



# Multiculturalism and Governance: Evaluating Arts Policies and Engaging Cultural Citizenship

**Year 2 Project Report  
May 2013**

**Nikos Papastergiadis  
Audrey Yue  
Rimi Khan  
Danielle Wyatt  
Ghassan Hage**

**ARC LP110100039**



**THE UNIVERSITY OF  
MELBOURNE**

# Contents

1. Project background .....	2
2. Methodology.....	3
3. Policy framework for cultural diversity in the arts and culture.....	4
3.1 Federal level policy update.....	4
3.2 State level policy update .....	7
3.3 Local level policy update.....	9
4. Audience research .....	13
4.1 State and Federal level audience trends .....	13
4.2 Cultural diversity at Victorian cultural institutions...	14
5. Cultural precincts.....	17
5.1 Background to program .....	17
5.2 Program rationales.....	18
5.3 Two views of convergence.....	19
6. City of Whittlesea program case studies.....	21
6.1 Summary of findings.....	21
7. Ethnography and artist case studies.....	28
7.1 Napawan .....	28
7.2 Ildiko.....	30
7.3 Irene.....	31
7.4 Artist profile: Tony Yap .....	33
8. Cultural indicator development.....	35
8.1 How indicators will be used .....	35
8.2 What the indicators will capture.....	37
8.3 How indicators will capture these processes .....	42
9. References.....	43

Appendix 1: Research outcomes

Appendix 2: List of interviews and meetings

Appendix 3: Ethnography interview protocol

Appendix 4: Community festival survey 2012

Appendix 5: Community festival survey – data analysis

# 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), Office of Multicultural Affairs and Citizenship (OMAC) and the City of Whittlesea (Community and Cultural Development Department) (CoW CCDD).

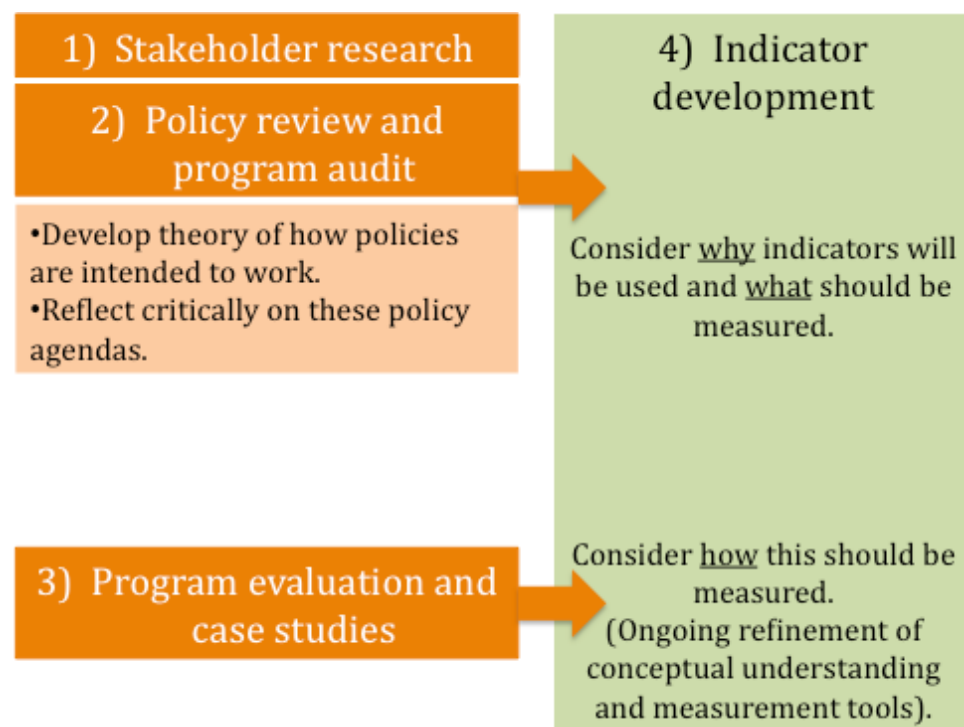
In broad terms, **this project seeks to evaluate the impact of Australia's arts policies, and develop a contemporary account of multiculturalism. It is structured around four interrelated aims:**

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

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.



Fieldwork in Year 2 comprised the following:

	Local	State	Federal
<b>Stakeholder research</b>	8 interviews; 3 meetings	1 interview; 4 meetings	3 interviews; 1 meeting
<b>Policy review</b>	4 policies	2 policies	1 policy
<b>Program evaluations, case studies and ethnography</b>	6 case study programs; 18 ethnography interviews	Analysis of MOSAIC audience data and Museum Victoria data; OMAC Cultural Precincts case study	1 artist case study

A complete list of interviews and meetings is contained in Appendix 2.



### 3. Policy framework for cultural diversity in the arts and culture

The 2012 Project Report for the Multiculturalism and Governance Project contained a detailed overview of Federal, State and Local policies relating to cultural diversity in the arts (Papastergiadis et al. 2012, 8-21). This overview included a history of the development of multicultural arts policy from the mid-1970s to the present. Over this time, policy discourses around cultural diversity in the arts shift from targeted support for 'ethnic arts', to a reconfiguration of the national arts scene as inherently multicultural. The 2012 Project Report also contained an audit of State, Federal and Local government programs accounting for the variety of ways in which cultural diversity in the arts has been conceived and promoted.

This report builds upon the 2012 Project Report by reviewing policy initiatives that have been released over the last twelve months by partner organisations:

- Federal: *Creative Australia: National Cultural Policy*
- State: *Cultural Diversity Action Plan 2012-2020; The Government's Vision for Citizenship in a Multicultural Victoria.*
- Local: *City of Whittlesea Community Cultural Development (CCD) Framework; Arts Development Strategy Discussion Paper; Reconciliation Action Plan 2012-2015; Cultural Heritage Strategy-Issues Paper; Multicultural Policy Plan-Consultation Report.*

#### 3.1 Federal level policy update

##### ***Creative Australia: National Cultural Policy***

- *Creative Australia* is the first national arts policy to be released since *Creative Nation* was launched in 1994 by Prime Minister Paul Keating. *Creative Nation* marked a significant shift in understandings of the role of the arts in Australian society. First, it sought to elevate the arts and culture to national prominence, and reframed 'the arts' as 'cultural industries', drawing them into the market-driven logic of the wider economy. Second, *Creative Nation* represented the cultural dimension of a broader governmental agenda of engagement with Asia. Asia represented a vast new market for Australian cultural products, and culture was to serve a diplomatic role, building and sustaining relationships between Australia and its neighbours in the Asia-Pacific region.
- *Creative Australia* testifies to the enduring relevance of these shifts and is in continuity with *Creative Nation* in both the significance and function it ascribes to culture in contemporary Australia. Like *Creative Nation*, *Creative Australia* conceives of the arts and culture in economic terms as 'the cultural sector' and considers this sector as integral to shaping national identity and contributing to the economy. Like *Creative Nation*, *Creative Australia* also

aligns with a broader governmental agenda of positioning Australia culturally, politically and economically in 'the Asian Century'.

- *Creative Australia* is directed by five main goals:
  - 1) Recognition of Aboriginal and Torres Strait Islander cultures as central to Australian identity
  - 2) Reflecting the diversity of all Australian citizens including cultural background, location, and social circumstance
  - 3) Supporting excellence and special role of the artist
  - 4) Expanding the capacity of the cultural sector to contribute to all aspects of national life, the community, wellbeing and the economy
  - 5) Supporting innovation in the digitally enabled 21<sup>st</sup> century through the development of new creative content, knowledge and creative industries
- Significantly, promoting *cultural diversity* and the arts is not one of the policy's explicit agendas. Rather, **diversity is broadened to encompass the full range of social differences including cultural background, geographic location, age, ability and social circumstance**. Nevertheless, cultural difference is highlighted as central to contributing to the 'richly layered' nature of Australian society (Australian Government 2013, 27):

'Even before it became a nation, Australia was a settler society. Since the First Fleet, people have come from the four corners of the earth to make their home here. Waves of migrants have added new layers and enriched established cultural, political and civic traditions. Since the middle of the last century, millions of people have arrived and added new music, language, food, cultural expectations, international links and new businesses to the Australian way of life. They brought, and continue to bring, stories of courage, hope alienation, loss, discovery and success to shape a narrative of modern Australia. Their energy and generosity has profoundly changed this country, and broadened and deepened the cultural heritage we share' (Australian Government 2013, 28).

- *Creative Australia* contains three Pathways for Action. Each pathway contains various initiatives, *including* new funding, to realize the range of agendas outlined in the policy's five goals.
  - 1) Modernise funding and support
  - 2) Career pathways, cultural leadership skills and expertise
  - 3) Connect to national life for a social and economic dividend
- Initiatives directed at cultural diversity in the arts are most explicitly addressed in Pathway Three under the rubric of 'Regional development and social dividends through community-based arts and cultural programs' (Australian Government 2013, 102). This policy aims to achieve the following aims:

- Increased participation in the arts and cultural activities by a broad demographic to recognise its place at the core of a just, inclusive, vibrant, prosperous and resilient society.
  - Widespread application of arts-led approaches to complex social and economic challenges across all levels of government.
  - Recognition that culturally vibrant places attract people and business, are more competitive and are inclusive and better places to live.
- **Communities are identified as the site where cultural diversity 'happens'.** 'They are the hub of multiculturalism, linking and unifying people from different backgrounds and circumstances, *fostering* understanding and building a common sense of purpose' (Australian Government 2013, 102).

A case study contained in the *Creative Australia* policy illustrates the kinds of programs being funded under 'community-based arts and cultural programs'. The study involves a Karen and Karenni women's weaving project. These women, formerly from Myanmar and now living in the regional town of Mount Gambier are 'sharing their traditional weaving skills with their new neighbours in Australia' (Australian Government 2013, 108). During the nine months of the weaving project, the women applied their traditional weaving techniques to making practical items like bags, scarves and placemats. These wares became the basis of a micro-enterprise and are being sold at local markets and exhibited and sold at a local Mount Gambier art gallery. The program has been celebrated as an opportunity for the weavers to share their traditional culture with the local community, to practice their English, and to develop a sustainable commercial enterprise in the future.

This case study ties together several of *Creative Australia's* policy aims: increasing participation, addressing social problems through art (like the social isolation that comes with not being able to speak the dominant language), attracting business, and building an inclusive local community. This story frames the relationship between cultural diversity and art in terms recognisable from the community-arts tradition of the 1980s. The women transmit 'traditional' culture; they produce 'craft' rather than 'art'; their work is communal and collective rather than individual. But the linking of their weaving to an economic enterprise and to a broader project of place-making suggests an expansion of the community development model beyond a welfarist mentality that addresses the specific needs of a marginal 'ethnic' group. In this case study, **the capacities and needs of the Karen and Karenni weavers becomes the impetus for the development of place, and for translating the distinctiveness of place into economic and social benefits for all. In this sense, cultural difference has an ephemeral, transient quality** in *Creative Australia*: at the moment it is recognised, its specificity dissipates into broader socio-political aims and goals.

## 3.2 State level policy update

### ***Cultural Diversity Action Plan 2012-2020***

- The *Cultural Diversity Action Plan* reframes Arts Victoria's general arts policy document, *Creating the Future: Towards 2020, Arts Victoria's Statement of Intent*, to specifically address cultural diversity and the arts. Drawing from The United Nations Economic, Social and Cultural Organisation's Universal Declaration on Cultural Diversity, the Plan defines cultural diversity in broad terms as:  
'the set of distinctive spiritual, material, intellectual and emotional features of society or a social group, and that it encompasses – in addition to art and literature – lifestyles, ways of living together, value systems, traditions and beliefs' (Arts Victoria 2012, 1).
- Drawing from UNESCO's *World Report* on cultural diversity (2009), Arts Victoria rationalises 'investing in cultural diversity' as:
  - an essential dimension of intercultural dialogue,
  - necessary in creating social cohesion and democratic governance, and
  - integral in approaches to sustainable development.
- In this sense, **the policy conceives of cultural diversity in the arts as at once a demographic reality that cannot be ignored; as being about the rights of everyone in society to participate in and have access to culture; as a unifying social force; and as a way of supporting the economic agendas of the state.**
- The document outlines the same four 'guiding themes' as *Creating the Future* to 'ensure that all Victorians can participate in and benefit from an arts rich and culturally vital State' (Arts Victoria 2012, np).
  - 1) Developing Cultural Identity
  - 2) Creating Content
  - 3) Forging Connections
  - 4) Capturing Value
- The *Cultural Diversity Action Plan* persistently, and in different ways, conceives of Arts Victoria's agenda beyond the boundaries of the institution and beyond the interests of the State of Victoria. While the *Plan* seeks to promote Arts Victoria as a centre for cultural diversity in the arts, it is also externally focused, promoting partnerships and exchanges at regional, national and international levels, and seeking to influence broader agendas and structures. In this sense, the *Plan* is driven by an understanding **that cultural diversity in the arts is expressed at various levels, in a variety of ways, and is dispersed across institutions, communities, government programs, cities, and grass roots cultural activities.** Arts Victoria seems to want to position itself as both central to, and a facilitator of, engagement between these diverse sectors and cultural actors.

### ***Implications for Cultural Indicator Development***

*The Cultural Diversity Action Plan* gestures towards a different spatialisation of cultural activity than the centre-periphery model that underlies the discourse of ‘mainstreaming’ multicultural art. Arts Victoria’s *Plan* speaks to a recognition of the diverse ways in which culture flows in our technologically enabled, global present. These flows are not bounded by the arbitrary borders of an institution, state or nation, and they flow around multiple centres and constellate in multiple formations. It is these types of flows, this kind of de-centred, polymorphous and unbounded cultural activity that the Multiculturalism and Governance Project seeks to capture in our Indicator model.

### ***The Government’s Vision for Citizenship in a Multicultural Victoria***

- This document was developed by OMAC in order to stimulate public discussion on the priorities for multiculturalism and invite public submissions on the issue. The document, like many official statements on Australian multiculturalism, highlights cultural diversity as one of the state’s key ‘strengths’ (OMAC 2012, 3).
- The document seeks to position Victoria within a global context. It argues that Victorian multiculturalism has a role in preparing for the ‘global dynamics of the modern world’ and to strengthen the economic and social benefits that come with multiculturalism (OMAC 2012, 3).
- However, the notion of citizenship promoted in the document is a somewhat narrow one. The ‘promotion of citizenship and civics to new migrants’ and ‘full and equal democratic participation’ are emphasised (OMAC 2012, 4; 7). While such participation apparently includes what might be described as ‘rights’ – ‘experiencing a sense of belonging’, accessing services, and artistic and cultural expression – it also highlights some key responsibilities – ‘contributing to society by volunteering’, and ‘being gainfully employed’ (OMAC 2012, 7). In doing so it constructs an ideal, ‘responsible’ citizen that the multicultural subject should aspire to embody.

### ***Implications for Cultural Indicator Development***

There is scope in this policy document to mobilise an expanded, cultural definition of citizenship. This could acknowledge and value migrants’ bridge-building capacities, their diverse skills and flexible modes of cultural engagement and exchange. Research in the Multiculturalism and Governance project has demonstrated the range of cultural and civic practices in which migrants engage, and their diverse forms of artistic and cultural expression. A cultural definition of citizenship would acknowledge the contribution of such activity to settlement process and ultimately to the sense of belonging experienced towards broader Victorian society.

While the document may seek to enhance a sense of belonging to Victoria through participation in public life, it should not be concluded that private or multiple belongings are a diminishment of a shared commitment to Australian society. The forms of cultural activity and expression referred to

above play a crucial role in facilitating these multiple belongings, and the notion of 'citizenship' could be used to reflect this dual perspective.

### 3.3 Local level policy update

#### ***City of Whittlesea Community Cultural Development (CCD) Framework***

- The City of Whittlesea Community Cultural Development (CCD) Framework has been drafted and is awaiting Council approval in 2013. This will replace the Integrated Community Cultural Development Plan 2008-2012.
- Key to this new framework is the use of the term 'interculturalism' to emphasise the practice of cultural exchange implicit in all of its CCD activities.

#### ***Arts Development Strategy-Discussion Paper***

- Released in March 2013 following consultations with community and Council staff, the Discussion Paper aims to help refine a proposed Arts Development Strategy that addresses the needs of the arts community and its role in supporting programs. It highlights how Council has been primarily responding on a reactive basis to identified needs rather than being proactive and strategic. It establishes a range of key concepts that will shape the Strategy: *culture, multiculturalism, interculturalism, cultural heritage, art and community cultural development*. It discusses these concepts from a range of arts policy perspectives: global (UNESCO), national (Australia) and local (Victoria), and proposes to align the Strategy according to existing discourses and frameworks. It proposes the key aims of the Strategy:
  - 1) Art and Community Wellbeing
  - 2) Art and Place Making
  - 3) Art and Economic Prosperity
- The Strategy:
  - identifies the expansive range of people (creative, industry and audience) involved in the arts and highlights their need for resources and expertise,
  - differentiates between creative and receptive participation,
  - reviews the range of cultural facilities in other local municipalities,
  - highlights the need for government to develop cultural facilities with private partnerships, and
  - canvasses the types of facilities and examines its range of uses within the context of cultural facility planning.
- These aims underpin the core principles of its Community Cultural Development Framework: social justice, cultural democracy, self-determination and cultural expression.

### ***Implications for Cultural Indicator Development***

The strategies aim to align local policy objectives with federal frameworks and international trends. The concept of 'interculturalism' in particular, signals a shift from the linear logic model (input → output → outcome) to a relational model that highlights the multi-directional feedback loops across Council, artists and communities.

### ***Reconciliation Action Plan 2012-2015***

- The Aboriginal community is one of the fastest growing communities within the City of Whittlesea, and has the fourth highest Aboriginal population in Metropolitan Melbourne (ABS 2011).
- The Plan is based on five key principles developed in consultation with the local Aboriginal community and across the Council: respect, self-determination, equity, justice and partnership. It is aligned with *Shaping Our Future: Whittlesea 2025* (see Year 1 Project Report, pp.22-23).<sup>1</sup>
- The Plan focuses on the 3 pillars of (1) Relationships; (2) Respect, and; (3) Opportunities. Each pillar contains action tasks that are evaluated with measurable outcomes.
  - 1) Relationships: This pillar focuses on increasing COW's capacity to better engage with and respond to its Aboriginal community. It also aims to increase the opportunity for the Aboriginal community to engage with Council.
  - 2) Respect: This pillar: (a) documents the history of the Wurundjeri Wilam people, their culture and their place; (b) acknowledges that the Wurundjeri Wilam people and other Aboriginal people living in the City is an embedded practice, and; (c) ensures decisions affecting Aboriginal people are inclusive of Aboriginal people.
  - 3) Opportunities: This pillar focuses on increasing access for Aboriginal people to the opportunities and outcomes available to all residents within the City; increasing employment and economic opportunities for Aboriginal people, and; enhancing the opportunities for the Aboriginal community to engage with decision-making processes across Council.

### ***Implications for Cultural Indicator Development***

The document highlights the interaction between community and Council processes. This reinforces the need to think in a relational rather than linear way about the 'effects' of policy on the community.

There is a focus on opportunities for participation in public life and the role of cultural programs in developing the competencies to do so.

---

<sup>1</sup> This Strategic Community Plan provides 6 aims to guide the broad planning framework for CCDD: inclusive and engaged community; accessibility in, out and around our city; growing our economy; places and spaces to connect people; health and wellbeing, and; living sustainably.

The document also highlights the synergy with which cultural identity, group solidarity and individual self-expression (both in indigenous and non-indigenous communities) can be cultivated through cultural participation. This aligns with this report's emphasis on the development of cultural citizenship through cultural participation.

### ***Cultural Heritage Strategy—Issues Paper***

- The Issues Paper was released as part of the ongoing development of the CoW's first Cultural Heritage Strategy. The paper highlights the diverse heritage of the area: 50% of its population come from non-Anglo Celtic migrant backgrounds, with major country of births including Italy, Greece, Macedonia, Vietnam, Malta, Lebanon, Sri Lanka and the Philippines. The area contains more than 700 Aboriginal sacred sites, and; the region encompasses high ecological diversity, including landforms such as Western Basalt Plains, the Plenty Valley and the Plenty Ranges, slopes and valleys of the Great Dividing Range, agricultural and forested areas, and grasslands.
- The Issues Paper identifies a vision based around a broad interpretation of heritage, a shared responsibility for its preservation, and a 'whole of Council' approach bringing together different perspectives to cultural heritage, including planning, arts and culture, recreation, tourism and economic development.
- The issues paper also identifies 3 objectives:
  - 1) The first objective aims to improve and extend existing knowledge about the cultural heritage of the area. Some of this knowledge is embedded in existing strategies and plans such as: Local and Family History, Cultural Collections, River Red Gums, Green Wedge, Environment, Integrated Cultural Plan and Strategic Community Plan. There are also thematic histories and heritage studies conducted of both the Indigenous and European settlement. It lists 88 places in the Heritage Overlay and includes 14 of these in the Victorian Heritage Inventory. In development are plans to compile the heritage of Aboriginal communities and the area's natural heritage. Key here is the inclusion of new and emerging technologies to capture and record knowledge.
  - 2) The second objective discusses the roles and responsibilities of heritage management. It identifies how heritage is managed under existing strategies for environmental and infrastructural planning.
  - 3) The third objective is to support heritage programs and strengthen existing links between Council, heritage groups and the community. Key here is the recognition and respect for community heritage values, and its approaches to supporting community involvement in heritage.



***Implications for Cultural Indicator Development***

The document promotes an expanded definition of heritage that includes material and non-material, living and past heritage. This definition encompasses the ecological and environmental, as well as the cultures of established and emerging communities. These imply the breadth of forms of cultural participation through which belonging and cultural citizenship takes place. It is through interaction with these diverse forms of heritage that personal narratives are formed and cultural exchange is enabled. There is a need to account for this range of forms of interaction in a cultural indicator framework.

***Multicultural Policy Plan—Consultation Report***

- A Multicultural Action Planning Project was conducted in 2011, with community and Council wide consultations. A Report of the consultation was published in 2012. The Report identified Council's current challenges, which include: little evidence of knowledge transfer from community to Council; no measure to evaluate broader community and Council impacts of the work of its Multicultural Unit; and too much Unit focus on servicing the external communities at the expense of internal strategic planning.
- The Report also reviews a number of issues raised through community consultations: a need for more support of and engagement with new and emerging communities, including skilled migrant groups and refugee background communities; a need to identify a process to evaluate the impact of knowledge transfer from the community to Council.

***Implications for Cultural Indicator Development***

The document identifies a need for an effective measurement framework to account for the impacts of the Multicultural Unit on the community.

## 4. Audience research

Research of existing data on audiences at a number of cultural institutions was analysed in order to assess:

- the cultural diversity of audiences,
- the efficacy of existing strategies for diversifying audiences, and
- the adequacy of existing data collection methods for evaluating the diversity of audiences.

The research comprised of interviews with stakeholders at Arts Victoria and Museum Victoria and analysis of a number of reports relating to cultural attendance and participation:

- *Victorian Arts Agencies – Combined Customer Insight Report*
- *Arts Victoria – Mosaic Insight and Household Report*
- *More than Bums on Seats: Australian Participation in the Arts*
- *Mix It Up Project Report: Building New Audiences Evaluation Report*
- *Immigration Museum at a Glance 2011-2012*
- *Melbourne Museum at a Glance 2011-2012*
- *Scienceworks at a Glance 2011-2012*
- *Mix It Up Project Report: Building New Audiences Evaluation Report.*

### 4.1 State and Federal level audience trends

- Data collected on cultural attendance and participation at a federal level includes ABS cultural statistics and the Australia Council report *More than Bums on Seats*. The Australia Council report provides a useful schema of different forms of participation: ‘creative participation’, ‘creative and receptive participation’, and ‘receptive participation’. The report emphasises the complementary relationship between these different levels of cultural engagement and participation. It recommends that **all types of participation should be encouraged and higher levels of receptive participation are necessary for increased creative participation.**
- On a national level, some key findings include:
  - Cinema and public libraries are the most frequently attended cultural institutions (ABS 2012).
  - Literature is the most popular form of culture, in terms of the levels of both creative and receptive participation.
  - About one quarter of the population were ‘touched’ by community arts activity. That is, they either attended or participated in such activity.
  - Those born overseas and whose main language spoken at home was not English demonstrated lower levels of cultural attendance and participation than others. (Australia Council 2010, 38).

## 4.2 Cultural diversity at Victorian cultural institutions

- Data is collected by Arts Victoria on audiences at state-funded cultural institutions. This data is used to understand audience profiles using a form of spatial and demographic analysis.
- The data shows that audiences at these institutions consistently come from one of four audience segments – ‘Privileged Prosperity’, ‘Academic Achievers’, ‘Young Ambition’ and ‘Metro Multiculture’.<sup>2</sup> Each of these groups are further subdivided for closer analysis of audience trends.
- The first three of these groups – which comprise highly educated, high socio-economic status groups – are overrepresented at major cultural institutions. The ‘Metro Multiculture’ segment – which comprises the greatest cultural and linguistic diversity of all the groups – makes up 16% of all ticket sales at these institutions but is *underrepresented* when compared to the general population (28% of all households in Melbourne).

### ***Implications for Cultural Indicator Development***

The underrepresentation of culturally diverse groups in these audiences has a dual set of implications. On the one hand, these institutions could pursue strategies which might result in higher attendance levels among these groups. On the other hand, there must be a recognition that the lack of interest of these groups in attending or participating in these cultural forms is not in itself a reason for concern. Rather, this points to the need to better understand the cultural activities that are of interest to these groups and how participation in these might be better facilitated by policy.

These trends highlight the limits of large (or ‘mainstream’) cultural institutions in engaging with diverse audiences and the need for more dispersed forms of cultural support.

---

<sup>2</sup> *Privileged Prosperity*: ‘The most affluent families in the most desirable locations; Active lifestyles and keen users of technology’.

*Academic Achievers*: ‘Wealthy areas of professional educated households; Enthusiasts of cultural and sporting events; food, wine and national newspapers’.

*Young Ambition*: ‘Educated and high-earning young singles and sharers that live in the inner suburbs; Exercising, going out and technology are common interests’.

*Metro Multiculture*: ‘Multicultural neighbourhoods of large, extended families with non-dependent children; Long-term residents often working in the manufacturing and infrastructure industries’ (Pacific Micromarketing 2010, np).

### **Case study 1 – Immigration Museum**

- Melbourne's Immigration Museum is one of 3 campuses of Museum Victoria. In general, visitation rates at all Museum Victoria venues are growing, suggesting that these institutions are doing well to maintain relevance with its existing audience base. Audiences from a high socio-economic background and with higher levels of education are overrepresented at all Museum Victoria venues.
- The Immigration Museum was established in 1998 and seeks to present histories and narratives of migration to Australia. Because of its relatively small size the museum has been able to adopt a range of strategies for engaging with culturally diverse audiences. A number of the museum's exhibitions have been consciously political, confronting issues related to racism and migration that go beyond a simple, celebratory discourse of multiculturalism. This may account for why levels of overseas-born attendance are consistently higher at Immigration Museum than other Museum Victoria campuses.
- The Immigration Museum also has higher levels of audiences attending specifically as part of education programs. This suggests that the articulation of cultural diversity in the Immigration Museum is via its role as educator and advocate rather than through aesthetic or celebratory visions of multiculturalism.
- The Immigration Museum holds regular cultural festivals which attract significant numbers of people from culturally and linguistically diverse backgrounds. The festivals expand the traditional role of a museum and involve live performances, food and other cultural displays by particular community groups. The high levels of multicultural attendance confirm the ongoing importance of this type of traditional cultural display in attracting diverse audiences – even in institutions and settings which seek to support more innovative or hybrid modes of cultural expression. The cultural festivals, along with community exhibitions, reflect more targeted and participatory approaches to audience development and CALD community engagement.

### **Case study 2 – 'Mix It Up'**

- *Mix It Up* is a partnership program between Multicultural Arts Victoria and the Arts Centre in Melbourne. The program was established in 2006 and sought to diversify the Arts Centre's traditional audiences as well as providing a platform for culturally diverse artists and artforms.
- The *Mix It Up* events involve artists with international profiles headlining each event with local artists/performers supporting this 'star' or providing free entertainment in the Arts Centre lobby or surrounds. For some events efforts have been made to promote the event to the communities from which these performers have emerged. The program both encourages diverse audiences to *participate* in the cultural 'mainstream' as well as *diversifying* the 'mainstream' itself.

- An evaluation of the Mix It Up program illustrates the success with which it has diversified the Arts Centre's audiences – with higher proportions of people from culturally diverse backgrounds and young people in attendance at these events (Rentschler 2006).

***Implications for Cultural Indicator Development***

There is a need for data collection methods which provide a more meaningful picture of the attendance of culturally diverse communities at a range of types of arts and cultural institutions.

The data on cultural participation and attendance at state institutions raises the question of how to situate culturally diverse audiences. Multicultural policies in the arts have traditionally conceived of these audiences as existing on the periphery of an imagined cultural centre.

Given that a handful of well-funded public cultural institutions still exist, it makes sense to encourage participation in these institutions from diverse audiences. However there is also a need to acknowledge the limits of this centre-periphery model and the forms of citizenship and belonging that are enabled through cultural activity taking place outside of the 'mainstream'.

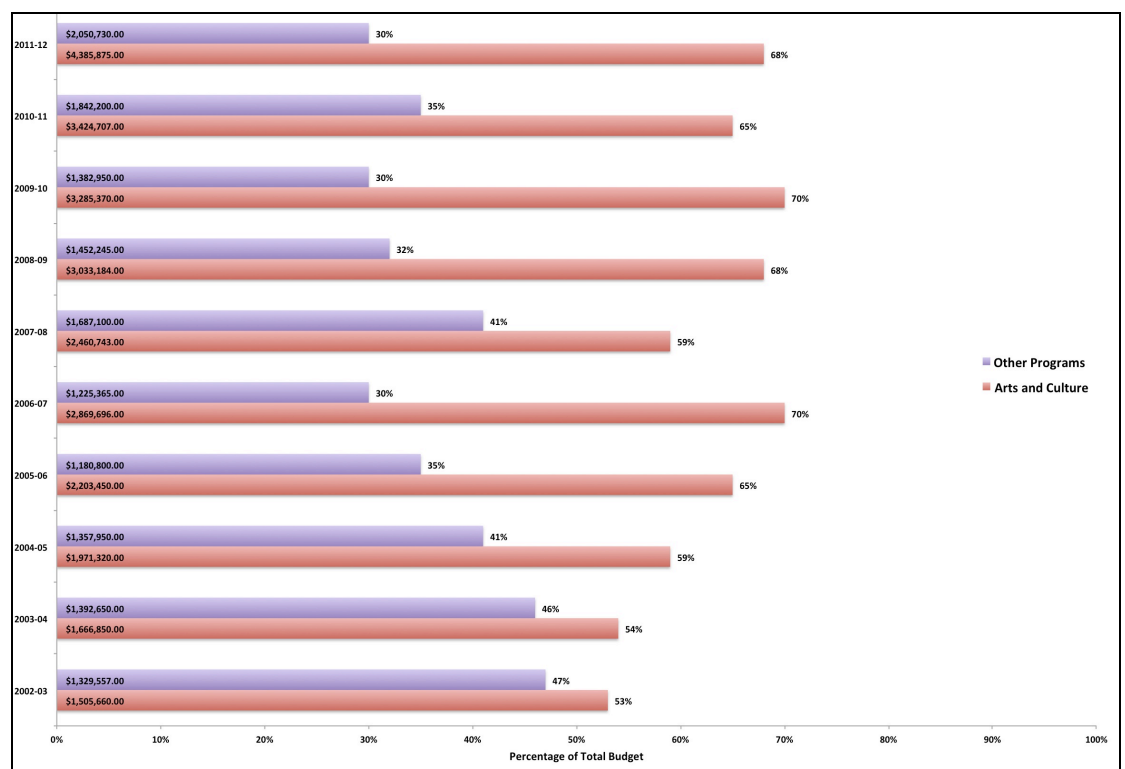
## 5. Cultural precincts

The purpose of the OMAC Cultural Precincts case study is to examine how cultural diversity is articulated in public space, and the ways that this is supported and instrumentalised by policy. Analysis of the Cultural Precincts program included:

- Interview with Cultural Precincts and Community Infrastructure Fund manager,
- Analysis of Victorian Multicultural Commission's *Cultural Precincts Enhancement Fund* and *Cultural Precincts and Community Infrastructure Fund* documents,
- Analysis of *A Strategic Framework for Melbourne's Cultural Precincts*, and
- Literature review of scholarly writing on cultural diversity and place-making.

### 5.1 Background to program

- A significant proportion of OMAC's funds are spent on the arts and culture. These activities include multicultural festivals and events, organisational support, community partnerships, community strengthening and community heritage programs, and multifaith and interfaith programs. The chart below illustrates that the percentage of the OMAC budget allocated to the arts and culture has risen from \$1,505,660 (53% of the total budget) in 2002-03 to \$4,385,875 (68% of the total budget) in 2011-12. A significant proportion of the funding since 2007 has gone towards the Cultural Precincts program.



- The Cultural Precincts program is a funding program established in 2007 by the Victorian Government and administered by OMAC. It encompasses two phases:
  - Phase 1, \$10 million: An enhancement of three sites in Melbourne's CBD: Chinatown, Lygon Street and Lonsdale Street Greek Precinct.
  - Phase 2, \$12 million: The enhancement of streetscapes and public places to preserve and showcase the cultural identity of various non CBD cultural precincts. The upgrade of existing facilities or construction of new facilities supporting community activities, cultural practices and heritage.
- This analysis focuses on Phase 1. It provides an overview of the way the CBD enhancement program frames the relationship between cultural diversity and urban space and analyses this relationship within the context of a broader governmental vision of multicultural citizenship. How is a vision of multicultural citizenship translated into the built environment? How does built space both shape and reflect a particular ideal of multiculturalism and what are the kinds of values implicit in this ideal?

## 5.2 Program rationales

- The program's Funding Guidelines contain a number of 'Cornerstone Principles':
  - History and People: the experience and narrative of the cultural community in Melbourne and Australia.
  - Arts and Culture: living arts and culture of the parent civilisation.
  - Environment: the quality, role and significance of place in the built and urban environment.
  - Service and Community: the service and community role of the cultural precincts for Melbourne and its visitors (VMC 2013, np).
- Here, cultural precincts serve a variety of agendas from shaping a sense of place, to narrating the experience of particular communities. Promoting tourism and encouraging economic activity are referred to only obliquely in the fourth principle in terms of serving the community and attracting visitors.
- However, this broad agenda narrows when the 'vision' for each precinct is articulated. The four principles comprising the Strategic Framework are made to converge in the service of an explicitly touristic and cosmopolitan vision of place.
- Chinatown is described as 'a Melbourne tradition – a destination of exotic, culinary delights where you meet your friends for yum cha, dinner before the theatre or a late night supper' (VMC 2013, np). Lonsdale Street is 'the heartbeat and spirit of the Greek Community of Melbourne. Outdoor cafes, coffee, cakes and conversation, restaurants, wine, music and fashion, engage all ages in stylish cosmopolitan surrounds' (VMC 2013, np). And Lygon Street is 'a place where we meet and eat together in stylish outdoor cafes and restaurants...The shopping is special, not like everywhere else; the

entertainment surprising and the atmosphere inspiring' (VMC 2013, np). In these visions, the value of cultural difference is attached to touristic value. Cultural difference is a resource with which to attract visitors or through which to market or distinguish a consumer experience.

- Although cultural diversity and cultural heritage are important aspects of the Precincts program, this policy can best be understood as a form of business development. This is evident both in the dominance of business representatives present in the community consultations informing the program, and in the vision statements guiding its implementation. Culture and cultural heritage are valued primarily as drivers of economic activity which maximise touristic opportunities, generate investment and enhance Melbourne's international reputation as a cosmopolitan city of 'world class' standing (Ratio Consultants 2007, 5).
- A consultation process was carried out to inform the Strategic Framework for the program. This process was implemented to shape an 'understanding of how the precincts function' (Ratio Consultants 2007, 12) and to link the vision framework with the lived realities of the places through which this vision would be realised. It is somewhat unclear how these various representatives came to be included in the consultation process, or how widely the authors of the Framework cast the net in seeking out 'community' voices. What is clear from the Framework is that business and business interests circumscribed what the framework's authors understood as the 'existing social, economic and aesthetic values' upon which to build a vision of each precinct (Ratio Consultants 2007, 3).
- This linking of cultural difference to economic activity, to lifestyle and the quality of life offered by a city, underpins the government's vision of multiculturalism. The program presents an account of successful multiculturalism that is situated against the potential divisiveness of cultural difference. **Multiculturalism is envisaged as something that strengthens social cohesion, and which everyone can take part in through their consumption of difference.**

### 5.3 Two views of convergence

- This review of the Precincts program suggests that these sites are not simply the straightforward outcome of either government policy or ethnic community capital. Rather, they function as points of convergence between governmental visions (of citizenship, of multiculturalism), ethnic community interests (in terms of cultural heritage, public visibility and social agency), economic activity, cultural value and quotidian experience (in terms of access to public amenities, quality of life, civic values and social attitudes). However, there are divergent views on what this convergence means.
- **A simplified public sphere:** For cultural policy scholar Deborah Stevenson, this kind of civic development reduces the complexity and plurality of the



public sphere. The touristic vision of public space promoted in the Precincts program, underpinned by a consumerist, accessible ideal of multiculturalism, structures inclusion in the public sphere around a set of pre-imagined activities and modes of conduct available and accessible to everyone who can afford them: dining in an 'exotic' milieu; sampling 'world standard' culinary delights; being seen in 'stylish cosmopolitan' surrounds. **This consumerist space becomes the expression of a multicultural public sphere.** In this civic ideal, the sharing in public space is envisioned in harmonious and consensual terms. But for Stevenson, this consensus is predicated upon foreclosing some of the political challenges that a more substantive engagement with cultural difference might bring to the public sphere.

- **The mainstreaming of cultural difference:** In another interpretation, the presence of cultural difference in built space represents the 'institutional embedding of ethnic power' and this 'ethnic power' has brought about 'cultural transformation' in the 'mainstream' of public life (Jakubowicz and Moustafine 2010, 55). Jakubowicz and Moustafine relate the Cultural Precincts Program's touristic and economically-oriented vision to a longer history of their emergence as distinctive civic spaces during Australia's period of post war migration. They narrate the way Melbourne's Chinatown was revived in the 1960s by Chinese migrant, successful entrepreneur and eventually, Melbourne City councillor, David Wang who envisioned Chinatown as a vibrant 'economic and tourist centre' with distinctive 'street arches and furniture, lighting and the creation of a Chinese New Year festival' (Jakubowicz and Moustafine 2010, 65). Jakubowicz and Moustafine argue that the visibility and presence of ethnic communities in 'mainstream' public culture in Melbourne, is the result of an interweaving of ethnic economic networks with political organisations and institutional power (2010, 55). From their perspective, the commercialism of the precincts, and the accessibility and consumerist sense of culture which they invoke, is integral to the mainstreaming of cultural difference. **In this interpretation, interests particular to a specific cultural community (cultural, economic and social interests) have been translated into broader civic interests and as such, foster an expanded sense of cultural citizenship as inclusive of multicultural citizenship.**

#### ***Implications for Cultural Indicator Development***

Both of these views of convergence point to a need for a more nuanced understanding of the relationship between the cultural and political mainstream and its margins, and the role of cultural participation, expression and citizenship in reconfiguring relations between the two.

## 6. City of Whittlesea program case studies

Program evaluations and case studies at CoW comprised:

- Interviews with program staff from 6 portfolio areas – Multicultural Unit, Community Development and Performance, Cultural Collections, Festivals and Events, Cultural Heritage and Aboriginal Liaison Unit;
- Participant-observation at a number of CoW programs and events, including:
  - Meetings of the Community Leadership Network (May 2012, October 2012),
  - Into the Light (September 2012),
  - Cultural Heritage activities (April 2012, July 2012, November 2012), and
  - Welcome Expo (October 2012).
- Audience surveys were conducted at 2 major CoW arts and cultural programs:
  - Community Festival (March 2012), and
  - Accessible Art Exhibition (November 2012).

These evaluations and case studies were undertaken in order to deepen understanding of the context in which a cultural indicator framework will be implemented in a local policy framework, and the relationships, interactions, forms of cultural participation and production that such an indicator framework should measure.

### 6.1 Summary of findings

#### *Into the Light*

- The *Into the Light* program involved a number of community-based arts activities that culminated in two installations/exhibitions in September 2011 and 2012 held at the Whittlesea Showgrounds.
- The program was developed with funding from Victorian Bushfire Reconstruction and Recovery Authority and was initially conceived as a response to the 2009 Black Saturday bushfires. Staff within the CoW's CCD Department developed the program as a generative, expressive arts process for facilitating wellbeing and community-building. The project was supported by the CoW CCDD's 'artist-in-residence' program which funds creative projects on the basis of 'emergent need' within the community. Identifying such needs involved **tracing histories, narratives and aspirations within the community and how they might intersect with existing networks of cultural activity in order to be mobilised into an arts project.**
- Both the 2011 and 2012 programs were **the result of extensive community consultation processes.** The 2011 program involved a two-year process of community consultation and a series of more focused workshops and activities in the six months prior to the event. The objectives of this consultation process were to understand community feelings about the bushfires, and how this might be translated into a meaningful and relevant

arts event. This process involved connecting with local artist networks and resources and to support already-existing arts activity and their potential contribution to this event. The program brought together pottery, sculpture-making, writing, poetry, singing, painting and children's lantern-making workshops at local schools.

- One important aspect of the **program was its open and unprescriptive nature**. The capacities and interests of community participants shaped the final outcome of the program – the installation / exhibition. It was decided that the focus of the event should be to celebrate seasonal change, rather than reflect directly on the effects of the bushfires.
- Hundreds of school children were engaged in lantern-making workshops culminating in a lantern parade on the evening. Musical performances and visual art installations were also held in and around the cattleshed. The 2012 event was held on a cool evening and there was much anticipation and a sense of solidarity among participants and other attendees leading up to the parade and performances. The lantern parade created a contemplative and quietly celebratory mood. Visual projections, lighting and installations in and around the cattleshed referenced the natural environment and created a visually striking, even magical, effect. Combined with performances by a band and choir, as well as other music and displays inside the shed there was a general sense of activity and informal inclusiveness. The event invited reflection from participants on the relationship between the local community and the environment, but to do so in an unstructured and indeterminate way. Participants wandered around at their own pace, exploring the space and reflecting on various moments in their own way. There was no single message or experience that participants were encouraged to engage with in particular.
- The theme of seasonal change provided a unifying theme but one which invoked a range of meanings – growth, regeneration and the place of the community within these processes. By momentarily transforming the local, physical environment the event invited participants to connect with their community and environment in new and indeterminate ways. **The effect of the event is ephemeral and difficult to capture or document in terms of traditional categories of arts and cultural program 'outcomes'.**
- Significantly, the event was made **possible by a convergence of Council-initiated ideas, processes, and resources as well as the interests, capacities, and materials found within the broader community**. The program made use of contributions from a range of local artists and artist networks, as well as non-arts community groups, committees, and local schools. The diversity of participants contributed to a 'sense of community' on the evening of the installation and parade, but an open and unstructured one.

### ***Community Festival***

- The annual Whittlesea Community Festival is organised by the Festivals and Events Unit of the Council's Community Cultural Department every March.

The event involves a variety of multicultural performances and displays, as well as market and information stalls, rides, activities and food vendors. Each year the event attracts up to 10 000 attendees.

- Research at the Community Festival comprised an audience survey and participant-observation. The purpose of this fieldwork was to understand the significance of such institutionalised forms of cultural participation in culturally diverse communities and the forms of cultural value that should be captured in an indicator framework.
- In 2012, 216 completed questionnaires were collected by interviewers. A summary of the findings from this survey are presented below. A copy of the questionnaire and more thorough analysis of the data are presented in Appendices 4 and 5.
- The survey was successful in providing a broad account of some of the 'outcomes' of the festival, audience perceptions of the event, levels of engagement with various aspects of the event (for example, the festival's reflection of cultural diversity), and audience members' cultural interests and activities outside of the festival. High proportions of survey respondents stated that the event 'reflects the cultural diversity of the area', makes them 'glad to live in the local area', and that it 'inspires me to get more involved in the local community'. The survey also confirmed the role of the festival as an important source of connection, community-building, and socialising for local audience members and participants.
- However, general observations at the festival and the implementation of the survey itself revealed some significant **limitations with the survey instrument**:
  - There is a need for any survey or measurement instrument to capture the range of forms of cultural participation that community members engage in. The most frequently visited cultural institutions were cinemas and public libraries, reflecting national ABS data on cultural participation (ABS 2012). The survey demonstrated low levels of engagement in the traditional 'high arts'. However, the questionnaire was less successful in capturing the range of forms of everyday, domestic cultural participation and the significance of the festival (and other forms of institutional culture) in the context of their everyday cultural lives. **This reiterates the need for an indicator framework which incorporates qualitative, narrative-based approaches which can better capture such experiences.**
  - A large proportion of festival participants were young people and there is a need to develop measures that can capture the experiences and interests of this significant community sector. Observational fieldwork and informal interviews with these participants indicated that the festival constituted an important site for seeking and building social capital among young people. However, these efforts to form social bonds are open-ended. **The festival provides a space for unpredictable, largely unregulated and 'agonistic' encounters between strangers** (Amin 2005). This is an

important rationale for cultural participation and there is a need for an indicator framework which might capture this outcome. Current policy agendas relating to improving social inclusion, building community capacity and a 'sense of belonging' do not account for these more complex encounters. One of the significant functions of such festivals and events is their **role in developing capacities for negotiating tension and difference**.

- Audience members at the event reflected a broad, culturally diverse constituency. About half of people surveyed were born in a country other than Australia and one-third considered themselves a member of a specific ethnic community.<sup>3</sup> However, qualitative conversations and follow-up ethnographic research revealed multiple belongings – to the local community, to the broader Melbourne metropolitan region, engagements with popular culture, and other more global attachments. These attachments are currently insufficiently captured by questions relating to 'language spoken at home', 'country of birth' and so on. **There is a need for measures which can address these complex forms of cultural citizenship and attachment.**

### ***Cultural Heritage***

- The Cultural Heritage Unit organises an annual program of events and activities that are either initiated by or responding to the cultural interests of a range of community-based groups.
- There is currently a major review of the Unit's activities taking place as part of the development of a new Cultural Heritage Strategy. An analysis of this strategy document is contained in Section 3.3 of this report.
- The program provides funding and support for activities that do not have a place in other cultural programs, both within and outside of Council. Such activities fall outside of standard conceptions of funded arts activity.
- One of the issues emerging from the Cultural Heritage program are the indistinct criteria for determining which groups and activities to prioritise and include. To date, programming of cultural heritage activities has taken place on a somewhat ad hoc basis and shaped by the interests and agendas of community participants on the Cultural Heritage committee. However, **there are a range of other cultural activities that are generative, productive and worthy of support but fall outside of established funding structures** – both at local and state government levels. A clearer definition of cultural heritage, and the kinds of cultural participation this refers to, might enable a more meaningful approach to programming within this Unit.

---

<sup>3</sup> 48% of those surveyed were born in a country other than Australian or New Zealand and 32% stated that they were a member of a specific ethnic community. See Appendix 5 for further analysis of these survey results.

### ***Community Leadership network***

- The Community Leadership Network is a program of the CoW's Multicultural Unit. It began development in 2011 where community members who were identified as 'leaders' were invited to participate in group discussions about how these leadership capacities were best facilitated among the broader community. The Network forms part of the Multicultural Unit's ongoing efforts to develop capacities for civic and political participation among local ethnic communities.
- The program emerged from a concern that migrant communities experience significant isolation and there is a subsequent need for them to develop leadership and advocacy skills. In this respect, the Network has a significant cultural citizenship agenda, aiming to increase the feelings of belonging and capacities for public participation among these communities.
- The group is still in a largely developmental phase. It meets on a monthly basis in order to clarify the ongoing aims and activities of the Network and to ensure that the form and purpose of the Network are community-driven. Such **activities will ultimately be the result of the combined cultural interests, priorities and activities of its members**. In this respect it is difficult to account for the exact processes by which these activities and purposes are determined – they are the result of ongoing and iterative processes of discussion and negotiation between members of the group.
- The group has recently acquired a grant from the state Department for Planning and Community Development, which will be used to fund a dedicated project officer and website. However, **there is a tension in the group between being community driven** and the need (as articulated by community members themselves) for direction and support from Council. The Network consists of people who are from a range of backgrounds and involved in different types of group activity – there are representatives from ethnic community groups, people involved professionally in migrant advocacy groups, as well as individuals involved in community media and other kinds of grassroots cultural activity. The aim is that the activities of the group will eventually be formalised and institutionalised. However, there is a sense that the group is not yet ready for this level of formalisation, demonstrating the difficulties with this model of community-owned development.

### ***Accessible Art Exhibition***

- The CoW's Accessible Art Exhibition **seeks to provide an inclusive and non-hierarchical platform for aspiring local artists**. Research at the Accessible Art Exhibition involved interviews with participating artists, CoW staff and exhibition curators, observation at exhibition committee meetings, and an audience survey.
- Criteria for entry into the exhibition are flexible. Participating artists are not explicitly framed in terms of their ethnicity, level of 'ability' or the quality of

their work – amateur artists are positioned alongside more experienced ones, artists from migrant backgrounds alongside bushfire affected ones, and artists with disabilities alongside able-bodied ones. The event seeks to allow artists to represent themselves, and not in terms of pre-determined categories of identity, experience, or artistic form.

- The exhibition provides participants with the means to navigate and reconstruct their narratives. **Creating these narratives in turn enables these participants to claim space within these civic and cultural institutions.** It is via the questions of ‘identity’ and ‘representation’ raised in this model that we can think about ‘cultural citizenship’.
- It is difficult to identify the precise ‘impacts’ of the event as these are distinct for different program participants. **There is a need to acknowledge the specificity of experiences and encounters for each of the artists involved in the exhibition,** something the research attempted to capture via in-depth interviews with a number of participating artists.
- One of the artists interviewed described how participation in the exhibition, and the encouragement she has received from the exhibition organisers, has prompted her to take her art practice seriously, to take up formal training and to even start identifying herself as an ‘artist’. In this way, **participating in this event has increased her relative levels of cultural capital,** and her confidence in engaging with other arts institutions and processes.
- One artist had first participated in the program a number of years ago, and is now part of the exhibition organising committee. This is another example of the generative capacities of this program and the diverse trajectories and potential pathways exhibition participants might take. It is also an example of cultural citizenship through participation. Being an artist in the exhibition helped this individual to develop the skills required for other forms of public participation. However, participating in the exhibition in the first place required her to have knowledge of this opportunity and a certain level of English language proficiency. This demonstrates the complex and **circular relationship between cultural capital, cultural participation and cultural citizenship.**
- These processes also point to the productivity of such programs – artists may go on to be involved in the production of the exhibition itself, or audience members at the exhibition may be inspired to create their own works. In this sense there is **a reflexive relationship between cultural institutions, artists, community participants and artistic products.**

#### ***Implications for Cultural Indicator Development***

Program case studies at CoW have continued to reveal the complex, multi-directional and productive relationships between artists, institutions, policy, community participants and audience members and artistic products. For each cultural program, as well as the individuals and communities involved in these programs, there are a range of possible relationships – between

participation, the expression of identity, governance and regulation, and the ongoing production and consumption of cultural content. Any meaningful cultural indicator framework must capture these relationships, their generative capacities, and their contribution to cultural capital, cultural citizenship and cultural participation. This can be achieved not simply through developing a set of cultural statistics but models that can map these relationships.

This is particularly the case given the ephemerality of cultural participation and production in some of these programs. Much of the cultural participation that takes place at these sites is dynamic and somewhat volatile in nature. The processes by which such participation and production take place are not always documented and do not always have a sustained presence or are part of a lasting institutional memory.



## 7. Ethnography and artist case studies

Ethnographic research was undertaken with community participants in cultural programs in order to understand the role of institutionalised cultural activity in the context of their everyday lives. Research was also conducted with aspiring and established artists to discern the significance of current policy agendas and categories in facilitating their creative production.

The ethnography research consisted of 18 interviews. A list of interview dates and locations and is contained in Appendix 2 and the interview protocol is contained in Appendix 3. Each interview was approximately 2 hours in duration and undertaken by a University of Melbourne researcher at the respondent's home.

Below, a number of case studies are described in detail.

### 7.1 Napawan

Napawan and Rocco live on a small, well-tended property off the main road through Wollert, a semi-rural suburb in the City of Whittlesea. They moved to this area around 10 years ago, although Napawan has been in Australia much longer than that. She came to marry Rocco after they met through family. At first, Napawan was reluctant to move to the countryside, so different from the dense traffic of Bangkok where she was born. She didn't like the idea of living without other people close by. But she says she is happy here with their few friendly neighbours and the open space.

Napawan doesn't consider herself to be part of the local Thai community. She knows few other Thai people in Melbourne and she does not feel compatible with those she has met. They are mostly rural people, or speak a different dialect. She is a businesswoman who built up her own business selling clothes and recycling and selling soaps.

Napawan and Rocco are talkative but Rocco tries to compensate for his wife's lack of English. She feels she can't work in Australia because her English is not good enough. Rocco says she spends too much time watching Thai TV streamed from the internet. He knows that Napawan doesn't want to hear this, and it's true. She turns away when he speaks. Later Napawan tells us that she still feels very invested in Thailand and Thai politics. She has strong political feelings, strong memories of the massacre of students that happened 30 years ago. She clenches her fists. Napawan wants to talk about it, but this time Rocco turns away. He hates hearing about all this.

Napawan's house is adorned with the products of an almost relentless industry. The walls are full with her gold framed paintings, deeply coloured oils against dark backgrounds. Between the paintings are circular discs featuring flowers. Flowers, in all forms, are her speciality. She can make flowers out of anything. Feathery flowers made of leaf skeletons, painstakingly revealed by scraping away the green tissue; gauzey flowers made out of old stockings stretched across a thin wire frame; waxy flowers made

out of soap; jewel-like flowers made out of fish scales, tiny, detailed, opalescent, long crusted stems of them pouring over the narrow neck of the vase. The rooms are carefully laid out with these elaborate arrangements – vases of flowers on the floors, on side tables and benches, decorative cushions, crocheted tissue-box covers, knitted throws over the lounge suite furniture. Even the table we sit at is decorated.

Napawan made all this. She points out all of these different labours and tells us a little about how she mastered them – mostly from craft books she brings back from Thailand. This is decorating, but it is also her work. It is how she processes memories and feelings. It is important for her to keep busy, she says.

Napawan likes exhibiting her work and would like to do more of this. She likes communicating with other people in this medium where she feels fluent. She would very much like to improve her technique through skilled tuition. She has gone to a painting group but it was too amateur – just copying pictures you liked. It was mostly for talking and socialising which she isn't interested in. She wants to learn *technique*. She mentions that some of her paintings were inspired by a trip to Paris but she doesn't go to galleries or museums much. And Rocco knows nothing and has no interest in such things.

How do Napawan's manifold forms of making and her engagement with a wider cultural domain fit into current arts policy discourses of access and participation, civic engagement, or cultural citizenship? These discourses constitute the parameters for recognising, valuing and supporting the cultural activity of people from culturally diverse backgrounds. These discourses should resonate in some way with the practices and aspirations of this constituency; they should reflect this constituency's needs as well as enhancing their opportunities. Napawan came to be an interview subject for the Multiculturalism and Governance Project because she was exhibiting her paintings at an art exhibition organised by the City of Whittlesea. To this extent, she is a conscript in the government-authored vision of cultural participation. But this is a partial conscription only.

Many facets of Napawan's cultural activity elude the policy parameters for measuring and valuing cultural engagement. Her deep investment in the contemporary landscape of Thai culture and politics and her efforts to maintain an engagement with Thailand is irrelevant to policy discourses for which the implicit frame of reference is the nation state. She is an active producer and consumer of culture but this participation would not be captured in indicators measuring museum or gallery attendance, nor would it count as a form of volunteering promoted by state discourses of cultural citizenship. Napawan's 'making' is difficult to classify within the available cultural categories guiding arts funding bodies. Although she is highly skilled, her work would not be considered original or innovative within the modernist-inflected discourse of artistic excellence. At the same time, the craft skills she has painstakingly mastered do not conform to the category of 'traditional culture, or to notions of cultural heritage or cross-cultural engagement because they are not communal practices and do not seem to come from anywhere in particular. These practices are hybrid in their origins.

Napawan's reasons for her cultural activity are similarly difficult to align with current policy goals linking cultural participation to enhanced social cohesion or a sense of belonging. She seemed at once at home, between homes, isolated and connected in her

pristine house in the small social world of Wollert. What does seem clear is that Napawan paints and draws and makes things because it expands her personhood. She sought out art classes to develop her technique rather than as an opportunity for socialising because a sense of herself is communicated through her art and the more expansive her repertoire of skills, the more expanded her domain of personal expression. This expressive domain seems especially important for someone who feels excluded from the dominant language of a place. But in Napawan's case, it is uncertain whether developing this expressive domain need necessarily contribute to a greater sense of belonging if belonging is tied explicitly to the local community or to the nation. Perhaps Napawan can best be characterised as inhabiting a kind of cosmopolitan citizenship from the margins, a cosmopolitanism marked by very real limitations (in negotiating the cultural landscape, in language, in cultural capital) as well as some extraordinary capacities.

## 7.2 Ildiko

Ildiko inhabits a big world. She left her small home town in Hungary leaving her two grown sons and aged parents to marry a man she met on the internet. Her father was very angry. He thought she was being selfish by leaving. He thought she just went because she doesn't care about her old parents. He thinks she's having an easy life. In his last words to her before she left he said the airplane would fall out of the sky.

Some aspects of migrating to Australia have been an adventure. She and her Hungarian-born husband love the variety of different foods in Melbourne. They like to go to different restaurants and try the foods of different cultures. Mexican, Spanish, Indian, Nepalese, Thai, Japanese, Chinese food. They have researched on the internet the best places to go and all this is close to their neighbourhood in Mill Park. They have been on trips down the Great Ocean Road and to Phillip Island. They love going to a nearby Aboriginal art gallery in Eltham, and they love Australian nature and wildlife. Ildiko has taken photos of the Australian animals she's seen and sent them as a powerpoint presentation to her friends in Hungary.

But Ildiko has found it difficult being a migrant here – especially arriving not knowing a word of English. 'I have to be very strong. I have to be flexible and a very good thinker if I want to live here good'. She laughs with a sad note in her voice. But she never sounds nostalgic for Hungary or her old life: 'My mind is wider than their small town thinking. I think my home not just my country. My home is all the world, the whole earth. And not just me. Not just my home. All'.

She has found it difficult making friends and doesn't know her neighbours at all. Ildiko is herself very busy and also mostly goes places by car because she is unfamiliar with using public transport. She is studying full time at NMIT to be a teacher's aid because she wants to work with children. And she is also studying English at school and online. In addition to this she volunteers a few days a week. At the end of the interview she will volunteer at the library helping the librarian run a group for local children. On Saturdays she goes to Lalor primary school where she helps the teacher teach children to learn

sewing or knitting or art. There are other groups here that Ildiko helps with – one for people wanting to learn English, another for homeless people.

Ildiko loves to paint. It's not something she's ever formally been taught, she just follows her feelings. She became involved with the City of Whittlesea's annual All Abilities Art Exhibition in 2011 and now is regularly invited to participate in new exhibitions and events. This year's exhibition will be at Kinglake and is entitled *A Sense of Place*. Ildiko has painted two trees standing alongside each other: 'When I made it my thought was, different genders. Like woman and man. The woman tree is like a woman, the feeling, the shape, the face. And the man is strong, hard, like man. And I thought, we are different. All. Not just woman and man. We are different. But somewhere, we are same'. This painting is called *Touching*.

She likes showing her paintings to people although she's not sure her work is any good. At last year's exhibition a journalist from an Iraqi newspaper asked to interview her for the paper. She hopes this interest means that her work made a genuine connection with people.

One day Ildiko would like to acquire more formal art qualifications and perhaps teach art to children. She's looked into online study but she needs to learn English first. English is her big struggle, the knot at the centre of her life right now. Again and again she returns to it: the shrinking of herself and her possibilities this lack of English has meant for her, and her impatience to become fluent, to enter more fully into her new life. It makes her feel alone, but she also feels that it is her own problem and she has to conquer it herself.

In many ways Ildiko is a model migrant subject in the eyes of government, exhibiting all the qualities of cultural citizenship and cultural capital promoted in policy visions of multiculturalism. She has been active in involving herself in the community; she is striving to learn English and to advance her education; she is confident navigating the bureaucratic processes necessary to pursue her interests and forge new pathways.

Ildiko could be said to inhabit a peripheral place in Australian cultural life. She lives in the outer suburbs and does not engage much with the major cultural institutions of Melbourne. She attends a large but not prestigious educational institution, and her day-to-day life revolves very much around the local place, amenities and services of the peri-urban municipality of Whittlesea. What is most striking about this peripheral place is that the Australia she encounters here is far more culturally complex, cosmopolitan and polyphonic than many portraits constructed by the cultural centre.

### 7.3 Irene

Irene, her husband and their son Jonathan live in a brand new five-bedroom house in Mernda. They moved there two and a half years ago, having lived in the neighbouring suburb of Mill Park for the last 15 years. She has five daughters from an earlier marriage but they are all grown up and do not live with them.

Irene is born in Australia of Polish background. Her Chinese engineer husband is currently in Ghana building a refinery. He is a typical FIFO (fly in fly out), spending six weeks at a time on site, and returning home for two weeks. She seems unfazed by his absence although Jonathan looks forward to his father's daily phone calls. Having grown up in the northern Melbourne suburb of Glenroy next to the City of Whittlesea, her family members have also settled nearby in Tullamarine, Craigieburn and Mernda. Her family's deep local embeddedness help maintain her social networks, as do her community activities. Irene's big house forms the nucleus of these activities

While her house has a nondescript uniformity of pastel shades, beige carpet and stained pine furniture, it marks her identity and role in the community. Of note here is the large family room that surrounds an open plan industrial size kitchen. In one corner are a full size table tennis table and a foosball table. In another corner is a rumpus room converted into a music studio complete with mic stands, electric guitars, a professional drum kit and synthesizer. At the centre of the room next to the family lounge suite is a lavishly decorated 2m high Christmas tree. On the sliding balcony doors opening out to the pergola shaded patio is a large window ornament inscribed with the word, 'spirit'. These objects—some seasonal and others monumental—evoke the space as generic and specific. It is generic because, like all family homes, it furnishes a place for intimate gathering, including cooking, dining and entertaining. It is specific because, unlike all modern homes, the scale of its utility—music making and indoor sports--makes this place more than a hearth of familial domesticity.

Irene is a church pastor. Her family members are church musicians, and they regularly rehearse in the converted music rumpus room. One of her children is in a regular band and together, the family has released a few music CDs. Weekly rehearsals are also her way of keeping in touch with her grown up children. She enjoys her weekend cooking and family dining ritual. She also runs a young boy's club that uses the house as a headquarters for their meetings. A member of the evangelical group Family First, a political party from the Pentecostal Assemblies of God church, she has been assisting in the church for 18 years. She is also her church's community welfare organiser, helping in outreach and emergency relief. In her neighbourhood, she heads the Mernda Residents Association and organises events like fairs and Christmas Carol Nights.

Coalescing around the church, Irene's activities have become a conduit for connecting the domestic, cultural and social. These activities proliferate outside the reach of Council, and show how other non-government institutions are also becoming key players in fostering cultural belonging through participation. Perhaps not quite the extent of the pedagogic role played by churches in immigrant communities, as documented in the writings of American Chinese anthropologist Aihwa Ong about the Vietnamese communities in Los Angeles, the church is significant to contributing to community and subject making. Especially in the peri-urban borders of Mernda where new families are constantly arriving and settling in, activities such as these are crucial to neighbourliness and being-in-place. As Irene laments the influx of development and her changing neighbourhood, these practices form an emergent horizon where cultural capital can be accumulated in the most flexible of ways shaping the competencies demanded of civic engagement and place-making.

## 7.4 Artist profile: Tony Yap

One of the preface pages to Paul Clarkson's *Giving Voice: A History of Multicultural Arts Victoria* features a full page photograph of Tony Yap from a performance in 2009 (Clarkson 2011, xi). He is alone onstage, photographed from behind, his back to an invisible audience. Four beams of yellow light converge at his chest, illuminating his white shirt and casting a numinous haze over his upturned face. This image is in marked contrast to most of the other images in this celebratory history of an organization. Where these latter images depict multicultural art as traditional cultural expression, performed by amateurs and staged in informal, often communal settings, the image of Tony Yap signals elite performance. The simple white shirt, the bare stage, reference a kind of timeless classicism shorn of any particular cultural or ethnic heritage. He appears alone, the soloist in the spotlight, as auteur, contemporary, professional.

This image is taken from a performance of *The Buddha My Body – Palimpsest*, one of a series of Yap's works exploring an 'eastern perspective on corporeal memory' (Press Release 2009). While the image in Clarkson's history implies a solo work, *The Buddha My Body* was actually created collaboratively with a South Korean theatre company, and was performed by South Korean and Indonesian artists, as well as Yap himself, a Malaysian-born Australian. *The Buddha My Body* is typical of the kind of choreography and performance that Tony Yap has pursued for the last decade: transnational, intercultural, collaborative, intensively researched, at once abstract and deeply personal, and bringing an Asian sensibility to contemporary dance.

Over the last few years, Yap has become a familiar figure within the Melbourne dance scene. His work appears regularly at fortyfive downstairs and Dancehouse, both highly respected venues showcasing innovative, edgy performance and playing to a sophisticated inner-urban audience.

Reviews of his work recognise the many traditions contributing to the complex technical language of his choreography; they write of Yap's many journeyings across Asia to research and master some of these techniques (Usher 2009; The Melbourne Times 2009; Artshub 2009; Trouble Magazine). More personal portraits seem fascinated by Yap's persistent interest in the ritual practices of shamanism and trance, and by how Yap himself seems so at home in them, even as they mark his body as different (Gill 2006; Gill 2009; Power 2010).

Yap translates these mysterious and exotic-sounding practices into very practical understandings. When he talks about bringing an Asian sensibility to contemporary dance, he is also talking about an approach to the body, to aging and to death that is very different to Western understandings. He has brought many younger Australian dancers into this understanding. 'It's an important cross-road' for them, he says. 'Their dance changed. There are so many interested in trance now because they understand it now. And they find it so satisfying'. But context is important. He states that 'In Asia trance is ritual, its ceremonial. In Australia it's about performance. People pay to see it'. Yap makes no judgement about this. But it is a reminder of the very different communities of practice in which he feels at home as a dancer. In performance in Melbourne, there is a

remote, formal quality to his work, an inaccessibility that perhaps speaks to the 'elsewheres' that inhabit his performance in the here and now, and to which his work is also directed.

Yap has performed consistently in Australia and internationally since the 1990s and has achieved significant institutional recognition over that time. In 1999 he won the Green Room Award for Best Male Dancer for *The Decay of an Angel*, a work based on his father's death. He undertook research for *The Buddha My Body* as a recipient of a highly prestigious two-year Fellowship from the Dance Board of the Australia Council in 2008, an award only granted to established artists and only once in an artist's lifetime. The Fellowship enabled his research into shamanistic dance practices around Asia, including Indonesia, Vietnam, Korea and Malaysia where he has maintained ongoing contacts and collaborative partners. Further travel and research has been enabled by two Asialink residencies.

As the Clarkson image indicates, Yap has had a long affiliation with Multicultural Arts Victoria. His company, Tony Yap Company (tyc), features prominently on Multicultural Arts Victoria's website as one of the principle artists representing the MAV brand. Yap stresses how vital these forms of institutional recognition are for making his work possible. But what comes through too is an uncertainty about where he fits into the whole system of funding; and more than this, ambivalence about being confined to the policy category of 'multicultural artist' – 'because it links you to all this other stuff that you have nothing to do with'.

As a now familiar presence on the national stage, it is easy to forget that as 'Asian' and 'artist', Tony Yap represents a very recent invention in Australian culture. In their history of the 'Asianisation of Australian theatre', Gilbert and Lo find that Asian performers only emerged on the Australian stage after the end of the White Australia policy in the 1970s (2007, 89; 170). Even so, Asian presence manifesting over the last 30 years has 'occurred primarily at the level of stylistics' (Gilbert & Lo 2007, 89) rather than as work produced by Asian artists themselves. Multicultural arts policies produced a space for the recognition and development of non-Anglo artists. For a large part of the history of multicultural arts policy this space was a marginal space, framed as peripheral to mainstream culture and targeted to specific ethnic communities. Yap's pedigree as an Asian artist can be interpreted as an effect of these policies, representing the way multicultural arts has shifted from the community sector to being integrated into the mainstream national cultural landscape.

But perhaps this interpretation elides the degree to which Yap himself (and artists like him) has contributed to this shift. His artist presence represents an invention in the gaps between arts policy discourses, the formal categories and conventions of art genres, and the unique life experience of an individual. More than a space in culture, this invention represents also a different spatiality, one which exceeds the centre/periphery model of the national and is more characterised by a continual movement between multiple sites and centres at the level of the regional. Multicultural arts policies have played a role in reshaping the national culture. They may play a future role in finding a cultural language to articulate a more polycentric, less settled, more mobile and indeterminate way of being in the world than can be contained by the ideal of 'national identity'. This is a language which Tony Yap brings into view.

## 8. Cultural indicator development

**The development of cultural indicators in the *Multiculturalism and Governance* project is an ongoing and iterative process.** As stated at the outset of this project, it is anticipated that the policy analysis and fieldwork will provide insights into the ways in which arts and cultural programs reflect and facilitate cultural diversity. Interviews, case studies and surveys with attendees at arts and cultural events, participants in community-based cultural activity, and aspiring and established artists reveal particular rationales or narratives of cultural participation: the reasons why individuals participate in the arts and culture, the forms in which they participate, the significance this takes on in the context of their everyday lives, and the ways in which the arts and culture form part of longer-term trajectories and aspirations. It is these narratives and trajectories that this report attempts to translate into an indicator model which can provide a meaningful account of the significance of cultural participation in a culturally diverse society.

More specifically, the research has begun to clarify the three stages of cultural indicator development:

- a) why cultural indicators are being developed and how they will be used,
- b) what cultural indicators should be measuring, and
- c) how this should be measured.

Issues emerging from the research in relation to these three stages are discussed below.

### 8.1 How indicators will be used

- **Cultural indicators are not simply cultural statistics but frameworks of evaluation which enact specific policy agendas.** A number of common themes emerge from the research on cultural indicators, primarily relating to the idea that indicators are more than just statistics. As Ferres et al argue, indicators need to be ‘meaningful’ – that is, they must be arrived at through consultation, have a clear intention, and be premised on agreed notions of cultural value (2007, 3). Developing a set of cultural indicators requires a consideration of the *uses* to which such indicators will be put, and the ‘multiple constituencies and competing interests’ affected by the indicators (Ferres et al 2007, 3; see also Duxbury 2007; Madden 2005a). Madden argues that there are two main uses for cultural indicators - ‘monitoring (observing cultural phenomena) and evaluation (measuring the efficacy of cultural policies and programmes)’ (2005b, 224). The literature also emphasises that in order for indicators to be relevant, they must be articulated with a specific policy agenda (Ferres et al 2007; Madden 2005a). **Cultural indicators highlight what is valued by policy, and the rationale for this value.** Any indicator model must retain a degree of flexibility and not be overly prescriptive or too closely tied to a particular set of policy goals that will inevitably shift over time.



- **The indicator framework must offer a way of evaluating a range of arts and cultural programs and forms of cultural participation.** Cultural diversity is articulated in the arts in a range of different ways: at the level of policies, programs, spaces, publics, texts and the artist themselves. There is a need to understand the pathways between grassroots forms of artistic expression and 'elite' arts and artists. These may be linear pathways or more complex forms of interrelationship. **An effective cultural indicator framework must be broad and flexible enough to describe what is taking place at each of these sites.**
- **Cultural indicators must offer a relational framework of evaluation rather than a linear one.** Existing indicator frameworks tend to be linear rather than relational. Frameworks may seek to measure the *amount* of culture, or the degree of *access* to culture, and how these contribute in a linear way to policy outcomes such as wellbeing, social capital, cultural vitality and so on. These frameworks are unable to interrogate the kinds of significance that cultural participation has for diverse artists and audiences. There is a need to better understand the relationship between the multi-dimensional and 'messy' realities of cultural participation and the policy categories they supposedly give rise to. Cultural indicators should be used not just because they provide a straightforward measure of the effectiveness of a policy or program, but because **they provide a framework for understanding the complex relations between cultural production, participation, consumption and the policy discourses that surround these.**

The ethnography with arts and cultural participants demonstrate **the ephemeral nature of cultural production and participation.** The dynamic and transient way in which artists, communities, institutions and policies intersect mean that the effects of cultural practices are not easy to document. This is particularly the case with arts and cultural activity that is taking place on the 'margins'. The work of community artists who were engaged to contribute to CoW's Into the Light program, for example, (see p21), are involved in their own networks of artistic production which may well take place outside of cultural institutions and 'official' arts programs. A number of these artists run workshops in community hubs, volunteer at other cultural events, are themselves local residents and may aspire to other forms of professional arts activity. It is difficult to trace the exact processes by which these practices, and the trajectories of these artists, accumulate into a cultural event. **This research reveals the need to better capture these processes and the cultural activity of the 'margins' in order to make them explicit and to demonstrate their value.** It is only by understanding the precarious nature of these cultural processes that cultural policy can begin to account for these, and better facilitate these forms of production and participation.

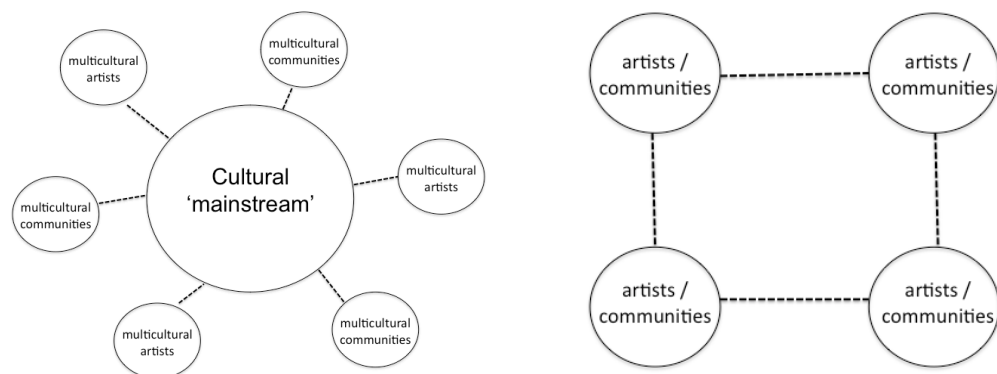
It is also the case that **these precarious, institutionally marginal or ephemeral forms of cultural production and display can eventually result in more institutionalised cultural forms.** The history of Multicultural Arts Victoria is an example of such a shift. In the early 1970s, an

informal committee was established to organise a multicultural festival in Fitzroy, in the inner-suburbs of Melbourne. This event, named the Festival of All Nations, was a small-scale affair at a time when public multicultural displays of this sort were rare. The Festival became an annual event and by 1983 had established a reputation as a significant multicultural arts event, sourced funding from public and private sources and eventually became incorporated as Multicultural Arts Victoria. This organisation now functions as a peak body for multicultural arts in the state and is closely aligned with the funding priorities and policy agendas of state and federal arts and cultural bodies.

## 8.2 What the indicators will capture

- The polycentric nature of flows between cultural producers, participants, consumers, institutions and policies.** Traditional policy frameworks for thinking about multiculturalism use a centre-periphery model. That is, there is a cultural 'mainstream' from which migrant artists and communities are perceived to be excluded. It is the task of government to then enable these artists and communities to 'join' this 'mainstream'. This might be done by redefining funding criteria or opening up opportunities for exhibition and circulation of multicultural art in 'mainstream' cultural spaces and institutions. It has traditionally been perceived as a question of facilitating *access* to the cultural centre. Instead it is suggested here that the types of cultural production taking place on the 'margins' carry their own forms of value and circulate outside of this perceived centre. The significance of such artistic activity may lie in its ability to shift the terms of this cultural 'mainstream' or hierarchy rather than simply to 'join' it. **The indicator framework must be able to capture decentralised forms of cultural circulation, and the ways in which the artistic production of migrant communities and artists may 'feed back' into, and redefine, the cultural 'mainstream'.**

### *Centre-periphery model versus polycentric model*



**The myth of the mainstream:** The history of multicultural arts in Australia has been defined largely in terms of an agenda to 'mainstream' multicultural arts (Khan 2010). However, the extent to which this mainstream, and the cultural diverse periphery which supposedly surrounds it, is a reality can be disputed. Rather, **what we see today is a more disparate set of exchanges between cultural actors that are difficult to situate clearly either on the 'margins' or the 'mainstream'.**

One artist who has been associated with Multicultural Arts Victoria, a photographer named Befekir, exemplifies this ambiguity. Befekir is a photographer of Ethiopian background who has been living in Melbourne for 13 years. Underpinning Multicultural Arts Victoria's activity is the problem of whether creating a more equitable landscape of arts funding and production should be oriented towards the inclusion of minority groups into an existing cultural canon or 'mainstream', or whether it involves using the arts to shift the grounds of cultural legitimacy themselves. With the help of Multicultural Arts Victoria Befekir has participated in a number of exhibitions, including a high-profile show at the Melbourne gallery, fortyfivedownstairs.

This exhibition, called *The Journey: From Ancient Ethiopia to Contemporary Melbourne*, showcased Befekir's photography of Melbourne's Ethiopian community. Significantly, fortyfivedownstairs is not a 'community arts' venue but describes itself as a space for 'showcasing independent, experimental and thought-provoking' art (fortyfivedownstairs 2011). Its location also positions it close to Melbourne's central art precinct and has been described in the arts press as 'a cultural destination for cutting-edge artists and their audiences' (ArtsHub 2012). Its aesthetic preferences are not informed by its 'community' or 'multicultural' affiliations or agendas but by its self-definition as an 'independent' arts space which encourages 'innovation, new ideas and hybrid art forms' (fortyfivedownstairs 2011). Artists promoted by the venue are drawn from the 'community-based' as well as 'professional' arts fields.

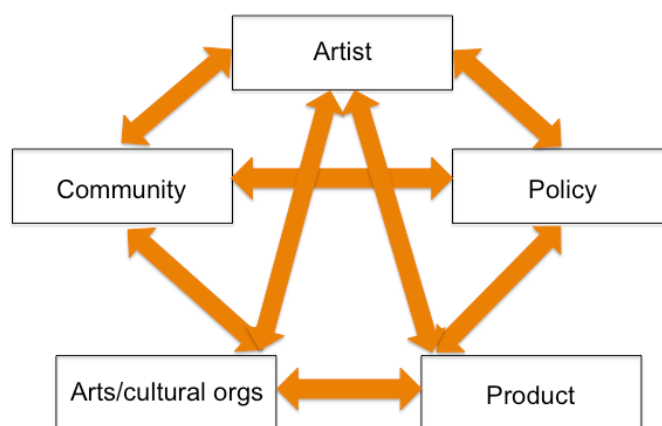
These sorts of characterisations – as 'independent' but 'cutting-edge', 'experimental' but 'quality' – complicate the relations between the 'margins' and the 'mainstream', and reveal the complexity of the structures of value which inform the contemporary art field. Given this uncertainty surrounding the notion of the artistic 'mainstream' it becomes even less clear whether community-based arts organisations should be oriented towards trying to join, contest or redefine this 'mainstream'. The experiences of the artists at MAV suggest that all of these strategies are interrelated.

This does not mean that the notion of an artistic 'centre' or 'mainstream' is irrelevant – simply that **there needs to be a sharper understanding of the intersection between the imagined centre and periphery and how each influences the other.** It is also a reminder that the idea of an artistic 'mainstream' that is defined by a dominant hierarchy of artistic value, is difficult to maintain in the current institutional context.

- **A range of cultural flows and excesses that exist outside of the traditional understandings of 'national identity' and official frameworks of citizenship.** The cultural forms and processes of participation and exchange being produced today are happening at local levels but in ways that don't necessarily speak to the policy agendas of the state. Through a range of forms of cultural participation and production, artists and communities articulate local, regional and global attachments. These cultural flows take place between the local, the city and the regional and provide new terms for thinking about the significance of cultural participation in a culturally diverse society.
- These flows can be understood as a network of relationships between the various players in multicultural production and participation. **It is the task of policy to facilitate these relationships between actors with different skills, expertise and capacities.** This might take place through practices of cultural brokering and mediation.
- Traditionally, the relationship between policy, (multicultural) communities, artists, and cultural products have been thought of as linear. It is assumed that a continuum exists whereby policy supports grassroots cultural activity and participation within communities, which leads to the development of emerging and eventually elite artists who produce artistic products of 'excellence'. This trajectory is illustrated in the diagram below.



- Instead, **we suggest a multi-directional relationship between these various cultural actors.** This captures the ways in which policy not only influences artists, communities and artistic products, but the feedback process whereby each of these has the potential to transform the practices of the other.



- Each of these relationships or flows generate cultural capital, cultural citizenship and facilitate new forms or capacities for cultural participation.

### ***Cultural citizenship***

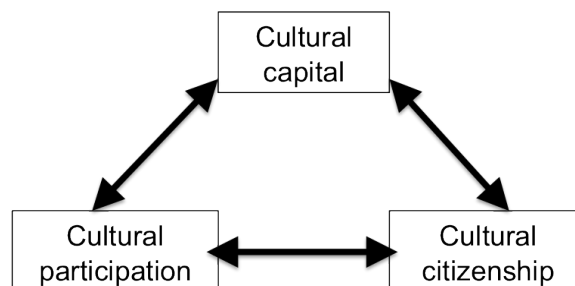
- Cultural policy rhetoric in Australia increasingly describes the multicultural subject in terms of their role as a 'citizen'. This figure of the citizen is used to highlight the civic responsibilities that accompany inclusion in a political community. At its broadest level of analysis *cultural citizenship* refers to the 'cultural' dimensions that attend belonging, such as the forms of participation in public life and specific knowledges regarded as important for citizens to engage in. These are regarded as necessary for the activation of other citizen rights, such as the right to education and employment. In this respect, **'cultural citizenship' describes practices of belonging** that are not necessarily equivalent to official forms of citizenship. The term has been promoted in academic literature as a means of conceptualising the field of research opened up by the notion of 'cultural rights' (Couldry 2006; Andrew et al 2005; Mercer 2005).
- Cultural citizenship can also be used to describe the forms of global citizenship and cosmopolitan capacities that many migrants cultivate while negotiating their commitments to multiple places. These capacities are often facilitated by activity that takes place outside of the traditional civic sphere, and instead through cultural participation, consumption and exchange.
- Cultural citizenship is differentially distributed throughout the population (Turner 2002; Karim 2005). An indicator framework that includes some consideration of cultural citizenship can provide an account of the practices of belonging and forms of commitment that arts and cultural policies might facilitate.

### ***Cultural capital***

- The notion of 'cultural capital' emerges from the work of sociologist Pierre Bourdieu to refer to the value that is bestowed upon particular cultural and artistic forms over others (1984). This value is bound up with notions of 'taste' and cultural hierarchies that have historically served to perpetuate class distinctions in society. It is via the accumulation of cultural capital – or specific kinds of cultural knowledge – that one can develop a literacy in particular art forms and ascend this hierarchy of value and prestige.
- Cultural capital can also be used to refer to the kinds of knowledge and competencies that are necessary for inclusion in the artistic or cultural 'mainstream'. It is a particularly useful concept for describing the necessary capacities that the multicultural artist or community may require for meaningful participation in this 'mainstream'. However, the ethnographic research contained in this report shows how the existence of this 'mainstream' may itself be overstated. Nevertheless, an account of cultural capital is still necessary for an understanding of the kinds of cultural competencies that are possessed by multicultural artists and communities, and the extent to which these might enable them to participate in the institutions and spaces that are produced by policy.

### ***Cultural participation***

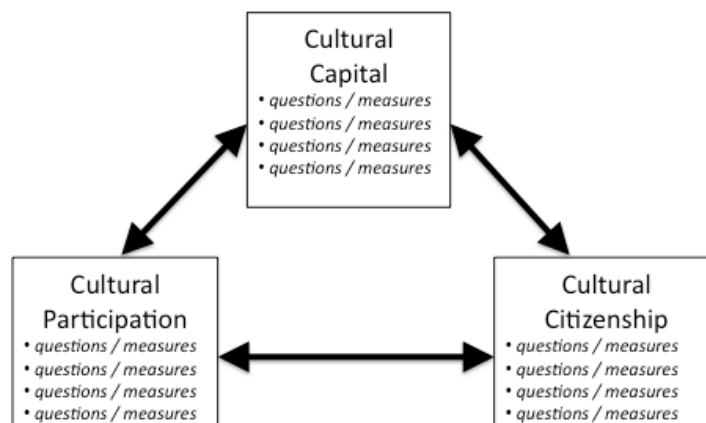
- Policy interest in cultural participation has emerged from its perceived contributions to social and economic goals, such as the role of cultural participation in increasing social inclusion, community wellbeing, stimulating tourism and the growth of the creative industries (Matarasso 1997; Throsby 2001; Regional Arts NSW 2007). National surveys into cultural participation can be found in the US (Balfe 2003; National Endowment 1995), the UK (Bridgwood and Skelton 2000), as well as in Australia (ABS 2012; Australia Council 2010).
- The most significant issue arising from this literature is how arts and cultural participation is defined. There are calls by a number of researchers to move beyond understandings of participation as mere attendance at cultural events and activities, or as participation in a narrow range of activities defined as being 'cultural' (Balfe 2003; Jackson 2003). Galloway argues that accounts of cultural participation need to consider differences in the type and quality of cultural participation, as well as in the different social circumstances of the individuals involved (2006). This means developing an understanding of the factors which enable or restrict various forms of artistic and cultural participation among culturally diverse communities.



- Ethnographic research with artists and cultural participants demonstrates that **cultural participation, cultural capital and cultural citizenship, have a complementary, and circular relationship**. Greater levels of participation in cultural activity (for example, through attendance at a cultural event), may lead to greater levels of cultural literacy or capital, and enhance feelings of belonging or citizenship. This sense of cultural citizenship may then facilitate continued participation in a range of cultural forms and practices. Similarly, in order to participate in a cultural program one may require a certain level of cultural capital and cultural citizenship (that is, one must be aware of the opportunity to participate in a program, understand how to apply for entry or funding, then have the cultural knowledge or literacies to do so successfully, and be included).

### 8.3 How indicators will capture these processes

- The cultural flows illustrated above point to the limits of any cultural indicator framework in capturing the complexity of relationships, points of convergence, productivity and transformation that take place within the arts and cultural field. There is a certain quality to these cultural flows that will always remain outside of any measurement framework. However, it is still possible to devise measures that can *indicate* the quality and degrees of cultural citizenship, cultural capital and cultural participation that are generated.
- This project proposes not just a set of measures but a *methodology* for evaluating arts and cultural policies and for capturing the processes highlighted above. This will entail providing measures of cultural capital, cultural participation and cultural citizenship, and mapping the relations between these. Subsequent years of the Multiculturalism and Governance project will be directed towards clarifying this methodology.



## 9. References

- Amin, Ash. (2005) 'Local Community on Trial'. *Economy and Society* 34.4: 612-33.
- Andrew, Caroline, Gattinger, Monica, Jeannotte, M. Sharon and Will Straw. (eds). (2005) *Accounting for Culture: Thinking through Cultural Citizenship*. Ottawa: University of Ottawa Press.
- Arts Victoria. (2003) *Creative Capacity+: Arts for All Victorians*. Melbourne.
- . (2011) *Creating the Future: Towards 2020: Arts Victoria's Statement of Strategic Intent*. Melbourne.
- . (2012) *Cultural Diversity Action Plan: 2012-2020*. Melbourne.
- ArtsHub (2012) 'fortyfivedownstairs' 10 March. Accessed 4 March 2011. [<http://www.artshub.com.au/au/directory/company/victoria/-venues/fortyfivedownstairs-108456>].
- Australia Council. (2000) *Arts in a Multicultural Australia*. Sydney.
- . (2010) *More than Bums on Seats: Australian Participation in the Arts*. Sydney.
- Australian Bureau of Statistics. (2011) *Census 2011*. Canberra. Accessed 4 February 2013. [<http://www.abs.gov.au/websitedbs/censushome.nsf/home/communityprofiles>]
- . (2012) *Arts and Culture in Australia: A Statistical Overview 2012*. Canberra. Accessed 5 September 2012. [<http://www.abs.gov.au/ausstats/abs@.nsf/Lookup/4172.0main+features62012>]
- Australian Government: Department of Communication and the Arts. (1994) *Creative Nation: Commonwealth Cultural Policy*. Canberra.
- . (2013) *Creative Australia: National Cultural Policy*. Canberra.
- Balfe, Judith. (2003) 'Public Participation in the Arts and Culture,' in V. Morris and D. Pankratz (eds), *The Arts in a New Millenium: Research and the Arts Sector*. Westport, Praeger: 51-63.
- Bourdieu, Pierre. (1984) *Distinction*. Harvard, Harvard University Press.
- Brecknock Consulting. (2013) *Arts Development Strategy – Discussion Paper*. Melbourne, City of Whittlesea.
- Bridgwood, Ann, and Adrienne Skelton. (2000) 'The Arts in England: Developing a Survey of Attendance, Participation and Attitudes'. *Cultural Trends* 10 (40): 47-76.
- City of Whittlesea. (2006). *City of Whittlesea Integrated Cultural Plan*. Melbourne, City of Whittlesea.
- . (2010) *Shaping Our Future: Whittlesea 2025 - Strategic Community Plan*. Melbourne, City of Whittlesea.
- . (2012) *Community Cultural Development Department Framework*. Melbourne, City of Whittlesea.
- . (2012) *Reconciliation Action Plan 2012-2015*. Melbourne, City of Whittlesea.
- Clarkson, Paul. (2011). *Giving Voice: A History of Multicultural Arts Victoria*. Australian Scholarly Publishing Pty Ltd: North Melbourne.
- Couldry, Nick. (2006) 'Culture and Citizenship: The Missing Link'. *European Journal of Cultural Studies* 9(3): 321-339.
- Duxbury, Nancy. (2007). *Cities and Communities: Cultural Indicators at the Local Level Workshop Report*. Centre of Expertise on Culture and Communities, Creative City Network of Canada.



- Ferres, Kay, David Adair, et al. (2007) *Cultural Indicators Research Project: Literature Review*. Griffith University.
- fortyfivedownstairs (2011) 'About Us' 7 October. Accessed 4 March 2011.  
[<http://www.fortyfivedownstairs.com/about-us/>].
- Galloway, Susan. (2006) 'Cultural Participation and Individual Quality of Life: A Review of Research Findings'. *Applied Research in Quality of Life* 1(3-4): 232-242.
- Gilbert, Helen and Jacqueline Lo. (2007) *Performance Cosmopolitics: Cross-Cultural Transactions in Australia*. Palgrave Macmillan: New York.
- Gill, Harbant. (2006) 'Wearing the pants', Herald Sun, March 15, 2006.
- . (2009) 'Its written on the body', Herald Sun, Friday, August 21, 2009.
- Hage, Ghassan. (2000) *White Nation: Fantasies of White Supremacy in a Multicultural Society*. NY, Routledge.
- Honman, Louise and Chris Johnston. (2012) *City of Whittlesea Cultural Heritage Strategy Issues Paper*. Melbourne, Context.
- Jackson, Maria Rosario. (2003) 'Arts and Cultural Participation through a Neighbourhood Lens'. In *The Arts in a New Millenium: Research and the Arts Sector*, edited by V. Morris and D. Pankratz. Westport: Praeger.
- Jakubowicz, Andrew and Mara Moustafine. (2010) 'Living on the Outside: cultural diversity and the transformation of public space in Melbourne'. *Cosmopolitan Civil Societies Journal* 2(3): 55-76.
- Karim, Karim H. (2005) 'The Elusiveness of Full Citizenship: Accounting for Cultural Capital, Cultural Competencies and Cultural Pluralism', in C. Andrew, M. Gattinger, M. Jeannotte and W. Straw. Ottawa (eds), *Accounting for Culture: Thinking through Cultural Citizenship*. University of Ottawa Press: 146-158.
- Khan, Rimi. (2010) 'Going "Mainstream": Evaluating the Instrumentalisation of Multicultural Arts'. *International Journal of Cultural Policy* 16(2): 184-199.
- Madden, Christopher. (2005a) *D'art Report Number 18: Statistical Indicators for Arts Policy*. Sydney, International Federation of Arts Councils and Culture Agencies.
- . (2005b) 'Indicators for Arts and Cultural Policy: A Global Perspective'. *Cultural Trends* 14 (3):217-247.
- Matarasso, Francois. (1997) *Use or Ornament? The Social Impact of Participation in the Arts*. Stroud: Comedia.
- Mercer, Colin. (2005) 'From Indicators to Governance to the Mainstream: Tools for Cultural Policy and Citizenship'. *Accounting for Culture: Thinking through Cultural Citizenship*. Eds. C. Andrew, et al. Ottawa: University of Ottawa Press, 9-20.
- Museum Victoria. (2012). *Immigration Museum at a Glance 2011-2012*. Melbourne.
- . (2012). *Melbourne Museum at a Glance 2011-2012*. Melbourne.
- . (2012). *Scienceworks at a Glance 2011-2012*. Melbourne.
- National Endowment for the Arts. (1995) *A Practical Guide to Arts Participation Research*. Fairfield, AMS Planning & Research Corp.
- Office of Multicultural Affairs and Citizenship (2012), *The Government's Vision for Citizenship in a Multicultural Victoria*. Melbourne.
- Pacific Micromarketing. (2010) *Victorian Arts Agencies – Combined Customer Insight Report*. Melbourne: Arts Victoria.
- Pacific Micromarketing. (2011) *Arts Victoria – Mosaic Insight and Household Report*. Melbourne: Arts Victoria.
- Papastergiadis, Nikos, Audrey Yue, Rimi Khan, Ramaswami Harindranath and Ghassan Hage. (2012) *Multiculturalism and Governance: Year 1 Project Report*. University of Melbourne

- Power, Liza. (2010) 'His steps shaped by the shamans' *The Age*, April 20, 2010.
- Ratio Consultants. (2007) *A Strategic Framework for Melbourne's Cultural Precincts*. Melbourne, Ratio Consultants.
- Regional Arts NSW. (2007) *Quotes, Stats and Facts: An Armoury for Regional Arts Advocates*. Millers Point, Regional Arts NSW.
- Rentschler, Ruth. (2006) *Mix It Up Project Report: Building New Audiences Evaluation Report*. Melbourne.
- Stevenson, Deborah. (2004) "'Civic Gold' Rush: Cultural planning and the politics of the Third Way'. *International Journal of Cultural Policy* 10(1): 119-13
- Throsby, David. (2001) *Economics and Culture*. Cambridge University Press.
- Turner, Bryan. (2002) 'Outline of a General Theory of Cultural Citizenship,' in Nick Stevenson (ed), *Culture and Citizenship*. London, Sage: 11-32.
- UNESCO. (2002) *Universal Declaration on Cultural Diversity*. Paris.
- . (2009) *UNESCO World Report: Investing in Cultural Diversity and Intercultural Dialogue*. Paris.
- Usher, Robin. (2009) 'Twin(kle) Toes' *The Age*, Tuesday, August 18, 2009.
- Victorian Multicultural Commission. (2012) *Cultural Precincts and Community Infrastructure Fund*. Melbourne.
- . (2013) *Cultural Precincts Enhancement Fund*. Melbourne.

# Appendix 1: Research outcomes

## **Publications:**

- Papastergiadis, Nikos., Yue, Audrey., and Rimi Khan. (2012) Submission of Response to Office of Multicultural Affairs and Citizenship, Re: *The Government's Vision for Citizenship in a Multicultural Victoria*.
- Yue, Audrey and Rimi Khan (2012). 'Culture', in C. Pearson (ed) *20/20: Visions for a Sustainable Society*. Melbourne: Melbourne Sustainable Society Institute, pp 57-63.

## **Conferences and presentations:**

- Papastergiadis, Nikos. Keynote Lecture. 'Aesthetic Cosmopolitanism and Activist Multiculturalism'. Multiculturalism and its Discontents, University of Wollongong, 10 May 2012.
- Yue, Audrey. Conference paper. 'Cultural Indicators: Making Cultural Participation' Crossroads Conference, Association for Cultural Studies, Paris, France, 2-6 July 2012.
- Khan, Rimi. Conference paper. 'Cultural diversity, the arts and cultural citizenship'. Crossroads Conference, Association for Cultural Studies, Paris, France, 2-6 July 2012.
- . Conference paper. 'From everyday life to policy: capturing the complexities of cultural participation'. Making Culture Count, Cultural Development Network, Melbourne, Australia, 3-5 May 2012.
- . Conference paper. 'Cultural diversity in arts and cultural policy: the arts as a tool for negotiating difference'. Expanding Conversations: Social Innovation, Arts and Anti-Racism, Australian Human Rights Commission, Sydney, Australia, 15 May 2012.

## **Forthcoming publications and presentations:**

- Khan, Rimi. 'Rethinking cultural capital and community-based arts'. *Journal of Sociology*.
- . 'New communities, new attachments: Planning for diversity in Melbourne's outer suburbs'. *Journal of Intercultural Studies*.

## **Research milestones:**

- February 2012: Appointment of Research Assistant (Claire Connors).
- October 2012: Appointment of Research Assistant (Danielle Wyatt).
- March – December 2012: Research fieldwork (2 audience surveys at community cultural festivals; 20 ethnography interviews; participant observation at 8 community events).
- March – December 2012: 19 Stakeholder interviews.
- April 2012: Publication of 2 annual evaluation reports.
- April 2012: Annual project meeting and presentation of evaluation with all CIs and PIs.
- May 2012: September 2012: Presentations and indicator workshop presentation with community cultural development staff at CoW.

## Appendix 2: List of interviews and meetings

### Stakeholder research:

#### City of Whittlesea stakeholder interviews

- Maria Callipari, 2 October 2012
- Donna Wright, 9 October 2012
- Sandy Caldow, 9 October 2012
- Sunshine Cross, 10 October 2012
- Sarah Finlay, 9 October 2012
- Stefanie Robinson, 10 October 2012
- Katelyn Stanyer, 12 October 2012
- Martin White, 12 October 2012

#### OMAC stakeholder interviews

- Julie Cabrol, 10 September 2012

#### Immigration Museum

- Padmini Sebastian, 11 December 2012

#### Australia Council stakeholder interviews

- Ricardo Peach, 14 May 2012

#### FECCA

- Pino Migliorino, 6 February 2013

#### Kultour

- Julie Tipene O'Toole, 29 August 2013

#### Project management meetings

- City of Whittlesea, 4 June 2012
- City of Whittlesea, 20 April 2012
- City of Whittlesea, 21 September 2012
- Office of Multicultural Affairs and Citizenship, 30 November 2012
- Arts Victoria, 20 August 2012
- Arts Victoria, 16 October 2012
- Arts Victoria, 20 November 2012
- Australia Council, 19 November 2012

#### City of Whittlesea ethnography interviews

- Epping, 31 October 2012
- Bundoora, 1 November 2012
- Epping, 5 November 2012
- Wollert, 6 November 2012
- Mill Park, 12 November 2012
- Thomastown, 13 November 2012
- Bubup Wilam Early Learning Centre, Thomastown, 29 November 2012
- Bubup Wilam Early Learning Centre, Thomastown, 29 November 2012

- Bubup Wilam Early Learning Centre, Thomastown, 29 November 2012
- Bubup Wilam Early Learning Centre, Thomastown, 29 November 2012
- Bubup Wilam Early Learning Centre, Thomastown, 29 November 2012
- Mill Park, 6 December 2012
- Lalor, 10 December 2012
- Mill Park, 11 December 2012?
- Mernda, 13 December 2012
- Mill Park, 14 December, 2012
- Mill Park, 14 December, 2012
- Whittlesea, 19 December 2012

Artist interview

- Tony Yap, 16 January 2013

## **Appendix 3: Ethnography interview protocol**

## Ethnography interview protocol 2012

### General instructions

The following is a guide for the semi-structured ethnography interviews. While some quantitative data will be collected for particular questions the main objective is to collect qualitative information about respondents' cultural participation, cultural interests, modes of belonging and forms of cultural citizenship. Their responses will help us to arrive at a thick description of cultural indicators in these areas.

Take time to establish a rapport with the respondent at the outset of the interview. If they request that others attend the interview with them to help with language difficulties, this is fine.

Observe the respondent's house, forms of decoration, markers of belonging, interaction with family members and so on. These should be written down at the conclusion of the interview.

It is important to be flexible with the wording and order of the questions to ensure that questions are properly understood. Where possible the form of the interview should remain conversational rather than formal.

The questions outlined here do not all need to be asked explicitly – rather, they are prompts for conversation.

Interviewers should also be flexible with the order of the questions so the interview does not become repetitive. For example, if the respondent pre-empted a question that comes later in the interview these should not be asked again.

Respondents may ask what will be done with the interview recording and findings. They should be informed that:

- No one will listen to the recording other than University of Melbourne researchers.
- They can be de-identified in written versions of the research if they choose.
- The findings will be written up into academic articles which are publicly available.
- Written reports will also be produced for the City of Whittlesea and other government partners.
- Respondents should be informed that publicly available reports and articles will be uploaded to the project website (yet to be developed) and they are able to access these in the coming months and years.

The time allocations for each section are a guide only.

Respondents should all receive a voucher at the conclusion of the interview.

**Respondent name:**

---

**Date/ time of interview:**

---

---

**Introduction [5-10 mins]**

[BEGIN WITH ICEBREAKERS TO ESTABLISH RAPPORT]

[EXPLAIN PROJECT AND PLAIN LANGUAGE STATEMENT]

This project is being carried out by University of Melbourne researchers interested in people's everyday experiences in culturally diverse communities. It is being funded by Australian Research Council, City of Whittlesea, Arts Victoria, Office of Multicultural Affairs and Citizenship and the Australia Council. We want to ask you questions about activities you do in your spare time, any organisations or groups you're involved in, your background and how you feel in the local community. We hope to use your feedback to help government have a better understanding of the people in their communities. We hope to influence government to develop better cultural programs and policies.

[ENSURE THAT PARTICIPANT IS COMFORTABLE WITH EXPLANATION OF THE PROJECT, ANSWER ANY QUESTIONS].

[EXPLAIN RECORDING AND CONSENT FORM]

With your consent we'd like to record this interview. No one will hear the recording except for the researchers on this project and it will be destroyed after the project is over. Is it okay with you if we identify you in the research?

You can withdraw consent at any time.

---



---

**[20 mins]**

I want to start by asking you some questions about your household situation. Can you tell me bit about how long you've been living here and who you live with?

**1. Household situation and relationship to place**

- Who do you live with?

Alone, no kids	<input type="checkbox"/>
Couple, no kids	<input type="checkbox"/>
Single parent	<input type="checkbox"/>
Couple, kids	<input type="checkbox"/>
Other-family	<input type="checkbox"/>
Other-sharehouse	<input type="checkbox"/>
  
- How long have you been living here? (In the City of Whittlesea?)

Less than 1 year	<input type="checkbox"/>
1-5 years	<input type="checkbox"/>
5-10 years	<input type="checkbox"/>
More than 10 years	<input type="checkbox"/>
  
- Where did you live before?

Elsewhere in CoW	<input type="checkbox"/>
Elsewhere in Melb	<input type="checkbox"/>
Elsewhere in Aus	<input type="checkbox"/>
Overseas	<input type="checkbox"/>
  
- Why did you move here?
- What do you like about living in this area?
- Do you know your neighbours? Or have friends/family also in the local area?
  
- Do you feel part of the local community?

Yes	<input type="checkbox"/>
No	<input type="checkbox"/>
  
- What kind of people live around here? Do you think you 'fit in'? Is this important to you?
  
- Do you think the community is accepting of people from different backgrounds?

Yes	<input type="checkbox"/>
No	<input type="checkbox"/>
  
- Do you think you will stay living in this area? Why/why not?
- Have you noticed any changes in the local area? What changes? How does this make you feel?
- Do you spend much time in other parts of Melbourne? What do you do?

---

**[20-30 mins]**

[Some questions in this section may not need to be asked explicitly as they may have been revealed in the previous section].

## **2. Cultural identity**

- Were you born in Australia?

Yes ☐  
No ☐

Where were you born?

[Write country]\_\_\_\_\_

Where is your family from? Where did you grow up?

- Do you identify as belonging to an ethnic community?

Yes ☐  
No ☐

Which community?

[Write community]\_\_\_\_\_

- What language do you mainly speak at home?

English ☐  
Other ☐

- Do you identify as being Aboriginal or Torres Strait Islander?

Yes ☐  
No ☐

### **If born overseas or identifies with an ethnic community**

- What year did you move to Australia?
- Why did you/your family come to Australia?

[Write year]\_\_\_\_\_

- Do you have much contact with friends/relatives in [...]?
- Are there many people from [...] living in the local area? Do you have much contact with them? What kinds of activities do you do together?

### **If identifies as ATSI**

- Where else have you lived? Why did you move to this area?
- Do you feel much connection to this area?
- Do you have much family in the local area?
- Do you catch up with family and people from the community often? What sorts of things do you do together?
- Is this important to you? Why?

---

### Religion

- Do you consider yourself as having a religion? Yes ☐  
What religion? No ☐
- Is your religion a big part of your life? In what way? [Write religion]\_\_\_\_\_

### Feelings of belonging

- Do you feel at home in this area (ie, City of Whittlesea)? Why/why not?
- Do you feel at home in Melbourne? In Australia?
- What kinds of things make you feel more at home?
- What kinds of things make you feel like you don't belong?

---

### [10 mins]

Now I want to ask about what kind of work you do and what keeps you busy...

### 3. Work / civic activity

- Are you working at the moment?  
Yes ☐  
No ☐  
[Write job]\_\_\_\_\_
  - What do you do?
  - What do you enjoy about it? Do you plan to stay in this line of work?
  - **IF NOT WORKING:** What keeps you busy?
  - Do you have time to get involved in any other activities? (eg, volunteer work/ Involvement in any cultural groups / community organisations). Yes ☐  
No ☐
  - **[EXPLORE INVOLVEMENT IN DETAIL]:** What do you do? How often? With who? Why do you do it?
  - Is there any thing you wish you were able to do that you're not at the moment?
-

---

**[20-30 mins]**

#### **4. Cultural and leisure activity**

- **[SHOW CARD 4A].** Do you attend any of these places? Which ones? How often? In the local area?
  - **[EXPLORE RESPONSES TO EACH ONE].** Eg, if attends art galleries, which ones, what sorts of exhibitions do you go to? Who do you go with? How do you get there?
  - Do you wish you could do any of these more often? What gets in the way of you doing these things? What would help you do them more often?
  - **[SHOW CARD 4B].** Do you do any of these activities?
  - **[EXPLORE RESPONSES TO EACH ONE].** Eg, if they listen to music, what kind of music? Is there any music you don't like? How often?
  - Which of these are the most important to you?
  - Which do you enjoy most? Why?
  - How did you get involved in these? Have you always done these?
  - Do you do most of these at home or elsewhere?
  - Do you do these activities alone? Or with other people?
  - Are you involved in any other artistic or creative activity?
  - Can you think of any other activities that you'd like to try?
  - What else do you do to pass the time?
-

---

[20 mins]

### 5. Involvement with CoW programs and other community organisations

- Do you go to any events, activities or festivals in the local area? Which ones? Why?
- How often do you go?
- Who with?
- How do you find out about these?
- Do you know who organises them?
  
- Do you have much contact with the local Council? Yes ☐  
No ☐
  
- Are you involved in any of their programs or activities?
  - o **IF INVOLVED:** How did you become involved? Why?
  - o Can you describe what you do? How often? How much of your time does this take up?
  - o Do you enjoy it? Why?
  - o What sorts of things have changed for you as a result?
  - o Will you stay involved?
  
- Are you involved with any other local organisations? Which ones? What do you do there?

---

[10 mins]

### 6. Political engagement

- **[SHOWCARD 6]**
  - Do you ever do any of the following? How often? Why / why not? Are these things important to you? Which ones?
  - **[EXPLORE RESPONSES TO EACH IN DETAIL].**
-

---

**[5 mins]**

And now to finish, just a few quick background questions...

**7. Age**

- **[SHOWCARD 7].** What age group are you in?

18-34 ☐  
35-49 ☐  
50-64 ☐  
65 or over ☐

**8. Gender**

Male ☐  
Female ☐

**9. Education**

- **[SHOW CARD 9]**  
- What is your highest level of education?

Primary ☐  
Secondary (left before yr 12) ☐  
Secondary (completed yr 12) ☐  
TAFE diploma ☐  
  
University degree (undergraduate) ☐  
  
University degree (postgraduate) ☐

**10.** And just to conclude, can you suggest anyone else who might be interested in doing this interview?

**[THANK AND GIVE VOUCHER. END.]**

Notes

---

---

---

---

---

---

---

## **Appendix 4: Community festival survey 2012**

# City of Whittlesea Community Festival Survey

The purpose of this survey is to learn about the people who attend City of Whittlesea's cultural events, including your cultural interests and activities. The information will be analysed by University of Melbourne and used to assist the City of Whittlesea plan future programs. The survey takes around 5 minutes and is completely anonymous.

**1. How did you first hear about the *Community Festival*?**

- ☐ Newspaper ☐ Poster  
☐ City of Whittlesea email ☐ Word of mouth  
☐ Other \_\_\_\_\_

**2. Have you been to this event before?**

- ☐ Once ☐ Twice ☐ 3 or more times  
☐ No

**3. Have you participated in this event before? (ie, not as an audience member)  
(You can tick more than one)**

- ☐ Yes, as a performer / artist ☐ Yes, as a stallholder ☐ Yes, as a volunteer  
☐ Yes, other ☐ No

**4. Do you know any of the performers, artists, stallholders or other participants?**

- ☐ Yes ☐ No

**5. Did you attend with anyone else today? (You can tick more than one)**

- ☐ Family ☐ Friends ☐ Other ☐ No

**6. Have you met anyone today you weren't planning to meet?**

- ☐ Yes ☐ No

**7. From 1 to 5, please rate how important the following aspects of the event are for you? (1 is the most important, 5 is the least important)**

- |                                     |                          |
|-------------------------------------|--------------------------|
| Feeling part of the community       | <input type="checkbox"/> |
| Socialising with family and friends | <input type="checkbox"/> |
| The music and performances          | <input type="checkbox"/> |
| The food                            | <input type="checkbox"/> |
| Other attractions and exhibits      | <input type="checkbox"/> |



**8. Could you tell us how much you agree with each of these statements about the festival.**

	Strongly disagree	Disagree	Agree	Strongly agree
I look forward to it every year	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
It reflects the cultural diversity of the area	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
It inspires me to get more involved in the local community	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
It makes me glad to live in the local area	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

**9. What's been the best thing about the festival?**

---



---



---

**10. Is there anything that could be better?**

---



---



---

***Now we want to ask you some questions about your cultural activities outside the festival...***

**11. Do you visit or attend:**

	Never	Hardly ever	Some-times	Often
Art galleries	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Museums	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Pubs with live music	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Orchestral music performances	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Public libraries	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Movies	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Ballet or contemporary dance	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other dance performances (eg, hip hop, school performances)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Theatre or musicals	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Night clubs	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Film / art festivals	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other community events (please specify)_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

**12. Do you wish you could do any of the activities above more often?**

☐ Yes ☐ No

If yes, which ones \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**13. For all the activities in Question 9, do you do most within the City of Whittlesea, or in other parts of Melbourne?**

☐ Mostly within City of Whittlesea ☐ Mostly in other parts of Melbourne

**14. How often do you do the following activities for leisure (ie, not for work or study):**

	Never	Hardly ever	Some-times	Often
Read books	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Listen to music	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Surf the net	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Watch films, DVDs at home	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Watch TV	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Play sport	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Art or craft activities	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Write stories	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Sing or make music	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Go to classes / workshops	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

**15. Are you involved with any community organisations or cultural groups?**

☐ Yes

☐ No

If yes, what groups?

---

---

---

**16. Do you think that the local community is accepting of people from diverse cultural backgrounds?**

Yes, always

☐

Yes, mostly

☐

No, not really

☐

Not at all

☐

**17. In the last 12 months have you done any of the following? (You can tick more than one)**

☐ Attended a community meeting

☐ Contacted the local Council about an issue of concern

☐ Contacted a politician about an issue of concern

☐ Contacted a newspaper, website or radio station about an issue of concern

☐ Donated to a non-profit organisation

☐ Signed a petition

☐ Joined a protest or a strike

***And finally, just a few questions about yourself...***

**18. How old are you?**

☐ 18-35

☐ 35-50

☐ 50-65

☐ Over 65

**19. Are you male or female?**

☐ Female

☐ Male

**20. What suburb do you live in? \_\_\_\_\_**

**21. In what country were you born? \_\_\_\_\_**

• If you were born overseas, in what year did you come to Australia? \_\_\_\_\_

**22. What language do you mostly speak at home? \_\_\_\_\_**

23. Do you consider yourself as having a religion? ☐ Yes ☐ No

• If 'Yes', which religion is this? \_\_\_\_\_

24. Do you feel you are a member of a specific ethnic community? ☐ Yes ☐ No

• If 'Yes', which community is this? \_\_\_\_\_

25. What is your highest level of education?

Primary ☐

Secondary (left before yr 12) ☐

Secondary (completed yr 12) ☐

TAFE diploma ☐

University degree (undergraduate) ☐

University degree (postgraduate) ☐

26. Do you have a paid job? ☐ Yes ☐ No

• What is this job? \_\_\_\_\_

27. Do you do any volunteer work? ☐ Yes ☐ No

If yes, what do you do? \_\_\_\_\_

---

## THANKYOU!

We're hoping to conduct some follow-up interviews in order to learn a bit more about your interests and involvement in cultural activities. These discussions will be fairly short and conducted by telephone or in person if you prefer.

The interviews are entirely voluntary. If you are willing to be interviewed, please tick the box below and leave your name and contact details. We will contact you shortly after receiving all the returned questionnaires.

Even if you don't want to be interviewed, if you leave your contact details below you'll go into the draw to win a **\$125 Hoyts cinema voucher!!**

☐ I am willing to be interviewed as part of this research project.

☐ I want to go into a prize draw to win a Family Pass to Hoyts.

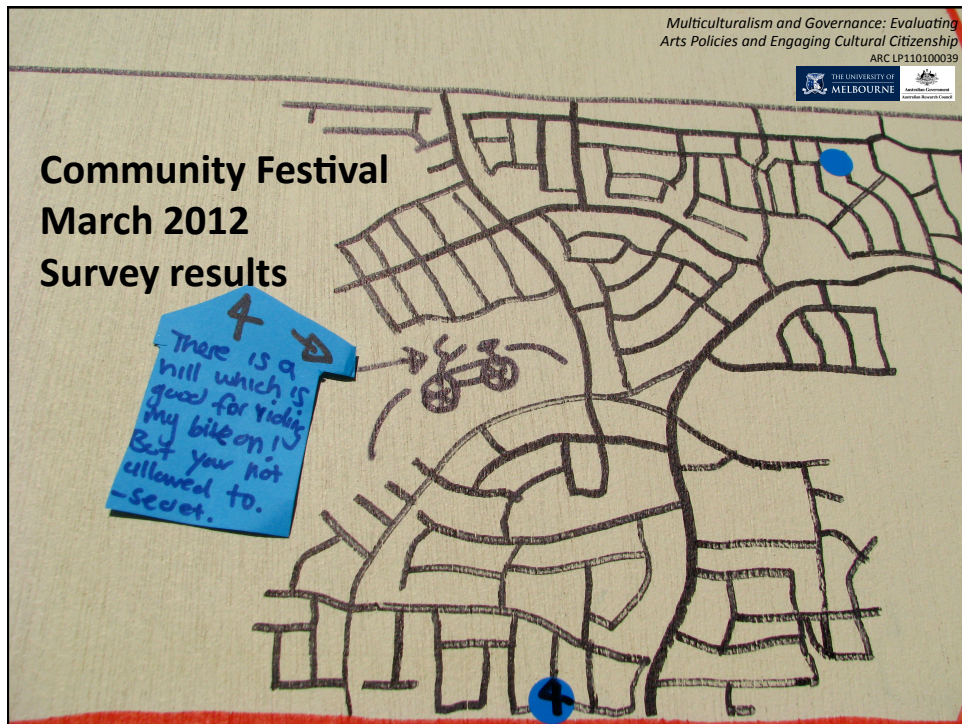
Name:

Email:

Telephone:

This research project has been approved by the Human Research Ethics Committee (HREC) at The University of Melbourne. If you have any questions about this research project you may contact the Project Manager at [rpkhan@unimelb.edu.au](mailto:rpkhan@unimelb.edu.au)

## **Appendix 5: Community festival survey – data analysis**



## The sample...

n=216 completed questionnaires.

Not representative, but gives us an indication of the entire audience.\*

**A young demographic.** Just under half (45%) between 18-35; almost one-third (29%) between 35 and 50; one-fifth over 50.

Just over **half (57%) said that they had a paid job**, while 38% said they did not. Almost a quarter (24%) do some kind of volunteer work.

**Slightly more females** than males (54% versus 44%).

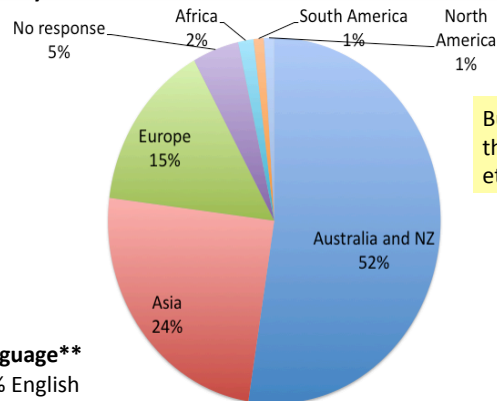
**Suburb**

City of Whittlesea:	72%
Thomastown:	27% (of total)
Lalor:	18%
Epping:	8%
Mill Park:	7%
Whittlesea township:	6%
South Morang:	5%
Bundoora:	1 person
Mernda:	1 person

\* Results reflect a confidence interval of  $\pm 6\%$  at 95% confidence level (estimating a festival audience size of 10000 people).

## Cultural diversity of sample...

### Country of birth



But only one-third (32%) felt that they were a member of a specific ethnic community.\*

### Language\*\*

60% English  
 17% European (Macedonian and Italian were main)  
 10% South-east Asian (Vietnamese)  
 6% Middle-eastern (Arabic)  
 4% South Asian  
 2 people spoke an African language

### Religion\*\*

Two-thirds (68%) had a religion:  
 45% Christian  
 12% Muslim  
 3% Hindu  
 2% Buddhist

\* Respondents were asked, 'Do you feel you are a member of a specific ethnic community?'

\*\* Results may not total 100% as 'no responses' were not included.

## Cultural diversity of sample...

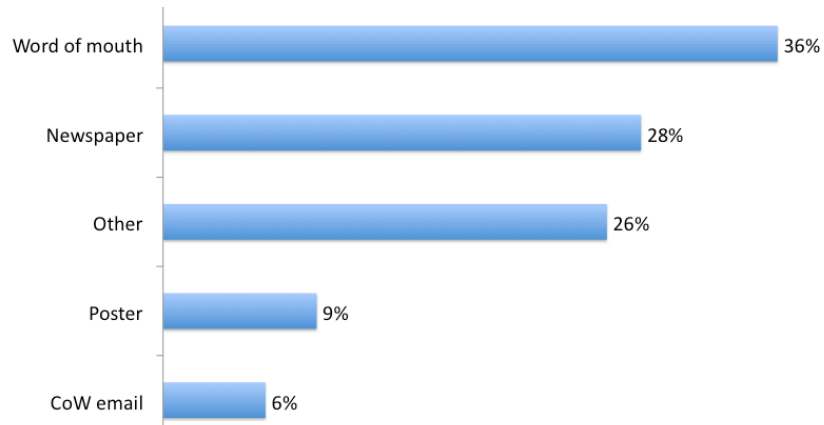
Q. Do you think that the local community is accepting of people from diverse cultural backgrounds?\*



\* Results may not total 100% as 'no responses' were not included.

## Awareness of festival

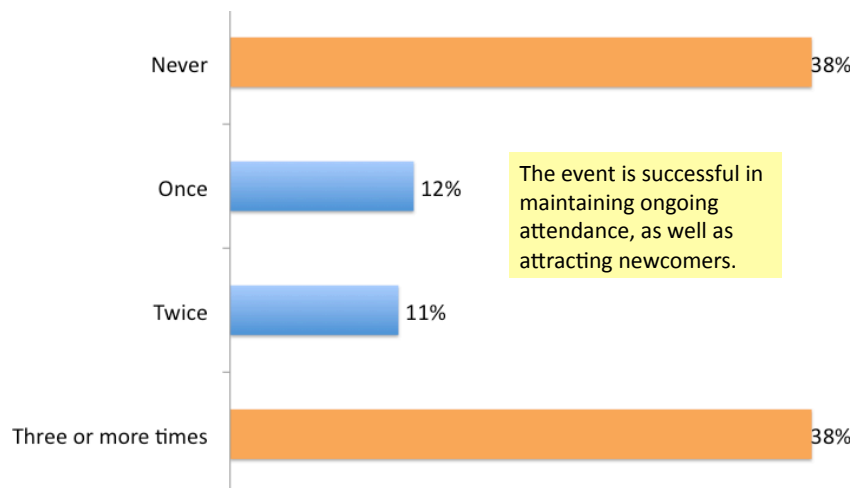
Q. How did you first hear about the Community Festival?\*



\* Results exceed 100% as this was a multiple response question.

## Participation in festival

Q. Have you been to this event before?\*



The event is successful in maintaining ongoing attendance, as well as attracting newcomers.

\* Results may not total 100% as 'no responses' were not included.

## Social networks

The event is an important source of connection and community-building...

About **half attended with family** (55%) and **one-third with friends** (35%).

A small proportion (5%) came on their own...

But over half (58%) met someone there they weren't planning to meet.

## Perceptions of the event

Q. From 1 to 5, please rate how important the following aspects of the event are for you:

- Feeling part of the community
- Socialising with family and friends
- The music and performances
- The food
- Other attractions and exhibits

Having an opportunity to **socialise, network and feel part of the community** were the most important aspects of the event.\*

Music, performances, food and other attractions were relatively less important.

\* The percentage of respondents who rated each aspect of the event as 'most important' were: 'feeling part of the community' (38%), 'socialising with family and friends' (33%), 'the music and performances' (16%), 'the food' (14%) and 'other attractions and exhibits' (11%).



Perceptions of the event

Q. How much do you agree with the following statements about the festival?\*



\*Results may not total 100% as 'no responses' were not included.  
\*\*Results shown for 'agree' are total who indicated that they 'agree' or 'strongly agree'. Results shown for 'disagree' are total who indicated that they 'disagree' or 'strongly disagree'.

Perceptions of the event

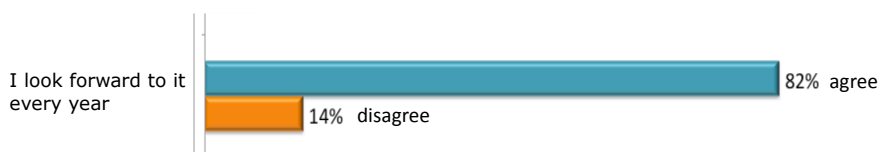
Q. How much do you agree with the following statements about the festival?\*



\*Results may not total 100% as 'no responses' were not included.  
\*\*Results shown for 'agree' are total who indicated that they 'agree' or 'strongly agree'. Results shown for 'disagree' are total who indicated that they 'disagree' or 'strongly disagree'.

## Perceptions of the event

Q. How much do you agree with the following statements about the festival?\*

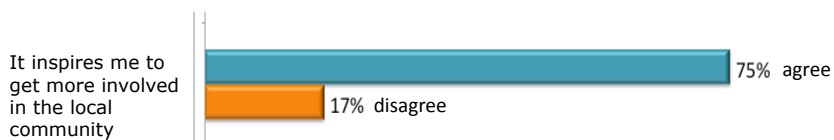


\*Results may not total 100% as 'no responses' were not included.

\*\*Results shown for 'agree' are total who indicated that they 'agree' or 'strongly agree'. Results shown for 'disagree' are total who indicated that they 'disagree' or 'strongly disagree'.

## Perceptions of the event

Q. How much do you agree with the following statements about the festival?\*

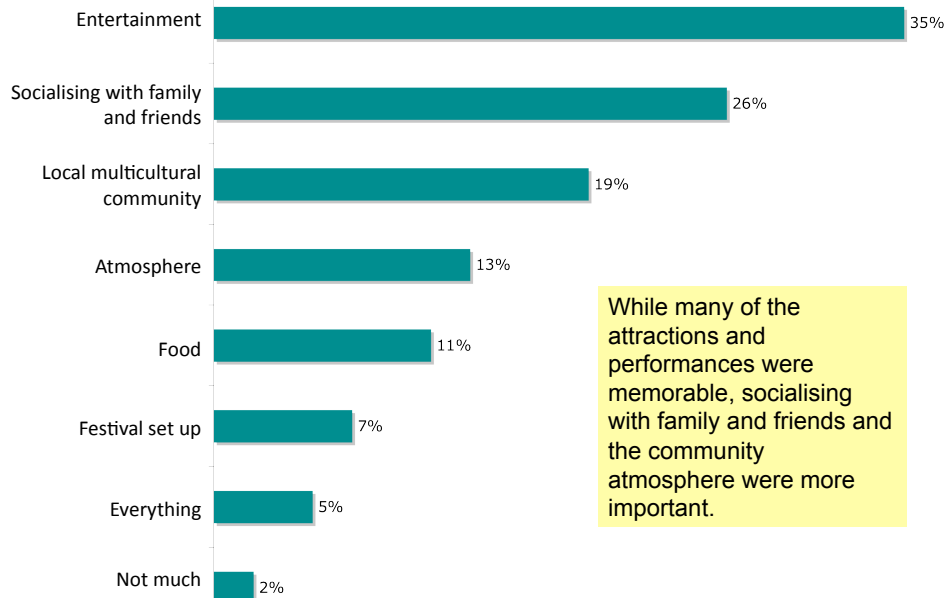


\*Results may not total 100% as 'no responses' were not included.

\*\*Results shown for 'agree' are total who indicated that they 'agree' or 'strongly agree'. Results shown for 'disagree' are total who indicated that they 'disagree' or 'strongly disagree'.

## Perceptions of the event

Q. What's been the best thing about the festival?\*



\* Results exceed 100% as this was a multiple response, open-ended question.

## Perceptions of the event

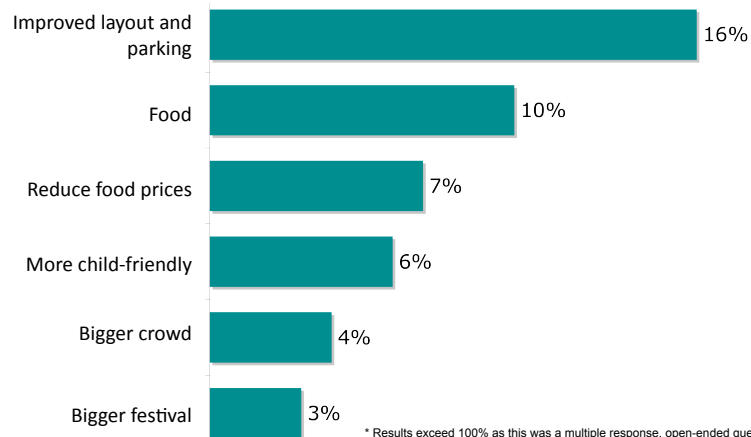
Q. Is there anything that could be better?\*



\* Results exceed 100% as this was a multiple response, open-ended question.

## Perceptions of the event

Q. Is there anything that could be better?\*



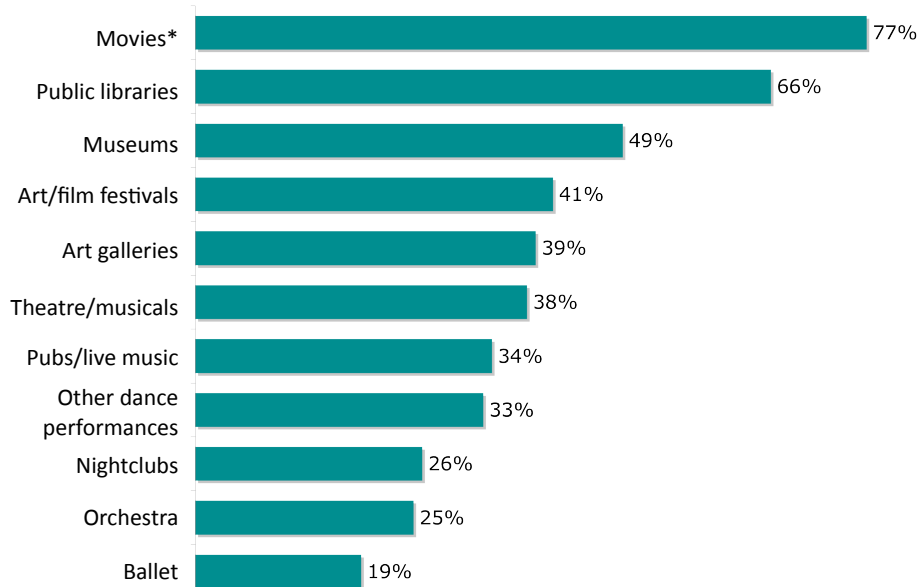
## Attendance at cultural institutions



Patterns of cultural participation in CoW reflect broader patterns across the population.

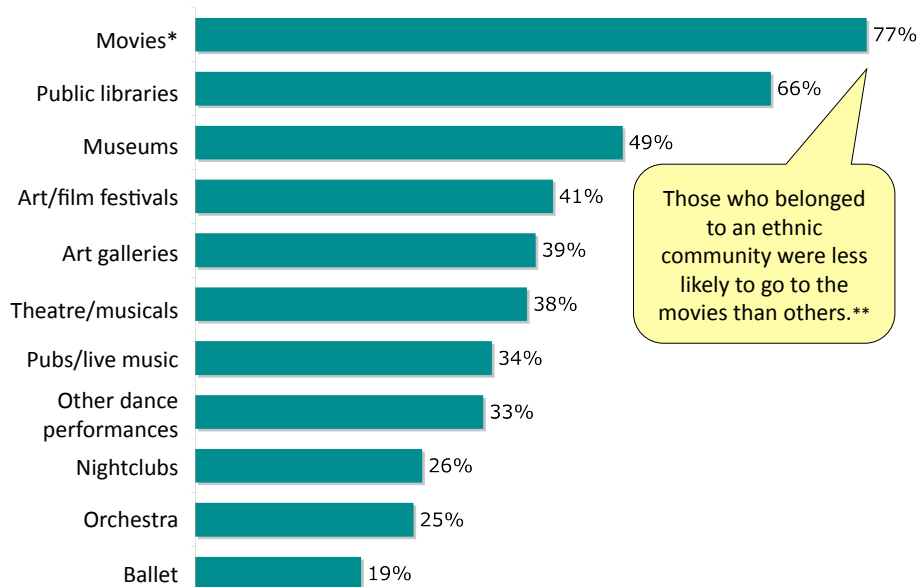
\* Percentages indicated in chart are proportion of respondents who stated they attend the cultural institution 'sometimes' or 'often'.

### Attendance at cultural institutions



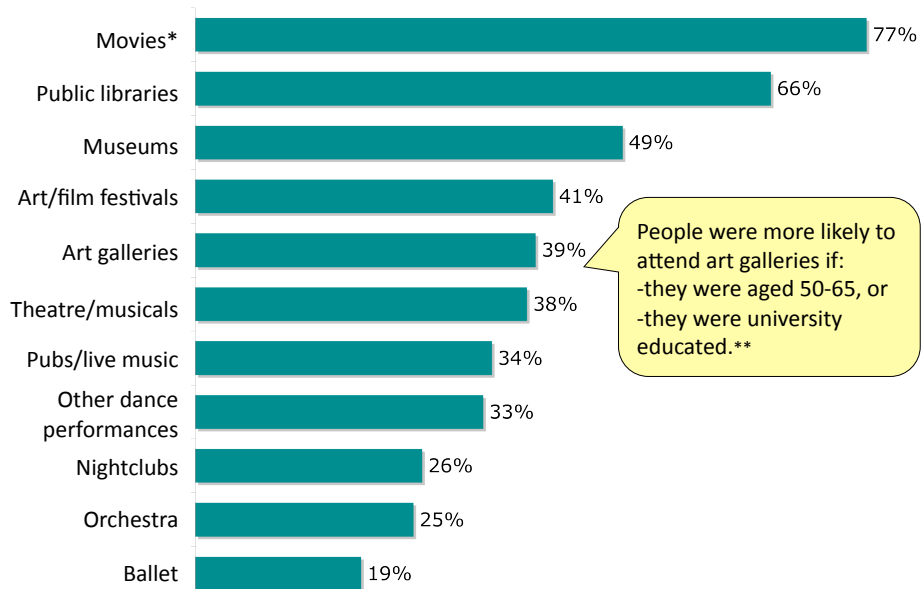
\* Percentages indicated in chart are proportion of respondents who stated they attend the cultural institution 'sometimes' or 'often'.

### Attendance at cultural institutions



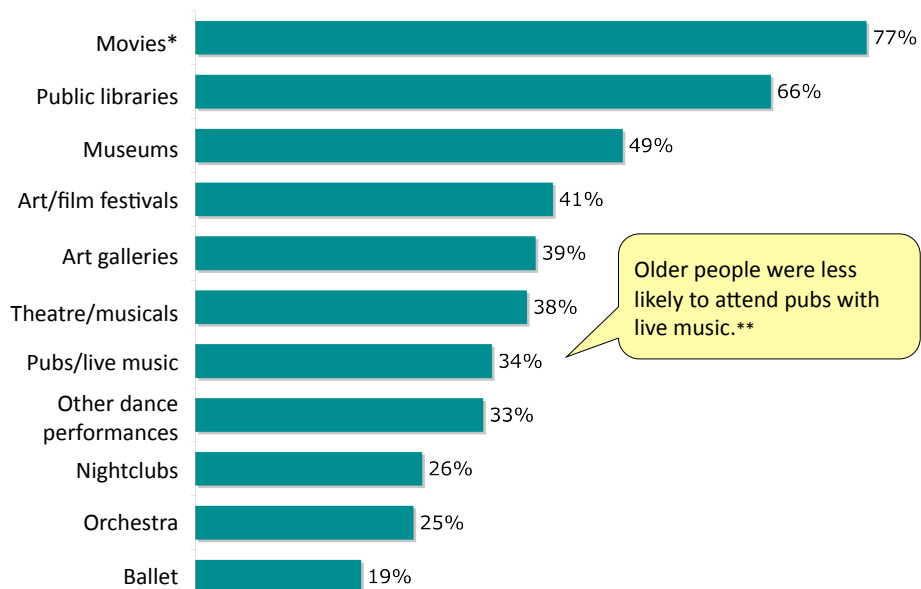
\*Percentages indicated in chart are proportion of respondents who stated they attend the cultural institution 'sometimes' or 'often'.  
 \*\* Indicates a statistically significant difference between groups at 95% confidence level.

### Attendance at cultural institutions



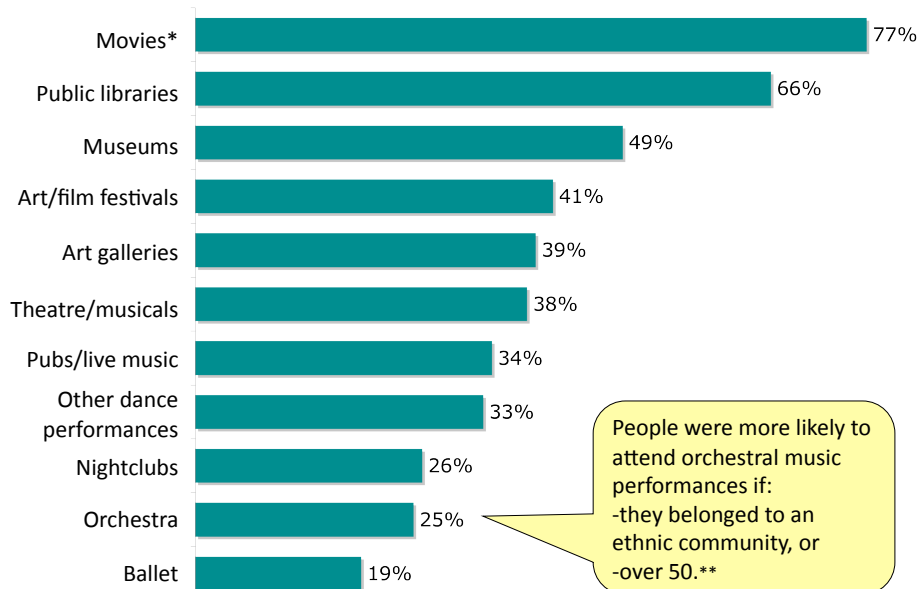
\*Percentages indicated in chart are proportion of respondents who stated they attend the cultural institution 'sometimes' or 'often'.  
\*\* Indicates a statistically significant difference between groups at 95% confidence level.

### Attendance at cultural institutions



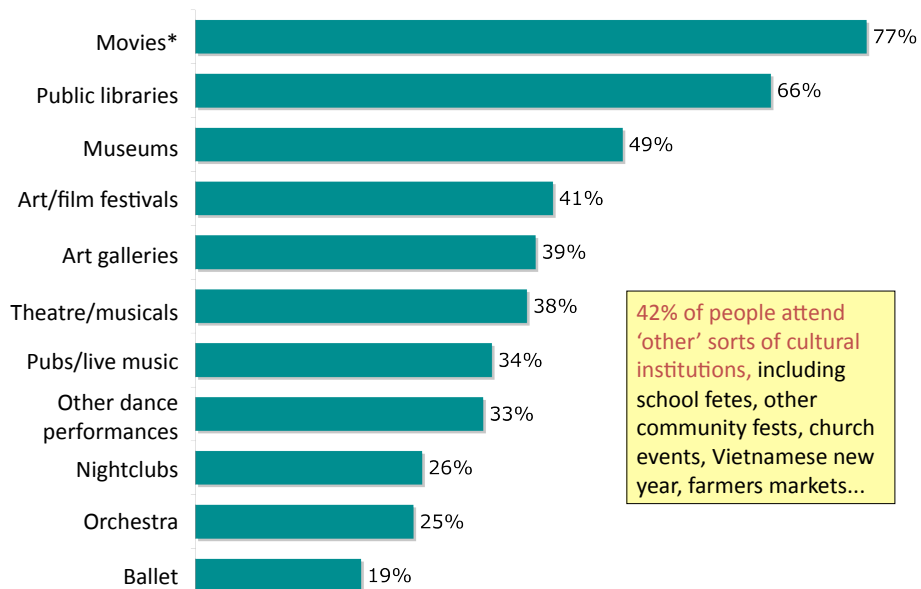
\*Percentages indicated in chart are proportion of respondents who stated they attend the cultural institution 'sometimes' or 'often'.  
\*\* Indicates a statistically significant difference between groups at 95% confidence level.

### Attendance at cultural institutions



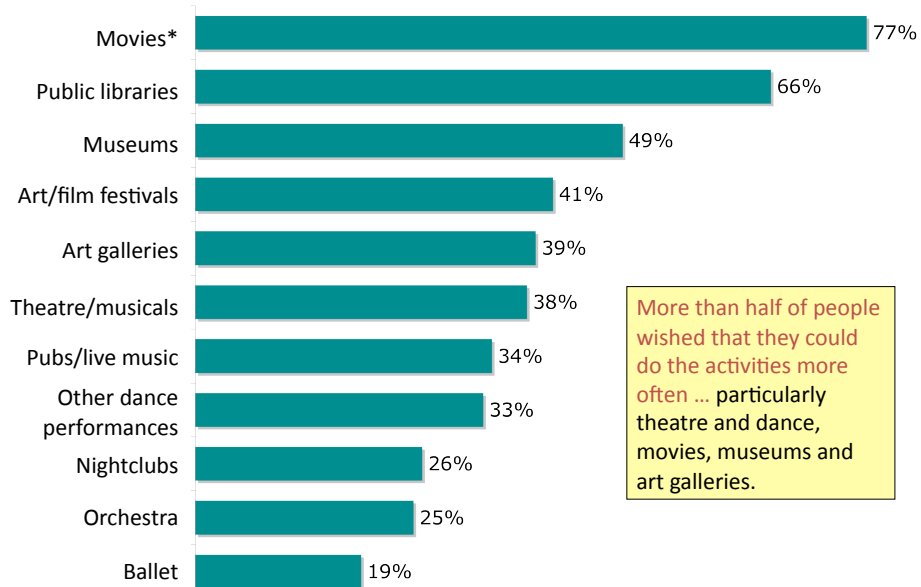
\*Percentages indicated in chart are proportion of respondents who stated they attend the cultural institution 'sometimes' or 'often'.  
\*\* Indicates a statistically significant difference between groups at 95% confidence level.

### Attendance at cultural institutions



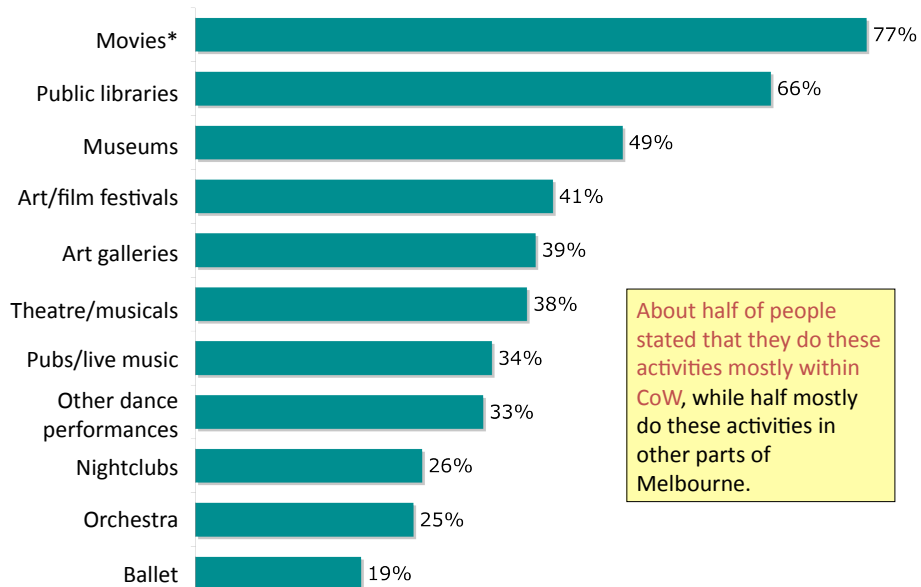
\* Percentages indicated in chart are proportion of respondents who stated they attend the cultural institution 'sometimes' or 'often'.

### Attendance at cultural institutions



\* Percentages indicated in chart are proportion of respondents who stated they attend the cultural institution 'sometimes' or 'often'.

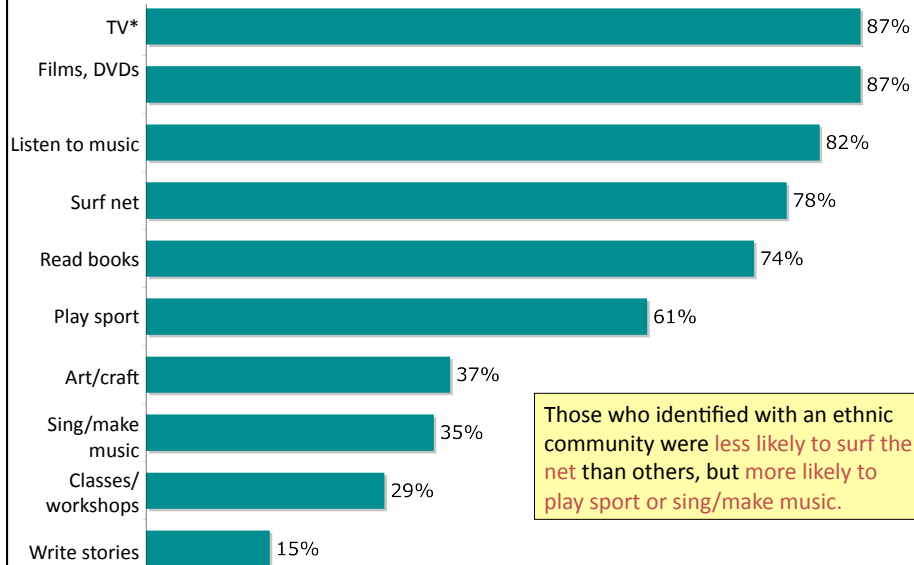
### Attendance at cultural institutions



\* Percentages indicated in chart are proportion of respondents who stated they attend the cultural institution 'sometimes' or 'often'.

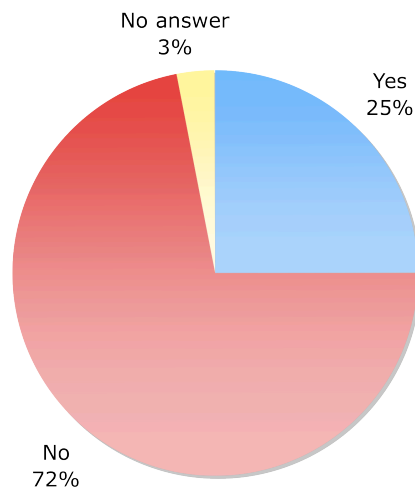


### Participation in cultural / leisure activity



\* Percentages indicated in chart are proportion of respondents who stated they participate in the cultural activity 'sometimes' or 'often'.

### Involvement in community orgs or cultural groups...



#### Community organisations and cultural groups include:

Ethnic community groups (7%)  
Local community/social groups (5%)  
Charity groups (5%)  
Church groups (3%)

As well as singing/dancing groups, sports clubs, learning centres and school groups.

More likely to be involved if they identify with an ethnic community.\*

More likely to be involved the older they get.\*

\* Indicates a statistically significant difference between groups at 95% confidence level.