



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

Year 4 Project Report  
June 2015

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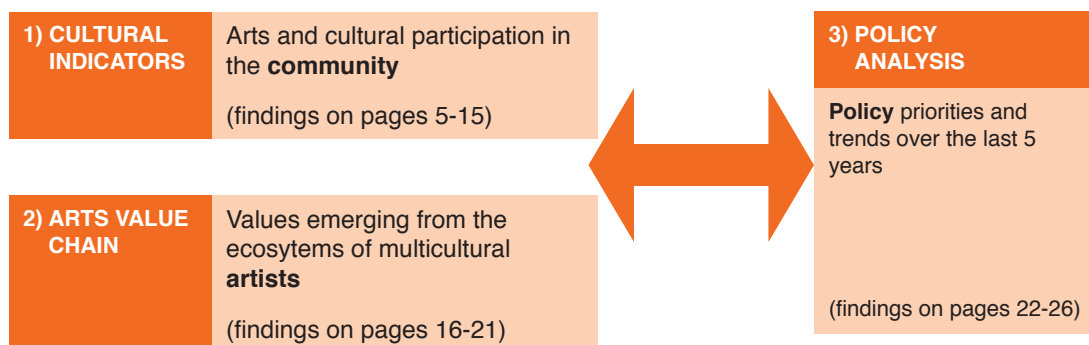
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# EXECUTIVE SUMMARY

The project is concerned with capturing new forms of value emerging from the arts, culture and diversity. These new values will inform the measurement and impact of cultural citizenship.

The research has concentrated around 3 key areas: 1) development of **cultural indicators**; 2) extending the **value chain for multicultural arts**; and 3) **policy analysis**.



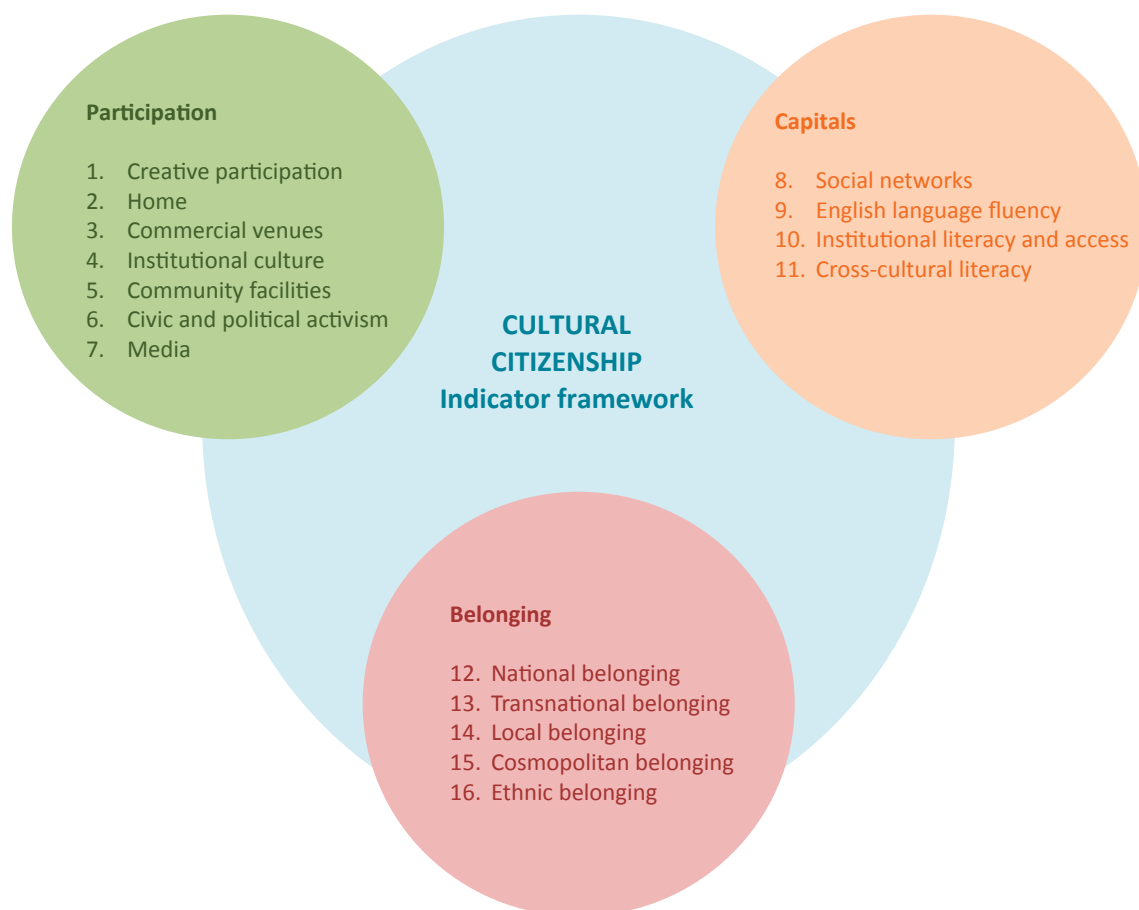
## 1) Cultural indicators

The community survey highlighted that:

- **There has been a pluralisation of the forms and spaces of participation and belonging.** Rather than being concentrated in specific sites or forms, such as public cultural institutions, belonging is articulated through participation in the media, the home, and in local, city and transnational spaces.
- **People born overseas share distinct patterns of cultural participation and belonging.** They are likely to participate in transnational media, and engage in particular kinds of volunteer work associated with belonging to an ethnic community. They are less likely to experience a sense of local or national belonging in Australia, and less likely to be politically active, but have a strong commitment to 'fitting in' with Australian culture.
- **Younger people and the more educated are more likely to attend a range of cultural venues and reflect a cosmopolitan sense of belonging.**



The **cultural indicators present an integrated model of cultural citizenship** – highlighting how diverse forms of cultural participation generate new forms of capital and belonging, and contribute to cultural citizenship. There are 16 indicator areas in total.



## 2) Arts value chain

The research examined the forms of value generated by multicultural artists, highlighting the complex and non-linear ways in which artists generate value.

The research redefines traditional arts value chains to consider:

- the different processes through which value is created,
- the different forms of value generated from creative activity, and
- the mobility and plurality of the multicultural artist.

The multicultural artist moves between the traditional frameworks of elite art, community cultural development and creative industries, creating new spaces and forms of artistic opportunity. In doing so, **multicultural artists generate diverse forms of value, which contribute to new pathways of artistic, cultural and economic success.**

## 3) Policy analysis

The policy analysis highlights the shifts that have taken place over the last 5 years of policymaking, considering the points of convergence and difference between different levels of policy.

	Local	State	Federal
Multicultural discourse	Multiculturalism remains central to cultural programs and policymaking	Multiculturalism dispersed, increasingly displaced by rhetoric of citizenship	Multiculturalism dispersed, increasingly mainstreamed and replaced by rhetoric of diversity
Economic value of culture	Emphasis remains on social values of culture	Economic value embedded institutionally through <i>Creative Victoria</i>	Economic value remains important, reflected in emphasis on artist and producer
The spaces of culture	Emphasis on role of culture in local community-building	Support for metropolitan, regional and transnational spaces of culture	Support for national and transnational spaces of culture

# 1. Background And Methodology

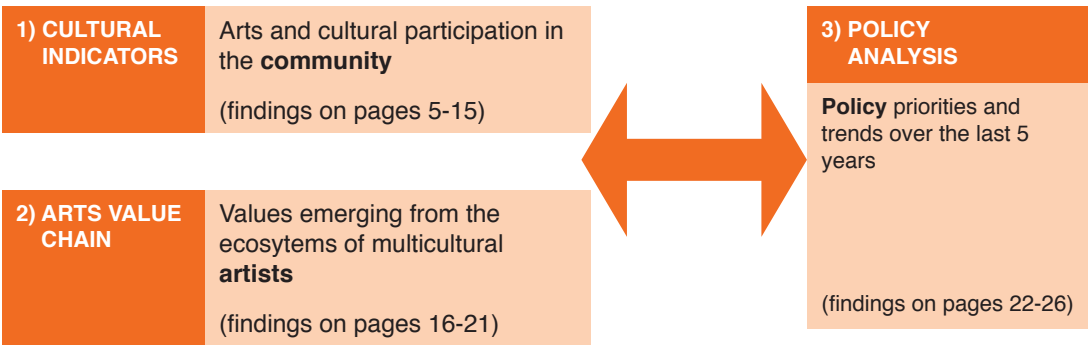
Cultural diversity in Australia continues to provide a challenge for the development of public policies. Culturally and Linguistically Diverse (CALD) communities make up 41% of the Australian population yet only a small fraction of arts funding at all levels of governance is allocated to multicultural 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 project has been developed in partnership with the peak arts, multicultural and local government institutions: Australia Council for the Arts, Creative Victoria, Office of Multicultural Affairs and Citizenship and the City of Whittlesea (Community and Cultural Development Department).

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

The project is concerned with capturing **new forms of value emerging from the arts, culture and diversity. These new values will inform the measurement and impact of cultural citizenship.**

The research has concentrated around 3 key areas: 1) development of **cultural indicators**; 2) extending the **value chain for multicultural arts**; and 3) **policy analysis**.

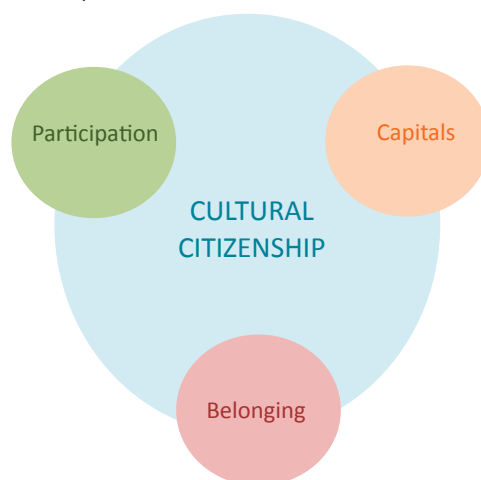
Figure 1: 3 areas of research



## 2. Community Survey

The community survey was used to develop a draft cultural indicator framework. The **cultural indicators present an integrated model of cultural citizenship** – highlighting how diverse forms of cultural participation generate new forms of capital and belonging, and contribute to cultural citizenship.

Figure 2: Integrated model of cultural citizenship



### 2.1 Background to survey

The aims of the community survey were to:

- **Test potential measures** for inclusion in the indicator framework, and
- **Provide a current snapshot** of cultural participation, levels of capital and resources for participation, and forms of belonging within culturally diverse communities.

Details of the development, implementation and findings from the survey are presented in the sections below.

#### From the ethnography to the survey

In Years 2 and 3 of the project an ethnography was carried out examining everyday cultural activity and cultural citizenship. The ethnography consisted of 20 interviews with community participants in the City of Whittlesea.

The findings from the community ethnography were subjected to an extensive coding and analysis process. These findings were organised into 3 key categories of cultural citizenship: participation, capitals and belonging.

- **Participation:** The ways and spaces in which migrants participate in social life, and the cultural practices by which they build and inhabit their worlds.
- **Capitals:** The capacities which both enable, and are generated by, this participation.
- **Belonging:** The different forms of belonging that migrants develop through their participation.

Full details of the ethnography are contained in pages 28 to 38 of the Year 3 project report.

Survey questions developed in Year 4 of the project sought to test the domains of participation, forms of capital and modes of belonging from the ethnography. An explanation of the rationales and sources for each question is contained in Appendix 2.

## 2.2 Questionnaire design

Survey questions and categories were developed from the ethnographic research, in order to bring a broad lens to the question of cultural participation and cultural citizenship.

### Survey innovations

The questions examine areas that are usually excluded from the frame of government policy and cultural measurement:

- The survey uses an **expanded definition of cultural participation** that reflects the everyday experiences of people in diverse communities, and extends existing arts participation surveys.
- The survey **extends current studies of social inclusion and access** by examining how such inclusion is mobile and dynamic.
- The survey **tests a complex typology of belonging**, compared with existing studies that rely on one-dimensional and subjective measures of belonging.
- The survey **examines the range of cultural knowledges and competencies** that contribute to cultural capital, expanding on existing cultural taste surveys.



The survey combines these disparate elements to present an **integrated model of cultural citizenship**, highlighting the relationships between participation, capital and belonging.

The **final questionnaire** is contained in Appendix 3.

A description of the **fieldwork methodology** is contained in Appendix 4.



## 2.3 Sample profile

Figure 3: Age distribution of survey sample compared with Australian population, 18 years or over.<sup>1</sup>

		Survey sample	Australian population 18 or over
<b>Total (n)</b>		486	16,515,182
<b>Age group</b>	<b>18-34 years</b>	47.8%	30.2%
	<b>35-49 years</b>	33.9%	27.6%
	<b>50-64 years</b>	12.8%	23.8%
	<b>65 years or over</b>	3.5%	18.2%


Figure 4: Gender, education and country of birth profiles of survey sample compared with Australian population.

		Survey sample	Australian population
<b>Total (n)</b>		486	21,504,691
<b>Gender</b>	<b>Male</b>	29.7%	49.4%
	<b>Female</b>	69.8%	50.6%
<b>Highest level of education</b>	<b>Bachelor or Higher degree</b>	73.4%	18.8%
	<b>TAFE / vocational qualification</b>	14.0%	18.1%
	<b>Secondary school</b>	12.0%	
	<b>Primary school</b>	0.7%	
<b>Australian / Overseas born</b>	<b>Born in Australia</b>	58.1%	69.8%
	<b>Born overseas</b>	41.9%	24.6%

## 2.4 Summary of survey findings

The survey data presents a snapshot of people's cultural lives, highlighting key domains of arts and cultural participation, the capitals and resources required for participation, and the kinds of belonging that are generated by this participation.

- The results point to a **pluralisation of forms and spaces of cultural participation**. Traditionally, arts and cultural policy frameworks have assumed cultural participation and citizenship to be concentrated in particular institutions and activities – especially public institutions such as art galleries and museums. It is these sites that have been the focus of existing cultural measurement frameworks (Cultural Ministers, 2010; Australia Council, 2015). However, the survey results confirm that people's cultural participation is mobile, and dispersed across a range of sites, including community facilities, the home, and particularly the media. **This calls for greater governmental attention to the ways in which these sites contribute to cultural capital and cultural citizenship.**
- **In general, people born overseas displayed similar patterns of cultural participation and attendance to those born in Australia, with some key differences.** People who were born in Australia expressed a greater desire to creatively participate in the arts than they already did.<sup>2</sup> Those born overseas were less likely to consume TV and radio as often as those born in Australia,<sup>3</sup> but were more likely to use the internet to make transnational connections.<sup>4</sup> They were also significantly more likely to read a book or watch TV in a language other than English.<sup>5</sup> People born overseas were more likely to use their home for community meetings,<sup>6</sup> and more likely to volunteer in churches and ethnic groups.<sup>7</sup> Existing multicultural policy frameworks encourage greater cultural and political participation from migrants do not account for these diverse practices of home- and community-making (OMAC, 2014).
- **People born overseas experienced different forms of belonging to those born in Australia.** Migrants were significantly less likely to feel at home in Australia,<sup>8</sup> or in their local neighbourhood<sup>9</sup> than people who were born in Australia. They were more likely to feel at home in more than one culture<sup>10</sup> and more likely to want to maintain their cultural heritage<sup>11</sup> – however, they were also significantly more likely than Australian-born respondents to say that it was important for them to fit in with Australian culture. Existing frameworks for measuring social cohesion do not account for these diverse modes of belonging and identity (Markus, 2014)
- **People born overseas were less able to rely on social networks and services.** While people born overseas and people born in Australia were equally likely to find someone to socialise with, migrants were significantly less likely to find someone to help them in an emergency.<sup>12</sup> They also felt significantly less confident contacting the services they need, including schools, the police and the doctor.<sup>13</sup>

- 
- **Those born overseas were less likely to be politically involved than others.** People born overseas were less likely to contact a politician<sup>14</sup> or the local Council about an issue of concern,<sup>15</sup> post a message on a news blog or website,<sup>16</sup> donate to a non-profit organisation<sup>17</sup> or sign a petition.<sup>18</sup> However, as suggested above, overseas-born respondents were engaged in a wider range of community and civic activity.
  - **Education has a significant influence on participation, capitals and belonging.** The findings highlight the existence of a professional, metropolitan subset of people who tend to be more highly educated, have higher levels of attendance at arts, cultural and commercial venues,<sup>19</sup> were more spatially mobile,<sup>20</sup> and more likely to experience cosmopolitan forms of belonging.<sup>21</sup> Existing models of cultural funding that emphasise these spaces of participation tend to privilege these groups.
  - **Younger people share distinct patterns of cultural participation and cosmopolitan belonging.** Those aged between 18 and 35 are significantly less likely to be active in a range of forms of creative participation<sup>22</sup> or activities in the home,<sup>23</sup> but more likely to use the internet everyday,<sup>24</sup> attend cultural venues (including libraries, live music, the cinema, arts and cultural festivals, bars and restaurants).<sup>25</sup> They were less likely to have high levels of political participation<sup>26</sup> or volunteer,<sup>27</sup> and less likely to feel at home in Australia.<sup>28</sup> However, they expressed higher levels of cosmopolitan belonging<sup>29</sup> and were more likely to think ‘multiculturalism’ was an important word.<sup>30</sup> Rather than being detached from political life, these findings suggest that young people are politically engaged through their social networks and cultural activity.
  - **Volunteers are busy across a range of forms of participation.** People who volunteered tended to be busier with other kinds of cultural activities (such as involvement in art groups or clubs,<sup>31</sup> DIY activity in the home,<sup>32</sup> hosting meetings in the home<sup>33</sup>) attend more events (such as festivals,<sup>34</sup> dance and theatre performances<sup>35</sup>), and have greater use of community facilities (such as libraries<sup>36</sup> and community centres<sup>37</sup>), and express a greater wish to participate in culture than those who do not volunteer.<sup>38</sup> People who volunteered were more likely to feel part of an ethnic community.<sup>39</sup> While those born overseas displayed similar levels of volunteer work to those born in Australia, overseas born respondents were more likely to volunteer in a wider range of activities, including church groups, ethnic groups and neighbourhood organising. Current multicultural policy frameworks encourage greater levels of volunteering among migrants – however, they are already involved in a wide range of community-building activity (OMAC, 2014)
  - **People tended to use community facilities more often than they engaged with large cultural institutions.** Just under half of all respondents attended libraries at least monthly, and a similar proportion attended recreation centres or pools this often.<sup>40</sup> This compares with about 1 in 5 people who attended art galleries at least monthly.<sup>41</sup> This reiterates the importance of local spaces of cultural participation in people’s lives.

- **Levels of attendance at commercial cultural venues varied greatly.** About 40% of people attended the cinema at least monthly, while 19% attended live or electronic music shows. There is a substantial proportion of people who do not attend restaurants or bars often.<sup>42</sup> This highlights the dispersed nature of cultural participation and levels of variance between particular subgroups in the population.
- **There were very high levels of reported internet use among the sample,** with 94% going online everyday. This and other forms of media use comprise the bulk of cultural participation in people's lives. While those born overseas were less likely to use the internet everyday, when they did they were significantly more likely to use it for keeping in contact with people overseas.<sup>43</sup> In general, people with higher levels of education were more likely to use the internet everyday than those without.<sup>44</sup> Existing measurement frameworks of social inclusion do not consider the role of media and internet use on everyday experiences of belonging (Markus, 2014; DPCD, 2011).
- **Time, money, knowledge about where to participate, fewer family commitments, and more social contacts were the main resources** that would enable people to creatively participate in structured arts and cultural activity, and to attend arts and cultural venues more frequently. This reiterates findings from previous surveys examining barriers to arts participation (Australia Council, 2014).
- **English language fluency is an important form of cultural capital.** Respondents born outside of Australia were less able to creatively participate in artistic activities because they did not think their English was good enough.<sup>45</sup> English language fluency was reported as being a general barrier stopping those born overseas from doing the things they need.

## 2.5 Development of cultural indicators

This draft framework of cultural indicators **presents an integrated model of cultural citizenship.**

The framework:

-  **Measures a range of domains of cultural participation and forms of belonging that are not currently available elsewhere.**
-  **Highlights the relationship between cultural participation, forms of cultural capital, and belonging that constitute cultural citizenship.**

Figure 5: Draft cultural indicator framework

PARTICIPATION	
<b>1. Creative participation</b>	
Creative participation in arts or cultural activity that is regular, productive, deliberate and tangible, including activity that takes place individually or collectively, and either inside or outside the home.	
Measures	Results
1.1 Proportion of people involved in creative participation monthly or more often.	Play an instrument, make music or sing (40%); creative writing (26%); visual art (36%); digital or video art (19%); craft (25%); perform in theatre, music or dance productions (6%); attend a book club, art group or take a class in any of the artforms above (16%).
<b>Other data sources</b> Australia Council <i>Arts Nation</i> , 2015; Australia Council <i>Arts in Daily Life</i> , 2014; Australian Bureau of Statistics <i>Participation in Selected Cultural Activities</i> 2013-2014.	
<b>2. Home</b>	
Participation in activities in the home which are central to people's self- and community-making.	
Measures	Results
2.1 Proportion of people hosting meetings, community activities or socialising at home monthly or more often.	Hosting meetings or community activities (29%); socialising, parties or playing games (85%).
<b>Other data sources</b> No other data currently available.	
<b>3. Commercial venues</b>	
Participation in commercial spaces of cultural consumption and interaction.	
Measures	Results
3.1 Proportion of people who attend commercial venues yearly or more often.	Restaurants (98%); cinema (91%); live music / electronic music shows (69%); musicals and comedy (65%); bars / nightclubs (60%).
<b>Other data sources</b> Australian Bureau of Statistics <i>Attendance at Selected Cultural Venues and Events</i> 2013-2014 (Contains some data on commercial venues including popular music concerts and cinemas. Attendance at musicals is categorised with opera).	



<b>4. Institutional culture</b>	
Participation in facilities, activities and events generally associated with 'high culture', or culture that is federally or state funded.	
<b>Measures</b>	<b>Results</b>
4.1 Proportion of people who attend institutional culture venues yearly or more often.	Art galleries (73%); museums (78%); classical music (46%); theatre (62%); classical and contemporary dance (36%); zoos and aquariums (66%); art/film/literary festivals (60%).
<b>Other data sources</b> Australian Bureau of Statistics <i>Attendance at Selected Cultural Venues and Events</i> 2013-2014 (Contains some data on spaces of institutional culture including art galleries, museums, zoos and aquariums, botanic gardens, libraries, archives and performing arts).	
<b>5. Community facilities</b>	
Participation in public facilities which form part of people's local or habitual activity, usually government funded.	
<b>Measures</b>	<b>Results</b>
5.1 Proportion of people who attend community facilities monthly or more often.	Parks (78%); libraries (48%); recreation centres and pools (45%); community gardens (34%); community centres (16%); childcare centres (12%).
<b>Other data sources</b> Australian Bureau of Statistics <i>Attendance at Selected Cultural Venues and Events</i> 2013-2014 (Contains some data on attendance at community facilities including libraries and botanic gardens).	
<b>6. Civic and political activism</b>	
Practices of political action which seek to intervene in civic or political processes.	
<b>Measures</b>	<b>Results</b>
6.1 Proportion of people who volunteer.	47% volunteer
6.2 Proportion of people who people who participated in political activism in the last 12 months.	Donated to a non-profit organisation (66%); signed a petition (52%); posted a message on a news blog or website (32%); contacted the local council about an issue of concern (29%); contacted a politician about an issue of concern (16%); joined a protest, march or strike (15%); joined or contacted a union (14%); contacted a newspaper or radio station about an issue of concern (8%); joined a political party or stood for political office (4%).
<b>Other data sources</b> Scanlon Foundation <i>Mapping Social Cohesion</i> 2014 (Contains data on range of volunteering and range of forms of political participation); Australian Bureau of Statistics <i>General Social Survey 2010</i> (Contains data on specific forms of volunteering and community and civic participation).	
<b>7. Media</b>	
Consumption of media forms through which meanings are exchanged and circulated, enabling the formation of real, virtual or language based communities.	
<b>Measures</b>	<b>Results</b>
7.1 Proportion of people who consume media everyday.	Read a book, magazine or newspaper (58%); listen to the radio or podcasts (49%); listen to recorded music (44%); watch TV programs or movies (52%); go online (94%).
<b>Other data sources</b> Deloitte <i>Media Consumer Survey</i> 2014. Australian Bureau of Statistics <i>Household Use of Information Technology</i> .	

## CAPITALS

### 8. Social networks

Interactions with others that ground belonging and create networks of trust, support and facilitate cultural participation.

Measures	Results
8.1 Proportion of people who are unable to participate in cultural activity because they do not have anyone to go with.	Unable to engage in creative participation because 'I don't have anyone to go with' (23%); Unable to attend cultural venues because 'I don't have anyone to go with' (20%).
Measures	Results
8.2 Proportion of people who can easily access social networks.	69% can easily find someone to socialise with; 82% can easily find someone to help me.

#### Other data sources

Department of Planning and Community Development *Indicators of Community Strength* 2011 (Contains data on whether one can get help if needed). Australian Bureau of Statistics *Measures of Australia's Progress* 2013 (Measures 'close relationships' in society).

### 9. English language fluency

The extent to which English language fluency enables cultural participation and belonging.

Measures	Results
9.1 Proportion of people who are unable to participate in cultural activity because their English is not good enough.	Unable to engage in creative participation because English isn't good enough (2%); Unable to attend cultural venues because English isn't good enough (2%)

#### Other data sources

Australian Bureau of Statistics *Understanding Migrant Outcomes* 2011 (Contains data on proficiency in spoken English).

### 10. Institutional literacy and access

Access to institutions and services that facilitate cultural participation and belonging.

Measures	Results
10.1 Proportion of people who feel comfortable contacting all the services they need.	85% 'definitely' agree.

#### Other data sources

Scanlon Foundation *Mapping Social Cohesion* 2014 (Measures levels of trust in a range of institutions).

### 11. Cross-cultural literacy

Capacity to move and translate between different cultures, leading to transnational or cosmopolitan belonging

Measures	Results
11.1 Proportion of people who read a book, magazine or newspaper in a language other than English.	33%
Measures	Results
11.2 Proportion of people who watch TV programs or movies in a language other than English.	33%

#### Other data sources

No other data currently available.

BELONGING	
<b>12. National belonging</b>	
The extent to which the nation state forms a central site of belonging.	
Measures	Results
12.1 Proportion of people who feel at home in Australia.	81% 'definitely' agree.
Measures	Results
12.2 Proportion of people who want to fit in with Australian culture.	59% 'definitely' agree.
<b>Other data sources</b> Scanlon Foundation <i>Mapping Social Cohesion</i> 2014 (Contains data on sense of belonging in Australia, sense of pride, importance of maintaining Australian way of life).	
<b>13. Transnational belonging</b>	
Participation in mediated practices of belonging with people overseas.	
Measures	Results
13.1 Proportion of people who use the internet to keep in contact with people overseas weekly or more often.	56%
<b>Other data sources</b> No other data currently available.	
<b>14. Local belonging</b>	
Place-based belonging to a local community or neighbourhood.	
Measures	Results
14.1 Proportion of people who feel at home in their local neighbourhood.	77% 'definitely' agree.
<b>Other data sources</b> Scanlon Foundation <i>Mapping Social Cohesion</i> 2014 (Contains data on neighbourhood safety, neighbourhood acceptance of diversity). VicHealth <i>Indicator Survey</i> 2011 (Contains data on feeling part of the community, perceptions of neighbourhood safety).	
<b>15. Cosmopolitan belonging</b>	
Cross-cultural mobility, engagement and forms of consumption.	
Measures	Results
15.1 Proportion of people who feel at home in more than one culture.	55% 'definitely' agree.
Measures	Results
15.2 Proportion of people who have close relationships with people from different cultural backgrounds.	69% 'definitely' agree.
Measures	Results
15.3 Proportion of people who seek out different cultural experiences (eg, food, music)	71% 'definitely' agree.
<b>Other data sources</b> Scanlon Foundation <i>Mapping Social Cohesion</i> 2014 (Measures proportion who have relationships with people 'from other cultures', and attitudes towards 'Diversity is good for Australia').	

## 16. Ethnic belonging

Participation in cultural maintenance, heritage and preserving diasporic connections. Can often involve practices of community-making and organising.

Measures	Results
16.1 Proportion of people who feel part of an ethnic or Indigenous community in Australia.	24% 'definitely' agree.
Measures	Results
16.2 Proportion of people who think it is important to maintain one's cultural heritage.	57% 'definitely' agree.

### Other data sources

No other data currently available.

## 3. Artist tracking research

### 3.1 Background to artist research

In Year 3 and 4 of the project artist tracking research was conducted with 7 artists including:

- Tony Yap
- Christos Tsiolkas
- Kit Lazaroo
- Khaled Sabsabi
- Massive Fam
- Nur Shkempi
- Empat Lima

The research examined the forms of value generated by multicultural artists. The aim of this artist tracking research is to highlight the complex, and non-linear ways in which artists of culturally diverse backgrounds produce value from their art.

### 3.2 Traditional value chain models

The ‘value chain’ is a conceptual tool emerging from business management studies aimed at sustaining a competitive advantage in the market (Porter 1985). The value chain refigures the concept of the supply chain whereby value is determined by the producer of goods and value flows ‘downstream’ to the customer (Feller et al 2006, 7). By contrast, the value chain understands the buyer or consumer as the source of value: ‘value flows from the customer, in the form of demand, to the supplier’ (4).

#### The value chain and cultural production

As the arts and culture are increasingly defined as industries, concepts and models from business studies have become important for articulating the conditions and processes through which culture is produced, circulated and valued.

These value chains tend to be imagined as linear – with value flowing between the producer, product and consumer. However, **research with multicultural arts points to the more complex, multi-linear flows and relationships that define their career pathways.**

The notion of a **value creating ecology** has been developed to describe this non-linear production of value (Hearn et al 2007). Rather than value inhering in the outcomes or product of a linear industrial process, value accrues in a dynamic and non-linear way throughout each step of the production process.

A value creating ecology:

- understands consumers as co-creators of value;
- recognises that value inheres not only in the product, but in the networks through which the product circulates;
- understands that co-operation and competition exist simultaneously between different elements of an industry ecosystem.



### 3.3 Value chains in Elite Arts; Community Cultural Development and Creative Industries

Within value chain models, there is little attention to the relationship between different arts sectors and the distinct forms of value they generate.

Our study of artists from diverse cultural backgrounds attempts to redefine the value chain to consider:

- the different processes through which value is created,
- the different forms of value generated from creative activity, and
- the mobility and plurality of the multicultural artist.

**Value is generally defined in narrow terms for each sector of the arts:**

- 1) **Elite arts.** Value has traditionally been defined as artistic excellence. The category of artistic excellence has been a long-standing criteria in government arts funding models. However, the notion of 'excellence' has been critiqued for being a potentially elitist and monocultural lens through which to assess the value of an artist or artwork.

Even within the elite arts there are numerous other forms of value that might accrue, including economic value and creative innovation. While there have been efforts to develop more flexible or plural models of artistic excellence, it remains a narrow and limited framework for evaluating multicultural art.

- 2) **Community cultural development.** Arts and cultural production from this sector is informed by objectives of social inclusion, access and wellbeing.

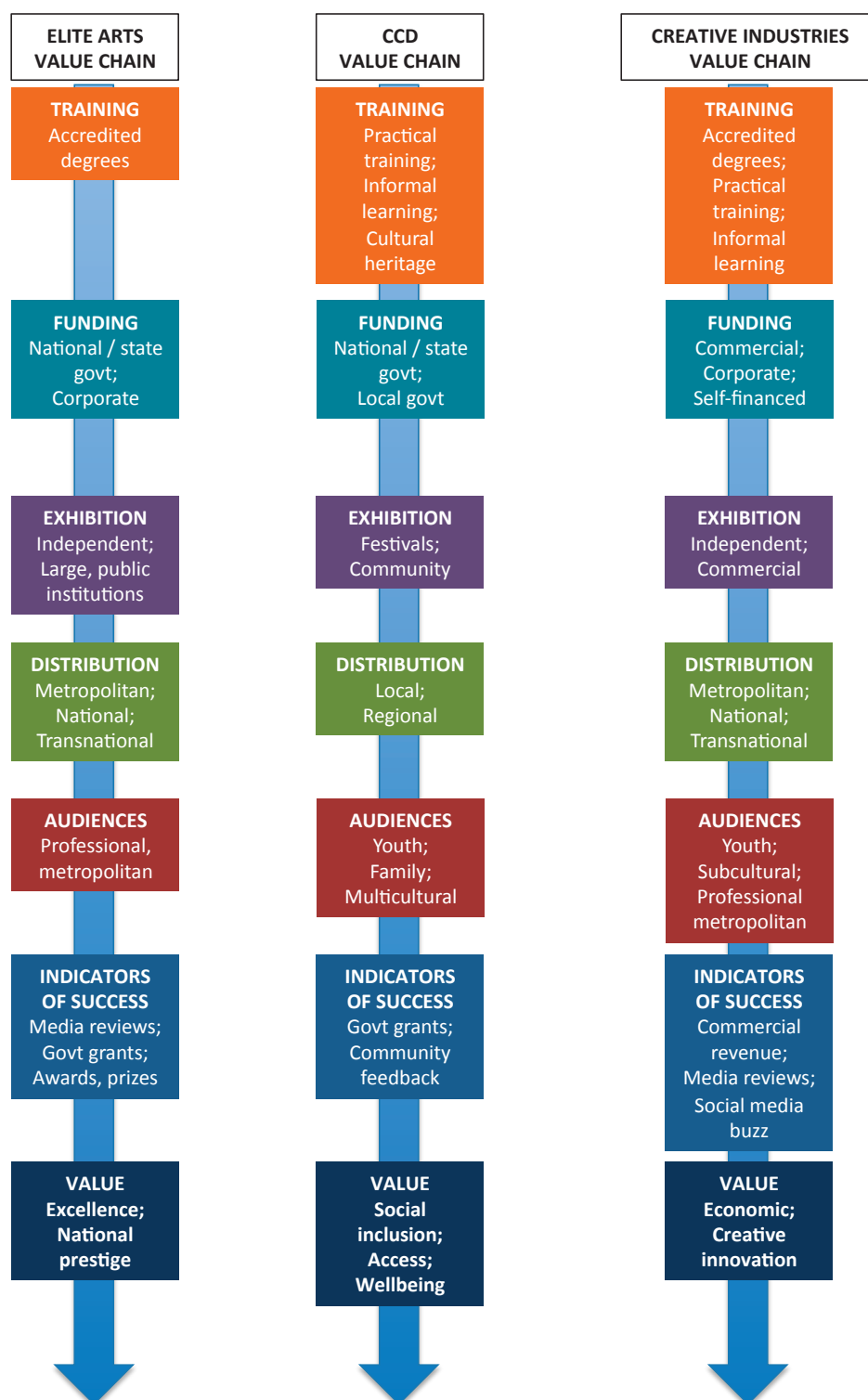
However, much of this arts and cultural activity generates a range of other forms of value, including creative innovation and excellence. While there has been increasing crossover between artists in the CCD sector and the elite art worlds, existing frameworks of value fail to capture what is generated from these collaborations.

- 3) **Creative industries.** Much of the literature on creative industries applies the value chain to large-scale industry contexts like film, media, fashion and music, and focuses on economic outcomes and creative innovation. There has been insufficient attention to the other forms of value that are generated by these creative forms, such as the diverse audiences they engage with, and other social and cultural outcomes.

Existing understandings of value in each of these sectors do not consider the points of overlap and distinction between them. The experience of most multicultural artists is not confined to any one of these sectors. **Rather, the mobility of the multicultural artist means that they have the potential to move flexibly between these diverse forms of value.**

The following charts present the traditional forms of training, funding, exhibition, distribution, audiences, and indicators of success that define the elite arts, community cultural development and creative industries. Each of these give rise to distinct forms of value.

Figure 6: Traditional arts value chains



The artist tracking research demonstrated that **culturally diverse artists are defined by their mobility**. There is a tendency to move across these three fields, accruing value in complex ways, and not adhering to the forms of institutionality or value in any one particular field. The mobility of the multicultural artist *presents both opportunities and barriers*.

The diagrams below depict the value chains for three artists: **Christos Tsiolkas, Massive Fam, and Empat Lima**.

Figure 7: Christos Tsiolkas value chain

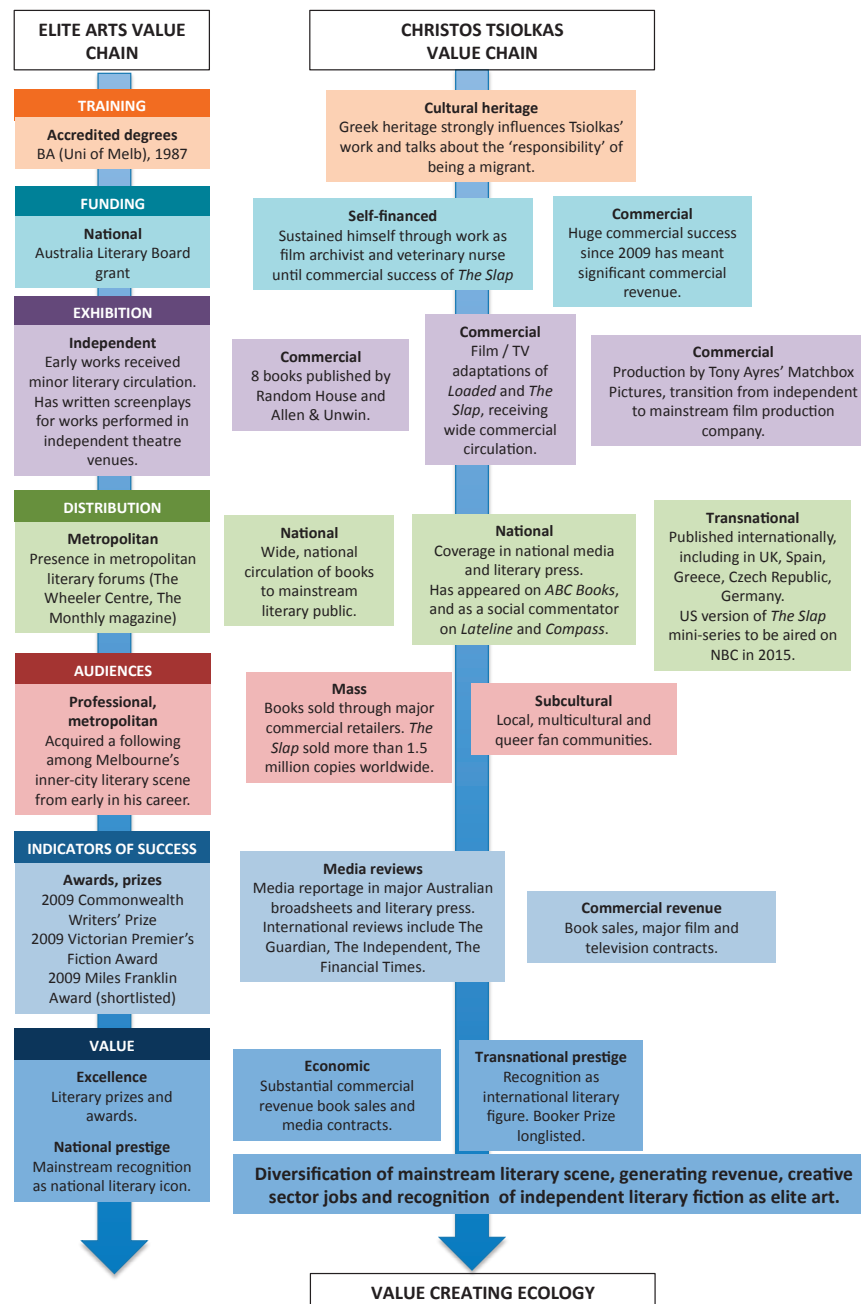


Figure 8: Massive Fam value chain

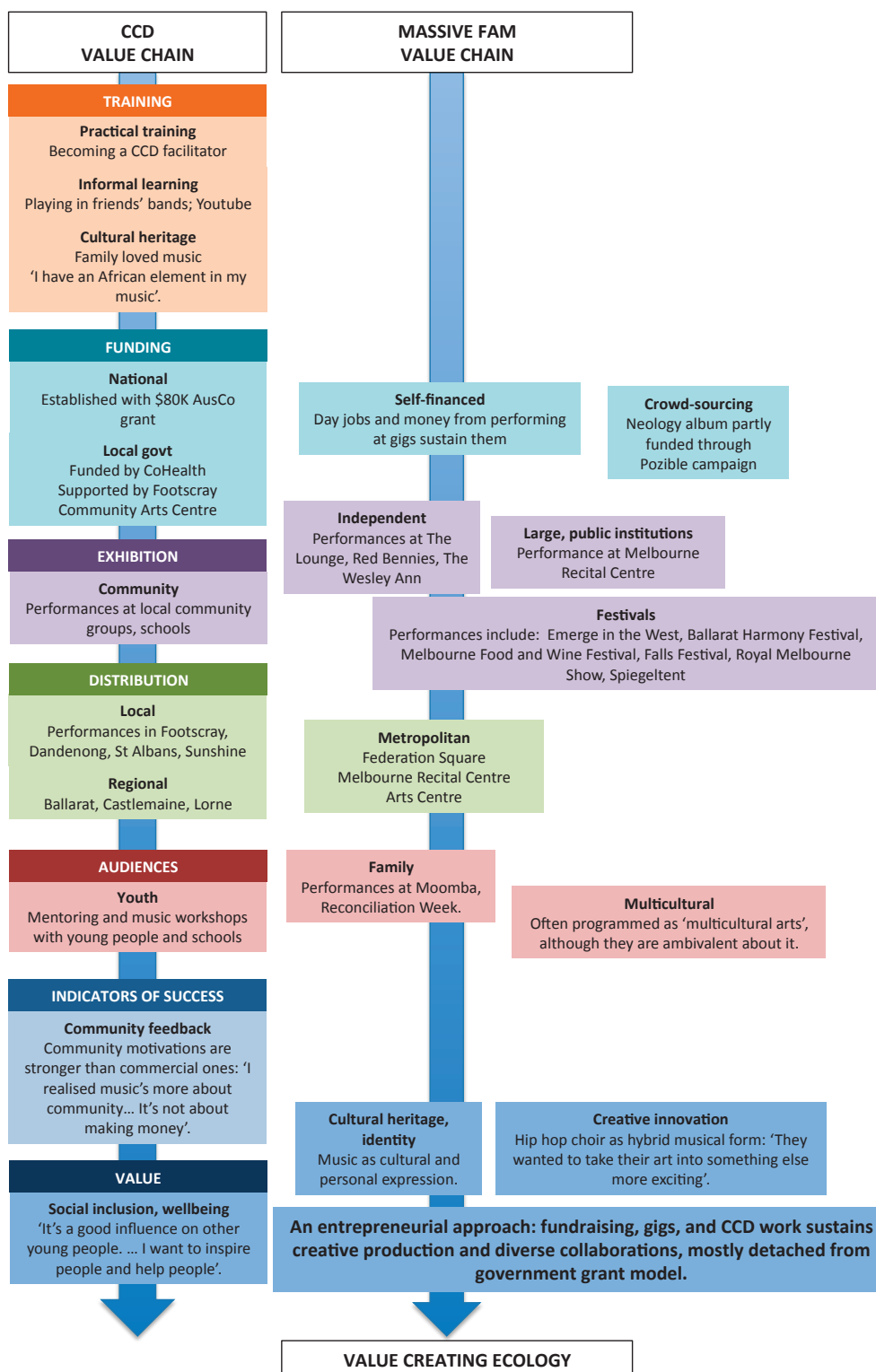
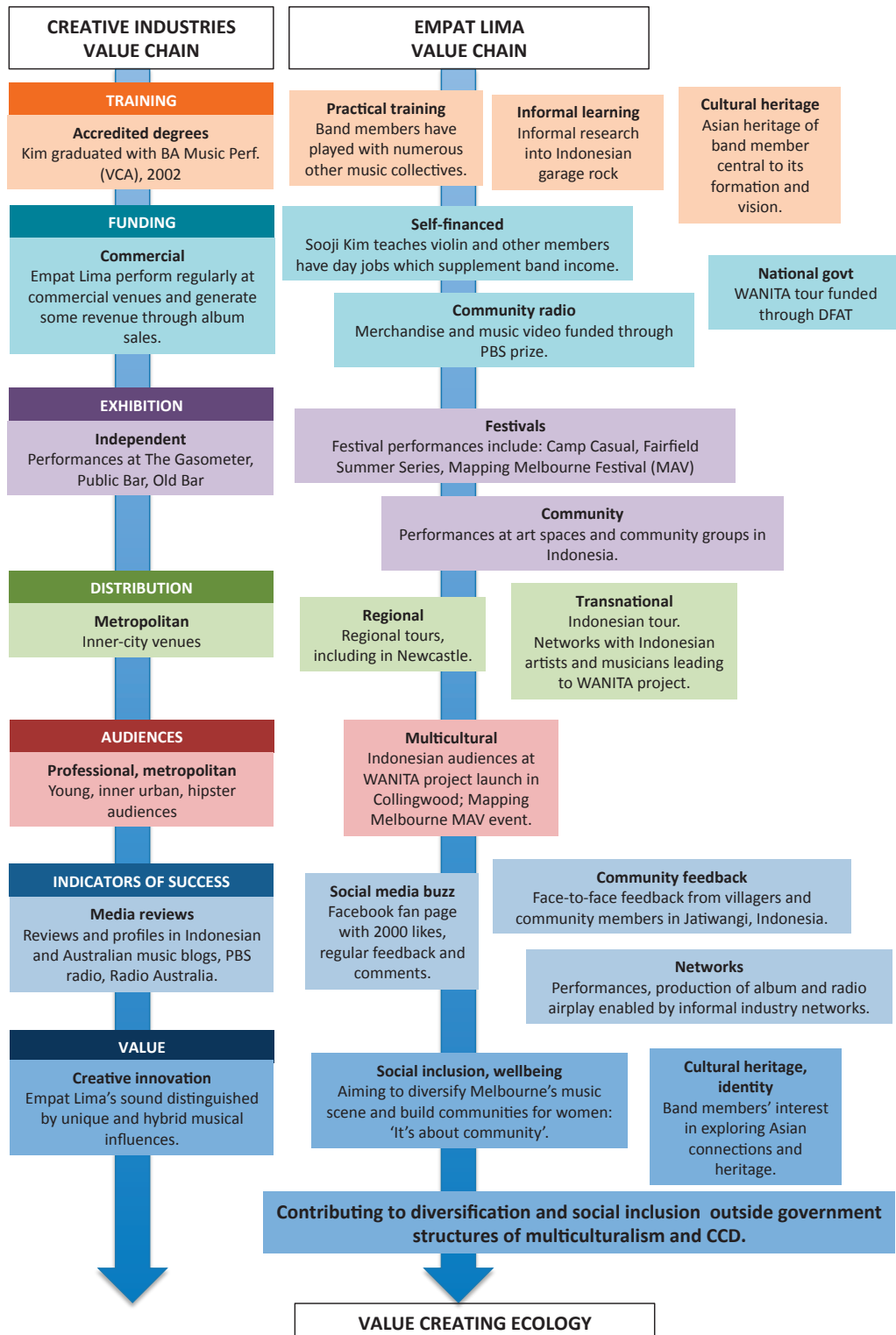


Figure 9: Empat Lima value chain





## 4. Policy analysis

The policy analysis summarises the major policy trends in relation to multiculturalism and multicultural arts at national, state and local tiers of government.

**The analysis highlights the shifts that have taken place over the last 5 years of policymaking,** considering the points of convergence and difference between different levels of policy.

Figure 10: Summary of policy trends

	Local	State	Federal
Multicultural discourse	Multiculturalism remains central to cultural programs and policymaking	Multiculturalism dispersed, increasingly displaced by rhetoric of citizenship	Multiculturalism dispersed, increasingly mainstreamed and replaced by rhetoric of diversity
Economic value of culture	Emphasis remains on social values of culture	Economic value embedded institutionally through <i>Creative Victoria</i>	Economic value remains important, reflected in emphasis on artist and producer
The spaces of culture	Emphasis on role of culture in local community-building	Support for metropolitan, regional and transnational spaces of culture	Support for national and transnational spaces of culture

### 4.1 Federal



**From margins to mainstream.** Multiculturalism shifts from the margins of national policy to defining a re-imagined national identity.

There is a history of inter-relationship between multicultural policy at a Federal level and the way the Australia Council frames and situates multicultural arts. The Australia Council's *Arts for a Multicultural Australia*, (1993) was positioned in relation to the *National Agenda for a Multicultural Australia*. In both of these policies multiculturalism was reframed from a marginal constituency to being central to overarching visions of Australian identity. At a structural level, the Australia Council moved away from targeted funding for the 'ethnic arts', towards integrating cultural diversity into the agendas of all artform boards and programs. Rather than having specific committees or projects dedicated to the multicultural arts, the AMA policy sought to 'reflect the diversity of Australia's culture through broad, flexible and representative administrative structures and procedures and comprehensive cultural definitions' (Australia Council, 1993, 3). **The Australia Council shifted its framing of multicultural arts from a distinct and marginal category of cultural production, to being central to all forms of artistic production.**



**The dispersal of multiculturalism.** The category of multiculturalism and multicultural identity have dispersed into an expanded notion of diversity.

Over the last ten years, as multiculturalism has diminished as an explicit national project within Federal and State policy, it has diminished in prominence within the Australia Council. This shift has been particularly apparent in the last five years. There is no explicit policy for multicultural arts or multicultural constituencies within the most recent Federal arts policy, *Creating Australia*. Rather, **multicultural Australians are situated within an expanded category of diversity, sitting alongside Indigenous Australians; the disabled; youth; and regional and marginal communities** (Australia Council 2010).

Administratively, the Australia Council's current streamlined structure is intended to support emergent, hybrid forms of arts practice. While there is no longer an explicit category of funding targeted at multicultural arts, it is anticipated that this new funding model will enable more diverse constituencies to participate in and obtain support for their art practice.



**Intensification of creative industries model.** A creative industries discourse of cultural production, and its emphasis on economic value, continues to inform arts and cultural policy.

Since *Creative Nation* in 1994, the arts and culture have been framed in economic terms through the discourse of creative industries. This shift has intensified over the last twenty years. For the latest national policy on the arts, *Creative Australia* (2013), developing Australia's creative industries drives two of the policy's five main goals. The policy sets out to 'expand the capacity of the cultural sector to contribute to all aspects of national life, the community, wellbeing and the economy', and to support 'innovation in the digitally enabled 21<sup>st</sup> century through the development of new creative content, knowledge and creative industries'. **Within this creative industries discourse, cultural diversity in the arts is valued for offering new economic opportunities, particularly as a broker for positioning Australia strategically towards Asia, and expanding into new Asian markets.**



**A shift towards the social impacts of the arts as a form of public good.**

While the social impacts of the arts have been the focus of many studies and arts advocacy reports (Matarasso, 1997; Mills and Brown, 2004), such impacts are being increasingly highlighted in Federal arts policy frameworks. The Federal Government's 2013 *Creative Australia* policy articulates 'the centrality of the arts to national identity, social cohesion and economic success' and speaks broadly about the 'social dividend' of the arts (Australian Government, 2013, 2, 85). Such statements about the social and public value of the arts are reiterated in the Australia Council's 2015 *Arts Nation* report. This study includes an account of the connection between engagement with the arts and 'life satisfaction' (Australia Council, 2015, 42). It argues that it is possible to discern the monetary value of the increases in life satisfaction that are generated by arts engagement, or the Wellbeing Valuation approach.

## 4.2 State



**The dispersal of multiculturalism.** The category of multiculturalism and multicultural identity have dispersed into an expanded notion of diversity.

As at the Federal level, multiculturalism has diminished as a discourse within Victorian arts and cultural policy. Within Arts Victoria, a commitment to CALD constituencies is situated within **an expansive definition of 'diversity', defined in terms of arts producers, art forms and cultural communities** (Arts Victoria, 2011). This policy is part of a longer history in Victoria in which there has been a decline in the language of multiculturalism in arts policy. Arts Victoria's 2003 *Creative Capacity* policy refers, for example, to the importance of 'valuing diversity' rather than speaking directly about multicultural communities (Arts Victoria, 2003, 4).



**Intensification of creative industries model.** The discourse of creative industries is embedded within new institutional structures.

While Arts Victoria has long deployed a discourse of creative industries within its arts and cultural policies, **this creative industries discourse has been thoroughly embedded within a restructured arts and cultural institutional landscape**. This shift is most visible in the creation of Creative Victoria, an umbrella organisation which situates arts organisations like Arts Victoria alongside more commercially oriented organisations in the fields of media and design. While Creative Victoria is yet to release a policy statement, an economic agenda dominates the organisation's profile. A creative strategy (still in development) aims to 'strengthen Victoria's leadership across the creative industries, stimulating innovation, collaboration, investment and growth' and the strategy 'will guide future government investment in the creative industries, and ensure their benefits are felt by all Victorians' (Creative Victoria 2015).



**The rhetoric of citizenship.** Multicultural policy is displaced by an emphasis on citizenship.

Within the Office of Multicultural Affairs and Citizenship (OMAC) a discourse around citizenship has displaced earlier discourses of multiculturalism. **While OMAC continues to support the particular needs of Victoria's culturally diverse population in terms of services and programs, its main emphasis is upon strategies to enhance cultural citizenship**. This includes a strong focus on social cohesion through building shared values and literacies, and maximising the economic benefits flowing from diversity for the shared growth and development of the State (OMAC, 2012; OMAC, 2014).

### 4.3 Local



**Political responsiveness.** Local policymaking involves adapting State and Federal political discourses in order to engage with local priorities and changes.

Over the last five years, the City of Whittlesea's arts and cultural programs have largely been responsive to the rapidly growing, and increasingly diverse population of Melbourne's outer northern suburbs. The changing needs and characteristics of this population inform the many policies and programs undertaken by the City of Whittlesea. Alongside this responsiveness to demographic change, the City of Whittlesea is also responsive to the kinds of arts and cultural policy developments taking place at State and Federal levels, as well as internationally, such as reference to UNESCO policies and frameworks. This reflects **an approach to policy development that is both grounded in the grass-roots, and outward-looking**, suggestive of the ways in which Federal and State policy might flow down to the local level. The City of Whittlesea's emphasis on cultivating citizenship, a broad framing of culture and a broad understanding of diversity are examples of the adoption of Federal and State discourses and frameworks at a local level.



**Multiculturalism has a central place.** The specificities of ethnic and cultural difference continue to inform program and policy development.

Where multiculturalism and multicultural communities have largely dispersed into broader categories of difference at the State and Federal level, the City of Whittlesea retains a sense of the specificity of cultural difference within its arts and cultural policy. Key concepts of multiculturalism, interculturalism and cultural heritage inform its Arts Development Strategy (CoW, 2013), while programs to support new and emerging migrant communities form part of its Multicultural Policy Plan (CoW, 2012). While the City of Whittlesea does adopt a broad, non-culture-specific understanding of diversity, it also **continues to structure policy in recognition of the continuities between cultural difference, social needs, cultural participation and forms of value** – continuities that have attenuated at the State and Federal Level.



**Non-economic value.** Culture continues to be valued beyond a narrow economic frame of reference.

Local policy is distinguished from State or Federal policy most acutely through the broad terms in which it values the arts and culture. While the City of Whittlesea recognises the role of the arts and culture in fostering economic prosperity, it **maintains a stronger sense of the social value of the arts and culture, in particular, in terms of social justice, cultural democracy, self determination and cultural expression** (CoW, 2013).



**The importance of place-making and community.** The value of culture is understood as localised, embodied and central to the formation of community.

Where State and Federal arts and cultural policies tend to focus on the producers and products of creative activity, the City of Whittlesea conceives of its role as shaping the spaces and capacities through which to build a shared culture. **Culture is less an object from which to extract value, and more the medium through which communities relate to each other and build connections to place.** In this sense, the City of Whittlesea addresses a more localised, bounded and place-based constituency than the multi-scalar, amorphous constituencies addressed by State and Federal policies. This embodied and emplaced understanding of culture is apparent in the City of Whittlesea's latest *Multicultural Action Plan* (2014) which aims to create 'a vibrant City where everyone is welcome, belongs and is connected' (22); foster 'active' citizenship and leadership' (22); promote a 'sense of belonging through place' (22) and 'reconciliation, healing and community connections' (22).



## 5. Future research outputs


Year 5 of this project will include the following research outputs:

- The development of a cultural indicator handbook for arts and cultural policymakers
- The publication of a scholarly book and journal articles presenting theoretical findings from the research
- A public panel discussing current issues at the intersection of the arts and cultural diversity (December 2015)
- An industry roundtable bringing together state, federal and local government stakeholders from the arts and multicultural stakeholders, to discuss research findings
- A summary of findings to be circulated to research partners and stakeholders in state, federal and local government.

## Appendix 1

### Notes

1. Australian population statistics from 2011 Census data, 'Community Profile' <http://profile.id.com.au/australia/population> Accessed 4 April 2015
2. 76.5% of those born in Australia compared with 68.1%.
3. 59.3% of those born in Australia watched TV everyday compared with 41.6% of those born overseas, and 54% of Australian-born respondents listened to the radio everyday compared with 43.1% of overseas born respondents.
4. 39% of those born outside Australia used the internet to contact people overseas everyday, compared with 13% of those born in Australia.
5. 65% of those born outside Australia compared with 33% born in Australia.
6. 15.3% did this weekly, compared with 5.7% of those born in Australia.
7. 23% of volunteers born overseas were involved with church groups weekly, compared with 7% of volunteers born in Australia. Ten per cent of volunteers born overseas were involved with an ethnic group weekly, compared 1% of those born in Australia.
8. Two-thirds of people born overseas felt at home in Australia, compared with 92% of people born in Australia.
9. Two-thirds of people born overseas felt at home in their local neighbourhood, compared with 84% of people born in Australia.
10. 61% of people born overseas felt at home in more than one culture, compared with 50% of people born in Australia.
11. Twenty per cent of people born in Australia thought it was not really important to fit in with Australian culture, compared with 8% of people born overseas.
12. Eight-six per cent of people born in Australia felt they could definitely find someone to help them in an emergency, compared with 76% of those born overseas.
13. Ninety per cent of people born in Australia said they definitely felt comfortable contacting services they need, compared with 78% of people born overseas.
14. Six per cent of overseas-born respondents contacted a politician about an issue of concern, compared with 23% of Australian-born respondents.
15. Twenty-one per cent of overseas-born respondents had contacted the local Council, compared with 37% of Australian-born respondents.
16. Thirty-eight per cent of respondents born in Australia had posted a message on a news blog or website, compared with 26% of overseas-born respondents.
17. Seventy-two per cent of Australian-born respondents had donated to a non-profit organization, compared with 59% of overseas-born respondents.
18. Sixty-five per cent of respondents born in Australia had signed a petition while only 35% of respondents born overseas had done so in the last 12 months.
19. Those with a TAFE or vocational qualification were significantly more likely to say that they never went to art galleries (46%), compared with respondents with a university degree (26%). A similar disparity was evident for museum attendance (37% of TAFE qualified respondents never went, compared with 20% of university educated people); art, film and literary festivals (64% of TAFE qualified respondents never went, compared with 36% of university qualified respondents); cultural/community festivals (34% of TAFE qualified people never went, compared with 17% of university educated people); bars (53% of TAFE qualified people never went, compared with 31% of university educated people); and restaurants (21% of TAFE qualified people went weekly or a few times per week, compared with 43% of university educated people).
20. University educated respondents were more likely to travel to the city weekly (32% compared with 13% who were TAFE qualified); and travel overseas yearly (76% compared with 61% who were TAFE qualified).
21. University educated people were significantly less likely to feel at home in Australia (78% compared with 90% who were TAFE qualified); more likely to seek out different cultural experiences (27% compared with 14% said this was sometimes important); and more likely to think 'multiculturalism' was an important word (85% thought this was definitely the case, compared with 71% of those who were TAFE qualified).
22. People aged 18-34 were significantly less likely than those in older age groups to play an instrument, make music or sing, to be involved in creative writing, visual art, craft or theatre, music or dance productions.
23. People aged 18-34 were significantly less likely than those in older age groups to be involved in gardening, cooking, decorating or DIY.
24. 98% of those aged 18-34 went on the internet everyday, compared with 79% of those aged 50-64.
25. Seventeen per cent of those aged 18-34 attended libraries weekly, compared with 4% of those aged 50-64. Six per cent of those aged 18-34 attended live music shows weekly, compared with none of the sample aged 35-49



who did. Forty four per cent of this younger age group attended the cinema monthly or a few times per month, compared with 24% of those aged 50-64. Fourteen per cent of those aged 18-34 attended arts festivals monthly, compared with 2% of those aged 50-64. Fifteen per cent of those aged 18-34 went to bars weekly, while only 4% of those between 35 and 49 went weekly. Just under half (44%) of people aged 18-34 went to restaurants weekly, compared with one quarter (24%) of people 50-64 who went to restaurants weekly.


26. People aged 18-34 were significantly less likely than people aged 50-64 to contact the local Council (17% compared with 50%), contact a politician (10% compared with 22%), contact a newspaper or radio station (5% compared with 12%), or donate to a non-profit organisation (59% compared with 78%).
27. Forty per cent of people aged 18-34 volunteer, compared with 55% of people aged 50-64.
28. Just over three-quarters (76%) of respondents aged 18-34 said they feel at home in Australia, compared with 93% of those aged 50-64.
29. 29 Seventy-four per cent of people aged 18-34 had close relationships with people from different cultural backgrounds, compared with 63% of those aged 35-49. Seventy-nine per cent of respondents aged 18-34 sought out different cultural experiences, compared with 66% of those aged 35-49.
30. 30 Eighty-four per cent of respondents aged 18-34 thought multiculturalism was an important word, compared with 75% of respondents aged 35-49.
31. Seven per cent of volunteers attend such a group weekly or more often, compared with 2% of those who do not volunteer.
32. Forty five per cent of volunteers undertook DIY activity in the home yearly or a few times a year, compared with 34% of those who did not volunteer.
33. Fifteen per cent of volunteers hosted meetings in the home weekly, compared with 5% of those who did not volunteer.
34. Fifty-five per cent of volunteers attended art/film/literary festivals yearly or a few times a year, compared with 44% of those who did not volunteer.
35. Sixty-four per cent of volunteers attended theatre performances, compared with 57% of those who did not volunteer. Forty-three per cent of volunteers attended contemporary dance performance compared with 30% of those who did not volunteer.
36. Four per cent of volunteers go to the library everyday, compared with 0.4% of those who did not volunteer.
37. Eight per cent of volunteers attended community centres weekly, compared with 3% of non-volunteers.
38. Seventy-seven per cent of volunteers stated they would like to attend more cultural events and venues than they do no, compared with 67% of non-volunteers.
39. Thirty per cent of volunteers stated they felt part of an ethnic community, compared with 19% of non-volunteers.
40. 45% attended recreation centres and pools at least monthly and 47.8% attended libraries at least monthly.
41. About 16% attended monthly, and 2% attended weekly or a few times per week.
42. About 17% go to restaurants yearly or never, and three quarters of people only go to bars a few times a year or never. 26% go to bars yearly or a few times per year, and 40% never go.
43. 39% of those born outside Australia used the internet to contact people overseas everyday, compared with 13% of those born in Australia.
44. 95% of respondents with a university degree used the internet everyday compared with 86% of those with a TAFE or vocational qualification.
45. 5.4% compared with none of the respondents born in Australia.



## Appendix 2

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## Appendix 3

### Questionnaire rationales

Survey question	Indicator area	Question rationale	Source / reference
Q1. Name of event (if surveyed at a cultural event)	PARTICIPATION	Captures located participation in cultural activity and seeks to distinguish different constituencies – eg, local / community; touristic / metropolitan; cultural heritage / multicultural festivals; suburban / inner-urban.	Multiculturalism and Governance fieldwork.
Q2. What is the main reason you came to this event today?	CAPITALS	Identifies motivations for participation in various spaces of cultural activity.	Multiculturalism and Governance fieldwork.
Q3. How often do you participate in the following artistic activities? Plan an instrument, make music or sing; Creative writing; Visual art; Digital or video art; Craft; Perform in theatre, music or dance productions; Attend a book club, art group or take a class.	PARTICIPATION	These categories of creative participation are derived from existing categories in the Australia Council Report, <i>More than Burns on Seats</i> . The category, 'Attend a book club' is derived from ethnographic research which revealed that collective creative participation is a significant aspect of everyday cultural activity.	Australia Council (2014); Multiculturalism and Governance fieldwork.
Q4. Would you like to participate in any of these activities more than you do now? Q5. What stops you from participating in these activities as much as you would like? I don't know where to go; It costs too much; My English is not good enough; I have too many family commitments; I can't get there; I don't have time; I don't have anyone to go with.	CAPITALS	Fieldwork identified that levels of cultural participation were influenced by a number of barriers to participation. These categories are derived from fieldwork and Australia Council research.	Australia Council (2014); Multiculturalism and Governance fieldwork.
Q6. How often do you do the following activities at home? Gardening; Cooking; Decorating or DIY activities; Socialising, parties or playing games; Host meetings or community activities	PARTICIPATION	Fieldwork identified that domestic space was a significant domain of cultural participation and creative activity. This question captures the importance of the domestic space as a site of acculturation, comfort, self-making and community making.	Multiculturalism and Governance fieldwork.
Q7. How often do you read a book, magazine or newspaper?	PARTICIPATION	Fieldwork identified media use as an important site of cultural participation that is distinct from other forms of creative participation. Question is concerned with consumption of media rather than participation, and the attachments and identity construction that arises from such consumption.	Multiculturalism and Governance fieldwork.
Q8. Is any of this in a language other than English?	BELONGINGS	Identifies the extent to which media consumption contributes to diasporic or transnational connections.	Multiculturalism and Governance fieldwork.
Q9. How often do you listen to the radio or podcasts?	PARTICIPATION	Fieldwork identified media use as an important site of cultural participation that is distinct from other forms of creative participation. Question is concerned with consumption of media rather than participation, and the attachments and identity construction that arises from such consumption.	Multiculturalism and Governance fieldwork.
Q10. Which stations do you listen to?	PARTICIPATION	Identifies access to and use of different media sectors (commercial; community; public; ethnic community; transnational). Also identifies the extent to which diasporic and transnational connections are produced by consumption. Categories derived from Multiculturalism and Governance fieldwork.	Multiculturalism and Governance fieldwork.
Q11. How often do you listen to recorded music?	PARTICIPATION	Fieldwork identified media use as an important site of cultural participation that is distinct from other forms of creative participation. Question is concerned with consumption of media rather than participation, and the attachments and identity construction that arises from such consumption.	Multiculturalism and Governance fieldwork.
Q12. What kinds of music do you listen to?	PARTICIPATION	Identifies media taste cultures and audience segments, diasporic connections and access to global media sphere	Multiculturalism and Governance fieldwork.

Q13. How often do you watch TV programs or movies?	PARTICIPATION	Fieldwork identified media use as an important site of cultural participation that is distinct from other forms of creative participation. Question is concerned with consumption of media rather than participation, and the attachments and identity construction that arises from such consumption.	Multiculturalism and Governance fieldwork.
Q14. Is any of this in a language other than English?	BELONGINGS	Measures diasporic connections emerging from media use and access to global media sphere.	Multiculturalism and Governance fieldwork.
Q15. How often do you go online?	PARTICIPATION	Fieldwork identified online media use as a significant site of cultural participation. Measures access to and use of digital media fieldwork.	Multiculturalism and Governance fieldwork.
Q16. What do you mainly use the internet for?		Identifies range of uses of digital media, including social and creative. Highlights the key role of digital technology for maintaining and constructing transnational connections.	Multiculturalism and Governance fieldwork.
Q17. How often do you use the internet to keep in contact with people overseas?	BELONGINGS		Multiculturalism and Governance fieldwork.
Q18. How often do you do any physical activity (eg. cycling, running, group fitness, swimming, bushwalking)?	PARTICIPATION	Determines the extent to which sport and physical recreation are a significant site of cultural participation and belonging.	Multiculturalism and Governance fieldwork.
Q19. Is this physical activity mainly by yourself or in a group?	CAPITALS	Captures the role of physical activity in contributing to social networks and social capital.	Multiculturalism and Governance fieldwork.
Q20. How often do you go to...(community facilities)? Recreation centres and pools; Libraries; Childcare centres; Community centres; Parks; Community gardens	PARTICIPATION	Measures the significance of community facilities as a key domain of cultural participation. Categories are derived mainly from fieldwork and Australian Bureau of Statistics.	Multiculturalism and Governance fieldwork; ABS (2009)
Q21. How often do you go to... (institutional culture and commercial culture)? Art galleries; Museums; Classical music concerts or opera; Live music / electronic music; Musicals and comedy; Theatre; Cinema; Classical and contemporary dance; School performances; Zoos and aquariums; Art / film / literary festivals; Cultural / community festivals; Public lectures; Bars / nightclubs; Restaurants	PARTICIPATION	Measures the significance of institutional culture and commercial culture as key domains of cultural participation. Institutional culture refers to the high cultural forms and institutions supported by the state. Commercial culture includes private and popular forms and venues such as cinemas, restaurants and bars. Categories are derived mainly from ABS and Australia Council.	Multiculturalism and Governance fieldwork; ABS (2009); Australia Council (2014).
Q22. Would you like to go to any of these places more than you do now? Q23. What stops you from going to these things as much as you would like? I don't know where to go. It costs too much; My English is not good enough; I have too many family commitments; I can't get there; I don't have time; I don't have anyone to go with. Q24. In the last 12 months have you... (political participation)?	CAPITALS  PARTICIPATION; BELONGING	Fieldwork identified that levels of cultural participation were influenced by a number of barriers to participation. These categories are derived from fieldwork and Australia Council research.  Captures participation in traditional forms of political activity, as well as involvement in broader civic sphere as. These are both domains of participation and sites of acculturation and belonging, revealing belonging to collectives (the community, the nation).  Measures of political participation are derived largely from Markus and ABS. Additional measures relating to online and media-based political participation emerged from fieldwork.	Australia Council (2010); Multiculturalism and Governance fieldwork.
Q25. Do you do any unpaid or volunteer work (eg. at a school, church, sports club or ethnic group)? Q26. How often do you do unpaid or volunteer work for ...? Q27. What are the main reasons why you contribute your time to these groups?	PARTICIPATION	Fieldwork revealed the importance and variety of volunteer work as a key domain of cultural participation that had a number of roles in people's lives: a form of acculturation, socialisation, self-making, pathways to paid employment. Categories are derived from fieldwork.	Multiculturalism and Governance fieldwork.
Q28. How much do you agree with the following statements? My English is good enough to do the things I need; I can easily find someone to socialise with; In an emergency I can easily find someone to help me; The people I mix with are the 'right' kind of people for me.	CAPITALS	Measures variety of capitals and competencies required for cultural participation, and which are also generated by this participation. Categories are derived from fieldwork and Markus.	Markus (2014); Multiculturalism and Governance fieldwork.
Q29. I feel comfortable contacting all the services I need (eg. schools, the police, the doctor).	CAPITALS	Measures institutional literacy and access, a significant category of capital derived from fieldwork.	Markus (2014); Multiculturalism and Governance fieldwork.

Q30. How often do you travel to ... ? The city; The country; Overseas	CAPITALS	Measures influence of spatial mobility on cultural participation. Measure of diasporic connections.	Multiculturalism and Governance fieldwork.
Q31. How much do you agree with the following statements? I feel at home in Australia; I feel at home in my local neighbourhood; I feel at home in more than one culture; I have close relationships with people from different cultural backgrounds; I seek out different cultural experiences; I feel part of an ethnic or indigenous community in Australia; It's important to maintain my cultural heritage; It's important to for me to fit in with Australian culture; 'Multiculturalism' is an important word.	BELONGINGS	Fieldwork identified a range of forms of belonging that were relevant to people's lives. This question explores the complexity of belonging and range of attachments people have, producing a taxonomy of belonging reflecting fieldwork findings. Question format adapted from Markus report, emphasising subjective accounts of belonging.	Markus (2014); Multiculturalism and Governance fieldwork.
Q32. Are you in paid work? Full-time; Part-time/casual; Not working - looking for work; Not working - not looking for work; Retired	DEMOGRAPHIC QUESTION	Categories adapted from Bennett, Emmison and Frow.	Bennett, Emmison and Frow (1999).
Q33. How satisfied are you with your paid work?	PARTICIPATION; BELONGINGS	Identifies the extent to which migrants' training and aspirations have translated into fulfilling work. Constructing work as a site of citizenship and participation. Categories derived from fieldwork.	Multiculturalism and Governance fieldwork.
Q34. How old are you?	DEMOGRAPHIC QUESTION	Measures influence of age on levels of participation, capitals and belonging.	Multiculturalism and Governance fieldwork.
Q35. What is your gender?	DEMOGRAPHIC QUESTION	Measures influence of gender on levels of participation, capitals and belonging. Open-ended question is inclusive of a range of gender identifications.	Multiculturalism and Governance fieldwork.
Q36. What suburb do you live in?	DEMOGRAPHIC QUESTION	Measures the influence of geospatial differences on levels of participation, capitals and belonging.	Multiculturalism and Governance fieldwork.
Q37. Were you born in Australia?	DEMOGRAPHIC QUESTION	Identifies influence of migrant status and background on participation, capitals and belonging.	Multiculturalism and Governance fieldwork.
Q38. Which country were you born in?	DEMOGRAPHIC QUESTION	Identifies influence of migrant status and background on participation, capitals and belonging.	Multiculturalism and Governance fieldwork.
Q39. In which year did you come to Australia?	DEMOGRAPHIC QUESTION	Identifies influence of migrant status and background on participation, capitals and belonging.	Multiculturalism and Governance fieldwork.
Q40. What is your settlement status?	DEMOGRAPHIC QUESTION	Identifies influence of official categories of residency and citizenship on participation, capitals and belonging.	Department of Immigration and Border Protection migrant status categories.
Q41. If you are an Australian citizen have you voted in an election in the last 3 years?	BELONGINGS	Influence of formal citizenship on practices of political participation.	Multiculturalism and Governance fieldwork.
Q42. If you were born overseas, why did you come to Australia?	DEMOGRAPHIC QUESTION	Identifies influence of migrant status and background on participation, capitals and belonging. Questions 42, 43, 44, 45 and 47 collect a range of data on cultural and linguistic diversity including whether first or second generation migrant, levels of migration, and religion as a marker of difference. Categories derived from fieldwork and adapted from ABS.	Multiculturalism and Governance fieldwork.
Q43. Where was your mother born?	DEMOGRAPHIC QUESTION	Identifies influence of indigenous identity on participation, capitals and belonging.	Multiculturalism and Governance fieldwork.
Q44. Where was your father born?	DEMOGRAPHIC QUESTION	Reiterates Aboriginality as a distinct cultural and governmental category.	Multiculturalism and Governance fieldwork.
Q45. What language do you mostly speak at home?	DEMOGRAPHIC QUESTION	Identifies influence of indigenous identity on participation, capitals and belonging.	Multiculturalism and Governance fieldwork.
Q46. Do you identify as Aboriginal or Torres Strait Islander?	DEMOGRAPHIC QUESTION	Reiterates Aboriginality as a distinct cultural and governmental category.	Multiculturalism and Governance fieldwork.
Q47. Are you religious?	DEMOGRAPHIC QUESTION	Identifies influence of migrant status and background on participation, capitals and belonging. Questions 42, 43, 44, 45 and 47 collect a range of data on cultural and linguistic diversity including whether first or second generation migrant, levels of migration, and religion as a marker of difference. Categories derived from fieldwork and adapted from ABS.	Multiculturalism and Governance fieldwork.
Q48. What is your highest level of education?	DEMOGRAPHIC QUESTION	Examines influence of levels of education on involvement in arts and other cultural domains. Categories adapted from Bennett, Emmison and Frow.	Bennett, Emmison and Frow (1999).

## Appendix 4

### Final questionnaire

Cultural Participation and Cultural Indicators audience survey
<b>Welcome to the Cultural Participation and Cultural Indicators survey</b>
<p>Thankyou for your participation in this survey, your feedback is very important to us.</p> <p>The survey is part of a research project being undertaken by University of Melbourne. The project is funded by Australian Research Council, Australia Council, City of Whittlesea, and Office of Multicultural Affairs and Citizenship.</p> <p>The purpose of this research is to better understand people's cultural activities to ensure that cultural policies reflect community priorities. The survey should take approximately 15 minutes to complete. The data will be stored and analysed by University of Melbourne researchers in keeping with the University's ethics requirements.</p> <p>For further information about the research, please see the project <a href="#">website</a> or contact the Project Manager, Rimi Khan <a href="mailto:rpkhan@unimelb.edu.au">rpkhan@unimelb.edu.au</a></p>
<b>* 1. Name of event.</b>
<input type="text"/>
<b>* 2. What is the main reason you came to this event today?</b>
<input type="text"/>
<p>Now we'd like to ask you about your participation in some other cultural activities.</p>

## Cultural Participation and Cultural Indicators audience survey

### \*3. How often do you participate in the following artistic activities?

	Everyday	Weekly / few times per week	Monthly / few times per month	Yearly / few times per year	Never	N/A
Play an instrument, make music or sing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Creative writing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Visual art (eg. drawing, painting, sculpture, street art or photography)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Digital or video art	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Craft (eg ceramics, knitting, sewing, jewellery-making, wood-working)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Perform in theatre, music or dance productions	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Attend a book club, art group or take a class in any of the artforms above	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Are there any other artistic activities you participate in?

### \*4. Would you like to participate in any of these activities more than you do now?

- ☐ Yes
- ☐ No

### \*5. What stops you from participating in these activities as much as you would like?

(Select all that apply)

- ☐ I don't know where to go
- ☐ It costs too much
- ☐ My English is not good enough
- ☐ I have too many family commitments
- ☐ I can't get there
- ☐ I don't have time
- ☐ I don't have anyone to go with

Other (please specify)

## Cultural Participation and Cultural Indicators audience survey

### \*6. How often do you do the following activities at home?

	Everyday	Weekly / few times per week	Monthly / few times per month	Yearly / few times per year	Never	N/A
Gardening	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Cooking	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Decorating or DIY activities like building a shelf, renovating	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Socialising, parties or playing games	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Host meetings or community activities	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

### \*7. How often do you read a book, magazine or newspaper?

Everyday	Weekly / few times per week	Monthly / few times per month	Yearly / few times per year	Never	N/A
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

### \*8. Is any of this in a language other than English?

- ☐ Yes
- ☐ No

### \*9. How often do you listen to the radio or podcasts?

Everyday	Weekly / few times per week	Monthly / few times per month	Yearly / few times per year	Never	N/A
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

### \*10. Which stations do you listen to? (List up to 3)

1)

2)

3)



## Cultural Participation and Cultural Indicators audience survey

### \* 11. How often do you listen to recorded music?

Everyday	Weekly / few times per week	Monthly / few times per month	Yearly / few times per year	Never	N/A
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

### \* 12. What kinds of music do you listen to? (List up to 3)

1)

2)

3)

### \* 13. How often do you watch TV programs or movies?

Everyday	Weekly / few times per week	Monthly / few times per month	Yearly / few times per year	Never	N/A
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

### \* 14. Is any of this in a language other than English?

☐ Yes

☐ No

### \* 15. How often do you go online (on a computer or on your phone)?

Everyday	Weekly / few times per week	Monthly / few times per month	Yearly / few times per year	Never	N/A
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

### \* 16. What do you mainly use the internet for?

1)

2)

3)

## Cultural Participation and Cultural Indicators audience survey

### \*17. How often do you use the internet to keep in contact with people overseas?

Everyday	Weekly / few times per week	Monthly / few times per month	Yearly / few times per year	Never	N/A
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

### \*18. How often do you do any physical activity (eg, cycling, running, group fitness, swimming, bushwalking)?

Everyday	Weekly / few times per week	Monthly / few times per month	Yearly / few times per year	Never	N/A
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

### \*19. Is this physical activity mainly by yourself or in a group?

- ☐ By myself  
☐ In a group  
☐ Both

Now we'd like to ask you about the sorts of places and events you go to outside the home.

### \*20. How often do you go to...?

	Everyday	Weekly / few times per week	Monthly / few times per month	Yearly / few times per year	Never	N/A
Recreation centres and pools	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Libraries	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Childcare centres	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Community centres (youth centres, migrant resource centres)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Parks	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Community gardens	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

## Cultural Participation and Cultural Indicators audience survey

### \* 21. How often do you go to...?

	Everyday	Weekly / few times per week	Monthly / few times per month	Yearly / few times per year	Never	N/A
Art galleries	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Museums	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Classical music concerts or opera	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Live music / electronic music shows	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Musicals and comedy	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Theatre	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Cinema	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Classical and contemporary dance performances	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
School performances (music, dance, theatre)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Zoos and aquariums	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Art / film / literary festivals	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Cultural / community festivals	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Public lectures	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Bars / nightclubs	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Restaurants	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

### \* 22. Would you like to go to any of these places more than you do now?

- ☐ Yes
- ☐ No

## Cultural Participation and Cultural Indicators audience survey

### \*23. What stops you from going to these things as much as you would like? (Select all that apply)

- ☐ I don't have anyone to go with
- ☐ I can't get there
- ☐ My English is not good enough
- ☐ I have too many family commitments
- ☐ I don't know where to go
- ☐ I don't have time
- ☐ It costs too much
- ☐ Other (please specify)

### \*24. In the last 12 months have you...?

	Yes	No	Don't know / Prefer not to answer
Contacted the local Council about an issue of concern	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Contacted a politician about an issue of concern	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Contacted a newspaper or radio station about an issue of concern	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Posted a message on a news blog or website	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Joined a political party or stood for political office	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Joined or contacted a union	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Donated to a non-profit organisation	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Signed a petition	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Joined a protest, march or strike	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

## Cultural Participation and Cultural Indicators audience survey

**\*25. Do you do any unpaid or volunteer work (eg, at a school, church, sports club or ethnic group)?**

- ☐ Yes  
☐ No

**\*26. How often do you do unpaid or volunteer work for ...?**

	Everyday	Weekly / few times per week	Monthly / few times per month	Yearly / few times per year	Never	N/A
Sports clubs	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Church groups	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ethnic groups	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Neighbourhood organising	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Schools, educational and childcare facilities	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Senior citizens groups	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Political parties or organisations	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Body corporate or tenants' associations	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Unions	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Charity or non-profit organisations	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Arts groups	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Community garden / environmental groups	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Any other kind of volunteer activity or unpaid work? (please specify)

**\*27. What are the main reasons why you contribute your time to these groups? (List up to 3)**

- 1)   
2)   
3)

## Cultural Participation and Cultural Indicators audience survey

### \* 28. How much do you agree with the following statements?

	Yes, definitely	Sometimes	No, not really	N/A
My English is good enough to do the things I need	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I can easily find someone to socialize with	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
In an emergency, I can easily find someone to help me	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The people I mix with are the 'right' kind of people for me	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

### \* 29. I feel comfortable contacting all the services I need (eg, schools, the police, the doctor).

Yes, definitely	Sometimes	No, not really	N/A
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

### \* 30. How often do you travel to ... ?

	Everyday	Weekly / few times per week	Monthly / few times per month	Yearly / few times per year	Never	N/A
The city	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
To the country or other parts of Australia	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Overseas	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

## Cultural Participation and Cultural Indicators audience survey

### \*31. How much do you agree with the following statements?

	Yes, definitely	Sometimes	No, not really	N/A
I feel at home in Australia	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I feel at home in my local neighbourhood	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I feel at home in more than one culture	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I have close relationships with people from different cultural backgrounds	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I seek out different cultural experiences (eg, food, music)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I feel part of an ethnic or indigenous community in Australia	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
It's important to maintain my cultural heritage	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
It's important for me to fit in with Australian culture	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
'Multiculturalism' is an important word	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Finally, just a few quick questions about yourself.

### \*32. Are you in paid work? (select one)

- ☐ Full-time
- ☐ Part-time / casual
- ☐ Not working – looking for work
- ☐ Not working – not looking for work
- ☐ Retired

### \*33. How satisfied are you with your paid work?

- ☐ A lot
- ☐ Somewhat
- ☐ Not at all

## Cultural Participation and Cultural Indicators audience survey

### \*34. How old are you?

- ☐ Under 18
- ☐ 18-34
- ☐ 35-49
- ☐ 50-64
- ☐ 65 or over
- ☐ N/A

### \*35. What is your gender?

### \*36. What suburb do you live in?

### \*37. Were you born in Australia?

- ☐ Yes
- ☐ No

### \*38. Which country were you born in?

### \*39. In which year did you come to Australia?

### \*40. What is your settlement status?

- ☐ Australian citizen
- ☐ Permanent resident / permanent visa
- ☐ Temporary visa



## Cultural Participation and Cultural Indicators audience survey

**\*41. If you are an Australian citizen have you voted in an election in the last 3 years?**

- ☐ Yes
- ☐ No
- ☐ Not sure
- ☐ I am not an Australian citizen

**\*42. If you were born overseas, why did you come to Australia? (select which is most important)**

- ☐ Work / business
- ☐ Study
- ☐ Family / partner
- ☐ Humanitarian (refugee)
- ☐ Holiday

**\*43. Where was your mother born?**

- ☐ Australia
- ☐ Overseas

If overseas, in which country? (please write)

**\*44. Where was your father born?**

- ☐ Australia
- ☐ Overseas

If overseas, in which country? (please write)

**\*45. What language do you mostly speak at home?**

- ☐ English
- ☐ Other

Other (please write)

## Cultural Participation and Cultural Indicators audience survey

### \*46. Do you identify as Aboriginal or Torres Strait Islander?

- ☐ Yes
- ☐ No
- ☐ Not sure

### \*47. Are you religious?

- ☐ Yes
- ☐ No
- ☐ Not sure

If yes, which religion do you belong to?

### \*48. What is your highest level of education?

- ☐ Primary
- ☐ Secondary
- ☐ TAFE / vocational study
- ☐ University degree (undergraduate)
- ☐ University degree (postgraduate)

## Thank you!

That concludes the survey. Thanks for your time!

If you would like to **enter the prize draw to win an iPad Air** please leave your first name and a contact number or email address below.

Good luck!

### 49. Contact information

Name

Email Address

Phone Number

## Appendix 5

### Fieldwork methodology

- The community survey involved n=486 adults. **A dual-frame sample methodology was used:**
  - 1) A sample was drawn via online distribution of the survey (n=305). The survey was circulated through a number of online mailing lists, including City of Whittlesea Facebook page, Office of Multicultural Affairs and Citizenship newsletter, University of Melbourne staff e-news.
  - 2) A second sample was accessed through face-to-face surveying (n=181) at a number of cultural events, including Chinese New Year celebrations, Chinatown, Melbourne; Whittlesea Community Festival, Thomastown; Viva Victoria Festival, Federation Square, Melbourne. Surveying audiences at these events enabled researchers to access a sufficiently large sample of people born outside of Australia. Thirteen researchers were employed to carry out this face-to-face surveying. All researchers were fully briefed about survey objectives and procedures, data quality issues relating to specific questions, and conducted significant practice interviewing.
- **Sample representativeness:** The survey utilised non-probability, purposive sampling rather than random sampling. This sampling method sought to ensure that the sample of those born outside Australia could be compared with respondents born in Australia; that comparisons could be made between university-educated respondents and those without university degrees; and that the responses of those aged 18-34 could be compared with older respondents.
- **Languages other than English:** Chinese and Arabic versions of the survey were developed and made available through the online survey link. Chinese-speaking bilingual researchers were also employed to conduct the survey with Chinese audience members.
- **Pilot-testing:** A formal pilot was held at a community event, where face-to-face surveying of audience members was conducted by 2 researchers. There were 10 respondents in the pilot survey. This pilot was used to assess the effectiveness of each question, and their effect on the flow and delivery of the survey. Some changes to questionnaire structure and wording were made on the basis of this pilot.
- **Survey background:** Prior to completing the questionnaire all respondents were provided with information about the survey background and objectives, ethics standards, and contact details for queries relating to the survey.