

# Multiculturalism and Governance:

Evaluating Arts Policies and  
Engaging Cultural Citizenship

[FINAL REPORT]



ISBN: 978 0 7340 5344 2

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This research was funded by the Australian Government through the Australian Research Council's Linkage Projects funding scheme (LP110100039). The research was also supported and funded by the following Partner Organisations:

Australia Council for the Arts  
City of Whittlesea  
Department of Premier and Cabinet

Photo acknowledgments

Back cover: Photo by Rimi Khan

Page 21: Photo of Christos Tsiolkas by Zoe Ali

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## Foreword

Cultural diversity in Australia continues to provide a challenge for the development of public policies. Forty-six per cent of Australia's population was born overseas or has an overseas-born parent (ABS 2012). However, government funding for the arts and cultural participation does not reflect this diversity.

This report presents a policy overview, a cultural citizenship indicator framework and models an arts value-creating ecology for culturally diverse artists.

This project is the first to develop an indicator framework for evaluating the three components of cultural citizenship – cultural participation, capacity and belonging. The framework provides a resource for arts workers and cultural policymakers to understand how cultural citizenship is generated in culturally diverse communities. While citizenship is defined as the formal, legal frameworks that underpin belonging to a nation, cultural citizenship refers to the informal, cultural dimensions that facilitate belonging and enable one to contribute to, and shape, the dominant culture.

The report also provides a current snapshot of cultural citizenship, and experiences of participation among people from migrant backgrounds.

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# Policy overview

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In the last ten years numerous policies have been developed at federal, state and local government levels aimed at reflecting diversity in arts and cultural programs. Our research tracked the following policy trends over the last decade. A full list of policies and government reports included in this analysis is contained at the end of this report.

## Federal

While multiculturalism has long had bipartisan support in Australia, successive Federal governments since the early 2000s have displaced multicultural policy through an emphasis on citizenship requirements and border security.

Within the arts sector there has been a move from regarding multicultural arts as a separate, and marginal category of the arts, towards seeing diversity as central to all forms of artistic production. However, while there is some interest in art's social and cultural impacts, the economic value of the arts remains a priority. Federal level policies and programs are paying increasing attention to how cultural diversity in the arts offers economic opportunities, particularly by positioning Australia strategically towards Asia.

## State

State arts policies support a broad understanding of diversity – including diversity of arts producers, art forms and communities – rather than focusing specifically on ethnic difference. While state governments continue to support a multicultural agenda, this is achieved through an emphasis on social cohesion and citizenship, rather than diversity for its own sake. There has also been an intensification of the 'creative industries' model which emphasises the economic impacts of arts and culture.

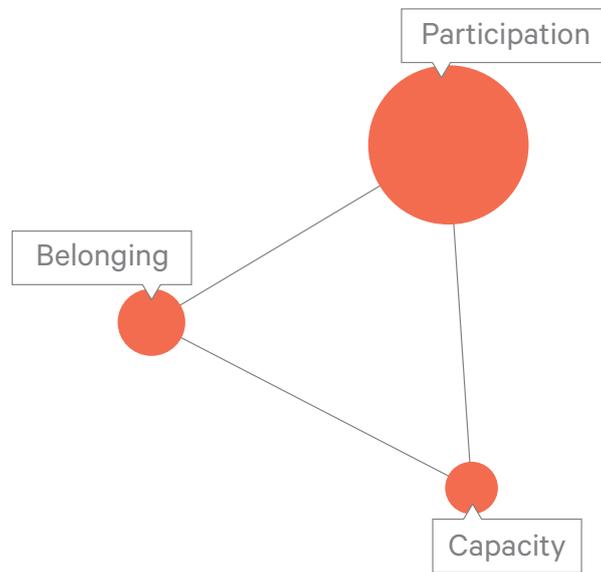
## Local

For many local governments in Australia multiculturalism has remained central to cultural programs and policymaking. There is often a strong emphasis on the social values of the arts and culture, and its role in community-building, placemaking, cultural expression and cultural democracy. Local government funding contributes to the development of facilities and spaces that enhance the cultural capacities of communities. State and federal policies are often adapted to better reflect local priorities.

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# Cultural citizenship indicator framework

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This indicator framework presents a conceptual model of cultural citizenship.

While citizenship is defined as the formal, legal frameworks that underpin belonging to a nation, cultural citizenship refers to the informal, cultural dimensions that facilitate belonging and enable one to contribute to, and shape, the dominant culture. These informal dimensions of citizenship can include participation in the workforce, experiences of inclusion or exclusion, the ability to take part in a range of cultural activities, or having access to knowledge or resources that makes one an active and equal member of the community.

In this model, cultural citizenship is made up of three key components - cultural participation, capacity and belonging.

Cultural citizenship captures more than just formal belonging to a nation state. It reflects the multiple connections people can have to the nation, as well as to local communities, subcultures or transnational diasporas.

These are not mutually exclusive forms of belonging - people can belong to the nation at the same time as they belong to other kinds of communities.

The cultural citizenship indicator framework:

- Highlights the relationship between cultural participation, capacity and belonging that are generated by, and in turn enable, meaningful participation in Australian life.
- Moves beyond linear frameworks that suggest a direct, causal relationship between cultural participation and its social impacts. Rather, this framework reflects a circular relationship between participation, capacity and belonging, where each facilitates the other, and all contribute to cultural citizenship.
- Includes a range of domains that are overlooked by other indicator frameworks. This framework does not privilege the high arts or suggest that one kind of cultural participation is more important or valid than others. Rather, a range of activities and practices are included in the framework and all can contribute to cultural citizenship.

The framework guides policy thinking on arts and cultural evaluation. It highlights areas that we believe should be emphasised more strongly in order for policymakers to better facilitate cultural participation, generate cultural capacities and enhance belonging. The framework does not present a definitive list of measures but offers a starting point for more rigorous thinking about cultural citizenship, and how the arts and culture should engage with diversity. Where related data sources exist these are listed for each indicator, however for some areas there is no currently existing data.

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# Participation

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The cultural citizenship indicator framework highlights the ways and spaces in which migrants participate in social life, and the cultural practices by which they build and inhabit their worlds.

While much government arts and cultural funding goes to museums, galleries and other public institutions, there are many other forms of cultural activity around which communities build their lives. This framework identifies 7 key domains of cultural participation:

## 1. Creative participation

Creative participation refers to 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. Such activity can include playing an instrument, writing poetry, or taking part in dance classes, but does not include more 'passive' forms, such as, listening to music or reading books.

It is often through creative participation that people articulate and maintain cultural heritage. It is also through creative participation that people may develop a desire to become artists, and participate in wider forms of cultural change and innovation.

### Measures:

- Desire to increase participation in creative activities
- Frequency of attending a book club, art group or art class

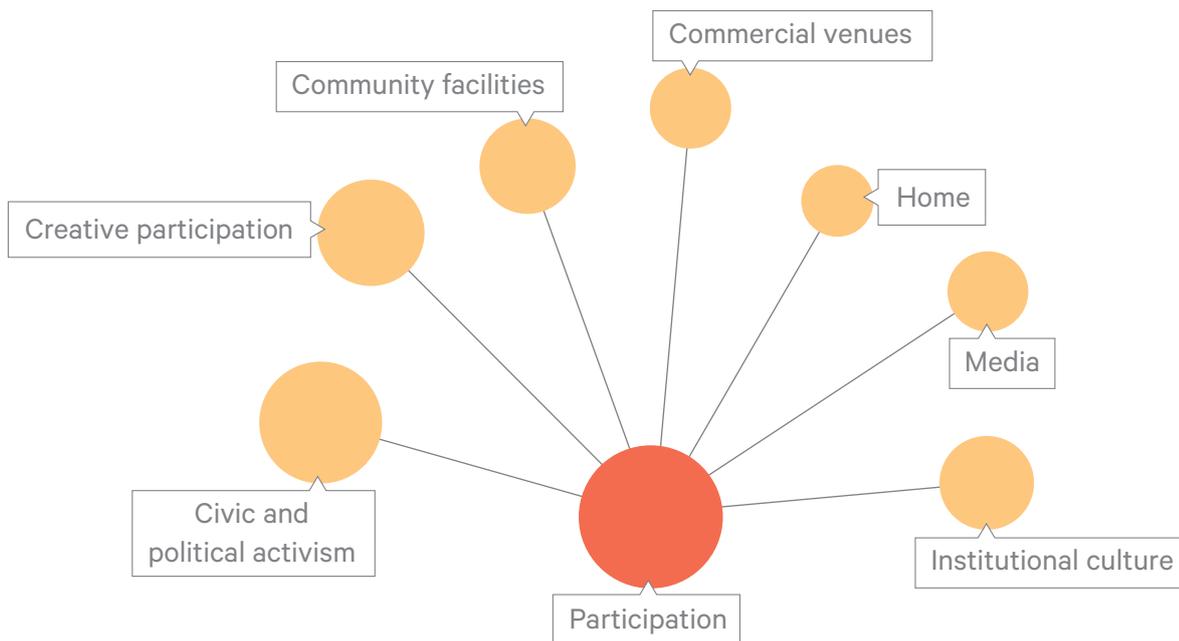
- Frequency of craft (ceramic, knitting, sewing, jewellery-making, wood-working)
- Frequency of creative writing
- Frequency of digital or video art
- Frequency of performing in theatre, music or dance productions
- Frequency of making music or singing
- Frequency of visual art (drawing, painting, sculpture, street art or photography)

### Related reports and data sources:

Australia Council for the Arts, Arts in Daily Life: Australian Participation in the Arts, Sydney, Australia, 2014. Also available at <http://www.australiacouncil.gov.au/workspace/uploads/files/research/arts-in-daily-life-australian-5432524d0f2f0.pdf>

Australia Council for the Arts, Arts Nation: An Overview of Australian Arts 2015 Edition, Sydney, Australia, 2015. Also available at <http://www.australiacouncil.gov.au/workspace/uploads/files/arts-nation-final-27-feb-54f5f492882da.pdf>

Australian Bureau of Statistics, 4921.0 - Participation in Selected Cultural Activities, Australia, 2010-11, 2012, <http://www.abs.gov.au/AUSSTATS/abs@nsf/allprimarymainfeatures/F3521E7C9BD75EFOCA257DEF00127F5F?opendocument>.



## 2. Home

Participation in activities in the home are often central to people's self- and community-making. The home is a primary space of cultural engagement, consumption and participation, and for creating comfort, security and mediating one's relationship with the outside world. While the home is crucial to processes of settlement and belonging it remains largely invisible to governmental frameworks, particularly in the arts and cultural sector.

### Measures:

- Frequency of decorating or DIY activities, like building a shelf, renovating at home
- Frequency of gardening at home
- Frequency of hosting meetings or community activities at home
- Frequency of socialising, parties or playing games at home

## 3. Commercial venues

Participation in commercial venues of cultural consumption can be an important measure of cultural citizenship. Governments recognise the importance of commercial spaces in contributing to civic vibrancy and economic development. However, these spaces can also form meaningful sites of social interaction and cultural exchange. Social networks are often produced through participation in commercial venues such as restaurants and bars.

### Measures:

- Frequency of attending bars / nightclubs
- Frequency of attending live music / electronic music shows
- Frequency of attending musicals and comedy shows
- Frequency of attending the cinema
- Frequency of going to restaurants

### Related reports and data sources:

Australian Bureau of Statistics, 4114.0 - Attendance at Selected Cultural Venues and Events, Australia, 2013-14, 2009. Also available at <http://www.abs.gov.au/ausstats/abs@.nsf/mf/4114.0>

#### 4. Institutional culture

Participation in institutional culture has been a primary focus of governmental funding and reporting on cultural participation. The elite arts or 'high' culture have been privileged in governmental understandings of cultural participation. These activities tend to be concentrated in metropolitan areas and the inner-city. More recently, some of these activities have become increasingly commercialised, such as musical theatre, film festivals or aquariums.

##### Measures:

- Frequency of attending art / film / literary festivals
- Frequency of attending art galleries
- Frequency of attending classical and contemporary dance performances
- Frequency of attending classical music concerts or opera
- Frequency of attending museums
- Frequency of attending theatre
- Frequency of attending zoos and aquariums

##### Related reports and data sources:

Australian Bureau of Statistics, 4114.0 - Attendance at Selected Cultural Venues and Events, Australia, 2013-14, 2009. Also available at <http://www.abs.gov.au/ausstats/abs@.nsf/mf/4114.0>

#### 5. Community facilities

People's participation in community facilities forms an important part of their everyday cultural lives. These facilities are often government-funded or regulated. They can include sites such as public pools, sports clubs and libraries, and are often significant sites of community organising and connection.

##### Measures:

- Frequency of attending childcare centres
- Frequency of attending community centres (youth centres, migrant resource centres)
- Frequency of attending community gardens
- Frequency of attending cultural community festivals
- Frequency of attending libraries
- Frequency of attending parks
- Frequency of attending recreation centres and pools

##### Related reports and data sources:

Australian Bureau of Statistics, 4114.0 - Attendance at Selected Cultural Venues and Events, Australia, 2013-14, 2009. Also available at <http://www.abs.gov.au/ausstats/abs@.nsf/mf/4114.0>



## 6. Civic and political activism

Cultural citizenship is often expressed through participation in civic or political processes. While formal citizenship is required for some political acts such as voting, it is not necessary for other practices of political activism, such as protests, strikes or donating to charities.

### Measures:

- Contacted a newspaper or radio station about an issue of concern in the last 12 months
- Contacted a politician about an issue of concern in the last 12 months
- Contacted a local council about an issue of concern in the last 12 months
- Donated to a non-profit organisation in the last 12 months
- Joined a political party or stood for political office in the last 12 months
- Joined a protest, march or strike in the last 12 months
- Joined or contacted a union in the last 12 months
- Participation in unpaid volunteer work (eg at school, church, sports club, or ethnic group)
- Posted a message on a news blog or website in the last 12 months
- Signed a petition in the last 12 months

### Related reports and data sources:

Australian Bureau of Statistics, 4159.0 - General Social Survey: Summary Results, Australia 2009-2010, 2010. Also available at <http://www.abs.gov.au/ausstats/abs@.nsf/mf/4159.0>.

Markus, Andrew, Mapping Social Cohesion: The Scanlon Foundation Surveys National Report, The Scanlon Foundation, Monash University, Melbourne, 2014. Also available at <http://scanlonfoundation.org.au/wp-content/uploads/2014/10/2014-Mapping-Social-Cohesion-Report.pdf>.

## 7. Media

The consumption of media allows people to exchange and circulate ideas, and enables the formation of real, virtual or language based communities. Media are significant because they enable people to build and shape their communities. This category is concerned with consumption of media rather than production, though it is assumed that consumption involves an active translation and mediation of meanings. Media participation generates important capacities such as English-language fluency and cross-cultural literacy. It also allows participation in transnational, subcultural or alternative media communities.

### Measures:

- Frequency of listening to recorded music
- Frequency of listening to the radio or podcasts
- Frequency of participating online (on a computer or on your phone)
- Frequency of reading a book, magazine or newspaper
- Frequency of watching TV programs or movies

### Related reports and data sources:

8143.0 - Household Use of Information Technology, Australia, 2012-2013, 2012, <http://www.abs.gov.au/AUSSTATS/abs@.nsf/allprimarymainfeatures/11510153CC98DA0BCA257F-5C001F7947?opendocument>.

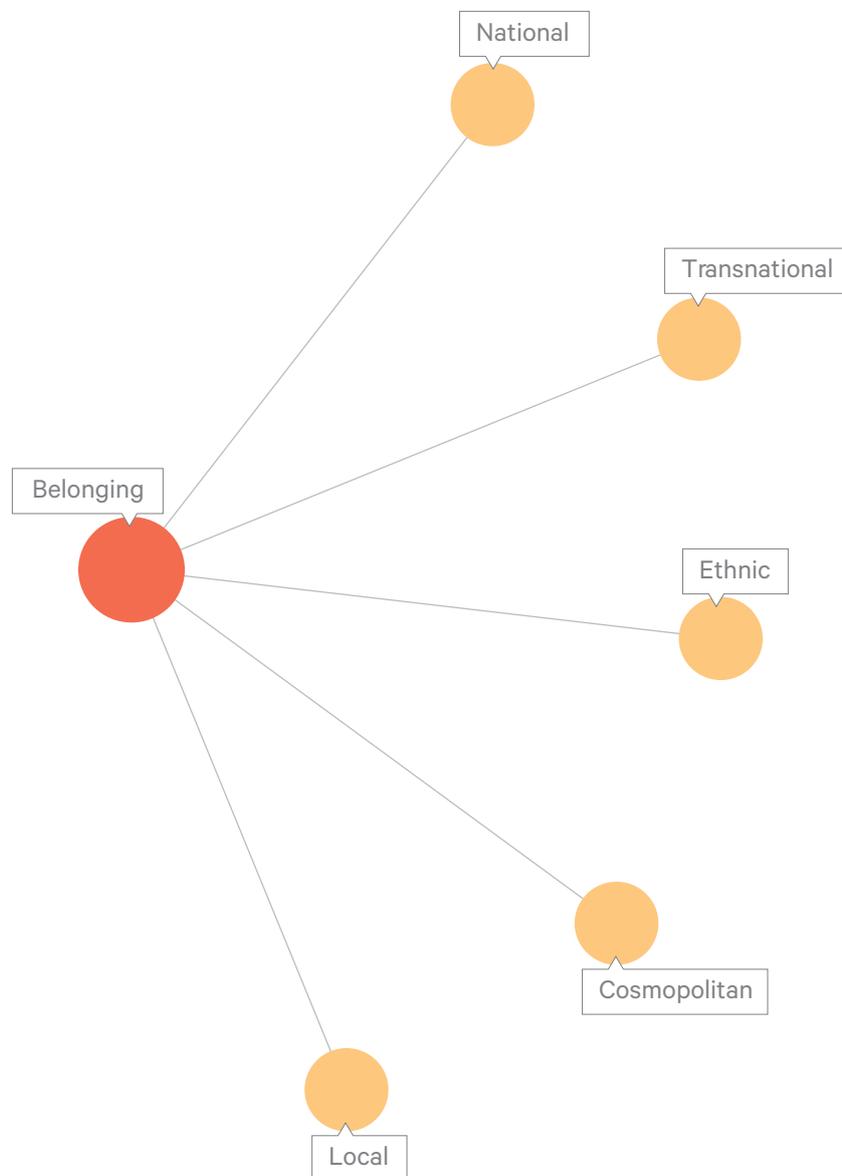
Deloitte Media Consumer Survey 2014: Australia Media Usage and Preferences, 2014, <http://www2.deloitte.com/au/en/pages/technology-media-and-telecommunications/articles/media-consumer-survey-2014.html>.

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# Belonging

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Belonging is a key barometer of cultural citizenship. It contributes to one's capacity to participate in culture. At the same time, participation and cultural capacity can also enhance belonging.



This framework sees belonging as a multi-dimensional and flexible category. People from culturally diverse backgrounds often have multiple attachments and connections to different communities, and all of these form an important part of their identity. People may feel a sense of belonging to Australia, to their neighbourhood, to their local ethnic community, and to networks of family and friends overseas. All of these kinds of belonging are important, and contribute to one's overall level of cultural citizenship. This framework identifies 5 main modes of migrant belonging.

## 1. National belonging

National belonging refers to the extent to which the nation state forms a central site of belonging. National belonging has traditionally been seen by governments as the main barometer of citizenship. As such, it can become a strategic form of belonging for migrants' self-advancement and social acceptance.

### Measures:

- Feeling of fitting in with Australian culture
- Feeling at home in Australia

### Related reports and data sources:

Markus, Andrew, Mapping Social Cohesion: The Scanlon Foundation Surveys National Report, The Scanlon Foundation, Monash University, Melbourne, 2014. Also available at <http://scanlonfoundation.org.au/wp-content/uploads/2014/10/2014-Mapping-Social-Cohesion-Report.pdf>.

## 2. Transnational belonging

Transnational belonging involves participation in mediated practices of belonging with people overseas. Transnational belonging can often exist at the same time as national belonging

### Measures:

- Use of internet to keep in contact with people overseas

## 3. Local belonging

Local belonging includes place-based belonging to a local community or neighbourhood. These localised forms of belonging have been a particular focus for local government community-building programs and cultural festivals.

### Measures:

- Feeling at home in my local neighbourhood

### Related reports and data sources:

Markus, Andrew, Mapping Social Cohesion: The Scanlon Foundation Surveys National Report, The Scanlon Foundation, Monash University, Melbourne, 2014. Also available at <http://scanlonfoundation.org.au/wp-content/uploads/2014/10/2014-Mapping-Social-Cohesion-Report.pdf>.

VicHealth Indicators Survey, 2011, 2011, <https://www.vichealth.vic.gov.au/programs-and-projects/vichealth-indicators-report>.

## 4. Cosmopolitan belonging

Cosmopolitan belonging refers to levels of cross-cultural mobility, and is closely related to cross-cultural literacy. It is often expressed through engagement with and consumption of a range of cross-cultural forms.

### Measures:

- Feeling at home in more than one culture
- Maintaining close relationships with people from different cultural backgrounds
- Seeking out different cultural experiences (eg., food, music)

### Related reports and data sources:

Markus, Andrew, Mapping Social Cohesion: The Scanlon Foundation Surveys National Report, The Scanlon Foundation, Monash University, Melbourne, 2014. Also available at <http://scanlonfoundation.org.au/wp-content/uploads/2014/10/2014-Mapping-Social-Cohesion-Report.pdf>.

## 5. Ethnic belonging

Ethnic belonging involves participation in cultural maintenance, heritage and preserving diasporic connections. Ethnic belonging can include practices of community-making and organising and are often an important pathway to migrant settlement.

### Measures:

- Feeling part of an ethnic or indigenous community in Australia
- Significance of maintaining cultural heritage

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# Capacity

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Capacities include the resources and forms of knowledge that contribute to cultural citizenship. It is by accumulating these capacities that people are empowered to engage in a range of cultural activity and experience a sense of belonging.

Participation and capacity have a reciprocal relationship – the greater one’s cultural capacities, the better equipped one is to participate in a range of cultural activity. At the same time, participation itself helps one to acquire these capacities.

This is particularly important for people from migrant backgrounds who may not have access to the resources and knowledge required to participate fully across different cultural domains. Acquiring these capacities can help people to become more mobile, moving beyond narrowly defined social groups, and providing them with the resources to shape the dominant culture. These capacities enable culturally diverse communities to participate equally and meaningfully in Australian life. This framework highlights the importance of 4 key capacities:

## 1. Social networks

Social networks help to anchor people’s sense of belonging and create networks of trust and support. Social networks can be embodied or mediated, local or transnational, and lead to wider community and social wellbeing. Such networks have a reciprocal relationship to cultural participation – that is, these networks are produced through cultural participation but are also often necessary for participation to happen in the first place.

### Measures:

- Ease of finding someone to help in an emergency
- Ease of finding someone to socialise with
- Attending cultural venues is limited as a result of not having anyone to go with

### Related reports and data sources:

Australian Bureau of Statistics, 1370.0.00.003 - Information Paper: Measures of Australia’s Progress Proposed Statistical Indicators, 2013, 2013. Also available at <http://www.abs.gov.au/AUSSTATS/abs@.nsf/DetailsPage/1370.0.00.0032013?OpenDocument>.

Department of Planning and Community Development, Indicators of Community Strength in Victoria: Framework and Evidence, State Government Victoria, Melbourne, 2011. Also available at [http://www.dpcd.vic.gov.au/\\_\\_data/assets/pdf\\_file/0007/142369/Indicators-of-community-strength-framework-and-evidence-final-July-2011.pdf](http://www.dpcd.vic.gov.au/__data/assets/pdf_file/0007/142369/Indicators-of-community-strength-framework-and-evidence-final-July-2011.pdf).

## 2. English language fluency

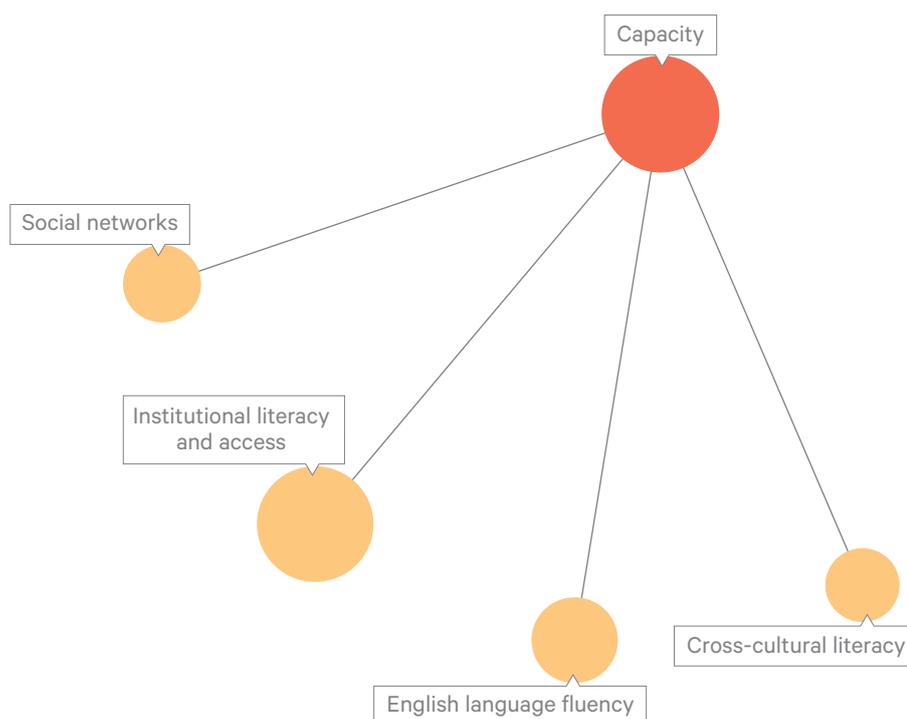
English language fluency is a vital measure of successful cultural citizenship in the ‘public sphere’. People with low levels of confidence in their English language skills feel constrained by this lack of fluency and the extent to which this hinders their ability to participate in a range of activities.

### Measures:

- Attending cultural venues limited by poor English fluency
- Creative participation is limited by poor English fluency

### Related reports and data sources:

Australian Bureau of Statistics, 3417.0 - Understanding Migrant Outcomes - Enhancing the Value of Census Data, Australia, 2011, 2011. Also available at <http://www.abs.gov.au/ausstats/abs@.nsf/mf/3417.0>.



### 3. Institutional literacy and access

Access to institutions and services facilitates cultural participation and belonging. People's levels of institutional literacy and access includes knowledge of their institutional rights and entitlements and the ability to access public resources, including applying for grants. Important institutions include government agencies, businesses, the media and non-government or community organisations.

#### Measures:

- Attending cultural venues is limited by lack of awareness
- Comfort in contacting services (eg, schools, the police, the doctor)
- Creative participation limited by lack of awareness

#### Related reports and data sources:

Markus, Andrew, Mapping Social Cohesion: The Scanlon Foundation Surveys National Report, The Scanlon Foundation, Monash University, Melbourne, 2014. Also available at <http://scanlonfoundation.org.au/wp-content/uploads/2014/10/2014-Mapping-Social-Cohesion-Report.pdf>.

### 4. Cross-cultural literacy

The capacity to move and translate between different cultures can lead to transnational or cosmopolitan belonging, and a heightened sense of cultural citizenship. People have varying capacities to move and translate between different cultures.

For some this literacy takes the form of cross-cultural consumption, including knowledge and appreciation of different cuisines, the arts and media. However, other people take on more formal roles as mediators between different cultures through language, social networks or developing organisational links. Such cross-cultural literacies have been recognised by government policies and programs which emphasise 'bridging' or 'intercultural' capacities as a measure of successful multicultural citizenship.

#### Indicators:

- Reading in a language other than English
- Watching films or tv shows in a language other than English

#### Related reports and data sources:

Markus, Andrew, Mapping Social Cohesion: The Scanlon Foundation Surveys National Report, The Scanlon Foundation, Monash University, Melbourne, 2014. Also available at <http://scanlonfoundation.org.au/wp-content/uploads/2014/10/2014-Mapping-Social-Cohesion-Report.pdf>.

Australian Bureau of Statistics, 2008.0 – Census of Population and Housing: Nature and Content, Australia, 2016. Also available at <http://www.abs.gov.au/AUSSTATS/abs@.nsf/DetailsPage/2008.02016?OpenDocument>

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# Snapshot of cultural citizenship

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This section presents a current snapshot of cultural citizenship based on survey data examining arts and cultural participation, capacity and belonging.



The survey sample size was n=479 and included a relatively even distribution between those born overseas and those born in Australia. While the sample was skewed towards females this did not produce statistical differences between any key variables and did not have a significant influence on the data.

### Cultural participation

The survey results illustrate a pluralisation of forms and spaces of cultural participation.

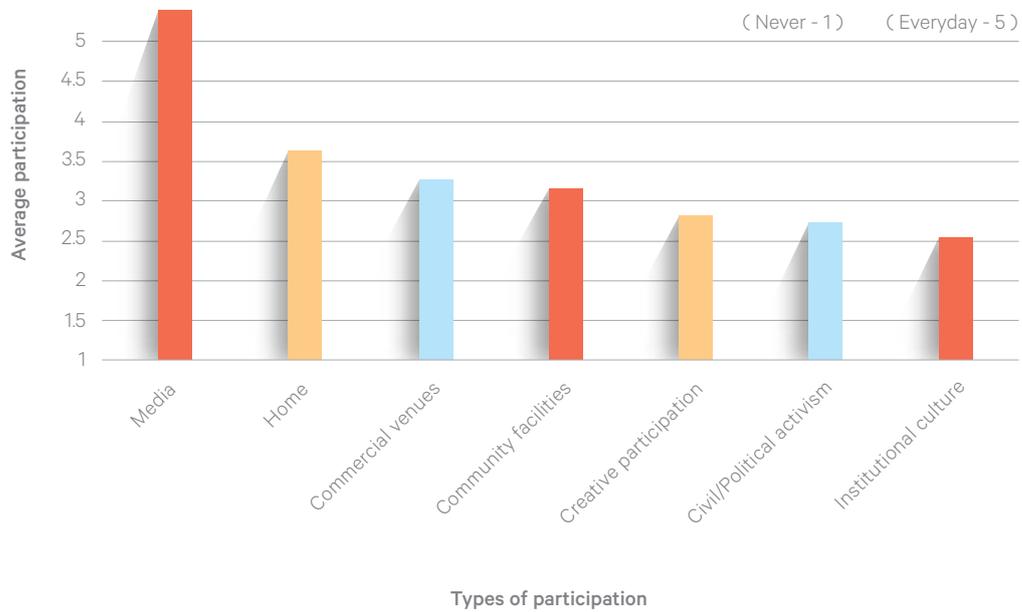


Figure 1: Average frequency of participation for each domain of cultural participation

While arts and cultural policy frameworks tend to focus on public institutions like museums and galleries the survey results confirm that people's cultural participation is diverse, mobile, and dispersed across a range of sites, including the media, the home, commercial venues and community facilities.

- The sample tended to participate in media more often than any other participatory dimensions measured.
- On average, people were least likely to attend cultural institutions in comparison to other types of participation.
- Dimensions of participation were related to each other. Participants who attended cultural institutions more often were more likely to attend commercial venues, community facilities and participate in creative activities.

## Country of birth by participation

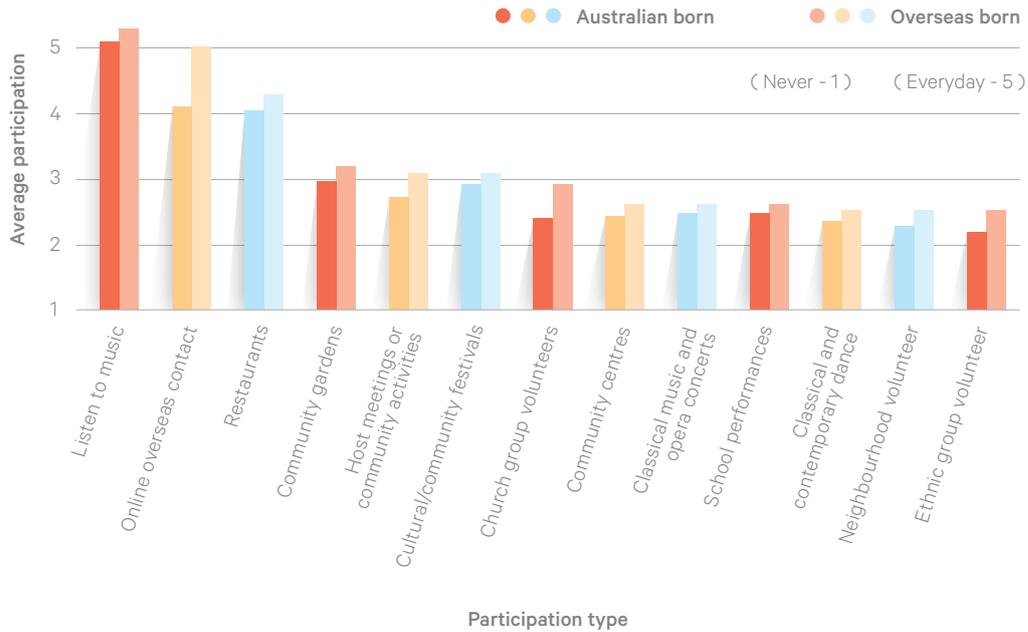


Figure 2: Participation with higher average attendance for those born overseas

There were some key differences between those born overseas and those born in Australia.

- Overseas-born people listened to music more often than those born in Australia.
- Overseas-born people also used the internet more for overseas contact in comparison to people born in Australia.
- Those born in Australia listened to radio/podcast shows and watched TV/movies more often than people born overseas.
- Participants born overseas more frequently host meetings and community activities in the home than those born in Australia.
- Those born in Australia visit community gardens and community centres significantly less than overseas born participants.
- Those born overseas more frequently attend: classical music concerts or opera; musicals and comedy shows; classical and contemporary dance performances; cultural/community festivals; and, restaurants, compared with those born in Australia. However, those born in Australia more frequently attend school performances.
- Those born overseas volunteer more frequently for church groups, ethnic groups, and neighbourhood organisations. However, people born in Australia volunteer for political organisations more often.

Otherwise, there were a number of similarities between people born overseas and the cultural participation of those born in Australia.

- Reading, internet and physical activity frequency did not differ between these two groups.
- Similarly, those born overseas and those born in Australia are equally engaged with creative participation activities, with the exception of craft. Australian born participants were more likely to participate in craft activities compared with overseas born participants.

## Country of birth by belonging

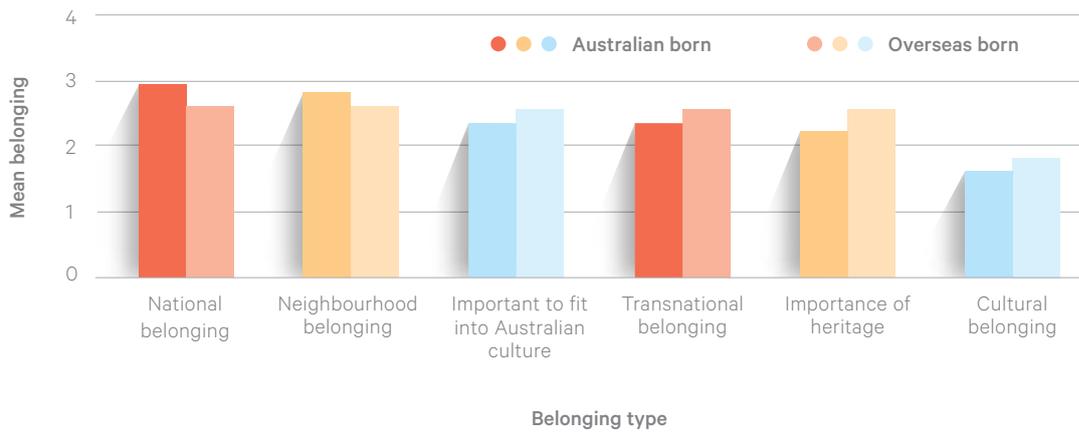


Figure 3: Mean belonging by country of birth

People's sense of belonging to different communities and spaces differed depending on whether they were born in Australia or overseas.

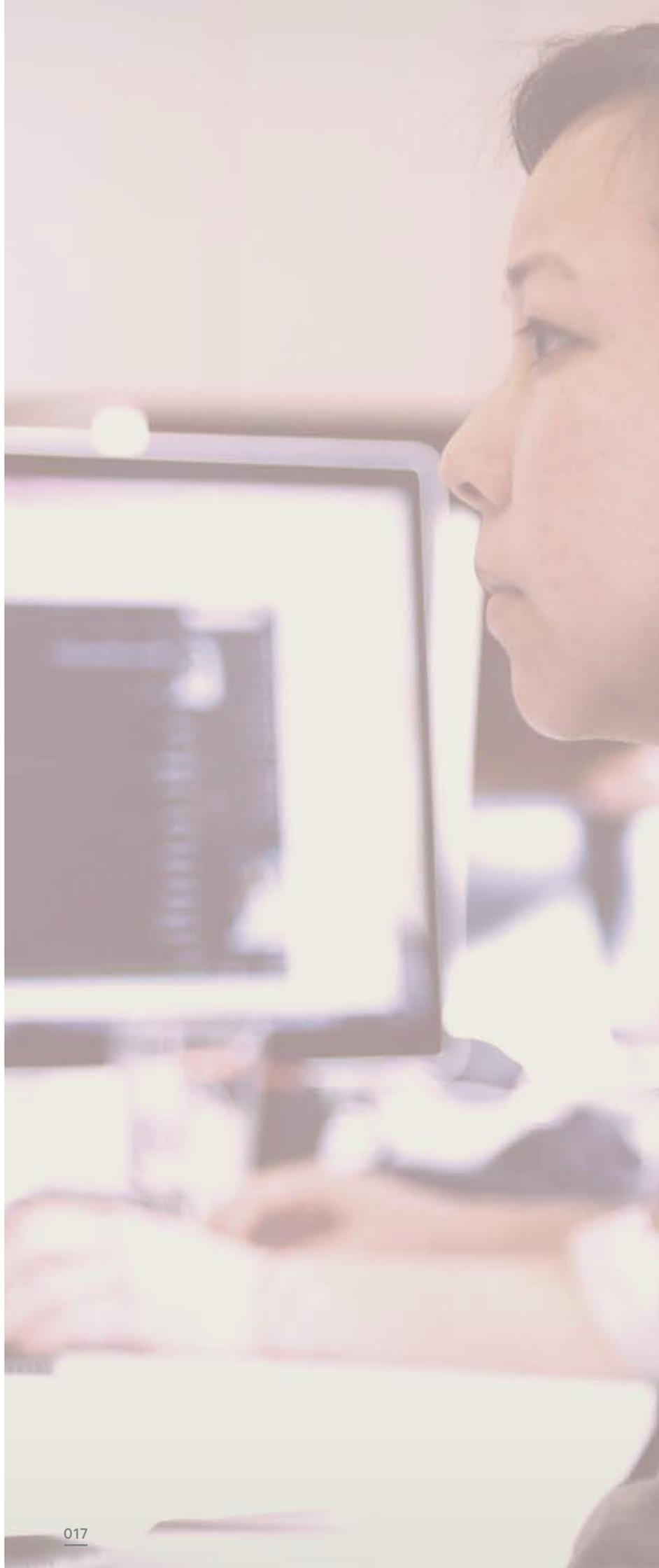
- Those born in Australia have a stronger sense of belonging to Australia and their neighbourhood in comparison with those born overseas.
- However, those born overseas are more likely to feel at home in multiple cultures compared with Australian born participants. Furthermore, they are significantly more likely to feel that maintaining heritage and fitting into Australian culture are important.
- Those born overseas feel comparatively less able to find someone to help them in an emergency and less comfortable accessing all the services they need.
- Those who felt like Australia was their home were also more likely to feel at home in their neighbourhood.

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# Indicator development

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The indicator development process identified what should be measured, and how it should be measured.



### What should the indicators measure?

Researchers undertook detailed case studies of 15 cultural events at the City of Whittlesea, a culturally diverse area in the northern suburbs of Melbourne with limited access to the cultural infrastructure of the inner-city. These studies involved participant observation, stakeholder interviews and audience research over 3 years.

Researchers also undertook in-depth interviews with 20 people living in the area. Participants were asked to describe their everyday cultural lives, including what sorts of activities they engaged in, where this took place, and why they did these activities. They were also asked about their identities, their feelings of belonging to the local community, and their involvement with other communities and social networks.

These interviews were subject to extensive coding and analysis to identify what kinds of cultural participation mattered most to people's lives, and why they mattered. Observational research and audience surveys conducted at multicultural community festivals, art exhibitions and cultural heritage programs were analysed in order to understand the contribution of these government-funded activities to cultural citizenship.

A close analysis of this research data revealed 3 main components of cultural citizenship: cultural participation, capacity and belonging.

### How should it be measured?

A questionnaire was developed in order to test these aspects of cultural citizenship. The questions examined areas that are often excluded from government policymaking and cultural measurement.

- The survey used an expanded definition of cultural participation that reflects the broad experiences of people in diverse communities.
- The survey extended current studies of social inclusion and access by examining how such inclusion is mobile and dynamic.
- The survey tests a complex typology of belonging, rather than relying on one-dimensional measures of belonging.

A pilot survey was conducted at a community festival in order to refine the questions and structure of the questionnaire.

The final survey used a dual-frame sample methodology (online and face-to-face) in order to reach 479 respondents. The survey used non-probability, purposive sampling rather than random sampling in order to ensure the sample of those born outside Australia could be compared with respondents born in Australia.



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# Arts value chain analysis

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Research was conducted with 7 culturally diverse artists in order to understand how they generate value.

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

## 1) Elite arts

In the elite arts value has traditionally been defined as artistic excellence. However, the notion of 'excellence' has been critiqued for being an exclusionary and monocultural lens through which to assess the value of an artist or artwork. While there have been efforts to develop more flexible understandings of artistic excellence, it remains a limited framework for evaluating multicultural art.

## 2) Community cultural development

The value of arts and cultural production in community cultural development tends to be informed by objectives of social inclusion, access and wellbeing. Many multicultural artists have experienced being pigeon-holed in this category.

## 3) Creative industries

Commercial cultural sectors such as film, media, fashion and music define value in terms of economic outcomes. However, there has been insufficient attention to how such creative activity might produce other kinds of social and cultural value.

The diagrams opposite show how value is traditionally understood in these 3 arts sectors. However, these do not consider the reality of many artists who move between these sectors. This research shows that multicultural artists are not confined to any one of these sectors but often move flexibly between these different forms of value.

The profiles of 7 multicultural artists in the following pages illustrate these diverse value creating ecologies.





### Tony Yap

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

**Yap challenges traditional understandings of how value is created through multicultural art. He is inspired and has collaborated with the dance traditions and innovations of local and transnational creative communities. His art is understood both as a form of multicultural expression, as well as being recognised by critics and ‘elite’ arts audiences as an example of artistic excellence.**



### Christos Tsiolkas

Christos Tsiolkas is a Melbourne born Greek-Australian writer and novelist. His first novel, Loaded (1994), positioned him as the ‘enfant terrible’ of Australia literature and was made into the ‘indie’ film Head On. He is best known for his 2009 novel, The Slap, a critical portrait of middle-class, multicultural Australia. The Slap projected Tsiolkas into the mainstream of Australian literary culture. It was widely reviewed, both in Australia and in the UK and has since been made into an eight-part television drama on the ABC, and more recently, an NBC mini-series in the US. The literary success of The Slap, has also led to the republication of Tsiolkas’ earlier novels overseas, and expanded his profile into the international Anglo-sphere. Although his early career was largely self-financed, and saw him circulate mainly within local, independent and queer literary scenes, Tsiolkas has gone on to become a global success.

**By achieving commercial success while maintaining a strong attachment to his Greek heritage, Tsiolkas’ work contributes to a diversification of the mainstream literary scene and an expansion of the forms of value associated with migrant literature.**

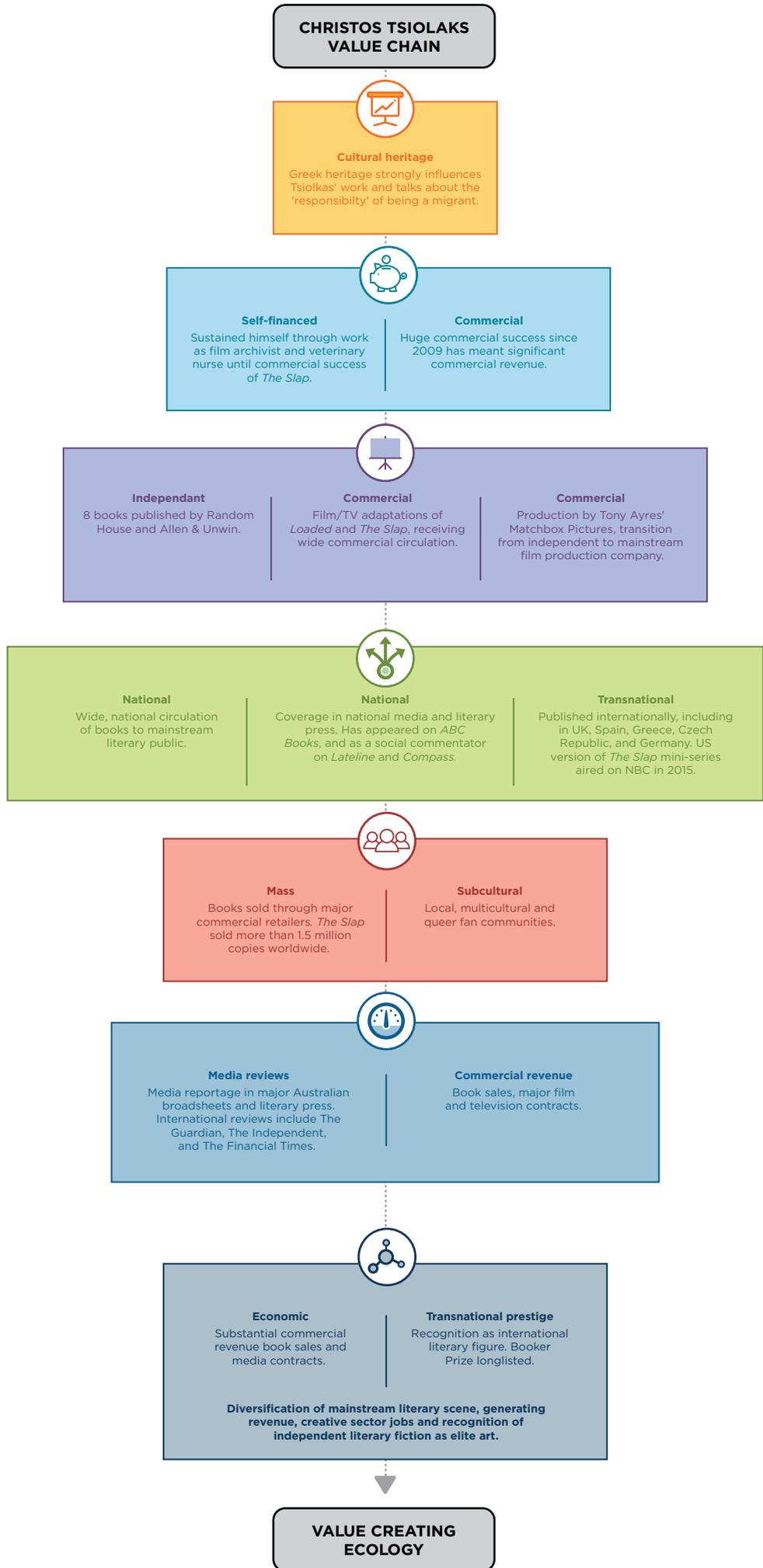


### Kit Lazaroo

Kit Lazaroo is a Perth-born, Anglo-Australian and Singaporean-Indian second-generation migrant playwright. Now based in Melbourne, Lazaroo’s plays have been performed at boutique institutions at the centre of Melbourne’s independent theatre scene, in particular, fortyfive downstairs and La Mama Theatre. Her best known work is Asylum, loosely based upon the life of a woman she met in Perth. Many of Lazaroo’s plays have received or been shortlisted for industry awards, including winning the 2006 Wal Cherry Play of the Year for Asylum. Lazaroo is a practicing medical doctor and combines her medical practice with her artistic practice. While some of Lazaroo’s productions have received government funding, she has not received government grants or fellowships to support her work as an individual artist.

**Lazaroo’s art does not sit neatly within either elite art, community cultural development or creative industries frameworks. Her vision of cultural difference is an unusual, experimental one that exceeds and complicates governmental narratives of multiculturalism. At the same time, the value of her work has been recognized at an industry level, and her text Asylum was selected as a text for the 2008 VCE Drama and Theatre Studies play list.**







### Khaled Sabsabi

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

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

**The value produced by Sabsabi's work is multi-dimensional. His artwork reflects his training in community cultural development to advocate for marginal communities, but he also circulates successfully within national and transnational elite art spaces.**

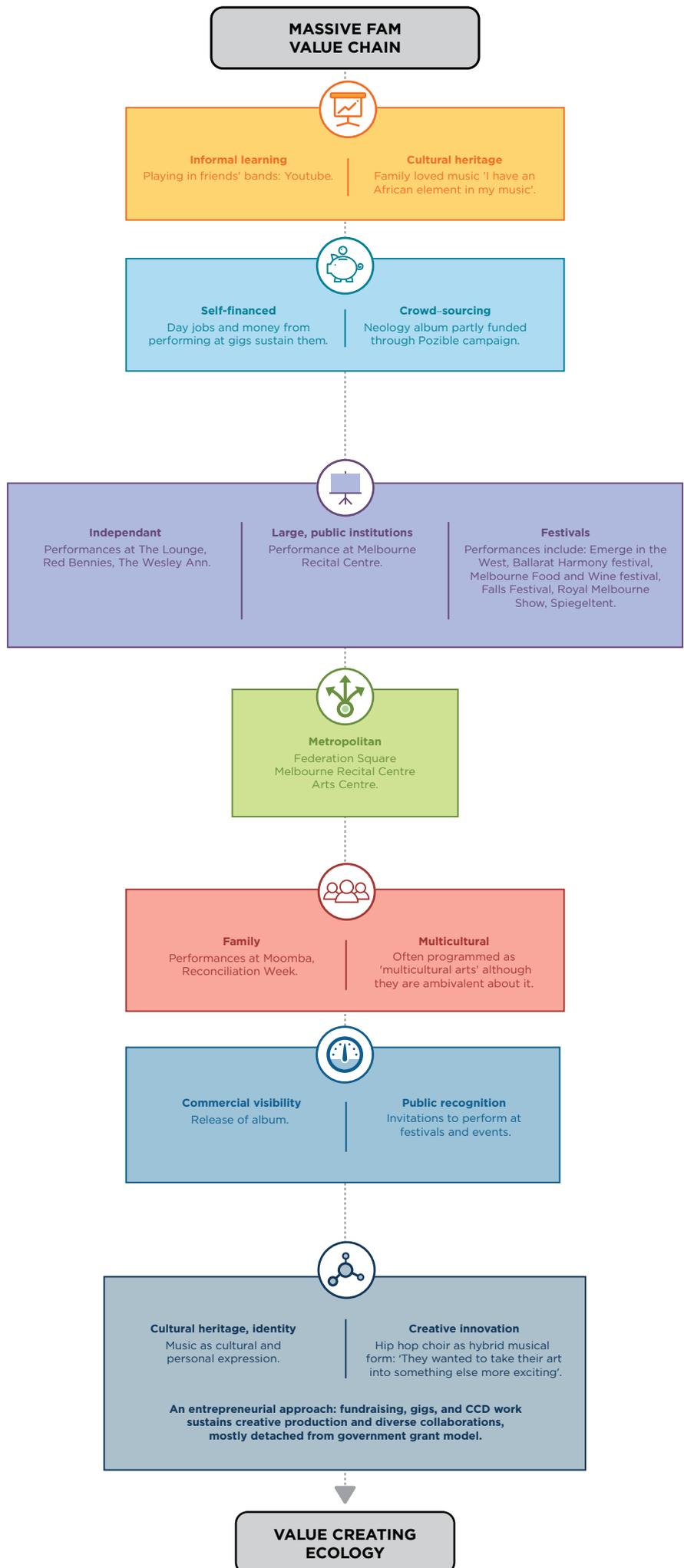
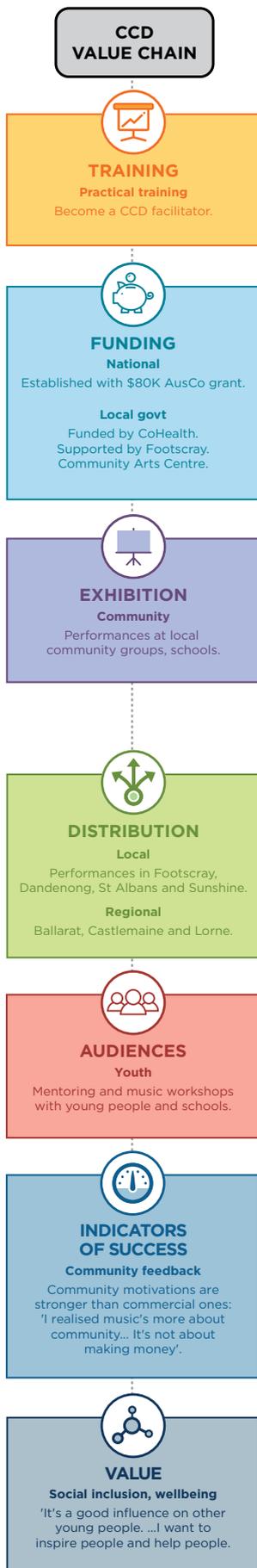


### Massive Fam

MASSIVE Fam (formerly MASSIVE Hip Hop Choir) was created by Artistic Directors Liss Gabb and Mary Quinsacara in 2010 as a youth arts project involving young people from communities in Melbourne's Western suburbs. The choir is based at and funded at Cohealth Arts Generator (formerly Barkly Arts Centre), a division of Cohealth Limited in Footscray. It comprises 14 young artists between the ages of 18-25 from the diverse cultural backgrounds that distinguish the inner West. Particularly represented are participants from Polynesian backgrounds with members from Tonga, Fiji, the Cook Islands, Niue and Samoa. Other participants identify as Caribbean, North African, Filipino, Comoros Islander, Tanzanian, English, Spanish and Indonesian. Gabb and Quinsacara are both responsible for the creative direction of the group, in addition to its administration and management including recruitment, youth support, publicity and fund raising.

The group has self-released an album of original songs, collaborated with artists well known in Melbourne's hip hop scene, as well as South Sudanese rap artist Emmanuel Jai. They have performed with some of Melbourne's premier arts and community arts companies, including the Melbourne Symphony Orchestra, and taken part in numerous festivals and events that mark the city's cultural calendar.

**Massive Fam's achievements rely on knowledge of government arts funding opportunities, as well as an entrepreneurial approach that combines their interests and training in different arts value chains.**





### Nur Shkempi

Nur Shkempi is a Melbourne based artist and curator. While her personal artistic production is largely publicly undocumented, she has a long history of public engagement in civil institutions as a cultural curator and administrator. She played a central role in the early development of the Islamic Museum of Australia as its first Art Director.

Born into an Albanian-Muslim family Shkempi has talked about putting her Muslim faith at the heart of her cultural identity. She was previously the Arts Officer at the Islamic Council of Victoria, the peak body for Muslim organisations in the state. She spent two years on the Arts and Culture Committee for the Parliament of World Religions and is also the Arts Consultant and writer for the Australian based online magazine, Saltana's Dream. In addition to these roles, she is a member of the Museums, Cultural Heritage and Cultural Advisory Panel at Arts Victoria.

Through these various roles Shkempi has significantly influenced the landscape of Muslim art and culture in Melbourne.

**Nur Shkempi's work straddles the worlds of cultural programming, curatorship, artistic practice and community-building. The value generated by Shkempi can be understood as public-culture making, multicultural citizenship and artistic leadership.**



### Empat Lima

In the midst of Melbourne's live music scene, garage-rock trio Empat Lima are rare in articulating a politics of cultural difference and gender at the forefront of who they are and what they do. The trio formed in 2013 and comprises Sooji Kim (bass/vocals), Steph Brett (vocals/guitar) and Carla Ori (drums/vocals). In the two years since their formation, they have launched an album (in April 2014), Satu BOOM!, established an Australian-Indonesian network for female artists called WANITA, and played across a number of cities in Java during a two-week tour.

Inspired by the retro sounds of popular female rock bands of South East Asia in the 1960s, Empat Lima aspired to being something more than decorative additions to the Melbourne band circuit, exotic nostalgia in an already crowded market of hybrid retro groups with catchy names and a jumble of musical influences. Every aspect of the band's performance and circulation seems to have been carefully thought out to cultivate both symbolic and material relationships that cross the Asia Pacific, that link female cultural worlds, from the artsy haunts of inner urban Melbourne, to the village traditions of Java, to the East/West fusion cultures of Asia's dense metropolises.

**Empat Lima draw from their knowledge of elite art, creative industries and a community-focused agenda to produce their music. In doing so they diversify local and transnational music scenes and subcultures in a unique way.**

**CREATIVE INDUSTRIES VALUE CHAIN**

**TRAINING**  
**Accredited degrees**  
 Kim graduated with BA Music Perf, (VCA), 2002.

**FUNDING**  
**Commercial**  
 Empat Lima perform regularly at commercial venues and generate some revenue through album sales.

**EXHIBITION**  
**Independent**  
 Performances at The Gasometer, Public Bar, Old bar.

**DISTRIBUTION**  
**Metropolitan**  
 Inner-city venues.

**AUDIENCES**  
**Professional, metropolitan**  
 Young, inner urban, hipster audiences.

**INDICATORS OF SUCCESS**  
**Media reviews**  
 Reviews and profiles in Indonesian and Australian music blogs, PBS radio, Radio Australia.

**VALUE**  
**Creative innovation**  
 Empat Lima's sound distinguished by unique and hybrid musical influences.

**EMPAT LIMA VALUE CHAIN**

**Practical training**  
 Band members have played with numerous other music collectives.

**Informal learning**  
 Informal research into Indonesian garage rock.

**Cultural heritage**  
 Asian heritage of band member central to its formation and vision.

**Self-financed**  
 Sooji Kim teaches violin and other members have day jobs which supplement band income.

**Community radio**  
 Merchandise and music video funded through PBS prize.

**National govt**  
 WANITA tour funded through DFAT.

**Festivals**  
 Festival performances include: Camp Casual, Fairfield Summer Series, Mapping Melbourne Festival.

**Community**  
 Performances at art spaces and community groups in Indonesia.

**Regional**  
 Regional tours, including in Newcastle.

**Transnational**  
 Indonesian tour. Networks with Indonesian artists and musicians leading to WANITA project.

**Multicultural**  
 Indonesian audiences at WANITA project launch in Collingwood; Mapping Melbourne MAV event.

**Social media buzz**  
 Facebook fan page with 3000 likes, regular feedback and comments.

**Community feedback**  
 Face-to-face feedback from villagers and community members in Ja-wangi, Indonesia.

**Networks**  
 Performances, production of album and radio airplay enabled by informal industry networks.

**Social inclusion, wellbeing**  
 Aiming to diversify Melbourne's music scene and build communities for women: 'It's about community'.

**Cultural heritage, identity**  
 Band members' interest in exploring Asian connections and heritage.

**Contributing to diversification and social inclusion outside government structures and multiculturalism and CCD.**

**VALUE CREATING ECOLOGY**

### Find out more:

Multicultural Arts and Cultural Citizenship website  
[Culturalcitizenship.org.au](http://Culturalcitizenship.org.au)

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