

# kultour 2002 CASE STUDY 1

Overview

---

Summary of findings

---

kultour background

---

kultour network

---

A knowledge network

---

kultour members

---

Research approach

---

A new product

---

kultour programs 2002

---

General audience responses in 2002

---

kultour future brand development and equity

---

kultour audiences

---

kultour communication approaches

---

Conclusion

---

## Overview

'kultour is a national network dedicated to the touring of innovative and unique Australian multicultural arts.' (*kultour: 2002*)

kultour is a strategic initiative of the Australia Council's *Arts in a Multicultural Australia* (AMA) policy. kultour is dedicated to national touring of multicultural artists. The Australia Council supports capacity building for the touring network.

The Australia Council supported the program with a budget of \$160,000 for 2002 and 2003 towards artists' fees and travel costs. The budget assists with administration, printing of promotional collateral and digital communications.

## Summary of findings

kultour offered presenters the capacity to target new audiences for new product. In many instances that opportunity was not fully exploited by some presenters in 2002, but was addressed by 2003.

The diversity of members from larger organisations such as Northern Rivers Performing Arts (NORPA)<sup>35</sup> or Carnivale Multicultural Arts Festival to artform organisations such as IHOS Contemporary Music Theatre and membership based ones such as, Multicultural Arts Victoria (MAV) and KULCHA (WA), results in varying marketing capacities and approaches for kultour products.

The kultour brand logo is an interesting interplay between culture and tour, but when searching for kultour on the Internet one finds a predominance of kultur, the German equivalent of culture, or the German mix of culture and touring mainly in the context of tourism. This is of relevance when kultour seeks penetration of international markets and sponsorship support.<sup>36</sup>

kultour is in its infancy and has yet to establish a stable brand position. At the current rate of development and given the more substantial programming effort in 2003 in comparison to 2002, kultour can mature effectively as a brand.

The kultour members' individual profile and local market awareness impact on audience reach and development. kultour products when matched appropriately with the presenters, or when the product is used to penetrate new market segments, add value to the presenters brand and audience development strategies.

kultour had a more evident impact in the smaller cities such as Hobart, where audiences have limited access to the breadth of cultural product in Melbourne and Sydney.

kultour is successful in facilitating the introduction of new product by facilitating the touring of programs which may not otherwise have the chance to tour.

kultour's success is reliant on the capacities and abilities of the member organisations to propose programs, presentation and communications.

kultour programs, which enjoy limited competition from local product, such as Fronteras Americanas, or Latin Gypsy, are successful in developing new audiences for producers and presenters.

The level of current support for kultour is sufficient for smaller programs and emerging artists but may not meet audience expectations when presenting established artists or larger groups.

kultour has sufficient scope to generate income and new audiences here and overseas given the appropriate program selection, presentation and communications strategies by members.

## kultour background

The kultour members represent a range of not-for-profit multicultural arts agencies and producers across Australia. The initiative is a response to needs highlighted by such agencies for touring opportunities for culturally diverse artists. The members represent the small to medium arts sector, with which at least one government arts agency has a regular funding relationship; and organisations where government has a strategic interest in its position in the sector, and with a minimum turnover of \$50,000 per annum.<sup>37</sup>

## kultour network

kultour as a network structure represents advocacy, multi-artform service providers and production organisations. kultour's network structure increases capacity for organisations of varying resource base and size. As Chris Pascoe the executive officer of MAV at the time said:

'kultour provides a base upon which to make the argument that cultural diversity provides

opportunities and access to good artistic products, it diversifies the general arts sector and extends the reach beyond the Sydney and Melbourne centres. kultour also builds capacity in organisations and it allows the promoter to strengthen their hand through the support of Australia Council funding. kultour is tangible and real support.<sup>38</sup>

Opportunities to present works across Australia may not otherwise be available for the smaller member organisations. For larger organisations, such as Carnivale and NORPA, the program increases the range of content and products for presentation without impacting dramatically on their existing budgets. Moreover, kultour provides opportunities for all the members to work in partnership with mainstream arts institutions and festivals when presenting new work developed by multicultural artists and groups.

‘As a touring network it is a good thing—I was surprised when the Australia Council initiated it. Playing Australia has gone down a mainstream path and we need a touring network which can present quality work of a culturally diverse nature.’<sup>39</sup>

The notion of quality work is something which has particular resonance to organisations such as NORPA whose core mission is to present high quality work to all audience while at the same time encouraging and assisting with the development of local multicultural work and audiences.<sup>40</sup>

‘NORPA have a wider base than many of the other kultour groups, we are not strictly multicultural—we cover a wider range of activities and arts and attempt to appeal to the broad community.’<sup>41</sup>

The members in kultour have flexibility, which assists in the creative processes, and are multi-skilled. They find it easier that larger organisations and institutions to adapt to environmental changes such as policy shifts and new approaches by funding bodies (*Small to Medium Performing Arts Sector Report: 2002*). At the same time, they can suffer from limited fiscal and human resources and have limited capacity to take financial risks on new projects. kultour adds value to their existing operations and assists by providing for costs associated with touring, thus freeing up members to concentrate on venue, presentation and promotions.

## A knowledge network

Significant industry knowledge coalesces in kultour and opens paths for culturally diverse Australian artists seeking touring experience. kultour is a complex organisation, bringing together agencies from different states, with differing approaches. kultour members produce and present the products in their respective states. Trust is critical in the selection process.

The network is held together with trust and knowledge. Regardless of the selection process, trust of each other as leaders in the field is the platform on which programming decisions rest.<sup>42</sup> As a knowledge network, kultour members exhibit convergent mental models, adept at working in culturally complex environments.<sup>43</sup> This is an attribute because culturally diverse structures become a reality in a globalised economy.

kultour members have significant reserves of knowledge and skills in cross-cultural communication but lack the resources on an individual level to amass ongoing touring and international exchange programs. kultour is an additional conduit for members to mount and brand multicultural arts exchanges or enhance existing networks.

kultour represents some of the more experienced multicultural arts managers, producers and advocates in Australia. Culturally diverse themselves, they have knowledge of operating and the ethos in South and North Asia, Latin and Central America, Central and Southern Europe, Western and Northern Europe and the Pacific Region. Many have built networks through years of personal international exchange and professional development opportunities overseas. Over time with trust and an adequate period of support from the Australia Council, kultour has the capacity to penetrate new national and international markets.

Regardless of approaches, all members share common cultural understandings and visions—the development and presentation of quality, contemporary and heritage-based programs representing multicultural Australia.

## kultour members

At the time of the research the kultour network consisted of the following multicultural arts organisations:

- **Multicultural Arts Victoria (MAV)**  
MAV is Victoria's peak multicultural arts service organisation that presents, markets and at times produces programs which include local communities and artists, national initiatives and international exchanges.
- **Nexus Multicultural Arts Centre, SA**  
Nexus is South Australia's main multicultural arts service and production organisation which also has a venue for visual and performing arts. Nexus has a strong commitment to contemporary visual arts which reflect diversity.
- **KULCHA Multicultural Arts of Western Australia**  
KULCHA is Western Australia's peak multicultural arts organisation and like Nexus in SA, KULCHA also has a performance venue. KULCHA has a strong reputation for performance-based work which represents Western Australia's cultural diversity.
- **IHOS Opera, Tasmania**  
IHOS is one of Australia's most contemporary music producers that also holds a significant position in Tasmania's arts sector as advocate and presenter of multicultural music and performances.
- **Brisbane Ethnic Music and Arts Centre (BEMAC), Queensland**  
BEMAC is Brisbane's peak multicultural arts agency and it has like NEXUS and KULCHA also a performance space.
- **Carnivale, NSW**  
Carnivale is Sydney's and to a degree Australia's peak multicultural arts festival. Carnivale have a strong reputation for presenting contemporary and traditional programming which reflects cultural diversity.
- **Northern Rivers Performing Arts (NORPA), Lismore, NSW**  
NORPA is 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 in the Northern Rivers region of NSW.

- **Footscray Community Arts Centre, VIC**  
Footscray Community Arts Centre has a range of community and multicultural arts programs which to a large degree represent and service the needs of Melbourne's western suburbs. It also has a range of venues for performance and visual arts.
- **Casula Powerhouse Arts Centre, NSW**  
Casula Powerhouse Arts Centre is a significant arts complex which incorporates visual, theatre and music arts. Its main focus is the western regions of Sydney.
- **Browns Mart, NT**  
Browns Mart is Darwin's key community and multicultural arts centre. It is responsible for the production and presentation of culturally diverse and community arts which reflect Darwin's diverse communities.
- **The Australian Asian Artists Association (4A), NSW**  
4A is primarily responsible for the presentation and production of visual arts projects which reflect contemporary Asian culture and artists.

## Research approach

Research sought audience perceptions on two programs and general comments on the type of communications and branding awareness. The findings represent pattern matches from surveys, interviews and desk research.

## Interviewed kultour members

- Chris Pascoe—past director of MAV<sup>44</sup>
- Jacqui Geia—tour coordinator, for kultour in Victoria<sup>45</sup>
- Jorge Menidis—director of Carnivale, NSW<sup>46</sup>
- Walter Gomez—past director of KULCHA Multicultural Arts of Western Australia
- Constantine Koukias—artistic director of IHOS Opera, Tasmania
- Con Gouriotis—project manager of Casula Powerhouse Arts Centre, NSW
- Liz Terracini—project coordinator of NORPA, Lismore, NSW
- Mirna Heruc—director of Nexus Multicultural Arts Centre of South Australia.

## Surveys

Surveys were distributed at each performance and 158 were returned from a total of 520 surveys distributed in Sydney, Hobart and Melbourne. This is a 23% return rate and 3% of the total 1602 audience members across the selected programs. There were 79 surveys returned in Melbourne, 57 in Hobart and 22 in Sydney.

## Focus groups

Focus groups sought responses to programs, collateral and branding. Participants were selected from the returned surveys. Focus groups were organised in Sydney and in Hobart.

## Observations and desk research

The Hobart presentation of Blue Boy by IHOS; and Blue Boy and Fouad Harraka's Middle Eastern Knights with Claire Naffah in Melbourne for Frontiers 3 (presented by MAV in the Melbourne Festival for the Arts) were observed.<sup>47</sup> Desk research consisted of industry reports, essays, articles, ABS and other relevant data, media reports and promotional collateral.

## A new product

kultour as a product in the first phase of its life cycle in 2002 sought to develop simple processes, clarity over roles and responsibilities between presenters and producers, initiate some branding and promotional strategies.<sup>48</sup> By 2003 the selection process was refined and a stronger understanding of kultour's capacities was gained.

As Gouriotis from Casula Powerhouse said, 'kultour is an excellent program and I do not mean that in a flippant way, it is a program which can redress some of the problems of the past in the areas of multicultural arts. When I think of kultour I visualise quality multicultural arts'.

In 2002, kultour toured a total of six programs, utilised twelve venues across Australia, and secured up to 5000 paid audience members in Brisbane, Adelaide, Fremantle, Melbourne, Hobart and Sydney. Approximately 20,000 flyers and posters were printed and the kultour program and its products secured profile in all the key mainstream print and ethnic media, radio and television and the Web. Presenters meetings were held and administration was adequately

handled across all states, and all within a very limited budget.

The 2002 program, like all arts programs exposed some vagaries in program selection and presentation approaches, which were mostly addressed by 2003. At meetings members negotiate between style and genre; contemporary and traditional artforms and hybrids; their understanding of audiences and constituents; communication strategies; timing; presentation modes and most importantly budget. The Australia Council acts as facilitator and steers the process where appropriate to secure reasonable outcomes.

## kultour programs 2002

- Latin Gypsy Experiment  
Eastern European Gypsy and South American fusion musicians—by KULCHA Multicultural Arts, presented in Adelaide by Nexus, in Melbourne by MAV and Tasmania by IHOS.
- Story of Soil  
New theatre by playwright Chi Vu, about a young Vietnamese-Australian woman caught between two cultures—produced by Footscray Community Arts Centre and presented in Sydney by Carnivale Multicultural Arts Festival.
- Fouad Harraka's Middle Eastern Knights with Claire Naffah  
Arabic music, featuring dancer Claire Naffah—produced by MAV and presented in Western Australia by KULCHA, in Brisbane by BEMAC, in Sydney by Carnivale and in Melbourne by MAV.
- Blue Boy  
Contemporary dance by Kamal Krishna with live music produced by BEMAC and presented in Tasmania by IHOS, in Adelaide by Nexus and in Melbourne by MAV.
- How could you begin to understand Contemporary dance by Butoh dancers Yumi Umiumare and Tony Yap exploring personal and cultural relationships produced by MAV and presented in Brisbane by BEMAC and in NSW by Carnivale.



**Figure 1** Blue Boy toured NSW, Hobart and Melbourne  
Photo Suzon Fuks

excellent media profile and positive audience responses. More importantly it paved the way for *Blue Boy*, a more difficult contemporary dance program and augmented the IHOS brand for the presenter. *Blue Boy* also provided the imaging for kultour, used on all collateral and media.<sup>49</sup>

Fouad Harraka's *Middle Eastern Knights with Claire Naffah* was an untested program. The musicians and dancer are respected for their work independently but had not worked together on the program. The product reached a level of maturation by the time it was presented in *Frontiers 3* in Melbourne. The significant difference in audience responses is evident in *Chart 1*.

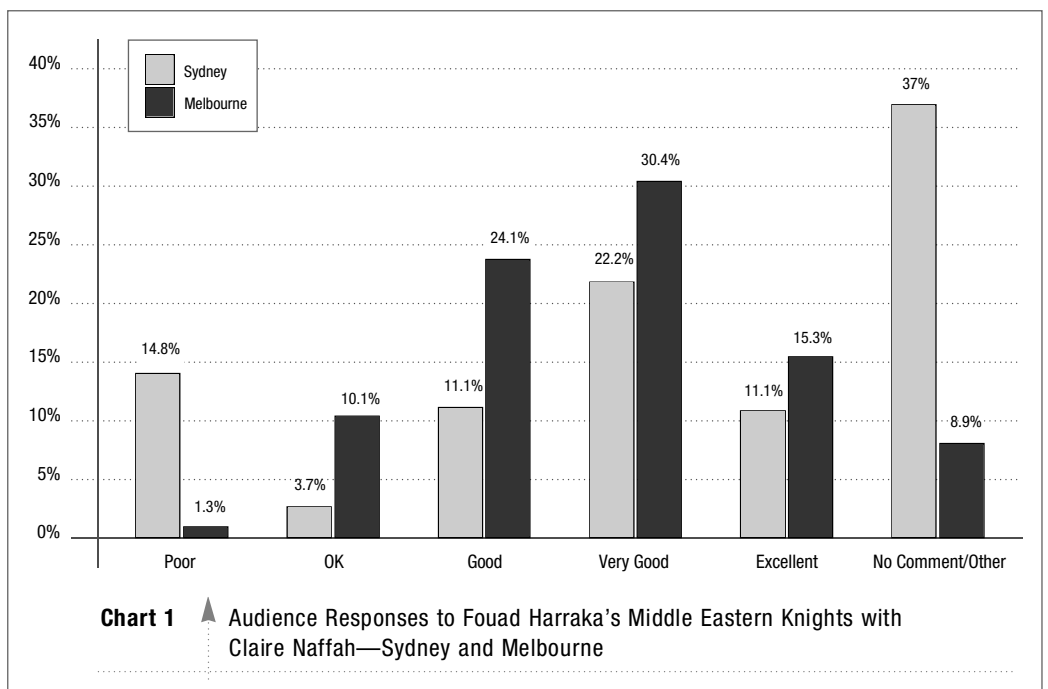
- *Between Beauty and Theory*  
Contemporary installation by Lee Salomone exploring Australian-Italian family history and the human condition—produced by Nexus Multicultural Arts Centre and presented in Sydney by Gallery 4A and in Melbourne by the Footscray Community Arts Centre.

*Chart 1* indicates a difference among audience responses to Fouad Harraka's *Middle Eastern Knights with Claire Naffah* between Sydney and Melbourne. Whereas 25% of the respondents in Melbourne felt it was excellent, 11.1% regarded the program as excellent in the *Carnivale* presentation.

## General audience responses in 2002

The majority of the 2002 kultour programs were well received. *Latin Gypsy* from Western Australia was particularly successful in Hobart, securing

Members felt there was sufficient room in kultour for emerging and established artists.<sup>50</sup> Some felt a need to resource emerging programs but presenters had to be aware in order to appropriately market and present emerging product.<sup>51</sup> All members interviewed felt quality



was the key to kultour’s success. As Walter Gomez, the then director of KULCHA WA said, ‘The products should be top shelf, tested and money should be spent on them touring, so they can increase opportunities for themselves nationally and internationally’.<sup>52</sup>

Presentation approaches need to be addressed by the members. Artists presenting at Frontiers 3 ranged from competent to excellent, but poor production values generated overwhelming negative responses among audiences and poor media reviews. Customers purchasing a new product or shifting brand alliances feel cognitive dissonance caused by post-purchase conflict.<sup>53</sup> When the brand attributes promoted are met there is less chance of customers feeling what Kotler terms cognitive dissonance.

Presented as a Global Music and Dance Explosion, based on a history of successful Frontiers programs promoting refugee artists, this program had an established and loyal following. In 2002 Frontiers featured eight acts ranging from Latin music and dance, Blue Boy, Fouad Harraka’s Middle Eastern Knights with Claire Naffah, Flamenco, and Chinese contemporary dance. Frontiers 3 caught the imagination of the target market segments but failed to add value to their heightened expectation.

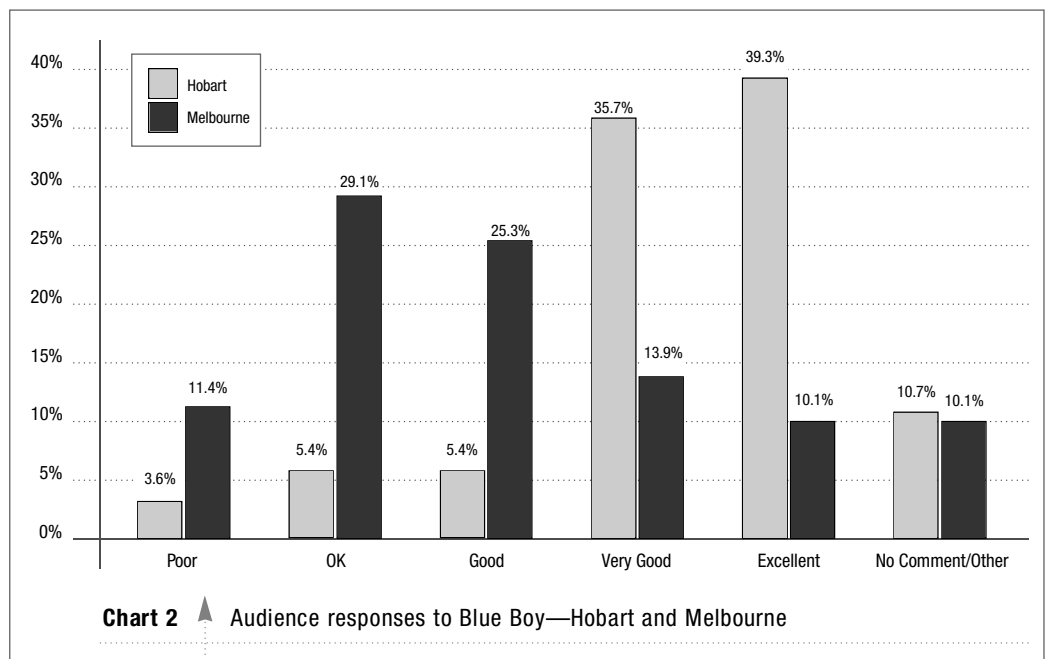
As *Chart 2* suggests, IHOS in Hobart was adept at positioning the product. Harmony between place, price, people, position and packaging was created. IHOS provided Latin Gypsy from KULCHA (WA), and Blue Boy from BEMAC (Qld), with significant presentational support. The approach

adopted by Constantine Koukias, the director of IHOS, in venue selection and marketing suited the style and genre of Blue Boy and Latin Gypsy. Approximately 35.7% of the Hobart respondents felt Blue Boy was excellent whereas only 10.1% from Frontiers 3 program rated Blue Boy as excellent. Blue Boy, an intimate and contemplative work, was lost in Frontiers 3. More than 40% of the survey respondents could not see the performance.

Frontiers 3 fit Dr Kurin’s notion of the flea market model of cultural representation where little consideration is given to authenticated contextualised presentation.

Basically, anyone who is in some way qualified as being from or of the culture gets a table, stage, room, lectern, gallery or home page, into or onto which he or she can put out the stuff of the culture. Representation is a matter of showing up, and it can run the gamut in style from romantic nonsense to sophisticated propaganda.<sup>54</sup>

Melbourne audiences may be more sanguine about contemporary dance and cultural diversity than Hobart audiences, which tend to have less access to mainland and overseas contemporary work. Hobart Blue Boy focus group participants acknowledged a dearth of innovative artistic programs in comparison to Sydney and Melbourne.<sup>55</sup> The presentation approach by IHOS to Blue Boy, preceded by a successful Latin Gypsy presentation, generated audience goodwill and positive media reviews for the artists, presenter and kultour.



A more balanced kultour 2003 included TokyoDASshoku Girl, Fronteras Americanas and Indo-Jazz—artistic programs with established credentials. TokyoDASshoku Girl, promoted by MAV, has a cache of profile developed from 1999 when it won a Green Room Award. Fronteras Americanas won the South Australian Theatre Critics Award for best emerging theatre company in 2001 and Indo-Jazz have toured internationally, produced CDs and their music has been played on the ABC and a range of public radio programs. They are audience tested products with positive reviews and strong profile among targeted segments.

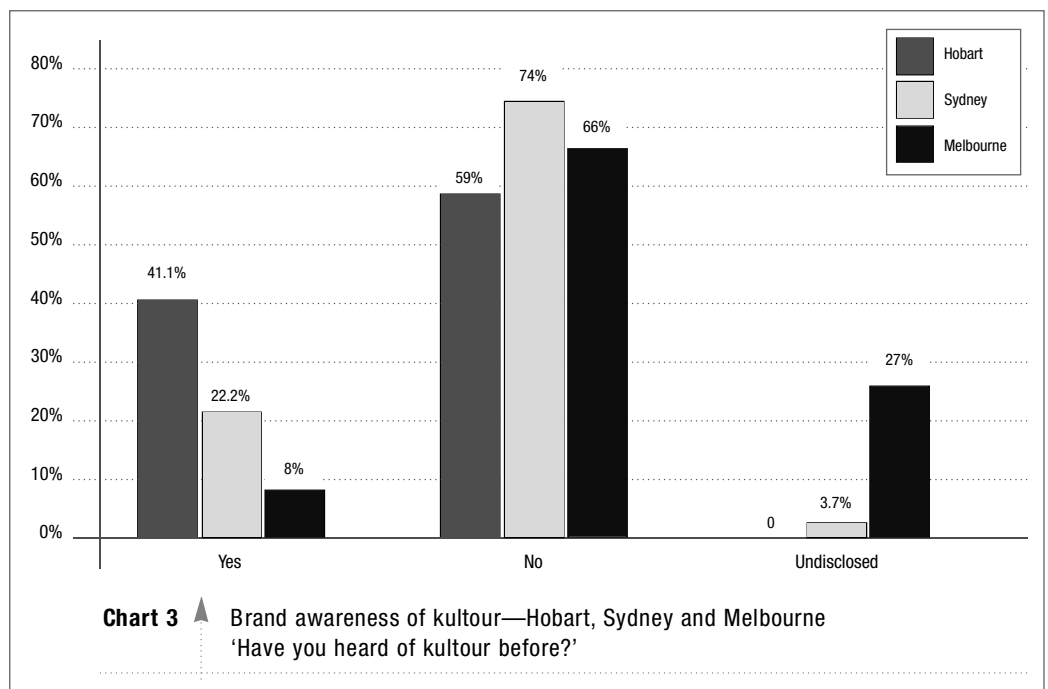
Fronteras Americanas from Nexus Multicultural Arts Centre (SA) was presented by MAV in Melbourne at the Black Box, an experimental space at the Victorian Arts Centre, as part of a pilot initiative, Theatre from the Box, dealing with cross-cultural small theatre. Assisted by skilled segmented promotional and public relations strategies, Fronteras Americanas secured mainstream, ethnic and alternative media, positive reviews and strong audience numbers. Audiences consisted of artists, mainstream theatre patrons, media and a significant number of Spanish speaking audiences in the 25 to 45 year old professionals, academics, artists and youth in the Visible Achievers, Young Optimists, Socially Aware and Something Better segments.<sup>56</sup>

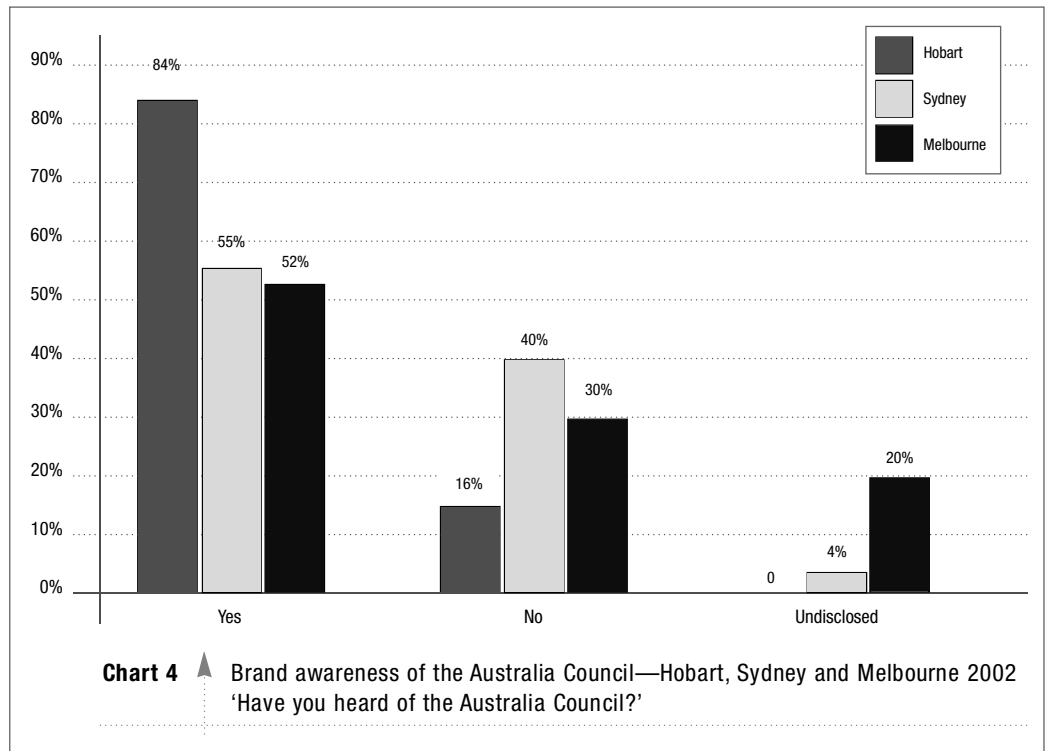
It is up to members to provide kultour with tour-ready products, or specify which products are developmental and/or emerging. Thus, allowing



**Figure 2** TokyoDASshoku Girl 2003  
Photo Brad Hicks

presenters to identify price range and presentation options, limiting the gap between audience expectation and outcome.





## kultour future brand development and equity

With the right brand attributes, presenters can use kultour to augment their own branding and extend their audience reach. IHOS as a producer of innovative music and opera projects enjoys strong brand equity in Hobart. Hobart as one of the smaller Australian capitals has lower competition and brand clutter in comparison to Sydney and Melbourne.

'In our [IHOS] case kultour provides us an opportunity to secure programs from the larger states, which we can not usually get. Next time we will go for something in the north of Tasmania, over 90% of the people have not had the chance to see any new product. We never had any great Latin music in Tasmania and it was great for us as a company to offer diversity through Latin Gypsy. Latin Gypsy extended IHOS' core audiences. We secured profile through different channels and people'.<sup>57</sup>

Mr Koukias sees kultour brand health premised on product diversification and sponsorship from sources outside the Australia Council. 'There is no other network available for the presentation of such work. Blue Boy, a development piece, has given the artist a chance to perform with good production values and in a good venue and by the end of kultour 2002, it will secure longer

term profile. There is nothing which compares to kultour'.<sup>58</sup>

He suggests that kultour is industry brand not an audience brand. The audience are fundamentally interested in product.<sup>59</sup> It follows that the audience are not the key receivers of the kultour brand attributes, but rather the arts industry itself. The audience may or may not know what they are seeing is a kultour program, but the industry, the presenters, venues, promoters, funding bodies, artists, media and future sponsors are the ones that need to be cognisant of kultour as a brand.

Due to the program's infancy kultour brand awareness was low. Due to IHOS' advocacy up to 41% of all Blue Boy survey respondents in Hobart were aware of kultour when asked: Have you heard of kultour? (Chart 3). In comparison only 22.2% in Sydney and 7.6% in Melbourne had heard of kultour. Approximately 26.6% of the Victorian respondents did not complete the question seeking to gauge their awareness of kultour.

The presentation of Blue Boy and Fouad Harraka's Middle Eastern Knights with Claire Naffah in Frontiers 3 was part of the Melbourne Arts Festival with a range of other artists at the Forum Theatre. Fouad Harraka's Middle Eastern Knights with Claire Naffah at Carnival was one program among many others. In Melbourne and Sydney

brand clutter and a range of similar products created competition thus limiting exposure for the kultour brand.

In comparison, Blue Boy in Hobart and Fouad Harraka's Middle Eastern Knights with Claire Naffah were dedicated offerings for targeted audience. In Perth and Hobart opportunity arose to promote kultour specifically, without much competition. Smaller arts market such as those in Hobart and Perth in comparison to Sydney and Melbourne, make the task of securing new audiences for new product and establishing a new brand easier for the presenters and promoters.

For Mr Gomez, KULCHA WA kultour provided an opportunity to increase brand awareness for KULCHA among Perth's Middle Eastern communities and to introduce a new audience to a mainstream venue.

'We had 900 people at the concert and a lot of Arabic people. We had significant support from the community particularly as it was in a mainstream venue. Usually when Middle Eastern and other ethnic music bands come over they end up playing in community halls.'<sup>60</sup>

A greater product range, a mix of tested larger and smaller products as flagships, with smaller emerging products as pilots, may firm the kultour brand for industry and audiences. Brand harmonisation and relevant presentation are critical in growing brand equity.

The Australia Council for the Arts however enjoyed strong brand equity in all the states.

Chart 4 suggests that 83.9% of respondents in Hobart knew of the Australia Council, as did 56.6% and 51.9% of the respondents in Sydney and Melbourne. There was a higher rate of survey returns from Hobart. In Melbourne up to 20% of the respondents did not complete the question; Have you heard of the Australia Council?

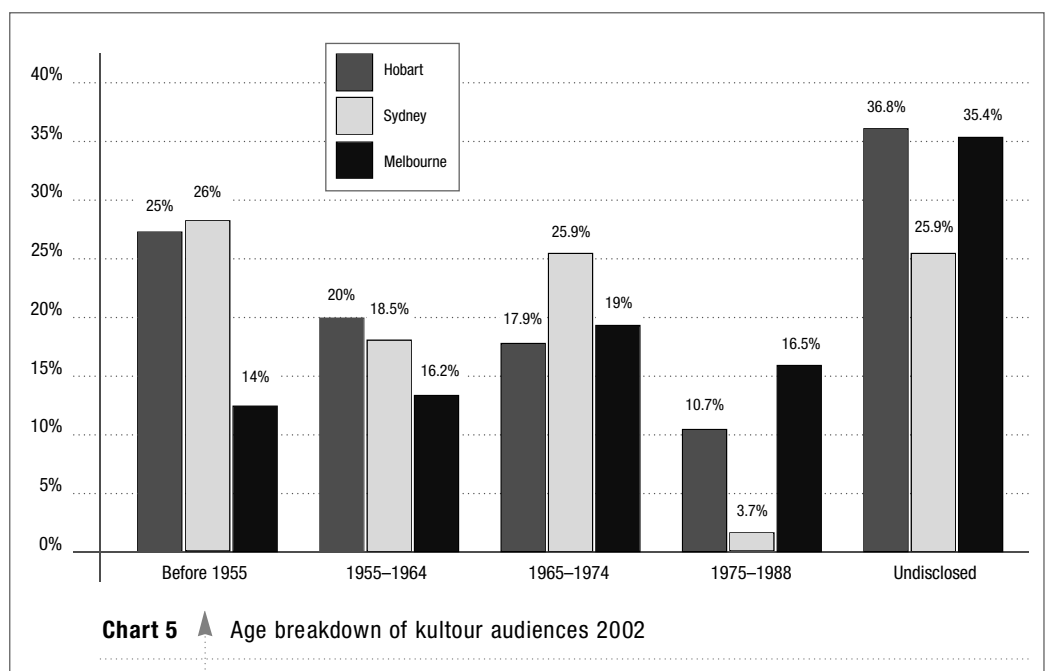
Awareness of the Australia Council can support kultour brand health. The Australia Council may need to consider strategies which allow kultour members to focus on selection, presentation and communications.

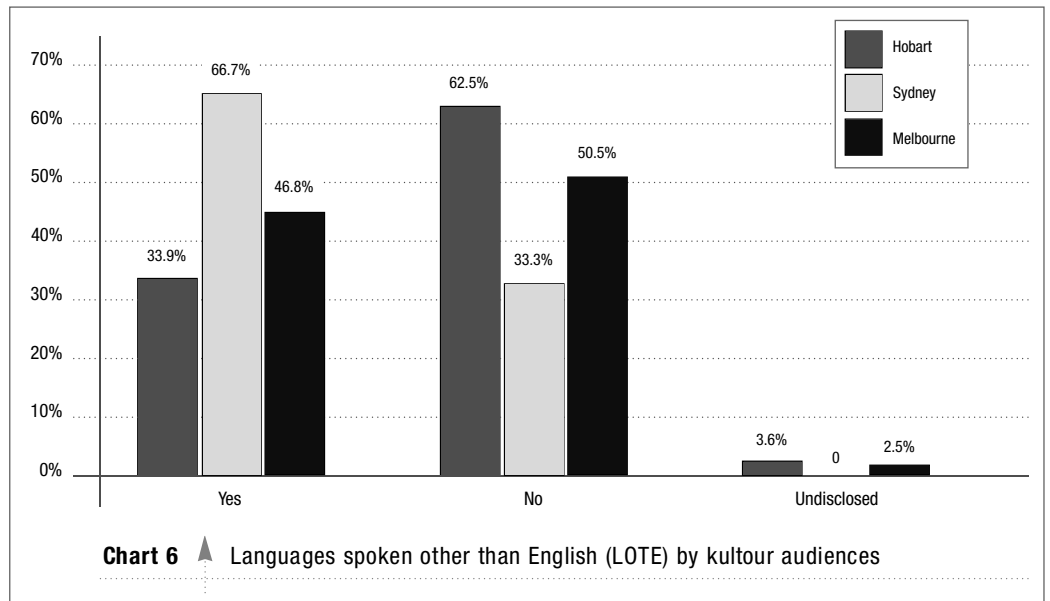
It is premature to gauge the future of the kultour brand, but awareness assists in seeking funding from other sources. It is difficult to entice sponsors and other funding or present larger scale products on \$160,000 per annum.

## kultour audiences

The psychographic orientation of most kultour audience consisted of Socially Aware or Café Society, and Something Better, Young Optimists, or Cosmopolitan & Cultural.<sup>61</sup> This was amplified in the focus groups which consisted mainly of professionals, educators, artists and students with a high proportion of Australian-born of non-Anglo-Celtic background and a larger percentage of females.

These cohorts represent educated employees of government and public utilities, NGO workers, artists, educators, niche and progressive



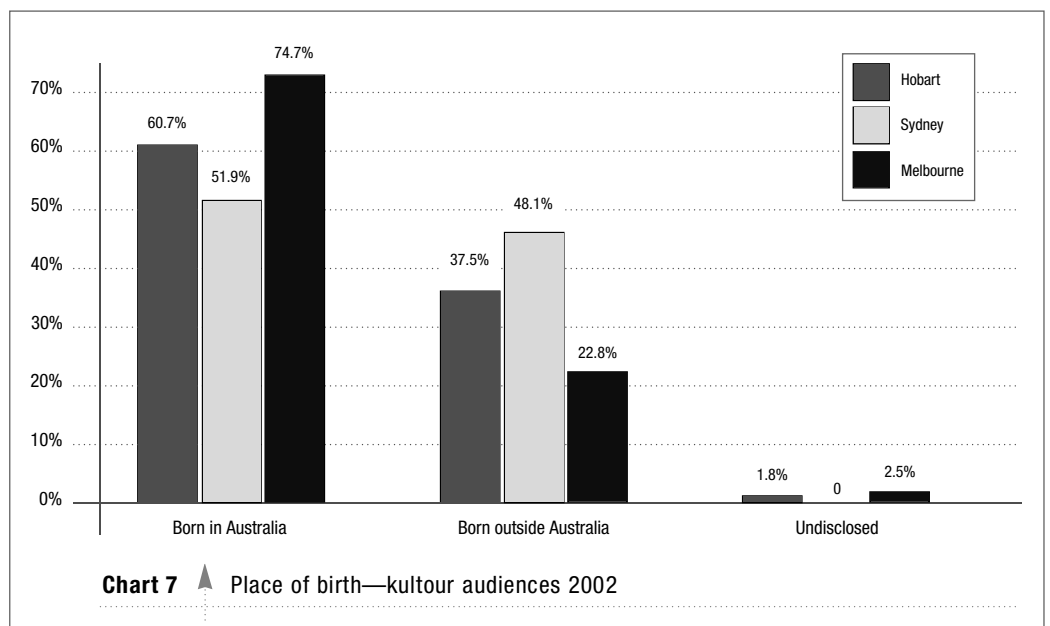


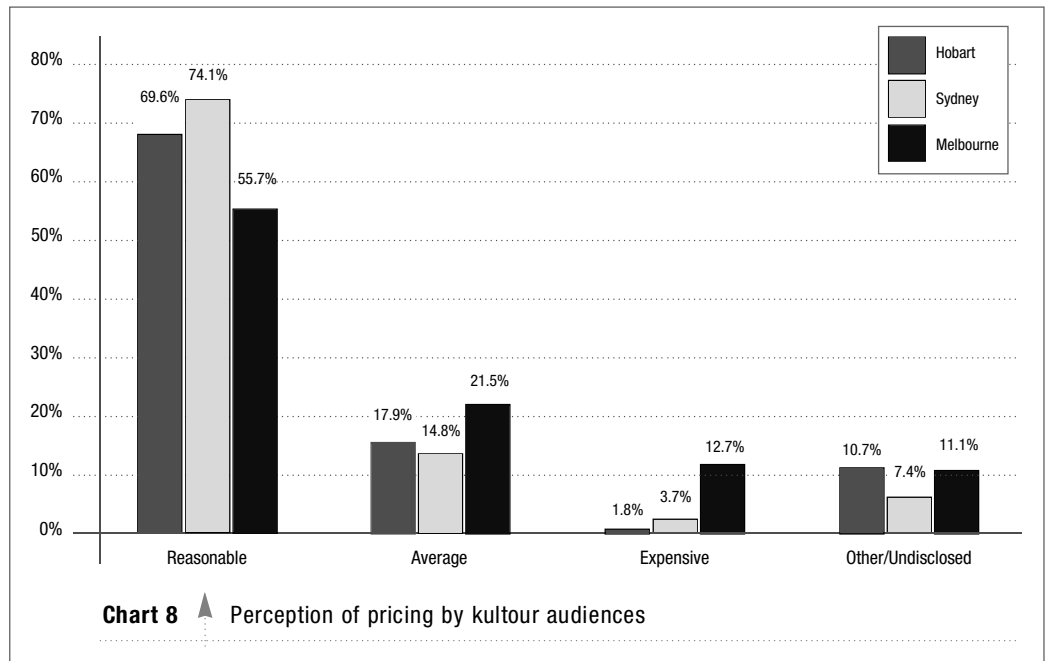
businesses, independent professionals, discerning youth and tertiary students, people in de facto relationships, same sex relationships, some new families, singles, and a high proportion of people of second generation migrant background. These segments hover between the ages of 24 and 46 years of age.<sup>62</sup>

They place a higher value on cultural diversity, social and environmental issues, the arts, local and international politics and seek new cultural experiences.<sup>63</sup> They tend to spend on arts, culture, travel and lifestyle rather than commodities, cars, saving, DIY and housing. Most can be classified as Baby Boomers, born between 1945 and 1975.

*Chart 5* suggests that up to 60% of all kultour survey respondents were born before 1975. Close to 25% of respondents in Hobart and Sydney were born before 1955. Findings correlate with ABS data which indicate that half the population of Tasmania by 2021 will be aged 65 years and over.<sup>64</sup> The 13.9% of pre-1955 born respondents in Melbourne Frontiers 3 program needs to be contrasted with 35% of Frontiers 3 respondents that did not complete the age section of the survey.

The age of the respondents reflects Australia's ageing society.<sup>65</sup> Kotler et al suggests that age, while very important, is less significant when

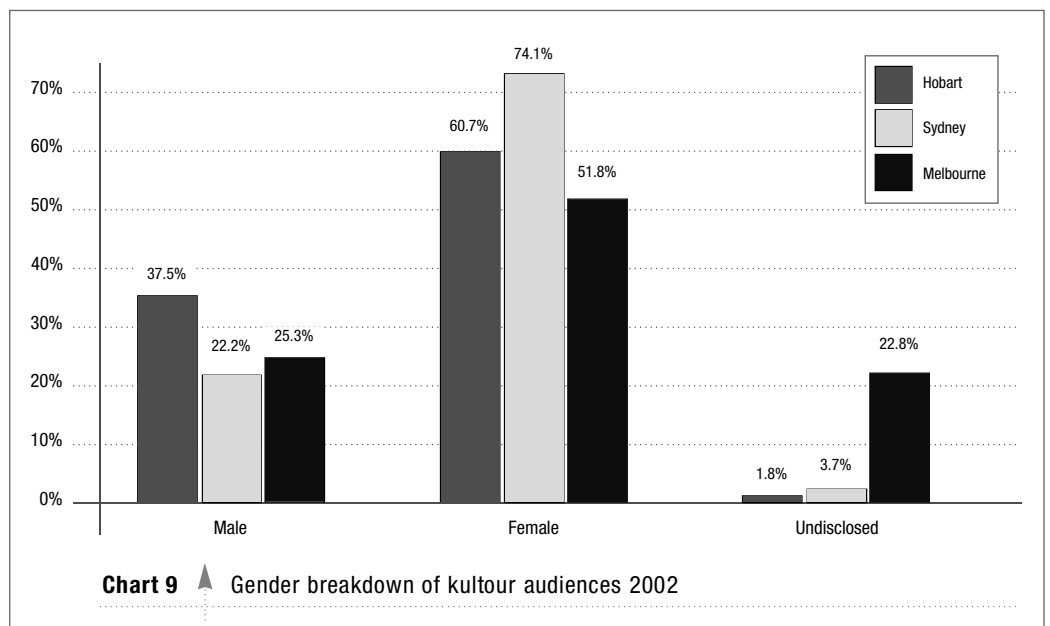


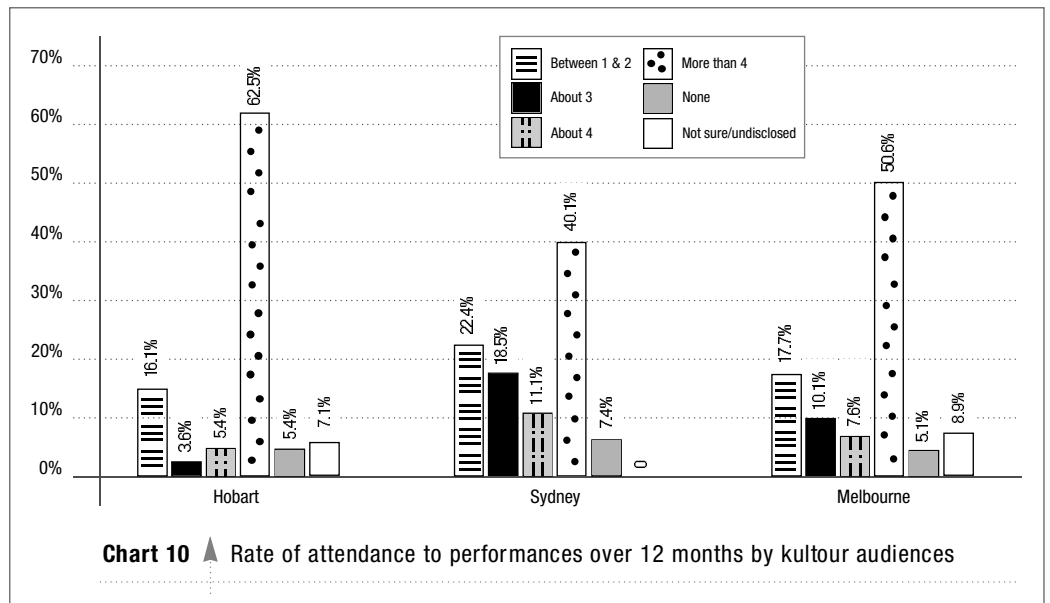


determining customers' motivation to purchase new products and services. It is more important to consider cultural, social and economic status than age.<sup>66</sup>

Some have suggested that Baby Boomers are the key beneficiaries of Australia's arts, making it difficult for youth to participate due to pricing programs out of reach for youth. This argument is relevant but holds less water when considering world music and dance such as Latin jazz and Middle Eastern music which crosses over into popular youth segments and communities.

The National Endowment for the Arts in the US dissected Baby Boomer cohorts into three segments, Early Boomers born between 1946 and 1955, Late Boomers born between 1956 and 1965 and Baby Busters 1966 and 1976, or otherwise referred to as Generation X.<sup>67 & 68</sup> Interestingly there is less participation in classical and contemporary arts by Baby Busters and Late Boomers than their predecessors. Regardless of education and professional occupations, Late Baby Boomers and Baby Busters are historically the poorest cohorts.





**Chart 10** ▲ Rate of attendance to performances over 12 months by kultour audiences

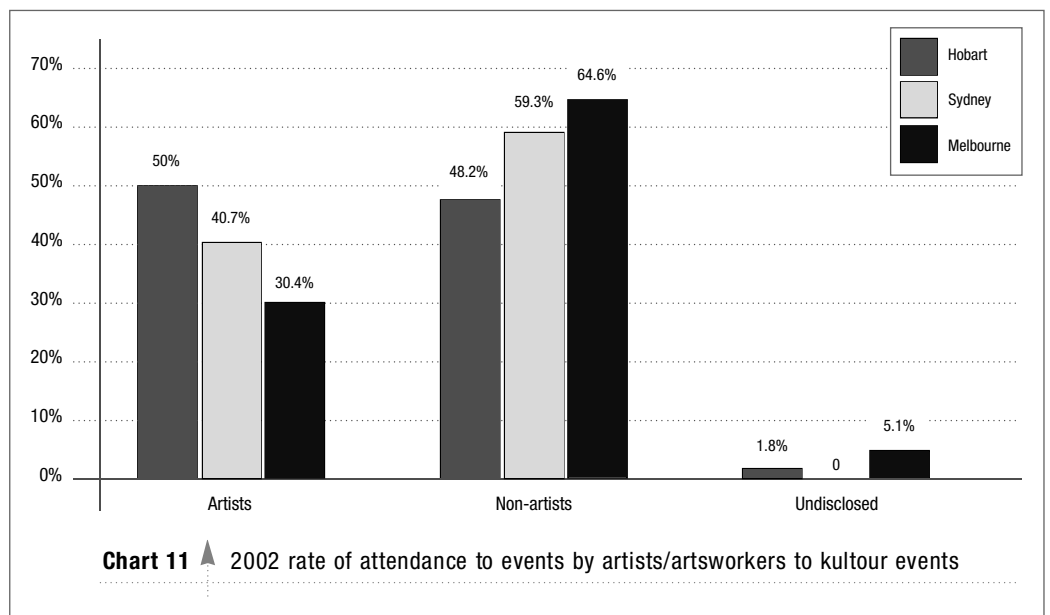
These segments are more numerous and face less certainty in relation to employment while having to deal with rising house prices, higher education costs and historically lower incomes in traditionally high value professions.<sup>69</sup> Arts festivals have lowered pricing for international events to a median \$35–\$55, and for local product \$25–\$35 as a way of maintaining their more natural constituents.<sup>70</sup> This lowering of ticket prices is a strategy adopted by many festivals and institutions across the industrialised world.<sup>71</sup>

A notable finding in surveys and focus groups was the proportion of second generation Australians of non-Anglo-Celtic background. This needs far more analysis than a binary youth versus Baby Boomers position on audiences. This area of

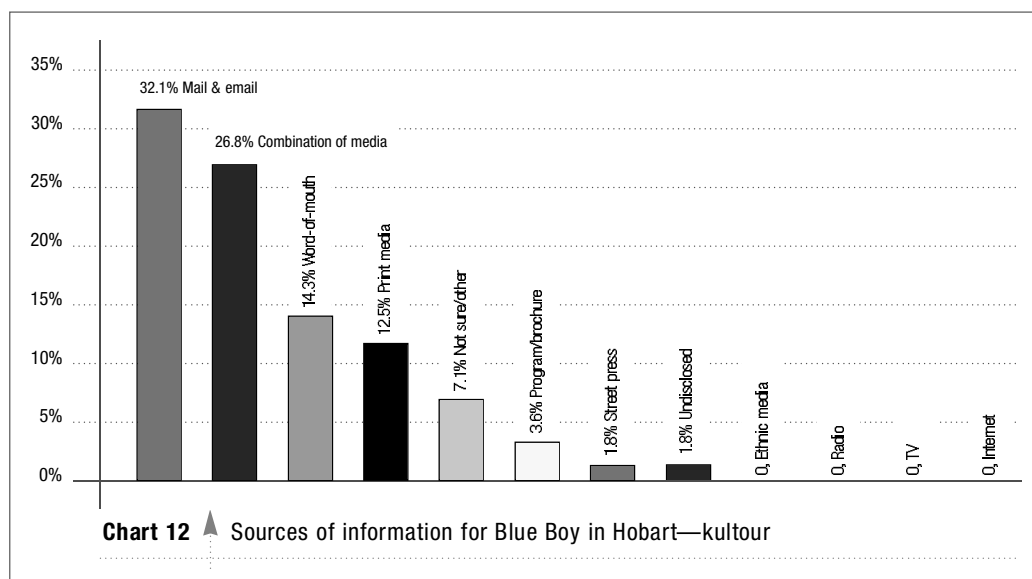
marketing and audience development has been taken very seriously by Carnivale Multicultural Arts Festival.

Chart 6 indicates respondents were split down the middle between those that spoke a language other than English (LOTE) and those that did not. Tasmania had a higher rate, 62.3%, of English-only speakers reflecting Hobart's low immigration intake. From 45,094 people born overseas only 14,094 spoke a language other than English.<sup>72</sup>

Approximately 60% of audiences to Fouad Harraka's Middle Eastern Knights with Claire Naffah spoke a language other than English, in part due to Carnivale's direct marketing and geographic location of the venue. Carnivale



**Chart 11** ▲ 2002 rate of attendance to events by artists/artworkers to kultour events



presented the program in an Arab populated area of Sydney and targeted Middle Eastern dance schools and Middle Eastern cultural and community associations.<sup>73</sup>

*Chart 7* indicates that between 50%–75% of respondents were born in Australia. While many respondents speak languages other than English, most were born in Australia. There may be a proclivity by audiences of diverse background to see more multicultural acts, but an equal number of audiences who spoke only English seemed keen for similar work.

*Chart 8* indicates that most respondents found pricing reasonable. Close to 70% of Tasmanian audiences, almost 75% of Sydney audiences and up to 60% of Melbourne audiences thought the price for tickets paid was fair. Melbourne audiences had the highest number of returns with the question uncompleted.

There was some price sensitivity in Hobart. One focus group participant suggested that Tasmanians had a culture of poverty which did not reflect what they could actually pay.<sup>74</sup> After further probing it became clear that the participant felt that while most Tasmanians could afford to pay more for the arts and entertainment, it was the perception that they could not afford to pay more which limited the viability of having more expensive productions touring Hobart. However, most of the focus group disagreed and felt that anything over \$40 would be considered expensive in Hobart. After probing the whole group on the issue of pricing, it seemed clear that there was significant price sensitivity in Hobart.

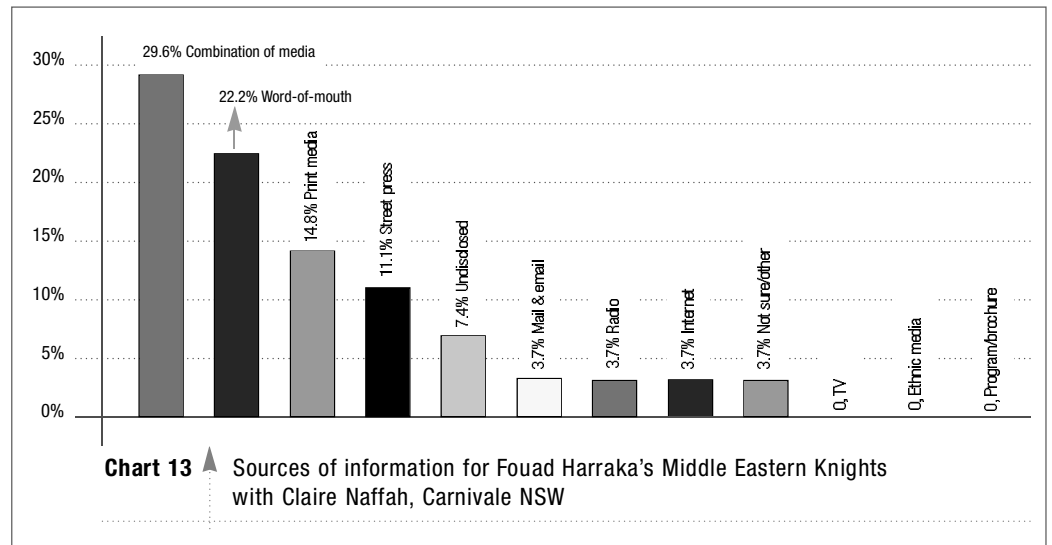
*Chart 9* reveals that females dominated among respondents. In Hobart and Melbourne around

60% of the audience surveyed were female. The figure is higher for Sydney which stands close to 75%. This may reflect that Fouad Harraka's Middle Eastern Knights with Claire Naffah was targeted to Oriental dance schools with a higher proportion of female students. As one of the Fouad Harraka's Middle Eastern Knights with Claire Naffah focus group pointed out, 'I run a Belly Dance school and as soon as I heard that Carnivale was putting on Claire Naffah, I brought all the class to the concert and even got many of the girls up to dance'.<sup>75</sup>

The correlation between gender, age and rate of attendance to performance highlighted in *Chart 10* suggests that psychography of the respondents belongs to the Something Better, Socially Aware, Look at Me and Young Optimist segments. Over 60% of the respondents in Hobart had visited more than four performances in a 12-month period, over 50% in Melbourne and about 41% in Sydney.

Between 15% and 17% of all respondents visited at least two live events in a twelve month period. These figures tend to reflect ABS data that up to 50% of Tasmanians aged between 18 and 24 years of age visited at least one popular music concert along with the 30% of those aged between 25 and 34 years.<sup>76</sup>

Australians over the age of 15 years had an average 16.5% attendance rate to theatre, 16.3% to opera or musical and 17.8% attendance to other performing arts between 1995 and 1999.<sup>77</sup> Over one fifth of the population, 22%, aged 18 years and over attended at least one cultural event in a 12-month period.<sup>78</sup>



*Chart 11* reveals that between 30% and 50% of all respondents considered themselves artists. The highest percentage of artists were in Hobart at 50%, followed by Sydney at 40% and Melbourne at about 30%. It may reflect that programs such as Blue Boy in Hobart and Fouad Harraka's Middle Eastern Knights with Claire Naffah in Sydney attracted artists involved in contemporary and Middle Eastern dance. *Frontiers 3* suggests that given the large number of artists on stage, artists were attracted by word-of-mouth, as friends and colleagues of the performers.

Like all other professions which Late Baby Boomers and Baby Busters enter, swelling the ranks of the Socially Aware and Something Better segments, arts, culture and entertainment industries have grown dramatically over the last 20 years. There were 2.2 million people, 15% of the Australian population aged 15 years and over, involved in paid or unpaid work in culture and leisure activities in 1997.<sup>79</sup>

Artists and those engaged in arts, culture, tourism and leisure activities in Australia constitute a major market for performance and arts events. Given the multicultural nature of Australia, it is safe to say that arts which reflect cultural diversity in an innovative way, will secure a reasonable percentage of those involved in the arts and entertainment industries.

Audiences to kultour do not exhibit dramatically different characteristics to general arts audiences within the Late Baby Boomers, Baby Busters in the Socially Aware, Something Better and Young Optimists segments. Australians spend more on performing arts, they travel and are more sophisticated and demanding than organisers may assume. The percentage of attendees to

performing arts aged over 45 years increased from 38.8% to 42.3% between 1991 and 1995, and given Australia's ageing population, there is no reason to believe that the trend will end.<sup>80</sup>

The median age of kultour respondents was approximately 38.7 years old, reflecting Australia's median age. In accord with general trends, focus group participants had higher education qualifications and represented professional status.<sup>81</sup> Close to 50% of all respondents spoke a language other than English, and up to 50% of focus group participants were born overseas or came from parents born overseas.

## kultour communication approaches

The overwhelming form of communications used by the presenters tended to be in the form of direct and relationship marketing. There was very limited above the line promotions, the emphasis being on low cost one-to-one marketing and a mix of promotions such as brochures and posters, email, public radio, database marketing and mail-outs.

For IHOS in Tasmania, email was the most effective way of making audiences aware of the production. IHOS has a healthy brand, which audiences support and trust. As *Chart 12* reveals, a significant number of the respondents (32.1%) found out about Blue Boy from the IHOS email and mail-out, the next largest percentage of respondents identified as word-of-mouth. Word-of-mouth, the process of referral, is one of the most important sources of information in the arts, particularly for programs with little or no advertising budgets.

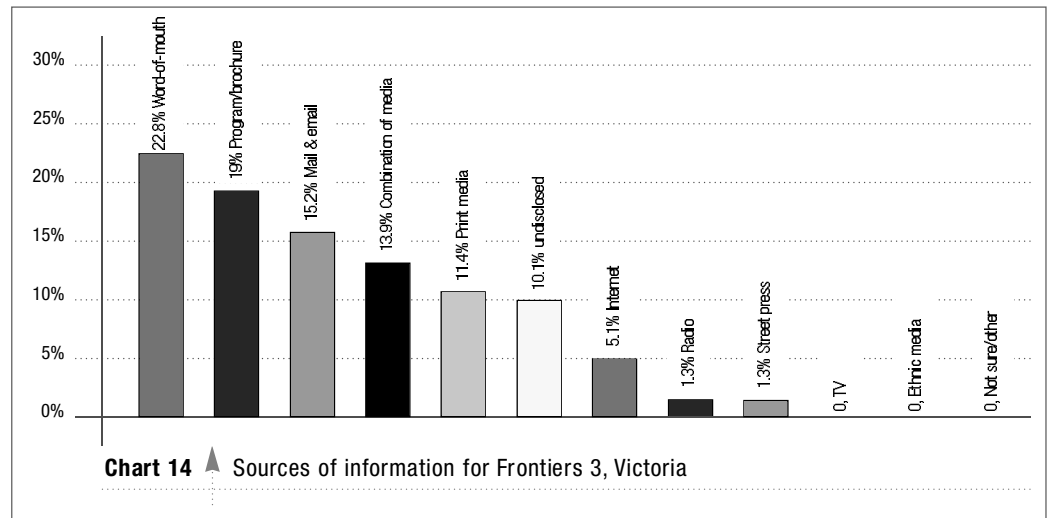


Chart 14 Sources of information for Frontiers 3, Victoria

As Asseal et al and others assert, personal sources are a more important influence on buyers than impersonal sources.<sup>82</sup> The mix of all three key promotional mechanisms, word-of-mouth, media liaison and direct email and mail were the most successful at approximately 27% of the respondents highlighting a mix of all forms. One area to be investigated by IHOS in the future is ethnic marketing. It became clear in the focus group that a significant minority of Indian-Fijians could have been targeted for Blue Boy.<sup>83</sup>

Thus, media liaison and public relations added to electronic messaging, newsletters, mail-outs, cooperative marketing strategies with aligned organisations and festivals, brochures and posters, were the most effective in securing audiences.

Chart 13 highlights a significant number of the respondents in surveys, 22%, sourced their information about Fouad Harraka's Middle Eastern Nights with Claire Naffah through word-of-mouth. Interestingly 14.8% and 11.1% of the respondents sourced information from mainstream, independent and street media. The fact that 25.9% of respondents sourced information about the event from print media indicates the importance of print media as a key source of information in larger cities. It reflects Carnivale's positioning as a key festival with an established following. Jorge Menidis from Carnivale used mail, email and direct call up to Middle Eastern dance schools in Sydney to generate audiences for Fouad Harraka's Middle Eastern Nights with Claire Naffah. While the focus group respondents found it difficult to pinpoint all the diverse sources of information, they did highlight the Carnivale brochure and/or program in the *Sydney Morning Herald*.

It is important to note that while the data does not reveal ethnic media as source of information, it may suggest that those who completed the surveys and who were part of the focus groups represented a mix of first and second generation culturally diverse and Anglo-Celtic respondents. They are active arts consumers within the Baby Boomer and other cohort groupings. Thus, a significant section of the respondents were over the age of 35 and Socially Aware segments who may be less inclined to read or access ethnic media as a key source of information.

Frontiers 3, presented by MAV in partnership with the Adult Multicultural Education Service (AMES) as an umbrella event in the Melbourne Festival of the Arts program, had the most extensive and wide reaching communications approach (Chart 14). It could be argued on the face of it that the program being sold out was evidence of the effectiveness of various communications approaches used. At the same time, the Melbourne Festival guide provided significant reach. Up to 20% of all respondents highlighted the Festival for the Arts guide as a main source of information with close to 30% highlighting word-of-mouth as a main source of information. AMES mail-outs combined with those of MAV also added to the reach of the communications effort. MAV also used ambassadors, to advocate for the program. As Jacqui Geia, the Victorian kultour coordinator highlighted:

'We know our sector and our audience well. We used the principle of ambassadors of MAV, who go out to their communities and talk it up, making personal recommendations we know in a world of mass advertising, the personal recommendation is incredibly important, especially

in the context of culturally diverse communities, where grass roots support is important.<sup>84</sup>

MAV translated their media releases into seven languages and embarked on an active relationship marketing approach through their ambassadors, AMES and other partnerships. The low profile and pre-publicity of *Frontiers 3* in mainstream media was attributed by the organisers to the Melbourne Festival's monopoly of the mainstream media.

'The Melbourne Festival has also its limitations, we can not influence their overall marketing, we can market through our own expertise, through our networks and our modes, but it is the Festival which carries out the major media liaison, and that causes some issues, they will of course want to secure media for their main events, the ones they have paid for, which means that an umbrella event like ours will find it difficult to secure mainstream media. That is a consideration when choosing to have something in a major mainstream arts event, but we considered that carefully and felt it was more important for our artists and kultour to be part of the Melbourne Festival.'<sup>85</sup>

The relationship between the main event and the umbrella program while necessary is a complex one when it comes to securing media profile.

Umbrella events, while securing significant value from a festival's program guide, website and ticketing promotions, tend to suffer from limited media attention due to the festival's efforts to promote programs which it has invested in financially. Clearly the relationship between festival and umbrella event is an unequal one, usually favouring the festival.

Relationship and target marketing, the partnership with AMES added to MAV's concerted effort to draw in members, did in the end result in a capacity audience and importantly, an audience which represented a broad range of segments.

## Conclusion

kultour can be an excellent touring and promotional tool for culturally diverse artists, presenters and producers. Evidence—qualitative, anecdotal and quantitative—suggests that a diverse audience base exists for national touring culturally diverse arts.

IHOS and KULCHA, and MAV in 2003, used kultour to secure new audiences. Other presenters paid less attention to targeting new audiences within the Traditional Family Life, Visible Achievers and Young Optimists, and culturally diverse youth 16–25 years of age, and culturally diverse audiences born in Australia over 25.

The production values and communication approaches may need some harmonisation without losing unique regional and cultural attributes represented by each of the kultour members. Given that kultour is an infant program, added to the marked improvement in 2003, there is no doubt it can develop into a sustainable long-term brand representative of quality in Australian culturally diverse arts.

In closing, kultour after some adjustment can penetrate new Australian audience segments and assist multicultural artists and presenters in finding new markets overseas, especially through festivals in Europe, North America and Asia.