
2004

**WHO
GOES
THERE?**

NATIONAL
MULTICULTURAL
ARTS
AUDIENCE
CASE
STUDIES

WHO GOES THERE?

NATIONAL MULTICULTURAL ARTS AUDIENCE CASE STUDIES



Australian Government



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FOREWORD

BY DONNA WALKER-KUHNE

Who Goes There? by Fotis Kapetopoulos shows us that arts audiences want to see more diversity, including diversity in who they are sitting next to at performances. It follows a survey of audiences at three key Australian arts companies: Carnivale Multicultural Arts Festival NSW, para//elo contemporary performance group, and the kultour network.

There is a thirst in Australia for multiculturalism and diversity and a long-term effort is needed in both arts management and marketing to fuel this thirst. The vast range of products presented to consumers means that all businesses, including those whose business is the arts, struggle with maintaining customer loyalty and that branding has less impact in the competitive marketplace.

Analysis of the three arts organisations in this report reveal that their programs attract similar audiences. The competition for audiences is therefore not amongst arts organisations and arts product, but with other forms of entertainment, a shrinking arts economy.

It is not surprising that children of non-English speaking background migrant audiences have a strong desire to see multicultural performances incorporating authentic traditions and other contemporary popular art forms. Interestingly though, *all* respondents surveyed in this report indicated that they want to see more authentic and contemporary culturally diverse programming.

Arts organisations need to create a diverse offering and make the arts experience one that

is more reflective of society. The more creative we are with presenting arts and culture, the more consumers want to try different experiences.

In order for the arts and audiences to reflect the world in which we live and continue to evolve, there must be a concerted and highly developed plan to incorporate multiculturalism in 'broad strokes' with the arts and to target ethnic communities that are presently not represented. The three focus organisations surveyed have met with varying degrees of success because of their varying efforts to create and promote diversity.

Kapetopoulos rightly observes that traditional marketing has changed in response to changes in our society, work, careers, lack of time, and family dynamics. The present efforts for promoting diversity are in their infancy in Australia, and Kapetopoulos argues that without a fundamental, institutional change in values, culture and philosophy it will not grow or become long-lasting. He offers strategies based on research for developing a significant impact in this area.

Long-term success will only improve as the efforts become organic and consistent.

Donna Walker-Kuhne visited Australia as a guest of the Australia Council in October 2003. Walker-Kuhne, a leading audience development specialist, heads Walker International Communications Group in New York.

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ABOUT THE AUTHOR

Fotis Kapetopoulos heads research and communications consultancy Kape Communications. He was the director of Multicultural Arts Victoria (MAV) between 1992 and 2001. At MAV he assisted and marketed artists, festivals and events on a state-wide, national and international level. Mr Kapetopoulos developed policies and strategies for increasing multicultural audiences to the mainstream arts, while assisting artists to secure funding and develop marketing strategies. After leaving MAV, Mr Kapetopoulos became senior policy consultant for the Italian Assistance Association (Vic) (2001–2003) where he secured funding and designed Alzheimer's and Diabetes prevention campaigns for older Italians.

Mr Kapetopoulos heads Multicultural Arts Professional Development (MAPD), an initiative of the Australia Council. MAPD is accredited at Graduate Certificate level in Organisational Leadership at RMIT University. Mr Kapetopoulos recently completed research for the Australia Council on culturally diverse audiences titled *Who Goes There?* In 2003 he was responsible for managing a national lecture tour by Donna Walker-Kuhne, America's leading audience specialist. In 2004 through Kape Communications, he will host a lecture series by Dr Richard Kurin from the Smithsonian Institution Washington DC.

Some of Mr Kapetopoulos' highlights include management and marketing of the Multicultural Arts Marketing Ambassadors Strategy (MAMAS), contemporary dancers Tina Yong and Sun Ping, Latin dance and music concert Duende-Latin Groove at the Arts Centre, contemporary flamenco ensemble Arte Kanela and flamenco theatre House of Bernarda Alba, Bhutto dancer Yumi Umiumare, visual artists Fassih Keisso, Sandor Matos and Frank Grauso, photographer Emmanuel Santos and world music orchestra Grand Union Orchestra (UK). His work has resulted in exchanges with Singapore, Kuala Lumpur, Budapest and Athens.

Mr Kapetopoulos secured an internship at the Smithsonian Institution, Washington DC and an Asialink Management Residency at the Singapore National Arts Council. He initiated

a Memorandum of Understanding between Arts Victoria and the National Arts Council of Singapore.

He holds a Bachelor of Arts with Honours in Politics, a Graduate Diploma in Tourism and a Masters (research and course work) in Tourism from Monash University, Melbourne. Mr Kapetopoulos writes both fiction and non-fiction for various publications.

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I am indebted to Ms Cecelia Cmielewski, Senior Policy Officer for the Australia Council. She was instrumental in initiating this research. Her priceless guidance and tremendous patience with my ever-extending deadlines assured the final completion of this research.

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Overview

Who Goes There? is a qualitative analysis commissioned by the Australia Council for the Arts which examines patterns emerging from audience surveys, focus groups, observation and key stakeholder interviews between June 2002 and April 2003

The three programs examined over 2002 and 2003 were:

- kultour—a national multicultural art touring network initiated by the Australia Council
- para//elo—a contemporary performance group, South Australia
- Carnivale Multicultural Arts Festival NSW.

In the Australian arts scene cultural diversity, while valued, is under-utilised in aspects of presentation and promotion. Australian audiences, as this report and other studies reveal, demonstrate a keen interest in multicultural arts. *Australians and the Arts* by Saatchi & Saatchi revealed a thirst by audiences for multicultural arts and a largely untapped potential for major arts agencies to communicate to culturally diverse audiences.¹

‘Survey participants of non-English speaking origin were more likely to place a high value on the arts than those who do not have such background. A non-English speaking origin was also related to other characteristics associated with placing a high value on the arts, including higher educational qualifications and a tendency to live closer to the centre of capital cities.’²

Our cultural diversity has gained increasing relevance for arts and cultural organisations both as a management and marketing issue. Programs such as the Multicultural Arts Marketing Ambassadors Strategy (MAMAS) and the Multicultural Arts Professional Development (MAPD)³, and overseas examples such as *Embracing Diversity*, by the San Diego Contemporary Arts Centre⁴, reveal that mainstream arts organisations need to develop long-term strategies which enhance culturally diverse audience development.

The patterns emerging in the case studies suggest that like all arts and entertainment programs multicultural ones are dependent on relevance, skill and production values. Cultural diversity adds value in a world of product and brand clutter. Regardless of profile and assurances of quality, there is no guarantee consumers will be

compelled to support the arts. As in every other service and retail industry, producers are being confronted with tremendous product diversity and consumer awareness. As *The Economist* writes:

‘Consumers are now commercial veterans, inundated with up to 1500 pitches a day. Far from being gullible and easily manipulated, they are cynical about marketing and less responsive to entreaties to buy.’⁵

We are witnessing the decline of traditional brand power. Faster global economic cycles, rapid communications and media convergence, a global sense of political uncertainty, the growth of large new markets in the developing world and greater lifestyle choices for those in the developed world, have created greater cynicism among consumers. Consumers, especially the young, are less loyal to traditional brands and that lack of loyalty impacts on arts, culture and entertainment.

‘Nearly half of all American college students have taken marketing courses and “know the enemy”. For them, “shooting down advertising has become a kind of sport”’.⁶

Mass marketing has given way to direct one-to-one marketing, SMS and email marketing, the growth of non-profit marketing techniques and the global power of word-of-mouth. Brand giants, once impenetrable have to create new products for a more cynical consumer. Not since the 1970s has societal marketing become so important. The societal marketing concept calls on marketers to balance three considerations in setting their communications policies: profits, consumer wants and society’s interests.⁷

Large corporations are now emulating the strategies developed in the non-profit and non-mainstream sector to secure an advantage over competitors. Alliance networks have overtaken traditional hierarchical structures. Powerful companies of the 1980s and 1990s including BHP, General Motors, IBM, Ericsson and McDonalds, are now in the process of reinventing themselves.⁸

These trends are reflected in the arts, entertainment, cultural and tourism industries. Major music recording companies do not yield the power they once did. Web-based share ware, low cost recording technology and the ability to market music at low cost by the artists themselves, have destabilised major recording labels. Recently it was announced that EMI will be reducing the price of CDs in order to compete more effectively with these new developments.⁹

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Consumers are harder to reach, they are busier, their lives are cluttered, and they suffer from a deficit of time. Add to these facts a new cynicism, especially amongst the young, and one is confronted with a new dynamic in the precinct of marketing, promotions and general communication.

Cultural and lifestyle issues have become major determinants of consumer wants and needs. Financial institutions to fast food retailers are now creating products to suit culture, language, sexual orientation and lifestyle choice.¹⁰ These changes guarantee that no longer is the core consumer of laundry detergent a white suburban housewife.¹¹

There are Australian major arts companies and venues that are now targeting culturally diverse segments, for example The Australian Ballet, the National Gallery of Victoria, and the Sydney and Melbourne Symphony Orchestras. However, the shift towards new marketing and promotional strategies is still embryonic in terms of core values in management thinking within many mainstream arts organisations.

Research here and overseas suggests that new products married to new marketing strategies and culturally diverse management practices yield new audiences, patrons, funding and sponsors.

Embracing Diversity, by the San Diego Museum of Contemporary Art, has a long term strategy aimed at increasing access to culturally diverse residents, then extending that access to patronage and ultimately sponsorship and benefaction. The museum is acutely aware of the increasing Latin American, Asian and other culturally diverse middle classes emerging in the San Diego area. Their strategy includes a focus on culturally diverse staffing and management, and second language learning for staff of the museum.¹²

In 2003 Donna Walker-Kuhne, America's leading audience development expert, presented a range of case studies in Australia of her work at the New York-based Joseph Papp Public Theatre, where her mandate was to transform the Public Theatre foyer into 'something reflecting Central Station'.¹³ Ms Walker-Kuhne provided numerous instances where one-to-one communications, research and staff training in cultural awareness, along with flexibility and long-term vision, and relevant program development did transform the theatre into a reflection of New York's Central Station in terms of the representation of cultural diversity among audiences and patrons.¹⁴

Who Goes There? attempts to determine the nature and profile of audiences for multicultural

arts product. This is the first time a dedicated qualitative study has been conducted on a range of multicultural arts programs, in a number of states in Australia.

Psychographics in audience research— a brief introduction

Psychographics in market research play an important role in determining the type of audiences or customers attending events and purchasing products or services. Examining people's demographic, cultural and economic position, their education, age and sex, helps marketers in determining appropriate communication and advertising strategies. There are various market psychographic terms used by researchers but a commonly used approach in Australian tourism and arts marketing is the Roy Morgan/Ogilvy & Mather Values Segments[®].¹⁵ It is mainly these Values Segments that *Who Goes There?* relies on in identifying the various audiences.

These Values Segments define Australia's society for market use. They include, Basic Needs which define those who hold traditional views of life and are generally satisfied with their lives such as pensioners, widowers and people with low incomes. The A Fairer Deal segment represents people dissatisfied with their lives and include a higher level of unskilled workers and unemployed who have a predisposition towards cynicism and insecurity.

There is the Conventional Family segment which reflects those whose lives revolve around home and children and place a high value on family and friends and financial security. The Traditional Family Life segment are people over their 50s with a commitment to family values and are interested in extended family and grandchildren. The Look at Me segment are young and peer-driven, always looking for fun, are single with no children, fashion conscious and socially active.

The Something Better segment are generally well educated, hold responsible job, feel confident, are ambitious and see themselves as progressive. The Real Conservatives are conservative in most things, asset rich and income poor with strong religious, social and moral values.

The Young Optimists are optimistic about the future and are generally students and young professionals with a focus on career and travel. The Visible Achievers tend to be in their 30s and enjoy above average incomes and seek personal

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recognition of their success. They are interested in gathering around them the signs of success and have a keen interest in politics and public affairs. The Socially Aware are socially responsible, community minded and are likely to be involved in social issue-based activities, the arts and travel, like the Something Better segment.

One can add two sub-segments; non-English speaking background 1 (NESB1), representing Australians born overseas of non-Anglo-Celtic background and non-English speaking background 2 (NESB2), representing those of non-Anglo-Celtic background born in Australia. Children born of culturally diverse migrants are 'influencers' who will make an effort to introduce their parents to new products and services.¹⁶ These segments are important in researching culturally diverse audiences, yet the term NESB is clumsy, thus culturally diverse will be used instead when discussing people of non-English speaking background.

Executive summary

Who Goes There? examines three programs over the period 2002 to 2003:

- kultour—a national multicultural art touring network initiated by the Australia Council
- para/elo—a contemporary performance group in South Australia
- Carnivale Multicultural Arts Festival NSW.

This study found that the selected programs tended to attract similar audiences. The differences among audiences were mainly determined by the nature of program, the type of branding and communication strategies adopted by the presenters.

The audience represented mainly the Socially Aware segment followed by the Something Better and Visible Achievers value segments. There was limited representation of Basic Needs and Traditional Family Value segments.¹⁷

The study suggests there was a tendency for audiences to be tertiary educated, working as professionals in the arts and non-governmental organisation (NGO) sector, education and government sectors.

The surveys, focus groups and interviews revealed a high proportion of artists—between 45%–65%

of audiences attending these multicultural arts performances.

There was a higher representation of women among audiences, 51% at the lower end and 74% at the higher end.

The majority of audiences were born in Australia and about 20% were born outside Australia.

Those of culturally diverse background, and/or those who spoke a language other than English constituted approximately 40% of total survey and focus group respondents.

NESB audiences born in Australia, between 15 and 25 years of age were not a key focus for presenters, except in the case of Carnivale NSW which made youth of culturally diverse background a desired market segment.

There was strong representation of Baby Boomers. Those born before 1955 represented 26% of the respondents, followed by 20% of those born between 1955 and 1964, and 26% of those born between 1965 and 1975. Approximately 20% of the respondents did not reveal their date of birth.

Carnivale was the only organisation which tailored its programming, branding and communications to suit the needs of culturally diverse youth between the ages of 16 and 25 years.

There was a desire by culturally diverse youth to see more contemporary multicultural performances incorporating authentic traditions and other contemporary and/or popular art forms. There was a strong desire by all respondents to see more authentic and contemporary culturally diverse programming. This represents a worldwide trend towards authentic music and performance melded with contemporary artforms.

Direct, network and one-to-one marketing, followed by media liaison was the most evident form of communications employed by the presenters. There was little above-the-line advertising, and what little there was made no significant difference to audiences' psychographic profile. In most cases, lack of promotional and marketing resources limited the scope for advertising. Most advertising was carried out in industry-based publications, community and local press and free youth print media.

Word-of-mouth, email and mail, brochure and flyer distribution, posters, public relations and media liaison were predominant in communication. Between 20% and 30% of

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all survey respondents highlighted a mix of the above as key sources of information, with word-of-mouth hovering around 25%, print media 20%, email at 30% and ordinary mail at 20%.

para//elo integrated product and audience development as part of the production process of the 1900 Project. They were adept at incorporating multi-level marketing techniques in a long-term strategy of audience development.

Audiences for multicultural arts are sophisticated and have a high expectation for quality. This became evident in focus group discussions and survey returns.

Audiences for multicultural arts have a low threshold of tolerance for average presentation and average artistic skills, regardless of their Socially Aware background and their commitment to multicultural arts.

Loyalty to company and event was a major motivator in audience attendance. Audiences trust presenters, but that trust is easily eroded if the art form or presentation does not meet the audiences' expectations.

Conclusions from research such as *Australians and the Arts*, by Saatchi & Saatchi, revealing a desire by audiences to see more culturally diverse arts, were reaffirmed.

kultour

Trust in the presenter and artists were key factors motivating audiences attending kultour programs.

kultour is in an embryonic phase and has yet to establish a strong brand profile nationally.

Vagaries in presentation and artistic skills were evident in kultour 2002 and if not attended to may impact on brand health and audience loyalty for kultour product in the future.

kultour is an interesting play on words between culture and tour but suffers from recognition clutter on the Internet; whenever a search is carried out, references to the German word kultur come up first.

Ethnic media as a source of information rated low among survey respondents and focus group participants. This may reflect that those with low English competency did not respond to the survey in large numbers, or that programs attracted, in the main, people who regardless of cultural background are competent English

speakers and/or are born in Australia of culturally diverse parents.

para//elo

para//elo takes audiences through a process from the initiation of a program to development and final presentation, thus securing loyalty and new audiences ahead of any marketing.

para//elo's historic understanding of its core audience base and its unique position assists in targeting specific audience segments well in advance of the presentation of any program.

para//elo's branding may suffer slightly from the association by traditional followers and arts industry with Doppio Teatro the original company name. The confusion is minor and does not create serious problems.

para//elo's 1900 Project community showcase at the Maritime Museum of South Australia integrated food, a historic walking tour and readings, thus becoming an ideal public relations and audience development strategy.

The partnerships with arts and non-arts sectors aids para//elo's success in broadening the portfolio of work which seeks new audiences while not losing traditional ones.

The integration of community, art and real life in product development is a foundation in para//elo's operating rationale.

Carnivale Multicultural Arts Festival NSW

Re-branding Carnivale Multicultural Arts Festival NSW was a major strategy for 2002 and 2003, succeeding in attracting a larger share of culturally diverse youth audiences.

Carnivale developed a harmonised brand identity complemented by a comprehensive segmented communications, media liaison and marketing campaign.

Programming and communications indicated a desire by culturally diverse audiences between 16 and 35 years, within the Socially Aware, Young Optimists and Visible Achievers segments to see traditional cultural art-forms incorporating contemporary approaches.

Carnivale's programming and communications tailored to culturally diverse youth segments was balanced by free community arts events and more

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traditional arts programs, thus not alienating traditional audiences.

Partnership with venues, media and other arts institutions was a key feature aimed at specific suburban and locality-based markets.

Methodology

The methodology used in *Who Goes There?* examines three distinctly different and separate programming styles of multicultural arts. The study focuses on communication strategies, branding and audience profiling for the following programs:

- kultour—the development of audiences by an embryonic national multicultural arts touring initiative in 2002 and 2003.
- para//elo—development of a long-term audience strategy by one of the leading cross-cultural contemporary performance company, for the 1900 Project.
- Carnivale Multicultural Arts Festival NSW—the re-branding of a hallmark multicultural festival with an established history. (Carnivale was cancelled by the NSW State Government on the 9 April 2004.)

Primary research took the form of surveys, interviews and focus groups. Secondary research consisted of literature reviews, Australian Bureau of Statistics (ABS) data and articles, Australia Council resources, event programs, articles, media articles and websites.

The data collected from surveys, interviews and focus groups is supported by data from secondary research. Thus a complete picture emerges of the selected multicultural arts audience and presenters.

As the sampling size is small, interviews and focus groups are important in establishing key patterns. Jeff Jarvis in his study on backpackers in Australia suggests 'sampling size in a qualitative case study analysis is not in itself important, the core objective being the establishment of observable patterns in the data.'¹⁸

Interviews

Through a general discussion guide, questions were contained within the boundaries of the issues needing investigation. It was possible to keep a check on all subjects requiring discussion. The interview approach was casual and allowed flexibility to explore issues particular to the organisations and regional and demographic background of the subject at any particular time.

Surveys

There were three audience surveys, in Hobart, Sydney and Melbourne, as part of the kultour case study. The kultour surveys had general profile questions which gauged gender and age distribution, place of birth, languages spoken other than English and residence. More specific profile questions sought to gauge the rate of visitation to music programs, festivals and live events, rate of return visitation to presenters' events, brand recognition and the types of communication approaches of which they were most aware.

There was a small sample survey carried out on the workshop participants of the para//elo 1900 Project. There were no new surveys for Carnivale as the research and audience surveys carried out by Hans Guldberg of Economic Strategies Pty Ltd in 2001 were available for analysis. These findings, when compared to those from a similar sample size in the kultour surveys, have sufficient relevance on audience make-up for Carnivale.

Focus groups

The focus group guides were planned out in three sections to promote a fluid conversation and discussion and to take account of question sequence:

- The first part of the discussion guide was formed by General Profiling Questions that consisted of questions, such as name, age and other general demographic data.
- The second focused on the Key Research Topics, consisting of questions relating to choice, perceptions prior to and after performance, expectations, met and unmet, sources of information and related matters.



- The third and final part of the questionnaire, under the heading of Additional Questions, sought information on knowledge about presenters, the Australia Council and what impressed participants most.

Desk research

Desk research took on the form of specific and broad research aiding in analyses and the deriving of conclusions from the primary research. Desk research consisted of the examination of published government and other research reports; Australian and international studies; published statistics, essays in relevant journals and periodicals; organisations' annual reports, arts funding and development policies from the Australia Council and other relevant sources; Internet research of relevant sites, books and media.

Organising data

The raw data was assembled incorporating information collected from surveys, interviews, and focus groups. The raw data was then analysed using desk research. The case studies provide an outline of each subject in an accessible format. It is a narrative of the information necessary to understand the programming and communication approaches used by the organisations and resulting audience profiles.

Report presentation

The report is available in HTML and PDF formats. There are links to video excerpts of selected artists' work on the HTML version.

All three case studies focus on different areas:

- kultour examines the audience make-up of its initial 2002 program.
- para//elo discusses the holistic approach taken at developing product and audiences.
- Carnivale NSW looks at the re-branding process undertaken in 2002 and 2003.

Setting the scene

Given the numerous debates over meaning when discussing multicultural art, excellence and innovation, *Who Goes There?* audience case studies will adhere to the definition used in the Australia Council for the Arts', *Arts in a Multicultural Australia* (AMA) policy document.

'Excellence and innovation are both abstract notions. The Australia Council's Multicultural Advisory Committee (ACMAC) acknowledges that there is no simple definition of excellence and that different cultures hold different interpretations. As an aspiration however, excellence remains a valuable objective encouraging artists to strive for work of the highest skill and quality. ACMAC welcomes debate on the definition of excellence and recognises that such debate must be broad and inclusive allowing for a diversity of perspectives and practice.'¹⁹

AMA policy points out that innovation is not mutually exclusive or oppositional to tradition. In fact, innovation can only be measured in relation to tradition.²⁰ The case studies are examples which reflect the relation between tradition, innovation and arts presentation.

The industry—arts and audiences

The Australia Council places Australian production of goods and services by the arts and cultural industry at around \$26 billion. This represented 3% of the total production of goods and services in Australia in 1997.²¹ This includes film, radio and television, advertising, performing arts, zoos and parks, sound recording, photography services, music and theatre, publishing and printing.

Artists create and artswomen work for less income than many of their middle class counterparts in other industries, particularly the commercial sectors.

Dr Richard Kurin, director of the Centre of Folklife and Cultural Studies at the Smithsonian Institution, records that if tourism, art, media and entertainment meld—'then culture is the largest industry in the world. Several trillion dollars a year are spent selling culture. At issue is who does the representing to who, who makes money from it, and at what cost? ...cultural products are going to be marketed for profit, and distributed beyond their traditional audiences. Some of this may

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occur under the control of the very communities that produce that culture, if the technology, knowledge and networks are available.²²

If culture is the largest industry in the world, then multiculturalism is Australia's most under-utilised brand. Multiculturalism is an expanding industry brand in Europe and developed parts of Asia such as Singapore.

A globalising economy and its discontents equally have increased interest in multiculturalism. If this interest is harnessed it may allow us to penetrate new markets in developed Europe, North America and Asia.²³ The Australia Council and state and territory art ministries have in their charters the promotion of cultural diversity internationally. Culturally diverse Australians, especially artists and arts administrators, can be effective conduits to new international markets.

Opportunity exists to develop promotional strategies for multicultural Australia, through low cost cultural and art exchanges. Importantly, backpackers tend not to be influenced as much by international events such as 9/11 and SARS when selecting Australia as a destination. They are also a key source of Australia's tourism income.

A full-page advertisement in the *LA Times Sunday* section may cost US\$ 61,000²⁴ yet a cultural and arts exchange, as a strategic exercise supported by tourism, arts and multicultural agencies for a similar cost could yield long-term direct outcomes. More extensive use of the Visiting Journalist Program and/or a segment of the communications budget by arts organisations and funding bodies dedicated to overseas arts journalists, may generate interest in key target markets sought for Australia's cultural and arts products.

In Europe, festivals and organisations such as The European Forum of Worldwide Music Festivals and its annual showcase WOMEX and others like Mundial, added to international debates about immigration and global diversity, have impacted on once peripheral arts centres such as Hungary, Portugal, Turkey and Greece creating fertile ground for the export of quality market-tested multicultural arts product from Australia.²⁵

Multiculturalism as policy

It is important to provide a brief background on multiculturalism, as Australia developed a unique strand of multicultural policy in the 1970s. Multiculturalism is subject to various interpretations and philosophical values.

The concept of multiculturalism consistently faced challenges such as political reaction from the far right, media criticism, popular opinion and internal disputes over meaning and objective.²⁶ The greatest outside criticism came from those who tend to view the prevailing culture as complete, whole and unchanging.²⁷

Dr Kurin questions the critics of North America's multiculturalism: '...what is the homogenous way of life that cultural diversity threatens? Americans, for example, might legitimately ask whether it is American pop culture? Biblical culture? Greco-Roman culture? Anglo culture?'²⁸

This is not the forum to debate multiculturalism in full, but it is important to point to the key positions defined by Mark Lopez in *The Origins of Multiculturalism 1945–75*:

- Cultural pluralism—concerned with government recognition and support for the preservation and development of migrant/ethnic groups and cultures
- Welfare multiculturalism—conceptualises migrant/ethnic groups as vulnerable and afflicted by a range of welfare problems, for example in income, health, housing, and opportunities for cultural expression and leisure activities
- Ethnic structural pluralism—depicts society in pluralistic terms defining migrants as belonging to ethnic groups, and as the victims of socio-economic inequalities and institutional practices that threaten their sense of identity
- Ethnic rights multiculturalism—conceptualises the migrant/ethnic population as predominantly working class and structurally disadvantaged by the capitalist division of labour and institutionalised racism.²⁹

The Australian Government's *The National Agenda for Multicultural Australia* positions multiculturalism within the tradition of cultural pluralism.³⁰ Multicultural arts organisations tend to balance between cultural pluralism and ethnic rights multiculturalism.

The Australian Centre for International Business research revealed that 68% of Australian business managers ranked managing diversity for complexity in international cultural environments as of moderate-high importance.³¹

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Only 20% indicated that cultural diversity was of importance for growth in culturally complex markets.³² There has been some debate about the low participation of culturally diverse arts managers, artistic directors and marketing specialists in major arts organisations.

The 1996 ABS statistics reveal that only 3% of artistic jobs in theatre were held by people born in Other Europe (excluding the UK) and ex-Soviet Union, compared to 6.1% holding jobs in the workforce.³³

Essential to new audiences and extending Australia's position as a producer of arts is the inclusion of culturally diverse Australians as managers, producers and employees, not only as artists or consumers.

Organisations that employ and manage employees from diverse national backgrounds have greater propensity to internationalise than organisations with relatively homogenous workforces.³⁴

Our unique position of promoting Australia to the world is our cultural diversity in food, urban enclaves, industries, arts events and festivals. Yet arts and cultural tourism authorities have not vigorously pursued multicultural human resources management and marketing strategies.