

# **the world is your audience**

AUDIENCE DEVELOPMENT AND CULTURAL DIVERSITY



**case studies in**



# Introduction

In recent years arts organisations have devoted increasing attention to audience development, to reaching and engendering the loyalty of a wider cross-section of the community. The World is Your Audience is a new Australia Council resource for arts organisations which focuses specifically on the development of non-English speaking background audiences. In doing so it brings together two key concerns: the Council's Arts for a Multicultural Australia policy and our ongoing commitment to audience development, in particular marketing skills development.

Commissioned by the Council from Pino Migliorino and Cultural Perspectives, the development of this guide is premised on the fact that people from non-English speaking backgrounds are not attending mainstream cultural venues and arts activities in the same proportion as those from an English speaking background. Australian Bureau of Statistics research supports this premise, finding that people born in non-English speaking countries are around 50 per cent less likely to participate than those born in Australia.<sup>1</sup>

A key discovery made by the authors while researching this guide was the strong impact of community cultural development processes on audience development. The opportunity for communities to directly participate in and manage cultural activities, to participate as equals, is shown time and again to be central to long term audience development.



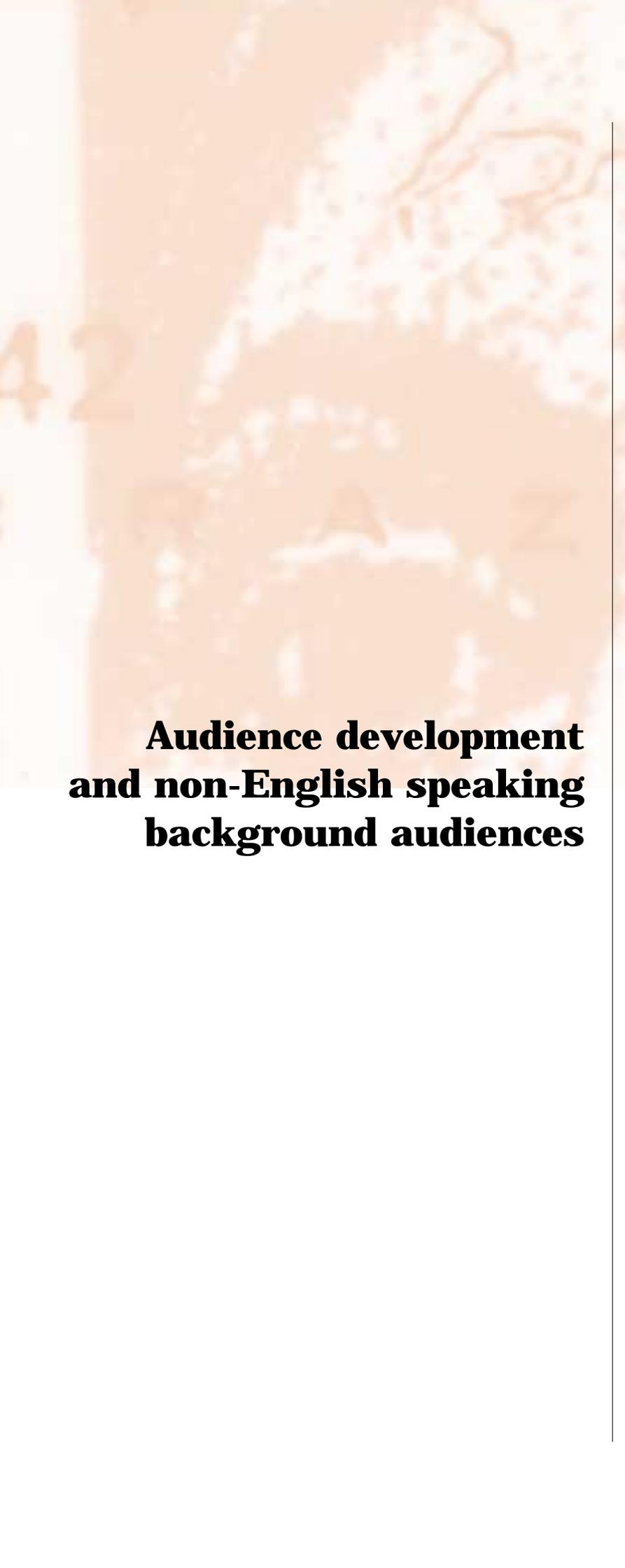
The World is Your Audience is organised in a sequence from planning through to development, marketing and presentation, so the reader can refer to specific topics or use it as a step-by-step guide.

The Australia Council hopes it will assist arts organisations to understand the benefits and processes of developing non-English speaking background audiences; identify potential new audiences; devise and implement marketing and audience development strategies targeting non-English speaking background audiences; and develop mainstream audiences for ethno-specific and cross-cultural arts productions.

The Australia Council would like to thank and congratulate Pino Migliorino and his team at Cultural Perspectives for the development of what is certain to be a valued tool in many Australian arts organisations.

Michael Lynch  
General Manager  
Australia Council

<sup>1</sup> Australian Bureau of Statistics, *Overseas Born Person and the Arts*, 1996.



## **Audience development and non-English speaking background audiences**

'How to' resources, such as this publication, are most effective when the identified user audience, in this case arts organisations, perceives a need for such a resource. The importance of including non-English speaking background audiences in audience development can be seen in a theoretical policy and economic framework.

Audience development has become an operational reality for many arts organisations and institutions needing to respond to changes in the arts and environment, such as:

- ▶ declining audience numbers;
- ▶ aging of traditional audiences;
- ▶ changed economic and government funding environment.

As a term, 'audience development' has been difficult to define outside the references to what it comprises in terms of activities. Audience development involves both the areas of arts development and arts marketing.

However, it is important to state that the main business of an arts organisation is art - thus marketing should play a supportive, not a dominant, role. Marketing tools are just that - tools - to be used to meet an organisation's artistic objectives. The goal of business is to make a profit and its products and services are a means to an end. An arts organisation on the other hand, has an artistic vision. Money is the means to an end in achieving this vision.

The objective of marketing in the arts world is to increase audiences without sacrificing artistic credibility, creativity and innovation. This can be a difficult balancing act. Arts organisations obviously need financial stability to ensure long-term viability. However, survival should not be a goal but a prerequisite for accomplishing artistic goals.<sup>1</sup>

The old concept of 'dynamic subscription promotions' had as its goal selling out a production to subscribers. This benefited the organisation more than the consumers and tended to encourage loyal and committed audiences. Morrison and Dalgliesh<sup>2</sup> consider that an arts audience consists of 'yesses', 'maybes', 'noes' and 'ineligibles'. The goal of audience development is to turn the 'maybes' into 'yesses' and this is best done in a gradual, structured and layered way.

Audience development, therefore, is a long-term, staged process of encouraging and assisting in the life of an arts organisation.<sup>3</sup> Since potential audience members differ in their progress through these stages, arts organisations must identify where various target audiences are at and what motivates them.

When considering audience development for people of non-English speaking background, this consideration becomes central to any attempt to attract them. The examples of successful audience development documented in these guidelines have all responded to and accommodated this process.

The literature on audience development for non-English speaking (and non-mainstream) audiences is somewhat thin on the ground. However, several conferences which have included sessions on working with non-mainstream audiences have been held on audience development.<sup>4</sup>

These guidelines are therefore both a timely and new entry into the consideration of audience development for people of non-English speaking backgrounds.

A full list of publications on audience development concepts and specific arts marketing techniques is provided as an appendix to these guidelines.

## **The Policy Framework**

The fundamental assumption behind this set of guidelines is that people of non-English speaking background attend fewer mainstream cultural venues and arts activities than other Australians. There are strong equity and financial arguments to effectively address this issue.

The book, *Culture, Difference and the Arts*<sup>5</sup>, discusses a range of issues affecting the relationships that exist or that need to be developed between arts and cultural organisations and ethnic communities. It appears that arts organisations have limited appreciation and understanding of ethnic communities as audiences.

Often ethnic communities are identified as audiences for ethnic-specific content, usually relating to their own specific community. This type of relationship is unlikely to deliver consistent and long-term audience-development outcomes. The need for arts organisations to go beyond this approach to more substantial audience development is reflected in the policies of the Federal Government and some State/Territory governments.

At the federal level, the Australia Council policy is called “Arts for a Multicultural Australia”. In recognising the challenges and opportunities for the arts presented by the culturally diverse nature of Australian society, Council aims to:

- ▶ advocate on behalf of and give support to all Australians to participate in and develop an understanding and appreciation of arts which explore, promote and utilise Australia’s cultural diversity;
- ▶ recognise, support and advocate the participation of artists and communities from culturally and linguistically diverse backgrounds in the arts;<sup>6</sup>
- ▶ promote cultural understanding as a key competency in the development of proficiency in expression through the arts, and in the administration, facilitation and promotion of the arts.

There are increasing demands on arts organisations to address the needs of non-English speaking background audiences as a condition of funding. This was most recently demonstrated in the New South Wales Government policy document, *The Arts and Cultural Diversity*, which contains a prescriptive and definitive statement of this issue:

“The Ministry for the Arts Cultural Grants Program will include cultural diversity issues in its funding guidelines and develop contract compliance requirements for funded agencies”.<sup>7</sup>

In this environment, there is a concurrent need for arts organisations to have access to tools which can assist them to meet these new funding obligations. The information and directions contained in these guidelines will go some way to meeting these needs for arts organisations.

## **The Economic Framework**

The final area of consideration is the economic one. Developing non-English speaking background audiences is not just an access and equity issue. It is an economic imperative.

This economic need can be illustrated by examples outside the arts sector.

That business will only survive by taking its customers’ preferences and needs into account is becoming increasingly clear in many different types of services and industries. Many ‘for profit’ organisations have realised that trying to serve 100% of their potential market does not work.

They have found that a blanket approach to markets fails because it is impossible to supply products and services which will suit the whole market at the standard required by the customer. In a heterogeneous market (such as that in Australia) one needs to examine a community and break it down into more manageable and homogeneous groups. Once the market (or audience) has been divided into identifiable groups - in this case - a range of ethnic groups, it becomes much easier to find out what each group wants and needs and how to satisfy these needs.

In many business sectors, focusing on ethnic market niches is seen as an important means of remaining competitive and increasing profitability. This has given rise to 'ethnic' or 'multicultural' marketing as a legitimate marketing area.<sup>8</sup> The case study of the Sydney Royal Easter Show illustrates how an investment of \$20,000 in marketing to non-English speaking background communities generated a substantial new market and an extra \$520,000 in revenue.

*Refer to Case Study 1: The Royal Easter Show - Benefits of Culturally Diverse Marketing*

The final compelling economic argument is one of numbers. The ABS 1991 Census<sup>9</sup> indicated that 15.2% of the Australian population were born in non-English speaking countries.<sup>10</sup> Some two and a half million people are first-generation migrants from non-English speaking countries. An important measure when considering communication strategies for non-English speaking background audience development is to look at the numbers of people where the 'language spoken at home' is a language other than English. In 1991, 14.5% of the population aged 5 years or more spoke a language other than English at home.

In metropolitan areas, where many arts organisations are located, the proportion of non-English speaking background people is even larger. 21.3% of the population of Melbourne area was born in a non-English speaking country. The figure for Sydney for 1991 was very similar at 21.1%. Thus, in Australia's two largest metropolitan regions, migrants from non-English speaking countries make up one-fifth of the population.

These numbers provide both an equity and economic rationale for arts organisations to devote energy and resources to attract and keep non-English speaking background audiences.

Migrants born in non-English speaking countries have significantly lower levels of participation in arts activities than those born in Australia: 7% compared to 13%.<sup>11</sup> It is therefore clear that there exist large and untapped audiences in non-English speaking background communities.

*Refer to Case Study 2: NSW Lotteries - The Benefits of Culturally Diverse Marketing*

## **Case Study 1: The Royal Easter Show - Benefits of Culturally Diverse Marketing<sup>12</sup>**

In the early 1990s, the Royal Agricultural Society of NSW began looking for ways to reverse falling attendances. The Society realised that, faced by competition from other venues, it needed to keep pace with Sydney's increasing and changing population. In response to these changes, a culturally diverse marketing campaign was developed.

The main strategy of this campaign was to develop relationships with ethnic media and run publicity programs informing ethnic communities about what the Show was and what it had to offer to them. This relatively inexpensive culturally diverse marketing campaign costing a mere \$20,000 generated a huge increase in attendance by non-English speaking background people and an increase in gate-takings of over half a million dollars.

## **Case Study 2: NSW Lotteries - The Benefits of Culturally Diverse Marketing<sup>13</sup>**

The monkey, the rooster and the dog have all been lucky symbols for NSW Lotteries as the emblems for highly popular instant lottery games coinciding with and celebrating Chinese New Year.

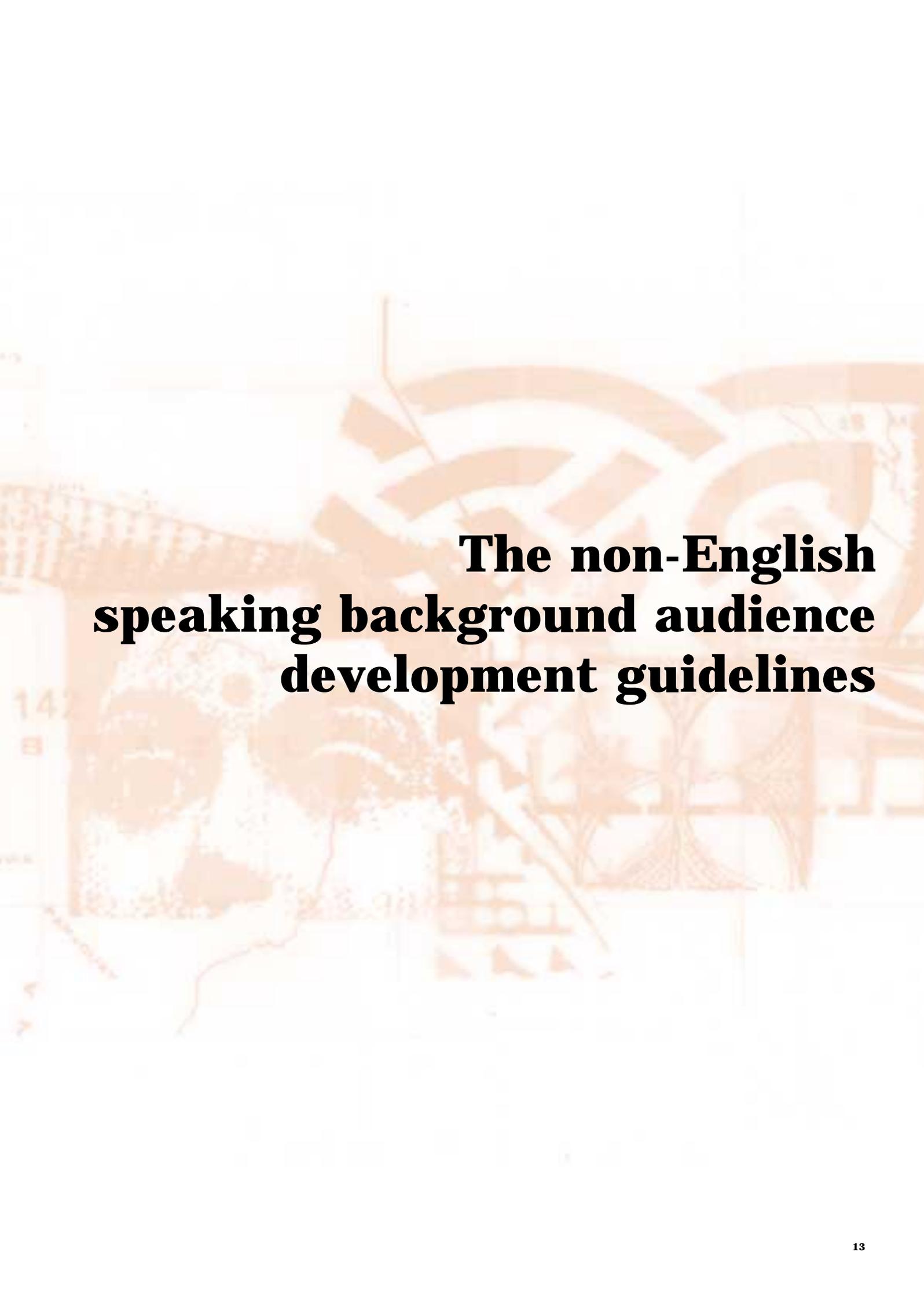
The first Chinese New Year Lottery promotion was run in 1992 by a newly corporatised NSW Lotteries eager to take a more innovative approach to products and marketing. One of the main strategies was to investigate how people from non-English speaking background related to its products and corporate image. This group comprised 25% of the State population but was thought to make up 30% to 33% of the NSW Lotteries' customer base.

Market research identified the Chinese and Vietnamese communities as the most appropriate target groups for a specific ethnic marketing campaign. The research also identified Chinese New Year as the most promising cultural event around which to build a campaign. The NSW Lotteries decided to design a new product: a special Chinese New Year instant lottery ticket called "The Lucky Monkeys Game". After extensive community-based research, the product was designed to incorporate auspicious aspects of Chinese culture.

This initiative proved very profitable. The game appealed to the mainstream community as well as Chinese and Vietnamese groups. During the 12 weeks "The Lucky Monkeys Game" ran, overall sales increased between \$150,000 to \$200,000 per week. In 1993 NSW Lotteries followed up with a Lucky Rooster ticket and in 1994 with Year of the Dog instant 'scratchies'.

## Notes

- <sup>1</sup> Larry Morrison, quoted in Mintz, A. "Audience Development, Remaining Faithful to the Mission" in Tolles, B. (ed), *The Proceedings of the Eleventh Museum Studies Conference*, co-sponsored by the Museum Studies Program and the Museum Studies Association, University of Delaware, February 24, 1990.
- <sup>2</sup> B. Morrison and J. Dalgliesh, *Waiting in the Wings: A Larger Audience for the Arts and How to Develop it*, American Council for the Arts, New York, 1987.
- <sup>3</sup> This is a central point in both A.R. Andreasen, *Expanding the Audience for the Performing Arts*, Seven Locks Press, New York, 1991; and *Waiting in the Wings: A Larger Audience for the Arts and How to Develop it*.
- <sup>4</sup> There are few publications specifically addressing NESB audience development. Here are some references: *A Symposium of Audience Development: The Report* which gives details of case studies for developing Asian and Afro-Caribbean audiences in the UK and *The Proceedings of the Eleventh Museum Studies Conference: Audience Development, Remaining Faithful to the Mission*. The International Council of Museum's publication, *Marketing the Arts*, has an interesting and useful account of methods of listening to audiences and an illustrative case study of the Smithsonian Institute's mixed success in encouraging African-American audiences.
- <sup>5</sup> S. Gunew and F. Rizvi (eds) *Culture, Difference and the Arts*. Allen & Unwin, Sydney, 1994.
- <sup>6</sup> People from non-English speaking backgrounds and Australian South Sea Islanders are access and equity target groups identified by the Federal Government, and are therefore the main focus of the AMA policy. The Federal Government's Access and Equity Strategy also identifies Aboriginal people and Torres Strait Islanders. The Australia Council's National Aboriginal and Torres Strait Islander Arts Policy was adopted in 1997 to specifically promote the unique Aboriginal and Torres Strait Islander cultures as integral to Australia's national identity.
- <sup>7</sup> NSW State Government, *The Arts and Cultural Diversity, Principles for Multicultural Arts Support in NSW*, August 1997.
- <sup>8</sup> Key developments in this area have been in telephony, banking, construction and housing, insurance and travel. Large businesses such as Westpac Banking Corporation, National Australia Bank, RTA, Qantas, NRMA, and L. J. Hooker have realised this and have embarked upon ethnic marketing campaigns.
- <sup>9</sup> Australian Bureau of Statistics, 1991 Census of Population and Housing, *Expanded Community Profile*, Cat. No. 2722.0.
- <sup>10</sup> Non-English speaking countries are defined in ABS Census of Population and Housing Publications as: China, Germany, Greece, Hong Kong, India, Italy, Lebanon, Malaysia, Malta, Netherlands, Philippines, Poland, (ex) USSR, Vietnam, (ex) Yugoslavia, and 'Other' (excluding the 'Main English-Speaking Countries'). 'Main English-Speaking Countries' are defined as Australia, Canada, Ireland, New Zealand, South Africa, United Kingdom and United States.
- <sup>11</sup> ABS, *Overseas Born Persons and the Arts*, 1996.
- <sup>12</sup> Case Study is from Office of Multicultural Affairs, *Productive Diversity. Good for Business*.
- <sup>13</sup> Ibid.



# **The non-English speaking background audience development guidelines**



## Knowing your existing audience

The first step in any process of change is to establish a starting point. In the area of audience development, the starting point is a clear and precise understanding of the make-up and nature of existing audiences.

There is a range of resources to assist organisations in audience development, but few of these come to terms or accommodate issues of language and culture. It is, therefore, necessary to establish whether people from these groups form part of the existing audience. Questions about how people identify themselves, in terms of ethnicity, are essential.

The information you need to know about the existing audience falls into two main areas: the numeric make-up of those in the community and those who participate; and qualitative data on the reasons for attendance and other valuable qualitative information.

It is important to answer questions such as:

- ▶ who makes up the actual audience in terms of demographics (including gender, age, residential postcode, birthplace and language spoken at home);
- ▶ how do they attend in terms of frequency of attendance and mode of attendance (including whether people attend alone, with a partner, or as part of a group; and whether participation is subscription-based or spontaneous).

In the area of qualitative information, it is important to collect the following information:

- ▶ the reasons for attendance which might include: being particularly interested in a work; being a regular attendee on subscription; or attending through a personal invitation, or as a guest of other attendees;
- ▶ how attendees found out about the production/event in terms of source of information, and whether this was the result of an active or a passive process of information acquisition; and
- ▶ their level of satisfaction with the work, whether it meets their needs and interests, and which other artwork they would be interested in.

This last question would be important in identifying any potential opportunities for the production of new and different works encompassing cultural and linguistic diversity which might address attendee's needs and interests.

There are many audience-surveying techniques which all in essence involve talking to your audience. There are also some operational guidelines which will determine the level of success of the task.<sup>14</sup>

When undertaking an audience survey, an arts organisation must ensure that the research:

- ▶ has clear and understandable objectives;
- ▶ is seen to lead to some action;
- ▶ is coordinated in a professional way.

The main technical challenges are:

- ▶ how to design and obtain a representative sample;
- ▶ how to design questionnaires which give you the answers you want and need;
- ▶ how to screen the survey in terms of method;
- ▶ how to persuade people to participate in the survey and facilitate the participation of people with poor English-language skills.

The reality for a lot of research in this area is that the experience and views of those with poor English skills are just not collected. There are sometimes practical reasons why the inclusion of non-English speakers in some surveys is difficult to accommodate.

Rather than lose this data outright, alternative methods can be used to capture information about these groups. For example, surveys conducted at the end of a performance, with people interviewed on leaving the venue, could use actual languages or national flags to identify language categories. This process opens up another potential source of information and helps define and interpret the overall responses to the survey as being for a part, rather than the whole, of the audience.

Such data should provide the basis for further work with the identified groups.

*Refer to Case Study 3: Powerhouse Museum, Sydney - Visitor Research*

Not all arts organisations have the substantial resources required to undertake such work, therefore it is important to identify a range of affordable survey techniques. The following processes are provided as examples:

- the use of existing front-line staff;
- the use of self-administered survey tools;
- the use of facilitated interviews, or structured focus on discussion groups; and
- the commissioning of audience research by a qualified external research body.

Each of these methods can elicit the perspectives of non-English speaking people if questions related to ethnicity are incorporated carefully, particularly if their construction and administration involves the participation of non-English speakers from the target ethnic communities.

### **Knowing Your Audience - Points to Consider**

- Make an organisation decision to establish an audience database.
- Identify the information you require to evaluate and plan your artistic program. Questions in this regard must include measures of audience ethnicity, including measures of country of origin and language spoken at home.
- Develop survey instruments and techniques, which will be, at best, inclusive of people who don't speak English and, at least, identify those groups which cannot be accommodated in the research.
- If the task is too difficult and the resources exist, commission research which can provide the information. Ensure that the commissioned agency accommodates cultural and linguistic considerations.
- Ensure that the survey results provide clear measures of ethnicity so that these can be used as a benchmark for future monitoring activities.

### **Case Study 3: Powerhouse Museum, Sydney - Visitor Research**

The Powerhouse Museum in Sydney undertakes comprehensive audience research. An important component is visitor research.

This visitor research is commissioned to find out:

- Who comes?
- Why do they come?
- What do they do when they arrive at the museum?

- How do they value their museum experience?
- Who doesn't come?
- What are the barriers?

The aim of this research is to maintain and build upon existing audiences and to attract new audiences.

This research is both qualitative and quantitative research. The techniques used include exit surveys, telephone surveys, tracking studies, observation, in-depth interviews and focus groups.

As a matter of course, the Powerhouse Museum also collects visitor information at the door, including details on country of residence and postcode.

- Museums, in their role of custodians of culture, need to know their audiences. They need to know who comes and, importantly, who does not come. This information enables the Powerhouse to address structural barriers to participation and develop new audiences. An example of a new audience developed by the Powerhouse is the 15-25 year-old age group. This group was attracted by a public program, *Virtual Reality*, and an exhibition *Real Wild Child: A History of Australian Rock Music*.
- The Powerhouse also uses research to take into account audience needs and interests around a topic.
- Research delivers information on what motivates people to come to the Powerhouse. It determines what their underlying values are and what motivates them to choose a visit to a museum over other leisure pursuits.
- Research is also used to identify the needs, values and interests of specific audiences. For example, the Powerhouse has commissioned specific research into the needs of non-English speaking background audiences. This research has involved bilingual and bicultural researchers who have interviewed people in their own communities.

Contact: Carol Scott, Evaluation and Visitor Research Co-ordinator, Powerhouse Museum, Box K346, Haymarket, NSW 1238.

Ph: (02) 9217 0448.

Email: carols@phm.gov.au.

## Notes

<sup>14</sup> This material is based on the ideas presented by M.A. Collins and C. Gardiner, "A Practical Guide to Better Audience Surveys" in *Journal of the Market Research Society*, 34(4), pp 289-297.



## **Identifying new audiences**

Once a clear picture emerges about who makes up your existing audience, it is important to determine whether this picture reflects the demographic reality of your audience catchment area, thereby identifying untapped audiences.

One way of doing this for non-English speaking background communities is by developing a non-English speaking background profile for an audience catchment area.

The first step in this profile development process is the access and interpretation of available ethnicity data about the area. It will become clear that there are many sets of data and ethnicity indicators. The following table has been developed to describe individual data items and their relevance to the audience development process.

**Size of Language  
(Language Spoken at  
Home) Group**

The size of the language group is generally accessed from the Language Spoken at Home (LSH) data from the Census. LSH is frequently used as a general indicator of ethnicity.<sup>15</sup> It is a useful shorthand indicator of ethnicity when considering the communication needs of an audience, and thus is a predictor of the likely scope of language-specific information and service needs.

This data also includes second-generation Australians who speak a language other than English.

**Size of Country of Origin  
(Birthplace) Group**

Country of birth data is useful in showing the size of overseas-born population groups. In the arts this is important information because it pinpoints geographic origins and can be an indicator of cultural heritage. This data does not pick up second-generation migrants.

**English Language  
Competence**

Given the amount of complex information that is delivered on a daily basis to the English-speaking population, the ability to speak and read English obviously affects levels of comprehension. This data when considered in conjunction with language spoken at home can define the communication needs for a group. Thus, if 47% of New South Wales' Vietnamese speakers have a poor, or no, competence in English, communication with this group must involve the Vietnamese language. Naturally, levels of English-language competence will affect the level of interest a particular group shows in an English-language production.

**Recency of Arrival**

Australia's broad immigration program means that recent arrival and settlement data is an important ingredient in understanding demographic changes between the census reports. Recent arrivals and settlement data show the annual number of arrivals from specific countries and also from general regions.

This data is compiled and maintained by the Department of Immigration and Multicultural Affairs.

Recent arrivals may have different needs from more established groups. The need to find a job, housing and attend to other immediate needs may mean that these groups may not have the time, money and interest for mainstream cultural activities.

### **Age Profiles**

Age is an important factor in assessing the likely needs of communities and groups within communities. Some communities (especially from Eastern and Southern European countries) are aging rapidly, others (such as the Vietnamese and Arabic) are younger and have significantly more children than the average. It is important to know where potential audience groups are in terms of the life cycle. This factor affects audience needs. Older people may start to lose their language skills and may have transport problems. Younger families may not have spare dollars available for cultural productions and may need specific consideration for 'family friendly productions' in terms of content, prices and hours.

### **Changes in Population Over Time**

Changes in population are measured by showing changes between five yearly census reports. This data is important because it provides information on population trends. For example, between the 1986 Census and 1991 Census the Vietnamese and Chinese language groups grew at a rate of 70% to 90%, whereas the population of German and Polish speakers declined. Thus, this data can pinpoint the growth areas in your potential audience.

### **Family Structure, Including Number of Children**

Family composition is an important consideration since it has a direct impact on arts attendance. In some communities (such as the Arabic community), families have an average of four children. This affects the opportunity and affordability of arts participation. This information would have to be taken into account when pricing the arts production and deciding where and at what times to hold performances.

**Income (Including Family Income)**

Income is used as a broad indicator of socio-economic status, which is, in turn, correlated with participation in the arts. Income is important since attending a cultural event requires a choice about how disposable income will be spent.

**Education Qualifications**

Educational qualification data is used in community profiles in audience research, as education is a strong indicator of the likelihood of participation in cultural activities.

The informed use of this type of information, when combined with an understanding of the cultural characteristics (history, circumstances of migration, etc.) of different communities, can be of great benefit to an arts organisation. One of the clearest indicators of the value of such data is provided in the activities of the Superleague Bulldogs.

*Refer to Case Study 4: Superleague Bulldogs - Researching the Community*

Ethnicity data is not difficult to access, as it has become a key to most activities involving ethnic communities. There is therefore a number of sources for this data, each with its own value and limitations.

The first of these sources is the Australian Bureau of Statistics (ABS). The ABS, through the Census and other purpose-specific surveys, is the source of most ethnicity data. The ABS has a range of statistical products which are relevant to ethnic communities. The most valuable ABS data comes from the Census of Population and Housing which is undertaken every five years.

The last Census was undertaken in August 1996 and data from this Census began to emerge in 1997 and more will be made public in 1998. The ABS also produces specific products from the Census such as specific language group or birthplace profiles. Available products are based on data from the 1991 Census and will again be developed with the 1996 Census data. (See Appendix 2 for a list of ABS offices).

The drawback of this data is that users need at least a cursory knowledge of population statistics and may need to pay for them. In terms of cost, standard tables are quite inexpensive but requirements for specific cross-tabulations requiring a degree of ABS analysis would be more costly.

The ABS is skilled in this area and understands the needs of organisations wanting to identify or work with non-English speaking background communities.

Another important source for this data are the State and Territory Ethnic Affairs agencies. While these vary, most State and Territory Ethnic Affairs agencies produce

or collate ethnicity data specific to their jurisdiction. As a matter of course, these ethnicity data products are collected around local government areas since these areas provide the basic geographic unit used for the planning of many government programs and services.

The Ethnic Affairs agencies are also important because they can provide much more detailed and useful statistical breakdown, such as religion by locality or age by locality, which may be of use to arts organisations.

These bodies may be able to provide assistance to arts organisations trying to tap into non-English speaking background communities. They may be able to provide more value-added information about non-English speaking background communities.

Most of this information is available free from these organisations. Details of the individual organisations are given in Appendix 3 to these guidelines.

Another source of ethnicity data are local area multicultural and individual ethnic-specific community organisations. These organisations are valuable not only as sources for statistics, but also in their potential to provide a range of other opportunities for arts organisations.

The section on “Establishing Community Links” in these guidelines (see p.39) provides more details on each of these potential sources of ethnicity data.

*Refer to Case Study 5: Sidetrack Performance Group - Addressing the Needs of Rural Non-English Speaking Audiences*

Once the ethnicity data needed is collected, it should be assessed against the existing audience profile data to determine if gaps or opportunities exist for the development of new audiences.

These opportunities may either exist in the relevant audience catchment area, or may be of interest because of the nature and type of the organisation's artistic activity.

This analysis will also give a community-specific focus to the next important step, the evaluation of these groups as potential audiences, discussed in the next section of these guidelines.

### **Identifying New Audiences - Points to Consider**

- Select a geographic or catchment area in which your organisation is interested.
- Identify the data you will need to determine the potential non-English speaking background audience, such as size, language data, family structure and so forth. Points to consider include cost, storage, analysis requirements and use.
- Identify the most appropriate source for this data and make contact with the most appropriate organisation in your area and to your level of expertise.

- ▶ Analyse the data collected, in the first instance, against your existing audience profile to identify gaps in attendance at your present activities.
- ▶ Analyse the data to identify potential opportunities represented by individual language or other demographic groups.
- ▶ Prepare this potential non-English speaking background audience profile so that it can be further validated against other audience development criteria.

### **Case Study 4: Superleague Bulldogs - Researching the Community**

Superleague Bulldogs, a Rugby League football club based in the Canterbury/Bankstown region of Sydney presents a multicultural day with a multicultural arts event before the main game.

The aim of this program is to use arts as a means of promoting sport to the local community.

At an organisational review held in 1992-93, it was agreed that the Club was doing well in all its activities, except attendance. A strategy to boost attendances was developed. The short-term goal of this strategy was to get more people from non-English speaking backgrounds to the game. The long-term strategy was to generate a long-term commitment to the game amongst second and third-generation migrants. To address this situation, the club decided to find out the characteristics of their local community, using Australian Bureau of Statistics demographic data. The results of this analysis were staggering: 44% of the local population had at least one parent from a non-English speaking background. (This proportion is now estimated to be 50%.) It was decided to target the top five migrant groups in Canterbury/Bankstown.

The Bulldogs then contacted the local councils to find out who the key people and key structures (such as the church in the Greek community) were in the target communities.

The next stage was to undertake qualitative research by talking to people from these communities. The end result of this research was that attitudinal barriers to Rugby League could be overcome if non-English speaking background groups could be encouraged to participate in 'owning' an event.

The way to do this was by holding multicultural days, whereby the five groups in each local government area were invited to devise and stage (with the help of a producer) a half-hour multicultural arts entertainment before the game. The communication strategy consisted of umbrella television advertisements targeting parents. It also relied on using community contacts and the main media outlet for each ethnic group. A successful strategy was to send players out to the 11 or 12 schools which had the highest concentration of non-English speaking background students to give talks and to hand out free tickets.

This initiative was very successful. The first multicultural day set a ground record and subsequent days have enjoyed a well above-average attendance. The only problem was the constant pressure to keep the arts production fresh and inspiring. In 1997, contributions were sought from second and third-generation non-English speaking background people and this generated a production which fused elements of their respective cultures with aspects of mainstream culture.

The lessons learned:

- ▶ It is essential to develop and follow a systematic, long-term plan. This requires commitment and patience, as well as significant resources.
- ▶ The community must be invited to work with your organisation to gain a sense of ownership.
- ▶ It is vital to keep productions fresh and appealing.

This case study gives a clear indication of how strategic planning, research and targeted communication strategies can ensure that a non-English speaking background arts production is a success. It also illustrates an imaginative way in which NESB cultural performances can be used to broaden the appeal of mainstream events, in this case, Rugby League.

Contact: Lynne Anderson, Marketing Manager, Super League Canterbury Bulldogs, Belmore Sports Ground, Edison Lane, Belmore, NSW 2192.

P.O. Box 123, Belmore, NSW 2192.

Ph: (02) 9789 2922. Fax: (02) 9718 8012. Tollfree Hotline: 1800 81 1158

### **Case Study 5: Sidetrack Performance Group - Addressing the Needs of Rural non-English Speaking Audiences**

Sidetrack Performance Group, based in Marrickville, Sydney, has been very aware that audiences are mainly based in the capital cities.

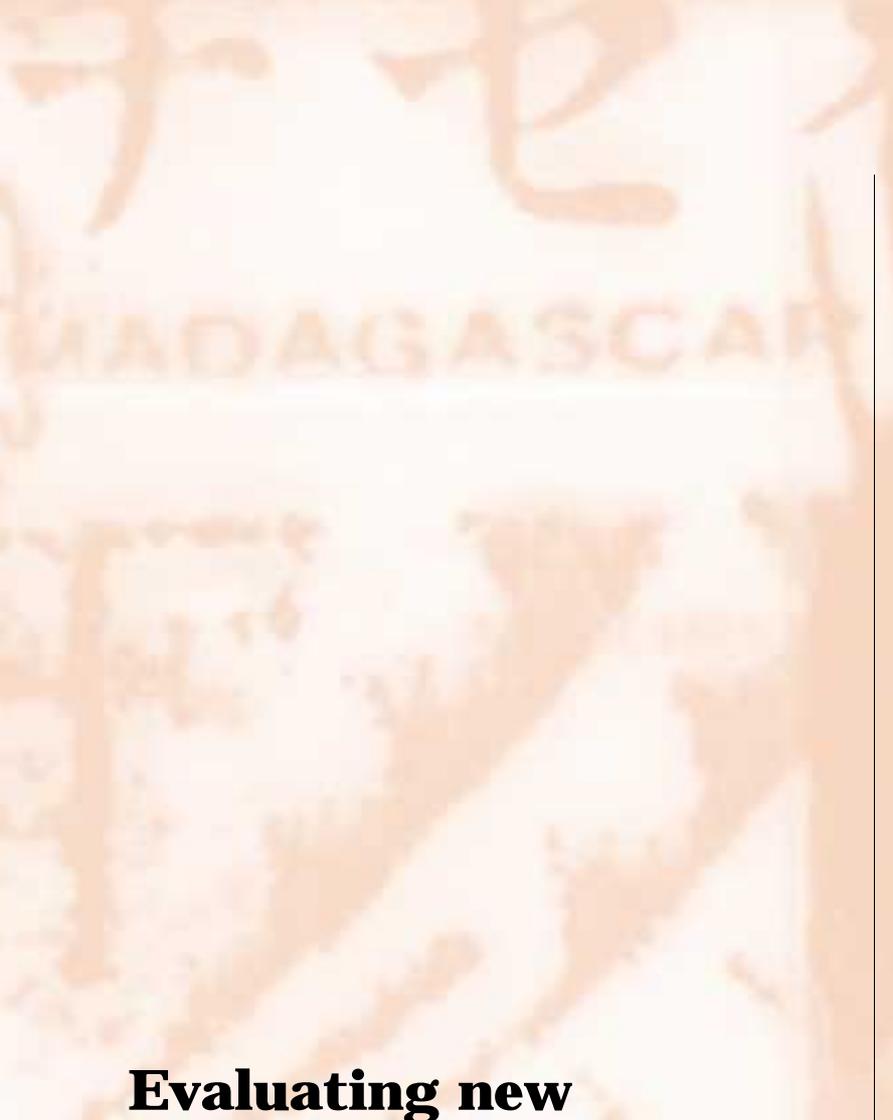
The company saw a need to develop often forgotten audiences in rural Australia, so it decided to look for a rural community parallel to Marrickville. It chose the Riverina district in rural New South Wales, an area with a strong Italian population. The aim was to build an audience base up in this region over two or three years, and develop a residency program in Griffith and other major towns, so that eventually a Riverina rural company could be established. This company would have a vested interest in a company like Sidetrack in the city. Sidetrack would then be able to tour its works from the city to rural New South Wales and conversely present/produce works from the Riverina district in Sydney.

This initiative has included a consideration of the cultural needs of an often forgotten group, non-English speaking background people in regional centres, in its audience development strategy and has set up a plan for a long-term structure and process for achieving this aim.

Contact: Paul Cate, General Manager, Sidetrack Performance Group, Hut 9/142  
Addison Road, Marrickville, NSW 2204.  
Ph: (02) 9560 1255. Fax: (02) 9560 9167.

## Notes

<sup>15</sup> This is obviously not the only indicator, e.g. country of birth, birthplace of parents, proficiency in English language, and religion are often most useful when considered in combination with each other.



## Evaluating new audiences

While the numeric analysis can provide a first-level indicator towards new non-English speaking background audiences, it does not provide enough information to guarantee a successful audience development process with individual ethnic groups. There is a need for further inquiry and research to provide more arts and culture-specific information in the evaluation of new audiences from non-English speaking backgrounds.

In a market sense, there is a need to assess the needs, wants and preferences of these groups and consider these against the capacity and aims of the individual arts organisation.

The evaluation can involve the identification of research and statistics relevant to this area for non-English speaking background communities, and may involve contacting and researching into non-English speaking background groups themselves.

### **Using Existing Cultural Activity Data**

There is some value in interpreting data on non-English speaking background communities' cultural consumption and participation pattern, since this can inform audience development approaches and expectations.

Publications providing main statistical reports with

information on the cultural behaviour of non-English speaking background people are:

- *Attendance at Selected Cultural Venues*, ABS Series, June 1991 and March 1995.
- *Overseas Born Persons and the Arts - A Report to the Cultural Ministers Council by the National Culture Recreation Statistics Unit*, ABS.

Table 1 below, taken from *Attendance at Selected Cultural Venues*, has been developed to show the type of data available from this publication.

**Table 1: Attendance at Selected Cultural Venues by People Born in Overseas and Selected Non-English Speaking Countries - Participation Rate**

	Art Gallery	Museum	Libraries	Popular Music	Classical Music	Theatre	Dance	Opera or Musical	Performing Arts	Cinema
% Australian Born	22.7	28.5	38.5	28.4	7.3	17.2	9.9	20.2	20.0	64.9
% Overseas Born	21.0	25.7	38.2	28.4	8.7	15.1	10.2	16.9	15.1	54.1
Selected NESB Birthplace Countries										
% Italy	6.9	10.5	12.9	10.5	4.5	6.3	3.9	8.0	6.0	29.5
% Greece	6.7	10.8	13.4	17.4	5.0	12.7	13.7	6.5	7.3	26.3
% Vietnam	8.3	13.9	35.1	15.2	1.4	1.1	1.9	5.8	9.5	31.7
% Germany	27.5	32.6	37.7	15.6	14.2	14.4	12.0	19.5	12.4	48.1

Source: ABS Cat. No. 4114.0 1995 Attendance at Selected Cultural Venues. Table #6

Table 1 shows there is a clear correlation between birthplace and the level of participation in formal arts activities. However, it is important to point out that:

- Participation in own language cultural activities compared with mainstream activities is not identified.
- These data are put together on a national basis and are potentially misleading for those organisations needing information on a more specific or targeted geographic area.
- Given the significant differences between birthplace groups, there is only limited value in the aggregation of attendance data into total overseas born, or total overseas born in non-English speaking countries. Thus, the individual place of birth results need to be considered on a case by case basis.

*Overseas Born Persons and the Arts* also contains data on attendance at selected cultural venues. It is much broader and provides data on:

- overseas-born population statistics;
- cultural occupations of overseas born;
- work in selected culture/leisure activities;
- time spent in culture/leisure activities.

Table 2 below, from *Overseas Born Persons and the Arts*, identifies the top five cultural occupations by three categories: Australian born, overseas born from mainly English speaking countries and overseas born from non-English speaking countries.

**Table 2: 'The Top Five' Cultural Occupations by Birthplace<sup>16</sup>**

<b>Australian-Born People</b>	<b>%</b>
Motion Picture Projectionist	86.6
Entertainment Usher	86.5
Dance Teacher (private)	81.7
Announcer	81.2
Music Teacher (private)	80.3
<b>Migrants from Non-English Speaking Countries</b>	
Architects (and allied occupations)	16.5
Craft-workers	15.3
Designers and Illustrators	14.3
Painters, Sculptors	13.7
Photographers	13.4
<b>Migrants from English Speaking Countries</b>	
Authors and related	22.3
Producers (media)	19.3
Actors and related	19.2
Conservator/Archivist	18.9
Musicians, Composers and related	18.4

These data may appear marginal for the audience development exercise under consideration here but they reveal some important implications, such as:

- There is an overall lower level of employment in the arts by people born in non-English speaking countries.
- This lower level employment may have a potential negative impact on the participation rates of overseas non-English speaking born groups due to lower levels of:
  - informal contact and information dissemination; and
  - network interest.
- The main employment categories for those born overseas in non-English speaking countries are all based in the visual arts, where proficiency in English may be less of a mitigating factor.

*Refer to Case Study 6: Vancouver Opera Company (Canada) - Using Ethnicity as an Indicator When Developing a Community Profile*

It is therefore important to understand the limitations, as well as the benefits, of the available data in this area. Common limitations include:

- ▶ Small sample sizes for some communities limit the ability to generalise about their behaviour.
- ▶ There is no distinction drawn between first and subsequent generations of people from predominantly non-English speaking countries and there is no mention of any differences in participation rates. This distinction is important since first- and second-generation migrants tend to have different tastes in arts productions.
- ▶ Statistical data does not provide information about access to venues in terms of language, i.e. whether people can find out about, visit and enjoy the experience in their first language or, if not, can do so at their English language skills level.
- ▶ Data does not provide information on whether people are attending cultural events about their own culture and its artforms, or whether they are attending mainstream Australian cultural venues. For example, many Chinese Australians can easily see movies in their first language by going to Chinese cinemas in Sydney and Melbourne. In some communities, cinemas acknowledge their local audience by running Chinese movies at set times. However, for most other languages there is not this level of servicing.
- ▶ Some definitions of artforms and venues do not take into account the existence of parallel forms in other cultures (e.g. 'dance' can cover European forms but it can also cover culturally specific forms, such as Indian classical dance or Indonesian dance).
- ▶ This data does not cover the extent to which people attend culture-specific events which are not explicitly represented by the ABS definitions (e.g. regionally based events, various calendar events, or social and cultural group events such as fund-raising nights).
- ▶ The available published data is static, often removed from everyday language and can become quickly outdated.

These limitations highlight the need for arts organisations to talk directly with potential relevant non-English speaking background groups in order to determine their value and potential as new audiences.

## **Using Qualitative Research Techniques**

There is a range of techniques which could provide valuable information as to whether specific non-English speaking background communities represent potential new audiences. The main techniques are:

- ▶ talking to other arts organisations which have been successful in attracting audiences from these groups;
- ▶ accessing community commentators as information gatekeepers; and
- ▶ running language-specific focus groups with members of the relevant non-English speaking background community.

The first of these techniques is important, since much of the learning in the area of arts and culture comes from experience. There has been a lot of work in recent times developing industry-specific case studies as a means of facilitating change. The case studies documented for these guidelines are meant to work in the same way, that is, to identify what can be and has been achieved by other arts organisations. The consultants found that arts organisations were most willing to share their experiences in this regard.

The second method can also provide valuable results. All non-English speaking background communities have their own organisations and structures, as well as individual representatives and gatekeepers. Taking the time to talk to these organisations and individuals provides information which can help determine whether an existing or planned artistic activity would be of interest to the community. This process can go a long way in either engendering community interest and enthusiasm in an organisation, or the reverse, establishing that there is only limited audience potential in that community.

The characteristics of ethnic community structures are further explained in the next section of these guidelines: “Establishing links with non-English speaking background communities”.

Finally, a focus group is a group of people gathered to discuss their attitudes, feelings and perceptions about a product, service or issue in a systematic way. Their purpose is to give the organiser(s) a sense of what is important to consumers or audiences. They also provide a useful cross-reference for information collected from gatekeepers and other sources.

Focus groups are useful for determining the answers to questions such as:

- ▶ barriers to participation;
- ▶ testing new ideas for performances;
- ▶ the significance of prices;
- ▶ leisure preferences;
- ▶ how people choose a performance;
- ▶ what audiences enjoy;
- ▶ how satisfied audiences are with current programs and existing facilities, and how this experience can be improved;
- ▶ how to increase the frequency of audience attendance;
- ▶ how to attract more first-time audiences;
- ▶ how effective publicity materials are;
- ▶ if new performances were added, would they increase audiences or ‘cannibalise’ existing audiences?

The most useful aspect of focus groups is that they can help your organisation define the details of important audience development information, such as:

- the preferred type of artworks and performances;
- the physical factors which would encourage audience attendance; and
- the most effective communications and marketing strategies to ensure that awareness is maximised.

While there are some drawbacks to the use of focus groups (such as limitations in being representative of a whole group), most skilled facilitators can deliver useful information.

*Refer to Case Study 7: Sydney Symphony Orchestra - Expanding from an Established Base to Include Other Communities*

### **Evaluating New Audiences - Points to Consider**

- Determine a method to establish the value and potential of individual non-English speaking background communities through:
  - accessing existing cultural behaviour data;
  - undertaking direct qualitative research with the target groups.
- Consider the information gained with reference to artwork preference, programming requirements and communication requirements.
- Make an organisational decision establishing one or more non-English speaking background community(ies) as audience development target(s).
- Include these targets within your organisation's programming and budgeting.

### **Case Study 6: Vancouver Opera Company (Canada) - Using Ethnicity as an Indicator When Developing a Community Profile.**

In 1990, the Vancouver Opera Company conducted research into potential audience development opportunities within the Chinese, East Indian, Japanese, German and Italian communities. The result of the research was to recognise that the German and Italian communities would provide the best short-term audience opportunities because they were familiar with European music, and would require relatively straightforward marketing efforts. However, the Chinese community was the city's fastest growing ethnic group and there was also a high potential for growth as increasing numbers of Hong Kong Chinese applied to migrate to Canada.

The Vancouver Opera Company took advice on building a relationship with the Chinese community, developed a long-term strategy and implemented it with success.

The strategy took a culturally diverse perspective with implications for all operational aspects of the Company. Firstly, relationships were established with Chinese community groups. Research revealed that two operas, *Madam Butterfly*, and

*Carmen* were particular favourites with the community and incentives were provided to community groups to attend those operas. Further activities included trying to get community members to become members of the Opera and the appointment of a representative from the Chinese community to the Board of the Vancouver Opera Company.

Community networking also encouraged a substantial number of volunteers from the Chinese community to work with the company with sub-titles in English and assist in cross-cultural communication.

This case study was sourced by the Audience Development and Advocacy Division of the Australia Council, and was obtained from Opera Australia.

### **Case Study 7: Sydney Symphony Orchestra - Expanding from an Established Base to Include Other Communities**

The Sydney Symphony Orchestra has planned audience development as a multi-layered strategy. The Symphony presents a number of concert series and an extensive education program that aims to widen participation by the Sydney community.

The Symphony's marketing program relies heavily on the segmentation of audiences according to musical tastes, age and other demographic considerations. Each group may require a particular communication style, and the Symphony is investigating the most effective channels for encouraging those from a non-English speaking background to become involved in its programs.

The Symphony is seeking to involve Sydney's significant Chinese community. The Symphony has discovered that this community is well disposed towards classical music and that there is strong anecdotal evidence that this community is inclined to take a more active role in the Symphony's programs. Quantitative data is difficult to establish since market research which questions the ethnic origin of the existing support base of respondents may be seen as discriminatory.

Sydney's diverse Chinese community is one of the first areas for improved distribution of information, as many members of the community have:

- ▶ already participated in educational programs and concerts centred on classical music;
- ▶ an economic profile with a reasonable amount of disposable income available for entertainment spending;
- ▶ similar economic priorities to existing audiences;
- ▶ a community communication structure that is well organised with formal channels.

The challenge is how to communicate the Symphony's activities in a culturally relevant fashion.

Drawing from its experience in this initiative, the Symphony aims to develop a core and versatile set of skills, which could then be broadened to other Asian communities. This is an example of a layered and gradual approach to audience development within communities from non-English speaking backgrounds.

### **The role of product development and promotion in the audience development strategies of the Sydney Symphony Orchestra**

The Symphony's education programs enjoy a high participation rate from children from ethnic Chinese communities. It is clear that many parents, as part of a general education, value music education for their children. There is also demonstrable support from the community when their Symphony presents a leading soloist from a similar background.

(It is important to note, however, that soloists for the Symphony are chosen on the grounds of national and international musical repute.) An interesting feature of the Symphony is that many of its players are also from non-English speaking backgrounds.

Because the existing classical repertoire has a strong acceptance amongst the Chinese community, the Symphony is not proposing a new programming style in order to shift its audience profile. The Symphony is intending to promote its existing product more widely. It is gaining a more versatile skills base and encouraging more involvement by members of the community and community media. Part of the outcome of this process will be to review some of the Symphony's activities should there be strong indicators towards another viable programming style for these communities.

What the Symphony has learnt from its experiences so far is that:

- ▶ various non-English speaking communities have ways of doing business that may be quite different from those of the Australian mainstream;
- ▶ the organisation needs to be flexible, to have translation services available and to be prepared to modify promotional plans and activities;
- ▶ it is important for cultural organisations to realise that the commercial values which are important to their target markets may not be identical to their own;
- ▶ it is important to identify possible barriers and act quickly to dismantle them. The Symphony's Customer Service staff have a number of second languages between them. Delivery systems, like the product, need to be culturally appropriate. Never forget the obvious: for many people from non-English speaking groups, face-to-face sales are always going to be more welcome than say, the telephone.

Contact: Luke Nestorowicz, Director of Marketing and Communications, Sydney Symphony Orchestra, P.O. Box 4972, Sydney, NSW 2001.  
Ph: (02) 9334 4644. Fax: (02) 9334 4646.

## Notes

<sup>16</sup> Table developed from Table 2.1, *Overseas Born Persons and the Arts*, op cit.



## **Establishing links with non-English speaking background communities**

Once the decision is made, it is important to establish links with non-English speaking background community structures, especially those with an interest or expertise in arts and culture.

A lot of useful information and insight can be gained from making contact and building rapport with the relevant ethnic community organisations in your target area. This can often save time and duplication of efforts. As a general rule, you should establish contact with ethnic and culturally diverse organisations of a similar size and which cover a similar area, since these can provide valuable resources in further defining the potential audience population.

Thus, a national arts organisation should establish contact with a national ethnic organisation and a local arts organisation should contact the local government area-based ethnic organisation(s).

There are a large number of ethnic community organisations and structures spanning the government, community and business spheres. The following is a broad guide to the types of organisations which can provide information and support.

However, with reductions and limitations in funding and their effect on the community infrastructure, there is an increasing need for mainstream organisations to forge direct links with non-English speaking background artists and groups.

The table below identifies the range of organisations which exist and their functions.

<b>Federal, State and Local Government Bodies</b>	<p>At the federal level the Department of Immigration and Multicultural Affairs maintains contact with all levels of ethnic community organisations and can provide contact information for these. This expertise is replicated at the State/Territory levels through the State and Territories Ethnic Affairs structures, and at the local level through local and shire councils.</p>
<b>Peak Ethnic Community Organisations</b>	<p>The area of the arts and culture has been, and continues to be, on the agenda of the peak ethnic community organisations which receive government funding to advocate for ethnic communities. These are the Ethnic Communities Councils which exist at a number of levels:</p> <ul style="list-style-type: none"><li>▶ The Federation of Ethnic Communities Councils of Australia (FECCA) is the peak national body representing ethnic community views across Australia. FECCA has an established arts and culture network, which provides a consultative base for advocacy in this area.</li><li>▶ The State/Territory Ethnic Communities Councils (ECCs) are the peak bodies at the State/Territory level. They are generally funded by either or both Federal and State/Territory level governments to provide insight and input into arts developments in a culturally diverse Australia.</li><li>▶ The Regional Ethnic Communities Councils (RECCs). These groups operate as pan-ethnic organisations covering smaller geographic areas. The scope of these vary between States, but they provide a valuable resource for regionally based arts initiatives.</li></ul>
<b>Ethnic-Specific Peak Organisations</b>	<p>These organisations are established at either a national or State/Territory level to act as a peak body for organisations of similar national, linguistic, ethnic or religious backgrounds. Prominent national examples include the Australian Federation of Islamic Councils (AFIC) and the Australian Council of Jewry. Liaison with these organisations can provide access to a whole network of affiliated organisations.</p>

**Ethnic Community Organisations**

These are many and varied and represent all aspects of life within ethnic communities, including religious, social, cultural, educational and political interests. They may or may not be affiliated with the above-mentioned peak bodies. Listings of organisations with their contact details can be accessed through the State/Territory government ethnic affairs bodies, as well as community peak bodies. Some ethnic community organisations have been set up for artistic and cultural objectives and can provide not only valuable experience and insight, but also a potential source for talent and collaborations.

**Migrant Resource Centres**

The Federal Government funds these centres to articulate the needs of and provide structural support to ethnic communities in their locality. There is a large number of these centres around Australia and they can provide help in identifying ethnic community needs and aspirations in defined geographic areas.

**Multicultural Arts Organisations**

In some areas Migrant Resource Centres and Ethnic Communities Councils employ specialised multicultural arts officers. These people have specific knowledge about arts and cultural activities of non-English speaking background communities in their area.

In most State/Territory capitals there is at least one funded advocacy organisation in the area of arts and cultural diversity.

These organisations have provided both a proactive and responsive role in supplying the arts sector with links to non-English speaking background artworkers and community organisations. In some cases, these organisations also provide a profiling function, providing opportunities for these artists or cultural organisations to perform or create their work.

Such organisations include Multicultural Arts Victoria, Brisbane Ethnic Music and Arts Centre, Nexus (SA), the Multicultural Arts Alliance and Carnivale (NSW), and Multicultural Arts Western Australia.

## **Arts Infrastructure Organisations**

Assistance in accessing ethnic communities is also available through many mainstream arts infrastructure and service organisations in their role of providing support for the professional development of artists, artform development, and advocacy and support for arts organisations.

Arts infrastructure organisations are increasingly seeking to more effectively include non-English speaking background artworkers and communities and develop partnerships with multicultural arts organisations. They are often well positioned to provide assistance and have a greater resource base and reach.

Such organisations include National Association for the Visual Arts (NAVA), AusDance, and the State/Territory based Writers' Centres and Community Arts Centres.

## **Individual Ethnic-Specific Arts Organisations**

The smallest and potentially most valuable unit in this network are the individual arts and cultural community organisations which thrive in non-English speaking background communities. These range from small ethnic-specific repertory theatre companies to arts activities groups associated with an ethnic or mainstream community organisation.

Their number precludes individual identification, but ethnic affairs and local government agencies in all jurisdictions maintain comprehensive listings. The specialist knowledge that these groups have can provide clear access paths into the communities and sources of artwork and collaboration.

Once the appropriate structure, communities and individuals have been identified, it is important to identify how to interact with them and what they will want from you. This interaction has to be a relationship which meets both parties' needs.

Such an interaction can be achieved through a number of mechanisms including:

- one-off consultations;
- the identification of advisers or consultants from these organisations; or
- a more formal and long-term arrangement, such as a formally constituted advisory group drawn from a range of these organisations.

An advisory group interested in developing activities can be established over time. Such a group can provide a good idea of what would be likely to work and what still needs to be done to develop appropriate products for a new audience. It is important to avoid tokenism when recruiting and working with community advisory groups. A good understanding of community consultation processes is essential, and as illustrated in Case Study 8, expertise in community cultural development practices is central to achieving effective, long-term outcomes.

*Refer to Case Study 8: Urban Theatre Project's Production of Going Home - Developing Contacts with a Community*

This type of contact will also generate a range of corollary benefits such as:

- ▶ identifying cultural preferences and protocols, thereby ensuring a greater level of cultural sensitivity;
- ▶ obtaining important 'gatekeeper' information and recommendations which can be addressed and acted on;
- ▶ ensuring a positive goodwill towards the organisation (which can be seen to be informed and relevant), and activating 'word of mouth' avenues for publicity and promotion; and finally,
- ▶ providing an opportunity to establish the organisation as part of the community's cultural life.

Case Study 9 illustrates the application of these processes to achieve artform-specific outcomes.

*Refer to Case Study 9: Doppio Teatro - Working with the Community to Develop Appropriate Product for Non-English Speaking Audiences*

### **Establishing Community Links - Points to Consider**

- ▶ Clarify your organisation's aims, objectives and motives for developing links with non-English speaking ethnic groups. Think about and prepare the organisation for all the implications. Be prepared for this process to be long-term. Be clear about where this initiative fits into the organisation's overall vision and goals. Ensure that the organisation as a whole is committed to this process.
- ▶ Identify relevant government and community ethnic affairs structures.
- ▶ Establish liaison with appropriate structures and organisations and work out appropriate liaison points and operating protocols.
- ▶ Strengthen these links by spending time and (maybe) tickets on community leaders. Convey your aims and objectives and gain feedback on these.
- ▶ Consciously work to establish and maintain an equal relationship. Develop and formalise the relationship by using various ways of working together, such as partnerships, workshops, collaborations and fusions, community consultations and community advisory panels.
- ▶ Ensure that future commitments and co-operation are negotiated.

## **Case Study 8: Urban Theatre Projects' Production of *Going Home* - Developing Contacts with a Community**

In 1995 Death Defying Theatre (now renamed Urban Theatre Projects), a community theatre company based at Casula, in Sydney's west, decided to work with the Maori and Polynesian communities in their area.

The reasons for choosing to work with Maori and Polynesian people in the community were:

- ▶ the Maori and Polynesian communities are relatively recent arrivals and growing quickly;
- ▶ these groups are both mythologised and under-represented in the arts;
- ▶ these groups (along with other small groups in the community, such as the Kurds) have particular difficulties accessing cultural resources and government arts funding;
- ▶ no-one was targeting arts programs to this audience and their story was not being told.

Once the Company came up with the idea of creating some sort of theatre event with Maori and Pacific Island people, they put the idea to a local Polynesian youth worker. He thought it was very relevant and had a resonance with his own life story. The youth worker became an enthusiastic community advocate for the production. The theatre then talked to a range of other people, including artists, community workers from Polynesian groups, and the community at large. This process enabled the Company to devise an outline of the themes of the production and a process to explore these themes. They then applied for funding from the Australia Council and also from Creative New Zealand - the latter for funding of a residency for a Maori writer to work on the project.

This project was conceived as a community project with community members having an opportunity to tell their stories, write, perform and play music for the show. The Company employed a director, writer, co-musical directors and a designer. A public meeting was then held in the Sydney suburb of Fairfield to inform the community as to what the theatre and the production was all about. This meeting was of crucial importance in getting community involvement, working out the topics for the production, getting priceless community information about where to hold the production, on what nights (e.g. don't do anything on Sunday because people go to Church), and what type of theatre training was required. Public workshops were then held over a 14-week period to turn the life stories into the show.

Once the writer and the director were employed, a steering group of community representatives was set up to guide the production. A community liaison worker was employed, a young Samoan social worker, who very effectively linked up with Polynesian community organisations and churches, ensuring that the production received good 'word of mouth'.

At the same time, the Company contacted several Polynesian community arts organisations with the idea of incorporating their existing material into the show. However, for a variety of reasons these community arts groups did not perform en masse in the show, although individual performers became involved. Some of these groups (such as Cook Island drummers) were professional performers. The Company's salary budget had been allocated to the project artists who ran workshops and pulled the production together, so these groups could not be paid. However, setting aside payment for such professional groups was an idea well worth considering for future productions.

The production involved 43 community members as performers and another 20 people who contributed their stories to the script, and to the production design. A feature was the wide age range from 11 to over 60 years. While the show set out to draw upon and showcase cultural traditions (such as the haka, poi and Samoan dance), a lot of the young community performers, without prompting, wanted to blend traditional cultural forms with newer forms such as hip hop. Thus a 'fusion' product was developed out of the experiences of the participants.

This experience shows that it is beneficial to:

- ▶ involve the community in the production;
- ▶ look to the migrant group's source country for funding, skills and knowledge (in this case New Zealand);
- ▶ gain the endorsement of key community figures;
- ▶ use community members to tap into networks and include 'street' knowledge of how a community functions and then how to position your production;
- ▶ be flexible and prepared for a fusion product to emerge from such an initiative.

Contact: Harley Stumm, Urban Theatre Projects, Casula, NSW 2170.  
Ph: (02) 9601 8011. Fax: (02) 9824 2026

## **Case Study 9: Doppio Teatro - Working with the Community to Develop Appropriate Work for Non-English Speaking Audiences**

Doppio Teatro is an Adelaide-based performance group which began by creating a new professional bilingual theatre form. When the company first started thinking about appropriate product for non-English speaking background audiences, it staged the mainstream theatre productions of Pirandello and Dario Fo. However, these did not meet the immediate needs of the audience.

Doppio Teatro changed direction, realising that everyone in the potential audience had gone through the migration process and that this process was a great leveller of class, language and regional barriers amongst migrants. It realised that each community had specific experience and ways of operating and that work needed to be subtly tailored to engage with the unique experiences of each community.

Doppio Teatro then decided to develop close and intimate links with the community, using existing community structures, organisations and churches. This enabled the ensemble to gain access to individuals in the community and start collecting oral histories. From this information, Doppio Teatro could develop productions based on the migrant experience. The guiding principles for Doppio Teatro is that they were 'process driven' rather than 'product driven'. The group considers that the 'product model', lacking a process for working with people, does not engage the audience.

This process resulted in a palpable change in audience responsiveness. It quickly became evident that the arrow was hitting the right target - the right product was being developed for the audience. Another approach used by Doppio Teatro to address the issue of the heterogeneity of the audience was the use of dialects in their products, so an audience became unified not only by a common story (that of the migration experience), but also by a common language.

This model of working with a community has proved to be a useful template for audience development with other non-English speaking groups. This model has shown that:

- ▶ process is very important in working with the non-English speaking (or in fact any) community;
- ▶ the use of appropriate dialects is a useful way of breaking down barriers between an arts organisation and the non-English speaking background community.

Contact: Teresa Crea, Artistic Director, Doppio Teatro, P.O. Box 105, Rundle Mall, Adelaide, SA 5000.

Ph: (02) 8231 0070, Fax: (02) 8211 7323.



## **Identifying and removing barriers to access**

In order to implement measures which will increase audiences and attendance from specific ethnic communities, it is important to understand what keeps them away, and the extent to which these barriers may be removed. Not all barriers are language or culture specific. They can also be generic to other access considerations. For example, if you wish to attract an audience from a community which has a lot of children, does your venue have toilets and nappy-changing facilities that are appropriate for small children?

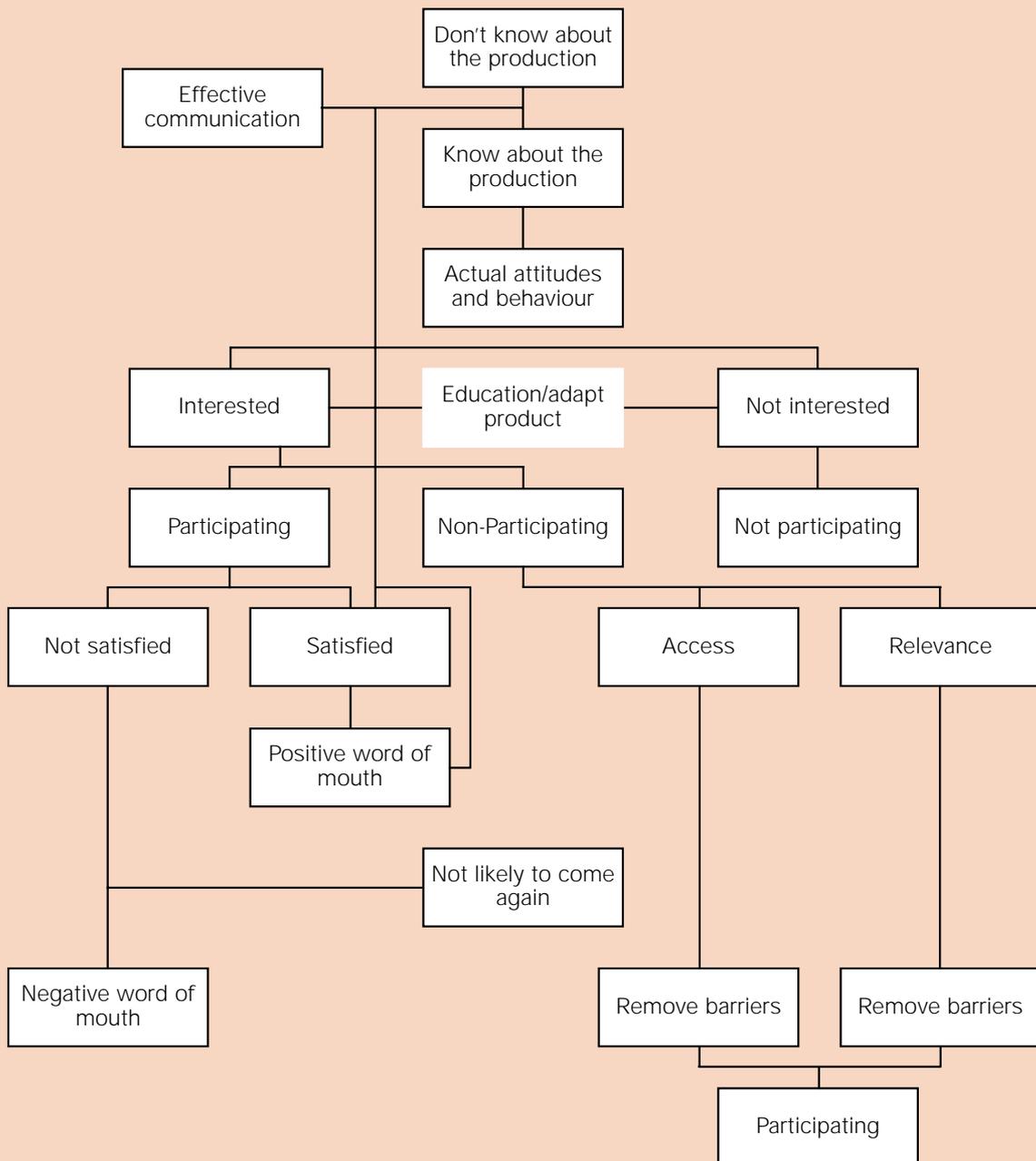
It is important to understand that there may be a multitude of reasons which keeps people of non-English speaking background away from arts activities. The following model of the stages of audience participation has been constructed to give a framework for identifying and removing barriers to access.

This model suggests that there are three potential categories amongst non-participating groups (non-English speaking background groups, in this case), consisting of:

1. those who are interested but don't attend as a result of access barriers;
2. those who are interested but don't attend because the product is irrelevant or not considered attractive;
3. those who are not interested and who don't attend.

Attracting the first group would require educational and promotional activities as well as organisational change. Attracting the second group would require a consideration of product development, choice and promotion; while attracting the third would probably be much more resource intensive, requiring educational activities along with product and promotional considerations.

### Stages of Audience Participation - A Model



This is an important point in the overall consideration of audience development. Unless there is correct analysis of the non-participation of the group, there is a strong possibility that the ensuing activity could be misdirected, miss the mark and not result in the desired increase in participation. An example of this is Doppio Teatro's early, unsuccessful focus on the productions of Pirandello and Dario Fo.

Related to this is the 'burnt finger' response, whereby organisations are unwilling to allocate resources to developing audiences if previous attempts were unsuccessful. Organisations may not be aware that they have used a flawed process. A change of process or focus may be all that is required to achieve success.

The 'barrier analysis' is critical to audience development and to sustaining the interest of the individual art organisation.

*Refer to Case Study 10: Nexus - Using Community Networks to Develop Audiences for an Arts Product*

The model presented illustrates three main categories of barriers:

- ▶ access barriers;
- ▶ product-type barriers; and
- ▶ barriers due to a low level, or lack of, interest.

Each of these barriers are discussed below.

## **Access Barriers**

A range of access barriers can exist for the group who are interested but not participating. These barriers are identified and explained in the following table.

<b>Lack of Information or Knowledge</b>	Have promotional activities considered the information and language needs of people in the catchment area? Have the ethnic media or other ethnic community information channels been used for information dissemination? Has the promotional material been made available in languages other than English?
<b>Timing</b>	Are the hours suitable for the target group? For example, if the target group has a large number of young families, then certain performance times may be less preferable.
<b>Cost to the Audience</b>	Careful thought needs to be given to pricing. Arts 'products' are usually bought with people's discretionary spending - the money that is left over after the necessities of life are paid for. What is the target group's ability and willingness to pay? The choice of which ethnic group to target may vary

according to its ability to pay. Pricing can reflect this by offering special deals for early bookings or half-price tickets. Where does the targeted audience live? Is the transport they require to get to the venue expensive? Can they afford both the cost of the ticket and the cost of the transport to the venue?

### **Venue**

Is it easy to get to? Is it safe? Are the signs appropriate and in the appropriate language(s)? What does the atmosphere signal? An excessively formal and quiet atmosphere may mean that people feel out of place and intimidated and therefore are unlikely to want to return. Have the types and prices of the food and facilities been considered? What sort of ticketing arrangements does the organisation offer - single ticket or subscription? Is there a requirement to use a credit card? Are there ticket outlets in the community? How does the target community usually organise tickets for their culturally specific events?

### **Signage and Bilingual Materials**

Are there appropriate signs and visual guides to facilities and the production? Research shows that most audiences or potential audiences want more information about the production. With music, they would like to know more about the composer, the work, the artists. Providing appropriate information significantly allays fear and uncertainty about the new and unknown, particularly if the information is culturally inclusive.

### **Staff**

Is the staff friendly, welcoming, able and willing to help by providing information in a friendly way? Is the staff bilingual? Are they able to answer questions about the production and the facilities in a helpful way?

To attract larger non-English speaking background audiences, it is important to identify and overcome these barriers.

*Refer to Case Study 11: Doppio Teatro - Removing Barriers to Audience Participation*

## Product Barriers

The assessment of what people want to see or listen to is extremely important in deciding whether existing artworks or arts productions will meet this need. Many cultural assumptions come into play in considering how people appreciate art, and much has been written about this from the point of view of making critical judgements about the art.<sup>17</sup> On the other hand, little research has been done about how various audiences in the Australian population actually respond, and what factors trigger their responses, particularly to artwork generated or presented outside the context of the cultural 'mainstream'. The ethnic diversity that exists in the Australian setting provides ample opportunity for this testing to be done.

Dealing with product barriers faced by non-English speaking background audiences ranges from just making them feel included in the event (i.e. removing the access barriers), to tailoring product with a view to engaging and challenging them. Understanding and creating the context in which these audiences are most likely to enjoy the work is as important as choosing the product itself. For instance, people who are used to the concept of cultural activities as 'high art' can feel very uncomfortable experiencing, what is to them, the alien experience of a Fijian Kava ceremony and, naturally, vice versa. Underuse of culturally specific advice and expertise at this early stage is a common mistake.

One of the best ways to reduce product barriers is to present work which engages and challenges. It is essential that there is recognition by some audiences of particular cultural perspectives or 'business' owned by the group or groups, and that they recognise it is a genuine and authentic representation. Using the artistic input from the target communities in the creation of the product is one way to ensure this, and this is discussed in more detail later. There is great potential for learning from and using the expertise and influences within immigrant cultures in developing new product, and the case studies presented here barely scratch the surface of the diversity and excellence available.

It should be remembered that no group is homogeneous, and that there will always be different points of view. The most successful work can often be judged by the integrity with which it presents all these perspectives. The tendency to take the easy option of expecting and 'playing for' stereotypical responses can result in fatally limiting the palette of an organisation's range and reach, and losing the audience's respect. A relationship based on tokenism, breeds tokenism and cannot be sustained.

Striking a balance between challenging and reflecting an audience's tastes takes time and experience. The main anxiety that many organisations face - that of not really understanding non-English speaking background communities and fearing they may be offended, or worse, may not come at all - must be overcome in order to confidently present attractive product. Methods of obtaining the information you need to build this confidence, and strategies for using it, are covered in other sections of these guidelines.

## Lack of Interest

If identifiable groups are not attending or indeed willing to attend because of a lack of interest in this type of activity, an appropriate response could be an education program.

This may seem to be the least attractive option since it requires the time and resources to achieve the visible and viable gain in audience.

While this may be the case in the short term, the generation of interest in the arts within a long-term framework is the essential component of sustained audience development.

*Refer to Case Study 12: Vietnamese Literature Pilot Project - Developing a New Product to Meet an Identified Need in a Specific NESB Market*

### Identifying and Removing Barriers - Points to Consider

- ▶ Undertake appropriate consultation and research to identify the types and nature of barriers to targeted audience participation.
- ▶ If these barriers relate to physical or cultural access issues, you must assess your capacity and resources to address these in terms of:
  - information and communication;
  - venue and staging;
  - staffing;
  - cost.
- ▶ If they relate to product type, you must assess your resources and ability to develop product which will attract these audiences and increase participation.
- ▶ If they relate to a lack of interest, you must be able to determine the long-term benefit of working with the target groups to develop interest and, through that interest, participation.

### Case Study 10: Nexus - Using Community Networks to Develop Audiences for an Arts Product

Nexus, a multi-disciplinary arts organisation based in Adelaide, wanted to develop non-English speaking background audiences for innovative, 'cutting edge' new works. When an Australian-based Croatian promoter suggested that Nexus sponsor a mainstream Croatian artist, Nexus felt this was outside its artistic guidelines. However, it made an agreement with the Croatian community that if they raised funds, Nexus would provide co-ordination, support and publicity. The goal for Nexus was to develop and strengthen relationships with the Croatian community. Links were made with the community and the visit got good publicity and promotion in the mainstream and Croatian media. The community attended the launch in large numbers.

While some Croatian people have joined Nexus as individual members, there has not been a wholesale increase in Croatian attendance. The large attendance at the launch was perhaps in response to the attraction of a community social event rather than an arts event.

This example demonstrates that the effect of a one-off promotion related to an arts product can be short-lived while audience retention requires a long-term commitment to a process of working with the community.

Contact: Mirna Heruc, Executive Director, Nexus Multicultural Arts Centre Inc, Lion Arts Centre, Cnr North Terrace and Morphett Street, Adelaide, SA 5000.  
Ph: (08) 8212 4276. Fax: (08) 8212 3276.

### **Case Study 11: Doppio Teatro - Removing Barriers to Audience Participation**

Doppio Teatro is an Adelaide-based performance group, which began by creating new professional bilingual theatre, and is inspired by tradition and change within Italian and Australian cultures.

The main strategy Doppio Teatro uses to remove barriers to audience participation is to acknowledge the language (and languages) of the community and to go out and speak to people in their language.

Communities often feel alienated and distanced from an arts organisation. The way to remove such barriers is to build familiarity with the art institution and the art institution's processes.

Other successful strategies used by Doppio Teatro to remove barriers include targeting schools so that young people can acknowledge their own cultural background and also become familiar with the theatre from a young age. Transport is a significant barrier for some segments of the audience, so the theatre cooperates with the community's infrastructure organisations, such as clubs, to organise transport. Ticket prices are kept low in keeping with the income levels of the target audience and tickets are attractively presented.

Contact: Teresa Crea, Artistic Director, Doppio Teatro, P.O. Box 105, Rundle Mail Adelaide, SA 5000.  
Phone: (08) 8231 0070. Fax: (08) 8211 7323.

### **Case Study 12: Vietnamese Literature Pilot Project - Developing a New Product to Meet an Identified Need in a Specific NESB Market**

As part of the 'Audience Development in a Culturally Diverse Australia' project, a pilot project in the area of non-English literature was developed and implemented. The

consultants, Cultural Perspectives, identified the Vietnamese community as a group:

- ▶ of significant size;
- ▶ with a high level of Vietnamese literacy;
- ▶ without appropriate levels of literary material due to the political considerations around works coming out of Vietnam and the acceptability of this work to a mainly refugee community.

With the help of the Literature Fund of the Australia Council, Cultural Perspectives undertook a search for Vietnamese language works (both English works being translated into Vietnamese and Vietnamese works being translated into English) as well as a search for a publishing house who would manage the project.

The search identified the works of Pham Thi Hoa, a Vietnamese-born writer living in Germany, as being appropriate for the project. The form and the style of her short stories was thought to be attractive to Vietnamese readers, and her political position acceptable to the majority of the Vietnamese population in Australia.

Brandl & Schlesinger accepted the responsibility for the pilot project and have been working with Cultural Perspectives to publish and promote the book of short stories in Vietnamese. The project development was made possible by the enthusiasm of Ms Pham's English translator, Ton-That Quynh-Du, providing the linguistic skills necessary for the successful publication of the works.

Pham Thia Hoai last visited Australia at the invitation of the Melbourne Writers Festival in 1997, where the English language version of her collection of short stories, *The Crystal Messenger* (Hyland House), was well received. Success is also expected for the outcome of this pilot project, *Sunday Menu*, a collection of short stories published in Vietnamese, launched in Cabramatta at the Whitlam Library in April 1998.

Cultural Perspectives will compile, evaluate and document the results of the pilot for distribution to other publishers.

Contact: Pino Migliorino, Cultural Perspectives, Suite 1001, Level 10, 89 York Street, Sydney, NSW 2000.

Ph: (02) 9299 8700. Fax: (02) 9299 8944. Email: pino@ozemail.com.au.

## Notes

<sup>17</sup> See the following texts: Office of Multicultural Affairs, *Access to Excellence: A Review of Issues Affecting Artists and Arts from Non-English Speaking Backgrounds Overview Report*, AGPS, Canberra, 1994; S. Gunew and F. Rizvi, (eds) *Culture, Difference and the Arts*, Allen & Unwin. Sydney, 1994.



## **Developing artworks/ productions for new audiences**

In the section, “Identifying and Removing Barriers to Access”, these guidelines stress that arts organisations need to review their artwork and its relevance for the new audience they are seeking to attract.

There is a range of specific strategies and processes which can develop artwork and production for new audiences. These strategies are based on the notion of ‘productive diversity’ which highlights the value of using cultural diversity to develop resources and competencies in an industry. It may be useful for arts organisations to consider the following strategies:

- organisational change strategies;
- a commissions strategy;
- a collaborations strategy;
- a funding access strategy.

These strategies are not mutually exclusive and may be used together to achieve the desired artwork development outcome.

### **Organisational Change: Reflecting Cultural Diversity in the Organisation’s Structure, Processes and Personnel**

Most of the management theory relating to the identification and servicing of minority interests points to the capacity of organisations to be able to identify, articulate and meet

those needs. Over several years, the Federal Government has developed access and equity guidelines for service delivery to people such as those from non-English speaking backgrounds.

There is a range of strategies which could be used by arts organisations to ensure that they possess the skills and capacity to develop artworks which meet the needs of non-English speaking background audiences.

In the long term, organisations need to ensure that:

- ▶ There is adequate representation from non-English speaking background communities in the decision-making structures of arts organisations.  
Both at Board and senior staff level, the interests and views of representatives of target groups need to be considered in all aspects of an arts organisation's activities.  
Organisations which have gone some way to facilitate this, such as the Sydney Symphony Orchestra or the Vancouver Opera, have been able to demonstrate immediate successes in understanding and catering for specific ethnic communities resulting in demonstrable increases in attendances.
- ▶ Audience development activities are central to the organisation's activity.  
They need to be at the heart of how the organisation plans and allocates resources, and be part of how the organisation evaluates its success in meeting its organisational goals.
- ▶ There are multiple points of contact between an arts organisation and the community it is seeking to attract.  
These contact points may be developed through an ongoing consultative structure with relevant non-English speaking background community participation.  
This mechanism will enable the talents and expertise of community members in the targeted area to be identified and tapped, and will broaden and hasten any initiatives the arts organisation desires to conduct.

*Refer to Case Study 13: Kulcha in Western Australia - The Role of Planning in Audience Development*

The staff profile of most arts organisations does not reflect the external population base which makes up their potential audiences. When the objective is to attract non-English speaking background audiences, this factor is more critical as most arts organisations fall short of the cultural and linguistic skills needed. Employment strategies can be an effective way to obtain the required skills.

While outsourcing specific services (such as translating/interpreting) may be an option or a necessity, the benefits of increasing the cultural and linguistic diversity of staff are obvious. These include:

- ▶ strengthening the organisation's skill base;

- increasing the pool of experiences and cultural paradigms from which new artworks are drawn;
- providing a range of informal links to non-English speaking background groups from which to source stories, ideas, partnerships and, most importantly, audience.

There are two main mechanisms, which can develop an organisation's skills. The first and most immediate is the recruitment of specialised staff, while the second is more long term and requires all recruitment processes to identify language and cultural skills as desirable in the recruitment process.

The first strategy, that of the employment of a specialist in a specific community, is normally part of a wider strategic planning process and is designed to provide an arts organisation with immediate language or cultural skills to achieve a short-term artwork development or audience development outcome.

The second strategy is less direct. Over a longer period, the infusion of a diversity of linguistic and cultural skills will enable an arts organisation to draw new audiences from non-English speaking background communities.

*Refer to Case Study 14: Cairns Regional Gallery - Employment of a Specialised Ethnic Audience Development Officer*

## **Commissioning New Works**

At another level, arts organisations can seek to meet the interests and needs of the new audiences they have identified by commissioning new work.

Organisations need to ensure that the process of identifying and obtaining access to artworkers with the required expertise parallels the process of building links with a particular community or set of communities. This process may not be as simple and straightforward as selecting the artist on the basis of their ethnicity, i.e. an Arabic artist to attract the Arabic community. In some cases, the best person for the job may be from outside the target group, depending on the target audience's needs and the task itself.

By the same token, it is not advisable to commission artworkers with limited cultural expertise from outside the target ethnicity if the task rests on their ability to represent that cultural perspective. It is important to be aware that there are competencies involved here that are more important than what can loosely be referred to as 'cultural sensitivity'. Commissioning an overseas artworker or artwork because they come from the target group's own country of origin, may be assumed to satisfy the 'cultural sensitivity' requirement, but may in fact be met with lack of interest or even hostility. In order to attract a group whose ethnicity is important to them, the main driving force of the creation and development of the work needs to be produced by adequately skilled and informed artworkers, who are acceptable to the group.

Ensuring that a range of such expertise exists across as many communities as are in this country is an ongoing challenge for the arts sector. It is for this reason that a continuing focus of some arts funding agencies at both the federal and State/Territory levels has been to ensure that individual artists of non-English speaking background are supported and developed.

The multicultural arts organisations identified previously in these guidelines are a valuable source of referral to and identification of artworkers for commissions. Similarly, cultural festivals such as Carnivale in New South Wales have served as important showcases of the excellent and innovative work that artists from non-English speaking background are producing.

*Refer to Case Study 15: The Moti Roti Company (UK) - Developing Appropriate Product for Non-English Speaking Audiences*

*Refer to Case Study 16: The Islamic/Arabic Calligraphy Exhibition and Nexus - Developing Audiences by Highlighting the Links between Religion and Art*

## **Developing Collaborations**

Both organisational expertise and community links can be obtained through collaborative work between mainstream and ethnic community arts and cultural organisations. While individual artists have long engaged in creating work through inter-cultural or cross-cultural collaborations, there has been a relatively limited use of this approach by organisations.

Establishing collaborative projects is valuable for the following reasons:

- ▶ a larger scale collaboration will have a significant impact on both partners and can contribute to skills development and transfer on both sides;
- ▶ the experience and expertise of the non-English speaking background group in targeting the needs of its own community and promoting arts activities can be utilised by mainstream art groups; and
- ▶ the collaboration will facilitate audience recognition of the mainstream group, thereby opening up opportunities for future direct contact.

Using the consultation processes, protocols and values detailed earlier in these guidelines is equally vital for building useful partnerships between organisations. Successful relationships need to be based on continuing links, which provide benefits to both groups. It is imperative to avoid a situation where “cultural specific groups often feel they are unable to access heritage and culture through mainstream collecting institutions which regularly ‘bait’ such groups into short-term projects, leaving such groups feeling ‘used’”, as one member of a cultural organisation put it.<sup>18</sup>

Mainstream arts organisations gain no long-term advantage in ‘colonising’ or seeking to ‘rip off’ small communities and arts organisations. Collaborations based on mutual respect, rather than exploitation, can be extremely fruitful for both members of the partnership.

As with the commissioning of work, the critical issue here is the ability to identify and access collaborative partners. Again, the organisations such as those identified above and government arts funding agencies can be contacted in the first instance for information and advice.

*Refer to Case Study 17: Collaboration Between Arts from Non-English Speaking Background Artists and a Mainstream Arts Event*

## **Accessing Government and Other Funding**

The final strategy relevant to these guidelines is that of actively seeking resources for the development of audiences and artworks drawn from non-English speaking background communities.

Government arts funding authorities and private sector institutions are some potential funding sources for initiatives addressing these specific aims.

All State, Territory and federal government departments and agencies, and many local government authorities, are responsible for the implementation of the Federal Government’s Access and Equity Strategy. In response to this, some have developed policies; as well as general and, in some cases, targeted funding programs which are intended to assist and support activities that enhance the participation of people from non-English speaking backgrounds in all aspects of Australian society.

Arts agencies in each of these spheres of government respond to varying extents. Most have not recognised the need to introduce ‘affirmative’ measures and rely mainly on the delivery of their existing general programs. While this leaves ‘invisible’ ethnic communities, in particular, without any real information or access, it adds to the need for all arts organisations to undertake this work and seek specific assistance within their overall program, for expanding their audiences and providing better access to these communities.

The need to encourage and provide new avenues that assist artists and arts organisations to respond more effectively to cultural diversity has prompted the Australia Council to develop the Audience Development/Marketing Staff initiative.

*Refer to Case Study 18: Australia Council’s Multicultural Audience Development Project - Targeted Support Initiative*

## Developing Artworks/Productions for New Audiences - Points to Consider

- Establish whether new artworks are required.
- Review your organisational structure, especially Board membership and management, in terms of its ability to foster new artwork development.
- Identify organisational change required to develop a long-term capacity to identify and meet the artwork needs of individual non-English speaking background communities.
- Include the development of new artworks within the normal processes of planning and resource allocation.
- Consider short-term options to facilitate the development of new artworks such as:
  - employment;
  - commissions;
  - collaborations;
  - dedicated funding for this purpose.

### Case Study 13: Kulcha in Western Australia - The Role of Planning in Audience Development

In 1995, Multicultural Arts of Western Australia (MAWA) recognised that it had to review its structure and future direction to ensure its long-term survival. It prepared a business plan which identified the strategies which would have to be pursued to achieve growth. The key areas were location, corporate image, communication strategies and audience development.

The tactics employed to achieve the key strategies included:

- relocating from North Perth to Fremantle to be more accessible to the target audience;
- revising the constitution and composition of the Board of Management to bring a broader range of expertise to the organisation;
- establishing a marketing sub-committee, composed of members and a member of the board to develop a comprehensive marketing plan for MAWA and to work closely with the programming sub-committee;
- commissioning world-renowned design company, Cato Design, to develop a new corporate image for the organisation and renaming the venue 'Kulcha';
- employing a Marketing Manager to target activities to relevant audiences through the most cost-effective media.

Kulcha's mission statement has been to "promote artistic expression and provide a range of culturally diverse entertainment at a reasonable price and with broad appeal".

Audience development work started by establishing community links using the existing membership bases and through multicultural community groups. Other organisations, such as ethnic chambers of commerce and business groups, together with migrant resource centres, ethnic sports clubs and ethnic media, were targeted. Establishing direct links with these groups, whilst time-consuming, proved to be a very effective way of promoting the changes taking place at Kulcha and of attracting new audiences.

An integral part of the audience development strategy has been the attention to programming. In addition to the objective of presenting world-class multicultural performances, Kulcha has aimed to provide opportunities for different communities to broaden their experience and audience base. Thus small groups and emerging communities can hold workshops and special events with their own community groups, then showcase their cultures to mainstream audiences as part of a combined program. This strategy has been successfully employed at Kulcha with groups from Iran, Mauritius, East Timor and Thailand.

Based on MAWA's experience, the key to successful audience development is to:

- ▶ have a structured and focused approach which is part of the overall marketing plan;
- ▶ establish contacts and network with key leaders in the community;
- ▶ involve the membership in the changes being implemented so that they have a sense of ownership;
- ▶ seek out other groups with relevant experience and learn from that experience;
- ▶ identify the expertise and resources which the organisation needs and then source these;
- ▶ develop a clear vision of the organisation's future and never lose sight of that vision;
- ▶ be aware of the organisation's limitations and operate within those limitations.

In an environment of increasing competition for limited public sector funding, MAWA has recognised that audience development has been essential to ensure commercial viability and hence the organisation's long-term survival. The developed initiatives have been designed to deliver this long-term security.

Contact: Jill Morgan, Kulcha in Western Australia, Multicultural Arts in Western Australia, First Floor, 13 South Terrace, Fremantle, WA 6160.

Ph: (08) 9336 4463. Fax: (08) 9336 4463. Email: [mawa@kulcha.com.au](mailto:mawa@kulcha.com.au)

Internet: <http://www.kulcha.com.au/>

## **Case Study 14: Cairns Regional Gallery - Employment of a Specialised Ethnic Audience Development Officer**

Early in 1997, the Cairns Regional Gallery received funding from the Australia Council's Audience Development/Marketing Staff program for an Ethnic Audience Development Officer position. The objectives of this position have been to research the Far North Queensland ethnic market and audience potential in order to develop an intrinsic relationship with key Non-English speaking background communities throughout Far North Queensland.

The rationale for this position at the Cairns Regional Gallery has been that the Gallery has been seeking to develop a sustainable relationship with its communities, reflected in a more critical exhibition program underpinned by appropriate audience development and marketing initiatives. The Gallery has sought to reflect some of the region's ethnic diversity in the exhibition program. However, ethnic audience participation and return visits have been difficult to sustain.

The reasons for the lack of participation by non-English speaking background people in the gallery's activities are thought to include:

- the imposing nature of the Gallery building;
- the sheer size of the region;
- the enormous diversity of cultural groups and communities in the area;
- the rural nature and geographical isolation of the region;
- the problem of marketing mainstream cultural product to a community more interested in pursuing their own cultural identity;
- a lack of ethnic organisations in the region.

The goals and strategies of this program are:

- forming a relationship with ethnic communities, with a focus on Chinese, German-speaking, Italian, Japanese and Papua New Guinean groups;
- setting up networks and formal partnerships to support the program;
- establishing opportunities for ethnic artworkers.

Fundamentally, the Cairns Regional Gallery program will aim to implement best practice marketing and audience development strategies to encourage active participation in the Gallery's program by Far North Queensland ethnic communities.

This illustrates how a designated position with a clear set of aims and objectives can be used by an organisation to pursue artistic, access and equity, and audience development goals.

Contact: Alice-Anne McRobbie, Gallery Director, Cairns Regional Gallery, Cnr Abbott and Shields Streets, P.O. Box 7784, Cairns, Queensland 4870.  
Phone: (070) 316 865. Fax: (070) 316 067. Email: fnqgall@internetnorth.com.au

## Case Study 15: The Moti Roti Company (UK) - Developing Appropriate Product for non-English Speaking Audiences

Moti Roti company's film and theatre production *Moti Roti, Puttli Chunni*, was commissioned by the London International Festival of Theatre (LIFT) and the Theatre Royal Stratford East, London, in 1993. This production involved a combination of film and drama performed by a cast of 10 Asian actors. The idea was to stage a popular (as opposed to classical) production designed to attract Asian audiences who had never been to the theatre. The production was based on Indian cinema, which is similar to Western 'soap operas'. This tour took place between March and June, 1994.

The audience development strategy aimed to:

- ▶ inform the Asian community about Moti Roti;
- ▶ determine the most effective way to get this community to come and see Moti Roti.

The overall aim of the strategy was to introduce a new community to the theatre, which the venues could build upon in the future.

This initiative highlights what is important:

- ▶ *Choose the appropriate product.*

Attempting to attract Asian audiences with non-Asian product may be a very different and much harder task than programming ethno-specific material.

Pursuing the former course of action is very difficult and does not take into account the needs and interests of the potential audience.

- ▶ *Get into networks.*

There are many ethno-specific distribution channels, which can be used to access Asian communities, e.g.

- Asian media, particularly radio stations;
- key community figureheads with powerful and widespread influence.

Developing networks requires time and the willingness to invest in legwork, 'meeting and greeting' and complimentary tickets. Arts organisations need to meet, court and maintain a relationship with key individuals, inviting them to events, wherever possible and appropriate.

- ▶ *Go out into the communities.*

It is important to distribute fliers and other print material in ethno-specific (Asian in this case) areas; flyposting is important for Asian communities. It is extremely beneficial to find out what important events and festivals are happening in the community and to use these to promote the event. It is wise to sell tickets through ethno-specific outlets since ethnic communities may have their own ticket-selling and purchasing conventions. Advance booking may be unlikely.

- *Prepare the organisation, especially front-of-house staff.*

It is important that the staff understand the communities involved. New customers from ethnic groups may not be familiar with venue terms used on signs, tickets and programs. Food and drink conventions may be different. Other customer service requirements may be different. It is important to realise the difference between providing for needs and expectations, and being patronising.

- *Find out where to start building links.*

It is good to start with people from the particular target group(s) in the organisation itself, and reach out to include the neighbourhood, the community and academics studying cultural minorities.

This case study is drawn from Shad Ali's ("Marketing Consultant, It Ain't Ethnic") presentation to "A Symposium on Audience Development" Breakout Session 3, Product Development and Diversification. 19-20 November 1994, The Centre for Arts Management, The University of Liverpool and Arts Marketing Association.

## **Case Study 16: The Islamic/Arabic Calligraphy Exhibition and Nexus - Developing Audiences by Highlighting the Links Between Religion and Art**

The South Australian Lebanese Women's Association and the Muslim Women's Association developed a project in conjunction with Nexus, a South Australian multi-disciplinary arts organisation, using Islamic/Arabic calligraphy to define and celebrate their culture and religion. They invited a calligrapher, Mohamed Sayed Evans, to run workshops. Nexus helped translate the workshops into an exhibition.

The audience attracted to this exhibition was very broad-based: it included Muslims from a variety of cultures and people from a variety of ethnic organisations. The communities who developed the exhibition became deeply involved in its organisation and actively recruited an audience from their communities for the whole run of the show.

This exhibition demonstrates how a group preoccupied by migration and settlement mindset achieved cultural expression through the artistic framework of religious calligraphy.

This example shows that the subject matter of artistic productions developed with non-English speaking background people need not be confined to the general issues relating to the migration experience. In this case, an unusual art form was used very successfully to celebrate religious life.

Contact: Mirna Heruc, Executive Director, Nexus Multicultural Arts Centre Inc, Lion Arts Centre, Cnr of North Terrace and Morphett Street, Adelaide, SA 5000.  
Ph: (08) 8212 4276. Fax: (08) 8212 3276.

## Case Study 17: Collaboration Between Arts from Non-English Speaking Background Artists and a Mainstream Arts Event

Since 1993, the Ethnic Communities Council of New South Wales has organised programs of readings of the work of new writers from non-English speaking backgrounds as part of the mainstream event, the Sydney Writers Festival. This event started when an open invitation and a grant was received by Carnivale, then a part of the Sydney Festival, to organise these readings. The NSW Ethnic Communities Council (ECC) started by contacting community-based organisations (such as the Community Arts Association and the Liverpool Migrant Resource Centre) to organise a mailing list of writers and a meeting. At this meeting two things became clear: that the writers themselves did not want to organise the forum and that there was no infrastructure around to organise such an event. The Arts and Cultural Sub-Committee of the ECC then took on this role.

The readings in 1993 included "Geography of Memory" and a set of humorous readings called "Brother of the Onion". This latter reading was very well attended and caught the imagination of audiences. It received very good press coverage from the *Sydney Morning Herald*, and since then the program has grown. The 1994 program was called "In-laws and Out-laws"; the 1995 program was "My Life in Subtitles" and 1996 featured a program of short stories and slides titled "The Private Life of Photographs". The 1997 program was a retrospective "Geography of Memory" - a published anthology of the best works since 1993 involving 20 writers. The NSW Ministry of the Arts funded these programs by the Writers Festival itself, the Australia Council and through donations.

From the original mailing lists a substantial database of writers of non-English speaking background has been developed. It is heartening that many of the new writers have gone on to be represented in other forums.

This initiative has demonstrated that it is important to:

- ▶ create a mechanism linking artists with their audience, and provide an incubator if required;
- ▶ identify a product suitable for the targeted audience;
- ▶ use humour in promoting non-English speaking arts products and productions to a mainstream audience.

Contact: Barry Gamba, Arts Officer, Ethnic Communities Council of New South Wales, 221 Cope Street, Waterloo, NSW 2017.

Ph: (02) 9319 0288. Fax: (02) 9319 4229.

## Case Study 18: Australia Council's Multicultural Audience Development Project - Targeted Support Initiative

The aim of the Australia Council's Audience Development Project was to support major mainstream and ethno-specific arts infrastructure to enable them to better reflect and utilise Australia's cultural diversity.

The Project involved the funding of a temporary Audience Development staff member to assist the organisation to:

- facilitate the development and marketing of the organisation's product or service to ethnic communities;
- implement initiatives which explore, promote and utilise Australia's cultural diversity to increase audiences for the arts;
- develop and implement strategies to ensure the work generated by the position is integrated by the organisation and continues to be undertaken in the ongoing operations of the organisation, after the term of the position.

In 1997 four grants were made to:

- Cairns Regional Gallery;
- Northern Rivers Performing Arts Inc;
- Victoria College of the Arts;
- The Sydney Symphony Orchestra.

Contact: Ron Layne, Programs Manager, Audience Development and Advocacy, Australia Council

181 Lawson Street, Redfern, NSW 2016.

Ph: (02) 9950 9000. Fax: (02) 9950 9074.

### Notes

<sup>18</sup> R. Trotter in T. Bennett, R. Trotter and D. McAlear, *Museums and Citizenship: A Resource Guide*, p. 59.



## **Communicating with non-English speaking background audiences**

Effective communication with the audience is essential for any arts organisation. It is vital to get this right when dealing with groups from non-English background countries. These groups may have a low level of English language skills, limiting their use of English language media and/or meaning that they use media other than mainstream. While the effectiveness of using non-English advertising and media is debatable, the reality is that this media is the way that most people with a low level of English literacy acquire information.

Even those non-English speaking background people who do use English may prefer to use their other language-related media to obtain cultural and community information. As such, this media can be seen to have a number of audiences.

The 'ethnic media,' as it has become known, varies greatly between communities in its volume, frequency and effectiveness. In some communities, like the Chinese, the print media is extensive and daily, while in others, such as the Lao, print media comprises a monthly newspaper/newsletter.

The important advice is to initially determine which groups need to be targeted (according to proposed target audience profile) and then select the media which has greatest circulation and which reaches your specific geographic area.

## Main Media Streams

The main media streams which should be considered are press, radio, and a more general category of informal communications.

### Press

The ethnic press has been the most consistent media in ethnic communities. Press has developed from within communities themselves and is a mainstay as a promotional medium for arts and cultural events for the individual language community.

The number of titles vary in each language group and across geographic areas. Irrespective of the concentration of this media in Sydney, and to a lesser extent Melbourne, it is a de facto national media which extends to at least most capital and regional centres around Australia.

### Radio

Change has been most dramatic in radio. Originally, non-English radio was developed by government and community initiatives and was predominantly government-funded. Now the radio marketplace is quickly changing and affords different options and opportunities. These include:

► *Free-to-air commercial*

This is a recent development in which private sector concerns acquire licenses and broadcast in single languages. They are 24-hour broadcasters who take both advertising and sponsorship.

► *Free-to-air government (SBS)*

SBS provides a national multilingual radio service which can be accessed across most of Australia. SBS programming is multilingual with a large number of language programs being broadcast. SBS is a government service, and as such it only broadcasts community service announcements. The value of this radio is that it covers a lot of small language groups and provides opportunities to reach smaller language group communities.

► *Free-to-air community*

There are many community radio stations which include non-English broadcasting as part of their schedules. Given the community nature of such

radio, the language selection tends to reflect the population served by the broadcaster. Community stations provide a valuable conduit for communication to groups in specific localities, carrying advertising as well as community announcements.

► *Narrowcaster pay radio*

One of the other recent developments is that of language-specific pay radio. These are 24-hour single language stations. The signal can only be picked up by special receiving equipment, purchased from the station itself. This form of radio is becoming increasingly important since communities are wanting more than the limited broadcast time allowed through both government and community stations.

### **Informal Media**

There is a variety of other means of communicating with ethnic communities in the arts, culture and entertainment area. Opportunities for information dissemination can be found through existing community infrastructures relevant to the arts, culture and entertainment area. These places/organisations will provide willing assistance since it will increase their profile and validity as providers of this type of information. These points of contact will include ethnic-specific organisations (especially those involved in arts and cultural activity) and key intermediary points, such as clubs, social venues, community centres, restaurants and culture-specific stores.

Though not listed as formal media, arguably the most vital method of promotion, particularly when working with non-English speaking background groups, is word-of-mouth promotion.

Word-of-mouth promotion provides a relevant and effective point of influence and can serve to generate interest in an event or activity, even if the individual was not intending to participate or attend. Word of mouth can greatly affect the success of a production.

Ensuring that people refer or recommend an organisation and its production to others; thereby affecting their decisions, can demonstrably affect an organisation's bottom line and artistic reputation.

## Developing an Appropriate Strategy

Once the most effective media has been established, it needs to be incorporated into an identifiable and actionable communications implementation strategy.

This will involve a range of management decisions, budgeting and human resources and mechanical requirements to cover areas such as:

- media scheduling;
- materials development, including design and translations;
- materials production, including printing;
- distribution; and
- evaluation.

There is a range of best-practice models involving multicultural communications, available from the NSW Ethnic Affairs Commission. The Commission has identified many worthwhile examples as part of the annual Multicultural Marketing Awards for the past seven years.

*Refer to Case Study 19: Shopfront Theatre for Young People - Working with Specific Communities to Develop Audiences - A Step-by-Step, Long-Term Process*

### Communicating with NESB Audiences - Points to Consider

- Determine what the relevant media options are for the target group(s) through consultation with the relevant ethnic community organisations. Find out if there are any specialist media consultants working with the target groups.
- Contact media outlets and establish operating details, prices, requirements, and reach.
- Identify informal media opportunities and the materials required for these, such as multilingual flyers or other promotional material.
- Develop a communication strategy including:
  - budget;
  - internal and external resource identification (people and skills);
  - production time;
  - implementation, including distribution;
  - evaluation measures specific to the media decisions.

### **Case Study 19: Shopfront Theatre for Young People - Working with Specific Communities to Develop Audiences - A Step-by-Step, Long-Term Process**

In December 1995, Shopfront Theatre developed a play *Za Dusa/For the Soul*. This bilingual (English and Macedonian) production was put together by a group of young people with a predominantly Macedonian background and it dealt with a range of

sensitive issues to do with HIV/AIDS (such as drug use and safe sex).

Early in 1996, Shopfront decided to stage a return season of *Za Dusa*. While the play had been very successful and the subject matter was considered very important, the target group, the Macedonian community, had been quite difficult to get along to see the first run of the production.

The reasons for this were considered to be:

- ▶ parts of the show dealt with subjects which were taboo in the Macedonian community - parents and children did not discuss these topics. Thus, the sensitive nature of the subject matter of the production was a barrier;
- ▶ Macedonians (on the whole) did not come to places like Shopfront - the venue was a barrier. This was a problem with suburban audiences as a whole, not just those from a Macedonian background.

The strategies employed to try and get a larger Macedonian audience included:

- ▶ restaging the show;
- ▶ making and showing short television pieces on issues dealt with by the show and the making of the show on Macedonian programs on Channel 31, a public television station;
- ▶ employing a Macedonian publicist to talk to television stations, radio shows and community groups and produce publicity material in Macedonian.

The result of these strategies was that more Macedonian people saw more of the show. Through the television excerpts and through the efforts of the Macedonian publicist, the community became aware of the show and its messages. However, this increased knowledge did not necessarily translate into increased attendance.

After this project was staged, some participants formed a Macedonian Theatre group and successfully applied for funding to produce *Od Zena Do Zena*, a performance about women's work in three generations of Macedonian women in Australia. Because of the already established network (both in the community and the media), publicising the show was much easier. Shopfront as a venue was also recognised by many more people from a Macedonian background. Audiences were substantial at each performance.

From this initiative, Shopfront Theatre concluded that:

- ▶ audience development with non-English speaking background groups is a long-term, step-by-step process, as is audience development in general;
- ▶ the challenge is to retain these audiences, once they have been attracted by a specific production;
- ▶ a performance which is meaningful to a community and which involves many people from that community is likely to attract more audience members from that community;

- bilingual productions are easier to promote within NESB communities.

Contact: Christine Mimmocchi, Administrator, Shopfront Theatre for Young People Co-op Ltd, 88 Carlton Parade, Carlton, NSW 2218.

Ph:(02) 9588 3948. Fax:(02) 9588 6545. Email: [sfront@matra.com.au](mailto:sfront@matra.com.au)



## Developing mainstream audiences

It is important to develop existing and new mainstream audiences for arts which explore, promote and utilise Australia's cultural diversity. This process affects the development of audiences from non-English speaking background because both audiences have common interests. It also creates further demand for work which reflects the realities of non-English speaking background communities. Therefore, ethnic specific and mainstream arts organisations alike have an interest in targeting both audiences and many of the same strategies can be used.

### **Knowing Your Existing Audience, and Identifying and Evaluating New Audiences**

Over recent years there has been a persistent presence of culturally diverse artists and artworks being presented in mainstream venues and media. This, added to the fact that there are generally low attendance figures for audience members from non-English speaking backgrounds, testifies to the significant existing mainstream audience for this work.

A demographic analysis will start an arts organisation on the road to locating the segments of the mainstream population more likely to come to the planned productions. Again, focus or discussion groups can help the organisation fine-tune its

approach in terms of products, image or packaging and barriers. Another useful strategy is to find other organisations which have produced similar productions and make use of their knowledge base.

*Refer to Case Study 20: Meryl Tankard Australian Dance Theatre - Developing Product to Sustain and Develop New Mainstream Audiences*

## Identifying and Addressing Barriers

There may be many barriers to arousing interest in new mainstream audiences and as the model on page 44 suggests, education or product redesign may need to be used to attract the 'Not Interesteds'. Barriers of access for mainstream audiences (like the barriers faced by non-English speaking audiences) centre around issues of relevance and language, as well as the availability of quality artworks.

Relevance means that the production must in some way relate to the lives and interests of the mainstream audience. Mainstream audiences who are unfamiliar with non-English speaking background cultures may fear the unknown. Communication and education thus have to correlate with the familiar world of the target group, in a familiar medium and in a familiar language. To move mainstream audiences from their familiar world, a positive incentive must be offered.

Incentives may range from offering a whiff of the new, exciting and fashionable, to the offer of sharing a meaningful interaction with people from different cultural backgrounds. It stands to reason that the latter will lead to building a more enduring relationship and will result in a demand for new artworks.

Several strategies can be used to positively change perceptions and to arouse initial interest, such as:

- ▶ promoting festivals and arts events in mainstream publications. An example of this is the promotion of the Chinese New Year in the *Sydney Morning Herald* "Good Living" section: cultural events were promoted along with cutting-edge fashion and food in a publication which has a good readership in a potential target group;
- ▶ staging non-English speaking background productions within mainstream festivals or events so as to blend the unknown into the familiar;
- ▶ including relevant information explaining the significance of culture-specific symbols used in the production, explaining the storyline and the culturally significant events the production is celebrating;
- ▶ using promotion and packaging tools such as 'two for one' or half-price tickets productions, and obtaining a good review in the mainstream press arts pages.

Presenting work in languages other than English can be a barrier. Clearly, the work itself will determine what possibilities exist for reducing this barrier without losing production values and authenticity. If the appropriate expertise is applied, particularly

in the early development of the production, most work can be effectively communicated to an English speaking audience. Thought may need to be given to translating segments or using subtitles and extensive program notes. In many cases though, this issue simply doesn't arise because of the increasing use of visuals in contemporary productions and the recognition, common among many artworkers, that using speech is not the only means of communicating culture.

Language barriers are sometimes related to other cultural barriers or expectations. It is important to determine them and develop appropriate strategies to deal with them. For example, some mainstream audiences may regard international non-English speaking background productions as more 'professional' or more 'the genuine article' than productions in languages other than English which are developed by Australians. This is a perception which does not fully recognise how different these two realities are, and how the local production can inform about issues of culture and difference in a context which is much closer to home. The fact that these issues can be 'dangerously' close to home is a potential threat to some audiences, and may in fact be a reason for them preferring international productions.

Changing such views will involve educating and providing the right environment for audiences to develop an understanding and appreciation of culturally diverse arts practices and perceptions. Fortunately, there is a considerable pool of cultural knowledge, artistic expertise and the artworks themselves from which to draw.

## **Developing Artworks**

The art of developing the appropriate product involves tapping into the reality and the interests of the potential audience and extending these.

The approach outlined on page 51, "Developing artworks/productions for new audiences" can be used to develop artworks for mainstream audiences. The key strategies are: employing people from non-English speaking backgrounds; commissioning works from non-English speaking background artists; developing collaborations with ethnic community organisations; accessing funding for developing more culturally diverse products; and undertaking structural change.

If the objective is to move the audience from the familiar to the not so familiar, these are among the approaches that might be taken:

- use familiar (mainstream) forms (such as traditional Western ballet, dance or theatre) to address culturally specific themes;
- use traditional (non-English speaking background) artforms to address mainstream issues;
- develop fusion products which meld traditional and modern artforms and themes.

*Refer to Case Study 21: Garis - An Indonesian Fusion Jazz Band - Developing New Fusion Art Forms for a Range of Mainstream Audiences*

The most commonly used strategies for developing products for mainstream audiences are commissioning works and developing collaborations. The point at which to start on this process is to develop links between the target communities and their artists. From there a range of working relationships can be developed.

Developing culturally diverse artworks for mainstream audiences is an exciting challenge and a chance to develop new hybrid art forms and extend the reach of both ethnic-specific and mainstream arts organisations.

### **Developing Mainstream Audiences - Points to Consider**

- ▶ Research mainstream audiences.
- ▶ Locate and tap into the expertise of other mainstream and ethnic-specific organisations that have developed similar products.
- ▶ Arouse interest by locating the 'familiar' and 'known' among mainstream audiences, and by working from that base to develop strategies to arouse interest and educate your audiences.
- ▶ Analyse and work towards removing barriers to participation, especially those of relevance and language.
- ▶ Carefully consider the type of production and the type of relationship with the particular non-English speaking background artists and community (e.g. would a commission or a collaboration be the best type of working relationship?).

*Refer to Case Study 22: Balai Ensemble Dance Theatre - Using Traditional Asian Artforms to Explore Life in a Culturally Diverse Australia*

### **Case Study 20: Meryl Tankard Australian Dance Theatre - Developing Product to Sustain and Develop New Mainstream Audiences**

The Meryl Tankard Australian Dance Theatre is a contemporary dance theatre, based in Adelaide. In marketing terms, the organisation is strongly branded around the personality and skills of Meryl, with the actual product a secondary marketing feature.

The Meryl Tankard Australian Dance Theatre's marketing is strongly and exclusively focused on its primary market which is (mainstream) females, aged 26-35 and 36+.

The company has developed several productions involving artists, such as choreographers and singers from a non-English speaking background. The preferred way of working is a collaboration.

The production *Rasa* has been developed as a result of a collaboration between Padma Menon, an Indian independent dance choreographer based in Canberra, and Meryl Tankard.

To produce this work, Meryl had visited India to undertake the background research and then worked with Padma to choreograph the work. The company's dancers have been required to learn the new steps inherent in this dance, thus their knowledge has been expanded by the opportunity to learn a different dance form.

This example of a successful collaboration extended the tastes of an established mainstream audience by exposing it to a different cultural art form - in this case, Indian dance performed by Australian dancers. This production had also extended the skills base of the dancers by teaching them the basic artistic building blocks of another culture's interpretation of an artform.

A second example is the production *Songs with Mara* - a collaboration between the company and Mara and Lew Kiek. Mara is a respected Australian musician who has studied Bulgarian music. In the collaboration, which Meryl has choreographed, Mara sang and Lew played the music. A surprising innovation involved the dancers singing in the Bulgarian style during the production.

Such a collaboration has extended the mainstream audience's tastes by tapping into interest aroused by the current popularity of 'world music'.

Again, this production has demonstrated the potential of collaboration to generate artistic cross-fertilisation. This adaptation of non-English speaking background material involved an innovative blend of art forms and also extended the artists' performance skills beyond the boundaries of dance into vocalisation.

Contact: Christian Haag, General Manager, Meryl Tankard Australian Dance Theatre, 120 Gouger Street, Adelaide, SA 5000.  
Phone: (08) 8212 2084. Fax: (08) 8231 1036. Email: mtadt@senet.com.au

## **Case Study 21: Garis - An Indonesian Fusion Jazz Band - Developing New Fusion Art Forms for a Range of Mainstream Audiences**

Garis is an Indonesian fusion jazz band. The band's manager, Suhandi Kosasih, was born in Indonesia, studied jazz in Berlin and migrated to Australia. Right from the start, the band started mixing musical idioms as a response to the cultural antecedents of its members and also due to the influence of the increasingly fashionable 'world' or fusion music. This process was constrained a little by the fact that it is quite difficult to mix Indonesian musical scales with Western jazz scales. However, the band started experimenting with rhythm and then worked up to melodic improvisation.

The fact that Sydney is such a culturally diverse city has a positive effect on Garis' audiences. The type of music mix Garis plays depends on where they are performing. Over time, Garis has learnt to adapt its presentation to its audiences. Audiences in inner-city locations (such as the Rocks, Balmain and Leichhardt) are a lot more open to innovative music than those in some other suburban areas.

Garis communicates with its audiences by using mainstream and ethno-specific newspapers, tapping into the resources of the Multicultural Arts Alliance, using radio, such as Skid Row and World Music Radio, culturally diverse community groups, and word of mouth.

In Garis' experience, although mainstream audiences may be open to a 'fusion' arts product, the production needs to be tailored to the tastes of the broader audience. This can be quickly learned by experience.

Contact: Garis, c/- Karen McManus (Manager), 51 Victoria Street, Lewisham, NSW 2049.  
Ph/Fax: (02) 9560 1438.

## **Case Study 22: Balai Ensemble Dance Theatre - Using Traditional Asian Artforms to Explore Life in a Culturally Diverse Australia**

Balai Ensemble Dance Theatre is a culturally diverse dance theatre group which creates original works involving live music.

'Balai', meaning 'meeting place', was originally formed with the intention that artists of diverse cultures solely from the Asia-Pacific region could come together to exchange knowledge, skills and ideas on traditional and contemporary performance styles. Since 1992, Balai has evolved into a vehicle for Sydney Asian and non-Asian performing artists to learn about different Asian cultures. Through a collaborative process, Balai has been employing traditional Asian stories and legends to explore the complexities of living in a culturally diverse Australia.

Balai Ensemble aims for a general 'mainstream' audience, rather than a specific ethnic audience - the group wanted to illustrate and comment upon social issues affecting Australia as a whole. This approach obviously appeals to a mainstream audience - Balai estimates its audience to be 60% mainstream and 40% from a mixed non-English speaking backgrounds.

Balai Ensemble has performed at Belvoir Street Asian Festival, Government House, Performance Space, Powerhouse Museum, the Australian Museum and a range of small theatres.

Contact: Balai Ensemble Inc, c/- Suhandi Kosasih, 1/17 Gale Road, Maroubra, NSW 2035.  
Ph/Fax: (02) 9344 9380.



## **Strategies to create and maintain interest**

Arts organisations cannot expect multilingual communications alone to generate large and sustained audiences. Audience development with both non-English speaking background and mainstream audiences is a long-term process and needs to be approached in an organised, co-operative and layered way.

After community and audience research is completed and links developed with 'target' audience communities, the barriers to participation have been analysed and removed and appropriate communication strategies developed and put in place, arts organisations can then start on a process of creating and maintaining interest.

Depending upon the background information and analysis of particular non-English speaking background communities, there are various ways of creating interest. To ensure thorough coverage, arts organisations need to develop education programs which adequately address the issues identified in relation to product, access and relevance.

The methods suggested for maintaining interest include:

- maintaining social networks;
- encouraging ongoing participation;
- developing outreach programs;
- introducing incentive programs;
- developing educational programs.

## **Maintaining Social Networks**

Word of mouth comes up again and again as the most effective way by which an arts production can be publicised. In thinking about ways to create interest, word of mouth appears the most obvious and potentially successful way of doing this. How does one go about getting good word of mouth? The simple answer is by tapping into social and familial networks within the community. It is essential to gain the trust and co-operation of community 'gatekeepers', since these influential people function as opinion leaders in the community. In getting to know a community, it is important to put time and effort into attending community functions, such as National Day celebrations and fundraisers. Developing social networks depends on establishing proximity, and the way to do this is to spend time with people in a variety of situations.

*Refer to Case Study 23: State Theatre Company of South Australia's Production of Medea - Bringing Audiences Back*

## **Encouraging Ongoing Participation**

Including as many people as possible from the target community in your production can deepen community links by encouraging a sense of ownership between community members and your organisation. People are naturally more interested in, and committed to, projects in which they have had a role and a function. Some ways to do this include staging the production in the local community centre used by your target group, providing 'bit part' roles for local community members, encouraging and paying community members to help with publicity by putting up posters. A deeper sense of community participation could be generated, by working with the community to develop a production, (for example, using community members' personal histories and their photographs when mounting a photographic exhibition). Encouraging participation in your production means that community members incorporate your organisation's activities into their lives. Once the production becomes part of them - familiar - it is then discussed in social and family networks and gains good word of mouth.

## **Developing Outreach Programs**

'Outreach' means that your organisation takes your production to your target communities instead of asking people to come to you. You thus locate your production or activities in the community's familiar world. A common example of outreach programs is taking drama into schools. This fulfils two functions. The first is to expose young people to the arts, early in their life with the aim of starting them on a lifelong road to arts appreciation. The second function is to remove barriers presented by organising travel for large numbers of schoolchildren and locate the production in the familiar environment.

Where barriers of distance and unfamiliarity have been identified, an outreach program is a very useful strategy for arousing and maintaining interest.

## **Introducing Incentive Programs**

People can be encouraged to break out of their everyday experience by offering an incentive which ensures that there is something in it for them. Such incentives could take the form of:

- ▶ lower price tickets for first-timers;
- ▶ a special free buffet meal before the performance or supper afterwards;
- ▶ door prizes - whereby all the door tickets go into a draw;
- ▶ a free ticket to a person who organises a group (this strategy taps into social networks); or
- ▶ a substantial discount when some token of membership of the particular target community is shown at the door. This uses the familiar as a passport to the new.

## **Developing Educational Programs**

Educational programs can make the unknown known, or construct a familiar point of reference for people. These programs can be either formal or informal. Thus your organisation could run 'in language' seminars, illustrated information packages, discussion groups, quiz shows, slide shows or videos showing your work, preferably tied into some existing community function or festival. Another good way is to 'give people a go' or hands-on experience of some aspect of your production, as a way of 'trying before you buy' or sampling. An example of this strategy would be to run a float at a local festival. Again, community consultation is an essential part of getting this right.

### **Creating and Maintaining Interest - Points to Consider**

- ▶ Use your organisation's experience to determine a community's participation pattern.
- ▶ Use information from your community contacts and your barrier analysis to develop an understanding of your target community's concept of the safe and familiar in terms of venues, products and communications. Using this knowledge, develop an appropriate education strategy. Keep time and money constraints firmly in mind.
- ▶ Develop techniques to create an ongoing interest in your artwork through:
  - social and family networks;
  - community participation;
  - community outreach;
  - incentive programs; and
  - educational programs.

## Case Study 23: State Theatre Company of South Australia's Production of *Medea* - Bringing Audiences Back

The State Theatre of South Australia's ex-producer, Chris Westwood, developed an affirmative policy with the aim of encouraging participation in the Theatre's activities among early European migrant groups, such as Greeks and Italians.

The company began working with these groups - specifically, CIAO (or Cultural Italo-Australian Organisation) and the Greek Orthodox Community. Community committees were formed to assist in selecting and sponsoring productions. Communities sponsor productions by booking out a night of a production, offered at a special ticket price to the sponsoring community organisation who sells it to the community.

The State Theatre's role was to select the best possible material (and to ensure that artistic considerations were paramount) and work with the communities to find themes and reference points which would resonate with the community.

An example of this was *Shifting Heart*, an Italian play which dealt with the themes of Italian assimilation into mainstream Australian culture and the issues faced by young people torn between the Italian culture and the Australian culture and marginal to both. This play's themes were broad in their relevance and later proved uncannily accurate in pinpointing the difficulties currently faced by Asian communities. The problems the play identified are faced by many cultures undergoing the migration process.

For the Greek community, the play *Medea* was chosen. This production's success was based on a number of factors, including the choice of the material - *Medea* is a classic, loved by the Greek community. This production gave the play a modern interpretation.

The director, Constantine Koukias is highly respected as a musician and a director within and outside the Greek community. The traditional material was given a sympathetic setting: it was performed outdoors, in summer, in an amphitheatre. A Greek restaurant, run by members of the Greek community, was set up in the adjacent park and this reinforced the positive cultural values of the experience.

The Greek Orthodox Committee was co-sponsor of this production and gave the State Theatre full access to their network of community and business contacts and importantly, full endorsement of the production within their community.

All publicity was produced in Greek and English and included bilingual flyers, posters, press releases and advertising on ethnic radio. However, the comprehensiveness of the bilingual communications strategy was found to be unnecessary as the play appealed to a younger audience and they preferred to be communicated with in English.

This production attracted a large proportion of the Greek community. As well, 30% of its audience consisted of first-time attendees.

The problem identified by the State Theatre was that while *Medea* generated huge interest in the Greek community, this audience has not come back for other productions. However, they might try another theatre experience elsewhere.

State Theatre of South Australia has learned from this and similar productions that it is important to:

- ▶ have an organisational policy of inclusion so that all cultures are included in the organisation's work;
- ▶ chose the best possible productions on the basis of artistic merit and preserve artistic integrity at all costs;
- ▶ work with the communities in presenting a production - to make effective links, to gain endorsement and to fine-tune the product chosen;
- ▶ enhance community acceptance of a production by having non-English speaking background directors and actors;
- ▶ apply different communication strategies when addressing first- and second-generation non-English speaking background groups;
- ▶ find and nurture good writers to produce non-English speaking background product, and to support in particular Asian and East European writers to make a cultural mark or have an impact on the artistic life of Australia;
- ▶ develop audiences' tolerance of difference.

Finally, when you get it right, you really know it! Success is palpable. It is possible to work out what the right mix of ingredients is for a successful production.

Contact: Jill Berry, Marketing Manager, State Theatre Company of South Australia, Adelaide Festival Centre, King William Road, Adelaide, SA 5000.

Ph: (08) 8231 5151. Fax: (08) 8231 6310.

Email: [state@webmedia.com.au](mailto:state@webmedia.com.au) Internet: <http://www.statetheatre.com.au/>

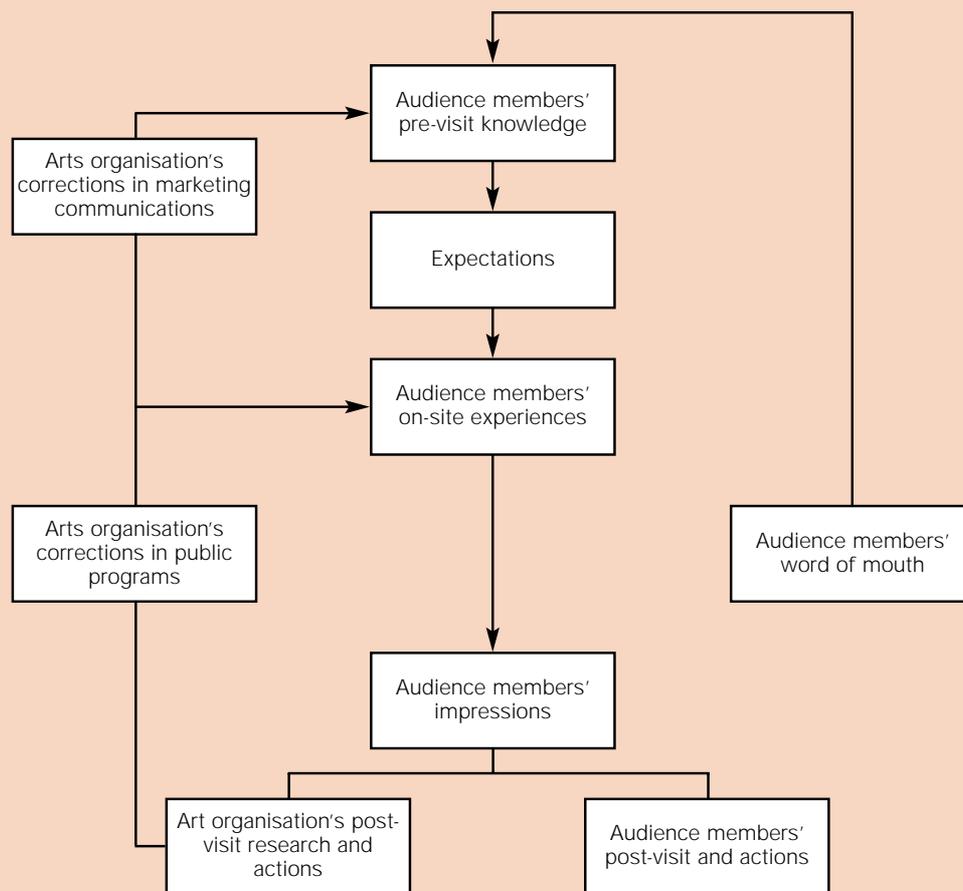


## **Measuring the outcomes**

An essential part of audience development is measuring the outcomes and then using the measures to fine-tune audience development initiatives.

This process is illustrated graphically by the figure opposite.<sup>19</sup> While this model was specifically developed for museums, it can be usefully adapted to guide the audience development work of any arts organisation. This model gives a particularly good illustration of the use of measurement and research to guide programming and communication.

## Flow-on effects model



## Methods of Measuring Outcomes

In most part, the information presented below is a reiteration of the audience identification given at the beginning of these guidelines. As such, it involves the collection of both quantitative and qualitative information, allowing measurement of audience change.

In terms of statistical information, research can allow the identification of:

- changes in audience levels;
- changes in audience composition.<sup>20</sup>

Qualitative research can provide audience opinions and impressions such as:

- what they liked;
- what they didn't like; whether they would recommend the production to others (good word of mouth), and whether they would come back again;
- number and type of complaints, and if and how they were resolved; and
- feedback from front-of-house staff on audience reactions.

All this information can be simply coded, calculated and fed back into the organisation at regular intervals to inform the organisation's audience development strategies.

Audience development is a process of finely targeting specific groups. It is a long-term process. Accurate, simple and timely feedback can greatly enhance an arts organisation's efforts and effectiveness.

### **Measuring Outcomes - Points to Consider**

- ▶ Include measurement as a consideration in the artwork development stage.
- ▶ Institute appropriate measurement exercises and processes, again insuring that your organisation is catering for language issues.
- ▶ Follow this up with qualitative feedback from audiences and staff.
- ▶ Feed this evaluation information back into your organisation's planning processes.

### **Notes**

<sup>19</sup> "Flow on effects model" is based on that in G.D. Adams, "Listening to the Audience" in *Marketing the Arts*, The International Council of Museums, 1992.

<sup>20</sup> For a more sophisticated method of calculating this, see Morrison and Dalgliesh's '*Waiting in the Wings*' and their discussion of the concepts of 'audience reach' and 'audience frequency'.

## **Conclusion**

The benefits of developing audiences for culturally diverse arts include a positive effect on the financial bottom line of arts organisations. Arts organisations need to look critically at their products and processes, at removing barriers to access, and at the skills within the organisation. The key concepts in the non-English speaking background audience development process involve establishing links, communicating and collaborating with long-term objectives in mind. Applying these concepts to generating mainstream audiences can provide the opportunity for sustainable growth.

# Appendix 1

## References

- Adams, G. D. (1992). "Listening to the Audience". In *Marketing the Arts*. International Council of Museums.
- Andreasen, A. R. (1991). *Expanding the Audience for the Performing Arts*. New York: Seven Locks Press.
- Andreoni, H. (1992). *Outside the Gum Tree - The Visual Arts in Multicultural Australia*. Redfern: National Association of Visual Arts.
- Ang, I. (1996). *Living Room Wars: Rethinking Media Audiences for the Post-Modern World*. London and New York: Routledge.
- Artlink. (1991). Special Issue on Multiculturalism. *Artlink*, 11(1 & 2).
- Arts Council of England. (1987). *Marketing the Arts*.
- Arts Council of England. (1994). *Market Research Index for the Arts*.
- Arts Council of England. (1995). *Marketing the Arts*. Workbook and Video.
- Australia Council. (1996). *Grants Handbook*. Redfern.
- Australia Council. (1993). *The Big Picture: A Framework for Policies and Practices Relating to Arts for a Multicultural Australia*. Redfern.
- Australian Bureau of Statistics. (1994). *Cultural Trends in Australia. No. 1. A Statistical Overview*. Catalogue No. 4172.0.
- Australian Bureau of Statistics. (1995). *Attendance at Selected Cultural Venues*. Catalogue No. 4114,0
- Australian Bureau of Statistics. (1996). *Overseas Born Persons and the Arts*.
- Bennett, T. and Frow, J. (1992). "Art Galleries: Who Goes?" In *Marketing the Arts*. International Council of Museums.
- Booth, J. (1993). "Marketing Public Library Services. The Gap Between Theory and Reality in Britain". *Library Management*, 14(1).
- Collins, M. and Gardiner, C. (October, 1992). "A Practical Guide to Better Audience Surveys". *Journal of the Market Research Society*, 34(4).
- Commonsense Communications (for the Regional Galleries Association of NSW). (1993). *Marketing Kit: A Kit to Assist Gallery Marketing Staff to Promote Their Galleries*. Regional Galleries Association of NSW.

- Cooper, P. and Tower, R. (October, 1992). "Inside the Consumer Mind: Consumer Attitudes to the Arts". *Journal of the Market Research Society*, 34(4).
- Dawson, W. (1980). "The Arts and Marketing". In *Marketing the Arts*. New York: Praeger Publishers.
- Delin, A. and Morrison, E. (1993). *Access. Guidelines for Marketing to Disabled Audiences*. Arts Council of Great Britain.
- Diggle, K. (1994). *Arts Marketing*. London: Rhiengold Publishing.
- DiMaggio, P. and Ostrower, F. *Race, Ethnicity and Participation in the Arts*. Seven Locks Press.
- DiMaggio, P., Useem, M. and Brown, P. (1977). *Audience Studies of the Performing Arts and Museums: A Critical Review*. Cambridge: Centre for the Study of Public Policy.
- EMD Consultants. (1996). *Open Up. Guidelines for Non-English Speaking Background. Visitor Studies*. Redfern: Australia Council for the Arts and Powerhouse Museum.
- ESOMAR. (1990) Symposium on Research and Marketing in the Arts. Florence, Italy, 23-30 May, 1990.
- Falk, J. (1993). *Leisure Decisions Influencing African-American Use of Museums*. American Association of Museums.
- Gorelick, D. (1993, June). "How to Get Fruitful Feedback". *Graphic Arts Monthly*, 65(6).
- Gunew, S. and Rizvi, F. (1994). *Culture, Difference and the Arts*. Sydney: Allen & Unwin.
- Hyde, P. and Lovelock, C. (1980). "Organisational Size and its Implication for Marketing Strategy in the Arts". In *Marketing the Arts*. New York: Praeger Publishers.
- InfoLink Consultants (for the Department of Communications, Government of Canada). (30 April - May 3, 1987). *Audience and Donor Development: A Symposium*. Ottawa: Department of Communications.
- Kotler, P. and Andreasen, A. (1991). *Strategic Marketing for Non-Profit Organisations*. New Jersey: Prentice Hall.
- Langeard, E. and Eiglier, P. (1980). "Interactive Behaviour of Arts Consumers and Arts Organisations". In *Marketing the Arts*. New York: Praeger Publishers.
- Levy, S. (1980). "Arts Consumers and Aesthetic Attributes". In *Marketing the Arts*. New York: Praeger Publishers.
- MacDonnell, J. (ed). (1986). *Performing Arts Marketing*. Sydney: Confederation of Australian Professional Performing Arts.
- Melillo, J. V. (1983). *Marketing the Arts*. New York: FEDAPT.

- Mokwa, M., Dawson, S. and Prieve, E. (1980). *Marketing the Arts*. New York: Praeger Publishers.
- Morrison, B. and Dalglish, J. (1987). *Waiting in the Wings: A Larger Audience for the Arts and How to Develop it*. New York: American Council for the Arts.
- National Endowment for the Arts. (1985). *Surveying Your Arts Audience*. Washington, DC.
- Nevin, J. R. (1980). "An Empirical Analysis of the Marketing Channels for the Performing Arts". In *Marketing the Arts*. New York: Praeger Publishers.
- Newlove, L. (1992). *Qualitative Research on Schemes to Encourage Attendance at Performing Arts Among Irregular Users*. London: Arts Council of Britain.
- Office of Arts and Libraries (UK). (1990). *Encouraging the Others. Report of the Arts Marketing Scheme*. London: Office of Arts and Libraries.
- Office of Multicultural Affairs. (1989). *National Agenda for a Multicultural Australia. Sharing Our Future*. Canberra: AGPS.
- Office of Multicultural Affairs. (1994). *Access to Excellence. A Review of Issues: Affecting Artists and Arts from Non-English Speaking Backgrounds Overview Report*. Canberra: AGPS.
- Price, C. A. (1994). *Many Voices, Many Opportunities. Cultural Pluralism and American Arts Policy*.
- Rawlings-Jackson, V. and Shaw, P. (1995). *Paying Attention - A Guide to Customer Care in the Arts*. Arts Council of England.
- Raymond, C. (1992). *Members Matter*. Arts Council of England.
- Shaw, P. (1992). *Developing New Audiences: The Way Forward*. London: Paul Hamlyn Foundation.
- Stevens, L. K. (1987). *Conducting a Community Cultural Assessment: A Work Kit*. Amherst, MA.: Art Extension Service.
- Teame Arts and Marketing. (1997). Arts Marketing Module. Marketing and Management (Cultural Industries) Traineeship. [[Http://www.team.com.au](http://www.team.com.au)].
- Thomas, E. G. and Cutler, B. "Marketing the Fine and Performing Arts. What Has Marketing Done for the Arts Lately?" *Professional Services Marketing*, 10(1).
- Watson, M. (October, 1992). "Researching Minorities". *Journal of the Market Research Society*, 34(4).

# Appendix 2

## Contact Points for Australian Bureau of Statistics

Information tailored to the special needs of clients can be obtained from the Information Consultancy Service available at ABS Offices.

The National Dial-A-Statistic Line - 0055 26 400, this number gives you 24-hour, 365 days a year access to a range of statistics.

### Sales and Inquiries

<b>Regional Office</b>	<b>Information Inquiries</b>	<b>Bookshop Sales</b>
Sydney	(02) 9268 4611	(02) 9268 4620
Melbourne	(03) 9615 7755	(03) 9615 7974
Brisbane	(07) 3222 6351	(07) 3222 6350
Perth	(08) 9360 5140	(08) 9360 5307
Adelaide	(08) 8237 7100	(08) 8237 7582
Hobart	(03) 6222 5800	(03) 6222 5973
National Office (Canberra)	(02) 6252 6627	(02) 6207 0326
Darwin	(08) 8943 2110	(08) 8943 2111

Information Services, ABS, P.O. Box 10, Belconnen, ACT 2615.

# Appendix 3

## State/Territory Ethnic Affairs Bodies

### NEW SOUTH WALES

Stepan Kerkyasharian  
Chairperson  
Ethnic Affairs Commission  
164-174 Liverpool Road  
ASHFIELD NSW 2131

### NORTHERN TERRITORY

Janicean Price  
Office of Ethnic Affairs  
GPO Box 1222  
DARWIN NT 0801

### QUEENSLAND

Uri Themal  
Chairman  
Bureau of Ethnic Affairs  
GPO Box 806  
BRISBANE QLD 4001

### SOUTH AUSTRALIA

Dr Sev Ozdowski  
Office of Multicultural & Ethnic  
Affairs Commission  
24 Flinders Street  
ADELAIDE SA 5000

### TASMANIA

Lyn Andersch  
Office of Multicultural & Ethnic Affairs  
GPO Box 123B  
HOBART TAS 7001

### VICTORIA

Anna Duffield  
Manager  
Multicultural Affairs Unit  
Lvl 3, 1 Macarthur Street  
EAST MELBOURNE VIC 3002

### WESTERN AUSTRALIA

The Co-ordinator  
Ethnic Communities Council of WA  
64 Angove Street  
NORTH PERTH WA 6000

# Appendix 4

## Glossary of Terms

### ABS - Australian Bureau of Statistics

Census of Population and Housing is a five-yearly collection of information aimed at measuring the number and key characteristics of the Australian population on census night. A range of organisations can use this information, including arts organisations engaged in audience development.

### Geographical Areas

The basic unit of collection of information for the Census of Population and Housing is a collection district (C.D). It is generally the area that one census collector can cover, delivering and collecting census forms in a specified period. Usually there are 200 dwellings in a C.D. - however, there may be more in an urban C.D, whilst in rural areas, a C.D. may cover a greater area, yet have fewer dwellings. This data is aggregated to larger geographical areas, such as postcodes, statistical local areas (SLAs), legal local government areas (LGAs), State and Commonwealth Electoral divisions.

For audience development purposes, postcode and local government areas would be the most appropriate.

### ABS Data

The most useful data for developing audience development strategies for non-English speaking background communities includes:

► *Birthplace and birthplace of parents data*

Information on birthplace/birthplace of mother/birthplace of father is often used as an indicator of ethnicity. This information is collected by the Australian Bureau of Statistics' Census of Population and Housing and is coded, using the Australian Standard Classification of Countries for Social Statistics. This data is commonly produced in tables as 'Main English speaking countries' and 'Main non-English speaking countries'.

➤ *Birthplace*

This data can be a useful indicator of ethnicity, however it does not indicate ancestry which can be derived from birthplace of mother/birthplace of father. It does not reliably indicate language spoken at home, or degree of facility with the English language.

➤ *Birthplace of parents*

This data give a useful indication of the number of second-generation migrants (ie. the children of first-generation migrants). This gives useful information about the size of an ethnic group. This group is often denoted as NESB2. This information, while very useful, does not allow the analysis of third- and older-generations of origin groups.

➤ *Year of Arrival in Australia*

This information, when analysed in conjunction with 'birthplace' and 'language spoken at home', gives useful information on whether a migrant group is relatively newly arrived or more established in Australia.

➤ *Languages spoken at home*

This indicator gives useful information on languages spoken at home by various groups in the community and is a very useful indicator to use when developing audience development strategies and their associated communication campaigns with various 'target' communities. This indicator is commonly used in conjunction with:

➤ *Proficiency in English*

This indicator gives information on the level of proficiency in English in various groups in the community and is, again, useful when developing audience development and communication strategies.

➤ *Religion*

Religion can be used in certain circumstances as an indicator of ethnicity.

**ESB**

English speaking background. The main ESB groups in Australia are people from Canada, Ireland,

New Zealand, South Africa, United Kingdom (including England, Scotland, Wales and Northern Ireland) and the United States.

## **Ethnicity**

Argument continues as to whether language (spoken at home), birthplace, culture, customs, history or physical can be used in censuses or surveys to measure ethnicity. None gave an accurate measure of ethnic group size. However, these measures are all that exist.

## **Multiculturalism**

Multiculturalism is defined as:

The Commonwealth Government has identified three dimensions of multicultural policy:<sup>21</sup>

- ▶ cultural identity: the right of all Australians within carefully defined limits to express and share their individual cultural heritage, including their language and religion;
- ▶ social justice: the right of all Australians to equality of treatment and opportunity and the removal of barriers of race, ethnicity, culture, religion, language, gender or place of birth; and
- ▶ economic efficiency: the need to maintain, develop and utilise effectively the skills and talents of all Australians, regardless of background.

Some limits to Australian multiculturalism are:

- ▶ multicultural policies are based on the premise that all Australians should have an overriding and unifying commitment to Australia, to its interests and future first and foremost;
- ▶ multicultural policies require all Australians to accept the basic structures and principles of Australian society - the Constitution, Australian laws, tolerance, equality, democracy, freedom of speech and religions, English as the national language and equality of the sexes; and
- ▶ mutual respect: all Australians have the right to express their culture and beliefs and this involves a reciprocal responsibility to accept the rights of others to express their views and values.

Multiculturalism is about inclusion and recognition within the principles outlined above. It recognises the right of all Australians to enjoy their cultural heritage (including language and religion) and the right to equal treatment and opportunities for everyone, regardless of their backgrounds. Multiculturalism also aims to ensure maximum use of the skills and talents of all Australians to assist economy efficiency.

<sup>21</sup> Office of Multicultural Affairs, *National Agenda for a Multicultural Australia*, 1989.