



Multiculturalism and Governance: Evaluating Arts Policies and Engaging Cultural Citizenship

Year 3 Project Report
May 2014

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EXECUTIVE SUMMARY

Methodology and indicator development:

The development of cultural indicators in the Multiculturalism and Governance project is an ongoing and iterative process. The Year 2 project report revealed a circular and complementary relationship between cultural participation, cultural capital and cultural citizenship. **This year's report begins to translate these narratives into discrete categories and to produce a taxonomy of cultural participation that will be refined and incorporated into the cultural indicator framework.**

The arts and cultural diversity intersect across 3 key areas: **policy, artists and community**. The research at each of these sites highlights the key rhetorical or experiential categories that define the cultural imaginary of policy, the art world and community. Year 4 of the project will extend each of these 3 arms of research. The findings from these sites will be mapped on to each other in order to find points of alignment or overlap. This analysis will **consolidate the key categories and measures that will inform the development of cultural indicators.**

Year 3 findings:

Policy and program analysis	This year's policy analysis builds on previous years' research by comparing the rhetorical emphases of policies at 3 levels of government . The analysis reiterates previous findings on the areas of overlap and discontinuity between the policy priorities at different levels of government.
Artists	The analysis focuses around how artists position themselves in relation to available governmental, commercial and popular categories used to order and resource cultural production . The artists reflect an ambivalence around the discourse of multiculturalism, but also affirm the importance of policies and programs that promote diversity in the arts.
Community	Analysis of the community ethnography sought to build on the connections already established in this project between cultural participation, cultural capital and cultural citizenship. Interview data was coded to capture the range of forms of cultural participation in which respondents were involved. The analysis identified 10 domains of cultural participation, 6 forms of capital, and 6 modes of migrant belonging that defined the cultural lives of respondents.

1. BACKGROUND

Cultural diversity in Australia continues to provide a challenge for the development of public policies.

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

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

structured around four interrelated aims:

1. To examine the implementation of **arts policies at the different tiers of governance** – local, state, and national – and then consider points of convergence and dissonance between these levels of policy.
2. To evaluate the **suitability of political concepts such as cultural citizenship and social inclusion** in arts policies, and test their implications for CALD communities.
3. To propose new tools for the measurement and impact of policy initiatives. These tools will help to develop **a cultural indicator framework** that will evaluate the impact of arts policy on CALD communities at local, state and national level.
4. To explore the current relationship between arts policies and the expression of multicultural identity within everyday cultural life; and to identify how arts programs and

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

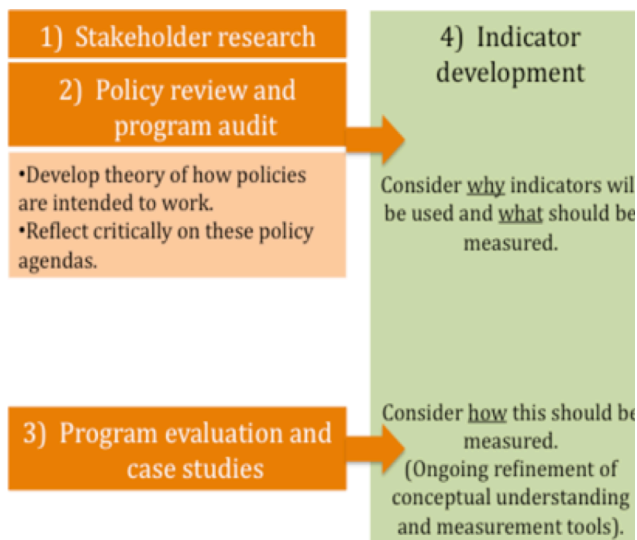
2. METHODOLOGY

2.1 PROJECT METHODOLOGY

The project comprises **4 key components: stakeholder research; policy review and program audit; program evaluation; and cultural indicator development and refinement.**

All stages of research will be undertaken at three levels of government and will underpin the development of a ‘thick description’ of cultural indicators at local, state and federal levels. The 4 research stages are summarised in the diagram below.

FIGURE 1. Project methodology



Research in Year 3 comprised the following:

- Stakeholder research (local: 3 meetings; state: 4 meetings; federal: 1 meeting)
- Policy and funding program analysis at local, state and federal levels
- 4 artist case studies
- Analysis of existing cultural data sets
- Coding and analysis of community ethnography

All components of research contribute to the ongoing development of cultural indicators. The rationale for this development is detailed in the section below.

2.2 INDICATOR DEVELOPMENT

METHODOLOGY

2.2.1 Background to Indicator

Development

The development of cultural indicators in the Multiculturalism and Governance project is an ongoing and iterative process. Research examining policy, funding programs, artists and community cultural participation provides insight into the range of ways arts and cultural programs facilitate cultural diversity.

The Year 2 project report revealed the particular rationales or narratives of cultural participation that inform why individuals participate in the arts and culture, the significance this takes on in their

everyday lives, and the ways that the arts and culture form part of longer-term trajectories and aspirations.

This year's report begins to translate these narratives into discrete categories and produce a taxonomy of cultural participation that will be refined and incorporated into the cultural indicator framework.

The Year 2 project report also addressed 3 inter-related stages of indicator development: a) why indicators are being developed and how they will be used; b) what cultural indicators should be measuring; and c) how this should be measured.

Year 2 findings

An effective cultural indicator framework must be broad enough to describe and evaluate a range of arts and cultural programs and forms of participation.

Cultural indicators must offer a relational framework of evaluation rather than a linear one. That is, they must provide a framework for understanding the complex relations between cultural production, participation, consumption and the policy discourses that surround these.

Cultural indicators must be able to capture decentralised, or polycentric, forms of cultural circulation; for example, culture that takes place outside of major cultural institutions. The framework must acknowledge the way that the cultural production of migrant communities may 'feed back' into, and redefine, the cultural 'mainstream'.

Cultural indicators must also account for the flows and excesses of arts and cultural participation that exist outside of traditional understandings of 'national identity' and official frameworks of citizenship.

Arts and cultural policy must take account of the ways that artists, communities, institutions, policies, and products potentially influence and transform one another. Each of these relationships generate cultural capital, new modes of cultural participation, and potentially contribute to cultural citizenship.

Ethnographic research with artists and cultural participants from Year 2 illustrates the complementary and circular relationship between cultural participation, cultural capital and cultural citizenship.

2.2.2 3 arms of cultural indicator development

The arts and cultural diversity intersect across 3 key areas: **policy, artists and community**. These constitute three arms of the project that have been a focus of the research in the Multiculturalism and Governance project.

It is across the areas of policy, artists and community that the cultural indicator framework will be implemented. That is,

- 1) To evaluate policy and programs,
- 2) To understand the experiences and practices of professional culturally diverse artists, and
- 3) To assess the degree to which culturally diverse communities are participating in the arts and how this contributes to a sense of belonging.

The relationship between these 3 sites is reflected in the figure below. **Policy and artists are both situated within the broader domain of community.** While policymakers and artists embody and reflect cultural diversity in distinct ways, they are both members of communities, and their governmental or creative work is informed by their relations within communities. The main focus of attention in Year 3 of the research has, therefore, been on the community ethnography. Sections 3, 4 and 5 of this report reflect the research that has taken place across these three sites.

This year, as well as offering an analysis of each arm, this report begins to develop **concepts and techniques** which will enable us to work across these different areas. These concepts and techniques will eventually show the relationships between the different arms of the project. Making

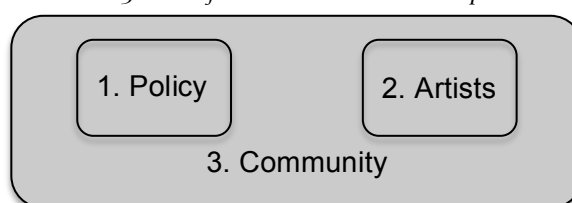
these kinds of comparisons will contribute to an indicator framework that evaluates the effectiveness of governmental policy and programs in moving across these areas and meeting the needs of their constituencies.

As a result of the coding work in Section 5, **this report develops the idea of ‘domains’ to describe the areas of activity and participation** around which communities build their lives. Domains can also refer to the different funding areas of government, or the different cultural sites which artists engage with in creating their work. We can also use this concept of ‘domains’ to map the activity across policy and artists’ cultural production and consumption.

When mapped across these three different arms, it is possible to see that the dominant areas of arts funding priority for government may only comprise a small component of the cultural activity in which people in communities engage.

The primary ‘outputs’ of this year’s reports are the development of these concepts and techniques. Next year’s report will use these concepts and techniques to develop a more integrated sense of how the different arms of the project relate to each other, and to start to build an indicator framework that addresses these relationships.

FIGURE 2. 3 arms of cultural indicator development



3. POLICY AND PROGRAM ANALYSIS

Analysis of partner organisations' policies and funding programs illustrates the ways in which cultural diversity in the arts is reflected and defined in a governmental context. It also highlights the key spaces in which these policies and programs act, and their imagined constituencies. An understanding of these domains, constituencies and governmental priorities is crucial for determining the spaces in which cultural indicators will be implemented, and the policy agendas they will be used to evaluate.

3.1 POLICY ANALYSIS

Previous years of this project have analysed the policies of partner organisations and the ways in which they imagine and define cultural diversity in the arts. The analysis below extends the previous research to compare the rhetorical emphases of policies at 3 levels of government.

Methodology

The analysis was undertaken using a 'word cloud' tool, which is a visual representation of a policy for each partner organisation. The tool *analyses the*

frequency of words within a policy, **providing a snapshot of the institutional priorities at a rhetorical level.**

Analysis was undertaken using Tagxedo. Numbers, common words and information relating to staff and governance were excluded from the analysis. The 'word cloud' tool offers a content analysis of the policies, and highlights:

- The interests or agendas these policies and programs serve,
- The variations in emphasis between different institutions and tiers of government, and
- How these rhetorics align with the lifeworlds of communities and artists.

The policies included in this analysis are:

Australia Council: Annual Report 2012-2013

Arts Victoria: Annual Report 2012-2013

(Department of Premier and Cabinet)

OMAC: Victoria's Advantage: Unity, Diversity, Opportunity

City of Whittlesea: Integrated Cultural Plan.

3.1.2 Analysis

The word cloud analysis reveals the following about the rhetorical priorities of each organisation and its policies:

- **Australia Council:** The word cloud analysis illustrates the AC's focus on the nation state, on its administrative role as an arts funder, on *art* and *artists*. Specific constituencies such as *community*, *indigenous*, and *regional* are present though not central.
- **Arts Victoria:** The analysis of AV's Annual Report demonstrates a similar emphasis on the *arts* and *artists*, though contained largely within the frame of the state of *Victoria*, including *regional Victoria*. There is also an emphasis on the administrative and accountability requirements of its programs, over specific modes and forms of arts production and participation.
- **Office of Multicultural Affairs and Citizenship:** This policy strongly positions the constituencies of *community*, the *multicultural* and *migrants* within the larger frame of *Victoria*. While *culture* is of some importance, the arts receive little mention. The responsiveness of services, and the provision of access and support are highlighted.
- **City of Whittlesea:** The key constituencies that emerge are *community* and *participants*, highlighting the grassroots emphasis of CoW's arts and cultural programs, and its strategy of *community cultural development*. The modes of cultural participation favoured include heritage, events and activities. It should be noted that the policy analysed here, the *Integrated Cultural Plan*, is

currently under review – this analysis is only an indicative account of CoW Community Cultural Development Department's current priorities.

Overall, the analysis reiterates previous findings on the areas of overlap and discontinuity between the policy priorities at different levels of government. There is a clear emphasis at the national level on 'art' over the broader category of 'culture', and with a wider range of constituencies, including international markets and connections. AV's rhetorical focus seems to reflect these national-level objectives, and prioritises the figure of the artist.

A somewhat different set of concerns seem to inform the policies of OMAC and CoW. They include more specific mention of multiculturalism, diversity, and cultural development.

This cursory snapshot into the priorities and emphases of each organisation suggests that the management of diversity, cultural difference and community takes place at a local level or as a particularly targeted governmental project. Implicitly, diversity and 'the multicultural' are governmentally imagined less as a facet of the symbolic space of the nation and more as a localised concern situated at the nation's periphery.

3.2 FUNDING PROGRAM ANALYSIS

Partner organisations are responsible for a range of funding programs and strategies for supporting the arts and culture, and there is a desire to know how well these programs meet the needs of culturally diverse constituents.

This section offers a broad analysis of partner organisations’ funding programs by presenting the range of spaces, audiences, constituencies, and modes of participation and practice that are supported by policy.

The spaces of funded activity presented here can be compared with the lived spaces of cultural diversity and participation identified in Section 5. This comparison begins to identify the gaps between the worlds of policy and the everyday, and how the governmental imagination may have to expand to better reflect these lived

modes of artistic and cultural participation.

The analysis of funding programs also **highlights the distinct constituencies and domains within which the cultural indicator framework will be used**. The indicator framework will need to speak to these arts and cultural domains, and provide measures that respond to the policy priorities that inform them. While the everyday domains of cultural participation highlighted in Section 5 show the ways in which governmental categories may need to expand, this section highlights the areas for which arts and cultural policy has a historical responsibility and which will continue to inform funding programs and initiatives.

The following programs and documents were included in the analysis:

FIGURE 7. Funding program analysis

Australia Council	Australia Council Arts Funding Guide 2014 Previous Assessment Meeting reports relating to each Arts Funding Division Review of the Cultural Engagement Framework
Arts Victoria	Information relating to VicArts Grants program available online Information relating to AV’s other grant programs available online Funding criteria relating to past grant and funding programs Stakeholder meeting with funding program staff
Office of Multicultural Affairs and Citizenship	List of successful projects and funding recipients Guidelines for Unity through Partnerships, Cultural Precincts, Promoting Harmony programs Stakeholder meeting with funding program staff
City of Whittlesea	Information relating to Community Development Grants program available online Programs and policies of the 6 units of the Community Cultural Development Department

These documents were analysed to discern **the spaces, constituencies, modes of participation and particular cultural forms and products among which funding resources are currently concentrated**. There was also some review of the restructuring of funding programs taking place at AC and AV, and the current data and evaluation frameworks available for assessing these programs.

3.2.1 Restructuring of grant programs at Arts Victoria and the Australia Council

Funding programs at AV and the AC are currently undergoing significant restructuring. AV's programs have been consolidated as depicted below:

FIGURE 8. Arts Victoria program restructure

Previous program structure	International	Touring Victoria
	Contemporary and live music development	Arts development
	Education partnerships	Indigenous art development
	Organisations	Regional partnerships
	Community partnerships	
Current program structure	VicArts grants program	Organisations investment
	Regional development and touring	Indigenous professional development
	Education partnerships	

A similar restructure has commenced at the AC, consolidating existing artform based funding categories into a broader program. In both cases, an overarching grants program will support works across a range of artforms and practices. Applications are directed to a peer assessment panel relevant to each project. This approach aims to be more responsive to hybrid and interdisciplinary artforms as well as offering more flexibility within the peer review process. By

streamlining the grant application process, the restructure also seeks to make funding programs more accessible to applicants.

In summary, these shifts aim to accommodate the increasing diversification and pluralisation of the arts sector. It acknowledges the intersectionality of individuals and organisations seeking to access funding and reflects a cultural hybridity that cannot be captured by categories of ethnic identification and affiliation.

To some extent, the spaces and constituencies that structure these funding categories are largely tied

to the governmental domains of each of the institutions. Local government programs are geographically situated within a particular municipality and aimed at the local community. However, there are examples where the remit of particular programs extend beyond, or below, these governmental domains. For example, the AC's Market Development program involves strategies for developing international markets for Australian art and using the arts as part of a

broader process of transnational diplomacy. The Community Partnerships program of the AC (and formerly also, of AV), supports arts practices that are situated within the localised spaces of 'community'. These programs encourage collaborations and engagements between artists and a diverse range of organisations, and facilitate flows between different cultural forms, constituencies and levels of government.

3.2.2 Existing data measuring engagement with diversity

Analysis of the extent to which funding programs at the AC and AV engage with culturally diversity is largely measured in terms of the proportion of successful culturally diverse applicants.

- The AC's Cultural Engagement Framework identifies 'multicultural Australia' as 1 of 5 key demographic communities. Reporting on the framework gauges the proportion of successful applicants from CEF priority groups, and the proportion of funded projects which target these audiences. In 2011-2012 44% of all grant and initiative funding went to CEF priority groups (38% of all CEF applicants were from culturally diverse backgrounds) (AC, 2012).
- AV maintains data on the CALD status of funding applicants. However, current data does not distinguish between whether the artist is CALD, the target community is CALD or there are CALD participants in the project.

In both cases, the usefulness of such data is limited. There is a need to generate new categories and methods to complement existing assessments of the success of funding applications.

Existing data also assesses the level of CALD attendance and participation in major state-funded

cultural organisations. For example, AV's use of the MOSAIC tool utilises spatial analysis, based on postcode, to establish the cultural and ethnic profile of audiences at major cultural institutions. While providing some useful data about access to these cultural institutions, these measurement instruments present a limited picture of the extent to which different types of cultural programs serve diverse constituents. By framing the question of CALD engagement largely in terms of attendance, this data overlooks the practices of cultural consumption and production that take place outside of these institutional domains. There is a need for a more expansive view of the *spaces* or domains in which cultural participation takes place.

These existing data sets attached to funding programs and cultural institutions assume a coherent, ethnically marked constituent with a clearly defined set of interests relating to their cultural heritage. That is, existing categories of measurement assume a continuity between cultural background, identity and cultural practice.

3.2.2. Current concentrations of funding resources

While measuring the level of CALD access to funding in these terms remains important, it is difficult to get a measure of the extent to which projects collaborate with diverse constituencies, engage with diverse audiences or draw from culturally complex artistic forms and practices. The cultural indicator framework being developed in this project seeks to develop a measurement framework that goes beyond these simplistic measures of access.

The diagram overleaf begins to do this by presenting a more comprehensive picture of the

range of partner organisations' funded activity. It **identifies the modes of participation and practice enabled by funding programs, spaces of production and participation, key audiences and constituencies of these programs and the cultural forms and products supported by funding.**

The circled areas highlight the priority areas of each of the partner organisations, and illustrate the distinct focus of each level of government. While AV's funding programs privilege the professional artist, OMAC and CoW define their key constituency as the local community, with a number of important sub-groups such as CALD and ATSI communities. These areas of emphasis reiterate the findings from the policy analysis in Section 3.1 above.

Importantly, the diagram also highlights areas of considerable overlap between the funding priorities of each organisation. CoW and OMAC both seek to facilitate the maintenance of cultural heritage, the celebration of diversity and community development. However, OMAC's objectives also extend to the economic objectives of cultural branding and consumption, and its constituency is much wider.

While not an exact match, there is significant overlap between the funding priorities of the AC and AV. This overlap includes the modes of cultural practice that are facilitated; the spaces in which this activity takes place; the imagined audiences for this activity; and the categories of artforms and products that emerge from these grant programs.

Further analysis and discussion will help to identify the key spaces, constituencies, modes and

forms of funded activity. This will determine the domains which the cultural indicator framework must map on to.

Further research and indicator development

The analysis above highlights the spaces, constituencies, modes of participation and cultural forms that inform the funding priorities at 3 levels of government. Year 4 of the Multiculturalism and Governance project will compare findings from the policy and program analysis with findings from the other 2 arms of research – *artists* and *community*. This research will seek to highlight the effects of policy priorities on the lived experiences and practices of artists and community participants. Aligning the priorities and activities across these three sites will also consolidate the key domains and categories that will structure the cultural indicators.

4. ARTIST TRACKING RESEARCH

As Section 3 indicates, government funding for the arts and culture crosses over a range of constituencies, spaces, audiences and modes of artistic production ranging from professional artists, to communities and community arts programs, to international market development. A comprehensive indicator framework would be tailored to suit these various constituencies and domains of cultural production and consumption.

Section 5 of this report addresses the ways in which diverse *communities* participate in the arts and culture, and highlights the gaps between this participation and current governmental policies and discourses. This section of the report addresses the role of culturally diverse ‘professional’ *cultural producers* within the field of arts and culture – or ‘multicultural artists’. Through four artist ethnographies, we profile the career trajectories of professional artists of migrant backgrounds, tracking the development and circulation of their work.

4.1 ARTIST TRACKING METHODOLOGY

The artist ethnographies were compiled from:

- A 1-2 hour semi-structured interview with each artist conducted in 2012/2013 (with the exception of Christos Tsiolkas for whom there are a number of interviews on the public record),
- Surveys of the artist’s work and where it has been performed or exhibited,
- Media analysis of critical reviews, academic articles, published interviews, journal and magazine articles, press releases, institutional and organisational websites.

The material from all of these sources was written up as a descriptive profile (see Appendix 4), which combine publicly available biographical detail, the artist’s narration of and commentary on their work and career, and external sources of critique, interpretation of their work and publicity.

The Year 2 report contained a profile of the dancer and choreographer Tony Yap. It conveyed a sense of the variety of influences informing his work, and how it has been interpreted and positioned within broader cultural contexts, both in Australia and internationally. Three similar artist profiles have been compiled for this report. These have formed the basis of a table (page 20) mapping the artist tracking data derived from our ethnographic profiles across a set of categories loosely based upon the categories used to order and analyse the policies and program review (Section 3) and community ethnographies (Section 5) in this report. The table provides a comparative snapshot of the artists' presence in the public sphere. The remainder of this section situates the artist profiles within cultural theory and a history of multiculturalism, and draws out contrasts and similarities between them.

The artists profiled include:

Tony Yap

Tony Yap is a Malaysian born choreographer and dancer based in Melbourne. He is a feature artist of Multicultural Arts Victoria and is best known for his work exploring Asian shamanistic and ritual practices and translating these into a contemporary dance aesthetic. He is the recipient of a prestigious two-year Fellowship from the Dance Board of the AC in 2008, and two Asialink grants (2005 and 2012). He is the founding director of the Melaka Arts Festival and also a mentor to an arts festival in Indonesia. His work is performed locally, mainly at high-profile arts venues in Melbourne, but also regionally, nationally and internationally.

Kit Lazaroo

Kit Lazaroo is a Perth-born Anglo-Australian and

Singaporean-Indian second generation migrant playwright. Now based in Melbourne, Lazaroo's plays have been performed at boutique institutions at the centre of Melbourne's independent theatre scene, in particular, fortyfive downstairs and La Mama Theatre. Her best known work is *Asylum*, loosely based upon the life of a woman she met in Perth. *Asylum* has been staged twice at La Mama and also toured, through AV, to COPACC in the Colac Otway Shire and the Upper Yarra Arts Centre in Warburton. Many of Lazaroo's plays have received awards, or been nominated or shortlisted for awards, including winning the 2006 Wal Cherry Play of the Year for *Asylum*. As well as this industry recognition, *Asylum* has also received institutional recognition by being selected as a text for the 2008 VCE Drama and Theatre Studies play list. Lazaroo is a practicing medical doctor and combines her medical practice with her artistic practice. While some of the productions Lazaroo has written for have received government funding, she herself has not received government grants or fellowships to support her work.

Khaled Sabsabi

Khaled Sabsabi is a Lebanese born installation, sound artist and community artist. After migrating to Australia from Lebanon in 1978, Sabsabi became 'one of the pioneers' of Australian hip hop in the mid 1980s. He gradually became involved in community and activist arts, and has worked in a variety of social contexts – from prisons, to schools to youth centres, detention centres and refugee camps. Fellowships and scholarships (2001 AC; 2010 Helen Lempriere Travelling Art Scholarship) have enabled Sabsabi's transnational engagement. He has travelled and researched extensively in North Africa, Turkey, Syria and in particular, his home country of Lebanon, to which he has returned throughout his career to develop his

artistic practice.

In 2003 he shifted from sound into visual media. Much of his work articulates the aesthetics and politics of migration and cultural exchange from highly localised contexts. His best known work is the *Naqshbandi Greenacre Engagement*, a tri-screen video installation, depicting the everyday religious practice of a Sufi Muslim community in suburban Sydney. This work won the prestigious Blake Prize for religious art in 2011. It has since been acquired by the Museum of Contemporary Art in Sydney.

Christos Tsiolkas

Christos Tsiolkas is a Melbourne born Greek-Australian writer and novelist. His first novel, *Loaded* (1994), positioned him as the ‘enfant terrible’ (Kapetopoulos 2013) of Australia literature and was made into the ‘indie’ film *Head On*. He is best known for his 2009 novel, *The Slap*, a critical portrait of middle-class, multicultural Australia. *The Slap* projected Tsiolkas into the mainstream of Australian literary culture. It was widely reviewed, both in Australia and in the UK and has since been made into an eight-part television drama on the ABC. The literary success of *The Slap* (won the Commonwealth Writer’s Prize 2009; won the Victorian Premier’s Literary Award; 2010 Man Booker Prize long list; 2009 Miles Franklin Literary Awards shortlist), has led to the re-publication of Tsiolkas’ earlier novels in the UK. This has expanded his national profile into the international Anglo-sphere through favourable and thoughtful reviews across the spectrum of the mainstream British Press.

4.2 QUESTIONS

- At a moment of decreasing currency for multiculturalism as a national project (Ang, 2011), how have these artists persisted as artists and developed their career trajectories over time?
- At a moment when both economic and social agendas are increasingly mobilised for rationalising arts funding and support, how have these artists positioned themselves within a wider cultural milieu and articulated the value of their work?
- What has shaped their work and the terms by which it circulates and is culturally understood? At the same time, what *takes shape* in the intersection between artist, community, government and the market?

Our analysis focuses on how artists position themselves in relation to available governmental, commercial and popular categories used to order and resource cultural production. ‘Multicultural arts’, ‘the mainstream’, ‘community art’, ‘migrant art’, ‘diversity’, ‘CALD constituencies’: these categories demarcate discursive spaces and order the allocation of material resources through which artists come to position themselves and sustain their careers as artists. Our interviews with artists were designed to evince how these categories have served their career ambitions, and whether they enable or constrain their capacity to shape the broader culture. More specifically we are interested in how these artists negotiate the funding and policy apparatus of government, and more particularly, in assessing the usefulness of policies and programs directed at ‘multicultural’ arts or ‘diversity’ in the arts.

FIGURE 10. Artist tracking overview

Categories	Subcategories	Tony Yap	Khaled Sabsabi	Kit Lazaroo	Christos Tsiolkas
Funding Streams	Government - Multicultural	✓	✓		
	Government - General	✓	✓		✓
	Commercial				✓
Institutions and Organisations	Metropolitan Mainstream		✓		✓
	Metropolitan Independent	✓	✓	✓	✓
	Regional	✓	✓	✓	
	Community		✓		
	International	✓	✓		
Cultural Production	Multicultural Content	✓	✓	✓	✓
	Mainstream or metropolitan audiences	✓	✓	✓	✓
	Multicultural or community audiences	✓	✓		
	International audiences	✓	✓		✓
Media	Mainstream metropolitan	✓	✓	✓	✓
	Multicultural or community		✓		✓
	International				✓

The figure above maps each artist's participation and circulation in public culture.

- **Funding streams**
Maps the artist's access to public resources including grants, fellowships and prizes with money attached to them -for example, the Victorian Premier's Literary Awards which comes with a \$25,000 prize.
- **Institutions and organisations**
Maps the artist's circulation and participation within the field of 'the arts', the spaces they are able to occupy and the audiences they are able to reach. The subcategory of 'multicultural content' refers to the themes or aesthetics of the artwork or its participants and contributors. Mapping these categories and subcategories provides some insights into the networks and relationships the artist navigates and suggests where they are situated within the arts field – for example, whether they are 'mainstream', 'multicultural', 'subcultural' or 'fringe'.
- **Media**
Maps the artist's circulation within the wider culture beyond the arts. Each artist's media profile indicates the cultural capital they have accumulated through their work, and through this, a sense of the cultural value attributed to it.

The table highlights some clear distinctions between these four artists, all of whom could be categorised as professional, established and multicultural in terms of their self-identification and cultural production. In comparison to Sabsabi and Yap, Lazaroo is clearly outside the governmental category of multicultural arts, and

outside the circuits of mainstream circulation.

Yap and Sabsabi have similar profiles. Both circulate internationally and both claim multicultural and government funding. However, for Sabsabi, connection to multicultural communities includes local and international communities where for Yap, these communities are mainly international. For this reason, Sabsabi can be said to inhabit a diasporic cultural landscape grounded in local community building, where Yap's cultural circuit is more transnational.

Christos Tsiolkas' extensive media profile indicates that he is a successful multicultural artist. In comparison to Yap and Sabsabi, his widespread circulation takes place largely outside of the orbit of the governmental funding model. His access to commercial funding combined and intertwined with his extensive media circulation means that he can bypass institutional and community networks and still remain viable as an artist.

Some preliminary typologies can be derived from this mapping. They suggest the position each artist is able to speak from, the constituency they are able to claim, and thus, the cultural domain they are able to shape. In this sense, the typologies articulate different modes or degrees of cultural citizenship experienced by each artist. The artist typologies are similar to the categories of 'belonging' articulated in the Community Ethnography (Section 5) part of this report. To some degree, these typologies situate 'artist' and 'community' within the same spatial configuration of cultural consumption, production and circulation.

- **Tony Yap** – transnational multicultural artist
- **Khaled Sabsabi** – diasporic multicultural artist
- **Kit Lazaroo** – fringe artist
- **Christos Tsiolkas** – multicultural mainstream artist

4.3 THEORETICAL CONTEXT

The artist profiles and the questions underpinning their analysis are informed by a Bourdieusian theory of cultural production and value. As John Frow (drawing from Bourdieu) explains, the state plays a role in shaping the terms for the production and circulation of culture (Frow, 1998). These conditions are produced in two ways: first, through direct funding for institutions, for grants and programs directed or targeted at multicultural arts, and second, through the discursive production of multicultural arts itself, as a category of cultural production related to particularly defined constituencies, (identified through particular needs, characteristics, backgrounds), meeting certain criteria and situated in particular ways in the broader field of arts and cultural production. This is the discursive apparatus of multicultural arts which is situated within a field of cultural production and hierarchies of value. In Bourdieu's terms,

The artistic field is a universe of belief. Cultural production distinguishes itself from the production of the most common objects in that it must produce not only the object in its materiality, but also the value of this object, that is, the recognition of artistic legitimacy. (Bourdieu, 1993: 12)

As an invention of the state, categories like multiculturalism and multicultural arts, or governmental objectives to support 'diversity' or maintain 'cultural heritage' can be understood as mechanisms for shaping the conditions of possibility of expression for migrant artists, and for structuring the terms by which their cultural production is recognised and legitimated as art.

4.4 THE CATEGORY OF MULTICULTURALISM

For most of its history, 'multicultural art' has been understood by governments, the arts sector and audiences as marginal or supplementary to the implicitly national category of 'art' (Castles and Kalantzis, 1994). As such this art has historically been attributed lesser value and status than art 'unmarked' by this category. Similarly, artists described as 'multicultural' or 'ethnic' have been associated with the amateur, the traditional and community practice rather than being recognised as professional artists aspiring to 'excellence' and innovation in their work (Castles and Kalantzis, 1994). For artists keenly aware of their cultural difference, being situated within the discursive space of 'the multicultural' impacts upon 'the recognition of [their] artistic legitimacy' (Bourdieu, 1993: 12). This situatedness inflects the vantage from which they speak and the audiences they can claim.

For the artists in our study, the discursive aspect of multiculturalism is as significant as the material resources it mobilises. Kit Lazaroo, for example, regards the category of multiculturalism as explicitly associated with disadvantage. As an educated, second-generation migrant from a middle-class family, she felt precluded from claiming this category for funding

and support. Despite this, she feels she has been excluded from mainstream circuits of cultural circulation for a complex set of reasons related to her cultural difference but not limited to this.

Lazaroo talks about the 'frustration of not being picked up [by 'mainstream' theatre companies] because I think that is a really subliminal kind of racism, that you are not doing realism, you're not doing real theatre' (KL interview). Lazaroo's plays can be categorised as avant-garde or experimental with stylistic links to Kafka or Calvino (Ball, 2007). Animals are a consistent and vital presence in her work and link her with surrealist traditions and the post human. She has also been conscripted into animal activist circuits. But most reviewers acknowledge that these are loose categorisations and that her plays combine multiple genres and stylistic references. Magic realism, black comedy, fairytale, satire, dystopian fable or myth – these are commonly invoked categories. Lazaroo herself rejects the category of magic realism because it reduces the plurality of realities intrinsic to theatre itself. 'Magic realism astonishes me because I think of theatre as the medium of metaphor and the medium of illusion...A rejection of this reality – where we're sitting right now – as the only reality' (KL interview). In this sense, rather than having her work situated outside of realism, Lazaroo might say she expands the dimensions of realism to include the other realities of non-Western, traditional or Indigenous cultures.

There are many people in the world who believe in animism, so you know, maybe the bird for the East Timorese really fed that side of me, that rocks do have lives in East Timor, so banana trees do walk in the night time and (laughs). I'm quite happy to accept

that as my, you know, my theatre. (KL interview)

Intertwined with her rejection of the conventions of 'white' realist theatre is a commitment to collaborating with other artists who are predominantly female and non-white. Lazaroo is rare in repeatedly casting a number of Asian actors in her work. A survey of the critical responses to her plays suggests that this too, along with the themes and non-realism of her work, has contributed to its ambivalent reception, and possibly, to her being denied access to the 'main stage'.

So the business with who we cast, yes again, that is part of my thing that I don't want my theatre to be white and I've been fantastically supported by Jane, [Jane Wollard, director and producer of Black Hole Theatre] because she has got, I think she has got a really strong commitment to colour blind casting

I feel like in the independent scene I'm known and I'm followed and the people who work at the main stage theatres know of me, but also know I will never get a main stage production. They won't sort of tell me that, because your plays simply don't, they are not about mid life crisis or, you know they're not about human beings doing things to other human beings...I think there has been a lot of talk about the difficulties that women have in theatre. I worked with a very much a women's team, so I worked with Jane and Amanda Johnston has been main designer. So there is just something about that, so there is this frustration. I would love to be on the

main stage, but I have continued to just be in the independents. (KL interview)

Lazaroo's comments suggest that **cultural difference continues to be a barrier for artists in accessing the resources they need and the recognition they aspire to**. However, the impacts of cultural difference are intertwined with other factors: sexism and gender inequality continues to affect the way an artist's work is judged and valued; genre and aesthetic conventions dominate mainstream arts institutions and are difficult to shift, particularly for multicultural or CALD artists who are expected to express cultural difference in familiar and accessible ways.

Khaled Sabsabi similarly identifies the persistence of barriers for migrant or 'coloured' artists to finding a place in the art 'industry'. In particular, he draws attention to the role of cultural gatekeepers – curators in his case – in being able to respond to a work and program or exhibit it appropriately.

Why, because, pretty much you are always going to be a coloured artist, right and within the coloured artist it is always going to be different. What you present is always going to be very different, in terms of just aesthetic, content, subject. Why is it difficult, because the industry can't measure or find an entry point to be able to properly look at the work and you know, evaluate it and critique it. (KS interview)

And even to this day a lot of curators, I mean it's getting better, it is getting better, the more sort of travelled and experienced, clever curators are able to understand, and it's getting better, much better, now, than

what it was five years ago, or eight years ago. Eight years ago people, even five years ago, people would choose not to engage with the work, curators would say 'I can't really make up my mind about this work because I don't understand it', and they would walk away from it. (KS interview)

The comments of Lazaroo and Sabsabi echo the views of artists twenty years ago responding to their perception of how multicultural or migrant artists were regarded by the wider arts sector (Routoulas 1991; Gunew and Rizvi 1994). They suggest an ambivalence around multiculturalism as a useful discourse, but at the same time the continued relevance of policies and programs to promote difference and diversity in the arts through funding. Of equal importance to funding however is increasing the literacies of key decision-makers – like curators and company directors – in being able to interpret, respond to and engage with work reflecting diverse cultural backgrounds.

4.5 FUNDING

It is interesting to note that for the 4 artists in our study, funding and support from explicitly 'multicultural' funding categories, or programs targeted at 'diverse' cultural producers forms a small part of the funding they have received from government. Furthermore, only Tony Yap and Khaled Sabsabi seem to have consistently won grants or fellowships throughout their careers. These have primarily been Asialink travel grants, or AC fellowships. For both Yap and Sabsabi, these grants and fellowships have had a large impact on the development of their careers. For Tony Yap, Asialink 'opened a whole new connection to Asia' (TY interview) which helped him learn from and situate his work within Asian traditions and

practices. This has informed the cultural hybridity and dialogic nature of his subsequent work. He defines the next phase of his artistic life as being about exploring 'what Asian sensibilities are in dance and how we can incorporate that more and more to the West, to the contemporary arena, because now whatever is contemporary is still dominated by the West' (TY interview).

At the same time, Yap remains ambivalent about the specific category of multicultural arts. He talks about the difficulties he has faced fitting his work into the established funding systems, and is unsure, often, why he is overlooked for funding. 'It still baffles me sometimes where I fit in' (TY interview). Sometimes his work is not recognised as 'contemporary dance' because of its Eastern inflections. At other times, it is the size of his company that is problematic; he cannot compete with bigger companies like Chunky Move. He is particularly ambivalent about his association with Multicultural Arts Victoria and their failure to fully recognise his efforts to contemporise the multicultural beyond its association with 'tribal' or 'traditional' art (TY interview). He recognises that Multicultural Arts Victoria has been an important vehicle for sustaining his work and for expanding the profile of his company. But he also asserts that this support has gone both ways. He is astutely aware of how his Asian rendering of contemporary dance has added a currency and pedigree to the Multicultural Arts Victoria brand. 'MAV say they want to help. "I want to support you" they say. I know, but the way things are going, you are not. I am supporting you. I am supporting you' (TY interview).

While funding bodies and institutions take account of the resources they allocate to artists,

there is less acknowledgement of the reciprocal contributions of artists to the organisations which support them, as well as to a larger cultural ecology. For Yap this is apparent in his value-adding to the MAV brand. It is also apparent in his mentoring of younger dancers and choreographers in Melbourne, and in his collaboration with international companies, artists and festivals and the way this uncosted labour expands the opportunities, networks and aesthetic language of the local arts sector.

Khaled Sabsabi is equally ambivalent about his relationship to government funding. He talks at length about the significance of receiving a grant from the Cultural Development Board of the AC in 2000 – relatively early in his career. He used it to research Arabic styles of hip hop, travelling to Lebanon, Turkey, North Africa, Syria.

I did a lot of work in the area as sort of an artist but also in community, started to work in refugee camps, the Palestinian refugee camps, in Lebanon, to build, to sort of use hip hop as what it is intended out to be. Built mobile studios, recording booths, you know like really almost nomadic sort of stuff to be able to do that. Did that and that was great, but what I got out of this experience which was really important for me, and I bought back here is, the idea of that there wasn't a welfare state, all these countries I was going to, there was no welfare state, so there's no money as such to support say projects and programs and the whole thing is run by a supply and demand... (KS interview)

This experience informed his strategic situating of his work in communities, building his arts practice

around what is relevant and significant to them so that the work finds a market and is not dependent upon outside sources of funding.

For both Sabsabi and Yap, **government grants have expanded their careers both in terms of their circulation nationally and internationally, and in terms of the conceptual and technical development of their work.** Such grants have contributed to them building recognisable artistic signatures through which they have cultivated audiences and an informed critical reception. The grants may have also played a role in helping these artists articulate the value of their work in ways which chime with governmental priorities. For Yap, developing an Eastern-oriented version of contemporary dance resonates with governmental agendas of cultural exchange and bridging capital – and particularly, building cultural and economic ties with Asia.

For Sabsabi, his commitment to working from community can be positioned within discourses of community building and broader discourses of social inclusion.

The Naqshbandi Greenacre Engagement, which was a three ceremony, three channel ceremonial of a Sufi gathering that's in the MCA collection now, Museum of Contemporary Art Australia, the people there that I see, it's been up there now for a year in their collection, right, and they say, 'you know we haven't had this many people with Hijab' or you know because they can identify the, Hijab. Come and sit and engage with the work or go and tell your friends sit down and see it. That's community partnership, that's it right.

While government funding expands the ambit of artists' work, it is a very small material component of what sustains them day-to-day.

For most of their careers, the artists we profile have supported their art through working in other areas – medicine for Kit Lazaroo, graphic design for Tony Yap, veterinary nursing for Christos Tsiolkas, and community development work for Khaled Sabsabi. In our interviews, all the artists talk about the financial struggles they endure to persist as artists. Only since the publication of *The Slap* and its significant commercial success has Tsiolkas been able to support himself solely through his writing. However, the government-funded to commercially viable model embodied by Tsiolkas may be available only to artists within particular art forms: literature, film, design. More ephemeral performance-based artists may never be able to sustain their work through a commercial model.

4.6 CATEGORISATION

Talking about artists in terms of categories is fraught because artists, by definition, tend to resist categorisation. Within the history of modernist arts theory and critique, artists are individual pioneers who resist or disrupt the structures which order our lives. All the artists we profiled expressed degrees of ambivalence with the categories and labels which governments and publics use to identify them and situate their work. However, of all the artists we profiled, Christos Tsiolkas was most emphatic about the significance of embracing his Greek identity and his migrant background and the value of this to his work. 'I didn't see it in my early 20s, but I see now that my parents, my mother, my father their peers, their wisdom actually gave me some of the tools that I have now, to create the worlds that I write about, to live in

the world' (Papastergiadis, 2013: 393-4). While his inhabitation of a Greek-Australian identity resonates most strongly with governmental understandings of 'ethnic' identity and 'cultural heritage', Tsiolkas himself talks about using the strength of this identity to support those who do not fit within these kind of clearly demarcated, state-legitimated identities:

That idea of a kindness to a stranger, for me as an artist, and you express a certain optimism about what art can do, about what writing can do. I do share that, but I have a huge question about it. And part of my wanting to be generous is how do we support the heretic, the blasphemer, the iconoclast as well? And to give it a context in a literary festival like this one tonight. How do we support the writers from our background who don't want anything to do with the Greeks? All those labels, all those identifications. (Papastergiadis, 2013: 396)

In the context of limited funding and the mismatch between governmental categories and the artist's ambitions and aspirations, our profiles suggest that other structures, networks, experiences and connections outside the direct jurisdiction of government – informal structures like artists networks, a sense of cultural connection to community, place or politics, cultural criticism, public attitudes and tastes – are equally important in sustaining artists' careers and in influencing the trajectory of their artistic development.

Further research and indicator development

Identifying and mapping out these networks and relationships (between official funding mechanisms, independent institutions, artist networks, and transnational relationships) speaks to the need for an ecological model for understanding multicultural cultural production. Theories of creative industries, creative ecologies and creative networks address the varied contexts through which 'creativity' thrives (O'Regan et al 2004). Creative ecology models track the exchange and movement between local and global domains and account for the complex ways through which creative or cultural labour adds value to economies. Mapping our profiled artists within such an ecology will form the basis of our future work. These ecology models will be the method through which we can contextualise the role of government within the lifeworlds inhabited by artists, and link the cultural production of artists with the cultural lives of diverse communities.

5. COMMUNITY ETHNOGRAPHY

This section analyses the ethnography of community participants in the CoW and explains how the ethnography findings will contribute to the indicator development.

5.1 BACKGROUND TO ETHNOGRAPHY

The ethnography consisted of 20 interviews conducted with community participants and cultural producers in the CoW. The objective of the ethnography questions was to examine the role of institutionalised cultural activity in the context of people's everyday lives. Significantly, the research sought to provide a broad sense of migrants' cultural lives, unmediated by pre-existing policy categories or frameworks.

The interview protocol is contained in Appendix 5. Each interview was approximately 2 hours in duration and undertaken by a University of Melbourne researcher at the respondent's home.

The demographic characteristics of the sample are outlined in the table overleaf. The limited sample size means that it is not representative of the broader population, although the over-representation of families and those aged between 35 and 49 broadly reflects the population of the CoW. It should also be noted that the underrepresentation of young people and singles likely has a significant effect on the cultural preferences and interests of the sample.

Siggi has always felt artistic and loved creating new things. Since she moved to Australia she has allowed her artistic side to flourish – getting involved in local art and craft events, and volunteering to teach children and disabled people. The best things about this activity are the social connections she has been able to make and the sense of belonging she has found through her involvement with council activities and other community programs. Though her English is limited she is good at making new friends and has little interest in socialising with the local German association.

'It's very important. Because in the beginning when I was here, it's not only the knowledge about arts, but you also get more friends. ... Not friends but people to talk with – they give you information about them, they give you this, and you learn very fast what's going on in Australia'.

FIGURE 11. *Ethnography sample*

		number of respondents
Gender	Male	8
	Female	11
	Couple	1
Age	18-24	0
	25-34	2
	35-49	9
	50-59	5
	60+	4
Residence in Australia	Less than 5 years	5
	5-10 years	2
	11-20 years	5
	21 years or more	1
	Born in Australia	7
Household composition	Single	3
	Partnered, no children	5
	Partnered with children	9
	Single with children	2

5.2 ANALYSIS OF ETHNOGRAPHY INTERVIEWS

Analysis of the interview data incorporated a ‘grounded theory’ approach (Glaser, 2001). A method of data analysis developed by American sociologist Barney Glaser, the approach seeks to identify patterns within data without imposing pre-existing cognitive or theoretical frameworks on this data. The aim is to let the data ‘speak for itself’ rather than subsume research data into abstract theories. This method involved a process of close textual analysis of interview transcripts, with attention to the languages and categories used by respondents to describe their cultural worlds. A grounded approach attempts to preserve the complexity of these cultural worlds without reducing respondents’ experiences into overarching categories.

However, the process of analysis inevitably involved

a hybrid methodology, rather than a pure ‘grounded’ approach. That is, a combination of a bottom-up, ‘grounded’ approach and one that was informed by the project’s aims and research findings. As others have suggested, a ‘pure’ form of grounded analysis is an ideal that does not acknowledge that there is always some interpretation, or external cognitive organising that is inherent to any process of analysis (Bryant and Charmaz, 2007). This process of interpretation also means that categories themselves are often imprecise. Categories are often formed on the basis of their experiential qualities, rather than on the basis of characteristics that are internal to objects themselves.

The analysis sought to build on the connections already established in this project between cultural participation, cultural capital and cultural citizenship. Respondents offered their own terms

Khalid is an Iraqi refugee who moved to Melbourne 23 years ago. He has spent most of this time alone, but a year ago he got married and he now shares his unit in Thomastown with his wife. Being on a pension means he can afford few holidays but he enjoys a quiet life, busying himself with reading, writing poetry and going to arts and cultural events in other parts of the city. He is known to the local Iraqi community through an Arabic language newsletter he publishes and sees himself as a mediator between this community and broader Australian society. However, he prefers not to have much social involvement with other Iraqis he has come to know, and prefers to spend his time pursuing his own literary impulses. 'In this country there is multicultural policy, good people, good country. Before I came to Australia I prepared myself. I read many books about Australia ... Australian writers, there is novelist, his name is David Malouf, a few books I have seen in Arabic'.

for describing their motivations for cultural participation. Their terms expanded, or intervened in, pre-existing theoretical and policy frameworks for thinking about cultural citizenship. Interview data offered an insight into how these categories are linked and the significance of these connections.

5.2.1 Development of measures and indicators

This hybrid method of analysis reveals the domains and modes of cultural participation that are not represented in arts and cultural policies, or which inform current policy categories but which require further interrogation. By highlighting these gaps between policy and everyday life, the ethnography research points to categories and sites of cultural participation that should be included in a comprehensive cultural indicator framework. Subsequent phases of the indicator development will refine the specific questions and measures that will be attached to these indicator categories.

5.3 THE CODING MODEL

5.3.1 Explication of coding process and analysis

Interview data was coded to capture the range of forms of cultural participation in which respondents' were involved. In order to do this, respondents' experiences were broadly categorised according to the model of cultural participation / cultural capital /cultural citizenship referred to in

Section 2.

Specifically, the three categories were:

1) ***Domains of participation***

The ways that migrants participate in social life and practices by which they build and inhabit their worlds.

2) ***Capitals***

The capacities which enable and result from this participation.

3) ***Modes of belonging***

How migrants develop a sense of belonging through their participation. Significantly, respondents do not just pursue pre-existing forms of belonging and citizenship but shape the terms for these belongings through arts and cultural participation.

The analysis identified **10 domains of cultural participation, 6 forms of capital, and 6 modes of migrant belonging that defined the cultural lives of respondents.**

Establishing these categories was the result of an extended, iterative process of analysis and coding. Each interview transcript was read by multiple researchers. The first 5 transcripts were subject to 2 of 3 days of examination in order to develop the

categories described below. As new categories emerged from each transcript these were added to an overall coding framework, and areas of priority or particular significance noted. As more transcripts were analysed, these categories were clarified, consolidated or reclassified, and the coding process became more streamlined. The process involved approximately 150 hours of analysis and coding in total.

The resulting coding schema is a result of

- A 'bottom-up', grounded data analysis of the transcripts, examining the continuities and discontinuities which defined people's cultural practices,
- A reflection of existing theoretical work relating to cultural participation, cultural capital, citizenship and belonging, and
- Theorisations developed in this project about the most useful categories for a cultural indicator framework.

5.3.2 Domains of participation

The *domains of participation* seek to capture:

- The full spectrum of cultural activity that was identified as significant by respondents, and
- Participation in spaces and domains of activity that are already identified as important within governmental policies and programs.

While some 'domains' refer to physical sites of cultural activity, others refer to types of cultural participation not linked to particular spaces or sites. In this respect, the domains or sites of participation identified within this schema are a combination of experiential, theoretical and governmental categories of cultural participation.

Initial analysis revealed that respondents participated in a wide and varied range of cultural activity. A number of subcategories were developed to capture this range of practices and further analysis coded the data into subcategories. The full set of categories and sub-categories are detailed in Appendix 6.

FIGURE 12. *Domains of participation*

	Definition	Significance
1) Public space	Sites of unmediated or unregulated encounter with other people or with the space itself. There is usually little governmental regulation from the cultural sector within these spaces.	The category of 'public space' is significant because respondents' experiences within these spaces were a key barometer for judging their sense of belonging, ease or safety. It is also an important category within sociological accounts of the modern, urban subject (Amin and Thrift, 2002). In accounts of social capital within a community, public space is described as an important site for gauging the functionality of civic life (Putnam, 1993).

2) Home	The physical space of the home and the practices that take place within it.	The home emerged as central to respondents' practices of self and community making. The home was described as a primary space of cultural engagement, consumption and participation, and for creating comfort, security and mediating one's relationship with the outside world. However, while the home is a key domain in which processes of 'settlement' and belonging are enacted, it remains largely invisible to governmental frameworks – the home as a cultural site is under-theorised and under-represented in government, particularly in the arts and cultural sector. Feminist theorists have suggested that prevailing emphases on public space within cultural policy reflect a patriarchal view of the spaces of cultural value, and a conflation between the civic, public sphere and public space (Massey, 1996).
3) Commercial	Private spaces of cultural consumption and interaction.	Commercial spaces have been incorporated into existing governmental assessments of civic vibrancy, and have been important sites in accounts of economic value of the cultural industries. Respondents mentioned commercial spaces such as restaurants and bars as sites of deliberate and meaningful forms of interaction and cultural consumption.
4) Structured cultural activity	Cultural activity that is regular, productive, deliberate and tangible. Structured cultural activity refers to practices that take place both individually or collectively, and either in or outside the home. Such activity includes practices such as playing an instrument, writing poetry, or taking part in dance classes, but does not include more 'passive' forms of cultural participation, reception or consumption such as listening to music or reading books.	It is within this domain that policy frameworks situate the articulation and expression of cultural heritage. It is also within this domain that an artistic disposition is expressed or enacted.
5) Work	Includes both paid and unpaid work.	While work is an important domain for other sectors of government, the cultural implications of work are poorly understood. This is especially so in the case of voluntary work. From a governmental perspective, work is a primary obligation of citizenship. However, work is also a key site of acculturation and belonging, and a crucial source of social and cultural connection. Also, while the importance of volunteering is emphasised by multicultural policy, there is an under-appreciation for the full spectrum of activity in which migrants participate and the range of reasons why they work without money.
6) Community facilities	Public facilities which form part of people's local, everyday or habitual activity. These facilities are distinct from public space because there is a greater expectation of governmental presence and regulation within these spaces. Community facilities such as public pools or libraries also assume a narrower and prescriptive set of uses than 'public space'.	Community facilities are usually government supported or funded, and are key sites for 'governing at a distance' through the formation of 'community' (Rose, 1999). For example, the sports club is an important site of community organising and connection.

7) Political activism	Includes deliberate and tangible practices of political action which attempt to intervene in civic or political processes, such as protests, strikes or donating to charities.	In much theorising on citizenship, these practices are described as key sites for the expression of citizenship (Etzioni 1993; Isin and Turner, 2002). Often it is formal membership to a polity which grants rights of political participation such as voting. However, it is not necessary to be a formal citizen to participate in some practices of political activism, but they can nonetheless be considered an expression of informal or cultural citizenship.
8) Educational institutions	Includes both individual attendance at an educational institution and other kinds of engagement, such as participation in children's sports events and volunteering.	This site is described as a significant domain of cultural activity by respondents, as a distinct mode of cultural participation. Like with home and work, educational institutions have priority in other areas of public policy (economic and educational), but are not always accounted for within the cultural sector. It is a key site for acculturation and the accumulation of cultural capital.
9) Institutional culture	Facilities, events and activities associated with 'official culture' or 'high' culture, usually state or federally funded. These are primary focuses of governmental attention and for the accumulation of cultural data.	The arts or 'high' culture have historically formed the centre of this category, even though more recently, it has included variations on this which incorporate more 'popular' elements – eg, film festivals. Institutional culture tends to be associated with elite arts and cultural production and is usually concentrated in metropolitan areas or the inner-city. The zoo is an anomaly in this category but is included here because this reflects ABS classifications which measure attendance at cultural venues. Even more commercial forms – musical theatre – have some state subsidy, and are all part of the civic marketing of the cultural centre.
10) Media	The cultural forms through which meanings are exchanged and circulated.	Media are significant because they enable people to make claims on and form attachments to communities, (including real, virtual, language- culture- or spatial communities). This category is concerned with consumption of media rather than production, though it is assumed that consumption involves an active translation and mediation of meanings in order to have significance within people's lives. Responses were analysed to gauge the level of local versus transnational content. Such analysis points to the extent to which local media are responsible for the accumulation of cultural capital, as well as respondents' involvement in transnational or alternate media communities.

Motivations

All domains of cultural participation were assessed according to the *motivation* for participation. While the domain of participation identifies the particular type of cultural activity, the motivation reveals the reasons for and context in which participation takes place. These motivations highlight the various dimensions of a cultural domain – for example, the function of a public library and the resources it

provides. Data was analysed according to whether an individual was motivated by

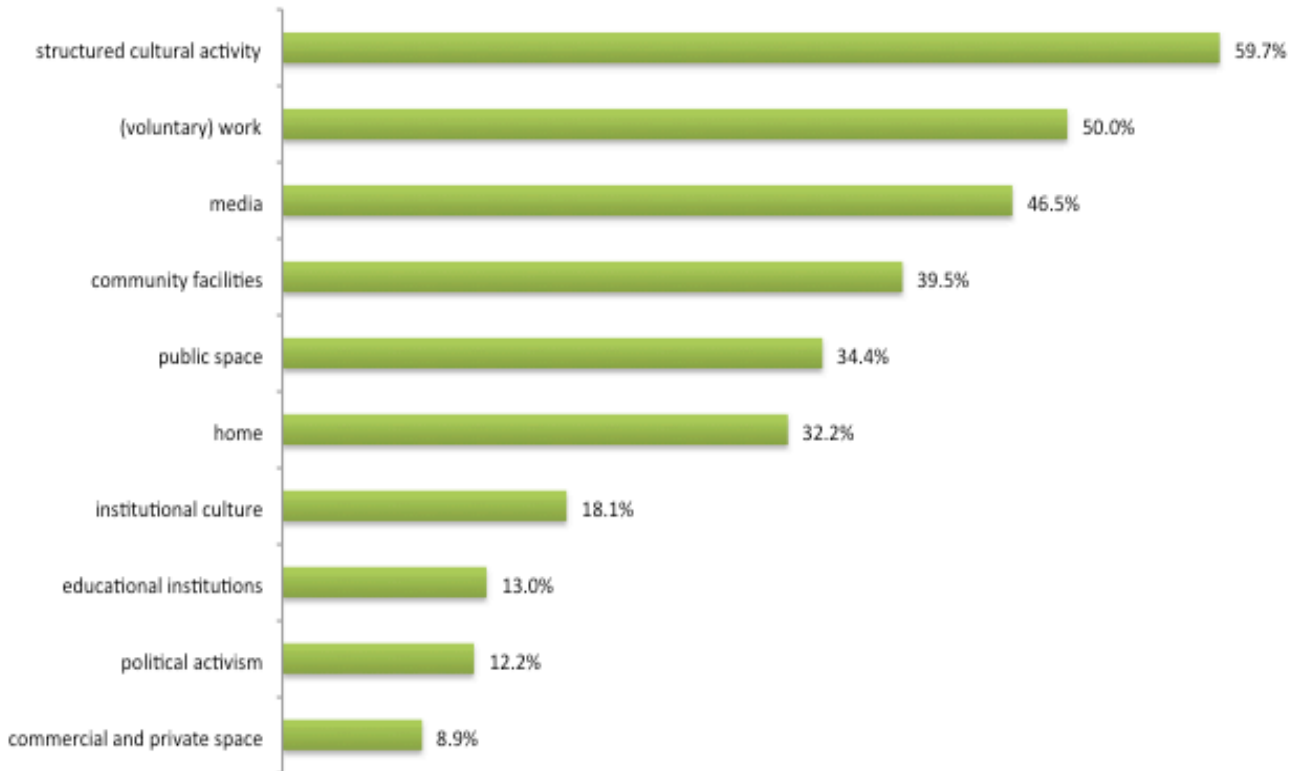
- Family commitments,
- Involvement in a cultural group,
- Processes of acculturation,
- Forms of socialising, or
- Practices of self-making or self-expression.

These motivations represent the different contexts

in which subjects situate themselves – for example, within the framework of ‘family’, ‘culture’, the nation, and so on. These categories of analysis emerged from the data itself and reflects the demographic profile of the respondents, a large proportion of whom were migrants who shared a household with family.

Another significant finding was that **half of the sample considered work, particularly forms of voluntary or unpaid work, to be a significant domain of cultural participation and experience.** For many, volunteer work was an important source of acculturation, a space for

FIGURE 13. Levels of participation



Levels of participation

The chart below depicts the proportion of the sample that indicated any level of participation in each of the domains.

More than half of the sample mentioned that they were involved in some kind of structured cultural activity. This included activity both inside or outside the home, performed individually or collectively. As mentioned above, this structured activity does not include consumption of cultural products but cultural activity that is deliberate and productive. This segment of the sample are clearly important constituents of arts and cultural policy.

socialising, as well as an important avenue of self-making and professional development. The high level of participation in volunteer work, and the range of reasons for doing so have important implications for cultural policy.

Also noteworthy is the **relatively high level of use of community facilities, including public libraries, recreation centres, parks, religious institutions and other community centres.** Again, these are important sites of belonging and acculturation to Australian life.

Less than one-fifth of the sample (18%) participated in institutional culture. This is

Nimesh is a middle-aged Gujarati man who lives with his wife and two children in Mill Park. He migrated to Melbourne from India 11 years ago and his initial years in Melbourne were a struggle, commuting long hours to work in unfulfilling and insecure, casual jobs. His house was recently burgled and he and his family are fearful in their current home. Despite these feelings of insecurity Nimesh has an active cultural life. He takes his family to the beach, drives his daughter to Indian dance classes, and takes his son to watch the football at the MCG. Occasionally, he and his family go to St Kilda to watch touring Indian theatre performers. He considers himself to be a conscientious multicultural citizen. He applies for council grants to organise events for the Gujarati community and takes an interest in local civic matters.
'As Australian, good citizen, I live in the area for other people's safety as well'.

significant given the large proportion of government attention and resources that are directed towards this domain. The relative ease with which attendance at cultural institutions and venues can be measured also means that this domain predominates in existing cultural data collection, despite the fact that it only constitutes a small proportion of time spent on cultural participation.

5.3.3 Capitals

As well as analysing the domains of participation that were significant to people's cultural lives, the **research examined the capacities that both enable and result from this participation.**

Theoretical context

The notion of cultural capital emerges from the work of sociologist Pierre Bourdieu to refer to the value that is bestowed upon particular cultural and artistic forms over others (1984). It is via this accumulation of cultural capital – or specific kinds of cultural knowledge – that one can develop a literacy in particular art forms and ascend this hierarchy of value and prestige.

Bourdieu's construction of cultural capital refers to the ways in which cultural hierarchies have historically operated to perpetuate class distinctions in society. However, the concept can be extended to

think about the kinds of knowledge and competencies that are necessary for a range of marginal groups to participate in the artistic or cultural 'mainstream'. Cultural theorists Tony Bennett and Elizabeth Silva discuss how Bourdieu's work might be extended to think about the relationship between one's ethnic positioning and access to cultural capital, as well as the distinct forms cultural capital might take in the context of an ethnically diverse society (2006). These forms of capital are not necessarily limited to knowledge about legitimate or high cultural forms, or to one's aesthetic disposition, but can encompass a range of knowledges and literacies that enable meaningful cultural participation (Khan, 2013).

Analysis of capitals

Expanding the notion of cultural capital along these lines is also important because of the distinctive spatial context in which the ethnography was situated. The traditional forms of cultural knowledge that underpin class hierarchies are disrupted in the more unstable, contemporary world of Australian suburbia, where it is difficult to draw conclusions about the relationship between participation in particular cultural forms and subsequent modes of cultural legitimacy of belonging.

Rather, respondents spoke of a range of such knowledges and capacities that were important within their cultural worlds. We have identified the most significant capacities as categories of 'capital' that lead to cultural participation and shape the terms for belonging, while also being made possible by various forms of participation and citizenship.

The complex contemporary cultural settings which the respondents inhabit also mean that it is necessary to move beyond narrow definitions of the arts and culture which inform Bourdieu's work and traditional cultural policy frameworks.

By capturing the capitals that emerge from the data the model highlights the significance of what seem to be 'non-cultural' capitals and capacities for making possible various types of cultural participation. For example, the importance of spatial

mobility in enabling cultural participation. The precise nature of these relationships is still unclear at this stage but the data begins to suggest some of these connections between capitals and domains of participation.

The analysis involved rating the extent to which a respondent had access to each form of capital, where 1 indicated the lowest level of capital, and 5 the highest. This rating process was inevitably a subjective, interpretive process, which reflects the fact that these capitals cannot be reduced to a discrete set of assets, but are a relative property to which people have varying degrees of access (Bridge, 2006).

The following 6 forms of capital emerged as the most significant and each are described overleaf.

This Iranian couple moved to Australia one and a half years ago and decided to stay in Mill Park close to other family who had moved from Iran some time ago. They have one child in a local school and are busy learning English and trying to find paid work. These things are the prime focus of their energy. Besides the activities that are part of their son's schooling and their own involvement in the nearby TAFE, they participate little in local cultural life. They also have little involvement with the local Iranian community and are not able to rely on ethnic community networks to navigate life in Australia.

'Some Iranian people moved here they are not like educated and high cultural persons and I think, especially I have seen them in swimming pools, in schools and I am not happy. ... Unfortunately Iranian people are not good with each other'.

They are concerned to distance themselves from the Iranian community. While Australia 'is a beautiful country', they also feel they get little help from 'government' – making themselves at home in Australia is something they feel they have to do alone.

FIGURE 14. Capitals

<p>1) Social networks</p>	<p>Refers to interactions with others that ground belonging and create networks of trust and support. ‘Social capital’ has been identified as a useful measure within governmental frameworks of community and social wellbeing, to indicate the degree of social support and bonding that policy seeks to facilitate within the community (ABS, 2002). Social networks can be embodied or mediated, local or transnational. Such networks have a reciprocal relationship to cultural participation.</p>
<p>2) Spatial mobility</p>	<p>The importance of spatial mobility was very apparent in the ethnography data. Respondents defined their cultural lives quite clearly in spatial terms. This is significant from a policy perspective because of the concentration of cultural resources in the inner-city, and that pathways of mobility are an important indicator of access to these resources. The data suggested that such mobility was also an important indicator of belonging – respondents with higher levels of spatial mobility suggested a stronger sense of agency and confidence.</p>
<p>3) English language fluency</p>	<p>English language fluency is a vital measure of successful multicultural citizenship, particularly because it has historically signalled participation in the ‘public sphere’. Respondents with low levels of confidence in their English language skills felt constrained by this lack of fluency and the extent to which this hindered their ability to participate in a range of domains of activity.</p>
<p>4) Artistic capital</p>	<p>The arts are situated within policy as a key site for individual expression and self-fashioning. The arts are also regarded as having crucial mediating functions that are vital to creating community, particularly within multicultural policy. The ‘artistic capital’ referred to here can be acquired through formal artistic education and training but also through more informal kinds of artistic disposition. Possessing these forms of artistic capital situates people as important targets or constituencies of arts and cultural policy. Artistic capital is also important because it signals a capacity to articulate alternative or non-dominant stories that might shift the prevailing terms for belonging and national citizenship.</p>
<p>5) Institutional literacy and access</p>	<p>A number of respondents indicated high levels of institutional literacy and access including knowledge of their institutional rights and entitlements, the ability to apply for grants, involvement with local council, as well as other forms of policy literacy. These knowledges suggest access to public resources as well as the ability to circulate cultural material through these institutions. The institutions that were deemed significant by respondents included government, private and non-government sites such as the media, community organisations, medical centres and so on.</p>
<p>6) Cross-cultural literacy</p>	<p>Respondents reflected varying capacities to move and translate between different cultures. For some this literacy took the form of cross-cultural consumption, or knowledge and appreciation of different cuisines, the arts and so on. However, other people took on more formal roles as mediators between different cultures through language, social networks or developing organisational links. There is much theoretical literature describing the political significance of these exchanges (Noble, 2011; Wise and Velayunatham, 2009). Such cross-cultural literacies hold significant governmental currency, particularly recent emphasis on fostering ‘bridging’ or ‘intercultural’ capacities as a measure of successful multicultural citizenship.</p>

5.3.4 Modes of Migrant Belonging

Respondents were asked about the extent to which they experienced a sense of belonging. As we identified in the Year 2 report, these subjective accounts of belonging are a key barometer of cultural citizenship. Because cultural citizenship is an abstract, theoretical concept, it was felt that ‘belonging’ offered a more meaningful and experiential category to use for data analysis, and in order to elaborate on different dimensions of citizenship.

The data suggested that rather than an inside-outside of belonging (where respondents talked about their non-belonging or exclusion), there were a range of different formations which people inhabited or sought to belong to. The categories below aim to capture these different qualities and spatialities of migrant belonging:

FIGURE 15. Modes of migrant belonging

1) Transnational migrant belonging	Ungrounded or mediated practices of belonging.
2) Cosmopolitan migrant belonging	Cross-cultural mobility, engagement and forms of consumption.
3) Ethnic migrant belonging	Involved in cultural maintenance, heritage, and preserving diasporic connections. Engaged in placed practices of community-making and organising.
4) Ambivalent ethnic belonging	Bound to but burdened by their ties to their ‘ethnic’ community.
5) Aspirational national belonging	Mobilising capital for strategic national belonging and self-advancement. Understands the importance of appreciating Australian national culture.
6) Self-reflexive multicultural belonging	Accepting one’s place in the state and performing oneself as an ideal multicultural subject through an internalisation of governmental discourses on diversity and ‘unity in difference’.

Further research and indicator development

Research in Year 3 has identified key domains of cultural participation, capitals and modes of belonging that inform the cultural lives of community participants. It is anticipated that further research and data analysis in Year 4 of the project will refine and consolidate these categories of cultural participation, capital and belonging. Specific measures and questions associated with these categories will be trialed and situated within the proposed cultural indicator framework.

Significantly, the research will also seek to highlight the relationships between these categories – that is, the connections between participation, capitals and belonging that take shape through cultural practices – and inform the overall structure of the cultural indicators. There will also be investigation of the

relationship between the cultural practices of community participants, the practices of artists, and the priorities of government policy and programs.

6. EXISTING CULTURAL DATA

This section provides an overview of existing cultural data sets and indicator frameworks in order to:

- 1) Identify existing measures or data that can be incorporated into the Multiculturalism and Governance cultural indicator framework.
- 2) Identify the limitations of existing indicator frameworks, highlighting the ways in which such frameworks could be expanded or supplemented by a consideration of the domains of participation and other categories suggested in this report.

6.1 EXISTING APPROACHES TO CULTURAL INDICATOR DEVELOPMENT

Cultural indicators include both quantitative measures and qualitative data drawn from surveys, interviews and case studies (Madden, 2005a). While statistics are considered to be merely descriptive, indicators are evaluative. Cultural indicator studies has developed rapidly in recent years due to general

efforts to better measure progress, engage community and improve understanding of social transformations. However, many instances of cultural indicator development remain tied to, and are incorporated with, a broader framework of indicators for measuring ‘quality of life’ or ‘wellbeing’, rather than as a stand-alone framework in itself (see e.g. Wiseman, 2006; Jackson & Herranz, 2002; Social Research, 2005). Cultural indicators have tended to shift between a focus on macro, economic indicators, and more localised measures of cultural diversity, participation, social cohesion or wellbeing.

Madden provides a useful typology for understanding indicators ‘according to the level of detail at which they are applied’ (2005b, 227). This hierarchy has been cited in a number of other works (Ferres et al, 2007; Madden, 2005a), dividing indicators into ‘macro’ level measures (useful for strategic, sector-wide monitoring and evaluation) and ‘meso’ or ‘micro’ level indicators (most relevant for regional monitoring and evaluation, or

the evaluation of specific organisations and programs).

The Multiculturalism and Governance project seeks to develop a framework of cultural indicators that is applicable across a range of domains of arts and cultural participation, and responds to the cultural priorities of a range of different constituencies – rather than either a macro (national) or micro (local) level.

Madden argues that there are two main uses for cultural indicators - ‘monitoring (observing cultural phenomena) and evaluation (measuring the efficacy of cultural policies and programmes)’ (2005b, 224). This cultural indicator seeks to do both – to **mobilise data that presents a snapshot of current modes of cultural participation** and their relationship to cultural capital and citizenship – but

also to provide a framework to **help evaluate the extent to which policies and programs engage with and reflect cultural diversity**.

6.2 SUMMARY OF EXISTING CULTURAL INDICATORS AND DATA

The table below lists a number of relevant indicator frameworks or sources of cultural data and highlights their limits and potential usefulness.

Year 4 of the project will continue to collate these data sources so that, where relevant, appropriate cultural data is incorporated into the Multiculturalism and Governance cultural indicator framework.

FIGURE 16. Existing cultural indicators and data

Indicator framework or data source	Useful measures or data	Limitations
Measuring Australia's Progress Indicators (Australian Bureau of Statistics)	A summary publication bringing together indicators under a number of headings - society; economy; and environment. The most relevant proposed measures fall under the category of 'society', and relate to family, community and social cohesion, democracy, governance and citizenship. However, these are simply proposed measures and no data has been generated from this framework yet.	The framework does not offer any specifically 'cultural' indicators. Instead, 'culture' is combined with 'society'. The framework does not interrogate the range of forms, practices and activities which constitute 'culture', and the relations that are facilitated by these practices.
Attendance at Cultural Venues and Events (Australian Bureau of Statistics)	Provides data relating to attendance at a range of cultural venues and events. Analysis of this data by a number of useful variables is available, including by country of birth; state; age; labour force status; household composition; education and income level. Cultural attendance data includes attendance at art galleries; museums; zoological parks and aquariums; botanic gardens; libraries; archives; performing arts (classical music; popular music; theatre; dance; musicals and operas; other performing arts).	The focus of this dataset is on <i>institutional culture</i> as defined in the coding framework described in Section 5.3.1 of this report. Our findings show that participation in institutional culture is a relatively minor part of people's everyday cultural lives. An over-emphasis on such cultural activity provides a limited picture of everyday cultural participation.

Participation in Selected Cultural Events (Australian Bureau of Statistics)	Provides analysis of participation at events including reasons for participation and barriers to participation. Data is also analysed by age; sex; frequency; type of involvement.	Analysis is not available for cultural diversity variables including country of birth; language or migrant status.
General Social Survey (Australian Bureau of Statistics)	Includes population data across a range of categories including country of birth; language; visa status; levels of community involvement; volunteering and other forms of community and civic participation. Data on community and civic participation is primarily comprised of measures of social capital, social participation and social contact, including characteristics of friends and whether they are of the same ethnic background. The range of cultural groups that constitute community participation include ethnic/multicultural clubs and arts and heritage groups. Data also includes measures of <i>political activism</i> , as defined by this report (ie, donated; protest; other kinds of civic and political expression).	Data is not provided for a number of domains of cultural participation highlighted in this report, including participation in <i>media, public space, the home</i> , and other <i>structured cultural activity</i> .
Understanding Migrant Outcomes (Australian Bureau of Statistics)	Data set combines census data on country of birth and language with visa categories and settlement outcomes of migrants. Also includes data on English language proficiency by visa categories; educational levels; and country of birth.	While the data set includes detailed information on migrant characteristics there is no data on cultural participation, community involvement and identity.
Mapping Social Cohesion National Survey (Scanlon Foundation, Monash University)	The Scanlon-Monash Index of Social Cohesion includes key indicators for the following themes: sense of belonging; sense of worth; social justice and equity; participation; acceptance. Includes data on attitudes towards immigration, multiculturalism and asylum seekers. Also provides data on migrant identity and belonging, social capital (feelings of trust in public institutions), and experiences of racism and discrimination. The measures of trust in public institutions overlap to some extent with the category of <i>institutional capital</i> , as defined in this report. Other useful measures include: satisfaction with life and 'identification with Australia', engagement with Australian media, and identification with Australia or other communities.	Data on participation seems to be mainly focused on political participation (eg, voted in an election, signed a petition).
Mapping Australia's Population (Scanlon Foundation, Monash University)	Data set contains statistics relating to population growth (population over time; rate of population increase; net overseas migration), indicators on permanent and temporary immigration and data on asylum seekers (number of refugee applications, number in detention etc).	Population indicators do not include specifically 'cultural' measures on participation or belonging.

<p>Community Indicators Victoria (School of Population Health, University of Melbourne)</p>	<p>Provides data by local government area focused on the theme of community wellbeing, divided across 5 domains: social, economic, environmental, democratic, cultural. Relevant data includes: measures of community connectedness (social capital and volunteering); personal and community safety; mobility; and a range of indicators relating to 'culturally rich and vibrant communities' (participation in arts and cultural activities; participation in sports and recreation activities; acceptance of cultural diversity). Measures on 'democratic and engaged communities' (focusing on opportunities for political expression) may also be useful.</p>	<p>Community indicators include a limited set of measures on cultural participation, and do not reflect the domains of participation, capital and belonging identified in this report.</p>
<p>Vital Signs (Cultural Ministers Council)</p>	<p>This report does not contain data but provides a basis for the measurement of the contribution of the arts and culture to Australia. It suggests indicators across 3 domains - economic development; cultural value; engagement and social impact. Economic indicators are largely in line with existing data collection and measures used by the ABS.</p>	<p>Most proposed indicators are constrained by data that is already available and attached to <i>institutional culture</i>, as defined by this report. Cultural value is defined in largely economic terms (as 'cultural assets,' and 'human capital'). Indicators relating to 'engagement and social impact' reflect participation and attendance rather than other forms of cultural 'impact' such as belonging or cultural citizenship.</p>
<p>More than Bums on Seats: Australian Participation in the Arts (AC)</p>	<p>The report includes detailed data on arts and cultural participation, analysed by art form, venue, reasons for participation / non-participation. Data is also analysed from the perspective of multicultural Australia, regional communities, illness and disability and youth.</p>	<p>Data is provided on participation in <i>institutional culture</i> as well as a range of other forms of <i>structured cultural activity</i>. However, the report does not address a number of other domains of participation identified in this report.</p>
<p>Audience data (AV)</p>	<p>Data is collected on audiences at state-funded cultural institutions to understand audience profiles using spatial and demographic analysis. Audience profiles are analysed in terms of audience segments, reflecting cultural diversity and other demographic characteristics.</p>	<p>Audience data limited to participation/attendance at cultural venues, rather than other forms of engagement with the arts and culture.</p>

7. FURTHER RESEARCH AND INDICATOR DEVELOPMENT

As described in the Indicator development methodology (Section 2.2), the Multiculturalism and Governance project has identified an important, complementary and circular relationship between cultural participation, cultural capital and cultural citizenship.

It is this set of relationships that has informed the analysis of the 3 arms of the project – *policies and programs, artists and community* – throughout this report. This model will continue to guide the research in Year 4 of the project and shape the development of cultural indicators.

The research program for Year 4 of the project is outlined below.

7.1 POLICY AND PROGRAMS

Research and analysis of any new policies emerging from the partner organisations will be undertaken. This will build on the analytical framework presented in this report in which the key modes and spaces of participation, cultural forms and

constituencies have been identified.

A number of key arts and cultural institutions will be analysed to determine the level of representation of culturally diverse artists, and the extent to which these institutions function as cultural gatekeepers, negotiating policy objectives with artists' career trajectories.

7.2 ARTISTS

Further analysis of the experiences and practices of culturally diverse artists will be undertaken. This will build on this year's presentation of the diverse ways in which artists draw from governmental resources in order to sustain their artistic practice. It will also seek to highlight what takes shape from this practice – specifically, the forms of value artists bring to the broader artistic and creative ecology, and the way their activity shapes the dominant culture as a practice of cultural citizenship.

7.3 COMMUNITY

Year 4 of the project will develop questions and

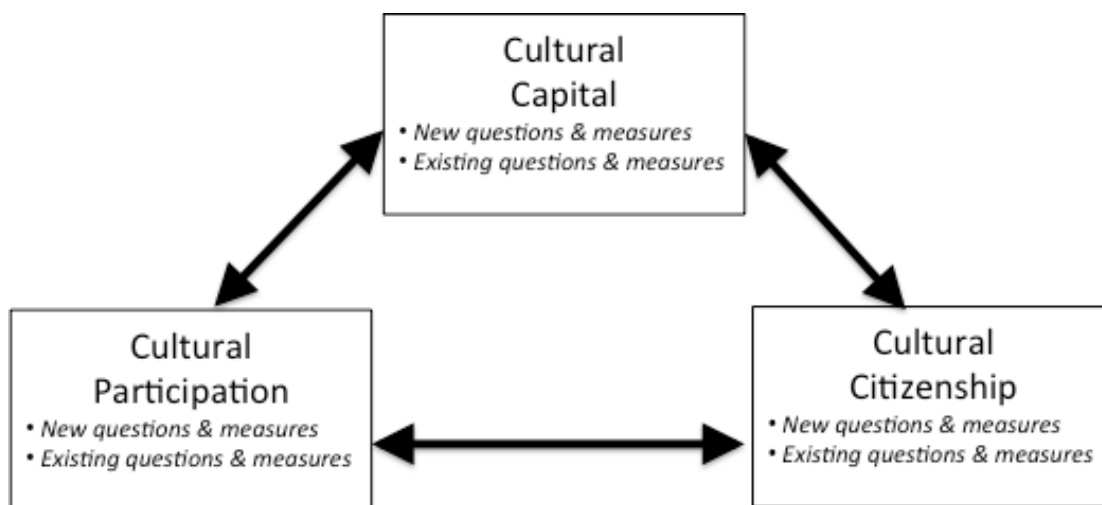
measures that reflect the domains of participation, capitals and modes of migrant belonging identified in the community ethnography. These measures will be trialled in a survey that will help to clarify the relationship between these categories.

7.4 INTEGRATING THE FINDINGS

The findings from research into policy and programs; artists; and community will be situated alongside each other to highlight the areas of overlap and continuity between these three sites. These will help to highlight the relationship between cultural participation, cultural capital and

cultural citizenship. Mapping the findings from each of the 3 arms of the project on to each other will also help to consolidate the categories and measures that will structure the cultural indicators. These categories and measures will be supplemented by the existing cultural data described in Section 6 to make up the cultural indicator framework, illustrated in the figure below.

FIGURE 17. Cultural capital/participation/citizenship



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Year 3 Conferences and Presentations

- Yue, Audrey, 'Towards 'Just' Sustainability: The Social Enterprise of Fridae', Invited Plenary paper. Inter-Asia Cultural Studies Conference, 5-7 July 2013, National University of Singapore, Singapore.
- Yue, Audrey, From Gatekeepers to Gateways—the 'Made-by-Singapore' Film Cluster, or How the Creative City Has Transformed Sexuality. Invited research seminar paper. 18 October 2013. School of Culture, History & Language College of Asia & the Pacific, Australian National University.
- Yue, Audrey, Queerscapes and Youthscape in Asia: Embodied Modernities and the Challenges of Transitions and Futures. The Association of Sociology of Australia Symposium: Emerging Priorities in the Sociology of Youth, 22 November 2013, The University of Melbourne.
- Khan, Rimi, 'Expanding the Citizen in Multicultural Policymaking', presented at The Citizen in the 21st Century, (University of Western Sydney), Sydney, February 2013.
- Khan, Rimi, 'Place-based Belonging and Ecological Citizenship in Australia's Outer-Suburban Communities', presented at 9th International Conference on Environmental, Cultural, Economic and Social Sustainability, Hiroshima, January 2013.
- Wyatt, Danielle, Khan, Rimi, Yue, Audrey, Morton, Judy, 'Valuing diversity: the multicultural challenge to arts policy and practice', presented at Spectres of Evaluation Rethinking: Art/Community/Value, Footscray Community Arts Centre, Melbourne, 6 February 2014.

Forthcoming

- Khan, Rimi (2014) 'New communities, new attachments: Planning for diversity in Melbourne's outer suburbs' *Journal of Intercultural Studies*.
- Yue, Audrey and Wyatt, Danielle (2014) 'New Racisms New Communities: A Critical Introduction' in *Journal of Intercultural Studies*.

APPENDIX 3: GLOSSARY

ABS	Australian Bureau of Statistics
AC	Australia Council
AMA	Arts in a Multicultural Australia
ATSI	Aboriginal and Torres Strait Islander
AV	Arts Victoria
CALD	Culturally and Linguistically Diverse
CEF	Cultural Engagement Framework (Australia Council)
COPACC	Colac Otway Performing Arts and Cultural Centre
CoW	City of Whittlesea
CCD	Community Cultural Development
CCDD	Community Cultural Development Department (City of Whittlesea)
NESB	Non-English Speaking
OMAC	Office of Multicultural Affairs and Citizenship
UNESCO	United Nations Educational, Scientific and Cultural Organisation
VCE	Victorian Certificate of Education
VMC	Victorian Multicultural Commission

APPENDIX 4: ARTIST PROFILES

Christos Tsiolkas profile notes

Christos Tsiolkas is a novelist, playwright, essayist and screen writer living in the northern suburbs of Melbourne. The child of Greek migrants, Tsiolkas' has addressed the migrant experience across all of his writing, but particularly in his novels. After completing a Bachelor of Arts degree in 1987 at the University of Melbourne, he went on to work as a film archivist and veterinary nurse in order to support his writing. Only since the success of *The Slap* has he been able to earn a living through writing full time.

Few would have predicated that the author of the iconoclastic and subcultural novel *Loaded* (1994), would, twenty years later, be considered, amongst literary critics and reviewers, as the voice of the Australian literary mainstream (Lamond 2013). Not only do his two most recent novels, *Barracuda* (2013) and *The Slap* (2008) address 'mainstream' issues – the Australian suburban middle-class, the multicultural nation, the social effects of neoliberal capitalism – they do so to a mainstream audience of readers, critics, journalists and public intellectuals circulating through the centres of Australian public culture. In this sense, his work brings, in the words of Julie Lamond, 'troubling ideas about the Australian mainstream within the view of a mainstream readership' (2013).

Tsiolkas' first novel, *Loaded*, was an iconoclastic nihilistic torrent of anger, cutting across Melbourne, from subculture to underworld, through the character of Ari, a young, Greek-Australian, drug-fueled, promiscuous gay man who feels himself an outsider wherever he goes. The book had a limited profile at the time of its release – although it did receive further attention after being made into an 'indie' film by the Greek-Australian director, Anna Kokkinos. Tsiolkas' two subsequent books, *The Jesus Man* and *Dead Europe*, while well reviewed and known within the literary establishment, did not significantly increase his profile. It is *The Slap*, a critical but recognizable portrait of multicultural middle-class Australia, which suddenly projected Tsiolkas from minor literary circulation into mainstream public culture. Its plotting around intergenerational conflict, the strains of parenting, middle-aged friendships and modern marriage, gave it traction within middle ground social debates and middle class notions of suburban drama. *The Slap's* translation into an eight-part television series airing on the ABC extended Tsiolkas' profile to non-literary audiences. Already a presence in literary forums (The Wheeler Centre, the ABC's *Bookshow*), he is now accepted as a commentator on contemporary social issues, appearing on ABC shows like *Lateline* and *Compass*.

The literary success of *The Slap* (won the Commonwealth Writer's Prize 2009; won the Victorian Premier's Literary Award; 2010 Man Booker Prize long list; 2009 Miles Franklin Literary Awards shortlist), has led to the re-publication of Tsiolkas' earlier novels in the UK. This has expanded his national profile into the international Anglo-sphere through favourable and thoughtful reviews across the spectrum of the mainstream British Press.

Talking about his most recent book, *Barracuda*, Tsiolkas seems to understand his entry into the mainstream as an almost overnight phenomenon rather than a slow process which developed incrementally book by book. 'After *The Slap* my position in the literary world changed. Up until then I felt the outsider, suddenly I had success...In the beginning of writing *Barracuda* I believed that the difference between a sports person and an artist is that the sports person has clarity and surety of success. I came to sports because of envy' (Kapetopoulos 2013).

Tsiolkas talks frequently about the 'responsibilities' of being a migrant – that he feels both a responsibility to explore certain questions and experiences in his work, and that being a migrant both compels him and has taught him to seek out, to look at and sympathise with outsiders and exiles.

You know we are, you and I, [Nikos] are the children of immigrants. We are created, and right from within, a certain experience of migration and a certain, I think, responsibility that comes from being a migrant's child. And for me, trying to work through what that means has made me want to commit to notions of what you define as cosmopolitanism, but I, you know, multiculturalism and anti-racism. (Papastergiadis 2013: 390)

What is most interesting about Tsiolkas' development as a writer and his increasingly mainstream position in the Australian cultural landscape is that he has claimed this cultural position, not by leaving the 'marginal' identities and social perspectives which distinguish his writing behind, but by integrating and normalizing such perspectives within Australian national life. Fotis Kapetopoulos makes this explicit, linking *Barracuda* to all of Tsiolkas' previous novels:

Loaded heralded Tsiolkas' arrival as the enfant terrible of Australian Literature. *Dead Europe* positioned him as a master of the dark and *The Slap* was the chorus for ethnic middle class angst. *Barracuda*, brings them together. Danny is Harry, he is Ari and he is the complex clash of class and race that bubbles underneath the mild and boring hedonism of 'Australia Oi Oi Oi'. Tsiolkas has no more wiggle room. Like an athlete he must perform again and again. (Kapetopoulos 2013).

More astutely, Mandy Treagus argues that the rejection of identity politics within Tsiolkas' novels has allowed him to transcend the ghettoizing effect of being marked by the categories – either sexual or ethnic – that consign books to marginal presses and a marginal place in the cultural landscape. For the characters in Tsiolkas' novels, their sexuality or ethnicity are not the problems they must solve in navigating their way through the world.

Rather, they are aspects of an unmoored, fluid and agonistic engagement with the world where the world itself is the central problem. In this way, Tsiolkas is able to claim a mainstream perspective on social issues and problems, recast through the lens of normalized, everyday multiculturalism and everyday queerness. In this sense Tsiolkas' work and his public profile constitute a rare example of what a multicultural mainstream looks like in Australia.

Writing

- ***Loaded***, 1994, Random House
 - made into 'indie' film, *Head On* by Anna Kokkinos in 1995
 - also published in the UK, Spain, Greece, Czech Republic and Germany
- ***The Jesus Man***, 1999, Random House
- *Jump Cuts*, 1996 Random house – a dialogue co-written with Sasha Saldatow
- *The Devil's Playground*, 2002, Currency Press monograph essay on the Fred Schepisi film of the same name.
- *Who's Afraid of the Working Class? And Fever*, 1999 - plays written with Andrew Bovell, Patricia Cornelius, Melissa Reeves and Irini Vela
 - made into arthouse film *Blessed* by Anna Kokkinos in 2009
 - Production won the 1999 Australian Writers Guild top prize
- *Elektra AD* - play
- *Dead Caucasians* - play
- *Viewing Blue Poles* – play
- *Non Parlo di Salo*, 2005 – play co-written with Spiro Economopoulos
- *Destination Unknown 1, 2 & 3* – collaboration with photographer Zoe Ali on an exhibition dealing with refuge and exile
- ***Dead Europe***, 2006
 - won the 2006 The Age Fiction Book of the Year and 2006 Melbourne Best Writing Award
- ***The Slap***, 2008
 - made into an eight-part ABC television series in 2011
 - Overall Best Book in the Commonwealth Writer's Prize 2009 – \$20,000
 - Shortlist 2009 Miles Franklin Literary Awards
 - Longlist 2010 Man Booker Prize long list
 - 2009 Australian Literary Society Gold Medal
 - 2009 Australian Booksellers Association and Australian Book Industry Awards Books of the Year
 - Victorian Premier's Literary Award - \$25,000

- ***Barracuda*, 2013**
 - Shortlist 2014 Indie Awards – Fiction
 - Shortlist 2014 Australian Literary Society Gold Medal
 - Shortlist 2014 Australian Book Industry Awards – Australian Literary Fiction Book of the Year

Prizes

Winner

- 2003 Australia Literary Board Grants – Grants for Established Writers
- 2009 Commonwealth Writers' Prize Best Book Award (\$20,000)
- 2009 Victorian Premier's Fiction Award (\$25,000)
- 2009 ALS Gold Medal
- 2009 ABA Book of the Year
- 2009 ABIA Literary Fiction Book of the Year
- 2009 ABIA Book of the Year

Shortlisted

- 2009 Miles Franklin Award
- 2009 Queensland Premier's Literary Award
- 2009 Colin Roderick Award
- 2014 Indie Awards - Fiction
- 2014 Australian Literary Society Gold Medal
- 2014 Australian Book Industry Awards – Australian Literary Fiction Book of the Year

Media Reportage

International

- The Guardian
- The Independent
- The Birmingham Post
- Western Mail (Cardiff, Wales)
- Daily Telegraph (London)
- The Telegraph (UK)
- The Observer
- The Financial Times (UK)
- Sunday Times (London)
- Europe Intelligence Wire
- New Zealand Listener

- New Zealand Herald

Australian

- Sydney Morning Herald
- The Australian
- The Sun-Herald
- Canberra Times
- The Age
- Advocate (Burnie, Tasmania)
- The Advertiser (Adelaide)
- Sunday Star-Times
- Crikey

Arts Press

- Sydney Review of Books
- Meanjin
- Overland
- Australian Literary Studies
- Island
- Australian Literary Studies
- Review of Contemporary Fiction
- Southerly
- Antipodes
- Westerly
- AntiTHESIS

Readings

Fotis Kapetopoulos, 'Christos Tsiolkas: Northern Exposure' in *Crikey*, Dec 12, 2013.

Nikos Papastergiadis (2013) 'Hospitality, Multiculturalism and Cosmopolitanism: A Conversation between Christos Tsiolkas and Nikos Papastergiadis' in *Journal of Intercultural Studies*, Vol 34: 4, 387-398.

Lamond, Julieanne (2013) 'The Australian Face' in *Sydney Review of Books* online journal.

Treagus, Mandy (2012) 'Queering the Mainstream': *The Slap* and 'Middle' Australia' in *JASAL*, 12: 3.

Khaled Sabsabi Profile

Khaled Sabsabi describes himself as a Lebanese-Australian video, installation and sound artist whose work crosses over from the gallery to the community space. After migrating to Australia from Lebanon in 1978, Sabsabi became 'one of the pioneers' of Australian hip hop in the mid 1980s, using hip hop as a platform to tell the stories of communities and experiences not documented or misrepresented in the cultural mainstream (Farid, 2011, 34). What started as making hip hop music with local neighbourhood kids became a long term practice in collaborative community cultural development, emerging out of Sabsabi's involvement with Death Defying Theatre (now Urban Theatre Projects), an activist theatre company then based in Alban. Theatre exposed Sabsabi to the idea of working on a bigger canvas than was available through hip hop. He wanted to produce soundscapes and narratives, 'loyal to hip hop' but not commercialised (KS interview transcript), using 'community' – people's stories and struggles – as the inspiration for his work. Later, he moved into more activist and situated practices: he started working in detention centres, youth centres, schools, prisons, migrant resource centres and other marginalised communities, working from the 'grass roots', one of his most recurrent phrases, (KS transcript, 1) to bring these different social perspectives into broader cultural circulation. In 2003, he returned to University, enrolling at UNSW to undertake a postgraduate degree in time based media, transitioning from music into visual media, in particular, digital video which has underpinned his arts practice ever since.

Western Sydney has been central to Sabsabi's work and his development as an artist over almost two decades. He has lived and worked in Western Sydney since the 1980s, working as a community artist and in community cultural development. This community-based work has focused specifically around youth of non-English-speaking backgrounds, particularly Arabic youth, and around breaking down cultural stereotypes and creating spaces for this community to articulate their history and experiences in the context of an often hostile mainstream media. Of a hip hop concert Sabsabi performed at the Sydney Opera House in 2001, he explained that he wanted to use hip hop to expand public understandings of Western Sydney's Arabic population. 'We're not all gangsters, you know, like the media make out' (SMH, Perrie Croshaw, 2001).

Sabsabi's attentiveness to the specificity and plurality of the Arabic and Muslim experience runs like a thread throughout his work, from his most 'grass roots' community projects to his independent work as a video installation artist. In video installation, *Mush* (2012), the experiences of Arabic-speaking and Muslim communities in Western Sydney are linked to wider Arabic and Muslim diasporas in North Africa, Turkey and the Middle East. Other work has a similarly international outlook: *Ali or 3Li* (2005), a multi-media exhibition curated by Sabsabi about Nagi al-Ali, a Palestinian cartoonist who satirized Arabic politics through the cartoon character, Hamzala, still a pertinent figure for Palestinian refugees in Lebanon; *You* (2007) featuring Sheik Nassan Nasrallah giving a speech after the Israeli Defence Force invaded Lebanon in 2006; 99

(2010) part of the Edge of Elsewhere exhibition at Campbelltown Arts centre and featuring 'the torrential yet melodic soundtrack of Sufi chanters disjointedly corralling on 99 television screens' in reference to the 99 names of god according to Islam (Farid, 2011:34).

Fellowships and scholarships (2001 Australia Council; 2010 Helen Lempriere Travelling Art Scholarship) have enabled Sabsabi's transnational engagement. He has travelled and researched extensively in North Africa, Turkey, Syria and in particular, his home country of Lebanon, to which he has returned frequently throughout his career to develop his artistic practice. Awarded in 2010, the prestigious Helen Lempriere Travelling Art Scholarship allowed him to undertake a professional development residency with Beirut DC, an art collective established in 1999 to support independent Arabic filmmakers. This kind of international exposure and exchange has been vital for shaping the aesthetic and political dimensions of Sabsabi's work. Like Tony Yap and his exploration of shamanist dance across Asia, Sabsabi's art is not about articulating a discrete cultural tradition or 'ethnic heritage'. Rather, his work articulates the aesthetics and politics of migration and cultural exchange, drawing out the global dimensions of the social experiences of communities existing in the subnational peripheries of national public cultures: Arabic-speaking youth in Western Sydney, Palestinians in refugee camps in Lebanon. Making connections between these sites becomes a strategic way of resisting the myths and stereotypes, divisions and tired rhetoric which constrain understandings of the Muslim and Arabic world in modern Western nations. 'The media machine has resources that we couldn't imagine having access to, or being able to utilise...What we have is an idea. What we have is an alternative view of how things should be' (Terrell, 2011, 6).

Sabsabi is one of a number of Australian-based artists whose work animates this complicated politics across borders and boundaries. He has been part of a number of group exhibitions, most of which have been shown by regional and outer metropolitan galleries: Resilient Landscapes exploring contemporary Lebanon at Ivan Dougherty Gallery in Paddington, Sydney; Transforming Perceptions about cultural difference at FCA Gallery at the University of Wollongong; Edge of Elsewhere at Campbelltown Arts Centre and part of the 2011 Sydney Festival; Generations about the migrant experience at Wollongong City Gallery.

In the last few years, Sabsabi's work has had increasing exposure and circulation within major national and international art spaces. In 2011 he won the prestigious Blake Prize for religious art for his tri-screen video installation, Naqshbandi Greenacre Engagement, depicting the everyday religious practice of a Sufi Muslim community in suburban Sydney. This work in particular has amplified Sabsabi's profile in the mainstream media, as well as the arts press and arts journals like *Artlink* and *Art Monthly*. It has been acquired by the Museum of Contemporary Art in Sydney, bringing a noticeable Muslim presence into the gallery. 'I did not make it for a feel good, wellbeing, tolerant sort of, you know, motivation...I made it because it is an artwork and it is something

that I felt strongly about and I needed to put out there. But then as I lay there, when they will come in and you know members of the Sufi community and they'll look and be able to connect with it and feel like their voices are being represented, not represented, but presented in the broader society and that's important, that's important' (KS transcript, 20).

In 2012, Sabsabi was one of six artists chosen by 4A Centre for Contemporary Asian Art to feature in the Sydney Pavilion at the Shanghai Biennale. He exhibited two video installation works: Syria, depicting everyday street scenes, people and architecture in Syria, an oblique commentary on the Syrian civil war, and Mush, his transnational work linking different Arabic and Muslim communities. This year, the latter work is the inaugural visiting exhibit at the newly opened Islamic Museum of Australia, located in Thornbury in suburban Melbourne. As with all of Sabsabi's art, the sites of the work's production and exhibition, its transit through time and space, are as interesting and vital to its meaning as its content.

Media reportage

- The Age
- Sydney Morning Herald
- Southwest Rural Advertiser
- Liverpool Champion
- Manning River Times
- The Sydney Sun-Herald
- The Australian
- Daily Telegraph
- Fairfield Advance
- Illawarra Mercury
- Newcastle Herald

ARTICLES

Aaron Seeto (2011) 'Transcultural Radical' in Artlink Vol 31 no 1, 30-33.

Lisa Havilah (2011) 'I am not a number: or a postcode. I am not the same as I was last year. This moment changed me.' In Artlink Vol 31 no 1, 22-23.

Farid Farid (2011) 'Unrequited Language: Khaled Sabsabi on art, humility and community' in Artlink Vol 31 no 1, 34-37.

David McNeill (2010) 'Art Without Authors: Networks, Assemblages and 'Flat' Ontology' in Third Text Vol 24, Issue 4, 397-408.

Nick Terrell, 'Round Trip' in Incubate Issue 6, 2011, 55-56.

Kit Lazaroo

Catherine Lazaroo (aka Kit Lazaroo) was born in 1964 in South Perth, Western Australia to a middle-class, literary family. She remembers always having an artistic disposition as a child, writing stories, performing. The feeling of being on stage, age six at a performance of Peter Pan has stayed with her ever since. Lazaroo attended a high school with a special drama program but studied medicine at University, which felt like a betrayal of her creative instincts. But she continued to be involved in theatre and performing at university, and eventually gave up medicine to attend film school in Sydney. She later left Sydney and came to Melbourne, returning to her first passion, theatre. Lazaroo has continued to practice as a doctor in Melbourne, all the while writing plays and short stories. She later undertook PhD studies at the University of Melbourne relating to East Timorese asylum seekers.

Lazaroo has written eleven plays and is currently developing a twelfth. Reviews of her work overwhelmingly concentrate on just two, *Asylum* and *Letters from Animals*, with a couple of reviews here and there devoted to *True Adventures*, *Topsy*, *Hospital of the Lost Coin* & *The Vanishing Box*, and *Preston: Porktown*, her contribution to *Melbournalia No 2* (which featured five different playwrights each profiling a much-loved Melbourne suburb).

Reviews of her work have mainly circulated in the mainstream press with the majority of reviews appearing in *The Age*, *The Sunday Age* and *The Herald Sun*. She has also been reviewed by the 'arts' press, including *Australian Stage Reviews*, *artsHub* and *RealTime*, and by the distinguished theatre blogger and former critic for *The Australian*, Alison Croggon.

Recognition

Lazaroo's plays have been performed at boutique institutions at the centre of Melbourne's independent theatre scene, in particular, fortyfive downstairs and La Mama Theatre. *Asylum* was staged twice at La Mama and also toured, through Arts Victoria, to COPACC in the Colac Otway Shire and the Upper Yarra Arts Centre in Warburton. Many of her plays have received awards, or been nominated or shortlisted for awards, including winning the 2006 Wal Cherry Play of the Year for *Asylum*. As well as this 'industry' recognition, *Asylum* has also received institutional recognition by being selected as a text for the 2008 VCE Drama and Theatre Studies play list.

But Lazaroo is pessimistic about her chances for expanding her profile further. 'In the independent scene I'm known and I'm followed. But I also know I'll never get a mainstream gig' (KL transcript). She has never been funded by the Australia Council, and has received little interest in her work from mainstream theatre companies like the MTC. *Asylum* and *Letters from Animals* received some funding from Arts Victoria and the City of Melbourne but this funding was for the production, not the writing, and so Lazaroo feels mostly excluded from mainstream streams of support.

At the same time, she has not claimed multicultural funding. For her, this category is explicitly associated with 'disadvantage', which she feels is incompatible with being born in Australia, being English speaking and having access to a middle-class education. Despite this, she does feel disadvantaged by being non white, by a sense of not fitting into a white

world and the realist theatrical conventions privileged by mainstream theatre institutions and funding agencies. She attributes this not fitting in, being a misfit culturally and in terms of her theatrical language, to her cultural difference. 'And perhaps growing up, my family not being a white family. And maybe...I can't write realism. Because realism is white. I just try three scenes and get bored' (KL transcript).

In this sense, Lazaroo occupies a peculiar cultural space: at once on the outskirts of a mainstream from which she feels excluded because of her difference, and self excluded from 'the multicultural' because her difference cannot be classed as 'disadvantage'. With industry, institutional and popular recognition, her work is certainly not marginal. But her plays have not been performed by the major theatre companies, Melbourne Theatre Company, The Malthouse. And Lazaroo herself has not been profiled as an artist, nor has she attracted much academic attention – except for a PhD thesis in 2008 in which her work is included with Lally Katz and Ben Ellis as exemplars of magic realism (Adams 2008).

Despite work with some cultural communities (like the East Timorese) and writing for multicultural actors in her plays (Fanny Hanusin and Hai Ha Li) Lazaroo does not talk about herself as circulating within 'ethnic' or 'multicultural arts' networks. Her work is not reviewed in the 'ethnic' press and she seems to have no presence in an institution like Multicultural Arts Victoria. Where Tony Yap, Khaled Sabsabi and Christos Tsiolkas are clear about the communities they represent and speak for (however hybrid, fluid or plural), Lazaroo's work does not have this obvious connection to cultural heritage, cultural community or even the migrant experience.

But difference and a politics of difference threads through her work in almost all of its dimensions – in material ways in terms of her casting and theatrical techniques, and in more oblique ways in terms of the themes and metaphors of her writing. Stylistically, in addition to European references to absurdism and surrealism, Lazaroo's use of puppetry (in *Asylum*) and shadow puppetry (in *Room for Day and Night*??) references non-European cultural traditions. And thematically, cultural difference, or at the very least, 'difference', is often at the centre of her work. Interestingly, none of her plays start from a stable or cohesive unit, the conventional spaces of realist theatre: a family, a community, a workplace. They involve a disconnected assortment of characters, brought together by circumstance and forced to relate to each other across the barriers of culture, time, species. Often, there seems to be no shared platform of 'truth' or 'reality' binding these characters into a common world. There are misfits in this world, but at the same time, its very components seem misfitted together. In these conflicting, multiple or partial realities, the weight of 'difference' – misunderstanding, isolation, demonization, being a misfit – falls, not on the odd individual, but unevenly, across all the characters at one time or another.

Critical Reception

There is a consistency to appraisals of Kit Lazaroo's work ranging across more than 30 reviews and covering most of her plays, from two of her earliest works, *Hospital of the Lost Coin* & *The Vanishing Box* in 2003, to *Tospy* in 2010. Reviewers begin by recognising the originality and complexity of her writing. They attempt to situate the play in a theatrical genre. Magic realism, black comedy, fairytale, satire, dystopian fable or myth – these are

commonly invoked categories. Lazaroo herself rejects the category of magic realism because it reduces the plurality of realities opened up by theatre itself. 'Magic realism astonishes me because I think of theatre as the medium of metaphor and the medium of illusion...A rejection of this reality – where we're sitting right now – as the only reality' (KL transcript). Stylistically, some reviewers see elements of Kafka or Calvino (Ball 2007), or of Orwell in her work (Woodhead 2007). But most reviewers acknowledge that these are loose classifications and references. The plays combine elements of multiple genres, or inhabit their own theatrical milieu in ways which are difficult to place.

Reviewers are, at first, charmed by the play's magical qualities, its lyricism and imagination, the sense of being told a story. They applaud Lazaroo's skill as a writer and the mysterious or bizarre atmospheres she conjures. They draw out various themes, many of which recur from play to play: the dissonance between memory and truth, modern technology and bureaucracy literally gone mad, the struggles of social outsiders, the destruction of nature, the intertwining of human worlds with animals.

Lazaroo's plays are often set in real places – 19th Century Coney Island, a Singapore prisoner-of-war camp in 1942, pre-suburban Preston – but they evoke a feeling of entering into an alternate world, consistent neither with our present, nor the familiar ways we historicise the past. *The Vanishing Box*, *True Adventures of a Soul Lost at Sea*, *Topsy* and *Preston: Porktown* are set in various pasts shot through with elements of fantasy or fairytale. *Letters from Animals* is set in a dystopia future, but a clunky one, more George Orwell than Aldous Huxley. And *Asylum*, though set in a real time, four years after the Tiananmen Square massacre (Boyd 2007), seems subtly displaced from a familiar sense of the near present. Lazaroo's plays seem like they may be allegories or fables about the pressing problems of our world – environmental destruction, the treatment of asylum seekers, the repressive forces of bureaucracy, the hubris of scientific rationality – told from other worlds, proximate to ours but not quite ours.

Reviewers are often unsettled by this. They reach for the political meaning and 'emotional depths' (Croggon 2008) of the work and become frustrated when this is interrupted by quirkiness (Croggon 2008) or 'absurdist elements' in style (Herbert 2008). Kate Herbert's review of *True Adventures of a Soul Lost at Sea* is representative of this general frustration. 'The story is a fanciful and light myth, but it lacks any real resonance. We wait for the tale to reflect our world' (Herbert, 2004). Similarly, in her review for *Topsy*, Smiljana Glisovic is disappointed by the play's failure to truly inhabit its Coney Island setting. 'The four characters seemed not to inhabit a world outside of their inner landscapes of fear, tragedy and anger. This is an interesting approach, however, it made for a feeling of emptiness and lack of connection between the characters and their environment' (Glisovic, 2010). Reviewers find that the plays fail to live up to their poetic promise; they fail to make a connection, or to make a compelling statement because they find that the treatment of the work overwhelms or interrupts the development of the human drama at the centre of the story.

Asylum

These kinds of critiques become especially amplified in Lazaroo's most reviewed and most awarded play, *Asylum*. On the face of it, *Asylum* appears to be the most overtly 'political' of Lazaroo's works. Inspired by the experiences of a Chinese asylum-seeker, Lazaroo felt compelled to write the play when the woman insisted her story be told. 'She wanted the public to know her story. She wanted them to know how the Australian Government treated her' Lazaroo said (Borensztajn 2006). On the one hand, reviewers are quick to identify the real issues at stake in the play: 'Refugee issues are significant, vexed and continuing in our community' (Herbert 2007). Many praise Lazaroo for avoiding an 'earnest' and 'didactic' approach to these issues (Ball 2007), and for refusing the tone of 'worthiness' common to much political theatre (Bailey 2008). But even as they recognise the elements of absurdity, comedy and fantasy which distinguish her work from this 'worthy' theatre, they nevertheless crave a more emotional connection with the story, or feel that these serious issues should be dealt with more expansively, with more grounding in reality (Croggon 2008; Ball 2007; Herbert 2007; Reck 2008).

The Actors

For many reviewers, Lazaroo's plays' failures to 'connect' are attributed to the performances of the main actors. Often, towards the end of their reviews, reviewers complain that they are unable to identify much with the main characters; they are 'flat' (Woodhead 2007) or 'two-dimensional cartoons' (Ball 2007) or 'alienating' and superficial (Bowen 2010), or fail to evoke sympathy (Reck 2007). Amongst a number of actors who feature multiple times in Lazaroo's work are two Asian actresses, Fanny Hanusin and HaiHa Li. Hanusin in particular is one of Lazaroo's most frequent collaborators, starring in *Hospital of the Lost Coin*, *The Vanishing Box*, *True Adventures of a Soul Lost at Sea* and *Asylum*. The performances of these actresses are often singled out as being simplistic, or lacking in emotional sophistication or 'flat' as Cameron Woodhead (2007) says. Jan Chandler (2007) is rare in explicitly praising Hanusin's performance. She hints at the unsettling effect Hanusin's 'stereotyped Chinese girl' character has on the audience, but does not link this to how Hanusin herself, as a Chinese actress, might disconcert audiences' expectations of performance. Hanusin won a Green Room Award for Best Actress for *Asylum* – perhaps controversially. Lazaroo mentions that she 'gave a fiery speech when she won that award' (KL transcript).

Only one review specifically refers to the ethnicity of the cast in Lazaroo's work. Jim Murphy's review of *Hospital of the Lost Coin & The Vanishing Box* notes that '[a] cast mix of Asian and white Australians is eminently suited to one of Kit Lazaroo's short plays, but a disadvantage to the other' (Murphy 2003). Murphy finds it natural for Asian actors to play Asian roles in *The Vanishing Box*. But the casting is 'more confusing than convincing' in *Hospital of the Lost Coin* where 'all the characters are supposed to be Caucasian' (Murphy 2003). Lazaroo's plays are unusual in consistently featuring Asian actors, both for roles that are explicitly Asian (as in *Asylum* and *The Vanishing Box*), and when ethnicity is unspecified (as in *Letters from Animals* and *True Adventures of a Soul Lost at Sea*). Interestingly, Fanny Hanusin plays a fanciful and untrustworthy outsider in both *Asylum*

and in *True Adventures*, a continuity which perhaps bears upon her embodied presence in the white world of Australian theatre.

List of plays

- ***Hospital of the Lost Coin*** (La Mama, 2003)
 - Nominated for Green Room Award for most outstanding writing in the fringe/independent category
 - Stars Fanny Hanusin, Luke Yen and Julia Zemiro
- ***The Vanishing Box*** (La Mama, 2003)
 - Nominated for Green Room Award for most outstanding writing in the fringe/independent category
 - Stars Fanny Hanusin, Luke Yen and Julia Zemiro
- ***True Adventures of a Soul Lost at Sea*** (Trades Hall, 2004)
 - Recipient of an RE Ross Trust Playwright's Award
 - Nominated for Green Room Award for most outstanding writing in the fringe/independent category
 - Stars Fanny Hanusin and Julie Zemiro
- ***Asylum*** (La Mama, March 2007)
 - 2006 Wal Cherry Play of the Year
 - Shortlisted for the Victorian and Queensland Premiers Literary Awards
 - On the 2008 VCE drama play list
 - Stars Fanny Hanusin
- ***Letters from Animals*** (Store Room Theatre, November 2007)
 - Short-listed for the Max Afford Memorial Award, 2004.
 - Stars HaiHa Le
- ***Preston: Porktown*** (White Whale Theatre, Part of Melbournalia No 2, one of five short plays each based around a Melbourne suburb. Performed in 2009 (?) at fortyfive downstairs)
- ***Topsy*** (fortyfive downstairs, 2010)
 - RE Ross Trust Playwright's Award, 2007.
- ***Room for Day and Night*** (public reading at the Melbourne East Timorese Activity Centre, December 2007)
- ***Quiver*** (presented at National Playwright's Festival, 2011 and Explorations season at La Mama, November 2012)
 - Will now form part of a collaboration between Here Theatre and Black Hold Theatre
- ***The Wedding List*** (commissioned for the 24 Hour Project)
- ***Bright Shiny*** (read as part of the Underground Readings at the Famous Spiegelent, April, 2013)

- Stars HaiHa Li

In Development

- ***The Burnt Book***
 - For the collaboration between Here Theatre and Black Hole.
 - Inspired by the legend of Emily Bronte's 2nd novel, supposedly thrown in the fire by Charlotte after Emily's death. The Play will bring 3 parallel worlds into conflict as they compete for the truth.

Other Writing

- ***A Loss in the Mourning*** (1978 single work poetry)
 - Appears in *Memories of Childhood: A Collection of Reminiscences*, 1978.
- ***Instructions to My Seamstress*** (1996 single work short story)
 - Appears in *String of Pearls: Stories About Cross-Dressing*, 1996.
- ***My Mother and Her Savage Fiddle*** (1997 single work short story)
 - Appears in *Enter:HQ/Flamingo Short Story Collection: 25 New Short Stories from the HQ/Flamingo Competition*, 1997.
- ***The Sleeping Bottle*** (1998 single work short story)
 - Appears in *Splash*, 1998.

Awards for Specific Works

True Adventures of a Soul Lost at Sea

2003 winner R. E. Ross Trust Playwrights' Script Development Award \$3,500 for further development.

Asylum

2007 shortlisted Victorian Premier's Literary Awards — Louis Esson Prize for Drama

2007 shortlisted Queensland Premier's Literary Awards — Best Drama Script (Stage)

2005 winner Wal Cherry Play of the Year Award for Best Unproduced Play

Topsy

2007 joint winner R. E. Ross Trust Playwrights' Script Development Award \$3,500 for further development.

Tony Yap Profile

Tony Yap never imagined he would become a dancer. Born in the port city of Melaka to a poor family, and with eight other siblings, he spent his early childhood immersed in the daily rituals of the temple where he followed the animist beliefs of his Chinese-Malay mother and where shamans and mediums were part of everyday life (Power, 2010). He came to Australia in the 1970s, to Horsham, and found himself in an alien place, in a state of extreme aloneness. In Australia, Yap studied graphic design by 'clerical mistake' (Yap, 2012) instead of his preferred choice of architecture. While studying, he started taking performance classes in body awareness and was influenced by the then radical dance philosophies of Deborah Hay and Simone Forti. It was through his first performance that Yap realized that his body was his principal medium, but he did not yet know how he would put this to use.

Yap's career as a dancer really began when he was asked to join IRAA Theatre, the critically acclaimed experimental and bilingual theatre company started in 1978 by Renato Cuocolo and Roberta Bosetti. Through IRAA Theatre from 1989-1996, Yap toured nationally and internationally playing a wide variety of roles and performing at small and major arts festivals in various artistic collaborations. He became steeped in IRAA Theatre's philosophy of physical theatre, a form of storytelling that returns to the primacy of the body and its movement to communicate with the audience. As an Asian artist with English as his second language and with little formal institutional training, Yap found that in transcending language, textuality and the pursuit of technical virtuosity, physical theatre suited him 'to the bone' (Yap, 2012). But at the same time, he soon realized that his cultural heritage and his uniqueness within the Australian cultural context required him to search beyond this. 'I realised that to relate what I wanted to relate, I needed to express what I am. I needed my own language' (Power, 2010).

When IRAA Theatre disbanded, Yap struggled to find roles for himself as an Asian performer in Australia 'outside the token or stereotype' (Power, 2010). He had decided to give up dancing for good when in 1999 he won the Green Room Award for *The Decay of an Angel* (Power, 2010; Yap 2012; Fensham & Kelada, 2012). Yap stresses this turning point again and again in interviews. Something about this institutional recognition from an arts world that he was initially quite cynical about, gave him a renewed awareness of how he should go about developing as a non-Anglo dancer in Australia. 'To be myself is what Australia, my home, is wanting me to be' (Fensham & Kelada, 2012). In a rare academic article on Yap, Rachel Fensham and Odette Kelada (2012) remark upon the way this external institutional recognition from 'the dominant culture' (401) precipitated a 'choreographic return' (401) to Yap's place of departure, to Malaysia and the cultural world that surrounded him as a child. Talking about Yap in conjunction with another Australian-Malaysian choreographer, Fensham and Kelada note: 'This interpellation, indeed legitimation of a distinctive otherness, became the spur for each artist to revisit the shadows of their imagination, and to create new works

that explore the situated nature of the imagination inspired by memory and past traces' (401). This personal exploration has driven the way Yap has inhabited and transformed the category of 'multicultural art' throughout the rest of his career.

Multiculturalism

One of the preface pages to Paul Clarkson's *Giving Voice: A History of Multicultural Arts Victoria* features a full page photograph of Tony Yap from a performance in 2009 (Clarkson, 2011, xi). He is alone onstage, photographed from behind, his back to an invisible audience. Four beams of yellow light converge at his chest, illuminating his white shirt and casting a numinous haze over his upturned face. Yap's hands are outstretched, like a maestro soaking up applause, incandescent. This image is markedly different from most of the other images in this celebratory history of an organization. Artist presence in Clarkson's history appears almost exclusively in pictorial form. Most images depict live performance – dance, theatre, music – in large colour plates conveying the liveliness and vibrancy of the multicultural arts. The performances featured are mainly of a folkloric style, often group shots of people in traditional costumes, often outdoors as though performed at a public festival or parade, or in informal stage settings. Watching crowds and audiences are often visible in these images, suggesting that the pictures are intended to capture an experience, a social event, more than the isolated work of an artist. It is sometimes difficult to guess the era in which these photographs were taken. I mistook an image from a performance in 2010 for something from the 1970s.

These images express what Executive Officer of Multicultural Arts Victoria, Jill Morgan, sees as the rationale behind funding diversity in the arts. 'The Arts are a very powerful tool to bring people together, increase community pride, and bring about understanding and eliminate racism' (Clarkson, 2011, 103). They also communicate a particular understanding of what constitutes multicultural arts: predominantly, work associated with, performed by and emerging out of the cultural traditions of particular ethnic groups, produced collaboratively and indexed to some notion of cultural tradition or cultural heritage. In this context 'multicultural' denotes the cultural extension of 'community', and 'the arts' denote an agent for ameliorating the social tensions associated with 'difference'. The nation constitutes the implicit horizon for community expression and co-mingling articulated in the construction, 'multicultural arts'. In reference to Jill Morgan's statement, the nation is the imagined place in which different communities come together, and in which mutual understanding through artistic sharing produces social cohesion and stability.

The Tony Yap photograph invokes a different thematisation of art and culture. And a tracing out of the journeys and pathways sustaining his work invokes a different spatiality to the nation or national. In the Clarkson image, the simple white shirt, the bare stage, reference a kind of timeless classicism shorn of any particular cultural or

ethnic heritage. He appears alone, the solo artist in the spotlight, as auteur, as elite performer. This image is taken from a performance of *The Buddha My Body – Palimpsest*, one of a series of Yap's works exploring an 'eastern perspective on corporeal memory' (Press Release, 2009). While the image in Clarkson's history implies a solo artist performing a solo work, *The Buddha My Body* was actually created collaboratively with South Korean director Won Young-Oh and the South Korean theatre company, Theatre Nottel, while Tony Yap was living in Gwangju, South Korea in 2006 (Press Release).

We improvised, scored and discussed (via several languages) what was working and what the language of the work would be. We had trips together to a local, small and beautiful Buddhist temple and Sculpture Park, to Wonju to the chimchilbang, to the Korean BBQ restaurant complete with karaoke, to Seoul to visit the Arko Theatre where we will perform in 2008. This was a deep experience of creation: intercultural, and interdisciplinary – with the centre of the focus being the ability of the artists involved to create from their imaginations... (Press Release)

A number of other cues signal Yap's work as elite performance. The Melbourne performance of *The Buddha My Body* took place at fortyfive downstairs, a highly respected venue showcasing innovative, edgy performance playing to a sophisticated inner-urban audience. The performance was widely reviewed in both the general and arts press and these reviews focused on the many traditions contributing to the complex technical language of the work and its conceptual sophistication (Gill, 2009; Usher, 2009; The Melbourne Times, 2009; Artshub 2009; Trouble Magazine). Reviews and media material emphasized other aspects of the work's hybridity: that it featured South Korean and Indonesian performers, as well as Yap himself, a Malaysian-born Australian; that it emerged out of Yap's many years of research into Malaysian, Vietnamese, Indonesian and South Korean dance techniques and spiritual beliefs; how Yap became interested in the physical experience and movement techniques of shamanism and wanted to bring them into a Western theatre context (Gill, 2009; Usher, 2009; The Melbourne Times, 2009).

Yap has also been nominated for several Green Room Awards and won the award for Best Male Dancer in 1999 for *The Decay of an Angel*, a work based on his father's death. Yap's institutional presence manifests elsewhere. His company, Tony Yap Company (tyc), features prominently on Multicultural Arts Victoria's website as one of the principle artist's representing the MAV brand. Their branding appears on *The Buddha My Body* Flyer, as well as a brief postscript explaining that tyc is 'an emerging key organization' of the Dance Board of the Australia Council, and that it is supported by MAV, the City of Melbourne and the Korean Arts Council' (Flyer). *The Buddha My Body* is typical of the kind of choreography and performance that Tony Yap has pursued for the last decade. This kind of work – transnational, intercultural, collaborative, deeply researched and combining traditional techniques and sensibilities with a contemporary

dance idiom – while in many ways intensely personal, is also the product of various forms of institutional recognition. Yap undertook research for *The Buddha My Body* as a recipient of a highly prestigious two-year Fellowship from the Dance Board of the Australia Council in 2008, an award only granted to established artists and only once in an artist's lifetime. The Fellowship enabled his research into shamanistic dance practices around Asia, including Indonesia, Vietnam, Korea and Malaysia (Yap, 2012). Further travel and research has been enabled by two Asialink residencies. Yap says that these opportunities 'opened a whole new connection to Asia' (Yap, 2012), a place where he felt 'a kind of naturalness' (Yap, 2012) and which has both nourished his development as an artist and to which he has contributed. As well as his many collaborations and being a role model for other artists both nationally and internationally, Yap is the director of an arts festival in Melaka and also mentors an Indonesian art festival.

Institutional affiliations mediate the encounter between audience and artist; they are the structural preconditions for the artist's presence on stage and for their development and career progression. Yap mentions on a number of occasions how difficult it is to survive as an artist without this institutional support (Yap 2012; Fensham & Kelada 2012, Power 2010). But he also asserts that this support has gone both ways. He is astutely aware of how his Asian rendering of contemporary dance has added a currency and pedigree to the Multicultural Arts Victoria brand. 'MAV say they want to help. "I want to support you" they say'. 'I know, but the way things are going, you are not. I am supporting you. I am supporting you' (Yap, 2012). This is a rejection of a welfarist model of multicultural arts subsidy where the artist is framed implicitly as disadvantaged or marginal. Yap's contribution to MAV, and to the dance world in Australia and internationally highlights the bridging capacities of such artists, capacities which feed into national strategic agendas (like Australia's alignment with Asia) but which also exceed the circuits of the nation state, and which exceed national cultural idioms and representational norms. Yap can perhaps best be understood as a migratory artist, passing through and strategically transforming the official category of 'the multicultural' into something more fluid and dynamic, where both the dominant culture and migrant cultures are defamiliarised through movement and exchange.

APPENDIX 5: ETHNOGRAPHY PROTOCOL

Ethnography interview protocol 2012

General instructions

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

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

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

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

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

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

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

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

The time allocations for each section are a guide only.

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

Respondent name:

Date/ time of interview:

Introduction [5-10 mins]

[BEGIN WITH ICEBREAKERS TO ESTABLISH RAPPORT]

[EXPLAIN PROJECT AND PLAIN LANGUAGE STATEMENT]

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

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

[EXPLAIN RECORDING AND CONSENT FORM]

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

You can withdraw consent at any time.

[20 mins]

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

1. Household situation and relationship to place

- Who do you live with?

Alone, no kids	<input type="checkbox"/>
Couple, no kids	<input type="checkbox"/>
Single parent	<input type="checkbox"/>
Couple, kids	<input type="checkbox"/>
Other-family	<input type="checkbox"/>
Other-sharehouse	<input type="checkbox"/>

- How long have you been living here? (In the City of Whittlesea?)

Less than 1 year	<input type="checkbox"/>
1-5 years	<input type="checkbox"/>
5-10 years	<input type="checkbox"/>
More than 10 years	<input type="checkbox"/>

- Where did you live before?

Elsewhere in CoW	<input type="checkbox"/>
Elsewhere in Melb	<input type="checkbox"/>
Elsewhere in Aus	<input type="checkbox"/>
Overseas	<input type="checkbox"/>

- Why did you move here?
- What do you like about living in this area?
- Do you know your neighbours? Or have friends/family also in the local area?

- Do you feel part of the local community?

Yes	<input type="checkbox"/>
No	<input type="checkbox"/>

- What kind of people live around here? Do you think you 'fit in'? Is this important to you?

- Do you think the community is accepting of people from different backgrounds?

Yes	<input type="checkbox"/>
No	<input type="checkbox"/>

- Do you think you will stay living in this area? Why/why not?
- Have you noticed any changes in the local area? What changes? How does this make you feel?
- Do you spend much time in other parts of Melbourne? What do you do?

[20-30 mins]

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

2. Cultural identity

- Were you born in Australia? Yes
No

- Where were you born? [Write country]_____

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

- Do you identify as belonging to an ethnic community? Yes
No
Which community? [Write community]_____

- What language do you mainly speak at home? English
Other

- Do you identify as being Aboriginal or Torres Strait Islander? Yes
No

If born overseas or identifies with an ethnic community

- What year did you move to Australia? [Write year]_____
- Why did you/your family come to Australia?

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

If identifies as ATSI

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

Religion

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

Feelings of belonging

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

[10 mins]

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

3. Work / civic activity

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

[20-30 mins]

4. Cultural and leisure activity

- **[SHOW CARD 4A].** Do you attend any of these places? Which ones? How often? In the local area?

 - **[EXPLORE RESPONSES TO EACH ONE].** Eg, if attends art galleries, which ones, what sorts of exhibitions do you go to? Who do you go with? How do you get there?

 - Do you wish you could do any of these more often? What gets in the way of you doing these things? What would help you do them more often?

 - **[SHOW CARD 4B].** Do you do any of these activities?

 - **[EXPLORE RESPONSES TO EACH ONE].** Eg, if they listen to music, what kind of music? Is there any music you don't like? How often?

 - Which of these are the most important to you?
 - Which do you enjoy most? Why?
 - How did you get involved in these? Have you always done these?
 - Do you do most of these at home or elsewhere?
 - Do you do these activities alone? Or with other people?
 - Are you involved in any other artistic or creative activity?
 - Can you think of any other activities that you'd like to try?
 - What else do you do to pass the time?
-

[20 mins]

5. Involvement with CoW programs and other community organisations

- Do you go to any events, activities or festivals in the local area? Which ones? Why?
- How often do you go?
- Who with?
- How do you find out about these?
- Do you know who organises them?

- Do you have much contact with the local Council? Yes
No

- Are you involved in any of their programs or activities?
 - o **IF INVOLVED:** How did you become involved? Why?
 - o Can you describe what you do? How often? How much of your time does this take up?
 - o Do you enjoy it? Why?
 - o What sorts of things have changed for you as a result?
 - o Will you stay involved?

- Are you involved with any other local organisations? Which ones? What do you do there?

[10 mins]

6. Political engagement

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

[5 mins]

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

7. Age

- **[SHOWCARD 7].** What age group are you in?
18-34
35-49
50-64
65 or over

8. Gender

- Male
- Female

9. Education

- **[SHOW CARD 9]**
- What is your highest level of education?
Primary
Secondary (left before yr 12)
Secondary (completed yr 12)
TAFE diploma
University degree (undergraduate)
University degree (postgraduate)

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

[THANK AND GIVE VOUCHER. END.]

Notes

APPENDIX 6: DOMAINS OF PARTICIPATION

CATEGORY 1	SUBCATEGORY 2	MOTIVATION
Public space	beach	family culture acculturation socialising self
	street	family culture acculturation socialising self
	bush/bushwalking	family culture acculturation socialising self
	Shopping centres/shops/markets	family culture acculturation socialising self
	City/ fed square	family culture acculturation socialising self
	Home	Homemaking
	Socialising	family culture acculturation socialising self
	Gardening	family culture acculturation socialising self
	Cooking / eating	family culture acculturation socialising self
	Cleaning	family culture acculturation socialising

		self
Commercial and private space	Restaurants	family culture acculturation socialising self
	Bars/clubs	family culture acculturation socialising self
	Pubs	family culture acculturation socialising self
	Live music venues	family culture acculturation socialising self
	Casinos	family culture acculturation socialising self
Structured cultural activity	Individual	family culture acculturation socialising self
	Collective	family culture acculturation socialising self
	In-home	family culture acculturation socialising self
	Outside home	family culture acculturation socialising self
Work	Paid work	family culture acculturation socialising

		self
	Voluntary work	family culture acculturation socialising self
	Professional associations	family culture acculturation socialising self
Community facilities and activities	parks	family culture acculturation socialising self
	pools	family culture acculturation socialising self
	libraries	family culture acculturation socialising self
	community festivals	family culture acculturation socialising self (not specified)
	community programs	family culture acculturation socialising self (not specified)
	sports clubs/gyms/dance schools	family culture acculturation socialising self
	religious institutions	family culture acculturation socialising self
	sports stadiums	family culture

		acculturation socialising self
	community hall/ town hall	family culture acculturation socialising self
Political activism	protests	family culture acculturation socialising self
	petitions	family culture acculturation socialising self (not specified)
	strikes	family culture acculturation socialising self
	letter-writing/political lobbying	family culture acculturation socialising self (not specified)
	donating	family culture acculturation socialising self (not specified)
Educational institutions	childcare	family culture acculturation socialising self
	primary school	family culture acculturation socialising self
	high school	family culture acculturation socialising

		self
	TAFE	family culture acculturation socialising self
	university	family culture acculturation socialising self
	training college	family culture acculturation socialising self
Institutional culture	museums	family culture acculturation socialising self
	art galleries	family culture acculturation socialising self
	theatre	family culture acculturation socialising self
	musical theatre	family culture acculturation socialising self
	concerts	family culture acculturation socialising self
	art/film festivals	family culture acculturation socialising self
	shows/exhibitions/ethnic festivals	family culture acculturation socialising

		self
	zoos	family culture acculturation socialising self
media	books	local non-local English other
	tv	local non-local English other
	internet	local non-local English other
	cinema	local non-local English other
	music	local non-local English other
	dvds	local non-local English other
	radio	local non-local English other
	newspaper	local non-local English other