

Western Australia Intercultural Arts Research Project:

An Investigation into issues faced by
culturally and linguistically diverse
artists in Western Australia



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List of abbreviations and acronyms

AIMAP	Arts in a Multicultural Australia Policy
CaLD	Culturally and linguistically diverse
CAN WA	Community Arts Network, Western Australia
DCA	Department of Culture and the Arts
MAMAS	Multicultural Arts Marketing Ambassador Strategy
NAVA	National Association for the Visual Arts
OMI	Office of Multicultural Interests
UNESCO	United Nations Educational, Scientific and Cultural Organisation

Executive Summary

Background

The introduction of the Australia Council's 'Arts in a Multicultural Australia Policy' (AIMAP) (2000) represented a shift in how the arts in multicultural communities were viewed. It has long been recognised that the arts play a significant role in promoting social cohesion, social policy goals, economic growth, and shaping a nation's sense of identity. However, prior to the introduction of this policy, multicultural arts was typically seen as involving cultural retentive activities which had their roots in expressions of migrant cultural traditions.

The introduction of the policy heralded the beginning of an era in which culturally and linguistically diverse (CaLD) Australians were seen as integral to the fabric of the Australian arts sector. Evaluation of the policy in 2005 however, revealed that culturally and linguistically diverse Australians were under-represented in most artistic categories. Western Australia is the most culturally diverse state in Australia. It is therefore of great interest to the State Government to have a comprehensive picture of the situation in that state. Hence, the Office of Multicultural Interests (OMI) commissioned Deakin University to undertake an investigation into the participation rates of CaLD artists in the arts sector in Western Australia.

Scope

The project examined the participation in the arts of CaLD artists in Western Australia. The arts sector comprises many more individuals and organisations than artists. For example, there are arts agency administrators, venue operators, policy officers, curators, and countless others who work together to make up the arts sector. This project focused on the artists, the individuals such as those who make music, visual art, dance and theatre performances.

In the past it has been shown that CaLD populations are not well represented in the broader arts sector. This research aimed to discover the current position for CaLD artists in terms of participation in the broader arts sector and what factors influence their situation.

Method and Findings

Deakin University undertook a desktop review, comprising, but not limited to, several documents provided by OMI which were understood to be significant to the issues under investigation. Following this, interviews and focus groups were conducted with artists, using qualitative and quantitative approaches. Key members of a number of arts agencies and organisations were also interviewed. The data was then analysed using qualitative and quantitative methods and thematic analysis. Findings are based on the data uncovered from the secondary data analysis and the interviews. Recommendations are included in the report and they are based on the findings elicited from the data.

Recommendations

The recommendations were developed from the findings of the research. The recommendations from this report fall into six broad categories and are covered here in summary. Details of each recommendation is in the main report:

Policy

It is recommended that specific policy be developed to address the needs of CaLD artists. This will also assist with the collection of vital statistical data, the absence of which has impeded progress at some stages of this research.

Grants and Funding

It is recommended that application procedures are assessed to ensure that all applicants are treated equitably as per the Policy Framework for Substantive Equality, an important cornerstone of WA state government policy structure

Capacity Building

Artists, and the organisations and agencies that exist to promote, service, and showcase the work of CaLD artists, need to be strengthened in order to achieve their stated goals.

Communication

In order to encourage, facilitate and support communication between the various stakeholders within the arts sector, fund Multicultural Arts Officers to work with selected communities to forge links with them with a view to developing partnerships and relationships.

Encourage collaboration between existing arts organisations and across diverse departments by providing a bimonthly networking event for artists.

Encourage DCA provide leadership to arts organisations by wide dissemination of their services to communities both online and offline which would enable CaLD artists to be more aware of multicultural arts services and how and where to find support and services.

Implement campaigns to target specific multicultural communities in WA from which CaLD artists with the lowest levels of participation are drawn.

Community Vibrancy and Inclusion

Key to the success of the goals of inclusion and intercultural harmony is the notion of community celebration of difference. Lobby to change the licensing regulations and trading hours to build on the foundations of Perth as a creative city which celebrates diversity, is 'open all hours' with a vibrant café culture and night life.

Expand and develop community festivals through the staging of events and festivals so that diversity is seen as positive and a creator of harmony and fun.

Encourage major Western Australian arts organisations to present intercultural artworks as part of program offerings.

Training and Development

The need for key skills by artists hampers their capacity to full participate in the arts sector. Provide training, education and mentoring in areas ancillary to the production of art, but necessary for the promotion, exhibition and production of arts activities, such as marketing and technological skills associated with running a successful enterprise.

Further Research

In a complex and multifaceted sector such as the arts sector, there are additional avenues of exploration that are outside the scope of this project. The project identified further possible research for future projects. Four possible future projects identified are:

Undertake further investigation into the particular challenges faced by regionally based artists. Responses to this project suggested that additional thorough investigation into these communities of artists may be required.

Conduct research on the implications of cost on participation of CaLD artists in the arts sector. This research could include costs associated with materials, rehearsal/production space, storage, showcasing/performance of art works, and tickets for attendance, all of which have implications for participation.

Carry out research into the participation rates of CaLD artists cross-referencing community and artform in order to fully investigate the relationship between CaLD background and under/over-representation in particular artforms.

Conduct further research into CaLD youth and women's arts participation.

Foreword

Deakin University, participated in the highly successful Mix It Up project on behalf of the Arts Centre (Victoria) and Multicultural Arts Victoria. The project obtained three major awards:

- Victorian Arts Portfolio Leadership Award for Leadership in Public Programs
- Victorian Government Award for Excellence in Multicultural Affairs (Arts)
- City of Melbourne Award 2007 for Mix It Up for Contribution to Community

The Deakin team, led by Professor Rentschler, and including Dr Huong Le, Natalie Jenkins, and Angela Osborne, brings its experience and knowledge of such projects to bear in this important study, commissioned by the Office of Multicultural Interests in the State Government of Western Australia.

The project examines the participation of culturally and linguistically diverse (CaLD) artists in Western Australia. In the past it has been shown that CaLD populations are not well represented in the arts sector. This research aims to discover the variety of factors that influence this situation.

Acknowledgements

The Deakin University team wishes to acknowledge the help and support of a number of individuals and organisations who gave their time and energy to this project. Their enthusiasm helped to make the project a success and without their generosity, the project could not have been completed. We thank the interviewees and their organisations.

The Deakin team has consulted widely with the reference group. We also sought input from stakeholders such as Walter Gomes (Policy Adviser to the Minister for Citizenship and Multicultural Interests). We thank Walter for his continuing interest in the project and his ideas that helped formulate the final report. We also thank Luke Garswood and Naseem Khan for their valuable feedback on the report. Despite incorporating feedback from the stakeholders where possible, any interpretation of the research data remains the researchers', as do any oversights or omissions.

It has been a pleasure working with a forward-thinking reference group. We are especially grateful to Helen Maddocks for her clear-sighted guidance of the team and to Ellis Griffiths for his high-level overview of this important initiative.

1 Introduction

1.1 Project Background

The arts play a significant role in promoting social cohesion, social policy goals, economic growth, and shaping a nation's sense of identity.

The arts and culture are manifestations of society's concerns, its ability to absorb and transform the new. The way that artists from different backgrounds and communities give voice to the groundswell of feeling has great significance.¹

Advocacy for the role of culturally diverse art forms within the wider arts sector has grown since 2000 through the release of the 'Arts in a Multicultural Australia Policy 2000-2005' (AIMAP) by the Australia Council. The new policy platform shifted from the paradigm of culturally diverse arts as the cultural expression of migrants based on their folkloric traditions, to the full diversity of the Australian population being reflected in the arts sector.

An evaluation of the AIMAP policy, commissioned by the Australia Council and released in 2005, referred to Australian Bureau of Statistics data showing that artists from Culturally and Linguistically Diverse (CaLD) backgrounds are under-represented in most artistic categories.

In Western Australia, the multicultural arts sector operates through three infrastructures:

- (i) Community organisations that present a range of arts programs, including international touring artists, aimed primarily at members of the relevant organisations.
- (ii) Mainstream organisations that present a limited range of culturally diverse art forms and programs.
- (iii) Individual artists who present a range of culturally diverse art forms and programs.

The Department for Culture and the Arts (DCA) policy, 'Championing Creativity 2004-2007', includes Multicultural Arts as one of four priority areas. Strategies include undertaking joint audience development and promotional initiatives with the Department for Communities' Office of Multicultural Interests (OMI).

However, anecdotal evidence suggests that artists from CaLD backgrounds in Western Australia face challenges accessing employment and professional development opportunities, and may be disadvantaged by low levels of English language proficiency, limited access to advocacy and policy support, cultural stereotyping and/or racism.

Accordingly, OMI developed an Intercultural Arts Project that aims to:

- (i) identify the barriers for artists from CaLD backgrounds in accessing funding and support in Western Australia.

¹ Khan, Naseem 2008 *The Road to Interculturalism: interstate highway or dead alley?* unpublished

- (ii) provide a catalyst to raise the profile of artists and cultural groups from CaLD backgrounds within the Arts sector and broader community.

This research project was commissioned to examine the context underpinning the level of participation of CaLD artists in arts activities in WA and to make recommendations to inform State Government multicultural arts policies, programs and strategies.

This report provides the Western Australian Government with:

- A desktop review of the key Federal initiatives that impact multicultural arts in Western Australia
- A profile of activity and contribution of multicultural artists that demonstrates their participation, the barriers and policy and program initiatives for CaLD artists in Western Australia
- A qualitative and quantitative overview of participation of CaLD artists in Western Australia, including patterns, trends and challenges identifiable from these sources through which to monitor the participation, public profile and employment opportunities of CaLD artists in Western Australia.

1.2 Project Management

The project was managed by Professor Ruth Rentschler of Deakin University. The project was overseen by Ellis Griffiths, Acting Executive Director, OMI and Helen Maddocks, Principal Policy Officer, OMI. A reference group, comprising representatives from a number of stakeholder organisations, was established to provide guidance and expertise throughout the project. (Attached in Appendix One.)

1.3 Project Aims

The Request for Tender for the research clearly outlined the aim and objectives of the Intercultural Arts Project.

Aim:

To examine the context underpinning the level of participation of CaLD artists in arts activities in WA and make recommendations to inform State Government arts policies, programs and strategies.

Objectives:

1. Profile the current multicultural arts activity in a Western Australian context within a brief historical framework and with reference to arts practice, arts management, marketing and audience development.
2. Demonstrate the contribution of CaLD artists and communities to the Arts in Western Australia, taking into account the impact of arts arising from intercultural collaborations.
3. Quantify the level of participation in the Arts by artists from CaLD backgrounds in Western Australia, including analysing trends and patterns in relation to CaLD participation in the Arts.
4. Investigate barriers to participation, including achieving a public profile and sustainable employment in the Arts for artists from CaLD backgrounds, analysing current levels of funding and other support provided to artists from CaLD backgrounds.

5. Identify current and emerging issues, challenges and possibilities regarding both established and emerging artists and communities.
6. Identify policy and program initiatives that will increase and provide a mechanism through which to monitor the participation, public profile and employment of CaLD artists and communities in Western Australia.

2 Deakin University Method

2.1 Desktop Literature Review

The evaluation team conducted a comprehensive literature review within a brief historical framework and critique of extant policy documents and academic literature as it pertains to multicultural arts and artists in WA and related jurisdictions.

2.2 Secondary data analysis

Statistical data was analysed to establish current and emerging issues, challenges and possibilities regarding both established and emerging artists and communities, quantify the level of participation in the arts by artists from CaLD backgrounds in WA, including analysis of trends and patterns in relation to CaLD participation in the arts.

2.3 Key Stakeholder Consultation

In addition to meeting the governance requirements of this contract by conducting meetings with all funded arts organisations and representatives of relevant Local, State and Commonwealth government agencies, the Deakin University research team actively involved interested members of the Project Reference Group in the qualitative aspects of the research project through participation in semi-structured, in-depth interviews.

Using a list prepared by OMI, the Deakin University team contacted arts organisations in WA with a view to conducting in-depth interviews with key members of the organisation. The response rate was high with the vast majority of organisations willing to participate and contribute their insights to the project. Some of the interviews took place face to face and the remainder took place over the telephone. All of the interviews were recorded and then transcribed for analysis. Interviews were undertaken within a policy framework. Interviewees were asked one question about their knowledge of policies on multiculturalism, arts and cultural policy.

2.4 Consultations

The team conducted consultations face-to-face, by telephone and online in metropolitan and regional areas.

Focus Groups

A member of the Deakin team, who is located in WA, co-ordinated and facilitated the face-to-face consultations. Potential participants were identified and contacted through a range of sources including arts organisations, such as KULCHA, community organisations, such as Chung Wah, and team members' existing personal connections. Additional sources were supplied by reference group members' networks.

Telephone survey

Members of the Deakin team collated lists of organisations in WA which would potentially be useful sources from which to recruit participants. These organisations included art-form specific groups, such as choirs, cultural organisations, such as ethnic specific social clubs or religious groups, community organisations, such as neighbourhood houses and area specific groups, such as regional theatre, painting or singing groups. This was a time consuming process. The team made contact with these organisations and requested that they assist by forwarding the information about the project to members of their organisation. Interested participants then made

contact with the team, at which time an appointment was made to conduct a telephone survey. The questionnaire was devised based on models provided by previous successful arts surveys², and through consultations with members of the reference group. The questionnaire was piloted in the initial stage of the telephone survey and modified to ensure the highest level of applicability and simplicity for respondents.

On-line discussion

The Deakin on-line survey was posted on OMI's web newsletter with responses collected between 1st and 29th August 2008. The data collection was managed by the Deakin University Scanning Operations Unit, external to the WA Arts Project Research team.

2.5 Reports, presentations and articles

A discussion paper and final report required by the Deliverables and Timing conditions of the Request for Quote were provided. Members of the Deakin University research team also made themselves available to present the findings to key stakeholder groups and committed to submitting articles on this project to appropriate professional journals.

More details of the research methodology and research design are included in Appendix Four.

² Throsby, C.D. & Hollister, V. 2003 *Don't Give Up Your Day Job: an economic study of professional artists in Australia*. Australia Council: Sydney; Mulligan, M., Humphery, K., James, P., Scanlon, C., Smith, P. and Welch, N. 2006 *Creating Community: Celebrations, Arts and Wellbeing Within and Across Local Communities*. Globalism Institute.

3 Definitions

This section provides brief working definitions of the terms used in this project. Some terms are contentious. Others have no single definition, accepted by all parties. Where this is the case, one definition has been chosen for its suitability for the project brief, and after discussion and negotiation with the Reference Group. The terms defined are artist, arts, audience, CaLD, creativity, diversity, equal opportunity, equity, intercultural arts, multicultural arts, multiculturalism, and policy.

3.1 Artist

Throsby and Hollister used the 1980 UNESCO description to define the term artist. This is: 'any person: who creates or gives expression to, or recreates a work of art; who considers his [sic] artistic creation to be an essential part of his life; who contributes in this way to the development of art and culture; who is, or asks to be, recognised in this way contributing to the development of art and culture; and who is, or asks to be, recognised as an artist, whether or not he [sic] is bound by any relations of employment or association'. Based on the 2003 artist survey of Throsby and Hollister, for the purposes of this report,

artists are identified by their basic creative activity; they are self evaluating. Artists are persons who engage in purposeful activities as described above in 'arts'.³

3.2 Arts

Arts can be seen as being the expression of a tripartite process, beginning with the original creative idea which then requires the skill and effort that goes into executing that idea and then transforming it into an end product, and finalising with the achievement of a response from an audience. This report uses the definition provided in the project brief, that is:

a purposeful activity undertaken individually, or with others, which contributes to the development or expression of creative skills of those taking part and which is undertaken in private or public settings. Established artforms include dance, visual arts, music, theatre, film and literature. Evolving trends include multi-media and on-line artforms.

3.3 Audience

Audience refers to:

the group of spectators and listeners at a public event; listeners or viewers collectively, as in attendance at a theatre or concert. It also refers to the persons reached, or intended by a book, radio or television broadcast, or a public policy.⁴

3.4 CaLD (Culturally and Linguistically Diverse)

At the most basic level, CaLD is an acronym which stands for 'culturally and linguistically diverse'. It is an adjectival phrase that has emerged as a replacement for 'Non-English Speaking Background' (NESB). NESB was originally developed as a

³ Throsby, C.D. & Hollister, V. 2003 *Don't Give Up Your Day Job: an economic study of professional artists in Australia*. Australia Council: Sydney.

⁴ Oxford English Dictionary <http://www.oed.com/>

statistical term for use in data gathering and government documents; this term was officially dropped by the Ministerial Council of Immigration and Multicultural Affairs (MCIMA) in 1996.

Although ostensibly a simple term, CaLD is actually quite a difficult term to conclusively define as it is used to mean different things in different contexts. In its broadest application it encapsulates all peoples from all cultures within Australia. Clearly, this is not a helpful descriptor for the purposes of this report, as it is the intention of this report to focus on certain sectors of the community. Thus, for the purposes of this report, the Reference Group agreed that the following definition, supplied by OMI, should be used:

*CaLD Culturally and linguistically diverse refers to the wide range of cultural groups and individuals that make up the Australian population. It includes groups and individuals who differ according to religion, race, language and ethnicity, except those whose ancestry is Anglo-Saxon, Anglo Celtic, Aboriginal or Torres Strait Islander. For ease, CaLD is commonly used as an abbreviation for culturally and linguistically diverse.*⁵

3.5 Creativity

Creativity traditionally is viewed as object-based but must also embrace people-based creativity. This study discusses creativity, creativity in management and the creative manager. There is no universally accepted definition of creativity. However, creativity is much discussed in the general management literature and is also considered important by a number of key museum writers. Dictionaries define creativity as showing imagination as well as routine skill. Traditionally, art and art presentation have been viewed as creative activity in art museums. Such creative activity is a balance between innovation—creating new forms—and adaptation building on established ways of doing things.

A more recent view focuses on the concept that management also entails creativity. This study develops theoretical links from the general management to the cultural management literature, where creativity in management is discussed in two broad areas: strategy and leadership and change management. Creativity can be synthesised into a creative strategy for the organisation which will rely largely on one individual for its vision of how the organisation responds to the context. In art museums the director is that individual. So, for the purposes of this report:

*creativity is the balance between tradition and innovation with which people make, form or bring into being an object (tangible or otherwise) that adapts and builds on established ways of doing things.*⁶

⁵ Office of Multicultural Interests (WA) <http://www.omi.wa.au/>; Department of Immigration and Multicultural Affairs (Federal) <http://www.immi.gov.au/>; Human Rights and Equal Opportunities Commission (Federal) <http://www.hreoc.gov.au/>; Equal Opportunities Commission (WA) <http://www.equalopportunity.wa.gov.au/seu.html>, Multicultural Council of Tasmania (Tasmania) <http://www.mcot.org.au/>, Centre for Multicultural Youth Issues (Vic) <http://www.cmyi.net.au/>.

⁶ Rentschler R, 1999. *Innovative Arts Marketing* Allen & Unwin, Sydney; Radbourne, J. (1999), 'Kooemba Jdarra: Aboriginal performance art company' in Rentschler, R. (ed.), *Innovative Arts Marketing*, Allen & Unwin, Sydney, pp164-182; Westley, F & Mintzberg, H 1989. *Strategic Management Journal*, Vol. 10, Special Issue: Strategic Leaders and Leadership (Summer, 1989), pp17-32.

3.6 Diversity

Diversity refers to the quality, state, fact, or instance of being different in character or feature; of being not alike. In this project it refers to cultural and linguistic heterogeneity within the broader West Australian community. It includes difference between groups in terms of various factors including, but not restricted to, language, ancestry, region of origin, dress, values, religion and associated practices, social and community responsibilities, sexuality, disability, notions of family and family responsibilities and political views.

While diversity is often viewed as how individuals differ, it is more appropriate for the purposes of this report to view diversity within the context of democratic pluralism. Democratic pluralism refers to a society in which the rights of all groups to participate as full and equal members of society are safeguarded and protected within a framework of citizenship. It recognises the range of differences that exist between individuals and within communities, such as age, physical and intellectual ability, gender, and socio-economic background. Substantive equality recognises that rights, entitlements, opportunities and access are not equally distributed throughout society as a result of diversity. Consequently, equal, or the same, application of rules to unequal groups can have unequal results. In other words, where service delivery agencies cater to the dominant, majority group, differing groups may miss out on essential services. Hence, it is necessary to treat people differently because people have different needs. So, for the purposes of this project, diversity refers to

*the range of commonalities and differences between members of society, brought together in a variety of ways most suited to their needs.*⁷

3.7 Equal opportunity

Equal opportunity refers to the concept underpinning policies and practices in employment, arts participation, education, leisure and other areas that ensures that organisations do not discriminate against persons on the basis of ancestry, colour, religion, sex, age, mental or physical handicap, political persuasion, sexual orientation or national origin. Delivering equal opportunity rests upon the removal of discrimination in all of its forms. It requires eradication of discriminatory practices which are overt and those which are not so easily identified, such as systemic discrimination in the form of inaccessibility.⁸

3.8 Equality

This report acknowledges the distinction made by the Western Australian Government between formal and substantive equality as follows:

Formal Equality – *prescribes equal treatment of all people regardless of circumstances, on the understanding that all have the same rights and entitlements. Its underlying logic is that by extending equal rights to all, inequality has been eliminated. Sameness of treatment is equated with fairness of treatment. Formal Equality does not take into account the accumulated disadvantage of generations of discrimination or the disadvantage faced by groups by a system that fails to recognise different needs.*

⁷ Linnehan, F. & Konrad, A. 1999. Diluting Diversity: Implications for Intergroup Inequality in Organizations *Journal of Management Inquiry*, Vol. 8, pp399-414; Prasad, P., Pringle, J. & Konrad, A. 2006. *Handbook of workplace diversity*. London, Thousand Oaks, California: SAGE; Oxford English Dictionary <http://www.oed.com/>.

⁸ Substantive Equality Unit (WA) <http://www.equalopportunity.wa.gov.au/seu.html>; Human Rights and Equal Opportunities Commission (Federal) <http://www.hreoc.gov.au/>; Oxford English Dictionary <http://www.oed.com/>

Substantive Equality – involves achieving equitable outcomes as well as equal opportunity. It takes into account the effects of past discrimination. It recognises that rights, entitlements, opportunities and access are not equally distributed throughout society. Substantive Equality recognises that equal or the same application of rules to unequal groups can have unequal results.

Where service delivery agencies cater to the dominant, majority group, then people who are different may miss out on essential services. Hence, it is necessary to treat people differently because people have different needs.⁹

3.9 Equity

For the purposes of this report, equity refers to

*the quality of being fair and just. **Social Equity** refers to policies, programs and services that meet the needs of all individuals and groups and enable all to participate as full and equal members in all aspects of society.*¹⁰

3.10 Intercultural Arts

Intercultural Arts involves an exchange between culturally diverse arts practices which integrates the elements of each resulting in new artistic expressions.

*Interculturalism differs from multiculturalism as it proposes that cross-cultural dialogue might take commonality (rather than difference) as the point of departure for generating understanding and hybridity.*¹¹

A recent paper by Naseem Khan notes that interculturalism also differs from “fusion” in both aim and outcome:

*Where fusion tends to aim at togetherness – a sitar player, say, meets a jazz musician – interculturalism has togetherness as its starting point. For interculturalism ends up creatively is in a new place to which there were no signposts and that, even in some cases, seems to bear no similarity to any of its setting off points. While ‘fusion’ was a conversation, interculturalism is a synthesis...For it synthesises multiple identities. Its makers have looked out at society and made work that combines their own range of insights. It communicates beyond its ethnic base.*¹²

3.11 Multicultural Arts

At its most basic interpretation, multicultural means, or relates to, a society consisting of a number of cultural groups. For the purposes of this project, multicultural arts are defined as:

arts practiced by artists from CaLD backgrounds that are influenced by their cultural, linguistic and/or religious background; and/or involve collaboration

⁹ Substantive Equality Unit 2004 *The Policy Framework for Substantive Equality* Western Australian Equal Opportunity Commission

¹⁰ Office of Multicultural Interests 2008, *Working Definition of Terms* <http://www.omi.wa.au/>.

¹¹ Australia Council for the Arts/British Council (2008) *Making Creative Cities: The Value of Cultural Diversity in the Arts*

¹² Khan, Naseem 2008 *The Road to Interculturalism: interstate highway or dead alley?* unpublished

*with artists from cultural, linguistic and/or religious backgrounds different from their own to create Art which is a synthesis of these influences.*¹³

3.12 Multiculturalism

Multiculturalism is a term which recognises and celebrates the cultural diversity of Australia's population. The notion of multiculturalism accepts and respects the right of all Australians to express and share their individual cultural heritage within an overriding commitment to Australia and the basic structures and values of Australian democracy.¹⁴

Multiculturalism also refers to the strategies, policies and programs that are designed to: make our administrative, social and economic infrastructure responsive to the rights, obligations and needs of our culturally diverse population; promote social harmony among the different cultural groups in our society; and optimise the benefits of our cultural diversity and cultural expression for all Australians.¹⁵

Both the Equal Opportunity Commission of the State Government of Western Australia and the Department of Immigration and Citizenship (formerly the Department of Immigration and Multicultural and Indigenous Affairs) state that multiculturalism is 'a term which recognises and celebrates Australia's cultural diversity. It accepts and respects the right of all Australians to express and share their individual cultural heritage with an overriding commitment to Australia and the basic structures and values of Australian democracy. It also refers to the strategies policies and programs that are designed to:

- Make our administrative, social and economic infrastructure more responsive to the rights, obligations and needs of our culturally diverse population
- Promote social harmony among the different cultural groups in our society
- Optimise the benefits of our cultural diversity for all Australians'.¹⁶

For the purposes of this report, the definition of multiculturalism contained in the Western Australia Charter of Multiculturalism (2004) is used:

A term used to describe the recognition of cultural and ethnic diversity. In Western Australia, it means all Western Australians are entitled to exercise their rights and participate fully in society, regardless of their different linguistic, religious, racial and ethnic backgrounds.

The principles of Multiculturalism, as stated in the WA Charter are:

- **Civic Values** – the equality of respect, individual freedom and dignity for all members of society subject to the acceptance of the rule of law, social, political and legal institutions and constitutional structures.
- **Fairness** – the pursuit of public policies free of prejudice, discrimination and exclusion on the basis of characteristics such as origins, perceived 'race', culture, religion, ethnicity and nationality.

¹³ Office of Multicultural Interests 2008 <http://www.omi.wa.au/>.

¹⁴ Equal Opportunities Commission (WA) <http://www.equalopportunity.wa.gov.au/seu.html>; Office of Multicultural Interests (WA) <http://www.omi.wa.au/>; Human Rights and Equal Opportunity Community (Federal) <http://www.hreoc.gov.au/>; Oxford English Dictionary <http://www.oed.com>.

¹⁵ Victorian Multicultural Commission <http://www.multicultural.vic.gov.au/>; South Australian Multicultural and Ethnic Affairs Act (SA) http://www.austlii.edu.au/au/legis/sa/consol_act/samaeaca1980616/.

¹⁶ Equal Opportunity Commission <http://www.equalopportunity.wa.gov.au/seu.html>; State Government, WA, *Understanding the Policy Framework for Substantive Equality, Key Terms*, Department of Immigration and Multicultural and Indigenous Affairs (Federal) <http://www.immi.gov.au/>.

- **Equality** – Equality of opportunity for all members of society to achieve their full potential in a free and democratic society where every individual is equal before, and under, the law.
- **Participation** – the full and equitable participation in society of individuals and communities, irrespective of origins, culture, religion, ethnicity and nationality.¹⁷

3.13 Policy

Policy has various meanings, dependent on context and purpose of use. Policy has referred to 'decisions taken by a political actor or group of actors concerning the selection of goals and the means of achieving them within a specified situation where these decisions should, in principle, be within the power of these actors to achieve'.¹⁸ This includes action and inaction regarding a specific issue, as well as choices regarding the means of addressing the issue and the desired outcome, that is, the ends. Underpinning policy are values which are specific to each society and are subject to change over time and in accordance with change of government. Policy decisions can not be understood to be made in isolation but must be seen as interrelated to other decisions. For this report, policy is taken to mean

*strategic Government documents on specific issues that address a desired outcome that reflects Government values.*¹⁹

Intercultural arts also distinguishes social policy, which responds to the needs of different ethnic groups as evidenced by disadvantage, from cultural policy which focuses on recognising the vigour and distinctiveness of new types of creative voices:

*Social policy might favour 'integrated' arts and integrated lives, but cultural policy can surely encompass both tradition and modernity. It can also appreciate the linkage that binds the two.*²⁰

¹⁷ Office of Multicultural Interests (November, 2004) *WA Charter of Multiculturalism*, Government of Western Australia

¹⁸ Jenkins in Ager, DE 1996 *Language Policy in Britain and France: The Processes of Policy* London, Continuum International Publishing Group.

¹⁹ Jenkins, B. 1997. 'Policy analysis: models and approaches' in M. Hill (ed) *The Policy Process: A Reader* (2nd edition), London, Prentice-Hall/Harvester-Wheatsheaf, pp30-38; Fenna, A. 2004. *Australian Public Policy* 2nd edition French's Forest, Pearson Longman); Jamrozik, A. 2005. *Social Policy in the Post-Welfare State Australian society in the 21st century* French's Forest, Pearson Longman; Green, M. and Houlihan, B. 2005. *Elite Sport Development Policy learning and political priorities* London, Routledge.

²⁰ Khan, Naseem 2008 *The Road to Interculturalism: interstate highway or dead alley?* unpublished

4 Desktop Review

4.1 Rationale

This section provides a desktop review of relevant Federal and State Government policies and literature. The purpose of the review was to assess the significance of multicultural arts policies across Australia and to provide a policy context in which multicultural arts in WA can be placed. Before reviewing the multicultural arts policies, a brief historical overview of the development of multicultural arts is provided.

4.2 Background

There has been much research undertaken into the state of multicultural arts over the last decade. A number of studies were examined in preparation for the undertaking of this report, these were: *Who Goes There?*²¹; *Creating Community Celebrations, Arts and Wellbeing Within and Across Local Communities*²²; *Journey Further: An Arts & Cultural Tourism Strategy*²³; *Mix It Up Project Report: Building New Audiences*²⁴; *The Taxidriver, the Cook, and the Greengrocer The representation of non-English speaking background people in theatre, film, and television*²⁵; *The Way Forward – Arts in a Multicultural Victoria Culturally and Linguistically Diverse (CaLD) Community Needs Analysis in the Arts*²⁶; *Culture on Demand Ways to Engage a Broader Audience*²⁷; and *Focus on Cultural Diversity The Arts in England – Attendance Participation, Attitudes*²⁸.

The majority of these studies focus on audience development; this report focuses on culturally and linguistically diverse artists and their participation in the arts sector and thus provides a counterpoint to those studies. There are differences in terms of definitions of CaLD between some of the reports and the current report.

In brief, the studies found that, although there are definite measurable economic outcomes to be gained from prioritising diversity²⁹, funding organisations should not focus too heavily on measurable outcomes.³⁰ Rather, projects' success should be measured in participation rates and in less easily quantifiable measures such as

²¹ Australia Council 2004 *Who Goes There? National Multicultural Arts Audience Case Studies* Canberra, Australia Council.

²² Globalism Institute & VicHealth 2006 *Creating Community Celebrations, Arts and Wellbeing Within and Across Local Communities* Melbourne, Globalism Institute.

²³ Department of Culture & the Arts 2004 *Journey Further: An Arts & Cultural Tourism Strategy* DCA, Perth.

²⁴ MAV 2006 *Mix It Up Project Report: Building New Audiences* MAV & AC, Melbourne.

²⁵ Australia Council 1997 *The Taxidriver, the Cook, and the Greengrocer The representation of non-English speaking background people in theatre, film, and television* Australia Council, Canberra.

²⁶ MAC & VMC 2006 *The Way Forward – Arts in a Multicultural Victoria Culturally and Linguistically Diverse (CaLD) Community Needs Analysis in the Arts* MAV & VMC, Melbourne

²⁷ DCMS 2007 *Culture on Demand Ways to Engage a Broader Audience* DCMS, London.

²⁸ Arts Council 2003 *Focus on Cultural Diversity The Arts in England – Attendance Participation, Attitudes* Arts Council, London.

²⁹ Australia Council 2004 *Who Goes There? National Multicultural Arts Audience Case Studies* Canberra, Australia Council. ; Department of Culture & the Arts 2004 *Journey Further: An Arts & Cultural Tourism Strategy* DCA, Perth.

³⁰ Globalism Institute & VicHealth 2006 *Creating Community Celebrations, Arts and Wellbeing Within and Across Local Communities* Melbourne, Globalism Institute.

community well being.³¹ A further point noted was that authenticity is crucial³²—for both audiences, artists, and the achievement of stated governmental goals of regeneration. Authenticity is understood to be associated with reality, truth, and believability. In this context of community events, authenticity is the accuracy or truth of the performance and performers depicting the artistic product. It represents values, attitudes, behaviours, beliefs, and social meaning.

The reports found a general under-representation of people from non-European countries in the arts.³³ It was noted that diverse communities became more represented when the arts programming was more diverse.³⁴ It was noted that in order to attract a diverse audience, the relevance of culture to individuals and community groups must be fully understood in order to encourage engagement with the arts.³⁵ It was further noted that the way to foster community celebration, community feeling, and community participation is to focus on the individual³⁶, as the individual is central to the community. This is in line with current arts policy of WA which situates the individual as central.

4.3 Federal and State Policies

Australia Council's *Arts in a Multicultural Australia (2002)* is the overarching Federal policy for multicultural arts in Australia. The objectives of the policy are:

1. to achieve high quality and well profiled artistic practice and content
2. to foster attitudinal change promoting inclusiveness in the arts sector and
3. to develop a sustainable infrastructure for multicultural arts practice

The first level is concerned with creating the broad environment in which to develop strong multicultural arts practice. The second level of the policy focuses on the political and promotional activity required to support multicultural arts practice. The third level of the policy concerns specific activities, including building infrastructure, the details are not stated.

In Western Australia, *Championing Creativity: ArtsWA Arts Development Policy Framework 2004-2007* is the State Government's key arts policy for professional artists. The three stated goals of the policy are to create and foster:

1. a vital, relevant creative arts sector that provides scope for the creative development of individuals
2. a creative arts sector that is widely appreciated and well supported to provide opportunities for all Western Australians to experience the arts and
3. a creative arts sector that is recognised as the hub of the creative industries and cultural sector with increased pathways to each.

Four strategies with which to achieve these goals include support for artists, assistance for organisations, promoting the arts and strengthening pathways within, and partnerships with, other relevant sectors. The four priority areas are Indigenous

³¹ Globalism Institute & VicHealth 2006 *Creating Community Celebrations, Arts and Wellbeing Within and Across Local Communities* Melbourne, Globalism Institute.

³² Department of Culture & the Arts 2004 *Journey Further: An Arts & Cultural Tourism Strategy* DCA, Perth.

³³ Australia Council 1997 *The Taxidriver, the Cook, and the Greengrocer The representation of non-English speaking background people in theatre, film, and television* Australia Council, Canberra.

³⁴ Arts Council 2003 *Focus on Cultural Diversity The Arts in England – Attendance Participation, Attitudes* Arts Council, London.

³⁵ DCMS 2007 *Culture on Demand Ways to Engage a Broader Audience* DCMS, London.

³⁶ Globalism Institute & VicHealth 2006 *Creating Community Celebrations, Arts and Wellbeing Within and Across Local Communities* Melbourne, Globalism Institute.

arts, young people and the arts, regional arts and multicultural arts. A breakdown of the strategies into the four priority areas is provided. Multicultural arts is cited as being a new area for development. Initiatives include providing grants handbooks in community languages and taking into consideration applicants' English language skills when considering grant proposals. The Department of Culture and the Arts has developed specific policies for each of the four priority areas with the exception of multicultural arts. They are:

Indigenous Arts

Creative Cultures: Supporting and Respecting Indigenous Cultural Expressions (2004)

The three stated goals of the policy document are to increase the:

1. level of resources, infrastructure and activity to support Indigenous artists and the arts sector;
2. profile of Indigenous artists and arts sector; and
3. level of quality and ability of sustainable Indigenous arts practice across all art forms.³⁷

The overarching values enshrined in the document are respect, sustainability and development (of art forms, individuals and organisations). Achieving enhanced profiles for WA's Indigenous artists is woven throughout the document, underlining the recognition of the economic value of diversity in the arts.

Cultural Commitments: an Arts and Culture Portfolio Statement of Principals and Action Plan (2004)

The policy document's stated aims are:

1. preservation of Indigenous art and cultural heritage
2. support and protection of intellectual property
3. showcasing and development of contemporary and traditional arts and cultural practice and
4. creation of a working environment in the agencies within the culture and the arts portfolio which affirm and respect Indigenous cultural values.³⁸

The action plan is underpinned by the same values as the *Creative Cultures* document. It provides directives and goals for the implementation of the policy. There is a stated recognition of the dual status of Indigenous artists as living in some of the worst economic situations in Australia and at once being responsible for some of the most valuable artistic assets in Australia.

Regional Arts

Cultural Signposts – Directions for Arts and Culture in Regional Western Australia (2003)

Cultural Signposts (2003) outlines four key areas to which the policy is directed.

These are:

1. sustainability and engagement—ensuring access to a rich cultural environment.
2. developing the individual—ensuring access to skills development.
3. buildings, people and technology—expanding and improving infrastructure.
4. coordination, networks and partnerships—developing a coordinated arts and cultural sector.³⁹

³⁷ DCA 2004 *Creative Cultures: Supporting and Respecting Indigenous Cultural Expressions* DCA, Perth, WA.

³⁸ DCA 2004 *Cultural Commitments: an Arts and Culture Portfolio Statement of Principals and Action Plan* DCA, Perth, WA.

³⁹ DCA 2003 *Cultural Signposts: Directions for art and culture in Western Australia* Perth, WA, Department Culture and the Arts

Cultural Signposts – Highlights of the Journey 2003-2007

This document outlines achievements that have been gained since the introduction of the policy documents. A number of flagship organisations, including the State Library of WA, Screenwest, the West Australian Museum, the State Records Office, and the Art Gallery of Western Australia have implemented programs and projects in regional areas. Some of these programs involve the forging of partnerships, as a result of the strategic direction stated in the arts policy. Notable initiatives are the development of important partnerships with a variety of national and international arts organisations. Important partnerships have also been fostered with educational, employment and arts agencies both interstate and intrastate.

Young People and the Arts

Creative Connections (1997)

A final strategic priority of the DCA arts policy is that of young people. The policy aims to aid the achievement of general educational goals, such as improving retention rates and literacy and numeracy skills, through the arts. The arts are seen to have innate value: engagement with the arts allows young people to participate in 'experiences that have the unique ability to develop their own creativity, as well as enable them to learn how to interpret and critique the aesthetic qualities and ideas represented in and through the arts'⁴⁰.

The objectives of the policy as stated in the *Creative Connections Summary Report 2005-2007*⁴¹ are:

1. to support and promote the provision of a diverse range of high quality arts and cultural experiences through the curriculum.
2. to demonstrate the positive contribution the arts can make to the provision of programs and strategies servicing students at educational risk.
3. to facilitate the development of relationships between the arts and cultural sector and the training sector to support the implementation of post compulsory courses of study and vocational education and training in schools.
4. to raise the profile and status of the arts in education emphasising both their intrinsic value, as well as the contribution the arts can make to the overarching learning outcomes; learning and expression in other areas; and general education goals.
5. to contribute to and support local and national arts in education research.
6. to strengthen the relationship between the arts and cultural sector and the education and training sector to ensure a long-term collaborative partnership.

The value of partnerships and the arts as a medium for connecting diverse individuals and groups are two salient themes in the document.

National Jurisdictions

Of Australia's other jurisdictions, only New South Wales and Tasmania have multicultural arts specific policies. New South Wales published a 'The Arts and Cultural Diversity' policy in 1997 and Tasmania maintains a multicultural arts statement (undated). Other jurisdictions, like Western Australia, do not single out particular groups of people but promote arts policies that are inclusive of all members of the community. For example, Victoria's *Creative Capacity+* purports to be an arts policy which is equally relevant for all Victorians. *Creative Capacity+* is currently being refreshed to take into account the needs of particular groups, among other matters.

⁴⁰ DCA & DET 2003 *Creative Connections An Arts in Education Policy Consultation Paper* Department of Education & Training and the Department of Culture & the Arts, Perth, WA.

⁴¹ DET & DCA 2007 *Creative Connection Arts in Education Partnership Framework A Summary Report 2005-2007* Department of Education & Training and Department of Culture & the Arts, Perth, WA.

International Jurisdictions

The diversity of approaches is evident internationally. The Arts Council of Scotland's *Cultural Diversity Strategy* (2002) targets diversity and inclusiveness in the arts, while the Arts Council England's *Combined Arts Policy* (2007), whose over-arching aim includes reference to 'a more confident, diverse and innovative arts sector, which is valued and in tune with the communities it serves.'⁴² The Canadian arts policy and Creative New Zealand's art policy have similar values and strategic directions to those found in DCA's suite of policies, including support for the individual, assisting partnerships and showcasing the arts, in particular the Indigenous arts, of the region.

Table 1 provides an overview of the arts policies and multicultural arts policies in states around Australia and in New Zealand, Canada and the United Kingdom.

⁴² Arts Council of England 2007 *Combined Arts Policy* Surrey, Arts Council of England.

Table 1: Arts, multicultural arts and multicultural policies in selected jurisdictions other than Western Australia

JURISDICTION	TITLE	DATE	DEPARTMENT	MULTI-CULTURAL ARTS SPECIFIC	GENERAL ARTS	AIMS	MULTI-CULTURAL POLICY
Australia (Federal)	Arts in a Multicultural Australia	2000	Australia Council	Yes		<ul style="list-style-type: none"> * To achieve high quality and well profiled artistic practice and content * To foster attitudinal change promoting inclusiveness in the arts sector * To develop a sustainable infrastructure for multicultural arts practice * To enable the Australia Council to effectively implement its Arts in a Multicultural Australia (AMA) policy 	Yes Multicultural Australia: United in Diversity (2003)
Victoria	Creative Capacity + (Currently being updated)	2005	Arts Victoria	No	Yes	<ul style="list-style-type: none"> * Developing artists, ideas and knowledge * Engaging creative communities * Building creative industries * Creating place and space 	Yes Growing Victoria Together (2001)
New South Wales	The Arts and Cultural Diversity	1997	NSW Ministry for the Arts	Yes		<ul style="list-style-type: none"> * Focusing on cultural diversity * Requiring mainstream arts structures to incorporate cultural diversity considerations in their activities 	Yes Green Paper – Cultural Harmony (2001)
Queensland	Creative Queensland	2002	Arts Queensland	No	Yes	<ul style="list-style-type: none"> * Promote individual and community wellbeing, arts participation and access to arts * Provide jobs and training opportunities in the cultural and creative sectors * Strengthen community capacity, foster social cohesion and enhance cultural services 	Yes Multicultural Queensland Policy (1998)
South Australia		2007		No	No	<ul style="list-style-type: none"> * The SA <i>Strategic Plan</i> (2007) includes targets to ‘foster creativity and innovation’ and ‘building communities’ 	Yes Multiculturalism Policy (1996)

JURISDICTION	TITLE	DATE	DEPARTMENT	MULTI-CULTURAL ARTS SPECIFIC	GENERAL ARTS	AIMS	MULTI-CULTURAL POLICY
ACT	Action Statement for the Arts 2006-2008	2006	Arts Canberra	No	Yes	*Excellence is encouraged *Engagement and participation is maximized *Sustainability is strengthened	Yes Framework for a Multicultural ACT (2001)
Tasmania	Multicultural Arts statement		Arts Tasmania	Yes		* To promote equal access to participation for all Australians * <i>Tasmania Together</i> (2006) Goal 6 'Dynamic, creative and internationally recognized arts community and culture'	Yes Tasmanian Multicultural Policy (2001)
Scotland	Cultural Diversity Strategy	2002	Scottish Arts Council	Yes		* Celebrate Scotland's cultural heritage and its full diversity * <i>National Cultural Strategy</i> (2001) also addresses the arts and diversity	
Northern Ireland	Creative Connections	2007	Arts Council of Northern Ireland	No	Yes	* Promoting and strengthening the arts	
England	Combined arts policy	2007	Arts Council England	Yes	Yes Developing arts practice and engagement (2006)	* To support a more confident, diverse and innovative arts sector, which is valued and in tune with the communities it serves * Arts Council England produces specific policies based primarily upon differing arts groups rather than demographic groups	

JURISDICTION	TITLE	DATE	DEPARTMENT	MULTI-CULTURAL ARTS SPECIFIC	GENERAL ARTS	AIMS	MULTI-CULTURAL POLICY
New Zealand	2007-2010 Strategic Plan and Statement of intent/Te mahere rautaki me tauāki whakamaung a atu	2007	Arts Council of New Zealand/Toi Aotearoa	No	Yes	<p>*Four strategic priorities surround the participation by diverse groups, development of high quality in the arts, audience development, and raising an international profile</p> <p>*Toi Aotearoa have commissioned a number of reports into participation rates, audience demography</p> <p>*Specific mention of plans to address accessibility imbalances between rural and metropolitan communities</p> <p>* Toi Aotearoa are currently undertaking a review of the Creative Communities Scheme, the objectives of which were to improve diversity, participation and access to arts at a local level</p>	
Canada	A Framework for the Arts	2001	Arts Policy Branch, Department of Canadian Heritage	No	Yes	<p>*Noted for its emphasis on the value of diversity, one of the three key directions found in the framework is 'Excellence and Diversity in Creativity'</p>	
USA			<p>*National Endowment for the Arts</p> <p>*National Assembly of State Arts Agencies</p>	No		<p>*Both arts organisation provide lobbying and advocacy support as well as direct funding for the arts. Policy is devised on a state by state basis, precluding the inclusion of the US situation in this précis</p>	

4.4 Cultural diversity in Western Australia: A Demographic Profile

According to the 2006 Census, WA had a usual resident population of 1,959,087, representing an increase of 7.2% since 2001. People from more than 200 different countries live, work and study in Western Australia, speaking as many as 270 languages and identifying with more than 100 religious faiths.⁴³

Western Australia continues to have the highest proportion of its population born overseas with 531,744 persons, as shown in the Table below. The percentage of people born overseas (27%) in WA has not changed since the 2001 Census although the overall number has increased by 35,955. Perth had the second highest proportion of people born overseas of all Australian capital cities after Sydney (31.3% and 31.7% respectively).⁴⁴ The majority of overseas born were from the United Kingdom, followed by New Zealand, South Africa, Italy, Malaysia and India comprising the major countries of birth in WA. Major ancestries making up the CaLD population for WA are shown in Figure 1.

Table 2: Summary indicators of the demographic profile of Western Australia

Summary indicators of the demographic profile of Western Australia, 2006 Census		
WA population		1,959,087
Country of birth	Australian born	1,279,224
	Overseas born	531,744
	Not stated	148,118
Ancestry	Australia	721,884
	Other countries	1,059,715
	Not stated or inadequately described	177,488
Language spoken at home	English only	1,603,041
	Language other than English spoken at home	223,166
	Not stated	129,218
Year of arrivals	Overseas born arrived before 1981	219,035
	Overseas born arrived since 1981-2006	287,496
	Not stated	25,215
Religious affiliations (3 major groups)	Christianity	1,471,688
	Buddhism	34,351
	Islam	24,185
	Not stated	250,209
People worked in Culture and Leisure Occupations		62,843

⁴³ Department of the Premier and Cabinet (DPC) 2008 <http://www.dpc.wa.gov.au/>, 07.07.08

⁴⁴ Department of the Premier and Cabinet (DPC) 2008 <http://www.dpc.wa.gov.au/>, 07.07.08

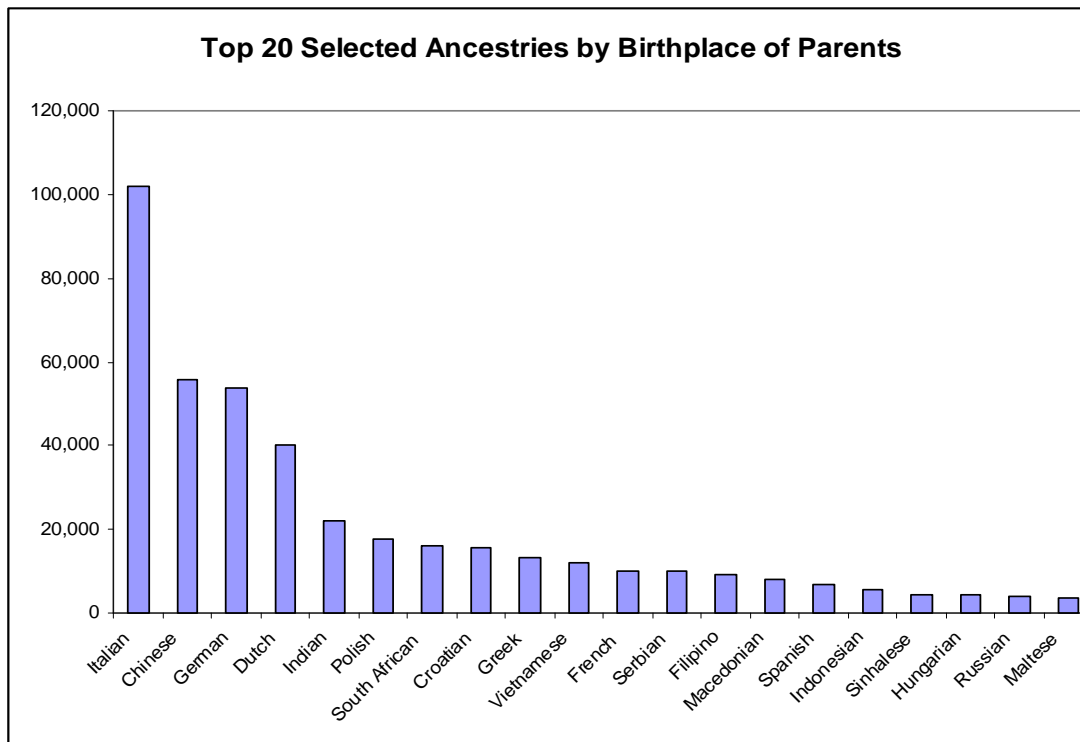


Figure 1: Top 20 selected ancestries by birthplace of parents

Further evidence of the cultural diversity in the WA population is indicated by ancestry data. Consistent with the 2001 Census, the three most common ancestries (cultural background or ethnic group/s with which a person identifies) were English, Australian and Irish which comprised 29%, 28% and 6% of all responses respectively.⁴⁵ Italian, Chinese, German, Dutch and Indian make up the top five ancestries from non English speaking countries.

On census night in August 2006, 1,603,041 Western Australians (81.8%) reported that they spoke English only at home. The number of people in WA who speak a language other than English at home increased by nearly 30,000 persons (14%) from the 2001 Census to 236,000 persons (12% of the population) in 2006.⁴⁶ The most common languages other than English spoken at home in WA include Italian (32,897 persons), Mandarin (16,551 persons), Cantonese (16,050 persons) and Vietnamese (13,242 persons), Arabic (7,698 persons) and German (7,212 persons). Indonesian, Polish, Croatian, Spanish and Macedonian were each all spoken at home by more than 5,000 persons, indicating a linguistically diverse Western Australia.

In Western Australia, the number of people from overseas who arrived in Australia to live permanently before 1981 was 219,035 persons; this number increased to 287,496 between 1981 and 2006.

Western Australia is a multi-religious society but with the majority of the population (approximately 1.1 million people or 59% of the population) affiliated with Christianity in 2006.⁴⁷ Buddhism remains the largest non-Christian religion with more than 34,000 persons (1.7% of the population) who were identified as Buddhists. The next largest

⁴⁵ Department of the Premier and Cabinet (DPC) 2008 <http://www.dpc.wa.gov.au/>, 07.07.08

⁴⁶ Department of the Premier and Cabinet (DPC) 2008 <http://www.dpc.wa.gov.au/>, 07.07.08

⁴⁷ Department of the Premier and Cabinet (DPC) 2008 <http://www.dpc.wa.gov.au/>, 07.07.08

non-Christian religion was Islam which increased by 4,729 persons (24%) from the 2001 Census to 24,185 persons as at the 2006 Census.⁴⁸

New arrivals fall into three migration streams: humanitarian, family and skill entrants for Western Australia. While the number of people migrated to WA as skilled entrants remained steady, there was a gradual increase in the number of family entrants between 2003 and 2007.

4.5 Brief Historical Overview of cultural diversity in the arts in WA

Multicultural arts has undergone a structural and contextual evolution over the last quarter century in Australia. The focus has moved from one of mastery of an art-form and relevance to an 'elite' to a focus on service, where understanding the audience and its needs is central to success. Nowadays, many artists from CaLD backgrounds consider audience-orientation as a central principle of their work. This development shows both a change in the understanding of the role of multicultural arts and a change in attitude of arts organisations towards their audiences.

From the seventies, the idea of cultural participation by a diverse range of people heavily influenced cultural policy and the understanding of arts institutions, including multicultural arts organisations. Today, the demand to open up to the public is still alive. The goals of inclusiveness, accessibility and use by a broad range of people are acknowledged as primary public duties of the arts. The development of programs such as the Multicultural Arts Marketing Ambassador Strategy (MAMAS)⁴⁹ is evidence of the increased awareness of the central importance of diversity in the arts. The emphasis on accessibility implies a change of attitude towards boards, management and staff, performers and artists, product, programming, marketing, audiences and place where the exhibition or performance occurs. The emphasis on accessibility also affects artists, the focus of this study.

4.6 Culturally diverse arts activity in Western Australia

There is a growing awareness of the importance and value of Asian markets amongst arts organisations in WA. The cultural diversity in the general population is reflected in the artists working in WA and in visions for connecting with WA's nearest neighbour, Asia. The prominence of culturally diverse arts scene in WA is evidenced by the establishment of KULCHA, WA's peak multicultural arts body, in 1983. KULCHA, which is celebrating its 25th anniversary this year, was established to respond to the needs of a burgeoning culturally diverse arts sector. Community Arts Network WA (CAN WA) also responds to the needs of culturally diverse population and is responsible for providing support and funding to a wide range of diverse arts projects, in regional and metropolitan WA.

OMI is the state government department which represents the interests and needs of the culturally diverse communities of WA. OMI provides a range of funding opportunities for CaLD communities to undertake community projects, a large proportion of which are arts related activities. OMI has provided over \$215,000 for arts related projects in the last five years. Healthway has also significantly supported the sector with \$422,507 allocated to multicultural arts projects in the last five years.

⁴⁸ Department of the Premier and Cabinet (DPC) 2008 <http://www.dpc.wa.gov.au/>, 07.07.08

⁴⁹ The Multicultural Arts marketing Ambassador Strategy was an initiative of Multicultural Arts Victoria (MAV) and was supported by the Australia Council's Multicultural Advisory Committee and Audience and Marketing Development Division. It involved a six week course for arts managers; the aim was to assist managers to create strategies to improve diversity in their audiences.

The value and significance of multicultural arts has been recognised in federal policy, as demonstrated by the development and introduction of the federal policy *Arts in a Multicultural Australia*. The nationwide network Kultour was established at the same time to facilitate links between multicultural arts organisations around the country.

MAMAS, initiated in 2000, aimed to expand culturally diverse audiences at mainstream events, build relationships between organisations, explore potential for sponsorship and for diverse product development. It was recognised that the development of culturally diverse product and the forging of relationships between previously non-engaged communities and the mainstream sector would be a time consuming process. The success or otherwise of this strategy is outside the scope of this report to comment upon, but it is mentioned here as evidence of the increased understanding of the role of multicultural arts.

There is, then, a growing awareness of the need to respond to the cultural diversity of the population. Arts organisations are aware of the demographics of the state and seeking ways to connect their organisational structure with the make-up of their audiences and its artists.

There is recognition of the contribution of CaLD artists to the social fabric of the state. Respondents to this study included statements that their contributions were so finely woven throughout the fabric of the state's arts scene that it would be impossible to imagine the WA arts scene without CaLD contribution. Others spoke about culturally diverse artistic output, such as traditional dance forms or music played on traditional instruments, which are conspicuously different from that which the general public is used to. It was felt that exposure to these kinds of arts practices led to a greater tolerance for difference and that the community as a whole was enlightened by such events. These contributions are discussed throughout this report.

5 Findings

These findings are provided with consideration given to the context of Western Australia's multicultural policy, the Charter of Multiculturalism (2004). The Charter explicitly recognises that the people of Western Australia are of different linguistic, religious, racial and ethnic backgrounds and to promote their participation in democratic governance within an inclusive society. At the same time, it acknowledges that diversity is an integral and defining feature of society determined by a range of factors that are not exclusively culturally or linguistically based but also include factors such as age, physical and intellectual ability, gender, and socio-economic background.

The Charter highlights that what binds us as a community is not a traditional culture but the principles on which Western Australian society is governed, in particular, mutual respect, freedom from prejudice and discrimination, equality of opportunity, and full participation in society.

The Charter also recognises that to achieve substantive equality, it is important that policies and programs be adapted to meet the different needs and interests of individuals and groups.

These findings are also delivered in the context of current arts policy developments, both in Australia and overseas, which are beginning to explore the creative opportunities offered through the emergence of intercultural arts. A precondition of such a development, however, is recognition and visibility of multicultural art, the provision of support for artists from diverse cultural and linguistic backgrounds, and an openness within traditional structures to engage with art and artists in the development and presentation of their work.

To do so has both exciting possibilities and challenges for institutions. Challenges include the need to develop a level of 'cultural literacy'—the ability to 'read' a work across cultures, to understand its references and to be able to put it in context. Both artists and audiences need to be aware of tradition and its repertoires, idioms and languages of representation that can underlay contemporary work.

Not to do so, however, is to remain 'culturally monolingual...in a world which requires us all to be or become culturally bi- if not multilingual.'⁵⁰ Intercultural art, therefore, offers a way forward for the future of contemporary art work in which 'neither side loses their identity, but brings something special and distinctive to the mix. And in that way, they can transcend, as well as honour, ethnicity.'⁵¹

5.1 Contribution of CaLD artists and communities

This section provides a detailed overview of the contribution of CaLD artists and communities to the arts sector. It uses quantitative data gathered for this project during the data collection period June - September 2008.

⁵⁰ *Whose Heritage? The impact of cultural diversity on Britain's living heritage*, Arts Council England conference, 1999, and reprinted in *The Politics of Heritage* ed. Littler and Naidoo, Routledge 2005

⁵¹ Khan, Naseem 2008 *The Road to Interculturalism: interstate highway or dead alley?* unpublished

5.1.1 Demographics of CaLD artists in WA

This section provides basic demographics of Western Australian CaLD artists surveyed in the study. Demographic data was collated from focus groups, online discussions and questionnaires of CaLD artists. Demographic data includes ancestry, birthplace, language spoken at home, age, and gender. All demographic questions used in the questionnaire are adapted from the 2006 Australian Bureau of Statistics Census. Results need to be interpreted with caution because it is a small purposive sample.

5.1.1.1 Diverse cultural backgrounds of CaLD artists

Respondents were asked to select up to two ancestries to identify their CaLD background which confirmed their eligibility for participation in this study. It was possible for artists to be included in the study if they selected a mixed ancestry between Anglo Saxon/Anglo Celtic and other CaLD backgrounds. Table 3 shows the diversity of cultural backgrounds of CaLD artists. According to this study, respondents with Chinese ancestry (14%) and African ancestry (11.6%) are the largest groups of CaLD artists in Western Australia, followed by artists with English ancestry⁵² (8.5%) and Indian ancestry (8.2%). Readers will note that there is a large proportion of 'other' artists (29%). These artists are a mix of European, Asian and Latin American who do not belong to the other identified groups.

Table 3: Ancestries of Respondents: CaLD artists in WA

Ancestry of CaLD artists	Frequency	Percent
English	28	8.5
Irish	5	1.5
Scottish	5	1.5
Australian	12	3.7
New Zealander	2	0.6
Malay	10	3.0
Italian	20	6.1
German	20	6.1
Chinese	46	14.0
African	38	11.6
Vietnamese	3	0.9
Indian	27	8.2
Dutch	17	5.2
Other	95	29.0
Total	328	100.0

Typical of such diverse cultural backgrounds, 59.3% of artists in the study stated they spoke a language(s) other than English at home, whereas 40.7% spoke only English at home (see Table 2.3, Appendix Two). (See recommendation 10)

⁵² It is noted that if any artist described their ancestry as a mix between Anglo Saxon/Anglo Celtic ancestry such as English, Irish, Scottish and other CaLD ancestry such as German, Chinese, she or he was included in this project. For example, artists who selected their ancestries (up to two) as English and Chinese would fall into these two categories. See Appendix Five, Survey questionnaire, screening questions, for more details.

5.1.1.2 Country of birth

The largest proportion of Western Australian CaLD artists in the study indicated they were born in Australia (29.2%), followed by those born in Asia (27.5%), Africa (16.5%) and other European countries (15.3%).

Table 4 displays country of birth of respondents engaged in different artforms. Data indicates the most commonly practiced artforms by CaLD artists in Western Australia are music/composing (76), visual arts (39) and dancing (27). It is noted that a large number of CaLD artists born in Asia and Africa participate in music related professions (i.e. singers, composers, instrumentalists). Conversely, the lowest levels of participation by respondents were recorded for theatre/acting and writing artforms—these artforms rely on language and physical requirements as most plays are generally written for artists from Anglo backgrounds (see also the qualitative data collected from artists and arts managers regarding barriers for CaLD artists in §5.2 of this study). These findings are consistent with the Australian artists survey conducted in 2003 by Throsby and Hollister for the Australia Council. CaLD artists born in Australia tend to participate rather evenly in most artforms, except for writing and acting, while artists born in the Middle East have the lowest levels of participation in all artforms.

Table 4: Country of birth of CaLD artists in each artform

Birthplace of CaLD artists	Dance	Visual Arts	Music/ Composing	Theatre/ Acting	Literature/ Writing	Craft Activities	Multimedia, Mix, Other	Total
Australia	10	12	16	4	2	13	11	68
UK & Ireland	0	1	1	0	3	2	0	7
Other Europe	4	9	7	1	1	9	5	36
Asia	9	10	23	1	6	7	9	65
Middle East	0	2	0	0	0	1	1	4
Africa	1	1	25	0	1	2	5	35
The Americas	3	4	4	1	0	3	1	16
Total Number	27	39	76	7	13	37	32	231

Note: only artists who stated both their birthplaces and the art-forms they engaged in are counted.

5.1.1.3 Year of arrival

As can be seen in Table 5, there is substantial variation in proportions of year of arrival in Australia by Western Australian CaLD artists between the different artforms.

Table 5: Year of arrival (per cent)

	Dance	Visual Arts	Music/ Composing	Theatre/ Acting	Literature/ Writing	Craft Activities	Multimedia, Mix, Other	Total
Before 1981	3	27	27	0	10	23	10	100
1981-1990	17	14	20	6	6	17	20	100
1991-2000	19	19	29	2	5	14	12	100
2001-2008	2	12	60	0	6	8	14	100
Born in Australia	15	17	25	6	4	19	14	100
Total %	12	17	33	3	6	16	14	100

Of those Western Australian CaLD artists who arrived in Australia prior to 1981 the most common artforms practised are visual arts (27%), music/composing (27%) and craft activities (23%). The least common artform practised by CaLD artists who

arrived in Australia in the same time period are theatre/acting (no respondents) and dance (3%). Artists who arrived in the period 1981-1990 commonly participate in music/composing (20%), multimedia/mix or other (20%), dance (17%) and craft activities (17%). The least common artforms practised by artists who arrived in this period are theatre/acting (6%) and writing (6%).

Western Australian CaLD artists who arrived in the period 1991-2000 commonly participate in music/composing (29%), dance (19%) and visual arts (19%). The least common artforms practised by artists who arrived in this period are theatre/acting (2%) and writing (5%). Western Australian CaLD artists who arrived in the period 2001-2008 commonly participate in music/composing (60%), multimedia/mix or other (14%) and visual arts. Artists who arrived in Australia in this period who participate in music/composing make up the largest group of participants by artform in the study (60%). The least common artforms practised by artists who arrived in this period are theatre/acting (no respondents) and dance (2%).

Music/composing was the most common artform practised by all artists in all arrival periods. Similarly, theatre/acting was the least most common artform practised by all artists in all arrival periods.

5.1.1.4 Age and gender

The age distribution of CaLD artists in WA is presented in Table 6. Larger numbers of older artists among craft practitioners (from 30s to 60s), actors (in their 40s) and visual artists (from 50s to 60s) are clearly presented. Respondents engaged in writing/literature are concentrated in younger age groups (from 20s to 30s). Artists practicing dance are aged under 20 to 30s, followed by musicians (in their 20s). These findings differ from the Australian professional artist survey (Throsby and Hollister, 2003) due to distinctions between characteristics of the survey samples (such as professional artists from all backgrounds, rather than either professional or amateur artists from CaLD backgrounds).

Table 6: Age distribution of CaLD artists in different artforms (per cent)

Age Groups	Dance	Visual Arts	Music/ Composing	Theatre/ Acting	Literature/ Writing	Craft Activities	Multimedia, Mix or Other
Under 20 years	22	8	4	14	0	0	19
20 - 29 years	19	18	39	14	38	14	41
30 - 39 years	30	21	24	14	31	27	9
40 - 49 years	19	21	12	43	15	27	19
50 - 64 years	11	31	11	14	8	27	3
65 plus years	0	3	11	0	8	5	9
Total %	100	100	100	100	100	100	100

Note: only count artists who stated their age group and their art-form

The gender of CaLD artists in this study are evenly distributed between male and female (50% respectively). However, as Table 7 shows, female artists make up the greatest proportion in dance (74.1%), visual arts (66.7%) and literature/writing while male artists actively engage in craft activities (75.7%), theatre/acting (71.4%) and music/composing (56.6%).

Table 7: Gender distribution of CaLD artists (per cent)

Gender	Dance	Visual Arts	Music/Composing	Theatre/Acting	Literature Writing	Craft Activities	Multimedia, Mix, Other
Female	74.1	66.7	43.4	28.6	61.5	24.3	59.4
Male	25.9	33.3	56.6	71.4	38.5	75.7	40.6
Total %	100.0	100.0	100.0	100.0	100.0	100.0	100.0

Note: only count artists who stated their gender and their artform

5.1.1.5 Income

Table 8: Income distribution in each artform (per cent)

Income	Dance	Visual Arts	Music/Composing	Theatre/Acting	Literature Writing	Craft Activities	Multi-media/Mix, other
Under \$15,000	30	36	34	0	23	22	31
\$15,000 to \$29,999	11	13	13	29	23	30	19
\$30,000 to \$49,999	22	21	9	14	23	27	25
\$50,000 plus	26	26	16	29	23	8	25
Refused	11	5	28	29	8	14	0
Total	100	100	100	100	100	100	100

The largest number of respondents for dance, visual arts, music/composing, literature/writing and multimedia/mix or others all have reported incomes in the lowest bracket (Under \$15,000). Of these artforms, Western Australian CaLD artists who practice visual arts are remunerated the least with 36% of visual arts respondents generating an income of less than \$15,000 from their art. Interestingly, almost one-third of respondents who practice theatre/acting (29%) and music/composing (28%) preferred not to provide the level of their income for this study.

Income comparisons between gender for each artform for Western Australian CaLD artists provided little variation. As incomes increase, the level of variation between females and males increases slightly. The most notable variation occurs in the \$50,000 plus bracket where female artists exceed male artists by 56% to 44%. See Table 3.4 in Appendix Three.

5.1.1.6 Level of education

Western Australian CaLD artists in this study have a wide range of education. A bachelor degree is the most common level of education attainment (29%), followed by postgraduate degrees (21%). Only 4% of respondents indicated primary school as their highest level of education attainment while 3% indicated they had not received any form of education from the categories listed in Table 3.5, Appendix Three.

5.1.2 Diverse artforms

As can be seen in Table 9 the most common artforms practised by Western Australian CaLD artists in this study are music/composing (32%), visual arts (17%)

and craft activities (16%). The least commonly practised artforms by artists include theatre/acting (3%), literature/writing (6%) and dance (11%). (See recommendation 18)

Table 9: Most common artforms of Western Australian CaLD artists

Art-forms	Frequency	Percent
Music/Composing	76	32
Visual arts	39	17
Craft activities	37	16
Multi-media/Mix/Others	32	14
Dance	27	11
Literature/writing	13	6
Theatre/acting	7	3
Art-form not stated	5	2
Total	236	100

5.1.3 Motivation for involvement in the arts

This section describes data collected from the telephone interview (sample size = 163 artists).

In response to the multiple choice question which asked artists to indicate the purposes of practicing their artform, Table 10 shows that 65% of CaLD artists stated that they do art for personal interests, 19% for sales or other commercial purposes, 14% do art as part of their paid employment and about 3% do art for different purposes. This indicates that there are large numbers of CaLD artists pursuing their interests in the arts and at the same time use their artwork to generate income as part of their day jobs.

Table 10: Motivation for involvement in the arts

Motivation for arts involvement	Frequency	Percent
Personal interest	154	65
To sell	44	19
Part of paid employment	33	14
Other reasons	7	3
Total (multiple response)	238	100

5.1.4 Location of CaLD artists

Table 11 shows distribution of urban and regional/rural locations of CaLD artists in WA. While 70% of CaLD artists in this survey were living in metropolitan areas, 30% were living in regional or rural/remote areas of WA. Among regional artists, 9% stated that living away from the city has no effect on their arts practice, 8% of artists believed that the regional location has a mixed effect but more positive than negative, while 7% of artists think that it has positive effect on their arts practice. (See recommendation 16)

Table 11: Location of CaLD artists

Living Locations	Frequency	Percent
Urban – capital city	114	70
Urban – regional city or town	41	25
Rural	7	4
Remote	1	1
Total	163	100
Effect of living out of city on their arts practice	Frequency	Percent
Positive effect	12	7
Mixed effect, more positive than negative	13	8
Mixed effect, more negative than positive	5	3
No effect	14	9
Don't know	4	2
Total	48	29
Urban artists or effect of living locations not stated	115	71
Total	163	100

5.1.5 Artistic achievement

Artistic achievements of CaLD artists in WA, and particularly their contribution to the social fabric of ethnic communities in WA are significant. Despite challenges of migration to a new country, lack of work opportunities in the arts, language barriers, culture differences and low income, 25% of CaLD artists in this study have had their art work exhibited/performed/presented in public. 11% of artists have been given an award/awards and 11% of artists have had their art work produced for television. More importantly, small numbers of artists have had their art works acknowledged by the WA State Government. A small number of artists have achieved multiple levels of recognition for their artform. However, almost one quarter (24%) of CaLD artists stated that their art work has not been recognised by the public, their peers, arts bodies, or government agencies.

Table 12: Public recognition of artistic achievement

Achieving public profile of CaLD artists	Frequency	Percent
Had my art work exhibited/performed/presented in the arts centre or in public	72	25
Had my art work published	26	9
Had my art work produced for television and radio	32	11
Had my art work professionally workshopped	17	6
Had an award/awards	32	11
Had work acknowledged by State Government	9	3
Had my work selected for inclusion on Internet site	26	9
My work has not been publicly recognized	69	24
Other	9	3
Total	292	100

5.1.6 Funding

Question 18 asked CaLD artists to indicate how their art was normally funded. The majority of artists (74%) indicated that their art is self-funded, while a much smaller

percentage (9%) of artists indicated their art was funded by operating their artform as a business. The remaining respondents indicated their artform has often been funded through Federal/State or local government or private organisations or combination of those above (see Table 3.6, Appendix Three). (See recommendation 4)

5.1.6.1 Sources of funding and grants received

Table 13 shows distributions of sources of grant/funding that CaLD artists in this study received. Interestingly, all listed sources of funding are mentioned by CaLD artists. The largest numbers of CaLD artists received grant/funding from LotteryWest (8%), followed by funding from non-arts organisations, companies or industry (such as church and community organisations). 6% of CaLD artists in the study received funding from DCA and 5% from local governments. A small number of artists mentioned that they received funding from other arts bodies such as KULCHA, Form or Australian Business Arts Foundation. However, 57% of CaLD artists in the quantitative data set collected for the study responded that they have not received funding from any source.

The findings indicate that both WA state and local governments give attention to the development of multicultural arts and communities. The exact level of funding to multicultural arts, in comparison with other artist groups, in WA is uncertain, as this information is not available. (See recommendation 4)

Table 13: Sources of funding

Sources of funding/grants received	Frequency	Percent
Australia Council	7	4
Office of Multicultural Interests, WA	5	3
Department of Culture & the Arts, WA	11	6
Local government	10	5
Private foundation	4	2
Community Arts Network WA (CAN WA)	4	2
Healthway	8	4
LotteryWest	16	8
Arts organisation, company or industry body which one?	7	4
Non-arts organisation, company or industry body which one?	13	7
NO, haven't received any funding from any source	113	57
<i>Total</i>	<i>198</i>	<i>100</i>

5.1.7 Employment, satisfaction and income

Table 14 displays distribution of WA CaLD artists' current employment situation and income distributions. No respondent earning between \$30,000 and \$49,999 gross income per year generated their income from either part time or full time arts work. 78% of respondents in this category generated this income by working as full time or part time employees in *non-arts* work.

For those respondents who indicated they earned more than \$50,000 annually, 13% were employed full time in their art work. Consistent with findings from interviews of arts managers and the survey by Thorsby and Hollister (2003), there are few CaLD artists employed either full time or part time in professional arts organisations. 17% of CaLD artists stated that they are self-employed or freelance while 47% earned a low income, from under \$15,000 (16%) up to \$30,000 (31%) annually.

Respondents who selected 'not working' or 'other' were often retirees or full time students who practised art as hobbies. These findings indicate that despite interest in their art practice, CaLD artists often rely on different sources of income in order to maintain their living standards.

Table 14: Employment, satisfaction and income

	Under \$15,000	\$15,000 to \$29,999	\$30,000 to \$49,999	\$50,000 plus	Refused	Total
Full-time arts work (persons)	1	1	0	5	1	8
%	2	3	0	13	6	5
Part-time arts work (persons)	1	0	0	1	0	2
%	2	0	0	3	0	1
Full-time non-arts work (persons)	0	2	13	24	2	41
%	0	7	48	63	11	25
Part-time non-arts work (persons)	9	11	8	1	2	31
%	18	38	30	3	11	19
Combination of arts and non-arts work (persons)	1	2	0	2	0	5
%	2	7	0	5	0	3
Self employed or freelance (persons)	8	9	5	3	3	28
%	16	31	19	8	17	17
Not working (persons)	20	3	1	1	9	34
%	40	10	4	3	50	21
Others (persons)	10	1	0	1	1	13
%	20	3	0	3	6	8
<i>Total (persons)</i>	<i>50</i>	<i>29</i>	<i>27</i>	<i>38</i>	<i>18</i>	<i>162</i>
%	<i>100</i>	<i>100</i>	<i>100</i>	<i>100</i>	<i>100</i>	<i>100</i>

5.1.7.1 CaLD Artists' feeling about their work in the arts

As shown in Table 15, the largest number (32%) of WA CaLD artists in this study indicated that they would like to spend more time on their art but are limited by the need to work in another job to earn their living. A further 8% expressed frustration that they were not able to earn a living from their art. Consistent with findings from distribution of employment situation and income of WA CaLD artists in this survey, 28% of artists responded that earning a living from their art is not important to them. This may be because those artists mainly earn their living from working full time in non-arts work and the practice of their art occurs in their leisure time.

Table 15: Levels of satisfaction about arts participation

Artists' feeling about their work in the arts	Frequency	Percent
I am fully satisfied with the amount of time I spend on my arts and the level of income I earn from my art	16	10
I am fully satisfied with the amount of funding and support I get for my art	3	2
I would like to spend more time on my Art but am limited by the need to work in another job	52	32
Earning a living from my Art is not important to me	46	28
I am frustrated that I am not able to earn a living from my art	13	8
I don't know where to go to get support to progress my work	4	2
I am very optimistic about my opportunities to achieve a public profile and be recognised and successful in my art	8	5
Achieving a public profile and earning a living from my art is very important to me	5	3
Others (please specify)	16	10
Total	163	100

5.1.8 Awareness of government support

Artists were asked about their awareness of relevant peak government bodies. While 44% of artists stated that they were aware of the Australia Council, 69% of respondents indicated they had never used the Council's website <http://www.australiacouncil.gov.au/> (see Table 3.7, Appendix Three). Similarly, 70% of CaLD artists in this study were aware of the DCA but 71% of respondents had never used the department's website <http://www.dca.wa.gov.au/>. Only 53% of WA CaLD surveyed confirmed that they were aware of OMI; 77% of those artists have never used the OMI website <http://www.omi.wa.gov.au/>.⁵³ 64% of respondents were aware of government support through funding and grants; 36% did not know about this support. (See recommendation 4)

5.2 Barriers to participation

The following section uses qualitative data gathered during the data collection period from June – September 2008.

Respondents were asked about what they perceived to be barriers to the participation of CaLD artists in the mainstream arts sector. Responses varied; however a number of themes were recurrent and are discussed below.

Some people felt that the barriers for CaLD artists were the same as those faced by other artists: lack of opportunity to exhibit or perform the work; a paucity of funding to develop new and innovative work; difficulty in inciting audience interest in exploring new or innovative work; a dearth of spaces to rehearse, create, develop, and produce new work; lack of knowledge about how to form relationships with other artists in order to collaborate on new work.

Barriers are as for any other artist: you learn to live on very little. You find support from others because they love your work. (*Artist*)

Others believed that CaLD artists faced specific barriers and these are discussed below.

⁵³ As a multicultural policy office, OMI does not provide support directly to CaLD artists and therefore does not widely advertise their services (online and offline) directly to CaLD artists. Direct support is provided by organisations such as CANWA and KULCHA.

5.2.1 Lack of opportunities to be employed as artist

The largest single issue that was raised by artists and arts managers alike was that there is a lack of opportunities for artists' employment. Over three quarters of the artists interviewed stated that there were simply not enough opportunities. The regionally based artists, in particular, stated that their opportunities were so limited that it was impossible to even think about making a living from their art. City based artists also noted that opportunities were limited to artists-in-residence positions. One artist stated that they were about to move to the eastern states as a direct result of not being able to find employment. (See recommendation 6)

The employment opportunities are very, very few and far between. (*Artist*)

5.2.2 Communication

Almost all respondents raised the issue of information flow and communication within the arts sector as a matter for concern. Artists did not seem to know what was available to them, or how to go about finding out about what was available. Artists participating in the study felt that there was a lack of communication between government departments, arts organisations and artists and that a connection was needed between the various parties.

KULCHA was mentioned on numerous occasions by both artists and arts managers as a central point for information sharing and as a place where artists could go to obtain the information that they required. However, there were several communities in central Perth and in regional areas which did not access KULCHA and therefore felt isolated from other artists and other communities.

One arts manager stated, 'they don't know what they don't know', inferring that the lack of knowledge of available programs, funding schemes, and organisations is such that artists do not even know where to begin to seek the information that will assist them.

Where can we get help, we hear of places but we don't know where to start. (*Artist*)

A few artists mentioned how valuable they had found the assistance of community liaison officers. One mentioned in particular was a person employed by a migrant resource centre; it was noted that being able to form a relationship with the person had facilitated their engagement with their activities as the officer had an understanding of the needs of participants. One arts manager also described the success of leaving the office and going to selected communities to forge relationships and partnerships with key members of the community. The Immigration Museum in Melbourne employs a number of community liaison officers who regularly go into targeted communities to create links between the museum and CaLD communities.

..you need to find an ambassador, or find the leaders in the community, find the people with good communication skills who are willing to, talk and open up and, create that sort of relationship. (*Arts manager*)

The identification of multicultural arts ambassadors, in the form of key individuals, from underrepresented communities who are able to facilitate communication between potential partners, communities, and arts organisations was seen as important in facilitating intercultural connections.

There was an awareness amongst arts managers that communication occurs differently within different communities and that this was a crucial point to take into consideration when forging partnerships and creating relationships.

But it really does take time and it really happens on their terms. Anglo-Saxon, Anglo-Celtic organisations need to slow down and allow, and recognise that there are communities out there that we're not accessing and they're not accessing us and so we're not providing services that are relevant to them. (*Arts manager*)

It needs to be an invitation, like: hey we're here, this is what we do and we *invite* you. (*Arts manager*)

Engaging key individuals from CaLD communities was seen to be a critical component of ensuring that arts organisations, arts agencies, and government arts bodies are providing the services and support that are required by CaLD communities. It was seen as vital to adopt approaches which suited each community's needs. Identification of appropriate strategies for engaging communities in useful dialogue was felt to be best determined by key individuals from each community. Gaining access to those individuals considered pivotal to the success or otherwise of any discourse. (See recommendations 7 & 8)

5.2.3 Language

The most commonly mentioned barrier identified by arts managers was a lower level of language proficiency amongst CaLD artists.

We can't afford to pay for [artists'] English language lessons ... Perth is extraordinarily expensive to get English lessons. (*Arts Manager*)

However, CaLD artists did not specify language proficiency as a barrier to participation except when applying for funding. Just over half of artists interviewed who had applied for funding, or had looked at the possibility of applying for funding, cited their English language proficiency was problematic for them at that point.

...if I present a grant I need to write it in English because if I write it in Spanish, nobody is going to understand me... (*Artist*)

It is important to note that the overwhelming majority of the artists interviewed for the qualitative data set for this project were involved in artforms which do not rely too heavily on language as the primary medium of expression. A small number of artists interviewed were actors who were bilingual and had a high level of English language proficiency. Further research into the participation rates of CaLD artists in the language-based arts would be beneficial. (See recommendation 18)

5.2.4 Cost

The cost that is incurred as a result of the development and execution of their art was an issue which was raised regularly by artists and arts managers. Artists described a lack of appropriate places in which to rehearse or create their art. This was particularly noted by visual artists who had trouble finding affordable studio space, noting that suitable space can cost in excess of \$350 per week. Additionally, visual artists' costs for exhibition were seen as prohibitively expensive for individuals to manage on their own.

A small number of artists mentioned free exhibition space is available, for example, at the Fremantle Arts Centre and through Artsource. However cost was still seen as a problem as other associated costs, such as framing and hanging exhibitions, amounted to a great deal for a person living on a low income.

...anywhere you go you have to pay. If you want to show your work you have to pay. If you want to hire the gallery you have to pay... *(Artist)*

Musicians also found finding a place in which to store their equipment to be problematic, often having to store their equipment in friends' and families' garages exposing it to the risk of theft and damage. Artists whose work was performed as part of a culturally based group with its own meeting place did not report experiencing cost associated problems with the hiring of space. However, the costs associated with putting on a performance were still seen as problematic; costs included costumes, printing of promotional material, and administration.

Further research into the impact of costs associated with the development of art work is needed in order to fully determine solutions to problems surrounding cost for CaLD artists. (See recommendation 17)

5.2.5 Financial support

Access to funding was continually cited as a major problem. A large number of artists did not receive any funding from any outside source; these artists generate their own finances through their paid employment and, to a lesser extent, through their arts practices. Some artists stated that they could not practice their art without the financial support of their family. Respondents who practice their art as part of a community group funded their activities through fundraising efforts.

In terms of funding from government and other external sources, more than three quarters of the artists and arts managers interviewed spoke about their frustration with current access procedures.

In particular, artists felt that the application processes were dense and difficult. Respondents noted that the application guidelines were difficult to understand. They felt that the application process was time-consuming, taking them away from producing work. They further felt that the time between putting in the application and receiving an answer was too long, meaning that there was too much speculation involved when developing future projects.

I don't have the time or the comprehension to read some of the manuals that come out. *(Artist)*

It was at this point that some artists cited their language skills as insufficient to the task. The following is typical of a CaLD artist whose second language is English:

I just don't think I would put the right words in it. English is my second language. *(Artist)*

However, a similar response was noted from bilingual artists. In these instances it was noted that the emphasis on written applications meant that those applicants who were able to write well and were familiar with how to frame their applications were more likely to be successful, irrespective of the potential of the work itself.

You see some work that has a very strong application but the work is weak but will get funded because the application is strong. *(Artist)*

The issue of funding applications in the form of written submissions which are assessed by a panel is complex as it touches upon other areas of intercultural interaction. To illustrate: a story was told by more than one qualitative participant about an artist from a CaLD background whose application had been poorly

translated into English. The outcome was negative for the artist. The participants in this research speculated on whether a better translation and more developed, cultural knowledge of the artist's background may have influenced the outcome. That is not to say that the work would necessarily have been successful in (or deserving of) gaining funding, but it does raise the question of whether the work was treated in an equitable fashion as per the Framework for Substantive Equality. It is to be expected, given the diversity of culture and cultural expression, that there will be inherent subtleties and nuances—of artistic merit, of cultural significance and of communicative resonance—in all work that can be overlooked unless a broad range of perspectives are included in peer assessment panels.

Arts organisations can make the funding procedures more accessible for applicants; Propelarts, for example, offers a great deal of support to artists preparing and submitting applications. Likewise, KULCHA was mentioned by both artists and arts managers as an organisation which was essential to their successful applications as it provided support in the development and completion of applications. DCA and OMI were specifically mentioned as needing to be less bureaucratic in their application procedures. Artists and managers both felt that OMI funding was easier for CaLD artists to obtain. DCA processes were seen as so demanding that a large number (roughly one third of all artists interviewed) decided not to apply for grants and funding. However, it was also noted, by a small number of artists, that DCA provide useful feedback as to why their application was not successful; this was seen as a positive encouragement to re-apply at the next funding round. Some artists expressed appreciation for the availability of more than one funding source.

A further problem cited with funding was that the guidelines within which artists and organisations had to frame their applications were too narrow. In several cases artists felt that they had to compromise their work in order to meet the funding requirements of the particular grant for which they were applying. In other cases artists' work or artists' ethnicity did not meet funding guidelines and thus they were excluded from applying for a particular grant. For example, one group described that they were unable to qualify for a grant as, although they were a culturally diverse group, they did not share the same ethnic origin as the dance style which they wished to perform.⁵⁴ (See recommendation 2)

Recent research in the United Kingdom indicates the importance of funding for artists from diverse backgrounds in the early stages of their career which paved the way for their exploration of intercultural artwork.

...public funding represented official notice of their presence, and it gave them – however tangentially – a foot in the wider cultural world. It must have facilitated the journey that each made away from their traditional base. Logic suggests that the fact of mainstream opportunities changes the landscape, and – where the artist is so inclined – encourages enquiry. The more space people possess, the more they can spread into it. It encourages creative change rather than repetition or – in some cases - ossification. It issues challenges as well as influences: the need to think about ways of addressing new audiences, of entering new arenas.⁵⁵

⁵⁴ The type of grant and the administering body was not stated. In many cases participants were not fully aware of the specific funding programs to which they had applied.

⁵⁵ Khan, Naseem 2008 *The Road to Interculturalism: interstate highway or dead alley?* unpublished

5.2.6 Professional development

Artists lacked knowledge about the kinds of professional development opportunities that were available to them. Arts managers also cited that it was difficult getting to communities to let them know about programs and opportunities that would assist them. This resulted in a lack of communication channels between communities, the government and the arts agencies.

I mean the main problem we have is people not knowing who we are and what we do. (*Arts Manager*)

Some artists felt that the only support available were grants which were really very difficult to get 'because there'll be hundreds of people applying and only just a handful of people that get them' (*Artist*). Managers of arts organisations noted that there is a lack of funding for artists associated with their organisation to travel for artistic and professional development, or similarly, to bring international and interstate artists over to Western Australia to provide professional and artistic development. Concerns were raised that the likely result was stagnation of the artform, restricting it to traditional configurations and not encouraging growth, innovation, or development of expression.

Some artists and managers spoke about professional development in terms of opportunities for collaboration with other artists. A commonly raised issue was that CaLD sub-groups tend to 'stick together'. Whilst this is a positive in some cases, in terms of providing in-group support and facilitating arts practice, it can also be quite isolating. Professional development in the form of collaborative projects was mentioned by a number of respondents.

Many cultural sub-groups can fund their own CaLD artists to do things depending on what sort of programs they have and what sort funding they have, but I want to bring everybody together. That's a barrier I face: connecting to those sub-groups in society and really just saying 'hey we're here, we're not just for [some Australians], we offer opportunities.' (*Arts Manager*)

As one arts manager stated, 'Different artists need different things'. Some artists need a lot of assistance with the development, articulation, and completion of their idea for a grant submission, whereas others need assistance with sourcing information about what grants are available. The same manager made the pertinent comment that 'I suspect that the thing that they most require is connections', reiterating the commonly raised point regarding the importance of open and effective channels of information flow.

The creative potential involved in intercultural collaboration is an issue discussed by Naseem Khan⁵⁶, who states that it is vital to see projects of this sort as originating from a point at which the two (or more) elements connect. (See recommendations 14 & 15)

5.2.7 Audience

Several respondents noted that audiences are unwilling to engage with artistic output that is not familiar to them.

...the people in Western Australia are very conservative and reserved. (*Artist*)

⁵⁶ Khan, N 2008 *The Road to Interculturalism: interstate highway or dead alley?* unpublished

Artists noted that audiences needed to be educated about the offerings in order to be able to fully engage with and appreciate what they were seeing. They noted that audiences seem to prefer the 'tried and true' forms of art that did not challenge them in any robust way. (See recommendations 8 & 13)

5.2.8 Business skills and promotion

In light of the difficulties associated with applying for and receiving funding, artists were aware of the need to make their art a commercially viable enterprise. For a very large proportion of the artists who responded in this research, marketing and self promotion was an issue which troubled them. Some artists described difficulties with gaining the knowledge required to appropriately market themselves; they had tried printed promotional material, internet based advertising, and word of mouth techniques but found that a lack of skills and 'know-how' left them no further ahead. This was recognised by the MAMAS program: that desk-based promotion is not an appropriate or effective method of achieving audience engagement.⁵⁷

Two respondents had no such trouble using multimedia methods to promote their activities and had achieved rapid success using the internet to market their art. These respondents had sophisticated knowledge and skills as a result of their paid employment in web-based industries, highlighting the value of improving business and management skills in areas ancillary to the creation of the art.

Several artists discussed the difficulties they encountered with treating their arts practice as a business. Some expressed distaste at having to treat their passion as a source of income and felt that it reduced the integrity of their art. Some simply felt bewildered by conformance requirements, business procedures and taxation requirements.

All of a sudden, in order to get an ABN, to register yourself for GST, you needed a certain turnover to be valid. (*Artist*)

Artists spoke about feeling ill-equipped, particularly with regard to skills such as price negotiation, promotion and conformance requirements. (See recommendations 14 & 15)

5.2.9 Stigma of ethnicity

About three quarters of the artist respondents stated that they found that their CaLD status led audiences to harbour particular expectations about them and their work as a result of their ethnicity. They felt that there was an expectation about their work which caused it to be less valued if it did not meet audience expectations. As would be expected, this was less of a problem for artists whose work was more easily viewed as traditional. Exceptions were two artists who stated that their ethnicity represented a point of difference which they were able to exploit for marketing purposes.

I like the idea that I'm coming from [Country], it's something different, it does make me stand out, so I, kind of, use that in a way, like a marketing tool. (*Artist*)

However, over three quarters of artist respondents expressed varying degrees of frustration at being 'boxed in' or 'pigeon holed' by their ethnicity. Many artists stated that they did not want to be considered as CaLD artists. Several felt that the label

⁵⁷ Christofis, L 2004 MAMAS Multicultural Arts Marketing Ambassadors Strategy Evaluations and Observations published on fuel4arts.com, viewed 29.10.08.

'multicultural' or 'CaLD' had certain connotations which put unnecessary and inappropriate expectations on the kind of work that they would produce and wanted recognition without reference to ethnicity or colour.

I wish I wasn't seen as a [Country] artist, just visual artist, please. (*Artist*)

Other artists wanted recognition for the different dimension to the arts that CaLD artists can bring. An issue mentioned on several occasions, particularly by dancers and visual artists, was a feeling that only 'white' artists were able to be seen as 'contemporary'. Dancers whose work could be seen as cutting edge in their country of origin were not seen as contemporary; their deviation from traditional forms were more likely to be seen as erroneous rather than innovative.

Some artists felt that they had been subject to negative treatment as a result of their ethnicity. For example, one artist mentioned that, despite in excess of seven years' training, he was still primarily viewed as an ethnic actor and overlooked for roles for which he was as qualified as the next person. Further, around one quarter of artists mentioned that they would like to work with other artists from both CaLD and non-CaLD backgrounds, one artist stating simply: 'art is art!'

...if you come from any other country, you are expected to do craft, practically. If you're from [one country], you're supposed to do this, if you're from [another country] you do this... (*Artist*)

A small number of artists mentioned that their lack of conspicuous physical difference meant that they were overlooked for work which was seeking 'ethnic' artists. Likewise a few artists mentioned that they had been overlooked for funding because their ethnicity was not included in the category for funding within their artform. For example, an artist who performs traditional dance from a particular ethnic origin, but is of a different ethnic origin, described not being eligible for funding as she was not of the 'right' ethnicity for her artform. CaLD artists of European backgrounds spoke less about the stigma of ethnicity than those who were from the Middle East and African nations.

The common element in these artists' experiences is that the artists are being judged in terms of their ethnicity according to a set of preconceived notions about what that particular ethnicity comprises. The majority of artists found that an over emphasis on ethnicity had problematic implications for their arts practices. (See recommendation 12 & 13)

5.2.10 Achieving Recognition

The majority of interviewees stated that achieving recognition was very difficult to accomplish. The only recognition available to the majority of artists was through their peers. Artists described feeling uncomfortable with the notion of struggling to achieve recognition and felt that it detracted from their work, while one artist noted that Australia has a different cultural attitude to artists than is found in their country of heritage, stating 'In India you are treated like a god.' (See recommendation 3)

5.2.11 Location, distance

Distance from arts venues was cited as a major problem for artists based in regional areas of WA. This was across all forms; visual artists described the difficulties associated with transporting large works, performers described problems related to getting to and from venues, and groups of performers described the difficulty of finding a suitable time and place in which to rehearse with a large ensemble. (See recommendation 16)

Distance was also problematic for some metropolitan artists whose low incomes or recent arrival meant that they did not have access to private transport. These artists relied on public transport to get to rehearsals and events; the inherent difficulties of this practice are self evident. (See recommendation 5)

5.3 Current and emerging issues, challenges and opportunities

Respondents were asked to discuss things that they would like to see done for CaLD artists. Responses are presented below.

5.3.1 Policy

Respondents were asked about their knowledge and understanding of policy. In all cases, neither arts managers nor artists knew about government policies in these areas. Most art managers noted that their organisation had its own CaLD policy. Some arts managers were aware that there was not a government policy specifically relating to CaLD arts and artists, though most simply stated that there were not aware of one.

If there are policies on multicultural artists, then I am not aware of them, and I haven't had access to them. I do know that most arts organisations have an internal policy and certainly [our organisation] includes in their operational and strategic plan wording about inclusivity and accessibility. But how that actually translates into things like translation services and easy to read application forms, that's not actually happening. (*Arts Manager*)

As far as I know, there isn't a structured policy that comes from government that filters down into all arts organisations; it's left up to individual arts organisations to develop that in-house, and to enforce that in-house. (*Arts Manager*)

Managers spoke about a need for policy which had integrity and did not approach cultural diversity in a tokenistic way. The best approach to achieving diversity was a topic which many arts managers had considered. Managers spoke about how to measure diversity and felt that this in itself was a challenge which had yet to be met. Several managers spoke about efforts to encourage diversity in the larger mainstream arts organisations which have led to a 'tick-box' mentality but which they felt had not translated into real change in the diversity of the organisation.

A few managers stated that they want to take up the challenge of diversifying their audiences and members but that they felt they lacked the wherewithal to achieve this in a meaningful way. A number of arts managers stated that diversifying arts program content would lead to a diversified audience. MAMAS was mentioned on several occasions as an effective introduction to the process of diversification (although it was operational rather than strategically placed within organisations) by providing a framework, action plan and support.

The majority of artists interviewed stated that they did not think a separate policy would do much for them. This is consistent with the desire amongst most CaLD artists to be known simply as an artist, rather than as a CaLD artist or as an artist from a particular country.

However, when asked about what they would like to see done for artists from CaLD communities, a large number stated that they felt government intervention would be appropriate to create opportunities for them. There were many suggestions about how government could develop programs, alter funding regimes and create events which would assist CaLD artists.

..a permanent, high quality, possibly government, or government subsidised or funded retail outlet of high quality that would be one of the major drawcards for what we could call cultural choices. (*Artist*)

..establish an Artists incubator like they do for small business; a physical building with studios and with also people that help in writing grants, maybe some administration areas and also more there; areas to rehearse, store instruments and materials and so on. (*Artist*)

..it would be nice to have a publication ... something which gives you links. (*Artist*)

..government funded bodies should create frequent opportunities to encourage CaLD artists to participate with non CaLD artists, art is art! (*Artist*)

..some sort of space just something where all CaLD artists can come together. (*Arts Manager*)

From this, it is evident that, as is so often the case, practitioners at the 'grass roots' level are unaware of the link between policy and programming; artists' disinterest in policy development is not indicative of their belief in the role of government in supporting their activities. Although roughly one quarter of artists stated that they did not receive nor need any government support, it was largely felt that government has a role to play in the support of the arts. This is evidenced by artists' suggestions regarding what they would like to see done for CaLD artists.

Government should create an opportunity [for CaLD artists] to canvas their work in a form of media or magazine. So others of the community have a chance to see people they don't usually see. Especially important with the old handcrafts which are slowly disappearing, sometimes the only references are old texts. (*Artist*)

Have more CaLD-specific arts funded programs via government. Have more opportunities for exposure and participation for CaLD artists through existing arts and cultural events. (*Artist*)

More government supported funding provided for ethnic cultural development. (*Artist*)

Artists and managers alike called for the development of programs, initiatives and funding to create opportunities specifically for CaLD artists. Generally, arts managers considered that the development of policy from which such funding innovations could flow would be a positive step. Arts managers were aware of the direct link between policy development and program initiatives.

..small grants to fund collaborations happening between [artists from different countries and sectors within their artform], to stimulate that relationship between the two different areas that don't access each other. (*Arts Manager*)

..I'd like to see Governments and funding bodies take a holistic approach that encompasses high quality performance outcomes with development and resources those high quality performance outcomes as well. (*Arts Manager*)

A number of managers spoke about a need to develop policy which would allow funding to be devolved so that the arts practitioners and organisations which were involved in supporting and assisting artists on particular projects could have some flexibility about how they went about developing CaLD artists.

..I think there's a real argument for organisations to receive devolved funding. (*Arts Manager*)

Artists and managers spoke about specific programming targeted towards CaLD communities. For some this targeted approach would take the form of grants which were only available to CaLD artists; for others this took the form of financial support which could be used to fund permanent positions for arts and community workers to provide support for artists.

..some proactive opportunities for those people within company structures. Maybe through secondments or partnerships or mentorships. (*Arts Manager*)

There was a small amount of discussion about the difference between arts activities which were primarily undertaken as a means of cultural retention and those that were undertaken as part of an individual or group's professional activities. It was largely felt that there was a qualitative difference between the two which should be reflected in funding categories, criteria and the expected outcomes of projects.

Creative New Zealand, the arts council for that country, comprises three boards: the Arts Board, the Pacific Arts Board and Te Waka Toi, which is the Maori arm of the council. Grants are allocated within Te Waka Toi depending upon the content of the work. There are grants which are awarded to those organisations and individuals whose work's content is designed to retain Maori traditions and there are other grants for work, the content of which is not principally cultural maintenance. It is possible that a similar model for funding could be developed in WA, so that work which is designed to be innovative and ground-breaking is funded from a different pool than work whose main function is to showcase or maintain cultural practices.

To do so would, however, require consideration of structural changes that may be required, including ensuring that there is a level of 'cultural literacy' in arts administration, for example, in the assessment of the artistic merit of work that originates from different cultural and artistic traditions. (**See recommendation 1**)

5.3.2 Professional Development

The provision of professional development for CaLD artists represents an opportunity for government to make lasting and beneficial change within the sector. This falls into two broad categories: artistic development and ancillary skills development.

Artistic development

Artists and managers spoke of the utility of government funding, describing how funding has enabled them to focus their work, develop innovative approaches and to produce work of a high quality which has appeal both artistically and commercially.

I have received seven arts grants in total from agencies such as DCA, Australia Council and NAVA. I feel I have been supported by my professional networks and have had some wonderful opportunities to develop my career. (*Artist*)

On the other hand, a large proportion of respondents noted that there simply is not the funding to enable them to undertake artistic development. The costs of getting overseas artists to come to Australia to provide development opportunities to WA CaLD artists is prohibitive and the work that is produced lacks innovation as a result. This was mentioned particularly by artists practising music and dance.

They want new skills in their own practice, which is very difficult for people to get because I'm not aware of any funding sources that will actually fund that kind of activity. (*Arts Manager*)

It was widely felt that more could be done to facilitate networking. Many artists felt isolated in their arts practice and felt that opportunities to participate in arts activities with other artists would be beneficial both for them and for their artform. Opportunities suggested included inclusion at major festivals, networking events, and other collaborative opportunities for artists from different artforms and communities to gather and participate.

..it might be an event where group of artists or musicians open up [their art space] to the rest of the community to say 'if you want to come and experience the drumming of so and so, or the singing of an Indonesian group or something, then come along', you know open it up to, invite people to go along to workshop, perform...
Have events where people can get together. (*Arts Board Member*)

If there was some official portal on which artists could display their work, would be helpful.
(*Artist*)

Respondents generally felt that artistic development, improvement of their current skills and innovation in their artform would be facilitated by interdisciplinary and intercultural opportunities to engage with other artists. Artists in focus groups noted that they relished the opportunity to simply speak with other artists. Pursuing the arts is often quite a solitary undertaking—particularly for visual artists—meaning that the opportunities to discuss work, events, and practice are limited. Artists commented that the simple act of getting together to talk about the arts in the focus groups was enlightening and invigorating; a number of them called for more opportunities to simply do that: get together and talk. These discussions underlined the issues raised around the problems around communication between artists, communities, arts organisations, and government that become a barrier to participation. (**See recommendations 5, 9 & 10**)

I like this, a place where we can go to and do this [talk with other artists]. (*Artist*)

Greater opportunity for people to know what I am achieving. (*Artist*)

I would like to be able to connect with a lot of different types of people. (*Artist*)

..I am always interested in intercultural and interdisciplinary work, I would love to be funded and perhaps even given residency in developing a work involving dance and painting, working in collaboration with other artists of different disciplines. An extremely interesting product will surely develop. (*Artist*)

Ancillary skills development

As the procedures for gaining funding rely heavily on written skills, it was widely felt that providing training in this area represents an opportunity for government to affect important change.

To write a grant you need to have the skills. You need to – it's like learning another language!
(*Artist*)

CaLD artists should be able to access a specific training in regards to writing applications to the DCA. (*Artist*)

The other method of funding arts practice is to operate arts activities like a business. Artists who chose this route often found that they lacked the business skills and 'know how' to meet all the conformance requirements. The provision of business skills development workshops was cited as a potentially useful method for artists to reach the level of business skills needed to operate their arts activities in a commercial setting. Formal education in arts management skills, using flexible

programs available online or on campus, may suit others. (See recommendations 15 & 16)

Mentor programs

A personalised introduction into the processes and organisations involved in participation in the arts was cited as a positive for many artists. Unofficial in-house programs were described in which a CaLD artist was introduced into the arts sector through a work experience type program; sometimes this experience translated into professional development and employment skills.

In terms of myself as an artist, again, for me being here, having a job here, and I started working here two days a week, and now I run the whole exhibitions, and so the [organisation] itself has provided me with a huge experience. (*Artist*)

A mentor program was cited by one third of managers as an effective, personalised way of introducing newly arrived artists into the arts sector. It was noted by managers and artists that the problems facing new migrants are typically centred around a lack of cultural comprehension. People do not know how the system works or where to find out how it works.

I'd like a mentor! (*Artist*)

I think there needs to be some recognition that there's some community development work that needs to happen before these artists can get their confidence to get to the starting base where most emerging artists are. (*Arts Manager*)

Managers who advocated the idea of mentors cited the intimate nature of the relationship as advantageous for the newly arrived person as they are able to ask an experienced artist for information on whatever topic with which they need assistance. A similar program is in place in Melbourne, Victoria through the Brotherhood of St Laurence.⁵⁸ A number of artists also mentioned the idea of a mentor as desirable. They stated that a person who has had years of experience would be invaluable to their comprehension of how the arts sector works, links to trustworthy professionals in the sector, and as the beginning of a professional network of their own. The Department of Premier and Cabinet (WA) has recently produced a booklet⁵⁹ outlining how to go about beginning mentorship programs, underlining its status as a valued tool for knowledge sharing.

This project focuses on barriers that CaLD artists face in participation in the arts sector. It is outside of the scope of this project to address issues of CaLD representation in managerial and decision-making roles. Assessing and addressing CaLD participation in these areas represents an important area for future research. (See recommendation 15)

5.3.3 Infrastructure

Consultations found strong support for organisations such as KULCHA, Western Australia's peak presenter of multicultural arts. Having a venue which is primarily dedicated to the exhibition of CaLD artists' work was cited as a vital support.

Just being at KULCHA - we've been playing here last month and there's a great opportunity for each artist to be able to play here. (*Artist*)

⁵⁸ The Refugee Brokerage Program: Supporting local refugee communities, operated by the Brotherhood of St Laurence

⁵⁹ Department of Premier and Cabinet (DPC) 2008 *GUIDELINES FOR MENTORING IN THE WA PUBLIC SECTOR 'Sharing experience to develop our talent'* Perth, WA, Public Sector Management Division.

I found great support from audiences and institutions and venues – like KULCHA. (*Artist*)

Over half of arts managers and artists cited a lack of venues as problematic. The development of a network of CaLD friendly venues around Perth and in selected rural townships represents an opportunity for lasting change for WA CaLD artists. (See recommendation 5)

5.3.4 Cultural Environment

Complex cultural historical funding issues to do with WA which are in some ways distinctive and peculiar to WA and might be something [to be addressed]... licensing laws might be one part of it; lack of public transport, suburban sprawl, a very kind of Anglo-Aussie dominant culture, it is a little bit old-fashioned. The CBD of Perth doesn't operate as a dynamic hub. That is one of the things why we like Fremantle: there is a sense of a hub, a community. (*Arts Manager*)

More than one arts manager and artist stated that they believed Perth needs to create a community and cultural hub within the city (similar to Fremantle) and create city life in other ways, so that multicultural communities and corporations wish to stay in WA. Fremantle was cited frequently throughout the course of the data collection as a place in which the arts flourish and is indicative of how public use of the space is reflective of the physical environment in which it is placed. Fremantle's wide boulevards and open cafés lend the place an air of freedom and openness which is reflected in the arts in the area.

The cultural economist, Richard Florida (2003; 2005; 2008) describes the importance of a vibrant environment to the establishment of creative economies.⁶⁰ Positive perceptions of a given location by the residents of that location are seen to have positive effects on tourism to the location.⁶¹ Creative industries have been shown to have regenerative effects on under-resourced inner city areas.⁶²

We have to make Perth interesting or... we're not going to be able to retain skilled labour and the boom's going to lose its momentum ...the shopping hours, and the trading hours, and the licensing laws and creating that café culture. (*Arts Manager*)

There is a really high level of control of public space here ...there is a lack of spontaneity in the way things happen in the street. (*Arts Manager*)

A recent report released by the Cultural Compact think tank in WA makes a call for the City of Perth to prioritise the arts and culture of WA in a bid to 'transform Perth into a city of global significance'.⁶³ (See recommendations 11 & 12)

5.3.5 Other challenges

In this section, mention is made of issues which were raised infrequently by both artists and arts managers. These points are included because, although they were not raised by large numbers of respondents, it was felt that the artists and managers who gave voice to them should be given the opportunity to make their point.

⁶⁰ Florida, R. 2003 *The rise of the creative class : and how it's transforming work, leisure, community and everyday life* North Melbourne, Vic, Pluto Press; Florida, R. 2005 *Cities and the Creative Class* New York, Routledge; Florida, R. 2008 *Who's Your City?: How the Creative Economy Is Making Where to Live the Most Important Decision of Your Life* New York, Basic Books.

⁶¹ Merrilees, B, et al, 2008 'Antecedents of residents' city brand attitudes' *Journal of Business Research*, doi: 10.1016/j.jbusres.2008.05.011.

⁶² Bagwell, S 2008 'Creative clusters and city growth' *Creative Industries Journal* Vol 1, No 1, pp31-46.

⁶³ McPhee, L 2008 '\$100 million culture plan to put Perth on map' *West Australian* 14 November 2008, pg 17.

The lack of specific support for women practicing art was raised as an emerging issue. Women face a range of obstacles to their participation in the arts sector, particularly in some cultures where women are the home-makers and child-carers. These women face an added barrier to participation. In a similar vein, women who are the main care-givers to elderly relatives also face additional barriers to participation.

All the participants for this study were over the age of 18. However, there is a large group of young people (younger than 18) who regularly participate in the arts through school and other community based organisations. It was mentioned by a couple of arts managers that there is little in the way of support for these young people to continue with their craft after their schooling is finished. Art is not seen as an appropriate career path and these potential artists are discouraged from pursuing a career in the arts due to a lack of household funds and to a belief that there is no money in the arts. This is particularly true for migrant families who are typically struggling to establish the family and its assets. A challenge for the arts sector is to find pathways for these young people to continue with their arts careers while ensuring that their family obligations are met. **(See recommendation 19)**

6 Recommendations

The following recommendations have been developed from the findings of the research.

6.1 Policy

1. Develop a specific Multicultural Arts Policy. Programming and initiatives flow from policy directions. Current arts policy provides a framework into which a targeted multicultural policy could easily fit.
 - 1.1 Collect accurate data regarding CaLD artists and the levels of funding that currently go to CaLD arts activities. Collection of data enables the monitoring of progress and measurement of success of programs and policy.

6.2 Grants and Funding

2. Revise grant application processes. Without exception, participants in this research cited most funding application processes as problematic. Feelings ranged from anger that the process was so hard, to resignation to the fact that the person was never going to receive funding to assist with the development of their work.

It is recommended that:

- people from a range of language/cultural/ethnic groups are on the panel to assess the application so that subtleties and nuances of expression are not lost in translation, therefore allowing the applicants' work to be judged more equitably, as per the Policy Framework for Substantive Equality;
 - increased training opportunities are provided for grant writing, in particular, developing opportunities for artists whose first language is not English; and
 - community work is subject to a different set of criteria than professional work.
3. Lobby the Federal government to increase levels of funding and support for CaLD artists and arts activities. This study indicates that the majority of CaLD artists in Western Australia generate an income below \$15,000 from their art irrespective of artform. In particular, in WA funding support should be provided through peak funding bodies or their associated organisations which often work directly with CaLD artists such as KULCHA, CAN WA, Propelarts and Ausdance WA. Funding support should be equitable and used to redress any imbalances in the representation of CaLD artists in various artforms, for example, by providing more support for writing and acting as CaLD artists are much less well represented in these artforms than in other artforms such as music and craft.
 4. Determine which groups of artists have not received any funding or minimal funding from sources and the reason why, such as lack of awareness of funding opportunities, difficulty in meeting funding requirements, language barriers in filing in funding applications. Use this information to target particular groups, by encouraging them to apply for grants and funding in accordance with the WA Policy Framework for Substantive Equality.

6.3 Capacity Building

5. Develop the capacity of all arts organisations. In order to achieve the goals of building bridges between communities and to the arts sector, arts organisations need to be resourced. In particular KULCHA, as the peak multicultural arts body, and the organisation most cited in the research as the significant provider of multicultural arts services to CaLD artists, requires increased, guaranteed, and long-term funding to enable the design, development, and implementation of artist programs which address community needs. Another branch of KULCHA, servicing culturally diverse suburbs of Perth is recommended. Given the location of KULCHA in Fremantle, another branch should be located as far away as possible in order to maximise its reach.
6. Build on existing intercultural programs and initiatives that have enjoyed a measure of success. Programs can be expanded more easily and with greater cost efficiency than that which is required to develop new programs. An intercultural program such as *Dance Dialects*, which brings together cultural groups to collaborate on intercultural arts projects, is a good example. The City of Stirling's *I am Hip Hop* and the Film & TV Institute's *Town of Vincent* are further examples of intercultural programs that have proven success and provide models for capacity building and for further program development.

6.4 Communication

7. Guarantee funding for Multicultural Arts Officers (MAO). MAOs would work with selected communities to forge links with key individuals in that community with a view to developing partnerships and relationships. These positions should not be entry level positions as this devalues the work done in these important roles. The MAOs can facilitate links between communities, as well as assisting cultural groups with their arts needs, therefore becoming champions for change.
8. Encourage collaboration between existing arts organisations and across diverse departments. This could be achieved by a bimonthly networking event at which artists are invited to come along. The event could be informal or formal and attendees could be sourced by using the MAOs. Artists could be asked to bring along another guest to each so that the group continues to diversify. 'Grass roots' approaches to systemic problems are increasingly seen as appropriate responses.⁶⁴
9. DCA provide leadership to other arts organisations in the more wide dissemination of their services to communities both online and offline. This would enable CaLD artists to be more aware of multicultural arts services and how and where to find support and services. Offline activities are important as many artists may not use the internet as their regular source of accessing information. It is seen as crucial to undertake activities which do not take place from behind a desk; personalised, and focused targeting of selected groups is a far more effective method of reaching these individuals and communities.
10. Implement campaigns to target specific multicultural communities in WA from which the CaLD artists with the lowest levels of participation are drawn. For example, more focus on the development of artists from the Middle East as they have low levels of participation in all artforms in this study.

⁶⁴ See for example Sir Andrew Mawson's work in Bromley-By-Bow, London. Mawson, A 2008 *The Social Entrepreneur: Making Communities Work* London, Atlantic Books.

6.5 Community Vibrancy and Inclusion

11. Lobby for change in the licensing regulations and trading hours to enable development of Perth as a creative city which celebrates diversity, is 'open all hours' with a vibrant café culture and night life, thus contributing to community vibrancy and encouraging inclusion of diverse groups.
12. Expand and develop community festivals which celebrate diversity through the staging of events and festivals so that diversity is seen as positive and a creator of harmony and fun. This is one means of making diversity visible in the broader community; when diversity is visible through positive celebration, it becomes accepted by a wider group of people in society. It provides opportunities for intercultural networking and collaboration and contributes to community vibrancy.⁶⁵
13. Encourage major Western Australian arts organisations to present intercultural artworks as part of the program offerings. Exposure to different types of artforms and artistic output broadens the capacity of audiences to be able to engage in a meaningful way with artforms which are other than what they have come to expect.

6.5 Training and Development

14. Assist with the provision of training and education in areas ancillary to the production of art, but necessary for the promotion, exhibition and production of arts activities, such as marketing and technological skills associated with running a successful enterprise.
15. Support mentoring programs whereby artists being mentored by existing artists, arts managers, and community arts experts on how to navigate the arts sector, including such activities as: how to fill in a grant application; how to look for assistance; where to go to get a show off the ground; and how to develop work.

6.6 Further Research

16. Undertake further investigation into the particular challenges faced by regionally based artists. Responses to this project suggested that additional thorough investigation into these communities of artists may be required.
17. Conduct research on the implications of cost on participation of CaLD artists in the arts sector. This research could include costs associated with materials, rehearsal/production space, storage, showcasing/performance of art works, and tickets for attendance, all of which have implications for participation.
18. Carry out research into the participation rates of CaLD artists cross-referencing community and artform in order to fully investigate the relationship between CaLD background and under/over-representation in particular artforms.
19. Conduct further research into CaLD youth and women's arts participation.

⁶⁵ Western Australia currently holds a number of multicultural and intercultural events, funded by a range of organisations including OMI, LotteryWest and Healthway. These events provide opportunities for CaLD artists to present and promote their work and also for CaLD communities to engage with the wider community.

Reference Group Members

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Appendix Two: Diverse CaLD population of Western Australia

Country of birth

Table 2.1 Overseas Born: Birthplace and Gender, 2006 Census

Birthplaces	Males	Females	Persons
United Kingdom(d)	103,753	104,630	208,383
New Zealand	25,118	22,215	47,333
South Africa	10,836	11,213	22,049
Italy	10,939	9,995	20,934
Malaysia	8,953	10,768	19,721
India	7,484	7,673	15,157
Singapore	5,374	6,434	11,808
Viet Nam	5,051	5,437	10,488
Netherlands	5,117	4,997	10,114
Germany	4,576	5,317	9,893
Ireland	4,456	4,556	9,012
China (excl. SARs and Taiwan Province)(b)	3,645	4,361	8,006
Indonesia	3,382	4,501	7,883
Philippines	2,187	4,649	6,836
United States of America	3,576	3,170	6,746
Poland	2,630	3,099	5,729
Croatia	2,647	2,517	5,164
Canada	1,949	2,144	4,093
Hong Kong (SAR of China)(b)	2,039	2,023	4,062
Thailand	990	2,428	3,418
Sri Lanka	1,702	1,582	3,284
Japan	965	2,064	3,029
Greece	1,502	1,524	3,026
Former Yugoslav Republic of Macedonia	1,526	1,464	2,990
South Eastern Europe, nfd(c)	1,469	1,451	2,920
Bosnia and Herzegovina	1,287	1,265	2,552
Korea, Republic of (South)	946	1,257	2,203
Iraq	924	757	1,681
Egypt	741	745	1,486
Papua New Guinea	633	671	1,304
Malta	540	459	999
Lebanon	485	404	889
Turkey	429	334	763
Fiji	304	341	645
Born elsewhere(e)	33,135	34,009	67,144
Country of birth not stated	78,713	69,405	148,118
Total Overseas born	261,290	270,454	531,744
Total	976,120	982,966	1,959,086

(a) This list of countries consists of the most common 35 Country of Birth responses reported in the 2001 Census.

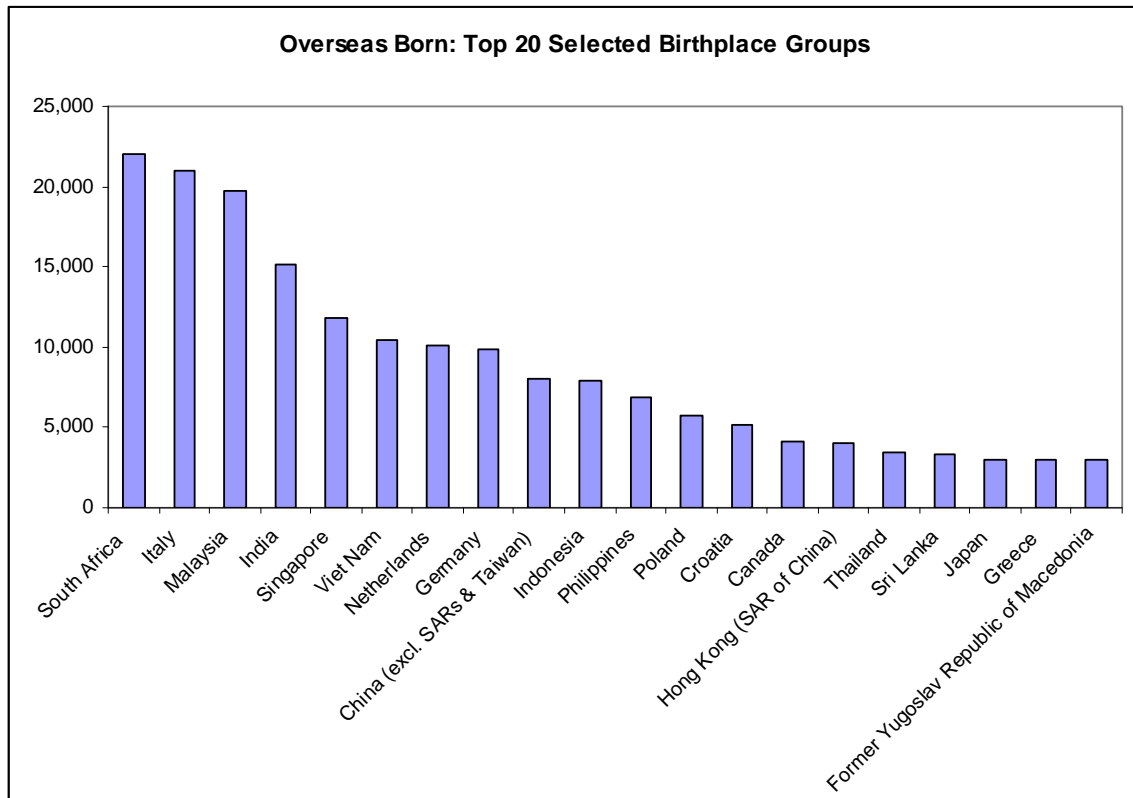
(b) Special Administrative Regions (SARs) comprise 'Hong Kong (SAR of China)' and 'Macau (SAR of China)'.

(c) Includes persons who stated their birthplace as Yugoslavia.

(d) Comprises 'United Kingdom, nfd', 'Channel Islands', 'England', 'Isle of Man', 'Northern Ireland', 'Scotland' and 'Wales'.

(e) Includes countries not identified individually, 'Australian External Territories', 'Inadequately described', 'At sea' and 'Not elsewhere classified'.

Figure 2.1 shows top 20 selected countries of birth in WA, which make up the major Culturally and Linguistically Diverse (CaLD) population for the purposes of this study.



*excluding the UK, NZ, Ireland and the US

Figure 2.1: Overseas Born: Top 20 Selected Birthplace Groups (Source: ABS, Census of Population and Housing, 2006 data available on request)

Ancestry

Table 2.2: Ancestry by Birthplace of Parents, excluding ancestries from the UK, Ireland, Oceania, and the US.

Ancestry	Both parents born overseas	Father only born overseas	Mother only born overseas	Both parents born in Australia	Country of birth of either/both parent(s) not stated	Total Responses
Italian	47,792	13,868	5,440	32,601	2,318	102,019
Chinese	50,249	1,131	1,516	1,944	1,068	55,908
German	19,887	4,924	3,587	24,180	1,182	53,760
Dutch	22,146	6,197	3,762	7,415	659	40,179
Indian	19,058	1,173	848	701	406	22,186
Polish	12,081	1,522	1,029	2,651	302	17,585
South African	13,943	925	755	228	249	16,100
Croatian	9,252	1,914	819	3,345	268	15,598
Greek	6,506	1,821	809	3,764	290	13,190
Vietnamese	11,102	114	166	58	408	11,848
French	5,993	762	622	2,384	208	9,969
Serbian	7,150	896	387	1,361	172	9,966
Filipino	7,573	179	1,100	118	292	9,262
Macedonian	5,818	626	329	1,082	188	8,043
Spanish	4,139	507	369	1,526	157	6,698
Indonesian	4,531	286	425	179	144	5,565
Sinhalese	3,763	290	185	130	79	4,447
Hungarian	2,908	521	248	477	71	4,225
Russian	2,535	345	276	595	64	3,815
Maltese	2,047	661	260	688	91	3,747
Lebanese	1,622	287	109	228	83	2,329
Turkish	1,195	109	34	47	55	1,440
Jewish	540	71	36	188	10	845
Other Southern and Eastern European(b)	17,408	2,000	1,057	2,174	504	23,143
Other South-East Asian(b)	17,409	1,400	1,678	942	557	21,986
Other North-West European(b)	11,698	2,433	1,505	4,750	431	20,817
Other Sub-Saharan African(b)	10,002	611	528	229	367	11,737
Other North African and Middle Eastern(b)	9,985	520	205	204	428	11,342
Other North-East Asian(b)	5,820	167	502	274	148	6,911
Other Southern and Central Asian(b)	8,600	466	316	296	251	9,929
Inadequately described(c)	5922	521	430	1346	540	8759
Not stated	16,085	3,521	2,677	23,441	123,005	168,729
Total overseas ancestries	342,752	46,726	28,902	94,759	11,450	524,589

(a) This table is a multi-response table, and therefore the total responses count will not necessarily equal the total persons count.

(b) If two responses from one person are categorised in the 'Other' category only one response is counted

(c) Comprises 'inadequately described', 'Eurasian, so described', 'Asian, so described', 'African, so described', 'European, so described', 'Caucasian, so described', and 'Creole, so described'.

Source: ABS, Census of Population and Housing, 2006, data available on request.

Language spoken at home

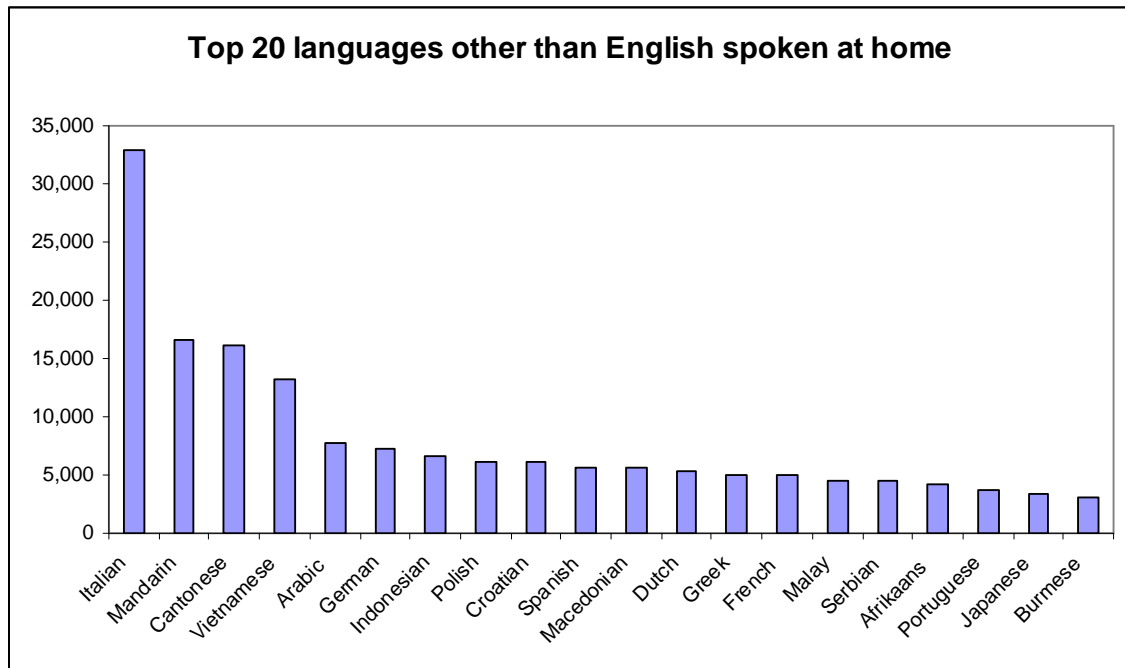


Figure 2.2 Top 20 Languages other than English spoken at home by Western Australians (Source ABS, *Census of Population and Housing, 2006*, data available on request)

Table 2.3: Selected Language Spoken at Home by Gender

Languages (a)	Males	Females	Persons
English	795,767	807,274	1,603,041
Italian	15,963	16,934	32,897
Mandarin	7,839	8,712	16,551
Cantonese	7,616	8,434	16,050
Vietnamese	6,551	6,691	13,242
Australian Indigenous Languages	3,864	4,087	7,951
Arabic	4,112	3,586	7,698
German	3,352	3,860	7,212
Indonesian	3,012	3,599	6,611
Polish	2,764	3,334	6,098
Croatian	2,949	3,141	6,090
Spanish	2,732	2,991	5,723
Macedonian	2,882	2,786	5,668
Dutch	2,361	2,903	5,264
Greek	2,445	2,576	5,021
French	2,415	2,596	5,011
Malay	2,157	2,391	4,548
Serbian	2,265	2,183	4,448
Afrikaans	2,129	2,133	4,262
Portuguese	1,785	1,870	3,655
Japanese	1,335	2,040	3,375
Burmese	1,504	1,618	3,122
Persian(excluding Dari)	1,372	1,353	2,725
Tagalog (excludes Filipino)(b)	893	1,445	2,338
Filipino (excludes Tagalog)(b)	741	1,265	2,006
Hindi	1,047	880	1,927
Korean	884	1,033	1,917
Tamil	941	954	1,895
Sinhalese	758	741	1,499
Russian	501	836	1,337
Dari	666	588	1,254
Hungarian	493	568	1,061
Turkish	548	500	1,048
Khmer	441	511	952
Maltese	196	213	409
Samoan	125	105	230
Language spoken at home not stated	71,356	57,862	129,218

(a) This list of languages consists of the most common Language Spoken at Home responses reported in the 2001 Census. Some languages such as Malay and Afrikaans are added in this list from the full classification list in the 2006 Census.

(b) In 2006 'Tagalog' and 'Filipino' have been identified individually, in 2001 they were classed as one language.

(Source: ABS, Census of Population and Housing, 2006, data available on request.)

Religious Affiliation

Table 2.4: Religious Affiliation by Gender (Source: 2006 Census)

Religion	Males	Females	Persons
Catholic	223,587	240,417	464,004
No Religion	240,555	207,881	448,436
Anglican	189,434	211,047	400,481
Uniting Church	32,936	41,396	74,332
Presbyterian and Reformed	21,357	22,452	43,809
Christian nfd	18,972	21,654	40,626
Buddhism	16,125	18,226	34,351
Baptist	15,504	17,229	32,733
Eastern Orthodox	12,543	12,625	25,168
Islam	12,603	11,582	24,185
Pentecostal	8,169	9,798	17,967
Lutheran	5,744	6,204	11,948
Jehovah's Witnesses	4,620	6,021	10,641
Churches of Christ	4,335	5,539	9,874
Hinduism	4,302	3,852	8,154
Other Protestant	3,717	4,107	7,824
Salvation Army	2,439	3,216	5,655
Seventh-day Adventist	2,415	3,094	5,509
Latter Day Saints	2,525	2,967	5,492
Judaism	2,601	2,693	5,294
Other Christian	1,549	1,719	3,268
Brethren	1,026	1,031	2,057
Oriental Orthodox	571	550	1,121
Australian Aboriginal Traditional Religions	329	327	656
Assyrian Apostolic	12	8	20
Other Religious Groups	4,632	5,893	10,525
Other religious affiliation(d)	9,760	4,988	14,748
Religious affiliation not stated	133,759	116,450	250,209
Total	976,121	982,966	1,959,087

(a) Religious affiliation is coded to the Australian Standard Classification of Religious Groups, Second Edition.

(b) Comprises 'Christian nfd', 'Apostolic Church, so described', 'Church of God, so described', 'Australian Christian Churches, so described' and 'New Church Alliance, so described'.

(c) Comprises 'No Religion, nfd', 'Agnosticism', 'Atheism', 'Humanism' and 'Rationalism'.

(d) Comprises 'Religious belief, nfd', 'Not defined', 'New Age, so described' and 'Theism'.

(Source: ABS, Census of Population and Housing, 2006, data available on request.)

Year of arrival in Australia

Table 2.5: Year of Arrival in Australia by Gender

Year of arrival in Australia	Males	Females	Persons
Arrived before 1981	108,963	110,072	219,035
Arrived 1981-1985	21,101	22,999	44,100
Arrived 1986-1990	29,165	31,072	60,237
Arrived 1991-1995	18,802	20,541	39,343
Arrived 1996-2000	24,326	25,963	50,289
Arrived 2001	5,497	5,922	11,419
Arrived 2002	5,576	6,120	11,696
Arrived 2003	7,507	7,899	15,406
Arrived 2004	8,785	9,030	17,815
Arrived 2005	10,996	11,006	22,002
Arrived 2006	7,833	7,356	15,189
Not stated	12,744	12,471	25,215
Total	261,295	270,451	531,746

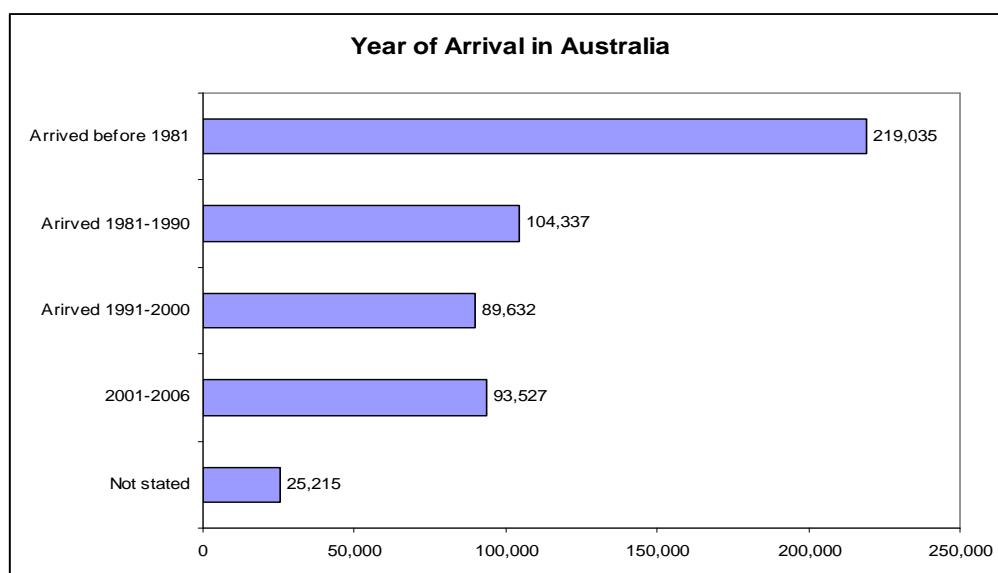
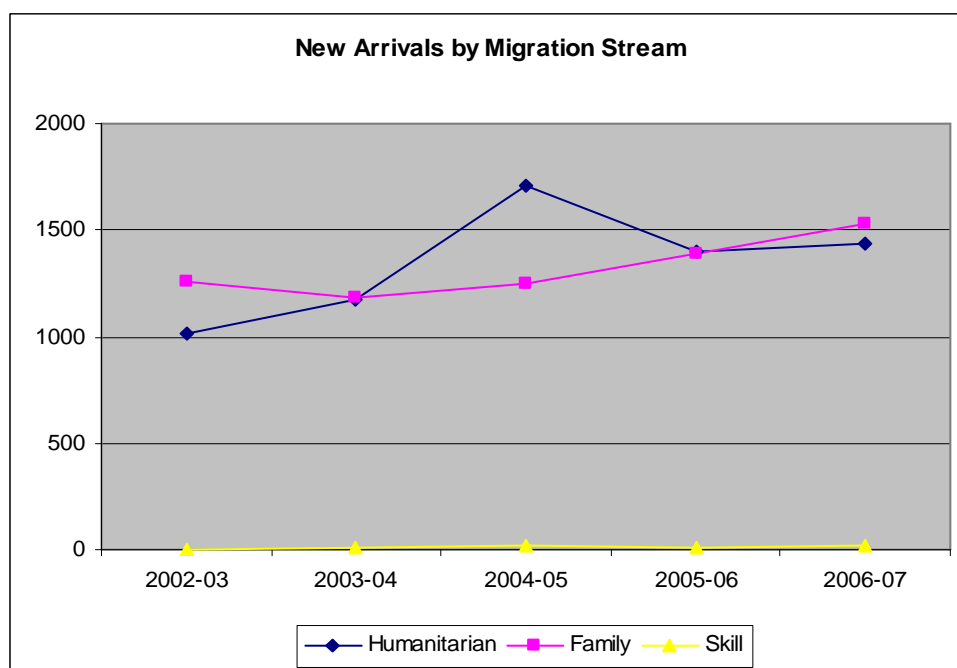


Figure 2.3: Year of Arrival in Australia

New Arrivals: Migration stream (humanitarian, family and skilled entrants)



Stream	2002-03	2003-04	2004-05	2005-06	2006-07	Total
Humanitarian	1013	1172	1708	1401	1440	6734
Family	1255	1182	1252	1394	1528	6611
Skill	4	8	16	14	16	58
Total	2272	2362	2976	2809	2984	13403

Figure 2.4: Target Group arrival by Immigration Stream, WA 2002-03 to 2006-07
(Source: Department of Immigration and Citizenship, 2007, p.21)

Occupations in the arts and artist population, Census 2006

Table 2.6: Persons employed in selected cultural industries in WA (a) (b), August 2006

	Cultural occupations	Other occupations(c)	Total
Industry	no.	no.	no.
Heritage			
Libraries and Archives	428	122	550
Museum Operation	211	239	450
Zoological and Botanic Gardens Operation	62	240	302
Nature Reserves and Conservation Parks Operation	24	350	374
<i>Total heritage industries</i>	<i>725</i>	<i>951</i>	<i>1 676</i>
Arts			
Printing	1 336	1 410	2 746
Newspaper Publishing	1 148	1 525	2 673
Magazine and Other Periodical Publishing	134	243	377
Internet Publishing and Broadcasting	15	37	52
Book Publishing	111	154	265
Music Publishing	–	8	8
Reproduction of Recorded Media	4	35	39
Music and Other Sound Recording Activities	51	84	135
Book and Magazine Wholesaling	9	164	173
Entertainment Media Retailing	82	526	608
Newspaper and Book Retailing	30	2 691	2 721
Architectural Services	1 849	1 016	2 865
Advertising Services	437	1 333	1 770
Other Specialised Design Services	1 022	404	1 426
Motion Picture and Video Production	239	66	305
Postproduction Services and Other Motion Picture and Video Activities	17	11	28
Motion Picture and Video Distribution	0	33	33
Motion Picture Exhibition	202	609	809
Radio Broadcasting	189	243	432
Free-to-Air Television Broadcasting	487	245	732
Cable and Other Subscription Broadcasting	3	67	70
Performing Arts Operation	174	95	269
Creative Artists, Musicians, Writers and Performers	966	180	1 146
Performing Arts Venue Operation	77	158	235
Video and Other Electronic Media Rental	14	1 283	1 297
Professional Photographic Services	447	145	592
Arts Education	1 084	292	1 376
<i>Total arts industries</i>	<i>10 127</i>	<i>13 055</i>	<i>23 182</i>
Other culture			
Religious Services	1 113	1 469	2 582
Funeral, Crematorium and Cemetery Services	249	196	445
<i>Total other culture industries</i>	<i>1 362</i>	<i>1 665</i>	<i>3 027</i>
Total cultural industries	12 214	15 671	27 885

– nil or rounded to zero (including null cells)

(a) Cells in this table have been randomly adjusted to avoid the release of confidential data.

(b) As the main job in the week before the Census.

(c) Includes respondents who did not state their occupation group.

(Source: ABS, Census of Population and Housing, 2006, data available on request.)

Table 2.7: Persons with a work and hobby involvement in selected cultural activities
(a) (b) WA, April 2007

		Work(c).....		Hobby activity only		Persons.....	
		Number	Percentage	Number	Percentage	Number	Percentage
		'000	%	'000	%	'000	%
Art and craft	WA	201.3	48.5	214.1	51.5	415.4	100.0
	Australia	2 008.5	48.4	2 140.1	51.6	4 148.6	100.0
Writing	WA	62.3	68.3	28.9	31.7	91.2	100.0
	Australia	606.5	63.0	356.9	37.0	963.4	100.0
Music	WA	27.0	49.7	27.3	50.3	54.3	100.0
	Australia	335.1	55.8	265.0	44.2	600.1	100.0

(a) Persons aged 15 years and over.

(b) In the 12 months before interview.

(c) Work includes persons who only undertook paid or unpaid involvements and those who undertook work as well as a hobby activity.

(Source: ABS, *Work in Selected Culture and Leisure Activities, April 2007*, data available on request.)

Appendix Three: Statistical tables of CaLD artists in WA

Table 3.1: Age distribution

Age	Frequency	Percent
Under 20 years	19	8.1
20 - 29 years	70	29.7
30 - 39 years	51	21.6
40 - 49 years	43	18.2
50 - 64 years	37	15.7
65 plus years	16	6.8
Total	236	100.0
Gender		
Female	117	49.6
Male	119	50.4
Total	236	100.0

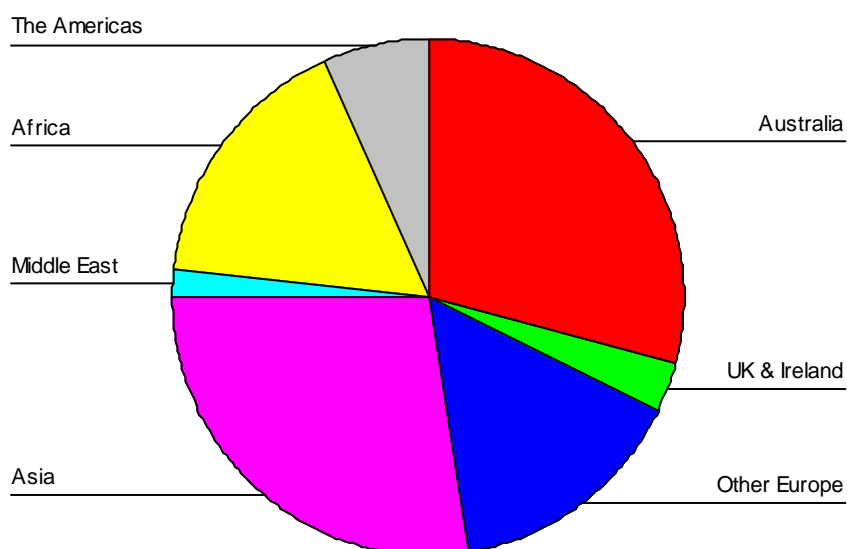


Figure 3.1: Country of birth of WA artists

Table 3.2: Birthplace of parents

Parent's birthplace	Mother's birthplace	Father's birthplace
Australia	21	25
Overseas	215	209
Total	236	234
Father's birthplace not stated	2	

Table 3.3: Language spoken at home

Language spoken at home	Frequency	Percent
English only	96	40.7
Italian	11	4.7
Greek	1	0.4
Cantonese	12	5.1
Arabic	7	3.0
Vietnamese	3	1.3
Mandarin	14	5.9
Others	92	39.0
Total	236	100.0

Religion	Frequency	Percent
Christian	125	53
Buddhism	9	4
Islam	10	4
Hindu	8	3
Prefer not to answer	18	8
Others	66	28
Total	236	100

Table 3.4: Income distribution in each gender

	Under \$15,000	\$15,000 to \$29,999	\$30,000 to \$49,999	\$50,000 plus	Not given	Total
No of Female	35	20	21	25	17	118
%	50	49	47	56	49	50
No of Male	35	21	24	20	18	118
%	50	51	53	44	51	50
Total	70	41	45	45	35	236
%	100	100	100	100	100	100

Table 3.5: Highest level of education

Levels of education	Frequency	Percent
Primary school	10	4
Some secondary school	18	8
Finished secondary school	42	18
Trade training (TAFE)	43	18
University (undergrad/bachelor degree)	68	29
University (Postgraduate study)	49	21
None of the above	6	3
Total	236	100

Table 3.6: Funding sources

The way to fund their art	Frequency	Percent
Through grants from Local government	4	2
Through grants from State government	12	6
Through grants from Federal government	5	3
Self funded	147	74
Through private business	8	4
My arts practice operates as a business	17	9
Other	5	3
Total	198	100

Table 3.7: Awareness of government support

Heard of Australia Council		
	Frequency	Percent
Yes	71	44
No	92	56
Total	163	100
Use of the website of Australia Council		
Yes	22	31
No	49	69
Total	71	100
Heard of Department Culture and the Arts		
Yes	113	70
No	49	30
Total	162	100
Missing System	1	
Total	163	
Use of the website Department Culture and the Arts		
Yes	33	29
No	81	71
Total	114	100
Heard of Office of Multicultural Interests		
Yes	86	53
No	77	47
Total	163	100
Use the website of Office of Multicultural Interests		
Yes	20	23
No	66	77
Total	86	100

Table 3.8: Awareness of government support

Awareness of government support	Frequency	Percent
Yes	105	64
No	58	36
Total	163	100

Appendix Four: Research design and methodology

Artist Sample and Methods of Data Collection – issues and challenges

Identifying and estimating the size of CaLD artist populations practicing arts is particularly challenging. While statistics of general CaLD populations and number of people employed in cultural occupation/industries are provided by the Australian Bureau of Statistics' 2006 Census, it is difficult to estimate the number of specific CaLD artists in WA.

The list of CaLD artists for this survey was compiled from various sources: professional arts organisations, multicultural community organisations/associations and many cultural groups both professional and amateur in WA. While most arts managers of DCA funded arts organisations in WA were very cooperative in this study, the very small number of CaLD artists employed in arts companies make it impossible for them to provide the study with considerable artist contacts or pass on information of the study to their CaLD artist colleagues. Furthermore, in some cases, arts managers responded that their arts organisations could not provide relevant responses due to not dealing with CaLD artists or the need to meet the federal privacy legislation. To overcome these problems, alternative methods were used to reach WA CaLD artists which still met privacy requirements. Artists were indirectly contacted by asking managers to pass on the study's questionnaire to their artists or asking the interested artists to contact the research team, posting advertisements on the WA OMI website and advertising the project in newsletters to call for CaLD artists participation. Despite these initiatives the respondent rate for the survey (about 10%) was rather lower than expected.

For the purposes of this survey, 'artists' qualified for the survey if they have had an engagement either as professional or amateur in the last 5 years; have a CaLD background (or non Anglo Saxon/Anglo Celtic) based on their ancestry; non aboriginal or Torres Strait Islander; and were over the age of 18 years. Some screening questions were set up to identify these criteria (see the questionnaire in Appendix Five).

Despite the research obstacles, a list of CaLD artists covering all art-forms was compiled for the survey. Purposive sampling and snowball sampling methods were used in this survey due to difficulties in identifying and recruiting CaLD artists.

In total, 8 focus groups of CaLD artists were conducted in different areas of WA. 7 groups were located in the Perth statistical area (2 in Fremantle, 3 in Perth City, 1 in City of Melville; 1 in City of Stirling) and 1 group was located in a regional area (Bunbury). In an effort to recruit more regional artists for focus groups, the research team contacted arts organisations in such areas as Kantanning and Port Headland; however, it was very difficult to invite regional artists to participate in this survey due to their busy working schedule. As can be seen in Table 4.1, a total of 62 CaLD artists participated in focus groups, 11 artists participated in online discussions and 163 artists participated in the telephone survey in a range of artforms and age groups. It is noted that the total number of artists who participated in this survey is approximately 250 artists. However, after refining the data, this number was reduced to 236 artists who met all screening criteria for the study. In order to achieve this sample size, thousands of invites and telephone calls were made to artists requesting their participation.

More than 30 professional, funded arts organisations and more than 15 multicultural organisations and associations were contacted: however, only 32 arts managers/administrators from 24 arts organisations and 4 multicultural community officers from 4 associations agreed or were available to participate in in-depth interviews to provide their perspectives to the topic. The majority of arts organisations are located in Perth while several others are located in regional areas (see Appendix Six).

Table 4.1: Research methods and sample size

Participants	Research methods	Number of participants	Percent
Artists	Focus group	62	26
	Online discussion	11	5
	Quantitative survey	163	69
<i>Total artists</i>		<i>236</i>	<i>100</i>
Arts managers and multicultural community officers	In-depth interview	36	
Total participants		272	

Questionnaire design

The questionnaire was modified from several pre-existing questionnaires:

1. *Don't give up your day job: An economic study of professional artists in Australia*, a survey conducted by Thorsby and Hollister in 2003 on behalf of the Australia Council;
2. *Creative community: Celebrations, arts and wellbeing within and across local communities*, a survey conducted by the research team of the Globalism Institute at RMIT, funded by VicHealth and the Australia Research Council; and
3. ABS 2006 Australian Census.

Focus group and online discussion questions for artists and in-depth interview questions for arts manager are designed based on the research objectives. This data provides an in-depth presentation and understanding on barriers, opportunities of CaLD artists and also strengthens findings of the quantitative data of this study.

Limitations

Due to difficulty in identifying the CaLD artist population, this study could not apply random sampling strategies when conducting the survey. This could hinder the representativeness of the sample.

Appendix Five: Research instruments

A. Questions for focus group and online discussion – ARTISTS

SECTION 1

1. How long have you been practising art?
2. What do you think are the barriers to you participating in the arts in Western Australia (WA)?
3. Could you tell us about how you see support for you as an artist?
4. What is your view on current policies in WA for multicultural arts/artists?
5. Could you tell us about how you see professional development for artists from Culturally and Linguistically Diverse (CaLD) background?
6. Could you tell us about how you see employment opportunities for artists from CaLD background?
7. What do you think are the barriers to CaLD artists achieving recognition?
8. What would you like to see done to increase opportunities for artists from CaLD backgrounds in WA?
9. What are three things you would like to see done for you as an artist?
10. What are three things you would like to see done for multicultural arts?
11. What else would you like to tell us about?

SECTION 2 - Demographic information about you

Q1. What is your occupation? (Select ONE)

1. Artist
2. Arts administrator/arts manager
3. Arts policy maker
4. Other (Please specify) _____

Q2. If you practice art, what artform?

Q3. In which country were you born?

1. Australia
2. UK and Ireland
3. New Zealand
4. Italy
5. Germany
6. Africa
7. India
8. China
9. Malaysia
10. Viet Nam
11. Other – please specify _____

Q4. In what year did you first arrive in Australia to live here for one year or more (if applicable)?

1. Year _____
2. Not applicable because I was born here and have been living here.

Q5. Was your father born in Australia or overseas?

1. Australia
2. Overseas

Q6. Was your mother born in Australia or overseas?

1. Australia
2. Overseas

Q7. Do you speak a language other than English at home?

1. No, English only
2. Yes, Italian
3. Yes, Greek
4. Yes, Cantonese
5. Yes, Arabic
6. Yes, Vietnamese
7. Yes, Mandarin
8. Other – please specify _____

- Q8. What is your religion?
1. Catholic
 2. Anglican (Church of England)
 3. Uniting Church
 4. Presbyterian
 5. Greek Orthodox
 6. Buddhism
 7. Hindu
 8. Baptist
 9. Islam
 10. Lutheran
 11. Other – please specify _____
- Q9. What is the highest level of education you have completed?
1. Primary school
 2. Some secondary school
 3. Finished secondary school
 4. Trade training (eg TAFE)
 5. University (Undergraduate/bachelor degree)
 6. University (Postgraduate study such as Postgraduate Diploma/Postgraduate Certificate/ Masters)
 7. Other – please specify _____
- Q10. What is your gender?
1. Female
 2. Male
- Q11. Which age group are you?
1. Under 20 years
 2. 20-29 years
 3. 30-39 years
 4. 40-49 years
 5. 50-64 years
 6. 65+ years
- Q12. Which of the following groups is **your gross income** range per annual (**only you**)?
1. under \$15,000
 2. \$15,000 to \$29,999
 3. \$30,000 to \$49,999
 4. \$50,000 plus
 5. refused
- Q13. What is your postcode?

*Note: If you have any ethical concerns about how this research has been conducted please contact The Executive Officer, Human Research Ethics Committee, Deakin University, 221 Burwood Highway, Burwood Victoria 3125, Telephone: 9251 7123, Facsimile: 9244 6581; Email: research-ethics@deakin.edu.au
Please quote project number **EC 22-2008**.*

B. Survey questionnaire - ARTISTS

Screening questions

- S1. What is your ancestry? **Provide up to two ancestries only** (eg. English, Indian, Lebanese, Maori, Hmong, Dutch, Kurdish, Vietnamese, Greek, Malay)
1. English **[Terminate]**
 2. Irish **[Terminate]**
 3. Scottish **[Terminate]**
 4. Australian **[Terminate]**
 5. New Zealand **[Terminate]**
 6. American - Anglo Saxon/Anglo Celtic **[Terminate]**
 7. Italian **[Continue]**
 8. German **[Continue]**
 9. Dutch **[Continue]**
 10. Chinese **[Continue]**
 11. Indian **[Continue]**
 12. Vietnamese **[Continue]**
 13. Other – please specify _____ **[Continue]**
 14. Prefer not to answer **[Terminate]**

Note: (if respondent chooses one of the options from 1 to 6 and another non-English speaking background from 7 to 13 is acceptable. E.g. if they choose 1 and 7 is fine)

- S2. Are you of Torres Strait Islander or Aboriginal origin?
1. No **[Continue]**
 2. Yes, Aboriginal **[Terminate]**

3. Yes, Torres Strait Islander **[Terminate]**
 4. Both Aboriginal and Torres Strait Islander **[Terminate]**
 5. Prefer not to answer **[Terminate]**
- S3. In the last 5 year that is since August 2003, have you had an engagement either a professional engagement/occupation or for hobbies/fun as a:
1. craft practitioner (i.e. paper maker, engraver, wood-turning, jewellery-making, quilting, textile and glass working) **[Continue]**
 2. visual artist (i.e. painter, sculptor, graphic artist, set designer, photographer) **[Continue]**
 3. composer/song writer/arranger (i.e. composer: rock, hip hop, song writer/sound builder; arranger of traditional music) **[Continue]**
 4. dramatic actor/performer or director (i.e. live stage actor, film actor/director, radio actor, voice-overs actor etc) **[Continue]**
 5. dancer/choreographer (i.e. classical dance, contemporary dance, commercial dancer [TV, fashion, music-video, event], traditional dancer) **[Continue]**
 6. musician/singer (i.e. conductor, instrumental player [jazz, rock, pop, folk music or other contemporary music, film or broadcast music], sound artist-new digital media, instrument builder) **[Continue]**
 7. writer (i.e. novelist, short-story writer/poet, playwright for live stage) **[Continue]**
 8. community cultural development worker (i.e. primarily writer/visual artist/craft practitioner) **[Continue]**
 9. None of the above **[Terminate]**

**Western Australia's Intercultural Arts Project – 2008 conducted by Deakin University on behalf of
The Office of Multicultural Interests, Western Australia**

This project investigates how people from culturally and linguistically diverse (CaLD) backgrounds take part in the arts sector in Western Australia.

- ❖ **PLEASE ANSWER ALL QUESTIONS, even if some may appear to be similar.**
- ❖ Please note that ALL INFORMATION WILL BE KEPT STRICTLY CONFIDENTIAL
- ❖ If you wish to comment on any of the questions, please use the space provided at the end of the questionnaire.

Now thinking about your participation in the arts in Western Australia

Q1. What kind of art do you **often** do? **(ONE response only)**

1. Dance
2. Visual arts
3. Music/Composing
4. Theatre/acting
5. Film
6. Literature/writing
7. Craft activities
8. Multi-media
9. On-line artforms
10. A mix of the above
11. Other (Please specify)_____

Q2. Where do you **usually** do your art? **(ONE response only)**

1. At home
2. Community centre
3. Arts centre/Arts venue
4. Event
5. Place of worship
6. Other (Please specify)_____

Q3. How long have you been an artist?

1. Less than one year
2. 1-3 years
3. More than 3 but less than 5 years
4. Between 5 and 10 years
5. More than ten years

Q4. Do you do art for ... **(MULTIPLE response)**

1. Personal interest
2. To sell
3. Part of your paid employment
4. Other (Please specify)_____

Q5. How often do you do your art?

1. Daily
 2. Weekly
 3. Monthly
 4. Every six months
 5. Once a year
 6. Only once in the last five years
 7. Never
- Q6. How would you describe the place where you live?
1. Urban – capital city (**Please go to Question 8**)
 2. Urban – regional city or town (**Please go to Question 7**)
 3. Rural (**Please go to Question 7**)
 4. Remote (**Please go to Question 7**)
- Q7. Thinking about your career as an artist: how has living outside of a capital city affected your arts practice?
1. Positive effect
 2. Mixed effect, more positive than negative
 3. Mixed effect, more negative than positive
 4. Negative effect
 5. No effect
 6. Don't know
- Q8. To what extent do you believe your cultural/ethnic background influences the Art you do?
1. Great extent
 2. Quite a lot
 3. Neutral
 4. Somewhat
 5. Not at all
 6. Don't know
- Q9. How satisfied do you feel with the balance between your work life, your family life and your art?
1. Very satisfied
 2. Satisfied
 3. A mix of both satisfied and dissatisfied
 4. Dissatisfied
 5. Very dissatisfied
- Q10. Have you heard of the Australia Council?
1. Yes (**Please go to Question 11**)
 2. No (**Please go to Question 12**)
- Q11. Have you used the Australia Council website?
1. Yes
 2. No
- Q12. Have you heard of the Department of Culture & the Arts in the State Government of WA?
1. Yes (**Please go to Question 13**)
 2. No (**Please go to Question 14**)
- Q13. Have you used the Department of Culture & the Arts, Western Australia website?
1. Yes
 2. No
- Q14. Have you heard of the Office of Multicultural Interests in the State Government of Western Australia?
1. Yes (**Please go to Question 15**)
 2. No (**Please go to Question 16**)
- Q15. Have you used the Office of Multicultural Interests, Western Australia website?
1. Yes
 2. No
- Q16. How do you think the Federal and State Governments provide support for artists from culturally and linguistically diverse backgrounds? (**MULTIPLE response**)
1. Funding eg. grants
 2. Professional Development Opportunities
 3. Mentoring opportunities
 4. Paid employment in the Arts
 5. Other – please specify _____
 6. Don't know
 7. None
- Q17. Do you know that the State and Federal governments offer grants to help artists do their art?
1. Yes
 2. No

- Q18. How do you **usually** fund your art? **(MULTIPLE response)**
1. Through grants from Local government
 2. Through grants from State government
 3. Through grants from Federal government
 4. Self funded
 5. Through private business
 6. My arts practice operates as a business
 7. Other (Please specify) _____
- Q19. Have you ever applied for grants from the State and Federal governments to help artists do their art?
1. Yes **(please go to Question 20)**
 2. No **(please go to Question 21)**
- Q20. Were you successful?
1. Yes **(please go to Question 21)**
 2. No **(please go to Question 21)**
- Q21. Have you ever received a **grant, prize or funding** as an individual or as a part of the group from any of these sources? **(MULTIPLE response)**
1. Australia Council **(Go to question 22)**
 2. Office of Multicultural Interests, WA **(Go to question 22)**
 3. Department of Culture & the Arts, WA **(Go to question 22)**
 4. Local government **(Go to question 22)**
 5. Private foundation **(Go to question 22)**
 6. Community Arts Network WA (CAN WA) **(Go to question 22)**
 7. Healthway **(Go to question 22)**
 8. LotteryWest **(Go to question 22)**
 9. KULCHA **(Go to question 22)**
 10. Arts organisation, company or industry body – which one? _____ **(Go to question 22)**
 11. Non-arts organisation, company or industry body–which one? _____ **(Go to question 22)**
 12. NO, haven't received any funding from any source **(Go to question 23)**
- Q22. How did having the funding affect your artistic work? **(ONE response - tick the answer which is most relevant)**
1. I did not have to worry about money/I had more time to work
 2. I was about to travel to get experience
 3. I was able to have an exhibition/perform/publish my work
 4. I was able to make my work better quality because I had more time
 5. I was able to keep going because of it
 6. I was able to get equipment and other things I need for my art
 7. It enabled me to undertake further study or training to improve my art
 8. It did not affect my work
 9. Some other effect (Please specify) _____
- Q23. There are many things that extra money for artists can be used for. Which one do you think is **the most important** to do the kind of art you do? **(One response - tick the answer which is most relevant)**
1. It is like a wage and artists are able to concentrate on their art
 2. To buy or hire materials, equipment or facilities
 3. Support for publication, showing or performance of new work
 4. Further study or training
 5. Overseas or domestic travel to get experience
 6. Other (Please specify) _____
- Q24. How have your art works been publicly recognised? **(MULTIPLE response)**
1. Had my art work exhibited/performed/presented in the arts centre or in public
 2. Had my art work published
 3. Had my art work produced for television and radio
 4. Had my art work professionally workshopped
 5. Had an award/awards
 6. Had work acknowledged by State Government
 7. Had my work selected for inclusion on Internet site
 8. My work has not been publicly recognised **(Go to Q26)**
 9. Other (please specify) _____
- Q25. Which one of the above was your major achievement? **(look at the above list in Q24)**
- _____
- Q26. Which of these **best** describes your current working situation over last year? **(One response - tick the answer which is most relevant)**
1. I am working as a full time employee for salaries or wages in my art work or my arts-related work
 2. I am working as a part time employee for salaries or wages in my art work or my arts-related work
 3. I am working as a full time employee for salaries or wages in my non-art related work
 4. I am working as a part time employee for salaries or wages in my non-art related work
 5. combination of the above

6. working as a freelance or self employed person
 7. Not working
 8. Other (Please specify) _____
- Q27. Which of the following statements **best** describes your feelings about your work in the Arts? (**One response - tick the answer which is most relevant**)
1. I am fully satisfied with the amount of time I spend on my Art and the level of income I earn from my Art
 2. I am fully satisfied with the amount of funding and support I get for my Art
 3. I would like to spend more time on my Art but am limited by the need to work in another job to support myself/my family
 4. Earning a living from my Art is not important to me
 5. I am frustrated that I am not able to earn a living from my Art
 6. I don't know where to go to get support to progress my work in the Arts
 7. I am very optimistic about my opportunities to achieve a public profile and be recognised and successful in my Art
 8. Achieving a public profile and earning a living from my Art is very important to me
 9. Others – please specify _____
- Q28. Which of these things do you believe make it hard or impossible for you to find paid work in art?
(**MULTIPLE response**)
1. There are no/not many opportunities
 2. I cannot get access to funding or other financial support
 3. My family and friends do not support and encourage me
 4. I don't know how to go about it
 5. Other things (please specify) _____
 6. Not applicable
- Q29. In which country were you born?
1. Australia
 2. UK and Ireland
 3. New Zealand
 4. Italy
 5. Germany
 6. Africa
 7. India
 8. China
 9. Malaysia
 10. Viet Nam
 11. Other – please specify _____
- Q30. In what year did you first arrive in Australia to live here for one year or more (if applicable)?
1. Year _____
 2. Not applicable because I was born here and have been living here.
- Q31. Was your father born in Australia or overseas?
1. Australia
 2. Overseas
- Q32. Was your mother born in Australia or overseas?
1. Australia
 2. Overseas
- Q33. Do you speak a language other than English at home?
1. No, English only
 2. Yes, Italian
 3. Yes, Greek
 4. Yes, Cantonese
 5. Yes, Arabic
 6. Yes, Vietnamese
 7. Yes, Mandarin
 8. Other – please specify _____
- Q34. What is your religion?
1. Catholic
 2. Anglican (Church of England)
 3. Uniting Church
 4. Presbyterian
 5. Greek Orthodox
 6. Buddhism
 7. Hindu
 8. Baptist
 9. Islam
 10. Lutheran
 11. Other – please specify _____

- Q35. What is the highest level of education you have completed?
1. Primary school
 2. Some secondary school
 3. Finished secondary school
 4. Trade training (eg TAFE)
 5. University (Undergraduate/bachelor degree)
 6. University (Postgraduate study such as Postgraduate Diploma/Postgraduate Certificate/ Masters)
 7. Other – please specify _____

- Q36. What is your gender?
1. Female
 2. Male

- Q37. Which age group are you?
1. Under 20 years
 2. 20-29 years
 3. 30-39 years
 4. 40-49 years
 5. 50-64 years
 6. 65+ years

- Q38. Which of the following groups is **your gross income** range per annual (**only you**)?
1. under \$15,000
 2. \$15,000 to \$29,999
 3. \$30,000 to \$49,999
 4. \$50,000 plus
 5. refused

- Q39. What is your postcode?

Thank you very much for your participation. If you have any ethical concerns about how this research has been conducted please contact The Executive Officer, Human Research Ethics Committee, Deakin University, 221 Burwood Highway, Burwood Victoria 3125, Telephone: 9251 7123, Facsimile: 9244 6581; research-ethics@deakin.edu.au

Please quote project number EC 22-2008.

If you have any comment on the questionnaire, please use the space below

C. Interview Questions for Arts Managers and Multicultural Community Officers

1. How long have you been working in your field?
2. Can you please give a brief description of the kinds of artists and arts practices that you work with?
3. What is your view on current policies in Western Australia (WA) for multicultural arts/artists?
4. Could you tell us about how you see funding for artists from Culturally and Linguistically Diverse (CaLD) background in WA? (and accessibility to funding? **prompt if applicable**)
5. Could you tell us about how you see professional development for artists from CaLD background?
6. Could you tell us about how you see employment opportunities for artists from CaLD background?
7. What do you think are the barriers to CaLD artists participating in the arts in WA?
8. What do you think are the barriers to CaLD artists achieving recognition?
9. What do you think is the contribution of CaLD artists to the arts or social fabric of WA?
10. What would you like to see done to increase opportunities for artists from CaLD backgrounds in WA?
11. What are three key things you would like to see done for CaLD artists?
12. What else would you like to tell us about?

Appendix Six: Participating arts and multicultural community organisations/associations

Funded arts organisations

1. Art on the Move
2. Artrage
3. ArtSource
4. Ausdance WA
5. AWESOME Arts Australia Ltd
6. Barking Gecko Theatre Company
7. Black Swan Theatre Company
8. Community Arts Network WA
9. Country Arts WA
10. Film and Television Institute of WA
11. Fremantle Arts Centre
12. International Art Space Kellerberrin Australia (IASKA)
13. JazzWA
14. KULCHA Multicultural Arts of Western Australia
15. Latin American Cultural Association (LACA)
16. Performing Arts Centre Society (Blue Room)
17. Propelarts
18. STRUT Dance
19. The Art Gallery of Western Australia
20. Geraldton Regional Art Gallery
21. Southern Edge Arts
22. WA Ballet
23. WA Opera
24. WASO
25. Ceramic Arts Association of Western Australia (not funded)

Multicultural community organisations/associations

1. Chung Wah Association
2. Balga Joblink Connecting Communities
3. Eastern Region Employment and Community Services t/a Jobs Australia Midland Morley
4. Community Development, City of Stirling

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