

1. p25 *Australians and the Arts: A Report to the Australia Council* from Saatchi & Saatchi Australia 2000
2. p25 *Australians and the Arts* Ibid 2000
3. Multicultural Arts Marketing Ambassadors (MAMAS), 2000–04, was designed by Mr Lee Christofis, coordinator of Arts Management and Multicultural Marketing at Melbourne University. MAMAS was run in association with Multicultural Arts Victoria and focused on training bilingual artswriters to build relationships between major arts organisations and multicultural audiences and media. Ambassadors were seconded to major arts organisations and assisted with multicultural communications. The Multicultural Arts Professional Development program (MAPD), was initiated by the Australia Council for the Arts and designed by Fotis Kapetopoulos. It is managed by RMIT Business, Kape Communications and the Australian Multicultural Foundation. MAPD is a national program which enrolls approximately 15 participants per annum. MAPD trains multicultural artswriters in leadership, marketing, cultural brokerage and income generation. It is accredited as part of the Graduate Certificate in Leadership, a part of the RMIT University Business program.
4. *Lessons Learned: Case Studies Abrazando La Diversidad/Embracing Diversity*: Museum of Contemporary Art, San Diego 1999 National Endowment for the Arts
5. p27 *Who's wearing the trousers—Special Report Brands, The Economist* Sept 8–14, 2001
6. *Who's wearing the trousers? The Economist* Ibid
7. p21 Kotler. Phillip, etal *The Principles of Marketing* Ed. 2 Prentice Hall Australia 2002
8. p22–26 Kotler. Phillip, etal *The Principles of Marketing* Ed Ibid. 2002
9. December 2003 ABC Radio News from BBC Report
10. p159 Kotler. Phillip, etal *The Principles of Marketing* Ed 2 Prentice Hall 2002
11. p27 'Who's wearing the trousers?' *The Economist* Ibid
12. *Lessons Learned: Case Studies Abrazando La Diversidad/Embracing Diversity*: Museum of Contemporary Art, San Diego 1999 National Endowment for the Arts (NEA)
13. Walker-Kuhne, D, Lecture *Ten Tools of Success*, Melbourne November 7, 2003
14. Walker-Kuhne, D, Lecture *Ten Tools of Success*, Melbourne November 7, 2003, available on <[www.ozco.gov.au](http://www.ozco.gov.au)> and <[www.strategicqualities.com](http://www.strategicqualities.com)>
15. Roy Morgan/Ogivly & Mather Values Segments, 1996
16. Cultural Partners Australia Ltd is a multicultural marketing agency with years of experience in the area of culturally and linguistically specific marketing for products and services. They have adopted the notions of NESB1 and NESB2 as part of their methodology when determining influences within various culturally diverse markets.
17. Roy Morgan/Ogivly & Mather Values Segments, 1996  
Cultural Partners Australia Pty. Ltd. have identified NESB 1 as those born overseas of non-Anglo Celtic background and NESB 2 as those born in Australia of non-Anglo-Celtic background.
18. Jarvis J, Qualitative Research Eggs, Thesis Extracts: J.Jarvis 'Billion Dollar Backpackers' 1994
19. *Arts in a Multicultural Australia* (AMA)—Australia Council policy on Arts in a Multicultural Australia 1999
20. AMA—Australia Council 1999 Ibid
21. Some Australian Statistics—Resources at <[www.ozco.gov.au](http://www.ozco.gov.au)> 2003
22. p20 Kurin. Dr R, *Reflection of a Cultural Broker: A View from the Smithsonian*, 1997
23. Multicultural Arts Victoria has been successful, as a small organisation in developing cultural exchanges with Singapore 1999, Budapest 1999, Turkey 1997 and Athens 2000, branded as multicultural arts. At all times there was keen interest from international arts and media segments over Australia's multiculturalism.
24. see <<http://www.latimes.com/extras/ads/2003Entertainment.pdf>>
25. see <<http://www.istanbul2004.info/>> & <http://www.gorhythm.com/festivals.htm>>
26. p450 Lopez, M—'The Origins of Multiculturalism in Australian Politics 1945–1975', 2000
27. Kurin, Dr R—'Keynote Remarks 1990'—Summer Institute of Virgin Islands Culture 1990
28. Kurin, Dr R—'Keynote Remarks 1990' Ibid
29. p447–448 Lopez, M—'The Origins of Multiculturalism in Australian Politics 1945–1975', 2000
30. p450 Lopez, M, Ibid
31. p4 *Going Global: A Business Model for Diversity Management*—Australian Centre for International Business for Department of Immigration, Multicultural and Indigenous Affairs (DIMIA)

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32. p5 *Going Global*, Ibid
33. p19 Bertone, S, Et al—*The Taxidriver, the cook and the greengrocer; the representation of the non-English speaking people in theatre, film and television*, Australia Council 1997
34. p6 *Going Global*, Ibid
35. NORPA—Northern Rivers Performing Arts is one of Australia's leading regional performing arts organisation based in Lismore, NSW. It is responsible for the provision of mainstream, contemporary, multicultural and all other performing arts to the communities around the Northern Rivers region of NSW <[www.norpa.org.au](http://www.norpa.org.au)>.
36. There were over 50 references in one search of kultour on Google of which none referred to the kultour program by the Australia Council—2003
37. p3–10 *Small to Medium Performing Arts Sector Report*, Standing Committee of Cultural Ministers—Commonwealth Government of Australia 2002
38. Chris Pascoe—past executive officer of Multicultural Arts Victoria (MAV), 2002
39. Liz Terracini—manager Interview NORPA, 2002
40. Liz Terracini—manager Interview NORPA, Ibid
41. Liz Terracini—manager Interview NORPA, Ibid
42. The notion of selecting programs on trust was highlighted by Jorge Menidis—artistic director of Carnivale, Walter Gomez director of Kulcha, Liz Terracini from NORPA and Con Gouriotis director of Casula Powerhouse NSW
43. *Going Global* DIMIA, 2002, Op cit
44. Chris Pascoe was MAV executive officer from May 2001 to December 2002, the current MAV director is Jill Morgan, who was the ex-executive officer of KULCHA (WA)
45. Jacqui Geia was kultour manager for Victoria and was contracted to MAV
46. Jorge Menidis was appointed as director of Carnivale in 2002
47. Assistance in the distribution of surveys in Melbourne was provided by Renea Akritidis and in Hobart by Mary-Ann Fisher from IHOS Contemporary Music
48. Interviews with Con Gioroutis director of Casula Powerhouse, Jorge Menidis director of Carnivale, et al, 2002
49. Blue Boy by Kamal Krishna, (Fijian-Indian extraction), is based on the cultural conflict of being a migrant twice over. Indians were brought into Fiji as indentured labourers in the 19th Century by the British. In the post-colonial period, they ascended to middle class and professional positions. Their relatively privileged position in Fijian society and dominance over the economic and political landscape made them targets among Fiji's indigenous population. In the 1980s after a military coup led by Col. Rabuka espousing an ethnocentric vision of Fiji many of the Indians, seeking a more stable future, settled in Australia.
50. Menidis J, Koukias C, Heruc M, Geia J, Pascoe C and Gomez W Interviews, 2002
51. Gomez W & Menidis J Interviews, 2003
52. Walter Gomez manager of KULCHA WA, Interview, 2002
53. p44 Kotler et al 2002 Op cit
54. p19 Kurin, Dr R—*Reflection of a Cultural Broker*, Opcit
55. Hobart Focus Group—There was agreement by the focus group participants that there was a genuine lack of cultural activity in Hobart particularly in the areas of contemporary and multicultural arts.
56. Roy Morgan, 1995 Op cit
57. Interview with Constantine Koukias IHOS, Tasmania 2002
58. Interview with Koukias C Ibid, Tasmania 2002
59. Interview with Koukias C Ibid, Tasmania 2002
60. Interview with Walter Gomez, KULCHA WA, 2002
61. Roy Morgan: 1996 & Ticket2Ticket. Research An Arts Australia & Dramatic Group Pty Ltd<sup>©</sup>. National market research for the Australia Council 1999. NB: Ticket2Ticket has a highly detailed and comprehensive analysis of statistics and sub-segments, which complements the Roy Morgan Value Segments.
62. Roy Morgan: 1996, Ticket2Ticket: 1999, MAP—Arts Victoria 2003
63. Roy Morgan: 1999, Kotler et al 2002
64. Population Projections, Tasmania ABS 1999
65. Hugo, Prof G, Centenary Article; *A Centenary of Change Year Book Australia*, ABS 2001
66. Kotler Et al: 2002, Op cit

67. *Generation X* published in 1991 by Canadian author Douglas Coupland was a seminal book highlighting the lifestyle, of then 20 something cohorts who exhibited no vision or ambition, and at the same time, none of the teen angst, or nihilism attributed to previous youth generations. Gen X for Copeland represented a generation who engaged in a new hybrid world of digital and print media, who were neither satisfied, nor unsatisfied with what he termed MacJobs which represented semi professional, service industries, and who on the whole had none of the positivism, anger or vision attributed to post-war Baby Boomer cohorts. In various publications such as, <[www.janmag.com/profiles/dcoupland.html](http://www.janmag.com/profiles/dcoupland.html)>, <[www.humnet.ucla.edu/ta/tacsite/HaylesHybridity.htm](http://www.humnet.ucla.edu/ta/tacsite/HaylesHybridity.htm)>, <[users.metro2000.net/~stabbott/genx.htm](http://users.metro2000.net/~stabbott/genx.htm)> and others, it becomes clear that the term in its current usage by marketers and media to suggest youth was not the meaning Coupland envisaged for the term. Gen X tends to constitute those who were born in the 60s and 70s—not youth.
68. *Age and Arts Participation: With a focus on the Baby Boom Cohort*, National Endowment for the Arts No.34—USA: 1994
69. *Age and Arts Participation* No.34 NEA 1994 Ibid
70. Melbourne Arts Festival Program: 2003
71. *Age and Arts Participation* No.34 NEA 1994 Ibid
72. Tasmania Basic Community Profile and Snapshot Census ABS 2001
73. Menidis J, Interview Op cit: 2002
74. Blue Boy Focus Group—Tasmania: 2002. NB: This issue is one which will need further investigation as Tasmania has scope for growth in tourism and there is a flow of middle class people from the mainland seeking lifestyle changes. Interestingly there was comment by the focus group that most visitors to Tasmania come for the environment thus missing Hobart.
75. Fouad Harraka's Middle Eastern Knights with Claire Naffah Focus Group: 2002
76. *Culture and the Arts, Music, Tasmania* ABS 2002
77. *Some Australian Arts Statistics*—Australia Council for the Arts 2003
78. *Some Australian Arts Statistics*, Ibid
79. *Some Australian Arts Statistics*, Ibid
80. *Securing the Future: A Major Performing Arts Enquiry* Department of Communications, Information, Technology and the Arts 1999
81. Kotler et al: 2002, Assael et al 1997, *Securing the Future*: 1999, kultour Focus Groups: 2002
82. Assael et al: 1996 Op cit
83. Blue Boy Focus Group Tasmania: 2002
84. Geia J, kultour Victoria coordinator Interview: 2002
85. Geia J, kultour Victoria coordinator Interview: 2002
86. While IRAA contemporary theatre company is of an Italian character, IRAA do not focus on the engagement of communities and artists when developing works.
87. <[www.parallelo.on.net](http://www.parallelo.on.net)>
88. Crea T, creative director of para//elo, Interview 2002
89. *Arts in a Multicultural Australia Policy (AMA)*—Australia Council for the Arts 2000
90. Discussions with para//elo director and staff
91. Interview with Crea T, creative director of para//elo 2003
92. Commedia dell'arte—popular improvisational theatre, 16th Century to 18th Century, and still performed today. The dialogue and action are adjusted to satirise events, people, society and politics. Characters were identified by costume, masks, and high slapstick. See <[www.wikipedia.org/wiki/Commedia\\_del\\_Arte](http://www.wikipedia.org/wiki/Commedia_del_Arte)>
93. Italian playwright, Dario Fo, acclaimed for his sharp political satires and farces, is considered by some to be the natural heir to Aristophanes. His main targets have been capitalism, hypocrisy and Italian government corruption. His best-known plays are *Accidental Death of an Anarchist* and *We Won't Pay! We Won't Pay!* He was awarded the Nobel Prize for Literature in 1997. Brazilian playwright, director, Augusto Boal developed a new methodology—the theatre of the oppressed. His methodology explores the view that all human beings act and watch, and are spect-actors. This embraces the notion that participation engages placing the participant in control of the action, the course and conclusion of a play, thus making it essential in addressing audiences. (REHEARSAL FOR REALITY: by RANI MOORTHY: 2003)

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94. p13 *Nineteenthundred A monologue* by Alessandro Baricco Translated by Joseph Farrell (ref of Italian Migration in 1900 to US and Canada)
95. para//elo's annual report 2002
96. For more details on para//elo projects go to <www.parallelo.on.net>
97. p42–45 Cultural partners establishing links with non-English speaking background communities—*The world is your audience* Australia Council for the Arts 1998
98. p18–19 Kurin, Dr R, *Reflections of a Cultural Broker*, NB: The quote is by Robert Reich the former US Secretary of Labour in, *The Work of Nations* cited in *Reflections of a Cultural Broker*, 1997
99. The foods were prepared by a para//elo board member who is also a key promoter of South Australia's fisheries industries. She is a strong advocate for the adoption of culturally diverse cuisine in the preparation of seafood among South Australia's population.
100. 1900 Project showcase, Maritime Museum of South Australia, Port Adelaide, November 2002 NB: The Slovenian man, also pointed to the desire of leaving Europe for a new future.
101. There are numerous textbook marketing techniques and terms describing the public and community relations in increasing audiences, sponsorship, patron and government funding, undertaken by arts, community, charity and other service organisations. Assel et al have developed the notion of multiple transactions for multiple publics. Assel et al point to arts organisations' need to market to multiple publics such as, patrons, government officials, board members, peers and partners, audiences and members. Building loyalty is about maintaining a focus on social conscience in charities and movements, or, in the case of arts, experience, product quality, uniqueness, status, social conscience. 1970s social conscience in vogue again, and multicultural arts and other progressive organisations can find new opportunities in the cynicism citizens have over government, consumers over corporate culture and globalising companies. Equally there is the danger that many of the non-arts empathetic and non-social conscious segments particularly in the low income young families and suburban will opt for xenophobia and reaction against cultural plurality and non-conformist lifestyles. For product which is encased in the aura of doing good to society.
102. p414 Assel et al *Marketing Principles and Strategies*, 1997 Op cit
103. Artistic Overview in para//elo *Annual Report 2002*
104. Discussion with Crea T, para//elo 2002
105. p31 *Australians and the Arts*, 2000 Op cit
106. <www.carnivale.com>
107. Hislop D & Menidis J, Interviews: 2003
108. *Australians and the Arts*, 2000 Ibid
109. Guldberg H, *A Sample of Audience Responses from Carnivale*—Gulberg Economic Strategies 2002
110. Guldberg H, *A Sample of Audience Responses from Carnivale*, Ibid
111. Hislop D, Carnivale marketing manager—*Carnivale Marketing Report: 2002* (Unpublished)
112. Kurin Dr R—Smithsonian Folklife Festival: Culture Of, By, and For the People, Smithsonian Institution 1998
113. *Carnivale Marketing Report: 2002*
114. Hislop D, Interview 2003, Ibid
115. Hislop D, Interview 2003, Ibid
116. Hislop D, Interview 2003, Ibid
117. pp20–22 Ang, Prof I et al *Living Diversity: Australia's Multicultural Future* SBS 2002
118. *Australians and the Arts*, 2000 Ibid
119. Menidis J, Interview 2003, Ibid
120. pp20–29 Kotler et al *The Principles of Marketing* Ed 2, 2002 Op cit
121. Lopez M, 2001 Op cit; *The Economist* 2001, Op cit, and Kotler et al 2002, Ibid
122. Menidis J, Interview 2003, Ibid
123. Hislop D, Interview 2003, Ibid
124. Menidis J, Interview 2003, Ibid
125. Hislop D, Interview 2003, Ibid
126. Hislop D, Interview 2003, Ibid
127. Menidis J, Interview 2003, Ibid

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128. Hislop D, Interview 2003, Ibid
129. 'Who's wearing the trousers?', *The Economist* 2001, Op cit
130. Menidis J, Interview 2003, Ibid
131. Rebetica—Greek blues is improvised urban music played on Oriental and Western instruments such as, the ud, accordion, bouzouki and baglama. Rebetica were brought into Greece by millions of Greek refugees fleeing from Turkey in the early 20th after the burning of Constantinople. The refugees found themselves living a life of poverty, around the port cities of Pireaus and Salonika. The music was banned by the Western elites of Athens. Rebetica were first recorded in New York as many of the refugees became Greek migrants to the New World. The form underwent changes and since 1970s like jazz, has fused with other genres. The Melbourne Rebetici Compania, are excellent exponents of 1920s Rebetica and are acknowledged for their contribution in preserving the form. Australian historian, Gail Holst has written a definitive study, *Rebetica 1947–1976*, 1995
132. Menidis J, Interview 2003, Op cit
133. Roy Morgan 1997, Op cit & *Ticket2Ticket* 1999, Op cit
134. Roy Morgan, 1997 Ibid
135. Hislop D, Interview 2003, Op cit
136. Hislop D, Interview 2003, Ibid
137. Kotler et al 2002 & Assael et al 1996, Op cit
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142. Bechervaise Dr N E, University of Sydney 1996, Ibid
143. Menidis J, Interview 2003, Ibid
144. Zhou & Bankston, 'Social Capital and Adaptation of Second Generation: The Case of Vietnamese in New Orleans', *International Migration Review* 18, 1999
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