled in Victoria before being delivered nationally.

Cultural Infusion is committed to providing ongoing support and professional development opportunities for emerging and established artists from culturally diverse backgrounds, supporting them to create new works and/or to link into our established branded programs. Professional employment opportunities and career sustainability are ongoing benefits for artists who might otherwise face significant career hurdles. In 2009 *Cultural Infusion* will add to its existing audition and feedback process for artists, introducing regular induction and rehearsal sessions at intervals throughout the year, together with internal benchmarks for professional conduct and other standards of delivery.

Audience and Engagement

Annual Operations 09 Arts Vic

<P:\PAN - CI - HEAD OFFICE\CULTURAL INFUSION\FUNDING-AWARDS-GRANTS OPPS\GOVT FUNDING\Submissions\VIC\Arts Victoria\Annual Operations\2008>

Cultural Infusion has a proven track record in delivering quality community and schools-based arts programs with strong educational content, in line with future directions for LOTE and intercultural education. It has developed strong relationships with local and State government departments, including convening the PAM Network for the Victorian Department of Education and Early Childhood Development, and has recently been advised of its success in attracting a second cycle of triennial funding from the Department from 2009-11.

Since 2005, CI has developed a solidly diversified program of arts provision, delivering program content in a range of community locations including regional and remote areas, to audiences of all ages. *Cultural Infusion* maintains extensive networks across cultural groups and communities, in Victoria and further afield. It supports established and emerging artists and helps preserve authentic community cultures, while encouraging the development of new cross-cultural and intercultural works and exchanges between professional artists and communities. These networks are also reflected in its staffing policies and governance structures; CI employs a culturally diverse workforce, while Board members are high profile individuals with a great depth of knowledge and experience.

Cultural Infusion offers audiences school incursions, workshops, tours, concerts and youth programs delivered by professional arts and cultural practitioners of culturally and linguistically diverse backgrounds. A key element of *Cultural Infusion* programs is the cross-cultural focus whereby professional artists create awareness about diverse cultures, traditions and history through their specific art form.

Expand existing markets

Increase our reach into community markets through tours, workshops and concerts

Cultural Infusion has identified its target audience as comprising:

Primary school aged students: Boys and girls aged 5-12 years, generally open-minded, adventurous, whose curiosity is relatively easily engaged.

Secondary school aged students: Males and females aged 13-17 years, easily influenced by popular culture and peer preferences, demonstrate brand loyalty. Mostly open-minded although some may demonstrate entrenched attitudes and prejudices. Able to exert influence on parents' decisions.

Youth (males and females 12-25 years) from CALD backgrounds, including from low socio-economic and disadvantaged areas.

Parents - a cross-section, ~28-50 years, varying income, interested in their children's development.

Teachers - Primary and secondary school teachers who are key decision makers. CI maintains high level of contact with this group, which includes specialist teachers: LOTE, Music, Environmental, Performing Arts, Movement, History, Aboriginal Studies, plus Activities/Events Coordinators.

Other:

Festival/Event/Tours attendees to community-based performances, festivals and events, including those produced by *Cultural Infusion*.

International Foreign markets such as Singapore, China, USA & New Zealand including schools and communities in these countries.

Experience in event production/management

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Cultural Infusion has a wealth of experience in running concerts and events. For the past three years Cultural Infusion has been the provider of the City of Yarra's Fairfield Amphitheatre Summer Concert Series. Cultural Infusion not only develops cultural performances and arts events but is also active in the creation of contemporary performances that explore elements of contemporary art, new dance genres and utilise new media elements as part of live performances.

An example of Cultural Infusion's ability to produce innovative new works is the development of a production that is currently touring nationally – *INDO Bboy Fusion*. This new production, funded by a *Playing Australia* grant is a prime example of many of the creative capacities that are required in the

production of the *FUSE Concert and Exhibition Series*. In this production Cultural Infusion's creative team, led by Peter Mousaferiadis, have melded traditional and contemporary performances in an engaging narrative of culture and creative collaboration – performed in front of a specially created new media video artscape and to a purposefully composed score. Combining 5,000 year old traditional art-forms from Bali, Indonesia, and contemporary urban hip hop dance provides a unique stage for exploration of culture, creative diversity and the possibilities of collaboration. The two talented artists that have been called on for this production are renowned within their respective fields: Indonesian Mask Puppeteer - Aryantha, and Lamaroc - Australian Number 1 Bboy Champion. *INDO Bboy FUSION* offers a fresh, original performance format. *INDO Bboy's* accomplished choreographer, Zteven Whitty, also an experienced physical theatre artist, brings eight years experience in classical and contemporary dance to this production, envisioning an outstanding example of theatre art. The production and creative development skills of the Cultural Infusion staff were fully utilised in the creative development and production – the Cultural Infusion team work in an inclusive, communicative manner – that is well suited to a multi-disciplinary approach.

Cultural Infusion has years of experience in producing large scale performances and events for community, government and corporate purposes. It is the range and breadth of experience that ensures that performances and events that Cultural Infusion produces and manages are extremely well organised and executed without issue – in our experience planning is everything. Cultural Infusion has, for the last three years, produced the Australia Day Celebrations at Federation Square – a large scale production that attracts thousands of people into the centre of the city. With a development and production schedule that is begun more than six months in advance Cultural Infusion is experienced in long term planning and has the scope of vision that enables them to create and establish processes that are effective models at the commencement of planning and for production. Cultural Infusion has also produced the City of Yarra Fairfield Amphitheatre Summer Series Concerts for the last three years – each series being made up of four two hour long concerts that traverse cultural performance, music, dance and comedy. The planning and programming for this event is extensive – performance outcomes have always received an encouraging and positive reception from the concert attendees.

Working with Communities

Cover Letter to OzCo Creative Communities Partnerships

Cultural Infusion has a strong track record in working with communities and community arts groups on a range of projects and programs including with youth and CALD communities. These have included long term youth community initiatives such as acting as the Freeza provider for the City of Yarra on behalf of the Office for Youth (Department of Victorian Communities) which is a triennially funded program that provides local youth with the opportunity to become involved in long term arts projects that increase their skills in the arts and provide youth at risk of becoming disengaged with an avenue for engagement.

Cultural Infusion works in long term collaborative partnerships with community arts groups and artists with the aim of creating sustainable outcomes. Examples include work with specific cultural communities including Melbourne's Chinese, Chaldean, Greek and Spanish communities. This partnership approach results in communities developing skills and the desire to continue developing

their artistic projects beyond the life of Cultural Infusion's initial involvement. This occurs through the identification and building of talent and capacity and the planning for further opportunities in the areas of performance, professional development and links with other arts organisations. Today the Chinese community continues to utilise the choir it developed with Cultural Infusion's support in numerous events and activities of its own choosing while the Greek and other groups sing and perform at their own and other community events.

Cultural Infusion also has significant experience in working with communities consisting of diverse groups. In 2005 Cultural Infusion's Artist Director, Peter Mousaferiadis was brought in to develop a new community performance for Hume City Council's Hume Winter Music Festival. Peter consulted and worked with the community, developed the concept and produced the event. The project created an original one hour performance piece drawn from music and dance styles from a range of cultural traditions from the community. The work reflected the unique blend of people in the Hume municipality. Outcomes from the project included: music and performance development for local cultural groups and artists; the participants gaining skills from working with a professional director and widening their repertoire through exposure to different musical styles and through a mentorship approach to the project key leaders in the cultural groups developed new skills in the area of artistic direction and performance which were then used in later performances and events.

Cultural Infusion has also led a similar community arts project with the City of Dandenong community. *Sumnation Fusion* was an event that linked the Sumnation World Cultural Festival with the live telecast of the 2006 Melbourne Commonwealth Games Closing Ceremony. The Sumnation Fusion concert incorporated new choreographed performances and music based on field recordings with each of the participating groups featured throughout the concert. Similar community arts projects have included the City of Melbourne funded '*Generation Why*' community cultural development project that enabled performers ranging in experience and styles from diverse Victorian communities to combine their music, dance and visual arts talents to celebrate Australia Day in the 2007 Australia Day Concert at Federation Square.

Cultural Infusion believes in sustainable arts projects, excellence in artistic endeavour and supporting artists to become self supported by their arts practice. As Cultural Infusion is an intercultural arts organisation it often supports cultural, community based artists on their journey to professional careers as artists. Cultural Infusion has seen the need for professional development for its artists and to this end has sought funding to trial a formal artists development program which is currently being undertaken with the support of the Helen McPherson Smith Trust. This program has supported artists through providing them with arts administration skills; performance development coaching and ongoing assessment.

Case studies of community arts projects

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Complaint Resolution

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Cultural Infusion manages possible complaints by implementing its policy detailing the appropriate conflict and dispute resolution procedures. In terms of the specific proposed initiative, this will mean all complaints not resolved at the program delivery level will be referred to the reference group as an opportunity for conflict resolution and strategising to continuously improve the program as a whole.

Cultural Infusion's policy contains the following steps when addressing complaints or dispute amongst clients and other service providers:

All parties are invited to voice their perspective in a calm and professional environment

To ensure that all parties involved are provided with an equal opportunity to express their perspective on the situation at hand

In order to maintain protocol, *Cultural Infusion* requires each party to present any relevant documentation evidence to verify the facts

Cultural Infusion ensures that all parties are aware of and understand the legal implications and processes involved in conflict and dispute resolution

Touring History

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Cultural Infusion is a national, not-for-profit organisation promoting arts and culture and celebrating cultural diversity, inclusiveness, well being and harmony through school, touring, concert, Hip Hop and workshop programs. Since 2003, Cultural Infusion programs have grown to directly reach an annual audience of more than 250,000 community members annually. In 2005 Cultural Infusion Ltd was established as an independent, not-for-profit organisation, diversifying and developing programs benefiting our wider community. Touring has been an important part of Cultural Infusion's activities.

Specifically tailored to tour regional, rural and remote Australian communities, the *Cultural Infusion Global Scope* program aims to provide communities access to authentic cultural and cross-cultural performances from some of Australia's most talented performers. Since 2006 more than 100 tours have been organised throughout Australia.

Past major tours have included:

Zulu Nation Supa Jam Tour – 2006 tour to four major cities that celebrated the 32 anniversary of hip-hop

Sumardi – two six month, nationwide tour by a world-renowned Indonesian Shadow Puppeteer in 2006 & 2007

‘Acrobatics Extraordinaire’ – 2006 three week tour of regional Queensland supported by the Australian Government Department of Communications, Information Technology & the Arts (DCITA): Playing Australia Program.

IndoBboy Fusion – a fusion of International masked puppeteer from Indonesia with former Australian B-boy champion “Lamaroc. This national tour in 2008 included more than 50 remote centres across Australia. Supported by the Australian Government Department of Communications, Information Technology & the Arts (DCITA): Playing Australia Program and the Australian Indonesian Institute

Aryantha – Masks of Indonesia – a six month, nationwide schools tour in 2008 by Indonesian masked puppeteer. Endorsed by Mr. Budiarmann Bahar, Indonesia Consul General of Melbourne and the Australian Indonesia Institute

Western Australia – indigenous tour throughout Vic, NSW and SA

National tour of Indigenous artist Arthur Conlon

The *Global Scope* program features many aspects of the performing arts including music, dance, drama, narrative, pantomime, and puppetry.

Smaller regional tours have included: Cool Capoeira touring Western Australia; The Rhythm Hunters touring New South Wales and Queensland; Western Creation touring South Australia; Wiradjuri Echo touring New South Wales; Story of the Silk Fan touring South Australia; Mattopancetta touring Western Australia and Queensland and Chinese Magic Dance and Acrobat Show touring the A.C.T.

Schools Program Description

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Lots more info in the application regarding the schools program

Cultural Infusion’s Schools Program consists of a unique suite of flexible delivery platforms, designed to assist teachers in Victorian schools to achieve student learning outcomes across a range of **VELS** domains. In the 2009-11 triennium, the *Cultural Infusion* Victorian Schools Program will offer both school incursion and longer term student learning options, under four main branded platforms:

‘DIYC: Diversity in Your Classroom’ 50 minute school incursions.

All day and half-day integrated workshop presentations, including the Multicultural All Day (MCAD) and Aboriginal For A Day (AFAD) immersion options.

‘Reprezent’ and ‘ICTIYS: Information & Communication Technology In Your School’ long-term artist residencies and workshops.

Regional and national tours by featured Australian and international artists.

The popular ‘DIYC’ format is available throughout the school year. Teachers select from a menu featuring *Cultural Infusion’s* stable of locally resident expert artists and cultural presenters from diverse cultural backgrounds. Traditional and contemporary cultural presentations are delivered through a range of arts forms including instrumental music, song, dance, storytelling, physical and spoken word theatre and mixed media.

Longer format platforms offer the opportunity for more extended interaction between artists, students and teachers. In consultation with teachers, selected expert artists can provide stimulus, immersion and other targeted guided learning experiences, introducing students to the importance of diversity and inclusion in contemporary Australian society by taking them on a world journey from the comfort of their classroom. Development and delivery of the Multicultural All Day (MCAD) and Aboriginal For A Day (AFAD) immersion programs was supported by DEEC through the SPP Program in the 2006-9 triennium. Generally available for the first time in 2008 following successful pilot delivery in 2007, ‘Reprezent’ and ‘ICTIYS’ are targeted to Year Levels 8-10, facilitating deeper connections between experiential and curriculum-based learning in specific **VELS** domains including **Humanities, LOTE and ICT**.

The touring platform, available within specified dates, offers students in regional and remote locations access to the main schools program, and students across Victoria access to leading Australian and international artists featured elsewhere in *Cultural Infusion’s* national program. Examples from recent years include tours by Indigenous performance company Western Creation and Indonesian *dalang* (master puppeteer) Sumardi.

Balinese mask dances; Javanese puppet theatre; African drumming; Japanese crafts; Austrian yodelling; and traditional Greek dancing; are just some of the activities that this vastly diverse program can offer to Victorian students. With over thirty performance groups in the Victorian program, and the availability of high quality interstate and overseas artists on tour, students are able to learn about traditions, beliefs, legends and cultural practices from all corners of the globe. The program promotes the educational and social value of arts and culture through discussion, dance, music, theatre and the visual arts. Support from DEECD under the SPP program will encourage continued uptake of *Cultural Infusion’s* Schools Program across Victorian schools. We also anticipate significant growth in the more targeted workshop and residency platforms, with an estimated 10% increase each year from 2009-12.

The *Cultural Infusion* Schools Program operates as an integrated interdisciplinary complement to teachers' class room practice, facilitating delivery of learning outcomes in and across the following **VELS** domains:

The Arts

Health and Physical Education

Humanities (History & Geography)

Civics and Citizenship

LOTE, and

ICT

Teachers have the opportunity to access the program at any of the three main **VELS** stages of learning. This framework maximises flexibility for both presenters and teachers, and allows teachers to address **VELS** standards and other domain based learning goals in a manner that caters for the needs of their specific community, school and students.

For example, within the **Civics and Citizenship VELS** domain, *Cultural Infusion's* Schools Program connects strongly to interpersonal learning goals, providing stimulus material and linking students and teachers into the wider culturally diverse community through participation in selected engaging, enjoyable and creatively stimulating program elements.

Depending on a teacher's specific focus, student learning outcomes facilitated through use of the *Cultural Infusion* Schools Program may include :

Students acquiring a basic understanding of different cultures (Levels 1-3), build breadth and depth in cross-cultural awareness (Levels 4-5) and explore particular aspects of another culture and/or address issues in cultural diversity (Level 6) on the basis of structured immersion experiences.

Students learn about different cultural perspectives, and acquire culture-specific skills, at first hand from expert presenters.

Students' engagement with the artists and material 'spills over' into subsequent curriculum-based activities, resulting in enhanced achievement of learning goals.

Students are inspired to engage in their own inquisitive learning; performances can act as a starting point for individual and collaborative 'student-negotiated' projects.

The *Cultural Infusion* Schools Program contributes to teachers' professional learning by providing opportunities for information and skill acquisition, together with resources and ideas for class activities:

Teachers have commented that they would not have been able to teach certain topics as well as the visiting artist. According to one teacher who used the program as a component of an Indigenous culture unit of work: *'We have no Indigenous students or staff and we wanted to incorporate Aboriginal culture into our learning activities'*. The presentation can then be used as a resource for later classroom activities.

Cultural Infusion's artists model innovative performance-based presentation techniques for teachers, leading to greater ease with teaching strategies such as 'stepping in' and 'stepping out' of leadership roles in classroom learning activities. Teacher-student relationships may be enhanced when teachers participate in some learning activities as 'fellow' learners. One enthusiastic teacher commented on an African drumming workshop: *'The teachers loved it!! They said it was the best incursion they had had all year, and the best in Music!! We are fortunate to have teachers who participate in the singing & dancing, which also helps encourage the children to experiment with movement & rhythms. We all agreed that the African rhythms were different to what we usually experience, and most enriching and exciting. The music teachers are preparing to follow up with rhythm work with the students.'*

The *Cultural Infusion* Schools Program can be used in creative ways to stimulate classroom practice within particular domains and in cross-strand learning:

An **English** teacher studying the novel *Whale Rider* used an incursion by a Maori group to help her students understand and explore themes about Maori culture.

The programs have a strong **Music, Drama, Dance** and **'physical movement'** focus fitting in well to a variety of integrated and cross-curricular projects.

The programs all are based around cultural practices – offering a stimulating introduction to domains such as **History, Geography** and **LOTE**. The level of engagement that students display with a cultural presenter can offer the teacher a reference point for students to engage in further learning, thus supporting **VELS** and other learning goals in schools.

Cultural Infusion's 'Diversity in Your Classroom' Incursion and Long-term Residency presenters have been trained to present cultural practices in ways that support **VELS** across year levels, disciplines and domains. In Victoria, the program involves over seventy culturally diverse artists across thirty different performing acts in the inter-disciplinary presentation program, and in the delivery of interactive performance workshops. For detail see Appendix 2: Description of Schools Program.

An important contributor to the curricular value of *Cultural Infusion's* Schools Program is the preliminary work done by teachers with students. Comprehensive teacher resource notes support the teacher in exploring domain based learning as an extension of the performance experience (see Appendix 5 – Teacher Resource Notes.) The suite of resource notes is extended each year and with DEECD support, we aim to provide resource notes for all Victorian DIYC and workshop options by 2012. *Cultural Infusion's* program is intrinsically student centred even as it develops teachers' capacity to work positively with students' and school communities' cultural diversity.

Cultural Infusion's Schools Program is a core component of the organisation's provision of youth-focused, culturally diverse arts and cultural activities, but it is only one of the ways in which *Cultural Infusion* works with youth and community presenters and audiences to build culturally diverse educational and community capacity in Victoria and elsewhere across Australia. A unique aspect of *Cultural Infusion's* broader program lies in the opportunities it provides to link school groups with the wider Victorian community, through concerts and other public events. School and school/community presentations are included regularly in mass events presented by *Cultural Infusion* and its partner organisation Pan Event Entertainment, such as the Australia Day and Free Your Style concerts at Federation Square, in youth-focused cultural events at *Cultural Infusion's* own venue space "the Crom" and at many smaller scale regional and metropolitan events conducted by *Cultural Infusion* in partnership with Government and other organisations. See Appendix 3 – Description of Youth Program, for further detail.

Cultural Infusion draws upon its own research and evaluation systems, and on school and community feedback, to develop its practice across all program and offer platforms. Through the Schools Program, it specifically aims to support Victorian schools to:

build an awareness of cultural diversity into teaching and learning throughout the curriculum

encourage students to value cultural diversity, and to learn about different cultural groups and traditions through personal experience

encourage intercultural openness and harmony in school and local communities

facilitate sustained engagement within and between school communities and culturally diverse students, family and community groups.

We are proud of the contribution to Victorian education that the *Cultural Infusion* Schools Program has made to date and with support from DEEC look forward to making further contributions well into the future.