Multiculturalism and Governance:
Evaluating Arts Policies and Engaging Cultural Citizenship

Year 1 Project Report
April 2012

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1. Project background

Cultural diversity in Australia continues to provide a challenge for the development of public policies. Culturally and Linguistically Diverse (CALD) communities make up 41% of the Australian population yet only a small fraction of arts funding at all levels of governance is allocated to multicultural arts. This project focuses on the role played by arts in fostering cultural citizenship and seeks to develop both a new cultural indicator framework for measuring the impact of the arts on CALD communities, and a critical theoretical perspective for the status of multiculturalism in contemporary society. The five-year project has been developed in partnership with the peak arts, multicultural and local government institutions: Australia Council for the Arts (AC), Arts Victoria (AV), Victorian Multicultural Commission (VMC) and the City of Whittlesea (Community and Cultural Development Department) (CoW CCDD).

In broad terms, **this project seeks to evaluate the impact of Australia's arts policies, and develop a contemporary account of multiculturalism. It is structured around four interrelated aims:**

1. To examine the implementation of **arts policies at the different tiers of governance** – local, state, and national – and then consider points of convergence and dissonance between these levels of policy.

2. To evaluate the **suitability of political concepts such as cultural citizenship and social inclusion** in arts policies, and test their implications for CALD communities.

3. To propose new tools for the measurement and impact of policy initiatives. These tools will help to develop **a cultural indicator framework** that will evaluate the impact of arts policy on CALD communities at local, state and national level.

4. To explore the current relationship between arts policies and the expression of multicultural identity within everyday cultural life; and to identify how arts programs and initiatives from arts policies reflect and negotiate this relationship. This broader aim will have three specific facets. First, a **longitudinal study of City of Whittlesea's** community cultural development programs and the sorts of cultural expression they facilitate among CALD community members. Second, **a review of relevant state-funded programs:** providing a 'snapshot' of current levels, forms and impacts of cultural participation within these programs. Third, **there will be a theoretical review of the overall role of the arts and forms of cultural participation in everyday life practices based on ethnographic fieldwork.**

2. Methodology

2.1 Project methodology

The project comprises **4 key components: stakeholder research; policy review and program audit; program evaluation; and cultural indicator development and refinement**. All stages of research will be undertaken at three levels of government and will underpin the development of a 'thick description' of cultural indicators at local, state and federal levels.

The 4 research stages are summarised in the diagram below.
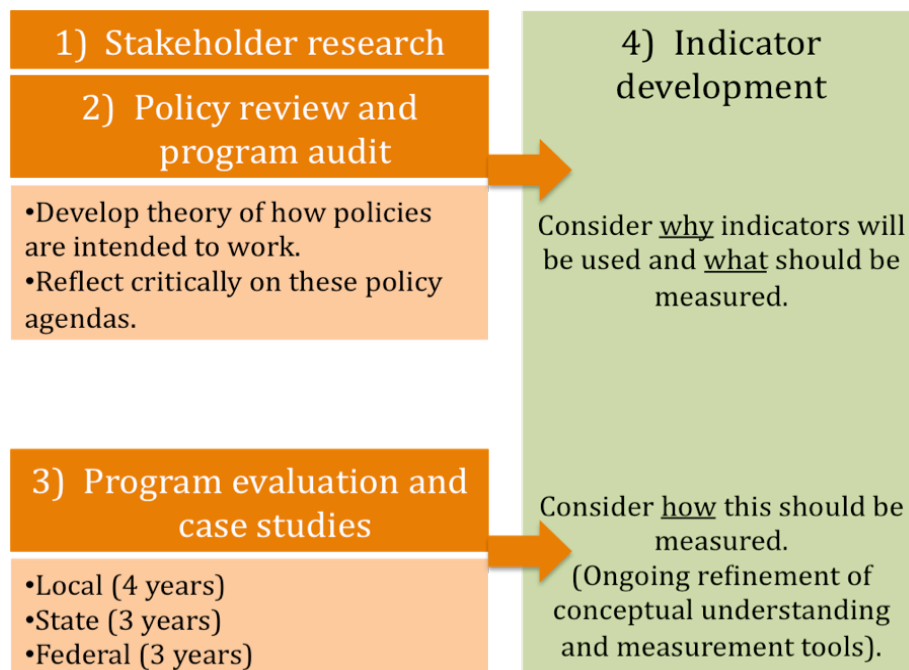
Details of the policy reviews, program audits and evaluations are contained in Sections 3 to 5 below.

2.2 Indicator development

Cultural indicators include both quantitative measures and qualitative data drawn from surveys, interviews and case studies (Madden 2005). While statistics are descriptive, indicators are evaluative. Indicators reduce the large volume of statistical information available to a small number of key measures that allow trends to be monitored, and provide a robust evidence base for strategic planning and public and private investment, especially in the areas of advocacy, policy-making and arts work.

Cultural indicator studies has developed rapidly in recent years due to general efforts to better measure progress, engage community and improve understanding of social transformations. There are two approaches to cultural indicator frameworks. The macro approach focuses on the economic contributions of culture while the local approach takes a more people centered approach (Throsby 2010) to focus on the social contributions to culture.

The 2009 UNESCO World Report on Cultural Diversity (2009) introduces a new approach to measure the social element of culture. UNESCO defines culture as ranging from practices in everyday life, to non-professional and professional arts, and suggests that economic data cannot provide a full picture of the products actually consumed. UNESCO's definition of culture aims to capture the social dimension of cultural activities in order to grasp their role in promoting sustainable development and supporting cultural diversity. This approach expands cultural participation to include home-based, going out and identity-based activities; uses the culture cycle to consider how cultural goods, services and activities are interrelated to all elements of cultural creation, production, dissemination, reception, consumption and participation. UNESCO's approach accounts for social impacts, especially cultural diversity, by highlighting how it adds value to key sectors in the arts, tourism, corporate management, human resource and marketing.

Local approaches focus on community wellbeing, cultural vitality, quality of life and cultural citizenship, and highlight the role of social inclusion in cultural indicator development. These approaches define the local at the levels of personhood, community, and through the lenses of local government cultural policy and planning. In Australia, the concept of community wellbeing was developed to respond to the inadequacy of social indicators in accounting for cultural well-being and life satisfaction. Initiated by the Cultural Development Network in Melbourne (Salvaris 2007), the peak body for cultural development research identifies key indicators for cultural wellbeing using the program logic model for effective cultural planning and evaluation (Dunphy 2010). Assessing inputs, outputs and outcomes across the whole-of-government to consider all factors influencing cultural production and consumption, this model provides a template to measure progress around life satisfaction and cultural wellbeing.

More recently, cultural citizenship has been proposed as a conceptual rubric for community and social inclusion indicator projects (Duxbury 2008). Cultural citizenship explores how citizens make claims to cultural rights and can be measured through cultural participation (Mercer 2005). The arts, for example, can help migrants maintain cultural links with their homelands and negotiate new settler identities by

forging civic connections and building social capital (Moriaty 2004). Cultural citizenship provides a useful rubric to consider the intersection between social engagement in cultural activities, cultural diversity and strategies of community capacity-building.

This project builds on our pilot study in the City of Whittlesea that sought to integrate the approaches identified above to develop a framework for local cultural indicators (Yue, Brook and Khan 2011). In particular, it examines how cultural policies and cultural participation can be integrated under cultural citizenship to consider new cultural indicators for social inclusion.

To develop a model for cultural indicators, the *Multiculturalism and Governance* project firstly follows the social dimension of culture as defined above. Applying this definition to the framework of cultural indicators identified above, three models inform the indicator development methodology in this project:

Model 1: (from Michalas and Muhajarine 2006)
   1. Top-down conceptual overview of what constitutes cultural citizenship: cultural participation, community well being, social inclusion, quality of life, sustainability, cultural vitality.
   2. Bottom up empirical data on what constitutes cultural citizenship: stakeholder interviews, program evaluation, participation surveys, cultural statistics
   3. Bi-directional Pragmatic Framework that critically analyses concepts with empirical data. Together with ethnographic studies of arts and culture, this framework will provide thick descriptions for cultural citizenship

Model 2: (from Dunphy 2010 and Kushner and Cohen 2011).
   1. Program Logic Inputs: Stakeholders (interviews, research, analysis), Policies (discourse analysis)
   2. Program Logic Outputs: Programs (Evaluation), Products (audience surveys, ethnography, media reviews)
   3. Program Logic Outcomes: Cultural Indicators for Cultural Citizenship

Model 3: Cultural Circuit (Johnson 1986/1987)
   1. Regulation: Policy (Analysis)
   2. Production: Stakeholders (Research) and Programs (Evaluation)
   3. Consumption: Products (Audience surveys, Focus Groups studies, Media Reviews)
   4. Representation: Cultural Citizenship
   5. Identity: Multiculturalism

The development of cultural indicators in the *Multiculturalism and Governance* project is an ongoing and iterative process. It is anticipated that the stakeholder research, policy review and program evaluations will provide insights into how cultural value should be defined, the terms on which people participate in these programs. These will clarify a) *why* cultural indicators will be developed (ie, the policy context in which they will be implemented), b) *what* cultural indicators should be measuring (ie, the *value* of arts and cultural programs for diverse communities), and c) *how* they should be measured.

3. Federal level policy review and program audit

The federal policy review and program audit research consisted of:
- Interview with PI Panucci in April 2011;
- A number of interviews conducted with stakeholders at Australia Council in June 2011;
- Analysis of the existing Australia Council program structure and policy framework for addressing cultural diversity in the arts;
- Analysis of data on Australia Council funded activities from 2009-2011;
- Analysis of the history of the *Arts in a Multicultural Australia (AMA)* policy; and
- Roundtable discussion with project partners held in May and October 2011.

3.1 Existing framework for cultural diversity in the arts and culture

History of cultural diversity policies at the Australia Council

- The Ethnic Arts Committee was established at the Australia Council in 1975. Even at this early stage, the question of **whether there should be a separate ethnic arts board rather than encouraging cultural diversity across all artform boards was raised.**

- After the 1978 Galbally review of Federal government service provision questions were raised about the place of 'excellence' within the Australia Council's funding criteria and the organisation's relationship with ethnic communities.

- One of the early problems with developing a framework for multicultural arts was **the place of professionalism in the arts**. There was concern among the artform boards that 'amateur' arts activities would be given too much priority. This issue of professionalism is an ongoing issue in the various iterations of the AMA policy, as well as in state level arts policy.

- Since the early 1980s there has been **a strong link between the Australia** Council's **support for cultural diversity in the arts and the Community Cultural Development Board** (then the Community Arts Board). During the period between 1982 and 1985, a multicultural project officer position was established and moved out of Community Arts and into the Special Services where they could work across the Boards. In 1985 a Multicultural Arts Committee was established, but this was dissolved in 1987 when the Community Cultural Development Unit assumed responsibility or multicultural arts (Blonski 1992, 8; Dimech 1991, 2).

Arts for a Multicultural Australia (AMA)

- The AMA policy was launched in 1993. The first review of the policy was conducted in 1998 and the most recent update was in 2006. The policy is currently being reviewed.

- The policy was positioned explicitly in relation to the Federal Government's *National Agenda for a Multicultural Australia*. The aims of the original version of the AMA policy included
    - supporting 'NESB'[1] artistic activities;
    - developing an Australian multicultural identity;
    - encouraging major arts organisations to reflect cultural diversity and increase diverse participation;
    - promoting critical debate on multiculturalism;
    - removing barriers to participation; and
    - promoting cross-cultural understanding.

- The policy marked a shift from the language of 'ethnic' or 'multicultural arts', to 'arts for a Multicultural Australia' – signalling an acknowledgement of the diversity of such artforms and the relevance of such arts to a broad spectrum of Australians. Since the 1990s the policy has undergone a number of iterations. As the 2000 AMA policy states:

    'The phrase 'multicultural arts' is sometimes perceived as relevant only in a community and ethnic context. Australian multicultural arts practice is in fact represented by a variety of expressions ranging from ethno-specific and bi-cultural, intra-cultural to cross-cultural and nation to nation inter-cultural exchange. Similarly, 'multicultural art' is not synonymous with community art. The Arts in a Multicultural Australia policy endorses the view that our multicultural arts practice is relevant across the entire spectrum of arts activity' (Australia Council 2000, 13).

- The AMA policy **attempts to balance an 'integrated' approach towards cultural diversity in the arts with a more 'targeted' approach**. 'Multicultural arts' is positioned as something that exists outside 'mainstream arts', and it suggests that cultural diversity is something that should be reflected in all arts practice. However, the *AMA* policy also specifically mentions dedicated 'multicultural arts' programs and activities. While this latter approach may seem more segregated it is useful if the 'multicultural arts' sector is seen as creating a *market* which provides opportunities for artists of culturally diverse backgrounds who may otherwise have difficulty finding an audience niche.

- Since its inception, the AMA policy has attempted to address **the question of 'excellence'**. The 1993 policy stated that a multicultural arts policy should 'acknowledge that notions of artistic excellence and merit encompass a broad range of creative activity and cultural traditions'

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[1] Non-English Speaking Background was the dominant policy term during this period for describing the Australia Council's 'multicultural' constituency.

(Australia Council 1993, 4). In the most recent AMA policy, the concepts of 'excellence' and 'innovation' are still used as a benchmark to assess the arts, however 'excellence' is broadened to include an aspiration for 'work of the highest skill and quality', suggesting that it can encompass arts emerging from a range of cultural traditions. The 2000 AMA states: 'ACMAC[2] 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' (Australia Council 2000, 11).

- By 1998, the AMA policy began to articulate **the importance of diverse audiences**. This reflected a desire to increase arts audiences by diversifying them, and reiterated the findings of the Australia Council's research into 'audience development' – a 1997 report called *The World is Your Audience*.

- While the policy provides a set of guiding principles for thinking about cultural diversity in the arts, the artform boards have significant autonomy for determining how principles of multiculturalism will be incorporated into their funding and programming decisions. The difficulty in defining what constitutes 'multicultural arts' means that there is no precise way of measuring or evaluating the success or otherwise of the *AMA* policy. **The *Multiculturalism and Governance* project seeks to clarify what is meant by 'cultural diversity in the arts' and how well arts organisations reflect this diversity.**

Cultural Engagement Strategy
- This strategy was adopted in 2008 in order to provide an overarching framework for Australia Council aimed at a number of 'priority communities'. The AMA policy is positioned within this strategy, alongside 7 other policies that engage with cultural diversity and aim to foster more democratic cultural participation. The framework encompasses the following:
    - Arts in a multicultural Australia
    - Creative communities
    - Disability and the arts
    - Education and the arts
    - National Aboriginal and Torres Strait Islander Arts
    - Regional arts
    - Young people and the arts
  The Cultural Engagement Strategy replaces separate strategies that were previously aimed at each of these target groups. It provides a set of coherent principles tying these policies and priority groups together.

- One of the distinctive aspects of this strategy is its **recognition of the multi-faceted nature of identity** – as existing at the intersection of a range of different groups and communities. **The policy also seeks to avoid comparative assessments about the needs of one target groups over**

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[2] Australia Council Multicultural Advisory Committee

another. For example, the Strategy does not differentiate in its allocation of resources between 'emerging' and 'established' communities at the Australia Council. However, this remains an issue as at different points in time, particular groups may require specific attention or have emerging needs.

- The Australia Council is currently reviewing this Strategy. The outcomes of this review will be tracked as part of the ongoing policy analysis for the *Multiculturalism and Governance* project.

Creative Communities Strategy
- The *Creative Communities Strategy* was developed after the dissolution of the Community Cultural Development Board in 2004. The Strategy involves two key programs:
  1. Community partnerships grants and initiatives
     The Community Partnerships Committee currently funds 11 key producers,3 and 11 annual program organisations. The Committee's main goals and KPIs include providing opportunities for communities to 'strengthen and develop their cultural vibrancy', to enable community arts practitioners to pursue 'innovative and high quality practice', to increase cross-sectoral partnerships and the public profile of CACD sector (Australia Council 2010a, 6).
  2. Implementation of Community Partnerships Scoping Study (2006)
     The study was commissioned in the wake of the dissolution of the Community Arts Board. Amongst its findings it identified a number of rationales for investing in community based arts and culture: inclusiveness, belonging, community building, identity, diversity, and dialogue (Dunn 2006, 3). The study also emphasised the wide participation (both of professional CCD practitioners and communities) in the sector, and the sector's ability to leverage funding from broad sources and initiate cross-sectoral partnerships.

Artistic Vibrancy (Measurement Tools)
- The Australia Council addresses the issue of 'community' and diversity in major performing arts organisations via the notion of 'artistic vibrancy'. AC has commissioned a number of reports into the usefulness of 'artistic vibrancy' as a tool for assessing these organisations. One of the key measures in this framework is 'community relevance'; however, the tools are unclear about what constitutes such relevance.

- 'Community' is defined broadly and can include an artform community, a local community or a community of interest. However, ways of measuring 'community relevance' are not clear. Some suggestions include measuring relevance through audience opinion, community opinion, expert/peer opinion, audience numbers, artists opinion, staff opinion (Bailey 2009, 31). **The measurement of 'community relevance' should be a key question for the *Multiculturalism and Governance* project.** This is particularly

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[3] Companies that from 2008 were provided with 6 years of recurrent funding.

important given that the proposed 'artistic vibrancy' evaluation models do not specifically acknowledge cultural diversity.

National Aboriginal and Torres Strait Islander Arts Policy

- The Australia Council has had an Aboriginal and Torres Strait Islander Board since its inception. In 1997, the Council adopted the National Aboriginal and Torres Strait Islander Policy, which emphasises Indigenous leadership and self-determination within the arts sector. **The notion of 'cultural citizenship' potentially offers a productive framework for thinking about these issues of cultural rights and empowerment in the arts**.

Australians and the Arts

- The *Australians and the Arts* report suggests that there is a continuing division within the arts between the commercial and subsidised arts sector. This perception exists among both the arts sector and the general public. The report finds that while a broad range of Australians enjoy and engage in the arts, the value of the arts are not recognised equally by all Australians. These findings raise significant **questions about what constitutes cultural participation and the relationship between 'art' and 'culture'.**

The World is Your Audience

- *The World is Your Audience* report, commissioned by the Council in 1998, argues for the importance of audience development strategies in supporting cultural diversity in the arts. The report finds that people from non-English speaking backgrounds are less likely to attend mainstream cultural venues than English speaking audiences (Kapetopoulos 2004, 4). The report encourages arts organisations and venues to develop more effective strategies for engaging with ethnically diverse audiences.

National Agenda for a Multicultural Australia (1989)

- This Federal Government policy positions multiculturalism as both a description of a culturally diverse society and a strategy for managing this diversity. According to Blonski, this strategy is underpinned by three key objectives, relating to 1) the expression of cultural identity; 2) social justice, access and equity; and 3) diversity as an economic resource. She argues that these objectives have informed the Australia Council's framework and structures for thinking about cultural diversity (Blonski 1992, 2).

People of Australia: Australia's Multicultural Policy (2011)

- This policy articulates four key principles relating to the governance of multiculturalism, relating to 1) cultural expression and identity; 2) social inclusion and service provision; 3) economic benefits of multiculturalism; and 4) equity and anti-discrimination legislation.

- As well as anti-racism and equity initiatives, the policy outlines a Multicultural Arts and Festivals Grants program, aimed at encouraging the

expression of cultural heritage and tradition in order to maintain social cohesion. However, it is arguable that the funding allocation for this program – $500 000 over 4 years, nationally – is minor in comparison with state government funding for comparable cultural programs.

3.2 Federal level program audit

The program audit provides an overview of the ways in which cultural diversity is envisaged and articulated across the Australia Council's artform boards, funding programs and market development strategies. The findings from this initial overview will be enriched by more detailed analysis of a number of specific programs in Years 2-4 of the *Multiculturalism and Governance* project.

Australia Council programs and initiatives relating to cultural diversity
- The prioritisation of cultural diversity articulated in the AMA policy and Cultural Engagement Strategy.
- The programs and initiatives administered by the ATSIA Board.
- 'Priority areas' of the Community Partnerships section include cultural diversity, emerging communities and Indigenous communities (Australia Council 2011a, 18). Applications to the Community Partnerships section must address one of these priority areas.
- Kultour, a national arts touring program administered as part of a broader Market Development strategy, is aimed at increasing the profile of multicultural arts.
- A number of initiatives that fall under the International Market Development Strategy, such as Going Global, International Pathways, Australasian World Music Expo.
- Until 2010 a Languages Other than English Publishing Initiative was offered by the Literature Board.

Articulations of cultural diversity in Australia Council's arform boards
- Community Partnerships committee.
  An analysis of Community Partnerships sector plan 2010-2012 reveals the key themes which underpin the committee to be:
    - access and participation;
    - diversity/cultural vibrancy;
    - experimentation/innovation/excellence;
    - collaboration/partnerships.
  Years 2-4 of the *Multiculturalism and Governance* project will examine the interrelation between these themes and how they determine the sorts of diverse cultural activity supported by the Australia Council.

- Dance board:
  While the aims of the Dance Board do not contain any specific mention of 'diversity', it seeks to 'increase community engagement by increasing audiences and participation' (Australia Council 2011e). The Dance Sector

Plan 2010-2012 acknowledges that 'Participation in dance does not always reflect Australia's cultural diversity' (Australia Council 2010b, 5). The Dance Board funds a number of high-profile programs reflecting cultural diversity, including the Tony Yap Company and Bangarra Dance Theatre.

- Literature Board
  The aims of the Literature Board include supporting 'the excellence, diversity, vitality and distinctiveness of Australian literature' (Australia Council 2011f). One of the Board's KPIs include increasing the number of applications from Indigenous and NESB writers, by encouraging 'writers from all cultures to apply for literature grant programs' (Australia Council 2011d, 7).

- Music Board
  The aims of 'quality' and 'excellence' sit alongside that of 'diversity' in the aims of the Music Board. The Board's website states that 'The Music Board is committed to supporting and promoting a strong arts sector that effectively reflects and celebrates Australia's cultural diversity' (Australia Council 2011g).

- Theatre Board
  The Theatre Board defines 'diversity' as encompassing both a diversity of artform and theatre practice, as well as the cultural backgrounds of artists and audiences. One of the Board's stated KPIs is to provide opportunities for CALD and Indigenous artists (Australia Council 2010c, 6). There is an emphasis on supporting theatre which 'connects creatively with Australia's various communities', however it is not clear whether this statement refers to artist communities, audience communities, or ethnic communities (Australia Council 2011h). The Board also states the importance of researching 'best practice engagement' with culturally diverse artists and audiences (Australia Council 2010c, 8).

- Visual Arts Board
  The first KPI of the Visual Arts Sector Plan is to support artists 'to produce outstanding work' and this includes encouraging New Work applications from "Indigenous and culturally diverse artists' (Australia Council 2011c, 7).

Data analysis of Australia Council funded activities

- It is difficult to conduct meaningful statistical assessment of the extent to which cultural diversity is supported by arts funding bodies. This relates to the difficulty associated with defining 'multicultural arts' – particularly if this category is to include artworks which contain multicultural or cosmopolitan themes.

- However, it was possible to undertake statistical analysis of Australia Council funded activities according to whether they explicitly sought to engage with CALD artists, organisations or audiences.[4] Analysis was undertaken of all Australia Council funded activities between 2009 and 2011.[5] It was found that:
    - Out of 3555 total Australia Council funded activities, 257 (7.2%) sought to engage with CALD artists, organisations or audiences.
    - A total of $315 701 270 was spent on Australia Council funded activities during this period. Of this total, $12 081 787 (3.8%) was spent on activities that engaged with CALD artists, organisations or audiences.
    - Of the 257 CALD-engaged activities, 74 (29%) involved CALD paid professional involvement. A similar proportion (27%) involved CALD artistic control.
    - Of the artform boards, the Dance Board was funded the most CALD-engaged activity (18% of all funded activity). About one-fifth (21%) of funded activity emerging from Community Partnerships engaged with CALD artists, organisations or audiences.

> *The history of the federal policy engagements with culturally diverse arts reveal a number of tensions and uncertainties: how to define 'multicultural arts'; whether the 'multicultural arts' is best supported via 'targeted' or 'integrated' strategies; and how to value 'community-based' arts activity in a policy framework which emphasises the professional arts. This is related to an ongoing uncertainty surrounding the category of 'excellence' – a category which continues to have significant currency in Australia Council assessment criteria. Research into the relationship between cultural diversity, cultural participation and cultural citizenship will examine these articulations of 'diversity', 'excellence', 'community relevance' and 'audience'.*

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[4] Assessment of whether a particular activity engaged with CALD artists, organisations or audiences relates to whether funded activity involved CALD individual applicants, CALD identified group clients, or organisations with CALD communities as one of its target groups. The category does not include activities involving Indigenous applicants or organisations, unless they are also CALD-targeted activities.

[5] Data analysis was undertaken in June 2011 and does not include funded activities after this period.

4. State level policy review and program audit

The state level policy review and program audit consisted of:
- Interviews with Partner Investigators and stakeholders at Arts Victoria and Victorian Multicultural Commission;
- Sourcing of documentation and frameworks relating to cultural diversity in the arts at Arts Victoria;
- Analysis of funding categories at Arts Victoria and Victorian Multicultural Commission;
- Analysis of reporting from a number of key state cultural institutions; and
- Roundtable discussion with project partners held in May and October 2011.

4.1 Existing framework for cultural diversity in the arts and culture

Creating the Future: Towards 2020, Arts Victoria's Statement of Strategic Intent
- There is currently no overarching state-level policy for cultural diversity in the arts. This policy document does not contain any specific directive on cultural diversity but its preamble **highlights diversity as a 'key asset' of the Victorian cultural economy** (Arts Victoria 2011a, 2). The document articulates a number of 'guiding themes' which guide Arts Victoria's policies and programs: 1) Developing cultural identity; 2) Creating content; 3) Forging connections; 4) Capturing value (Arts Victoria 2011a, 4). The emphasis on cultural identity is not specifically in relation to expressing diversity but developing a distinctive Victorian identity that will speak to overseas markets and creative people (4). 'Diversity' is valued in terms of diverse 'arts and cultural activity' rather than cultural diversity within the population.

CALD Community Needs Analysis in the Arts Report: The Way Forward – Arts in a Multicultural Victoria (2005)
- A report produced by Multicultural Arts Victoria and the Victorian Multicultural Commission analysing CALD community needs in the arts. The findings were based on a series of community consultations and highlighted barriers faced by culturally diverse communities in participating in Victoria's artistic and cultural life.

Future Actions on Arts in a Multicultural Victoria (2006)
- Arts Victoria established the Multicultural Arts Advisory Committee in response to the recommendations of the 'Way Forward' report above. The key findings of the report were supported by this Committee. A number of

future actions were recommended in the areas of policy integration and analysis of the multicultural arts sector; integration of cultural diversity into all arts policies, programs and services; resourcing to support development of multicultural arts and participation of CALD communities in the arts; audience development among mainstream arts organisations for multicultural arts. Therefore, this document advocates a range of approaches – including both integrating diverse cultural activities into 'mainstream' ones, targeting the cultural participation of CALD communities, supporting the 'multicultural arts' as an aesthetic formation in their own right, as well as audience development strategies.

- The Multicultural Arts Advisory Committee was defunded in 2011 after a change in state government in 2010.

All of Us (2008)
- A VMC policy initiative launched in 2008 under the previous Labor state government. This policy is focused on 4 streams related to multiculturalism in Victoria: equality and human rights, support of cultural diversity (including identity), unity and harmony, and economic advantage. The role of the arts are articulated in the second and third of these themes (encouraging expression of diverse identities and unity and harmony).

- **The notion of 'citizenship' is highlighted in this policy** – largely in relation to the role of educators in developing appropriate values, beliefs and civic attitudes and practices. The Multicultural Education Strategy contained in this policy, for example, seeks to equip students for 'active global and multicultural citizenship' and the skills and knowledge required to function in a culturally and linguistically diverse society. Thus, 'multicultural citizenship' is regarded as an important asset for all Victorians, rather than an attribute that must only be acquired by migrants.

- The framework of 'social inclusion' is not referred to in this policy, other than in relation to the *Fairer Victoria 2008: Strong People, Strong Communities* policy.

- Stakeholders at VMC comment that much of the content of the *All of Us* policy is derived from principles contained in legislation – particularly the *Multicultural Victoria Act 2004*, the *Racial and Religious Tolerance Act 2001*, the *Equal* Opportunity *Act 1995*, and the *Charter of Human Rights and Responsibilities*.

- This policy is currently under review by the current Liberal state government. It is anticipated that any new policy will be expanded from the principles enshrined in *All of Us*, and incorporate a stronger emphasis on 'citizenship'. It may move from an emphasis on cultural rights to one that encompasses rights as well as civic and cultural responsibilities.

Plan for a Multicultural Victoria (2010)

- The Liberal state government's policy and plans relating to multiculturalism for the 2010 election. The plan places significant emphasis on the civic responsibilities of 'citizenship' – for example, by encouraging volunteerism amongst migrants – over cultural 'rights'. The plan does not contain any general statements about the role of the arts and culture but promises increased funding for Multicultural Arts Victoria and cultural festivals and events. The plan also contains a general statement about 'social cohesion'.

A Fairer Victoria: Real support, Real Gains (2010)

- A whole-of government strategy, most recently updated in 2010, and which is broadly informed by the policy discourse of 'social inclusion'. In this policy document 'social inclusion' strategies are not linked to cultural participation or expression. It seeks to increase access to services, and address social disadvantage, but cultural participation is not outlined as a priority. This strategy, along with the *Multicultural Victoria Act 2004*, which requires Victorian state agencies to develop Cultural Diversity Plans ensuring culturally sensitive service provision.

4.2   State level program audit

Arts Victoria funding programs

- Existing documentation at Arts Victoria records the 'CALD activities/initiatives' of recurrently funded organisations.[6] Forms of engagement with CALD communities are varied and include: involvement of CALD artists; community events aimed at CALD groups; translations of marketing and communication materials; support for visiting international artists; and programs celebrating or acknowledging cultural diversity. However, **existing data provides little indication of the depth or quality of engagement with CALD communities, artists or themes**.

- There is an increasing interest from arts programs in developing an international profile. This international or global orientation needs to be considered in terms of its implications for cultural difference within Australia.

- Arts Victoria has **9 major funding categories** with a number of sub-categories within these programs – International; Touring Victoria; Contemporary and Live Music Development; Arts Development; Education Partnerships; Indigenous Arts Development; Organisations; Regional Partnerships; Community Partnerships. These programs were analysed in relation to the issues of <u>professionalism</u>, <u>diversity</u> and <u>excellence</u>.

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[6] See Arts Victoria, *Arts Organisations Recurrently Funded through Arts Victoria – Activities and Initiatives Targeting / Involving CALD Artists and Communities in 2009.*

- Professionalism: The majority of these funding categories have a professional requirement, with the exception of: Contemporary Live Music Development (career building stream) and Indigenous Arts Development.
- Diversity: One of these programs – Organisations (annual operations) funding – identifies 'diversity' and CALD-focused organisations as a priority funding area. Arts Development grants state a commitment to supporting artists 'characterising the diversity of the Victorian arts sector' (Arts Victoria 2011b). This is not a specific reference to cultural diversity but the diversity of the arts (which many encompass cultural diversity). The International funding category supports creative works which resonate in an international context. There is specific emphasis in this category on cultural exchange with countries where there are 'government trade and investment interests and bilateral cultural agreements' (Arts Victoria 2011d).
- Excellence: Artistic 'excellence' is not generally a requirement for the various programs. The Arts Development program is the key exception which gives priority to programs displaying 'a high level of creative excellence and originality' (Arts Victoria 2011b). The Organisations funding program does not make specific mention of excellence but supports work of 'high artistic quality' (Arts Victoria 2011e). In the Community Partnerships funding program, artistic quality is encouraged in terms of 'artistic merit' rather than 'excellence'

Review of major state cultural institutions

- A review of Annual Reports of a number of state cultural institutions was conducted to reflect on the implementation of the last 8 years of the *Creative Capacity+* policy. These institutions included Museums Victoria; National Gallery of Victoria; Multicultural Arts Victoria; State Library of Victoria.

- The themes of 'creative economy' and 'innovation' are emphasised in *Creative Capacity+* and the policy emphasised the role of the arts and culture in contributing to this economic context. However, the policy also highlighted the importance of access to cultural participation. The analysis outlined in the table below is an initial attempt to consider how these seemingly contradictory policy goals influenced the programs and operations of key cultural institutions.

- Analysis was undertaken of these institutions' articulations of 6 key themes – 'diversity', 'multiculturalism', 'social inclusion', 'access', 'excellence', and 'community' – which are central to the *Multiculturalism and Governance* project. The ways in which these objectives were framed in the last 8 years point to the influence of the *Creative Capacity+* policy agenda.

Museum Victoria	***Diversity*** is frequently referred to in Museum Victoria's reporting –in relation to programming at the Immigration Museum (which engages specifically with issues of migration and cultural difference), Indigenous programs at Melbourne Museum, and also in relation to the diversity of MV's audiences. The use of facilities at Melbourne Museum by local Indigenous communities – for example, as a meeting space – is an interesting expansion of the museum's traditional role. A number of KPIs relating to cultural diversity are mentioned in the report's Cultural Diversity Statement (2003) – programs which explore themes of cultural diversity; representation of CALD people on Board; diversity of museum volunteers; meetings of Aboriginal Cultural Heritage Advisory Committee and Immigration Museum Advisory Committee.
	Multiculturalism is mentioned in descriptions of the policy framework defining the work of the Immigration Museum, as well as in reference to a number of organisations that Museum Victoria has worked in collaboration with (eg, Multicultural Arts Victoria, Victorian Multicultural Commission).
	Social inclusion is incorporated into Museum Victoria's 'Values' in 2009.[7]
	Access is a defining principle of Museum Victoria activities. The notion of 'access' has been referred to since 2003 in the organisation's 'Strategic Directions'.
	Excellence. Since 2007, 'excellence' has been used to refer broadly to the quality of Museum Victoria's operations, including exhibitions, public programs and research outcomes. In 2008, 'excellence' was also used as a standard for the quality of community partnerships and community cultural development strategies.
	Community. The diversity of Museum Victoria's community is regularly acknowledged in reporting since 2003. 'Community' is mentioned in discussion about 'access', 'participation' and 'collaboration' in Museum Victoria programs. The Immigration Museum's Community Access program specifically seeks to engage participation of CALD community groups. The Bunjilaka Centre at Melbourne Museum also has a strong community engagement focus.
National Gallery of Victoria	***Diversity***. For the most part references to 'diversity' are confined to the Cultural Diversity statement.[8] However, in the last two to three years, reporting for NGV demonstrates an increasingly explicit interest in cultural diversity. Reference is made to the diversity of themes represented in exhibitions as well as NGV's goal to 'create opportunities for broadly based public participation' (NGV AR 2007, 16). Like Museum Victoria this sort of community engagement requires the institution to move outside of its traditional role of acquiring, conserving and exhibiting art – for example, by providing public and educational programs that seek to engage with a broad public. However, besides a Spanish language program associated with the 2011 Salvador Dali exhibition, none of these programs are aimed at culturally specific communities.
	Multiculturalism is not mentioned in any NGV annual reporting from the years 2003-2011.
	Access is referred to within one of NGV's 'core values' in 2004. The importance of 'access' within the objectives of *CC+* are acknowledged. However, this issue is not related specifically to the needs of culturally diverse communities. The most prominent

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[7] 'By acknowledging and acting in accordance with the principles of fundamental human rights we will contribute to social inclusion for all members of the community' (Museum Victoria Annual Report 2008-2009, 7).

[8] In NGV's Annual Reports this is a statement headed 'Responsiveness to Cultural Diversity, Women, Youth and Indigenous Affairs' (Annual Report 2003, 79).

	initiative relating to 'access' was the expansion of opening hours to increase attendance by younger people
	Excellence. In 2004, one of NGV's 'core values' was identified as 'integrity, excellence and access'. In the last three or four years, the notion of 'excellence' has become more prominent in NGV reporting; however, it is unclear whether this is referring specifically to the excellence of the artworks, excellence in program delivery or some other aspect of NGV's activity. There is much emphasis in NGV's annual reporting on high visitation levels, and international recognition that the institution has received. The first couple of years after the launch of *CC+* in 2003 coincided with the revamping and re-opening of the St Kilda road building and the launch of the Ian Potter Centre. Since then there has been increasing attention on sector leadership, and a transnational orientation for NGV.
	Social inclusion is mentioned in 2009 in relation to NGV's Schools Access Program
	Community is not referred to in NGV's annual reporting between 2003 and 2011.
Multicultural Arts Victoria **(2005-2010)**	***Diversity, multiculturalism and social inclusion*** all form core parts of MAV's activity. The organisation is responsible for providing advocacy and training to 'emerging' artists of culturally diverse backgrounds. It is also involved in a partnership program with the Arts Centre aimed at diversifying audiences at 'mainstream' arts venues. In 2006 MAV and VMC produced a joint report examining the needs of CALD artists and communities.
	Excellence. The notion of 'artistic excellence' is regularly used to describe the cultural activity of MAV. The organisation describes its work as 'innovative, cross-cultural, traditional and contemporary' (Multicultural Arts Victoria 2005, 7).
	Community. The 'community' of Multicultural Arts Victoria is described as culturally and linguistically diverse. This refers both to the artists who work with MAV and the audiences of MAV programs. There is a strong interest in 'emerging' and refugee communities.
State Library of Victoria	***Diversity***. Initiatives aimed at engaging with cultural diversity tend to involve new media and electronic services such as Vicnet, and electronic multicultural library services such as the Multilingual Senior Surfers program. Since 2005 there has been extended reporting to Diversity and Access goals, reflecting an increasing acknowledgement of cultural diversity. While SLV reports directly to the goals of *CC+* none of SLV's goals or organisational objectives refer specifically to diversity.
	Multiculturalism. The Vicnet program is said to meet the needs of the 'multicultural sector' (State Library of Victoria 2004, 58).
	Social inclusion. There is no reference to social inclusion in SLV reporting. However, in 2003 and 2004 there is some mention of social cohesion (as part of the organisation's statement on Diversity and Access).
	Access. Since 2003 SLV has been expanding its collection of materials in languages other than English.
	Excellence is not mentioned in SLV reporting over this period.
	Community. The community of SLV is largely defined as 'all Victorians'. In 2006 more explicit mention is made of the diversity of this community.

Office of Multicultural Affairs and Citizenship funding programs

- OMAC currently has 10 major funding categories:
    - Promoting Harmony: Multifaith and Interfaith; Building and Facilities Improvements Grants, Strengthening Multicultural Communities, Organisational Support Grants, Senior Citizens' Grants, Educational Program Grants, Refugee Action Program, Viva Victoria, Multicultural Festivals and Events, and Unity through Partnerships.

- These funding categories fall under the Community Grants program, which seeks to 'strengthen the capacity of culturally and linguistically and religiously diverse organisations to participate in and influence their local communities and to enjoy the benefits available to them as members of society' (Victorian Multicultural Commission 2011).

- Most grants are aimed at supporting the civic activity of organisations, rather than individuals. **The grant categories can be organised under three broad themes – celebratory, capacity-building, and bridging (that is, increasing awareness and understanding between communities).** The key exception is the Refugee Action Program which is concerned with improving access to existing services.

- Social inclusion and cohesion are not explicitly referred to in the agendas informing these grant categories. Only the Promoting Harmony: Multifaith and Interfaith grant refers to this objective. 'New and emerging communities', women and young people are given priority in the Strengthening Multicultural Communities grant category.

- While there is some mention of the term 'interfaith', there is little explicit focus in these programs on 'interculturalism'. However, an agenda to increase understanding and awareness between communities clearly informs these funding programs.

- The *Cultural Precincts Enhancement Fund* was initiated in 2007. This program sought to 'boost viability and vibrancy' of 3 existing cultural precincts (the Chinese, Greek and Italian districts) in Melbourne. This program was expanded to become the *Cultural Precincts and Community Infrastructure* fund in 2009. A total of $12million over 4 years was allocated to a range of other cultural precincts in Melbourne and regional Victoria, including Victoria St, Richmond and Eaton Mall precinct in Oakleigh.

The policy situation for multicultural arts at a state level is somewhat unclear, particularly given the prioritisation of a 'creative economy' framework, and 'diversity' as an economic asset. This policy emphasis seems to align with the federal level emphasis on 'excellence' and at both levels, there is some ambiguity over whether the term refers to the quality of art, program delivery or processes of community engagement.
There is also an emerging focus on 'citizenship' within multicultural discourse that is defined in terms of civic responsibility. This project seeks to use the notion of 'cultural citizenship' in order to think more affirmatively about the relationship between civic rights and cultural participation.

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5. Local level policy review and program audit

The policy review and program audit at City of Whittlesea comprised:
- Review of documentation outlining the current policies informing the work of City of Whittlesea's Community Cultural Development Department (CCDD). These documents were reviewed in order to identify the key conceptual terms, ideological parameters and policy categories which inform these texts. These included:
    - *Shaping our Future: Whittlesea 2025 – Strategic Community Plan*
    - *Departmental Plan-on-a-Page*
    - *Brief to review Community Cultural Development Framework 2011-2014 and City of Whittlesea Integrated Cultural Plan 2006-2010*
    - *Consultancy Brief: Arts and Cultural Strategy*
    - *Multicultural Plan 2007-2011 Review*
    - *Services Brief: City of Whittlesea Festivals and Events Review*
    - *City of Whittlesea Integrated Cultural Plan 2006-2010*
    - *Brief for the development of the Epping Central Public Art Strategy*
    - *Cultural Collection Strategy 2008-2012*
    - *Services Brief: Multicultural Policy and Action Plan 2012-2016*
    - *Multicultural Plan 2007-2011*

- A broad overview of programs (a 'program audit') at the CoW's CCDD was conducted to assess the range of ways these programs engaged with, and defined, cultural diversity. It was on the basis of this audit that specific case studies were chosen for the program evaluations.

5.1 Existing framework for cultural diversity in the arts and culture

Shaping Our Future: Whittlesea 2025 – Strategic Community Plan
- This document is a Council-wide Community Plan developed after an extensive community consultation process. The policy provides the broad planning framework for CCDD. The Plan outlines 6 'Future Directions':
    1. Inclusive and engaged community. This objective makes references to cultural participation and diversity. The document outlines a number of indicators for this aim, including:
        - attendance and participation in arts and cultural activities
        - community acceptance of diverse cultures
        - participation in citizen engagement
        - number of volunteers (City of Whittlesea 2010a, 6).
    2. Accessibility in, out and around our City.
    3. Growing our economy.

4. <u>Places and spaces to connect people.</u> This objective refers to a number of indicators, including:
   - A focus on heritage and social capital (City of Whittlesea 2010a, 9).
5. <u>Health and wellbeing</u>.
6. <u>Living sustainably</u>.

Data on these indicators is sourced from the Community Indicators Victoria project. While economic growth is highlighted in this policy, there is greater emphasis on cultural diversity, identity, and community-building. The value of arts and cultural participation is conceived in terms of these latter objectives, rather than as contributing to a creative economy.

City of Whittlesea Integrated Cultural Plan
- This plan is currently under review. One of the key concerns of this review process is to **develop a more appropriate operational definition of 'community cultural development'**, which moves away from narrow definitions of 'art' and 'culture'. The CoW CCDD's focus on ethnic diversity and indigenous development makes it distinct from other local government cultural development departments.

- There is a sense within the Department that the new Cultural Plan should acknowledge the organic processes and cultural activity that is already taking place within the community. 'Culture' should be defined expansively – as behaviours, codes, assumptions, artefacts and institutions.

- The definition of 'culture' to be promoted by this Plan should also be dynamic rather than static. The importance of notions of place and environment to the 'culture' of City of Whittlesea was highlighted by the 2009 bushfires and their impact on local identity. Subsequently, the 'culture' or identity of the local area should be acknowledged as constantly evolving.

- The review process is also attempting to develop an appropriate definition of 'art'. CCDD staff have commented that any definition should capture the range of effects and outcomes that art can have – including reflecting and challenging cultural norms and values, as well as simply bringing people together.

- The new Plan resulting from the review will ultimately form part of the evidence-base for the CCDD – by documenting and defining the priorities for its cultural activity. In subsequent years of the *Multiculturalism and Governance* project **research will evaluate this Plan and its impact on cultural participation, cultural diversity and cultural citizenship.**

Integrated Community Cultural Development Plan 2008-2012
- This document was the focus of the *Negotiating Cultural Insecurity* Pilot Project. This research found that the objectives of the Integrated CCD Plan 2008-2012 can be broadly described as developing community capacity,

social capital, culturally rich and vibrant communities, cultural identity, access and participation, council responsiveness, place and environment.

- This document is no longer in use within the CCDD but will form the basis of a formal Business Plan document. The proposed Business Plan will be reviewed regularly and outline operational information on each of the Unit areas within the CCDD.

Multicultural Plan 2007-2011: Many Faces One Community – Valuing Diversity
- This Plan is currently under review. It is anticipated that changes in state-level multicultural policy being implemented by the current Liberal government will influence the new Plan.

- The target communities of this Plan are defined either linguistically (as those from a Non-English Speaking Background), or through people's sense of identity (as those who wish to maintain links with their distinct cultural heritage).

- The use of the term 'multiculturalism' in this Plan is significant. Not all local government authorities in Victoria have a 'Multicultural Plan'. Many local governments now have a 'Diversity Plan' or a 'CALD Policy'.

- The Plan outlines the following Multicultural Policy Statement: 'The City of Whittlesea will provide leadership in local multicultural issues and is committed to inclusiveness and engagement with culturally and linguistically diverse communities' (City of Whittlesea 2007b, 3).

- The objectives of the Multicultural Plan reflect a concern with community engagement, social inclusion and cultural and civic participation – goals which might be categorised under the broad theme of 'cultural citizenship'. However, there is little mention of the specific role of cultural activities and cultural expression in enabling these goals. Specific programs that are mentioned include the Welcome Program, the Multicultural Exercise program and a Multicultural Singing Group. The focus of the Multicultural Unit is therefore not on 'arts' and 'culture' in a narrow sense.

CCDD Business Plan on a Page
- A summary of departmental objectives and activities. Current actions relate to the delivery of events and festivals and reviews of existing strategies and plans. Activities are focused around a number of themes – cultural expression and identity; reconciliation and social justice; engaged and connected community; collaboration and civic engagement; and department accountability.

Review of policies and strategies
- There are a number of other policy reviews taking place within the CCDD, as listed on page 22. The growing cultural diversity of the local population

is a key issue informing these reviews, as well as the need to develop a meaningful framework for reflecting and giving expression to this diversity.

5.2 Summary of program audit and evaluations

- The Community Cultural Development Department comprises of 6 portfolios – Multicultural Planning and Policy, Aboriginal Liaison, Community Development and Performance, Cultural Heritage, Cultural Collections and Festivals and Events. The LEAD (Localities Embracing and Accepting Diversity) project is also based in the CCDD.

- Approximately 100 cultural programs are currently implemented by the CCDD. An exact number is difficult to ascertain since there are a number of programs that the CCDD supports – for example in the Festivals and Events portfolio – but which they are not directly responsible for.

- The 6 portfolios were amalgamated within the same Department in 2008. The varied objectives of these Units have created some uncertainty about how they might work together and what a cohesive framework for thinking about cultural participation and cultural diversity might be. Despite these uncertainties the Units regularly collaborate on programs, including the Cultural Festival, Accessible Art exhibition, and the events within the Cultural Heritage program.

- The development of new programs within the Department happens in an informal or 'organic' way, that seeks to respond to community needs and opportunities as they arise. However, this approach is not necessarily the most strategic and does not always have clear long-term objectives. The internal policy reviews that are currently taking place at the City of Whittlesea process seek to address this situation and provide a more cohesive and strategic framework for future program development.

Program evaluations
- Details of the City of Whittlesea program evaluations are contained in a separate report.
- The following are key findings from these program evaluations:
  - CCD programs at CoW **take a broad view of cultural participation**. Programs take on different forms and encourage a range of forms of engagement, including pedagogic, celebratory, convivial, reflective, and more 'civic' forms of cultural participation. The relationship of these forms of participation with the cultural activity supported by state and federal level policy needs to be understood.
  - **Diversity is usually not articulated specifically in terms of 'ethnic' diversity.** The majority of programs within the CCDD – with the exception of those implemented by the Multicultural Unit – define community diversity in terms of a range of identities, perspectives, and affiliations. This aligns with the 'integrated' approaches to

multicultural arts at the federal and state levels, and reflects the focus of the Australia Council's Cultural Engagement Strategy.

- **The link between cultural participation and 'civic' or 'social' objectives is often assumed but not always understood.** Programs such the City of Whittlesea's Community Leadership Network seek to strengthen the civic capacities and cultural identities of ethnic community groups. However, there is some uncertainty regarding how this relates to the more clearly 'cultural' activities of the rest of the Department.

The broad policy emphasis at the local level is on community building, wellbeing and engagement through cultural participation. These policies do not always have an explicit focus on ethnic diversity, though are clearly informed by the growing diversity of the local population. There is also a strong commitment to the language of multiculturalism at the City of Whittlesea. Therefore, the local-level policy context is distinct from the state and federal levels and the cultural indicator framework must be able to articulate the relationship between these divergent policy agendas.

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6. Issues and discussion

The following is a summary of key issues arising from the research, stakeholder interviews and discussion with project partners:

- **Shifting discourses of multiculturalism have influenced thinking about cultural diversity in the arts.** There has, for example, been a shift in thinking at the Australia Council where cultural diversity is framed less as an 'access' issue and more as one of 'cultural capital'. This might be attributed to the emergence of an aesthetic multiculturalism rather than a 'welfare' multiculturalism. *Multiculturalism and Governance* should examine the relationship between cultural diversity and cultural capital in the context of these shifting understandings of multiculturalism.

- **There is currently a tension between an 'integrated' approach towards multicultural arts** – where principles of 'cultural diversity' inform all arts programs – **and a more 'targeted' approach**, through the funding of organisations such as Multicultural Arts Victoria. This was identified as a key issue in both the Federal and State level policy review and program audit. In recent years an integrated approach has been favoured at Arts Victoria and this may be a consequence of the *Creative Capacity+* policy, which did not contain a specific strategy for multicultural arts, but instead used the language of 'cultural diversity' and promoted 'arts for all Victorians'.

- The articulation of programs and policies addressing cultural diversity differ significantly at different tiers of government. Arts programs at state and federal level emphasise the *value* of cultural diversity (whether this is economic value, or the 'contribution' of multiculturalism to a broader identity or culture). Programs at the CoW concerned with cultural diversity operate primarily within a 'community development' context and are focused on cultural expression, maintenance, and civic capacity building. This points to **the institutionalisation of different discourses of multiculturalism.**

- Federal level arts and cultural policies emerge from a perceived need to identify a distinctively **21st century Australian narrative**. This is reflected in the shift in discussions among the major performing organisations and cultural institutions about diversity. There is some interest in examining the relationship between Australian arts and international developments and influences.

- There is **a need for more robust thinking about multiculturalism in Australia.** Specifically, while there is much debate about the value of multiculturalism, it is also 'taken for granted' in significant sectors of the community. The cultural makeup of Australia is constantly evolving and requires attention to the needs of both established and emerging

communities. In this respect, multiculturalism is always an unfinished project.

- There has been **a shift in multicultural policy from a rights discourse to that of 'citizenship'**, which is reflected in the restructure of VMC and transfer of a range of program functions from the VMC to OMAC. There is also little explicit reference the concepts of 'social inclusion' and 'social cohesion' in policies relating to cultural diversity in the arts.

- **While the term 'multiculturalism' is being replaced in some quarters by the broader umbrella term 'cultural diversity', the two are not synonymous and implications of both terms should be examined.** The term 'multicultural arts' is not frequently used at Arts Victoria. Rather, there is a more general directive that programs and institutions 'reflect cultural diversity'. However, there is some uncertainty regarding what this means in practical terms – cultural diversity can be reflected in a range of ways, including at the level of:
    - collections (for example, the diversity of collections of major cultural institutions such as Melbourne Museum and National Gallery of Victoria),
    - audience (the attendance of culturally diverse communities at arts and cultural programs),
    - promotion (for example, the issue of translation and accessibility of promotional and marketing material)
    - staffing and volunteers.

- The change in government in 2010 means that there is no clear policy framework for the arts in Victoria. The last major cultural policy statement from the Victorian government was the *Creative Capacity+* document in 2003, but this is no longer explicitly referred to in Arts Victoria programming and funding decisions. The change in government has also significantly affected the VMC, whose operations have been divided between the VMC and the newly formed Office of Multicultural Affairs and Citizenship. Given the recent change in government at state level there **is a need for the *Multiculturalism and Governance* project to continue tracking new and updated policies in this area**.

- **There is a need to clarify the relationship between 'civic' and 'cultural' participation and engagement**. Programs within CoW's Multicultural Unit may not be 'cultural' in the narrow sense but are arguably 'cultural' insofar as they enable people to articulate and negotiate their cultural identities. Clarifying this relationship may also involve developing a definition of cultural participation that bridges the 'welfare' multiculturalism model with 'aesthetic' or arts-based definitions of multiculturalism. This may be via the concepts of 'cultural citizenship' or 'cultural rights', or there may be other, more suitable frameworks for thinking about this. In this respect, the *Multiculturalism and Governance* project could help to more strongly articulate the connections between the various programs and units within the CoW's CCDD.

- The increasing requirement for 'evidence-based' planning and program implementation presents a challenge to arts and cultural workers. While staff may have a strong informal understanding of the benefits and impacts of their programs, it is not always feasible to document and communicate these impacts. There is a particular need to develop systems for incorporating anecdotal evidence into processes of program feedback and evaluation. **A meaningful evaluation mechanism needs to incorporate less tangible and qualitative forms of feedback into the process**.

- **There is a need to clarify the definitions of 'arts', 'culture' and 'cultural participation' that inform arts and multicultural policy.** For example, state and federal level arts policies favour a narrow definition of cultural participation as artistic activity. However, the majority of programs within the CCDD are not specifically focused on arts activity, but make use of a much wider definition of 'cultural participation'. By encouraging general participation in a range of cultural practices and activity, the development of specific artistic skills or aspirations is a 'by-product' and not a priority of these cultural programs. There is a subsequent need to consider the significance of cultural participation that emphasises a celebratory of convivial mode of engagement.

- **There is a focus in state and federal-level arts policies and programs on 'professional' arts activity.** There has historically been some conflict between this agenda and that of 'welfare' notions of muticulturalism. This emphasis is also distinct from cultural activity at City of Whittlesea that emphasises 'amateur' artistic activity, as well as a range of other modes of cultural participation and expression (such as communal get-togethers, festivals and so on).

- **The role of different state government agencies in supporting a broad spectrum of cultural participation should be understood from a 'whole-of-government' perspective**. While Arts Victoria has a focus on 'professional' arts practice, OMAC seeks to meet the needs of more grassroots forms of cultural participation. Multicultural Arts Victoria is an organisation which sits between these two objectives and receives funding from both agencies. To this end, there is a significant interest in the interrelation between cultural diversity and cultural participation policies not only at different levels of government, but between different agencies at the same level.

- The effect of policy on culture is not always direct or immediate. Rather, shifts in thinking about cultural diversity are the result of broader political shifts, as well as changing societal attitudes and the personal inclinations and politics of artsworkers. This suggests **a need for a closer understanding of the relationship between communities, cultural experience and policy through ethnographic research**. This should also consider the relationship between cultural participation and community empowerment.

7. Future Project Actions

7.1 Federal level

- A number of 'multicultural artists' will be identified and analysis undertaken of how their artistic practice and experiences relate to the various discourses of multiculturalism and cultural participation described above. This will be undertaken via artist and stakeholder interviews and tracking of media reporting of these artists.
- Analysis of an Australia Council-funded arts program such as Kultour will be undertaken to examine the relationship between the values of 'excellence', professionalism, diversity and community relevance. Kultour is a direct initiative of the AMA policy and collaborates with a range of state-based arts and cultural institutions. As such it provides an appropriate site for examining both state and federal-level policy rationales.
- The research will track the current review of the Australia Council, the AMA policy and the Cultural Engagement Strategy.

7.2 State level

- The research will track the implementation of any new policies that relate to cultural diversity and cultural participation. The project will continue to examine the place of specific policy categories – such as 'social inclusion' and 'cultural citizenship' – as well as clarifying their meaning and relevance.
- The project will continue to evaluate the place of cultural diversity in the arts in light of the last 8 years of the CC+ policy.
- The implications of different policy models and interventions – including both 'targeted' and 'integrated' approaches towards cultural diversity in the arts – will continue to be examined. This could potentially lead to the development of a typology of policy models in this area. The investigation of these different policy models will include consideration of the relevance of 'targeted' versus 'broad' approaches, and the 'myth of the mainstream'.
- In order to research how various agencies reflect cultural diversity it may be useful to compare different types of institutions and the distinct roles and approaches each takes on as part of a broader strategy for reflecting cultural diversity. To this end, research could focus on one large state-funded cultural institution (such as NGV) and a number of more small-scale activities or organisations.
- Given the different approaches of Arts Victoria and OMAC to funding multicultural cultural expression, research could examine the effectiveness of these different models of cultural activity and participation (eg, celebratory cultural activity versus capacity-building).

- Audience research at a large state-funded cultural institution could provide insight into the cultural backgrounds, interests and patterns of participation of attendees at these institutions. There is scope to gather longitudinal data in this component of the research.
- Research could be undertaken of an OMAC-funded Cultural Precinct case study. This to examine the relationship between cultural diversity, arts and cultural funding and placemaking, and could also serve as a comparative study with the City of Whittlesea research.
- Close analysis of one Arts Victoria funding category could involve analysis of applications received, selection process and profiles of funding recipients.

7.3 Local level

- The current phase of policy review and development taking place at CoW provides an opportunity for *Multiculturalism and Governance* to evaluate the effectiveness and impact of any new conceptual framework within the CCDD. The research could evaluate how effectively these policies set the agenda for the CCDD and capture the outcomes of its cultural activities over the next few years.
- Program evaluations from Year 1 of the project will continue in Years 2 to 4, although these will be adapted to accommodate new programs or relevant case studies as they arise. In subsequent years this research will include a greater focus on ethnographic research of City of Whittlesea community members.

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9. List of research outputs

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Papastergiadis, Nikos. Keynote Lecture, 'Aesthetic Cosmopolitanism from Asia', Nanyang Academy of Fine Arts, Singapore, 19 September 2011.

--. Keynote Lecture, 'Learning Difference and Aesthetic Cosmopolitanism', Education Studies Conference, Hobart, 27 November 2011.

Yue, Audrey. Forum presentation. 'Multicultural arts policy'. 31 May 2011. University of Melbourne, Australia.

--. Invited panel presentation, "Roundtable 18. Finally – the numbers", the 5th World Summit on Arts and Culture, IFACCA, Australia Council for the Arts, Arts Victoria, 3-6 October 2011, Melbourne.

--. Invited presentation. 'Cultural Indicators'. City of Whittlesea. 30 November 2011.

--. Invited talk. 'Martial Arts in Chinese Cinema for Cultural Heritage Program', City of Whittlesea, 14 September 2011, 6.30-8pm, Mill Park Library, Mill Park, Victoria, Australia.

Harindranath, Ramaswammi. Forum presentation. 'Cultural citizenship'. 7 November 2011. University of Melbourne, Australia.

Khan, Rimi. 'Uses of cultural capital in community-based arts', Antipodean Fields, University of Western Sydney, June 2011.

--. 'Creating "community" in a creative city: cultural value and cultural production in Melbourne', International Association for Media and Communications Research, Kadir Has University, Istanbul, July 2011.

--. 'Cultural research and knowledge practices in the arts', Knowledge Culture Social Change, University of Western Sydney, November 2011.

--. 'Multicultural arts and cultural participation in the City of Whittlesea', Asian Australian Identities 4, University of Melbourne, November 2011.

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Khan, Rimi. 'Rethinking cultural capital in community-based arts', The Journal of Sociology, forthcoming.

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--. 'From everyday life to policy: Capturing the complexities of cultural participation'. Making Culture Count, University of Melbourne, May 2012.

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10. Glossary

AC   Australia Council

AMA   Arts in a Multicultural Australia

AV   Arts Victoria

CALD Culturally and Linguistically Diverse

CoW   City of Whittlesea

CCD   Community Cultural Development

CCDD Community Cultural Development Department (City of Whittlesea)

NESB Non-English Speaking Background

OMAC Office of Multicultural Affairs and Citizenship

VMC   Victorian Multicultural Commission