

GROUNDSWELL PRESENTS

MULTI-CULTURAL ARTS FORUM 2012

FACING THE CHALLENGE, CREATING THE FUTURE

FRIDAY 13 + SATURDAY 14
APRIL 2012

CARRIAGEWORKS
245 WILSON STREET EVELEIGH

FINAL REPORT



CARRIAGEWORKS



Trade & Investment Arts NSW

THEATRE OF RHYTHM AND DANCE



THE FORUM WHERE THE ARTS MEET



MULTICULTURAL ARTS FORUM

2012 FACING THE CHALLENGE, CREATING THE FUTURE

FINAL REPORT

Executive Summary

Multicultural Arts Forum 2012 brought together over 180 artists, arts workers, policy-makers, arts leaders and critical thinkers from NSW and across Australia to share ideas, perspectives and experiences on how to reap the benefits of our culturally diverse arts.

With 34 speakers, moderators and presenters and 20 performers, this forum exceeded expectations, presenting a diverse and inclusive range of approaches to cultural diversity in the arts.

This report presents the main outcomes of the forum as well as a comprehensive evaluation of its results.

Report Structure

The opening section of this report is an overview of the event addressing the following subjects:

- Forum objectives
- Forum outcomes
- Forum key messages
- Participant feedback
- The Forum in numbers

The second part of the report comprises the key recommendations and messages that the Groundswell committee has drawn from the forum based on video documentation, speaker presentation transcripts and information collected during the discussion groups. Media links have also been included.

Annexes include:

- Multicultural Arts Forum 2012 Program
- Multicultural Arts Forum 2012 survey statistics

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31 July 2012

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Compiled and edited by Groundswell. Groundswell is not responsible for any content or incorrect information provided by panel speakers, guest speakers and attendees of the forum.

1. OVERVIEW AND MAIN OUTCOMES

Groundswell: *Creative Thinkers, Creative Solutions* is an arts sector-driven committee whose purpose is to advance the arts in NSW so that they reflect our ever-increasingly culturally diverse society. Groundswell produced its second Multicultural Arts Forum at Carriageworks, Eveleigh, Sydney, across two days, April 13 and 14, 2012.

The Multicultural Arts Forum 2012 comprised addresses, panel discussions, discussion groups and showcase performances. A very broad range of the current issues and topics were discussed; Presentation Platforms and Diverse Programming, Industry Development, Audience Development, Arts Practice, Does NSW need a Voice for the Sector?, Does NSW need a multicultural arts policy?, Professional and Community Practice – the Interconnections and a special discussion on the recent closure of Café Carnivale.

Independent consultant, Kim Hanna, Much Ado Pty Ltd presented an update on Arts NSW Environmental Scan and Dr Ricardo Peach, Australia Council for the Arts presented its Cultural Engagement Framework. Celebrity artist, Paul Capsis performed and hosted a showcase event of performances and screenings by professional artists from NSW of culturally diverse backgrounds, art forms and practices.

Objectives of the Forum

1. To assemble a significant number of artists, arts workers and leaders in the multicultural arts and communities sectors to discuss the current landscape of multicultural arts, identify key issues and recommend policies and actions.
2. To strengthen connections and cooperation among participants and build linkages with arts organisations across greater Sydney, regional NSW and Australia.
3. To test the perceptions of participants about the need for a representative voice and/or service organisation for multicultural arts in NSW, their views of its potential role, and of the appropriateness of Groundswell as that body.

Achievement of the objectives

1. The Multicultural Arts Forum 2012 attracted approximately 180 participants.
2. The Forum met for two days and heard from a number of significant speakers who are all widely acknowledged in their respective fields. Senator The Hon. Kate Lundy MP, Minister for Multicultural Affairs and Pino Migliorino, Chair, Federation of Ethnic Communities' Councils of Australia, gave Keynote speeches. Both Keynote speakers publicly commended Groundswell for its timely initiative.
3. Participants were able to engage in direct dialogue in question and answer periods after the formal addresses, through separate plenary discussions and through breakout groups addressing specific topics. Through these interactions, networking and collaboration was fostered and further concerns raised.
4. The Forum supported the proposed establishment of an NSW-based organisation to serve as a key representative voice for culturally and linguistically diverse artists and organisations. It provided a broad mapping of the sector and identified key partners for Groundswell and for its potential constituents and membership base.
5. The Forum's plenary discussions and breakout groups formulated a number of recommendations for action, transcribed and outlined in the Key Recommendations section of this Report.

2. KEY MESSAGES

Facing the Challenge, Creating the Future

Senator The Hon. Kate Lundy MP Minister for Multicultural Affairs

Multiculturalism is a key tenet of the Australian way of life. Social, cultural, political diversity is ingrained into our society, which has a wonderful diversity of more than 270 ancestries and more than 260 languages. Our modern history is one in which, in partnership with the First Australians, we have all worked together for the betterment of all. By definition, we are multicultural as a nation and each and every one of us belongs and is part of this diversity.

Australia's diversity is one of its key strengths, and there is no greater means through which our diversity can be expressed and celebrated than our arts sector. I believe that there is no better reflection of our nation's beauty and its self-confidence than through its artworks and creative expression.

We want to ensure that the policy [National Cultural Policy] is a whole-of-government undertaking, and I know that Minister Crean and his team are working to deliver a cultural policy to meet the diverse needs of Australian artists and communities - across all the arts. I look forward to seeing some outcomes, which will ensure the future of the Australian art space is as rich and as beautiful as our character as a genuinely multicultural nation.

Call for Advocacy

Pino Migliorino, Federation of Ethnic Communities' Councils of Australia

The new imperative is to redefine notions relevant to the arts and multiculturalism. A conceptual space must be created that allows arts and communities to feel that they belong, that they are legitimate and can both participate and contribute. This must come out of a new narrative which seeks to define Australianness by its diversity, which fosters the cultural literacy to appreciate the excellence of the cultural and which results in the creation of space and places to demonstrate this artistic diversity.

There is a need for a new advocacy and a call to action to artists, practitioners and cultural workers. If we are able to respond to the plurality of artistic and aesthetic beliefs in an inclusive way, art provides a powerful way of creating belonging, participation and contribution by all Australians. There is call for cultural policy and arts, and the way we live beyond the economic paradigm, a need for more noise for intergenerational issues for second and third generation Australians, for funding quotas, benchmarks and monitoring. There is a lot of potential to close the gap between the stage and the street.

Georgie Sedgwick, Kultour

"[One of the key challenges for advocacy bodies like Kultour and MAV] is finding ways to empower everyone to be champions for cultural diversity in the arts regardless of background or position and by everyone, I mean everyone with a stake in the arts. We believe that diversity is an intrinsic and dynamic part of the creative process and is critical to creating a sustainable, equitable and dynamic arts sector. This process takes time and a sustained commitment and visionary leadership by organisations and individuals like Annalouise Paul and the Groundswell team. I hope that whatever form a "peak body" takes in NSW, it sees itself not as the voice for cultural diversity but as a facilitator that empowers the voices of many.

The State of NSW

Jill Morgan, Executive Officer, Multicultural Arts Victoria

Cultural diversity is a driving force of development, not only in respect of economic growth, but also as a means of leading a more fulfilling intellectual, emotional, moral and spiritual life. The State of NSW needs a lead organisation that is a driver and supports the objectives of the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, which states the need to create the conditions for cultures to flourish and to freely interact in a mutually beneficial manner.

Groundswell is well placed to take up this leadership role in NSW to ensure that through the Arts all cultures are nourished and artists from all cultures are encouraged to participate in the Arts.

Re-imagining Australia

Justin Macdonnell, Anzarts Institute

“In order to make a difference, we must first re-imagine the nation.” - Gilberto Gil, Brazilian musician. By that, I believe he meant that we have to stop thinking about the nation in only one cultural dimension and challenge ourselves as artists and arts workers to think of it in many dimensions. Most of what has been achieved in the multicultural arts area in Australia has been at the margins not in the mainstream. We need wholesale change in leadership and management culture in the arts vertically and horizontally.

Closing the gap between the stage and the street is the biggest challenge faced in arts in considering multicultural issues. In the Australian context this will arise in two ways: virally through infecting the mainstream host with ideas and practices which will change its cultural genome over time; and symbiotically by mutually grafting practice, experience and sensitivity between two or more partners committed to the growth of a new cultural identity. Both have their place.

Cultural Wealth of Australia

Peter Mousaferiadis, Cultural Infusion

“If tourism, art, media and entertainment meld - then culture is the largest industry in the world. Several trillion dollars a year are spent selling culture”. Dr Richard Kurin, Director of the Centre of Folk Life and Cultural Studies at the Smithsonian Institute, Washington.

Whilst we have natural resources which are the envy of the world they are finite unlike culture. If culture is the largest industry in the world as Kurin states, then Australia's cultural diversity is our most under-utilised brand. Australia's geographical position and its rich cultural diversity is an expanding industry brand especially as we move into the Asian Century. Globalising economies have increased interest in discovering cultural diversity. If our cultural diversity can be harnessed then it may allow us to penetrate new markets in this competitive global environment.

In order for this to occur, governments need to look beyond the status quo and recognise the complex nature of our multicultural, intercultural, transcultural and cross-cultural makeup. There needs to be a conscious effort to begin to support the myriad of small to medium size cultural industries which draw upon Australia's richest asset our cultural diversity which will in turn create ongoing sustainable cultural and financial benefits for Australia.

Participants Feedback

Groundswell received very positive feedback from participants in the forum. Some quotes are included below. The committee also conducted an online survey in order to gain more insights about the experiences, results and future outcomes of the forum. The survey statistics are presented as an annexe of this report.

I found it truly inspiring - and it identified a whole range of issues for me.... Such a diversity of practices and methodologies that are squashed together under this umbrella term. "multicultural arts". Such an incredible array of how people see themselves, and define their practices.

Peter Kennard, Musician/Composer

The whole forum reflected a passion for the arts and a heartfelt contribution from the entire Groundswell team...It was so well organised and thoughtfully done...the choice of speakers, the plan for open discussions and the showcase event which had such a variety...

It was an honour to be part of such an event.

Aruna Subbiah, Dancer

Congratulations to all those at Groundswell from what has been an extremely successful forum. I honestly think this could be an annual event however not without the support of the Federal Government getting behind this initiative.

Keep up the great work. I am an incessant and passionate supporter of an area, which will better assist in demonstrating the true cultural identity of Australia.

Peter Mousaferiadis, Cultural Infusion

The Arts Forum was a wonderful executed project in itself and I congratulate all those who arranged, took part in, and executed this wonderful event.

From the greeting of the candidates to the provision of the delicious food throughout, and the activities throughout, I thought this was a top class event.

Thank you one and all

Lynette Scott

Thanks to Groundswell for this initiative, your timing is perfect. Facing the Challenge, Creating the Future is the right theme at the right time.

Senator The Hon. Kate Lundy MP, Minister for Multicultural Affairs

3. MULTICULTURAL ARTS FORUM 2012 in numbers

- 151 registered participants
- 34 speakers
- 2 keynote addressees
- 2 presentations
- 4 panel discussions with Q & A
- 4 discussion group sessions with brainstorming
- 1 open session of 5 presentations submitted by participants
- 1 showcase event of 7 presentations of cabaret, film, dance, documentary, theatre, musical theatre and live music.



4. KEY RECOMMENDATIONS

A total of 8 sessions were held as Panel Discussions and Discussion Groups producing the following key issues and recommendations for the arts sector in NSW.

Discussion Groups

Discussion Groups saw the sector engage in an open dialogue on three selected topics. Participants discussed needs and outcomes and then ranked them as either 'urgent' or 'important' which assisted to better understand what the sector sees as its priorities.

1. Do we need a Representative Voice for the Multicultural Arts Sector in NSW?

Four areas of the sector were identified as having needs to access a peak multicultural arts body for NSW: culturally diverse communities; artists from culturally diverse communities; the mainstream arts sector; and the government. Some mainstream arts organisations are inaccessible to many CALD artists, and a unifying organisation will help to open up support services to these artists and communities. The issue is that advocacy is being driven by artists and therefore may be seen as self-interested, but structures are needed around them to help them develop the resources to lobby for it.

It was acknowledged there are new models of participation e.g. ICE, Campbelltown Arts Centre, Casula Powerhouse but was noted that Western Sydney organisations are currently not able to take on a broader role. Multicultural Arts Victoria (MAV) is a highly recognised successful model that can be adopted in [or adapted to] Sydney and other cities in Australia.

It could increase legitimacy, secure more financial support, build capacity for artists and their supporting organisations and increase the capacity building resources to support CALD artists and provide an essential conduit between artists and broader public spaces. MAV has engaged with mainstream organisations for over ten years and these organisations in turn, are now able to advocate and articulate with eloquence the importance of cultural diversity in the arts.

Tables. Tables below show the results of the Discussion Groups where the sector ranked outcomes and needs as either 'urgent' or 'important' and the doubling up of these as being further evidence.

Ranked as 'Urgent'	Ranked as 'Important'
<ul style="list-style-type: none"> ○ Permanent virtual forum/organisation ○ Provide point of access to artists and art organisations ○ Visionary leadership ○ Recognise dangers of isolation, pigeon-holing and stereotyping ○ An advisory body to recommend to selection panels and governments on diverse art forms ○ Redefining 'multicultural' ○ Sustainable, not politically affiliated ○ Stay fair and representative ○ Inform and support artists, governments and organisations ○ Provide resources and knowledge 	<ul style="list-style-type: none"> ○ Sustainable, not politically affiliated ○ Definition of multicultural ○ Stay fair and representative ○ Build on existing knowledge base ○ Member-based with a database to encourage networking ○ Danger of isolation, pigeon holing and stereotyping ○ Diversifying audience and providing information ○ Intersect between federal and state arts bodies ○ Focus on digital resources ○ Education

2. Funding and Government Policy: *Does NSW need a Multicultural Arts Policy?*

With successful frameworks for policy already in place in Victoria and Queensland, the consensus was that there needs to be a policy which will address New South Wales's unique multicultural make-up and the rigid framework and unequal distribution of opportunities in aspects of the present system. The sector expressed the need for a policy to support CALD artists to develop and practise their art, establish and have ownership of protocols, maintain their cultures and pass on their cultural heritage.

NSW requires a policy that reflects the importance of the role of the arts in regards to diversity, cultural expression and human rights and reflects changing demographics, social justice and inclusion. The sector believes ARTS NSW needs to develop an 'Arts in a Diverse NSW' Policy.

The process of formulating this policy provides an opportunity for the NSW Government to further review multicultural arts practice in its entirety, identify key issues and implement strategies to address them.

A NSW policy was marked as urgent, to deliver a service to second-generation artists lost between the mainstream and the periphery of the mainstream, and bring these 'still' struggling artists to the fore. To be able to see the whole multicultural arts practise in its entirety, with a policy focus of implementation, quotas and protocols and a more stringent selection process and assessment of funding.

Terminology was deemed as an important topic and an advocacy group for assisting with the practical formulation of the policy at a community level.

	Conclusions
Group 1	<ul style="list-style-type: none"> - Rapidly changing multicultural landscape is not addressed by existing policies and funding bodies - Not enough professional understanding of diverse traditional cultures by policy makers and bureaucracy - Hindering the public exposure, access and enjoyment of full and diverse cultures from larger audience
Group 2	<ul style="list-style-type: none"> - Arts in a Diverse NSW should be a policy that reflects and acknowledges the diverse cultural landscape. A policy is needed because it ensures the endorsement by the government and the sector - Re-resourced, accessible and flexible criteria, but relevant to the practice for which support is being sought - The existence of an advocacy group assisting with the practical working of the policy at the community level
Group 3	<ul style="list-style-type: none"> - A policy will indicate that cultural diversity exists within a dominant cultural paradigm (white/Anglo-paternalistic) and so is invisible/ less important and is an acknowledgement of the gap. - The policy will provide legitimisation and visibility - Create accountability and transparency - A framework for other organisations to follow and suggest implementation models - Education can be improved and accessed through policy.

3. Professional and Community Arts Practice, *The Interconnections*

Many arts organisations and artists felt that culturally diverse arts practice falls under the banner of 'community' art and therefore loses legitimacy within the wider arts community and the rest of Australia. It is perceived that the majority of arts funding is awarded to western traditions and practices, which are generally regarded as 'high art', e.g. ballet, opera and classical music, whereas culturally diverse arts are still seen as folk or 'low' art.

New definitions were discussed by the sector. 'Professional' meaning arts practice which is undertaken by an individual or group as a vocation or 'calling', where a product, performance, showing or exhibition or similar is

the desired outcome, and 'Community' being primarily a participatory arts practice where social engagement and participation are sought and fostered as key outcomes.

'Interconnections' refers to the fluid dialogue between the two parties, which the sector believes has not been seen to date.

Ranked as Urgent	Ranked as Important
<ul style="list-style-type: none"> ○ Have a well thought out framework for engaging with community and building a capacity within that community to assist people to become future artists ○ Change the perception of the term "community" as inferior ○ Work towards the collapse of distinctions and towards strengthening the difference ○ Change ideas of what is considered art ○ Develop strategies to engage with regional areas ○ Provide skills and infrastructure to communities 	<ul style="list-style-type: none"> ○ Change idea of what is considered art ○ Develop strategies to engage with regional areas ○ Build capacity for creating and appreciating art ○ Change perception of community as 'inferior' ○ Professional artists and community artists comprise a continuum ○ To work towards the collapse of distinctions and towards strengthening the difference ○ Have a well thought out framework

4. Café Carnivale: *What's Next?*

Agreed decision that immediate action was needed to release funds for a continued music program in NSW. Action has begun to draw further research and analysis from the sector into how funds can be best be utilised to create more sustainable programming presenting culturally diverse music in NSW. Groundswell is currently seeking discussion with the NSW Minister for the Arts regarding the recent closure of Café Carnivale and a new allocation of funds.

Panel Discussions

Panel Discussions saw four overarching topics, a repetition of issues and recommendations being raised across all four panels. Various speakers and participants relayed similar key messages.

Statements in the following sections express the opinions of the speakers and audiences, which are not necessarily those of Groundswell. These have been identified in this Report in order to support Recommendations for future action offered by Groundswell.

1. Industry Development

Panel Speakers: Tanya Bennett, Cultural Diplomacy Section, Department of Foreign Affairs and Trade
 Carole Johnson, Founder of NAISDA/Bangarra Dance Theatre
 Justin Macdonnell, Executive Director, Anzarts Institute
 Peter Mousaferiadis, CEO & Creative Director, Cultural Infusion
 Chair: Lisa Andersen, UTS Shopfront

Governance and Leadership

'At a governance level there are no culturally diverse trustees or executives, and as a result no one is raising the multicultural issue at those levels. State governments can start to change this since they approve these positions and culture. In recruitment and practice, diversity is not considered e.g. a multicultural arts or marketing officer is desirable, but not effective. It would represent a sort of tokenism because it is not informing the whole picture.'

'A wholesale change in leadership and management culture is needed in the arts. Leadership is critically important, and changes in training institutions and frameworks they operate under is needed'.

'In order to affect the change, a change of governance landscape, policies and practice must be reshaped. The solutions need to come from state governments, which fund arts centres and major festivals; training of people administering funds, on panels and governance institutions and those who can understand the cultural mind set of those cultural communities.'

'New partners and pathways need to be created, connecting grass roots expression with the mainstream exposure and [this] needs to have a continuum, and [the] creation of new mainstream platforms.'

New Work

'Commissioning and developing new work is costly. The major institutions have the resources and a capacity to produce culturally diverse work with culturally diverse artists but with rare exceptions they are not doing it. New work is largely absent. A shotgun approach to collaboration between cultures, artificial collaborations does not produce sustainable practice or industry.'

'Culturally diverse artists are expected to be controversial rather than just great at what they do. It is understood that traditions develop over tens, hundreds, some thousands of years. The challenge is to see contemporary practice deal with the traditions in an open way and communicate across, not down, and for CALD artists to take ownership to release them from their geography and make their strategies and methodologies available to inspire us all.'

Recommendations: It seems that there is insufficient multicultural representation in the boards of arts organisations and trusts. This, of course, has consequences for the selection of staff and design and orientation of programs. The state government makes appointments to some boards and could ensure multicultural representation on these; it also could apply some pressure to organisations to which it offers substantial funding. State funding practices and guidelines can encourage consciousness of multicultural issues and greater responsiveness to them.

New product needs be created in all art forms and given adequate development periods in which artists can draw upon their own special skills and experiences to produce high quality art.

2. Presentation Platforms and Diverse Programming

Panel Speakers: Jonathan Bielski, Executive Producer, SOH Presents

Lisa Havilah, Director, Carriageworks

Jane Kreis, Regional Arts Development Officer

Frank Madrid, Independent Producer, Fama Services

Chris Mead, Artistic Director, Playwriting Australia

Chair: Jill Morgan, Multicultural Arts Victoria

Risk and Diversification

'There is an urgent and imperative need to promote the diversification of artistic programming in NSW. Programming is not taking risks in making or presenting culturally diverse work, and there is no shared belief that diversity is beneficial and necessary. There is a will to make it happen, but no real strategy behind diverse programming, and we must have leaders to drive new work.'

'There is great interest in our work overseas, yet Australian stages don't accept their own product, voices of otherness are excluded.'

Sydney Opera House stated it is 'independently minded and [that it] is not dictated to by external forces, and has no internal policy or current strategy for diverse programming (except for 'Message Sticks') and aims to target communities throughout their overall programming.'

Regional Areas

In regional areas the most diverse arts practice comes from individuals and small groups of artists, however, there is a difficulty in supporting regional artists because of distances. It was stated that RADO's respond reactively rather than proactively concerning culturally diverse opportunities, e.g. the Bangladeshi community had contacted Arts North West for support which raised awareness for the RADO of its needs.

Arts Organisations

Top-down leadership change is needed to ensure input from those with diverse perspectives and experience in cultural diverse art. Program success has to be a shared risk, offering international artists as well local artists.

'Performing arts venues need to be more than just halls for hire. Their continuing active support can make the difference between success and failure.'

'A long term approach is needed, a passion to drive it and lead it, and look for large scale ideas and lasting initiatives that are institutionally owned and backed so that they are ongoing regardless of changes of leadership. The responsibility for programming diverse art falls heavily on the shoulders of independent producers. But these independents alone cannot develop 'a need' and new audiences for unknown cultural product, as the financial risk is too great.'

Festivals

The festival environment allows the director to take risks and be daring, allow for more diversity. There must be sufficient resources to allow for experimental platforms at festivals and elsewhere. Producers cannot just present artists that appeal to them.'

'If cultural diversity is part of a strategy then it can survive, rather than tokenism or a national day, like Harmony day, but on a regular basis.'

Strategies for sustainability

Artists benefit from a stable and ongoing context to create work that isn't just outcome based. Discourse and consultation is imperative for change and for getting more Australian work on stage. Playwriting Australia suggested 'theatre companies must not just take on programs once developed, but must commit to make the produce.' Carriageworks described its curatorial framework is as 'a strategy to drive new work to tell the stories of the many communities.'

'Larger ambition and not incremental change and understanding that cultural diversity is a strategy toward artistic success.'

'New systems are needed to transform 'not just point people to the door'. Making sure the pathways are there for those coming through, the education is not there in NSW for new voices to come through. '

International collaboration

'There need to be pathways for NSW artists to develop work through international collaborations and presentation. This will be most effective if it can grow organically and everyone must be part of the process, and in consultation with artists and communities alike. Australia needs to be more psychologically in Asia.'

Recommendations: State and Federal governments can encourage and build an attitude that recognises cultural diversity as a strategy toward artistic success.

- RADO's need support to get the message out that they are there to support culturally diverse arts practice across the region and support in building networks. They respond to local, state and federal policy, but must implement strategies in order to hear from those voices that need help.
- Curatorial processes and building longer-term relationships with communities must be in consultation with the community and creates empowerment for them to make decisions about the process and project.
- There can be very good exposure for culturally diverse arts and artists through festivals, but for continuing impact these performances should be part of a larger strategy which gives regular exposure to such productions.
- Theatre companies could more actively set up productions of works once developed through workshopping processes.

3. Audience Development

Panel Speakers: Danielle Antaki, Artistic Director, Powerhouse Youth Theatre
Xing Jin, Business Development Manager, Confucius Institute
Jo Pratt, Director, Brisbane Multicultural Arts Centre, (BEMAC) QLD
Jacquie Riddell, Director of Marketing, SBS
Chair: Cristina Dio, Director, Diaspora Media

Marketing Difference

'Presenters must be bold enough to offer a challenge. Marketing the differences [of the art] is what is needed, rather than seeking 'matches' to market the sameness. [There must be] greater importance to and acknowledgement of diverse cultural and artistic aesthetics and diverse ways of seeing and being in the world.'

'Developing broad audiences for CALD artists and developing audiences that are CALD in background is an ongoing discussion for marketers.'

'Artists in regional areas have a greater challenge; they can feel isolated in smaller towns as they don't have the resources or their own cultural communities to gain support.'

'There is a long-term process of educating audiences; there is no quick fix.'

'A commitment to cultural diversity does not negate a commitment to excellence.'

Promotional Strategies

Venues are still getting the same audiences because of the lack of promotional strategy by arts organisations and marketers.

- Customer service personnel from CALD backgrounds.
- Consider price point for Australian audiences for international acts
- Offer free events to broader Australian audiences
- Publicists, ethnic media, local broadcasters more involvement
- Communicating the importance of recognising that this is who we are: Australia is multicultural.
- The media has a responsibility to report news to an eclectic readership.

Curation

Culturally specific artwork needs to make a connection with target audiences and educate the target audiences, so they feel inspired to attend. There is an opportunity to try new ways of presenting that are not Euro-centric platforms and offer regular events. There is a gap for communities to access information, they are making continued mistakes and artists have a lack of capacity to reach out to broad audiences. There could be innovative funding programs that employ pluralistic approaches to arts making.

'Developing media-based art, keeping up with modern society is important for audience development.'

Partnerships

Partnerships with other presenters, to share audiences and also create audiences from new programming partnerships with presenters and joint marketing, not working in isolated environment, but sharing information and ideas. E.g. The Confucius Institute, Sydney University created an Arts training program for Chinese and Australian arts organisations to meet.

Recommendations: Commitment from key organisations and peak bodies is imperative so that individuals and small to medium sector can achieve big picture goals. NSW peak bodies currently have a strategy for Aboriginal and Torres Strait Islands and Youth and Disability programs but not for Culturally Diverse arts.

Audiences have grown in the past 50 years but the majority of audiences still remain white middle class well educated. Relying solely on statistics about culturally diverse communities as a means to market or program for them is counter-productive. Broadening the programming to the rest of the community with a more informed understanding of why we want to program is preferable to segmenting audiences.

4. Arts Practice

Presentations were given by seven individuals addressing long-standing issues and needs for change. This summary is an account of the presentations with some Recommendations.

New Plays

Presenter: Dr. Larry Buttrose

New plays are not read by flagship theatre companies who 'state' there are no resources and funding to employ script readers. Mandatory reading of new plays and quotas would develop a wider critical response, a literary culture and a national theatre culture for Australia. Works of national appeal, written by Australians of diverse cultures that reflect a new Australian society, with an identity encompassing diverse perspectives and experiences.

Critical Thinking

Presenter: Peter Kennard

Methodologies and approaches to intercultural work still battle to find a forum. There is a diversity of artistic expression, which needs to be balanced by an equal diversity of critical thinking. Cultural voices are still considered as 'other' by the mainstream media and population, where it has become critical to get the public to appreciate intercultural work in much more informed and nuanced ways.

An education system that prepares people to employ multiple perspectives and strategies in their critical thinking is needed and there is a huge role to be played by performing arts training institutions in developing tools, methodologies and strategies for negotiating intercultural work.

More emphasis is needed on the importance of exchanges with arts practitioners internationally such as in India, China, Latin America and countries that have diverse critical dialogue and established cross-cultural practices. Forums are needed in order to question our own positions and assumptions when assessing intercultural work as well as to hear in the public domain from those who can skilfully identify and articulate sensibilities in cultural perspectives and performance practices.

Colour Blind Casting

Presenter: Nicholas Papademetriou

Australia's multiracial society is everywhere excepting on our screens and stages; however, theatre companies, TV and film production companies by law are Equal Opportunity Employers. Casting quotas for actors should be mandatory. Policies are needed for inclusive casting, with precedents based on UK and US casting regulations. Anglo actors are employed to play a non-Anglo roles on a consistent basis, however, non-Anglo actors are already marginalised in this decision-making process because of the few roles written for them specifically, and are not considered in the reverse in casting decisions. Several examples were given.

Performing the Refugee

Presenter: Jiva Parthipan

Projects engaging refugee artists for altruistic or politically charged reasons are abusing the rights and infringement of the artists by a lack of true artistic exchange and networking opportunities for those artists deemed as 'refugees'. These artists face added hurdles with the labelling of 'refugee' without CALD or mainstream labels. Labels and categorisations need to be dismantled because they simply create more barriers and hurdles.

Library Cataloguing

Presenter: Jiva Parthipan

National and State Libraries need to develop repositories and detailed cataloguing of books on multicultural content, tracing our multicultural history and creating cultural legacy.

Language, Frameworks and Terminology

Presenter: Diane Wanasawage

Terminology is critical and must be inclusive. There is no common and agreed upon use of the term 'multicultural'. To identify and encourage advocacy, specific terms are needed for a clear representation in education and the public realm. The non-definition of these words obstructs the discourse about multiculturalism and diverts attention from the real issues at hand. Adopting terminology from other sectors can support this or by looking at best practices internationally, e.g. where 'universal' design is used instead of 'disabled' access.

Custodianship

Presenter: Stephen Helper

An account of various productions was given and several references to working and collaborating with Aboriginal artists and communities.

Recommendation: A system for culturally diverse arts embracing protocols and permissions could be adopted from Aboriginal and Torres Strait Island polices and publications such as Australia Council's *Beyond Guarding Ground*.

Culture and Industry

Presenter: Dr Adrian McNeil

Culture needs to be thought of as 'ecology, where there is a formal and informal part of culture. This meaning the system needs to support the Arts instead of the Arts supporting and maintaining the industry. Divergent political views of arts and industry need to be harnessed and recruited so they can work together. The arts sector currently does not see a range of activities from various levels as means to create sustainability. Arts organisations could be to talking with local councils to find empty spaces to create engagement for local community groups to develop themselves without needing to justify themselves against a set of criteria of funding or projects.

Policies, principles and protocols are essential for culturally diverse arts practice so that cultural brokerage can be facilitated and support the artistic and cultural expression of communities. A mandatory quota of representation by CALD artists on assessment panels and peer reviews was expressed as urgent and essential by the sector.

5. MEDIA

The Australian: In search of stories from the edge

<http://www.theaustralian.com.au/news/arts/in-search-of-stories-from-the-edge/story-e6frg8n6-1226325228094>

The Indian Down Under

<http://www.indiandownunder.com.au/2012/04/groundswell-multicultural-arts-forum-2012/>



List of Registered Organisations and Companies

ABC	Performance 4a
ACTT- Actors College of Theatre and Television	Performing Lines
Adelaide Festival Centre	Persian Film Festival
Anzarts Institute	Playwriting Australia
Arts North West	Powerhouse Youth Theatre
Arts NSW	Rectify Records
Arts Out West	Regional Arts NSW
Arts Radar	Riverside Theatres
Asian Youth & Culture Council / Ethno Connect	Senator, Minister for Multicultural Affairs
Auburn City Council	Singleton Council
Australia Council for the Arts	SKOAP (Special Kids of Artists Projects)
BEMAC (QLD)	Special Broadcast Services - SBS
Blake Society	STARTTS
British Council Australia	Sydney Conservatorium of Music
Carriageworks	Sydney Latin American Film Festival Inc
Casula Powerhouse - Arab Womens Film Projects	Sydney Olympic Park Authority
Ceres Solutions	Sydney Opera House
Federation of Cultural Communities' of Australia	Teambeat P/L
Critical Path	The Follies Company
Confucius Institute, Sydney University	The Forum, General Manager
Cultural Infusion	The Song Company
Dance Central	Theatre of Rhythm and Dance
Department of Foreign Affairs and Trade	University of Western Sydney
Diaspora Media	Urban Theatre Projects
Duo Pera and Pera, Balkan Quartet, Sydney Balalaika Orchestra	UTS Shopfront, University of Technology, Sydney
Eastside Radio 89.7FM	VERTEBRAE
Enterculture	Viscopy
Eventual Projects	Vivid Sydney
FAMA Services	Willoughby City council
Funki Munki Entertainment	
Griffin Theatre Company	
Groundswell	
Head of Cultural Studies, Macquarie University	
Hispanic Artistic Expression	
Holroyd City Council	
Institute for Culture and Society, University of Western Sydney	
Keyim Ba	
Kultour	
Labyrinth Creative	
Local Government & Shires Associations of NSW	
Merrigong Theatre Company	
Metro Migrant Resource Centre	
Minister for Multicultural Affairs, Minister for Sport, Minister for Immigration	
Much Ado	
Multicultural Arts Victoria	
Music Council of Australia	
Music in Communities Network	
Musica Viva	
National Association for the Visual Arts (NAVA)	
National Institute of Dramatic Art (NIDA)	
Onyx Management	
Opera Australia	
Pearly Productions	

Multicultural Arts Forum 2012 - Feedback Survey

Rating values

- 1 - Poor
- 2 - Okay
- 3 - Good
- 4 - Very good
- 5 - Excellent

1. Forum Programme: panel discussion sessions, keynote addresses and special presentations

Quality of speakers		Topics relevant to issues of the sector	
Good	23%	Ok	2%
Very Good	58%	Good	23%
Excellent	19%	Very Good	52%
		Excellent	23%
	100%		100%

2. Forum Programme (Cont.): Discussion Groups

Quality of speakers		Topics relevant to issues of the sector	
Poor	3%	Poor	3%
Ok	13%	Ok	32%
Good	23%	Good	10%
Very Good	39%	Very Good	26%
Excellent	23%	Excellent	29%
	100%		100%

3. Forum Programme (Cont.): Open Sessions (Friday 13 April)

Quality of the presentation		Topics relevant to issues of the sector	
Poor	4%	Poor	4%
Ok	26%	Ok	15%
Good	19%	Good	22%
Very Good	30%	Very Good	26%
Excellent	22%	Excellent	33%
	100%		100%

4. Forum Programme (Cont.): Showcase Event

Quality of the event	
Ok	8%
Good	21%
Very Good	46%
Excellent	25%
	100%

5. Networking and Professional Development Opportunities

1. Opportunity to interact with other participants, Groundswell committee and industry leaders

Ok	Good	Very Good	Excellent
14%	24%	31%	31%

2. New linkages /connections

Ok	Good	Very Good	Excellent
14%	31%	21%	34%

3. Gained new information about sector issues

Poor	Ok	Good	Very Good	Excellent
3%	3%	40%	33%	20%

4. New appreciation/understanding for issues

Poor	Ok	Good	Very Good	Excellent
3%	17%	17%	37%	27%

6. Our Service

1. Registration process

Poor	Ok	Good	Very Good	Excellent
3%	3%	34%	28%	28%

2. Organisation

Ok	Good	Very Good	Excellent
16%	23%	26%	35%

3. Length of sessions

Poor	Ok	Good	Very Good	Excellent
3%	17%	17%	37%	27%

4. Catering

Poor	Ok	Good	Very Good	Excellent
10%	7%	21%	38%	24%

5. How would you rank the forum overall?

Ok	Good	Very Good	Excellent
3%	23%	37%	37%

7. Future Outcomes

Do you think there is a need for a regular multicultural arts forum in NSW?

YES	NO
90%	10%

If, YES, how often?

Twice a year	Every year	Every two years
23%	61%	16%